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Henry B. Walthall Greatest Photoplay Actor, Joins Essanay

CHICAGO, ILL., June 26.—Henry B. Walthall, the world's greatest photoplay actor, has joined the Essanay company and is now working on a great three act emotional drama, "The Fatal Temper."

It was in line with the policy of George K. Spoor, President of Essanay, to obtain the very best actors in the world, that Mr. Walthall was engaged. For Mr. Walthall is just that, a real actor, a man of wide experience both on the speaking stage and in photoplay work.

HENRY B. WALTHALL

As the leading character in plays produced by other companies Mr. Walthall was distinctly the feature of the dramas. He has advanced steadily in artistic accomplishments and popular favor until at the present time he stands at the head of his profession.

Mr. Walthall is a master of subtle expression and in dramas requiring a display of emotional feeling has no equal. He will appear both in features released through the V. L. S. E., Inc., and the General Film Co.

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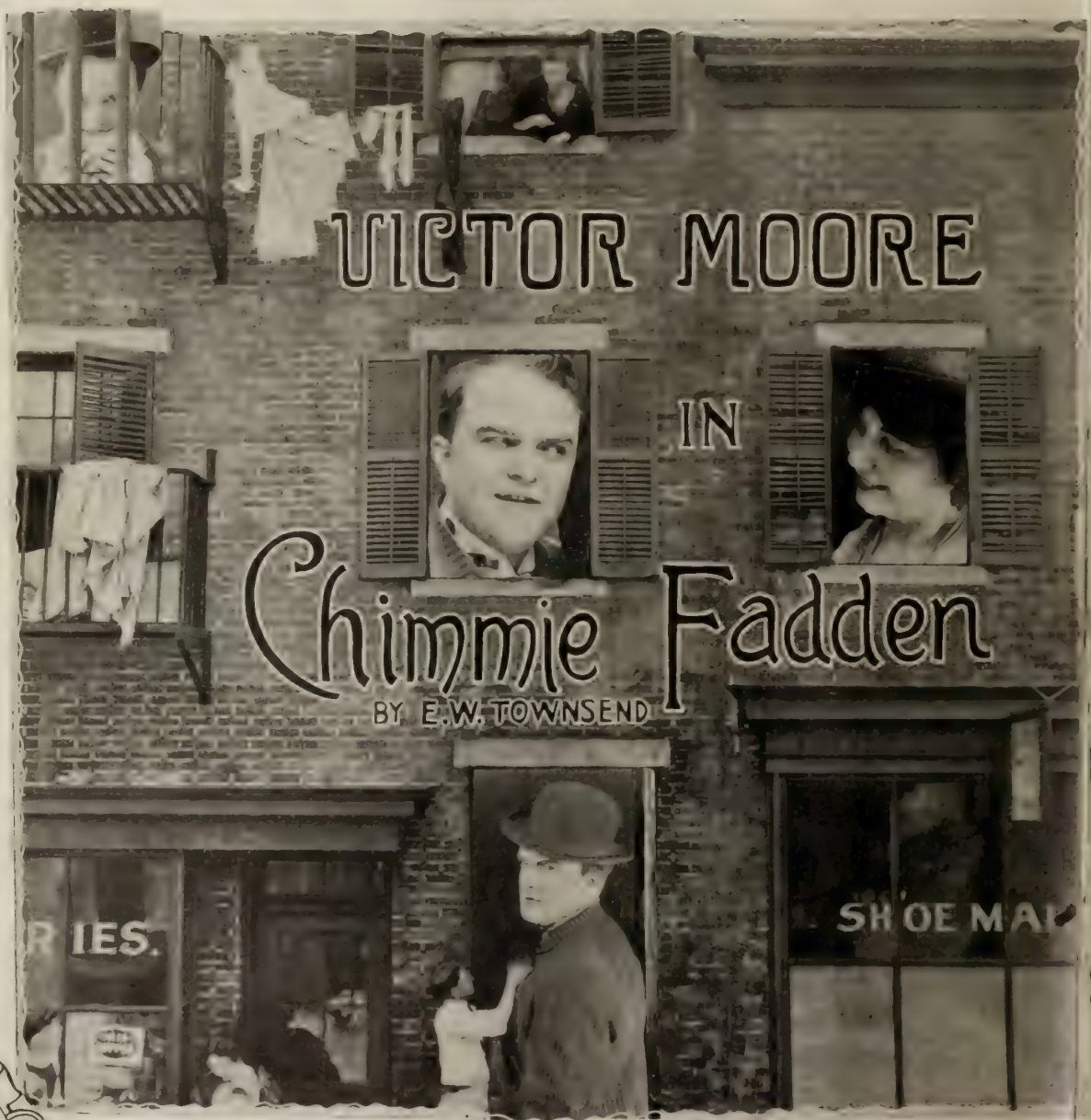
Jesse L. Lasky

PRESENTS



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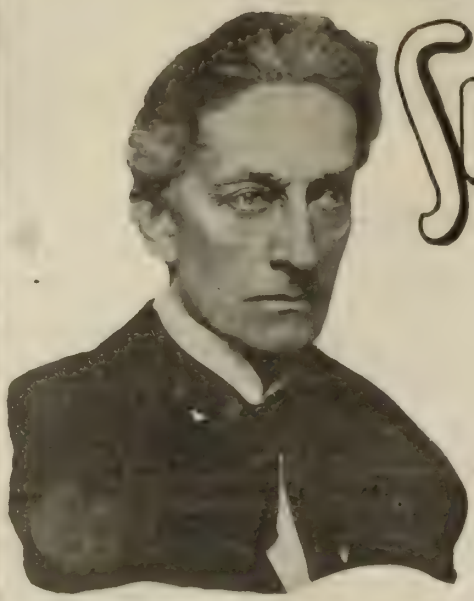

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How a romance of the mountains wipes out a life-long feud. A pretty story—tender and vigorous action—scenes of wonderful mountain grandeur.

Vivian Rich and *Joseph Galbraith*—with a supporting cast of stars.

The Guy Upstairs

An American "Beauty" Film
Directed by Archer MacMackin

Release Date—July 6th

A humorous interweaving of love and pugilism. Dan Cupid deals a knockout punch and all ends happily.

Neva Gerber and *Webster Campbell*—the famous "Beauty" stars.

The High Cost of Flirting

A One-Part "Flying A" Drama
Directed by William Bertram

Release Date—July 7th

Featuring winsome *Winifred Greenwood* and the dashing, handsome *Edward Coxen*.

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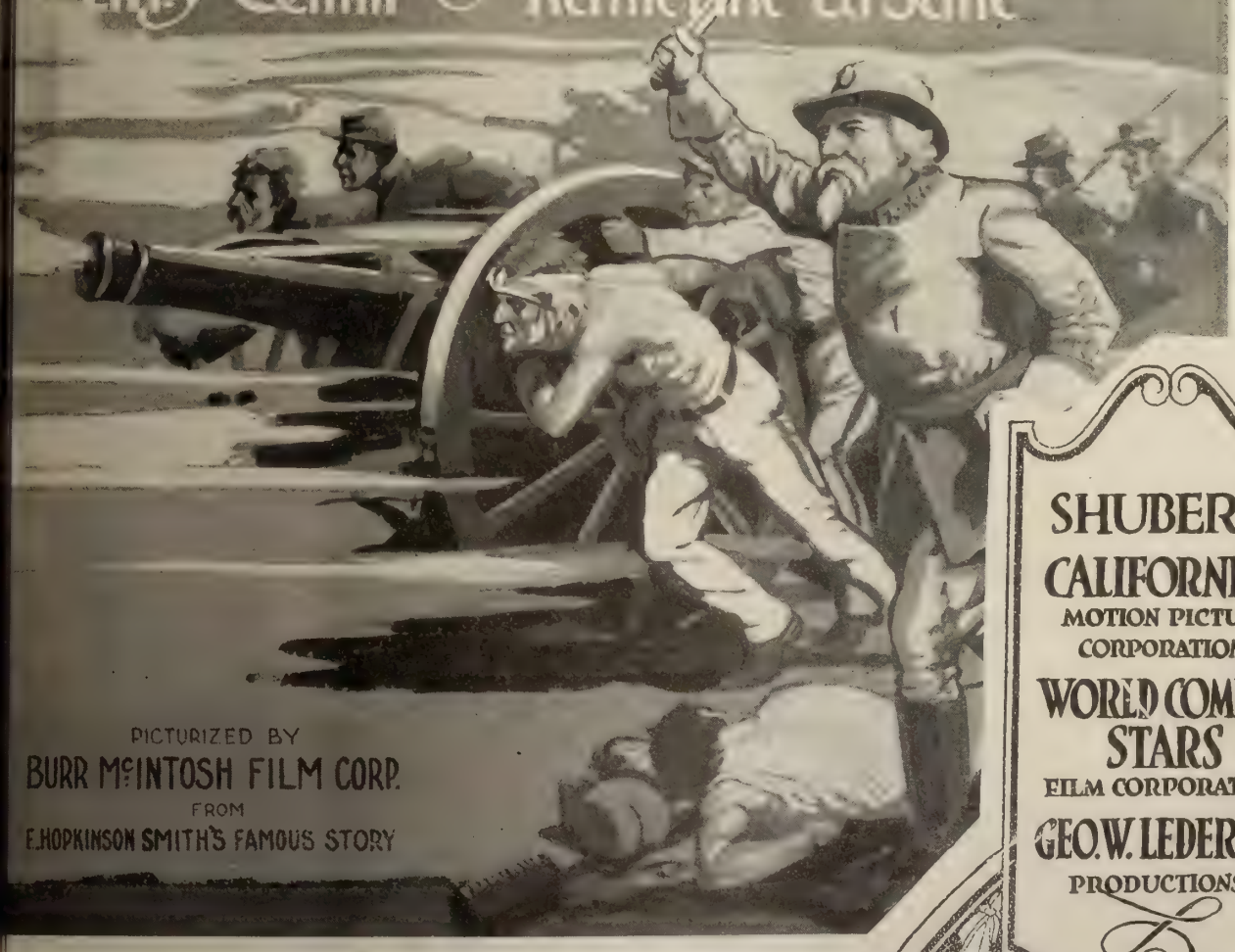

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Have An 'Irish Day' At Your Theatre

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Under the Direction of Sidney Olcott

An "Irish Day" with these popular 3-reel photoplays wil make big money for you. Arrange with the Irish societies in your neighborhood to attend in a body.

These great pictures were made by Sidney Olcott for The Lubin Mfg. Co. amid the hills and dales of the beauteous west coast of Ireland and were completed under great difficulties after the outbreak of the present war.

"All For Old Ireland" (3 Reels)
or the Days of '98.
Released Wednesday, July 14

"Irish in America" (3 Reels)
Release date announced later

"Robert Emmett" (3 Reels)

An incident in the life of the great patriot
Release date announced later

Released through the General Film Company

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SIX RELEASES EACH WEEK

A Great Serial, "ROAD O' STRIFE" By Emmett Campbell Hall. 15 Parts

Monday, June 28th ROAD O' STRIFE NO. 13

"The Man Who Did Not Die"

One Reel Drama

Bewildering events follow one another rapidly in this chapter of the thrilling and mysterious Lubin series. Gershom suddenly returns to life, regains the famous silver cup, and not only announces that the fortune supposed to be Caleb Jerome's belongs to Alene, but astonishes everyone by telling the weary and indifferent girl, who has just been discharged from jail, that she is Her Royal Highness, the Princess Alene, rightful heiress to her father's crown and the throne of Urania.

Crane Wilbur and **Mary Charleson** featured

Tuesday, June 29th

"Her Choice" One Reel Comedy

In this amusing release the action centers about a girl who has three ardent admirers. Betty wants to marry a regular American, but her father favors a count and her mother a lord. Betty succeeds by hoodwinking her parents and playing a hoax on the two titled suitors.

In the cast are **Mae Hotely, Ed Lawrence, Frances Ne Moyer, Raymond McKee, Jerold Hevener** and **Ben Walker.**

Wednesday, June 30th

Three Reel Feature

"The Path to the Rainbow"

A splendidly written, splendidly acted comedy drama, in which a young but old-fashioned banker plans to wed his ward and then achieves happiness by unselfishly giving her to the man she wants to marry. In the cast are **Ormi Hawley, Arthur Matthews, Earl Metcalfe, Herbert Fortier, William H. Turner, Peter Lang** and **George Bliss.**

Thursday, July 1st

"By the Flip of a Coin"

Two Reel Drama

A tense and strong play of army life in India in which two officers love the same woman. One of them, through duplicity, marries her and later this is discovered. The two officers agree to flip a coin—the one who throws heads to kill himself. Again the husband stoops to crooked work and when this, too, is discovered, the inevitable happens.

L. C. Shumway and **Velma Whitman** featured

Friday, July 2d

"Her Mother's Secret"

One Reel Drama

A charming story of a wealthy man who returns after a twenty years' absence to his home town and falls in love with the daughter of the woman who jilted him many years before. When the daughter discovers he is her mother's old sweetheart she plays a little trick which brings happiness to all concerned.

Saturday, July 3d **Another Billie Reeves Comedy**

"A Day on the Force"

One Reel

After envying with all his heart the life of a policeman, Bill temporarily becomes one by appropriating the hat and coat of a sleeping officer and then his adventures begin, but not at all along the lines that he had imagined or planned. This reel is an unusually funny one and Reeves has a splendid opportunity to display his ability as an acrobatic comedian and pantomimist.

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"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by Cecil Raleigh — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by George Soule Spencer
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by CLYDE FITCH — Direction BARRY O'NEIL

"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by CECIL RALEIGH — Direction BARRY O'NEIL

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"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

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"If ever a picture was adapted to carry the glitter of Broadway into the dullness of a village evening, this is it! It is safe to assume that such an assortment of beauty has never in the past been offered in any picture."

Baroness Irmgard von Rottenthal

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Maxim's, Rector's and Bustanoby's—New York City's most famous cabarets, are depicted in all their glittering gorgeousness in this great novelty. "Midnight at Maxim's" brings the "Gay White Way" right into your theatre and shows your patrons the features which have made Broadway a household name in every village and hamlet in the country!

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Broadway into your Theatre

Said the "NEWS"

"Girls, girls, nothing but girls! Girls are surely the main feature of this production. Most persons, especially suburbanites, will want to visit Maxim's after seeing this picture!"

Leo Pirnikoff and Ethel Rose

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There's a veritable money mine within the reach of every exhibitor who books this feature and thus capitalizes the publicity accorded the New York cabarets by the newspapers of the nation. The Maxim, Bustanoby and Rector beauties, together with such vaudeville artists as Baroness Irmgard von Rottenthal, Leo Pirnikoff and Ethel Rose, The Cameron Girls and Bert Weston and Dorothy Ozuman, will create a tremendous sensation in your theatre!

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Befitting the Man Who Gave
Motion Pictures to the World—

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The Incomparable

Marc MacDermott

and

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4-ACT FEATURE OF POWER

"Eugene Aram"

Seldom is it that a story is found big enough to comprehend all the versatile breadth of Marc MacDermott's living art, but "Eugene Aram," story of stories, vibrant with pathos, glorious endeavor, tender love, and ignominious death for the guilt of another, rings with the power of Marc MacDermott's portrayals, the heart-reaching insight of a master story teller of an age that is gone—Bulwer Lytton—and heightened, beautified and intensified with the skill of Director Richard Ridgley. The ever-appealing Mabel Trunnelle, the deft Edward Earle, the convincing Bigelow Cooper, winsome Gladys Hulette, Herbert Prior and George Wright, to round out and give added power to this tragic life story. Released Friday, July 9th.

Margaret Prussing and **George Wright** in a wonderful one-act drama, **"The Brand of Cain."** Direction by the author, Eugene Nowland. Saturday, July 10th.

A Bunch of comedians in **"It May Be You."** One-act. Direction, Will Louis. Wednesday, July 7th.

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"Mr. Jarr and the Captive Maiden"

Comedy .....MONDAY, JUNE 28

Another riot of fun—when the maiden is tossed from the roof. Jarr comes in for the brunt of it, Gus refuses to help him, but the women come to his rescue. HARRY DAVENPORT and ROSE TAPLEY are the leads.

"The Hand of God"

Two-Part Drama .....TUESDAY, JUNE 29

The man's good deeds are misinterpreted. Divine intervention reveals the truth. His goodness is magnified in her eyes. CHARLES WELLESLEY, NAOMI CHILDERS, BETTY GRAY, BOBBY CONNELLY and GEORGE STEVENS are the cast.

"The Evolution of Cutey"

Comedy .....WEDNESDAY, JUNE 30

He is suddenly transformed from childhood to manhood. He gives his aspiring "Ma" her choice between Bones and Lizzie. The latter wins. WALLY VAN as Cutey.

"The Honeymoon Pact"

Comedy .....THURSDAY, JULY 1

It's a strange agreement between a young husband and wife. They play a joke on each other and find out they are no different from other young people. LILLIAN WALKER and EVART OVERTON are the principals.

"Hunting a Husband"

Comedy .....FRIDAY, JULY 2

Love is blind and Jud's is an exaggerated case of obscure vision. In hunting a husband for the girl, he himself is the lucky fellow. ALFRED VOSBURGH, JANE NOVAK and JACK MOWER are the principals.

"The Criminal"

Three-Part Drama. Broadway Star Feature
SATURDAY, JULY 3

A young girl is caught fast in the net of circumstantial evidence. The District Attorney finds he is prosecuting his own daughter, tells her and her confession saves them both. Presenting MAURICE COSTELLO, NORMA TALMADGE, VAN DYKE BROOKE, THOMAS R. MILLS and ESTELLE MARDO.

Six a Week, Including a Three-Part Broadway Star Feature

"THE REVOLT OF MR. WIGGS"
Comedy .....Monday, July 5

"THE MAN FROM THE DESERT"
Three-Part Western Drama. Broadway Star Feature
Tuesday, July 6

"THE WHITE AND BLACK SNOWBALL"
Juvenile Comedy .....Wednesday, July 7

"BERTIE'S STRATAGEM"
Comedy .....Thursday, July 8

"LOVE'S WAY"
Comedy-Drama .....Friday, July 9

"INSURING CUTEY"
Two-Part Comedy .....Saturday, July 10

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS.

They Keep On Doing It

West Orange, N. J., June 10, 1915.

The Vitagraph Co.:

I have seen a good many Vitagraph pictures and I like them best of all.. I asked the manager of our movie house to show Vitagraph Blue Ribbon Features, which he did. Lately we have had "The Juggernaut." It was some picture. We had it shown by request twice, it was so good. Then I told him to book "The Goddess," your serial, and it is shown every Friday night with a packed house. We are going to have another one of your masterpieces again. We get more Vitagraph pictures than any other pictures.

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The Spectacular Four-Act Cabaret Show
A "BROADWAY FAVORITES" FEATURE

This great feature brings Broadway and its "Gay White Way" right into your theatre. The fame of Maxim's, Rector's and Bustanoby's has reached every village and town in the country. Every person who has heard of these famous cabarets is anxious and eager to see them. In producing this novelty, we combined the cabarets of Maxim's, Bustanoby's and Rector's and added to these features four of vaudeville's most prominent headliners. Exhibitors who viewed "Midnight at Maxim's," at a private presentation, declared it would sweep the country like wildfire. Book it NOW!

Released in Regular Service, Monday, July 12th. Special 1, 3 and 6-sheet, 4-color Lithographs.

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A FLASHLIGHT FLIVVER

An actress, clad in tights, who comes to have her picture taken, causes a feud between Ham and Bud. It ends with the destruction of the photographer's studio. A sure-fire laugh bringer.

Released Tuesday, July 13th. 1 and 3-sheet, 4-color Lithographs for all "HAM" Comedies

FOR HER BROTHER'S SAKE

A Blackwell-Joyce Re-Issue

This story, which tells of a sister's devotion to her weak-charactered brother, will repeat the success it scored a few years ago. Carlyle Blackwell and Alice Joyce in the leading roles.

Relesed Friday, July 16th. Striking 1 and 3-sheet, 4-color Lithographs.

THE STRAIGHT AND NARROW PATH

A Powerful Two-Act Modern Drama

Rather than desert the straight and narrow path for a life of ease and luxury, the shopgirl choses a suicide's end. Her life is saved in the nick of time. Here is a story containing a powerful moral.

Released Wednesday, July 14th. 1, 3 and 6-sheet, 4-color Lithographs.

A DEED OF DARING

An Episode of the

Hazards of Helen Railroad Series

Leaping upward from the roof of the freight car, Helen catches hold of the bridge brace, swings hand over hand to the next track and drops upon the roof of the stolen train.

Released Saturday, July 17th. Strong 1 and 3-sheet 4-color Lithographs.

Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
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J. P. Chalmers, Founder.

Published Weekly by the

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17 MADISON AVENUE, NEW YORK CITY.

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(*The Index for this issue will be found on page 148.*)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, July 3, 1915

Facts and Comments

BILLY B. VAN, about to break into the production of motion pictures, sends a glowing eulogy of New Hampshire scenery to a New Hampshire newspaper and scores with a column. No state like the Granite State for motion picture production, etc. The logical conclusion is obvious and is respectfully referred to the publicity agents.

* * *

TWO exhibitors have the same raw materials for a program. One looks at the descriptions and hands the films over to the operator. The other insists on a screen examination and does a little judicious "pruning" and "trimming." The programs are then thrown upon the screen for the public and they look different, though the original items were just the same. A couple of hours and a willingness to think has made the difference. In a film weekly shown at one theater about forty feet of corpses on the battlefield were eliminated by the painstaking exhibitor, while at the other theater they were left in. The gruesome sight spoiled the greater part of the show. Watch your details if you want to prosper and attract the audience which knows how to discriminate.

* * *

AN ESTEEMED friend and correspondent suggests that exhibitors poll their patrons on questions of taste and ethics. He thinks that a consensus of opinion might be obtained "by some such method as delivering with the ticket a perforated strip marked in each square 1, 2, 3, 4, etc., up to the number of reels shown and announcing the number of each reel as it appears on the screen." The pleasing numbers to be kept and handed to the ushers, the others to be dropped on the floor. "Several exhibitors might band together," concludes our friend, "and compare notes to mutual advantage." The experiment seems worth trying.

* * *

WE HEAR through the courtesy of a friendly reader of itinerant "premium men" and "country store promotors" who are just now infesting some of the bigger cities on the Pacific coast. These "contest-organizers" and "prize-givers," also called "slickers," prey upon the inexperienced exhibitor or the exhibitor in distress, for it is inconceivable that they will ever get any encouragement from the man who knows his business. Our friend suggests that the big producing companies take a hand by refusing service to men who listen to the "slickers." It looks as though the evil might be reached effectively just in this way. Exhibitors' organizations have sometimes succeeded in shaming their foolish brethren away from such cheapening and destructive schemes, and on other occasions an appeal to the district attorney has borne fruit. These contests are generally plain violations of the law against lotteries.

* * *

THE press has begun to pay some attention to the idea of embodying the freedom of the screen in the organic law of this state by granting it the same immunity from previous legal restraint as that which is now enjoyed by the press. The constitutional convention is ready to give the motion picture interests a hearing and THE MOVING PICTURE WORLD, always in the forefront in matters that concern the vital interests of the industry, has taken the lead in this agitation. We cannot imagine that the press will take any other than a friendly and approving stand toward the enfranchisement of the motion picture. We need the aid of the press in this fight and we are entitled to have it. Our interests are identical. If the public mind gets used to censoring motion pictures by law there will be but a short step to censoring motion pictures by official edict.

* * *

ON WHAT sort of motion pictures has the editor of a local newspaper in Wilkes-Barre been feeding that he has grown so peevish? He says the effect of drinking bad whiskey and seeing certain kinds of motion pictures is just about the same. After seeing that sort of pictures our editor concludes by saying, "That's why some folks say that the way to write 'scenarios' is to have a bad dream and see things that ain't so and write it down in bad English." All of which is respectfully referred to the chief of the scenario department. Looks as if the editor needed a copy of your book, E. W. S.

Judging the Show

By W. Stephen Bush.

A FRIEND of the writer, a man who has been in the exhibiting business a good many years, remarked recently that he was more puzzled than ever about the show business in general and the motion picture end of it in particular.

We had been talking about the exhibitor's first duty (so-called), of detaching himself entirely from his own tastes and preferences and simply catering to the demands of the public. The subject is altogether too big to be discussed in all its important aspects in just a few paragraphs. One thing, however, is particularly mystifying and, as it is sure to interest the readers of this paper, I do not hesitate to mention it here. If a motion picture theatre is yielding the maximum of profit is it wise to make a change because the owner of the theater differs with the manager as to the kind of a show that ought to be offered to the patrons?

I am not speaking of a theoretical case. The thing has happened. The owners of a theater had no complaint whatever against the showing of the box office. No prejudice can stand in the presence of arithmetic. It is true that the owners firmly believed that the entertainment was conducted on too high a plane. According to the accepted principles of showmanship they should have been able to detach themselves entirely from their own tastes and preferences. It was according to the showman's creed rank heresy to go behind the returns of the box office.

Supposing that a "low-brow" show was bringing in the money, would the "high-brow" views of the owner have been permitted to count? I am inclined to italicize the "No" of my answer or to put it in capitals. To the man with "high-brow" tendencies seeking to meddle with the solid profits of a "low-brow" show the chorus of experts would have sounded something like this: "Do not try to educate the public. Give them what they want. If the 'low-brow stuff' pleases them, don't you try to raise them to a higher standard. You are not in this business to educate the public but to make money." All this has a familiar ring. It may be right and may be wrong, but most showmen seem willing to accept this dostrine and abide by it.

Do they indeed always abide by it? It does seem as if it were quite difficult after all to detach one's self from one's own tastes, opinions and preferences. We know of producers whose personality for good or evil, for profit or loss, dominates the whole producing machinery. We have yet to learn of a single producer whose personality does not in some way or another assert itself in his films. Is the same thing true of the exhibitor, whether he happens to be the owner or the manager? Does he not unconsciously or subconsciously run the show in accordance with his personal tastes? Is there such a thing at all as abdicating and obliterating one's own personality? Another question. To what extent is the exhibitor supposed to close his own eyes to the merits and demerits of a film and to what extent is he really able to view it through the eyes of his audience?

We invite discussion among our readers on these vital questions. In the consideration and solution of these problems it is not safe to trust to luck. A few years ago luck might have been depended on. I remember one exhibitor who commented upon his show in this candid fashion: "Yes, I know it's bad, but you see the crowd waiting for the second show, don't you?" This exhibitor is out of business today.

Drinking Scenes

By W. Stephen Bush.

AMONG our more or less esteemed contemporaries we count "The Liberal Advocate," a journal heroically devoted to promoting the liquor interests. We are sorry to note that the motion picture has incurred the candid displeasure of the John Barleycorn propaganda. We have, of course, known for some time that our friends the official censors have, in various parts of the country, objected to "drinking scenes." They object to "drinking scenes" because it might encourage the spectators to absorb alcoholic percentages. Now comes the devoted editor of the liquor gazette and he records an objection to the effect that such scenes on the screen "arouse the prejudice of thoughtless and weak-minded people against the liquor interests and particularly against the saloon."

We feel tempted to get out of this strange complication by referring the whole matter to Chief Censor Breitinger, whose experience with the Bosworth picture, John Barleycorn, has added so much to the gayety of nations.

The subject, however, is too important for any but serious treatment. We quote further from the language of the liquor organ:

An editorial against the moving picture show from the Liberal Advocate, a liquor paper, is being given circulation in Wisconsin:

"The moving picture show has become a powerful factor in arousing the prejudice of thoughtless and weak-minded people against the liquor interests, and particularly against the saloon," it says.

"Each day thousands of these films are portrayed to millions of men, women and children in every part of the country, and those who know better and many who ought to know better, soon become imbued with the belief that liquor is only manufactured and saloons established for the purpose of increasing lawlessness and crime."

The answer to all these objections is easy. Among the thousands of films produced and published there may have been some which obtruded "drinking scenes." These were the exceptions. The fact is that the portrayal of drinking scenes forms an unavoidable incident in the portrayal of life. The motion picture as a means of social propaganda is one thing while the motion picture as a means of entertainment is quite another thing. The screen is open to all advocates of abstinence and it is equally open to the opponents of it, exactly as the columns of the newspaper or the lecture platform. Where the screen is used as a mirror to be held up to life, whether past or present, it is impossible to entirely avoid the appearance of "drinking scenes." Not all drinking scenes are objectionable in themselves. There were drinking scenes at the wedding of Canaan where water is reported to have been changed into wine. In many portions of the far East the partaking of wine was considered an essential rite in the ceremony which welcomed the guest and the stranger. In certain parts of Europe the drinking of light beverages at social occasions is considered harmless. On the other hand, it is but too true that criminals often seek the courage for their crimes in drink, and it is no less true that alcohol has been and still is a fruitful source of poverty and that it is often destructive to the mind and the body of man.

Between the childish objections of the censor boards on the one hand and the protests of the liquor journals on the other hand, the screen will go on portraying life as it exists. It leaves the drawing of conclusions to the imagination and to the conscience of the spectators.

Fallacies of Realism

By Louis Reeves Harrison.

WORSE than ignorance is a false idea that takes possession of healthy human minds and perverts what might otherwise be good judgment. Such is the mistaken association of realism in drama and literature with unvarnished truth—the application is more truly that of critics to varnished fiction. They seized upon a term which ordinarily defines a form of philosophy and applied it to what had the appearance of being an *effort* to exhibit literal reality in the arts, whereas the true artist appropriates the facts of life as so much rough material from which he constructs an existence more marvelous than that we daily look upon, better calculated to arrest and hold attention when it delves into hidden secrets of the soul or offers ideals through which common human nature hopes to attain perfection. It is very doubtful whether any creative author merely describes what he knows, or thinks he knows, about his own life or that of his neighbors, even if able to make it all less vulgar than reality. He depends largely upon his imagination. To critically ignore that fact is to attempt to solve the problem of creative art by denying its source.

It is quite possible that realism exemplifies what is said of persons and events of the day in which the author lives, that it is a short word for contemporaneousness combined with plausibility. What kind of realism is it when his story antedates his experience? It is even dangerous to go back a generation in a search for truth. That supposed exponent of realism, Ibsen, causes Doctor Stockmann to say in "An Enemy of the People" that most truths cease to be such after twenty years' time. The great Norwegian poet held strongly to the idea that the rights of an individual were superior to those of society as composed of individuals. His bold theories were those of a revolutionary idealist asserted through mastery of his craft. His speculations were made intelligible through simplicity of method, but his people and events were as unreal as his convictions were vascillating. He was attempting to get at great truths through vigorous idealization.

Such is the case, within individual limitations, of thoughtful authors, whatever their medium of expression, that of painting, that of sculpture, that of the printed or the uttered word, that of visualization on the screen. Whatever the art process, there is an idealization to stir thought or feeling, to make us conscious of our souls. Consistency is a jewel of this art structure and plausibility of its treatment. Harmonious agreement in all parts of the original creative work is of high importance, with an added management having a specious appearance of truth that shall make it worthy of confidence, in many works of art, and these merits constitute an EFFECT, that of being in accord with the truth.

The story may be cunningly realistic or openly romantic—to impose critical limitations on it in either respect narrows the field and dulls variety of presentation. An author deeply interested in social problems may present scenes and characters as he thinks he sees them from a purely personal point of view or from that of an artist engaged in revealing what is unknown of them. He may follow the ordinary course of events from cause to effect or plunge into the effect and bring up his cause for reinforcement. He is in either case presenting images formed by recombining what he knows, the highest power of which his mind is capable. Whatever he tells, however he tells it, the story successful is a child of his imagination.

Imagination is working overtime when an intimate friend tells of some episode in his past life. He may use it to illumine a dull point, or to bring up experence in illogical support of a losing argument, or even to entertain himself at his listener's expense, but his vanity gets busy at a time when his conscience is looking out of the window, and he rolls a large snowball of fiction around a handful of truth. Such is realism in the crude state. This realistic novelist in miniature, requiring only craftsmanship and an independent income to enter upon a professional struggle for poorly rewarded attainment and posthumous fame, is kept within a modicum of restraint, that of his hearer's credulity. When he breaks loose in print, he may rise above the ordinary level of misrepresentation and acquires a splendid disdain of dry facts to the delight of his readers and to the benefit of literature in general.

It rarely occurs to critical readers that error is a product of reason. It grows out of false interpretation. Many of the absurd notions, false conceptions and pernicious practices that we deplore in human existence have been created by realists and naturalists who argued wrongly from a fundamental truth. Peculiar quality of the unfettered poet and of the fiction-maker who does not waste his time in acquiring a heavy burden of useful information is a gift of exaggeration that is often inspiring and even prophetic. The romancer writes fiction because he loves it, the realist as if he had a painful duty to perform. The man who loves his work is sincere. He is drawing from the exhaustless font of his sympathies and not attempting to deceive us by presenting dull facts under the illusions of fiction, yet he accurately pictured the submarine fifty years ago and set the whole world thinking with the purely romantic characters of Dr. Jekyl and Mr. Hyde.

While it is a difficult matter to properly represent truth through pretense and deception, stories realistic and naturalistic, those minutely portraying certain phases of life as seen through a temperament, may be accorded space on a varied program, especially when offering one or another form of social criticism, but realism may easily become monotonous and naturalism disgusting if untempered by contrast. Their sermonizing is rarely subtle enough to be successfully masked as entertainment, and their attractiveness at the fancy dress ball of imaginative fiction is akin to that of men who go in business suits. They look on with mingled wonder and disdain while Robinson Crusoe and Mother Goose share popularity with Rip Van Winkle, Cinderella, Count of Monte Christo, Robin Hood, Ivanhoe, Hamlet, Juliette, Othello, Beatrice and a long train of idealizations, strong or beautiful, quaint or sympathetic, the creatures of Romance.

To know truth one must feel it intuitively, as a majority of intelligent people do who are disinterested spectators of a great wrong being done at this time, or it must be acquired through patient investigation of what science is accomplishing and a clear judgment that enables a writer to choose, not only the best means, but the best ends for his work. Whether it comes through intuition or through wisdom, truth will make itself felt, will find unconscious recognition awaiting it among all classes of people. Whatever the form, throughout the wide sweep from farce to tragedy, the finest realism is that of a world idea which sways feeling through its complete rationality.

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Freuler President of Mutual

Edwin Thanhouser Is Elected Vice-President and Felix Kahn Treasurer at Meeting of Directors.

WITHOUT any opposition, John R. Freuler, president of the North American Film Company, became president and general manager of the Mutual Film Corporation at a meeting of the board of directors in the New York Mutual offices on June 23. The meeting, called at noon, lasted less than an hour, no alternatives to any of the candidates for office being presented. The new list of officials reads: John R. Freuler, president and general manager; Edwin Thanhouser, vice-president; Felix Kahn, treasurer, re-elected; Samuel Field, secretary and counsel; J. N. Naulty, assistant treasurer. The executive committee comprises Messrs. Freuler, Thanhouser, Kahn, Field and Crawford Livingston. H. E. Aitken, the retiring president of Mutual, declined re-election to the executive committee and Mr. Field was chosen to fill his place.

John R. Freuler.

The results of the election were not unexpected after the meeting of Mutual stockholders in Richmond, Va., on June 16, when J. W. Smith and Mr. Field were placed on the board to fill the places left vacant by the retirement of Roy Aitken and P. A. Gleichman. H. E. Aitken, A. C. Roebuck and T. H. Cochrane retained their places among the directors, numbering fifteen in all.

When the meeting for the election of officers was called to order the full board, comprising the following members, responded: H. E. Aitken, Crawford Livingston, Gerald Livingston, Felix Kahn, John R. Freuler, S. S. Hutchinson, W. E. Shallenberger, W. C. Toomey, A. C. Roebuck, T. H. Cochrane, Edwin Thanhouser, Samuel Field, Dr. George Hall, J. W. Smith and Walter N. Seligsberg, representing Miss Thomas. Mr. Aitken presided and Mr. Seligsberg, retiring counsel for Mutual, acted as chairman of the meeting.

After the minutes of the preceding meeting had been read, Dr. Hall nominated Mr. Freuler for president and general manager and he was elected without opposition, as was each of the candidates, in turn, the acting secretary casting the ballots for the board. Mr. Livingston proposed Mr. Thanhouser for vice-president and Mr. Hutchinson put up the name of Mr. Kahn for treasurer. In electing Mr. Field as counsel for the next three years it was understood that he would devote himself entirely to the affairs of the Mutual Corporation.

Starting with the old Calumet Company, which subsequently was sold to the General Film Company, Mr. Freuler has learned every angle of the film business, including both manufacturing and selling. In association with Mr. Hutchinson he organized the American Film Manufacturing Company and had much to do with planning the successful serial, "The Diamond from the Sky."

W. E. Shallenberger, vice-president of the Thanhouser Syndicate Corporation and large stockholder in the Mutual, Thanhouser and American film companies, when asked for a statement on the election of Mutual Film Corporation officers, said:

"Mr. Freuler brings to the Mutual a wealth of experience in the three collateral branches of the industry—distribution, manufacture and exhibition. He knows at first hand the details of all these ends of the business. Mr. Freuler has made a tremendous success of all his various ventures and I feel certain that in his new capacity he will carry the Mutual Film Corporation along to great successes. He is a man of clean ideas and high ideals; he insists on clean pictures, and he is wrapped up, heart and soul, in the establishment of the film business on a firm industrial footing.

"It is apparent to all that many changes, some vital and some merely incidental, shortly will occur in the film industry in the United States. These changes will affect, particularly, the manufacture and distribution of pictures. Mr. Freuler is singularly well fitted to be at the head of the Mutual in this transitional period of the business."

In discussing the situation immediately after the meeting, Mr. Freuler said:

"The relation of this organization to the film business combines the responsibility of distributor and jobber as well as wholesaler. Our chief task is merchandising our products so that we may all secure a reasonable return for our money. Hence the necessity of doing everything possible in the interests of the exhibitor or retailer that he may secure returns without which his business cannot be conducted successfully from either the manufacturer's or distributor's standpoint. We want to do for the retailer, everything that will prove of benefit to him. We want the exhibitor to be put into a position where our service will be helpful and will neither begin nor end with simply supplying him with films.

"I feel that there is a responsibility on this organization in the way of helpful suggestions in conducting the exhibitor's business. We want to help the exhibitor make his theater more attractive, to arrange his program so that the public will be pleased to patronize his place and continue to do so.

"You must remember that the public is the final judge and that the exhibitor must, of necessity, reflect the attitude of his patrons. Therefore, it will be the duty of the Mutual to see that the regular program is strengthened in every way. We will supply not only an attractive list of one-reelers and two-reelers, but we will see to it that the subjects are sufficiently varied so that the exhibitor will give his patrons an interesting arrangement comphehending both drama and comedy in like proportions.

"On the other hand, the exhibitor must not be passive. The best show in the world will not be a success unless the exhibitor co-operates, unless he arranges his lobby attractively and varies same with regularity. He must advertise attractions so that the public will know what he has got. The exhibitor, therefore, must realize his own responsibility and though we can do a great deal for him, he has got to be his own greatest help.

"As President of the North American Film Corporation distributing 'The Diamond from the Sky' my experience has been that the exhibitor who adopted the majority of the suggestions that we made has been very successful in handling this record-breaking continued photoplay. I advocated from the beginning that exhibitors be generous in the use of heralds and facsimile ten thousand dollar checks. It is significant that those who adopted this form of arousing public interest have seen the result in bigger box office

John R. Freuler in His Office.

receipts. I want to appeal to the selfish, yet natural side of the exhibitor—that side is the box office end of it.

"The regular program of the United Film Corporation will be strengthened in every possible way. I am one of those who believe that the moving picture business is one of volume. It has been so successful because it has brought to millions a form of entertainment that is interesting and instructive. Big investments have been made in staging moving picture plays and the money has come back to the manufacturers with interest because of the fact that enables an organization like Mutual to distribute many prints of

these pictures. When you consider that on an average of 18,000,000 people every day go to the photoplay in this country, the importance of this volume angle will be apparent.

"While occasionally features of unusual nature may command $2 admission prices, one must not be confused over the real destiny of the moving picture business. It is essentially entertainment for the masses and not the classes. Hence it is our duty to furnish a program that may be used in a big, broad way by theaters charging fifteen, ten and five cents.

"A new form of entertainment was created with the adv nt of moving pictures and it is hardly wise to expect that manufacturers will ever depart from the fundamentals and we will furnish in our regular programs, the best possible pictures at prices that will not disturb this basic scheme of giving the masses wholesome entertainment at prices within reach of all.

"It is my intention, as soon as possible, to supply the exhibitors all over the country, except in perhaps two or three metropolitan centers, with a plan of model exchanges. It is my purpose to establish these model exchanges wherever practical, on the ground floor. This is done entirely for the convenience of the exhibitors. In this way, the Mutual will be able to display its merchandise to advantage so that exhibitors may see exactly what we intend furnishing them with along with the films.

"I want our representatives to sell the theater men service plus merchandise. There is a responsibility on the representatives of Mutual beginning before the delive of the film and not ending either with the showing of the story on the screen. In other words, it is my desire that a spirit of cooperation prevail throughout all Mutual offices and I will work to that end."

Other changes among the Mutual officials have brought men well known in motion picture activities. Mr. Field is a Milwaukee attorney, who for a number of years has been closely identified with photoplay production, and Mr. Smith is a capitalist and banker connected with interests in New York, Chicago and many other large cities.

Kalem "Fours" Popular.

This Progressive Company Has Struck a Responsive Chord With Its Features.

THERE is no doubt about the fact that Kalem has touched a responsive chord in the minds of motion picture exhibitors in adopting the policy of releasing four-reel features in regular service. A preliminary announcement issued some weeks ago was well received by exhibitors, but judgment was withheld until the quality of these features could be determined.

The manner in which the press and a representative gathering of exhibitors in and about New York City received the first of these four-part subjects, "Midnight At Maxims," at a private presentation recently, however, dispelled all doubt as to the quality of these features. It was evident that Kalem was determined to spare no effort to make them quality productions, and the letters subsequently sent in by exhibitors made it plain that the new four-act productions were assured of an enthusiastic reception.

According to the policy definitely decided upon by Kalem, a four-reeler will be issued on alternating Mondays, commencing with Monday, July 12th. These features in turn will alternate with the three-part productions now being released, and, like the latter, will be "Broadway Favorites" features. A popular player of the legitimate stage who has won success on Broadway will be presented in each subject.

"Midnight at Maxim's" will be followed by an elaborate four-act photoplay production of the famour romantic drama "Don Caesar de Bazan." This play, generally regarded as the most popular of the dramas the action of which is laid in the swashbuckling era, will be the vehicle for W. Lawson Butt, the English star. Mr. Butt has played Don Caesar upwards of three hundred times upon the legitimate stage.

In fact, a visitor at Kalem's New York, New Jersey, California and Florida studios would find these working at full blast on four-reel features. And, if he knew any of the players who have appeared on Broadway, he would meet many friends at work in these studios.

Incidentally, Kalem is issuing a novelty in connection with "Midnight At Maxim's" which should be welcomed by exhibitors. This consists of a button containing a full figure of the prettiest of the Maxim beauties. This miss is shown in the act of executing a graceful step. A caption containing the words "Midnight At Maxim's" is directly underneath the dancer. The "Maxim Girl" button should be of decided help to exhibitors in arousing interest in the four-reel Kalem feature, in addition to forming an unusually attractive souvenir.

Metro Day At World's Fair.

Panama-Pacific Committee Will Have a "Bushman Day" on July 15th.

WHAT constitutes the most important recognition of motion pictures and motion picture stars is, without a doubt, the announcement this week from the Administration Committee of the Panama-Pacific Exposition at San Francisco of Francis X. Bushman day July 15th, with the noted star and his leading woman, Marguerite Snow, as the special guests of honor with special functions and awards in honor of the event. The following telegram from Sol Lesser, California representative of the Metro Pictures Corporation, outlines the affair:

Richard A. Rowland,
Metro Square,
42d Street and Broadway,
New York City.

Have received notice from Exposition Committee July 15th to be Metro day with Bushman and Snow guests of honor. Entire fair given over to us for day. Special award of gold medal to Bushman and Snow following enactment of silent dramatic piece in front of Administration Building. Entire evening devoted to fireworks display and Bushman's likeness to be burned in set piece fifty feet high. Metro will be luncheon hosts to all photoplayers and exhibitors attending. Am forwarding official document from Exposition Officials.—Sol L. Lesser.

Harry Reichenbach of the Metro forces will leave New York for San Francisco July 7th. He will be accompanied by Mrs. Reichenbach and a number of Metro stars and will take with him the artistic display Metro will use at the Motion Picture Convention.

Francis X. Bushman, who is now at work at the Quality-Metro studio, Los Angeles, will arrive at San Francisco about July 10th and when he gets off the train he will be the most surprised man in the world, for the Metro Company, appreciating the deep honor paid their leading star, will plaster the coast cities with twenty-four sheet pictorial paper announcing July 15th as Bushman Day and inviting the people to witness the enactment of a thrilling silent drama.

Mr. Bushman and Miss Snow will be accompanied to San Francisco by Willard Bauman, the director, Fred J. Balshofer and Charles "Feature" Abrams. The dramatic document Bushman will use for his public performances will be a powerful one act playlet from the pen of Robert W. Service, the American Kipling, who is responsible for "The Shooting of Dan McGrew," "My Madonna" and "The Spell of The Yukon," and "Through the Door" was written by Mr. Service for the late Clara Bloodgood and the latter died a suicide before she could realize her ambition to play the Service piece. Mr. Bushman will be supported by the Quality Pictures Corporation players. The piece will be staged on a hugh platform to be constructed in front of the Administration Building and according to Mr. Lesser, seating arrangements for twenty thousand people is going forward.

For the firework display, General Manager Rowland of the Metro Company has completed arrangements with the directors of the Consolidated Fireworks Company for the constructing of a set piece fifty feet in height, with as near a likeness of Mr. Bushman and Miss Snow as it is possible to arrange.

Thousands of souvenirs are being made now bearing likenesses of Bushman and Snow, and one of these will be given to each visitor to the Exposition on Bushman Day.

By telegraph, Harry Reichenbach has arranged for two pages in one of the big San Francisco dailies, in which the life story of Bushman and Snow will be published, and in another, 'Through The Door," will be run serially for a week previous to the date of its enactment.

The Metro party will leave New York for San Francisco on the Exhibitors' Special, arranged for by the Convention Committee at the time of Mr. Cory's visit here. Metro will have one of the largest, if not the largest, representations at the exposition.

CONSTITUTIONAL AMENDMENT HEARING.

A hearing on the proposed amendment to the constitution of the State of New York to give motion pictures the same immunity as the press from previous restraint was held before the bill of rights committee of the Constitutional Convention at Albany on Wednesday, June 23. All the members of the committee were present.

Delegate Eisner, who introduced the amendment, spoke in its favor. He was followed by W. W. Irwin, of V-L-S-E, Paul H. Cromelin of the Cosmofotofilm Co., J. W. Binder of the National Board of Censorship, S. L. Rothapfel and W. Stephen Bush of the Moving Picture World.

The hearing lasted for two hours and the remarks of the speakers were listened to with close attention. The committee reserved its decision.

Kessel-Baumann-Aitken

A Big Three Combination for the Production of Feature Photoplays.

HAVING withdrawn from the presidency of the Mutual Corporation, H. E. Aitken will figure in a new alliance for the production of feature pictures in which Ad. Kessel and C. O. Baumann, with D. W. Griffith, Thomas H. Ince and Mack Sennett as the chief directors, will be the most important factors. The new $4,000,000 company is being organized at the present time and probably the program will be ready for release early in September, on the expiration of the New York Motion Picture Company's contract with Mutual.

From a source of indisputable authority, the Moving Picture World has learned that the New York Motion Picture Company will not renew the Mutual contract. Enough Keystone, Kay-Bee, Broncho and Domino productions have been completed to fill the program demands up to September 1, and at present the energies of the entire Kessel and Baumann organization are being expended in preparations for the new feature output. In this respect, it is significant that Mr. Kessel spent more than six months on the Coast during the past winter and expended nearly $100,000 on studio improvements. He is now busy at his New York office placing stars of the legitimate stage under long-time contracts.

An erroneous statement appeared in several daily papers to the effect that the productions of Directors Griffith, Ince and Sennett would be marketed to theaters charging a two-dollar scale of prices. There will be no such stipulation, although it is probable that a novel method of distribution will be devised. As planned at present there will be a weekly output of fourteen reels, two five-reel subjects, two two-reelers, with a star featured in each production. The program will be so arranged that exhibitors will be supplied with a full seven-reel program the first of every week and another for a mid-week change. It is not unlikely that the new brand will be called Sig Feature Films, a combination of the initial letters in the names of the three famous directors who will make the pictures.

Clune Buys Studio.

Big Los Angeles Exhibitor to Embark in the Production of Pictures—Has Capital Pledged.

(Special to the Moving Picture World.)

W. H. CLUNE, Southern California's big exhibitor, has bought the studio acquired a few weeks ago by the Famous Players from the Fiction Company, of which Louis Joseph Vance was the head. All the buildings are new, of most approved design, and rest upon a large plot of ground at the corner of Melrose and Broson avenues, South Hollywood.

Mr. Clune for some time has been confronted with the problem of obtaining big pictures for exhibition in the Auditorium, with 2,900 seats, on which he holds a long term lease. It is his intention to produce four or five subjects a year, and to select such stories as will be adaptable for presentation in a big theatrical way, with special music and atmospheric settings. These, of course, will first be shown in the Auditorium. If successful here they will be sent to New York and other large cities.

Lloyd Brown, manager of the Auditorium, will be manager of production for the new company. Mr. Brown is not yet ready to name the technical director who will assist him, but it will be a picture director of wide experience. There will be no change in the management of the Auditorium other than the appointment of an assistant to Mr. Brown.

It is expected that the work will begin in about thirty days. Mr. Brown says it will be the aim to feature the story rather than any particular star or stars, the cast for each subject being selected by type. While Mr. Clune has personally taken over this fine property, this step is only preliminary to the organization of a company, capital for which is already pledged.

V. L. S. E. AT CINCINNATI AND DETROIT.

Announcement is made by the V-L-S-E of the establishment of two new offices; one at Cincinnati, Ohio, and the other at Detroit, Michigan. The Cincinnati office will be in charge of R. S. Shrader, well-known in film circles throughout the middle west, and the Detroit office will be looked after by R. R. Hutton, who has distinguished himself as a member of the new school of business boosters.

With the opening of these two offices, the "Big Four" family has increased from six to sixteen branch offices in less than three months time, and every one of the sixteen offices now in operation is working to capacity.

Kalem Featuring Baroness.

"Midnight at Maxim's" Offered as Feature With an Exceptionally Wide Appeal.

IN exploiting "Midnight at Maxim's," the spectacular four-act "Broadway Favorites" feature, which they have prepared for release in the regular General Film Service Monday, July 12, the Kalem company are paying particular attention to the personal popularity of the various stage

Baroness Imgard von Rottenthal in "Midnight at Maxim's" (Kalem).

celebrities whome they engaged for the production. Chief among these celebrities is the Baroness Imgard von Rottenthal, born a member of the Austrian nobility and known throughout this country and Europe as one of the most earnest and artistic exponents of the classic dance. The Cameron Girls and Leo Pirnikoff and Ethel Rose, who have been featured in practically every vaudeville house of consequence in the United States, also appear in the picture.

With these names to conjure with, picture idea which is unusual in character, and a production which is particularly pretentious, the Kalem company feel that they are offering exhibitors one of the best drawing cards which they have sent from their studios in many months.

The Baroness Imgard von Rottenthal is expected to prove of particular value to the picture, not only because of the splendid work which she has done in it, but also because of the unusual breadth of the appeal which her appearance on the screen will have. The Baroness has danced in the ballrooms of such people in New York City as Mrs. Stuyvesant Fish, Mrs. Taylor Pyne, Judge Elbert H. Gary, Mrs. Benjamin Guinness, and the Prince Troubetskoy, in Newport for Mrs. Mitchell Clark and others, and in Chicago with the internationally famous Theodore Thomas orchestra at a special engagement in Ravinia Park. Because of such engagements, the Baroness is particularly well known among society people.

In New York and other important American cities, the Baroness has established quite a following because of her numerous appearances for charity. Ever since she has been dancing professionally she has made it a rule to appear at least once a year at some big performance in aid of the poor and unfortunate. A notable performance of this nature was one given not long ago in Columbus, Ohio, under the auspices of the municipal department of charities when the Baroness' audience of approximately 5,000 people was made up practically without exception of orphaned children. For them she presented a specially selected program of dances which, though classic and artistic in the extreme, sent each youngster out with a recollection of the Baroness Imgard von Rottenthal which will certainly be turned into capital by the Ohio exhibitors who play "Midnight at Maxim's."

In the big Kalem picture, the Baroness appears in two of her best known dances, namely, "Sea Mist" and "Snow Flurry." In a recent interview she said that she had been deeply impressed with the opportunities which were offered artists of her type by the photoplay screen.

Lasky Will Build Studio.

Goldfish Announces That New Edifice Will Be Erected At Los Angeles.

SAMUEL GOLDFISH of the Lasky Company has returned from a trip to the coast renewed in health and renewed in his abiding faith in the picture. He also brought back a budget of interesting news. The Lasky Company is going to build a magnificent new studio in or

Left to right: Cecil B. DeMille, Adolf Zukor, Jesse L. Lasky, Samuel Goldfish.

near Hollywood. Negotiations for acquiring a large tract of land have been completed.

"We plan to have this new studio of ours the best that money and experience can possibly procure. It will embody the improvements that the experience of the last few years have made possible. All the big things in a studio will be there and likewise the minutest details for perfect work. Of course, it will be absolutely fireproof. Some of the minor features will be a shower bath in each dressing room and a perfectly equipped gymnasium. In the gymnasium our artists will have the amplest opportunity for cultivating health and strength and thereby increase the value of their work, for health and strength beget grace and ease of motion and a certain artistic playfulness which are most pleasing to the spectator. There is a spirit of athletic improvement in the studios now, as witness the informal boxing matches between the reels as it were. We will make a careful and painstaking examination of all the great studios in Europe before we begin work on our new plans."

Mr. Goldfish spoke with an air of deep conviction on the final triumph of the clean picture over the sensational feature which does not aim to be clean and wholesome.

"There may be times," he said, "when it might seem as if the sensation hunters were in the majority and when the man with the sensational picture with its undercurrent of suggestiveness may seem to be in the ascendant and may seem to draw the bigger crowd. This appeal, however, cannot last. The public which is fed on hot spices will come back for more and more and, of course, the craving cannot be gratified all the time. When the patrons, therefore, come and look for a new sensation and do not get it they are disappointed and they go back to the man with the clean picture. In the end the clean drama must win out. No lasting structure can be erected on a program of sensationalism and salaciousness. We are overwhelmed with congratulatory letters from exhibitors who say that they know the Paramount pictures have the strongest average and are, therefore, the most reliable. I will tell you without fear of contradiction that at the coast the Paramount pictures are the pictures that have the largest and the steadiest patronage. It is that way all over the country. There must come a time when the supply of so-called legitimate stars and plays comes to an end. What then? Then we must have men who can write directly for the screen, appealing to this wonderful medium of dramatic expression immediately and not mediately or at second hand through a novel or through the adaptation of a drama. With this end in view we are paying most particular attention to the development of a genuine screen school of dramatists. I think I may say that we have become experts in the art of extracting film values from plays originally intended for the speaking stage. Our scenario department, consisting of the very best men available and occupying from four to five rooms, is acquiring valuable experience in this difficult art of adaptation. Lots and lots of plays that we rejected long ago because their film values were so slight or because they depended altogether too much on the dialogue are now being taken up by newcomers in the art. Every man and woman who has ever had a few speaking lines in a Broadway play proclaims himself or herself a legitimate Broadway star and is lionized on the screen at the expense of the people who are rich in hope and poor in experience, and whose spiritual possessions are often reversed in the process. These people or some of them, at least, do not scruple to create a demand for their films by an unashamed appeal to what is morbid or often downright indecent. They hurt the whole business in that way. It is difficult for the reputable producer to undo what these unscrupulous men have done.

"I am thoroughly convinced that California is the only place in the world for taking motion pictures if you want to get the best results in photography and in atmosphere. I had been inclined to favor a transfer of our forces to the East, as so many of the big men in the histrionic and dramatic field are here, but I have been converted by Mr. Lasky and Mr. De Mille. The results of California light and climate cannot be equalled anywhere. I think we have shown that in a number of pictures, notably in "The Arab", where the Oriental atmosphere is just perfect."

New Combination Formed.

United Producers Desert United Film Service and Arrange With New Distributing Concern.

THE past week has seen some radical changes in the motion picture map of this section, not the least of these being the practical failure of the United Film Service, which is now in the hands of two receivers appointed in an action in bankruptcy and what appears to be the abandonment of that distributing organization by the group of producers, the United Producers' Corporation, which has been providing the United Film Service with pictures.

When it became apparent that the United Film Service would not be able to meet its obligations to its producers the proprietors of the several companies banded together as the United Producers, began to look around for a dependable outlet. The result of those efforts came to an issue on Tuesday night when the formality of organizing a new combination of producers to be known as the Combined Photoplay Producers, Incorporated, was performed.

The officers of the new combination are Ludwig G. B. Erb, president; J. A. Golden, treasurer, and H. M. Goetz, secretary. Included are the following producing companies: Crystal, Gaumont, Erbograph, Ideal, Pikes Peak, St. Louis Motion Picture Co., Albuquerque, Grandin, Smallwood and Mittenthal. The offices of the combination will continue at 110 West 40th street.

Warner and Lichtman Form Distributing Company.

Following the announcement that the United Producers had reorganized and decided to abandon the United Film Service came the news that A. and H. M. Warner and Al. Lichtman had formed the Standard Pictures, Incorporated, for the purpose of handling the product of the Combined Photoplay Producers. The incorporators of the Standard are well known to the trade as exchange men of the widest experience and ability. Speaking for the new distributing organization, Mr. Warner explained that the exchange connections were practically completed and that they would be ready to serve customers within a week or so.

The Standard will not lease its pictures, but will sell them outright to the exchange. A very advantageous contract has been signed by the producing companies which will give the Standard control of the quality of the pictures offered and enable the officers of the distributing organization to maintain the excellence of the program. Both Mr. Warner and Mr. Lichtman are pleased with the prospect and believe that little difficulty will be experienced in putting the project upon a paying basis. They point out the fact that theirs is a strictly business proposition, operated by experienced motion picture men and in no sense will it be promoted for stock jobbing purposes.

ROTHAPFEL GETS A DINNER.

As a fitting testimonial of appreciation of the efforts of S. L. Rothapfel to improve the science and art of projection of motion pictures and to give ambitious productions a proper presentation to the public, representatives of the leading producing companies joined in a testimonial dinner to Mr. Rothapfel at the Hotel Astor on Thursday evening, June 24.

The Motion Picture Exhibitor

MASSACHUSETTS LEAGUE OUTING.

Exhibitors Have Big Time at Pemberton on June 16.

MEMBERS of the Motion Picture Exhibitors' League of Massachusetts are now rejoicing over the success of their annual outing which was held at Pemberton during the past week. All who attended agreed that it was "one glorious time."

Nearly one hundred members of the league assembled at the Nantasket Steamship Company's wharf on Atlantic avenue, Boston, at 10 o'clock on the morning of June 16. All were prepared to enjoy themselves and they certainly did.

Before boarding the steamer for the sail to Pemberton each person in the party was decorated with an "iron cross." The weather seemed to be rather doubtful at first, for as soon as the steamer left the wharf a heavy shower started, but when the outgrounds were reached it had cleared up and the sun was shining brightly.

The first event and feature of the day was a baseball game between the exhibitors and the exchange men. This contest was won by the former by the score of 26 to 17. Like all baseball contests the game started most peacefully. It was not long, however, before arguments of every description prevailed. Umpire "Joe" Di Pesa was accused of favoring the exhibitors in his decisions and was finally mobbed, not in reality, but for the cameramen of the Hearst Selig News Pictorial and Pathe's Weekly, both of whom decided that a little action was needed.

The contest was full of excitement from start to finish. More than once did "Jake" Lourie of the exhibitors' nine start an argument in which Scorer Ernest H. Horstmann was involved. These were peacefully settled by Vice-President P. F. Lydon, whose word was never disputed.

The members of the winning team were each presented with a small silver loving cup. The team was also presented with a large loving cup, donated by Fred B. Murphy of the New England United Film Service. The latter trophy was donated by the team to the league and will be presented to the winning baseball team at the next outing, which will be held at Suntaug Lake, Lynnfield, on July 16.

The winning team was composed of the following: Catcher, J. Lourie, Beacon theater, Boston; pitcher, Louis Boas, Academy, Fall River; first base, C. Wesley Fraser, United Booking Office; second base, C. E. Daniels, Dreamland theater, Lynn; third base, Henry Burke, Princess theater, Marlboro; shortstop, H. G. Jacobs, Animated Slide Company; right field, J. Cohee, Olympia theater, Lynn; center field, . H. McCloskey, Moving Picture World; left field, S. McAdams.

After the ball game, a light lunch was served on the grounds and then all enjoyed themselves in any manner suited to their liking.

At 3.30 P. M. the track events took place. The list of winners follows: Potato race, W. I. Cowan, World Film Corporation; hop, step and jump, Victor Morris, Orpheum Theater, Boston; three legged race, V. S. Cohen and E. R. Daniels; spoon and potato race, C. Wesley Fraser; fat men's race, S. J. Bernfield, Pathe Exchange; 50 yard race, F. A. Grady, V-L-S-E.

Dick Sears and Sam Hutchinson, camera men for the Hearst-Selig and Pathe, respectively, made some interesting pictures of these events. They claim to have caught Sam Bernfield in action, as he fell while running in the fat men's race.

An award of the prizes followed and a shore dinner was served at the Pemberton Inn. The success of the affair is entirely due to the work of the committee, which comprised Samuel Grant, Louis Boas, J. Lourie and Glover Ware.

Those who attended were President Ernest H. Horstmann, Olympia Theaters, Inc.; Vice Presidents John F. Patten and P. F. Lydon; George Bolsden, V-L-S-E; H. I. Wasserman, Roxbury; F. Swett, Nicholas Power Company; H. Sivovolos, American Feature Film Company; Glover and Harris Ware, Beverly; Harry N. Farren, Boston; W. B. Sproul, Charlestown; F. A. Grady, V-L-S-E; H. Mailee, Scollay Square Olympia, Boston; H. G. Jacobs, Animated Slide Company; C. Wesley Fraser, United Booking Office; H. Cohee, Olympia Theater, Lynn; W. I. Cowan, World Film; Louis Boas, Academy, Fall River; Representative George Curran; S. McAdams; J. Eyster; Sam Grant; Joe Cahill, Brockton; S. Frankel; J. Barhydt; Fred McAloon, Worcester; John Casey, Boston; Frank J. Howard, Olympia Theaters, Inc.; Joseph Di Pesa, Universal; J. Lourie; W. Keon, Salem; Clarence Mixer, Somerville; Henry Burke, Marlboro; Lieut. Chapman, Metro-

Photo by Dick Sears (Hearst-Selig).

Outing of the Motion Picture Exhibitors' League of Massachusetts.

politan Park Police; H. James, Chelsea; C. H. Buckley; Al Somerby, Bowdoin Square Theater, Boston; Thomas Sprye, American Feature Film Company; Alden F. Washburn, Unique, Boston; R. D. Marson; Charles Hodgdon, Wakefield; Samuel Moscow, United Film Service; Frank Vine; Harry F. Campbell, Fox Film Corporation; C. Merchant, Famous Players; Samuel Bernfield, Pathe; Victor Morris, Orpheum Theater, Boston; Carl Kaufman; Bert Ford, Boston American; Leslie Allen, Motion Picture News; Franklin P. Collier, Boston Journal; Hiram Abrams and Harry Asher, Famous Players.

CONVENTION OUTLOOK GOOD.

Extensive Plans Formulated by Local Committees—Coast Exhibitors Will Turn Out in Force.

THE various committees having the planning and local arrangements for the coming National Convention at San Francisco in charge are making splendid headway and there is every indication that the meeting will be a great success from the standpoints of both attendance and results. Many applications for hotel reservations have been received from all points of the country, indicating that exhibitors are intending to take advantage of the opportunity of attending the National Convention and at the same time inspecting the greatest exposition in all history. The committee in charge of hotel arrangements wishes the fact emphasized that normal rates will prevail during the convention week, and throughout the life of the exposition for that matter. The exposition management has formed a hotel bureau, with which most of the hotel owners have affiliated, and rates are absolutely guaranteed. However, there will be a heavy rush during July and August and those planning to come to San Francisco are urged to communicate with M. E. Cory, chairman of the convention committee, 948 Market street, and arrange for accommodations.

Convention badges have been ordered and these will doubtlessly be cherished as souvenirs of the Jewel City. The top part is of metal and shows the wonderful Tower of Jewels at the exposition, with the words and date, "San Francisco—1915." The usual space is provided for the name of the wearer, and below is the official league emblem of rose colored metal. The ribbon used is of the exposition colors. A very attractive one-sheet poster has been made and these are being sent to every exchange and producing plant in the United States, as well as to large houses.

Although the exhibiting space at the Civic Auditorium is much larger than has ever before been the case it has all been taken and the committee in charge of this part of the convention has been compelled to seek additional facilities. Several of the leading makers of equipment have asked for double the space formerly contracted for and many new applications are on file.

California exhibitors will attend in almost a body and the interest being taken by them is clearly shown in the great increase in the membership of the State League during the past month. A steady stream of applications has been coming in in response to letters sent out by President H. L. Beach.

As a result of Chairman Cory's trip to Los Angeles it is announced that the attendance of the following screen stars at the grand ball which closes the convention is assured. Blanch Sweet and Carlyle Blackwell, of the Lasky Co., House Peters, William Hart, Bessie Barriscale and Marguerite Thompson, of the New York Motion Picture Co., William Duncan, Myrtle Gonzales, af the Vitagraph; Mary Alden, Mae Marsh, Lillian and Dorothy Gish, of the Majestic; Katherine Williams and Tom Santchi, of Selig; Charles Chaplin, of Essanay; Ruth Roland and Thomas Allen Rector, of Balboa—this couple will be featured in exhibition dancing—Ford Sterling, Owen Moore and Mabel Normand, of Keystone; Beatrice Michilena, of the California Motion Picture Co. Francis Ford, and Grace Cunard, Bob Leonard and Ella Hall, Herbert Rawlingson and Marguerite Little; Cleo Madison, Al Christy and the entire Harrigan Company from the Universal.

In addition to the above stars, Mr. Lasky is trying to induce Geraldine Farrar to attend and has placed a private car at her disposal for the trip if she will consent to make it. D. W. Griffith, the world's famous director, has consented to address the exhibitors during one of the business sessions of the convention. Carl Laemmle, president of the Universal, will be at the convention the entire week and will make an address at one of the business sessions. Col. W. N. Selig will also be in attendance and give the boys some good, fatherly advice. Col. Selig plans to make the trip from Los Angeles to San Francisco to meet the Selig Special and will return to Los Angeles immediately after the close of the convention. It is planned for the entire party to come to Los Angeles and spend several days in visiting the large studios. Elaborate plans are being made for entertaining the visitors. At the Selig plant, after inspecting the Zoo, a luncheon is to be served, followed by a dance in the large open air dancing pavilion. Universal is planning to film a spectacular scene and also give the visitors a chance to watch Nat Goodwin and Director Otis Turner, producing the Universal feature. Visits will also be made to the Majestic and Ince studios.

This will undoubtedly be the greatest gathering of motion picture people in the business and if the exhibitors throughout the country realize the importance of the event, many of them will undoubtedly make a special effort to attend. The floor space has all been contracted for and the committee is now trying to arrange additional space for those who neglected the matter until the last minute. A great many concerns have also doubled the space originally contracted for. The Paramount people are a notable example, as they will now use four booths instead of one. One booth being used by the Paramount Exchange and one by each of the three Paramount producing companies.

Gov. Johnson has consented to make the welcoming address at the opening session of the convention. The Governor and Mayor Rolph will both be present at the dance and officiate in leading the grand march, introducing the screen favorites. The day following the close of the convention is Liberty Bell Day at the Panama-Pacific Exposition. The players will be guests of the Exposition Company on this date, and participate in the ceremonies being arranged.

It has been found impossible to arrange the special trains as originally contemplated, owing to the fact that a great many of the exhibitors from the east are leaving ahead of time and making various stops en route. Also the people having charge of the exhibits for the various companies have found it necessary to arrive in San Francisco several days in advance of the opening date. The same condition applies to those coming from Los Angeles. The first contingent, comprising representatives of the press and the publicity men of the various studios, will leave Los Angeles in a special car Sunday night, arriving in San Francisco Monday morning, July 12. The San Diego and Los Angeles exhibitors will leave in two special cars the following night, while the actors and actresses will leave Thursday night. A great many others, in addition to the artists above mentioned, have expressed their intention of attending the convention during the last day or two, and taking in the dance. In fact Joe Brandt says it seems they might just as well close up Universal City entirely and let everyone go.

Hotel Manx has been selected as the official headquarters and those expecting to attend the convention, are urged to write or wire the committee immediately regarding the desired reservations.

At Los Angeles the party will be quartered in the Hayward and Angelus. Messrs. Ince and Sennett have promised to attend unless called to New York on business.

PHILADELPHIA EXHIBITORS' OUTING.

Members of League Local and Their Friends Will Go to Atlantic City.

ACCORDING to latest indications the Atlantic City excursion of the Philadelphia Exhibitors' League, to to be held on July 18, will be of much larger proportions than was at first indicated. Practically every member of the Philadelphia center will be in attendance and many of the exhibitors of Camden and other points in New Jersey have signified their intention of joining the party. Ben Zerr of Reading, president of the Pennsylvania Exhibitors' League, has promised to attend accompanied by fifty of the moving picture men from up the State. Many of the Lubin stars have also promised to attend. It is expected that there will be at least several hundred aboard the special train provided for the occasion when it pulls out of the shed in Camden. The folks from Reading have also arranged to come to this city in a special car.

Mayor Riddle of the famous seashore resort, will meet the visitors at the station, accompanied by the members of the Atlantic City Exhibitors' League and a band of twenty-five pieces. With the musicians playing a spirited air the entire party will march to the Continental House where they will satisfy their appetites during their short stay in the city by the sea.

Due to the untiring efforts of E. J. O'Keefe, proprietor of the City Square Theater, Atlantic City, all of the piers have been secured free of charge for the visiting motion picture exponents and it is an assured fact that every opportunity will be grasped in taking advantage of this generous offer.

In the evening a dance will be held on the Steeplechase Pier, and the best dancer will be awarded a handsome loving

cup. The judges have not as yet been appointed, but no matter who serves in this capacity, there will be a decision handed down that will be based on merit alone. Following the dance the excursionists will repair to the hotel in order to prepare for the journey homeward. The special train of the moving picture party will leave Atlantic City at 12 o'clock midnight.

It may well be added here that anybody who is desirous of accompanying these pleasure seekers is most cordially invited. The expenses of the trip will be very small and for the small sum of three or four dollars one will be able to enjoy a day's outing that could not be had for that price anywhere in the country. Now then, Mr. Exhibitor, see that your face will be in the picture that is to be taken of the party as they are about to depart for the land of pleasure.

CLEVELAND EXHIBITORS HAVE STAMP PLAN.

At a recent meeting of Cleveland Local No. 1, Motion Picture Exhibitors' League, at headquarters in Moose hall, the members adopted the co-operative stamp idea. Stamps, issued to members of the league only and redeemable for face value—through the league—are to be given patrons of the theaters thus affected. It was the concensus of league members that the stamps will serve as a premium for patrons and awaken a new interest in their theaters.

Ben J. Sawyer is the new president of the league, succeeding S. E. Morris, who was voted life membership without dues, a mark of tribute to his long service as executive of the organization.

Pedro de Cordoba Joins the Lasky Company

THE Jesse L. Lasky Feature Play Company announces that it has engaged the services of Pedro de Cordoba, one of the most popular of the younger generation of Broadway romantic actors. Mr. de Cordoba has already reached the studios in Hollywood, California, where he will begin work immediately.

Pedro de Cordoba is a direct descendant of Gonzalbo de Cordoba, known in Spanish history as Lel Gran Capitan, who lived at about the time of Columbus and who became a historic character by driving the Moors out of the southern part of the Spanish Peninsula.

Pedro de Cordoba.

Pedro de Cordoba, of mixed Spanish and French parentage, was born in New York City and early became proficient in playing the violin. His first ambition was to go on the operatic stage but his voice was such a heavy bass that he could only be cast as the "King" or "father," whereas he always wanted to be the hero. He therefore decided to go on the stage and attended the American Academy of Arts.

Daniel Frohman observed his work during the graduating performances of his class and engaged him to do minor roles with E. H. Sothern in Shakesperian repertoire. During the first year of this engagement he played with Mr. Sothern in "If I Were King" and "Hamlet" and during the second year in "Hamlet" and "Proud Prince." At the end of these two seasons Sothern and Marlowe reunited as joint stars and de Cordoba remained with them, playing some more important roles, such as Lorenzo in "The Merchant of Venice" and Paris in "Romeo and Juliet." During the second year of this joint starring engagement, which was the fourth year of de Cordoba's experience with Sothern, he added "The Taming of the Shrew" to the other plays in his Shakesperian repertoire.

After this, Mr. de Cordoba became ill and remained off the stage for a period of about two years. The only work which he did during this period was to give a number of concerts, for he took up the violin again with pronounced success. At the end of this enforced vacation he returned to the stage, playing the leading male role in "The Three of Us" on tour. His next engagement was as Lancelot in "Merely Mary Ann." After this brief excursion into the modern drama, de Cordoba returned again to Shakespearian repertoire, going on tour with John Griffith in "Othello," "Macbeth," "Faust" and "Don Caesar de Bazan."

Mr. de Cordoba then became associated with the New Theater, which had just opened under the direction of Winthrop Ames, and appeared there in a number of the leading productions such as "Sister Beatrice," "The Blue Bird" and the "Arrowmaker." Following two years at this endowed playhouse he returned to Broadway, playing such parts as the Prince in "Turandot;" Jacob in the "Five Frankfurters," and the musician in the "Master of the House." He also had an important role with Mme. Simone in her presentation of "A Scrap of Paper," and in the elaborate Liebler production of "Joseph and His Brethren." At this point Mr. de Cordoba returned again to the Shakespearian stage, appearing with Mr. Faversham in "Othello," "Julius Caesar," and "Romeo and Juliet." He then joined Margaret Anglin in her Shakespearian productions, such as "As You Like It," and "The Taming of the Shrew," and in her revival of "Lady Windermere's Fan."

Mr. de Cordoba's most recent engagements have been in the "Song of Songs" and "Beverley's Balance."

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Attractions.

"THE LORELEI MADONNA," written by Lulu Case Russell and produced by the Western Vitagraph Company, under the direction of Rollin S. Sturgeon, is this week's novel feature at the Vitagraph Theater. This three-part feature tells of an artist who is ambitious to paint a Madonna to fill an unoccupied niche in the chapel of the mission where he was raised. While in Tahiti the artist meets a girl of the dance hall, "The Lorelei," who captivates him, and he paints her as his ideal Madonna. Dramatic consequences follow his act. The scenery of California and Tahiti has furnished any number of beautiful landscapes. Alma Reuben, Juan de la Cruz, George Kunkel, Marcia Moore, George Stanley and Edgar Martin Teller, are included in the cast. Chapter VIII. of the Vitagraph Serial, "The Goddess," shows several very interesting episodes this week. Twelve of the Vitagraph stars, headed by Anita Stewart and Earle Williams, are in the cast. Four comedies are also on the program. "Billy, the Bear Tamer," introducing Billy Quirk and Constance Talmadge, is an amusing love story. "Welcome to Bohemia," played by Wally Van, Nitra Frazer and Albert Roccardi, illustrate how an artist and his friends were tamed by a mother-in-law. "The Honeymoon Pact," in which Lillian Walker and Evart Overton, as a pair of newlyweds, play a joke on themselves; and Number 14 of Roy McCardell's Jarr Family Series, "Mr. Jarr and Gertrude's Beaux," complete a representative Vitagraph program.

Victor Moore at The Strand.

"Chimmie Fadden," with Victor Moore in the stellar role, is the main attraction at the Strand Theater this week. The plot of the play tells a story of the Bowery in the days when the Irish and the Germans were the prevailing nationalities and the man with the strongest punch had the greatest authority. The author, E. W. Townsend, wrote a series of sketches for the New York Sun, in which "Chimmie" was the principal character. Victor Moore makes an ideal Bowery boy, and the other parts are assigned to Camille Astor, Raymond Hatton, Mrs. Lewis McCord, Ernest Joy, Anita King, Tom Forman and Harry de Roy. The picture is by the Jesse L. Lasky Feature Play Company. Arthur J. Aylesworth's pictures of animal life and hunting big game in the Canadian Rockies and Alaska, the Strand Topical Review, Morati's Operatic Ensemble in new selections, and the Strand Concert Orchestra under the direction of Carl Edouarde, are the remaining features of the bill.

"The Wild Olive" at the Broadway.

"Myrtle Stedman in "The Wild Olive" is the leading feature at the Broadway Theater this week. This Oliver Morosco release is an excellently produced photoplay, and Miss Stedman gives a fine impersonation of the heroine. The Broadway Animated News, Paramount South American Travel Pictures and several clever comedies are also shown.

"The Birth of a Nation" at the Liberty.

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," still continues to attract crowds to The Liberty Theater.

Important Tax Decision

Allows Exhibitors to Transfer Internal Revenue License to Airdomes.

ALMOST interesting and a really very important decision having a bearing on the special tax liability of motion picture theaters and airdomes has recently been handed down by Commissioner of Internal Revenue W. H. Osborn. In a notice to collectors of internal revenue, revenue agents and others, Commissioner Osborn states:

"This office has previously held that proprietors of airdomes, in which operatic, dramatic or other representations, plays or performances, motion picture shows, etc., for admission to which entrance money is received, are given, are required to pay special tax under the provisions of the eighth sub-division of section three, act of October 22, 1914. However, upon further deliberation, it is now of the opinion that the proprietors of such airdomes are required to pay a special tax under the provisions of the sixth sub-division of section three, act aforesaid, such tax being based upon the seating capacity of such airdomes.

"Where such airdome is adjacent to a theater, for which the special tax has been paid, and the seating capacity of the airdome does not exceed the seating capacity of the theater, and performances are not given simultaneously in the airdome and theater, the special-tax stamp, secured to cover the theater, will cover performances given in the airdome.

"Where the proprietor of a theater operates an airdome at another location, upon closing his theater he may transfer the special-tax stamp issued for such theater to the airdome, provided, of course, the seating capacity of the airdome does not exceed the seating capacity of the theater, and the special-tax stamp, issued to cover performances given in an airdome, may be transferred to cover a theater owned by the same party under the above conditions.

"Proprietors of such airdomes who have paid special taxes under the eighth subdivision of section three, act aforesaid, unless they hold special-tax stamp for a theater which may be transferred to cover such airdomes, will be required to take out special-tax stamp under the sixth subdivision of section three, act aforesaid, and thereupon present for redemption special-tax stamp secured under the eighth subdivision above mentioned. Of course, under such circumstances, liability to fifty per cent. penalty will not be incurred.

"All previous rulings conflicting with the above are hereby revoked. W. H. OSBORN,

"Commissioner of Internal Revenue."

The subdivisions of section three, referred to, are as follows:

"Sixth. Proprietors of theaters, museums, and concert halls, where a charge of admission is made, having a seating capacity of not more than 250, shall pay $25; having a seating capacity of more than 250 and not exceeding 500, shall pay $50; having a seating capacity exceeding 500 and not exceeding 800, shall pay $75; having a seating capacity of more than 800, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays or performances, for admission to which entrance money is received, not including halls or armories, rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: Provided, that whenever any such edifice is under lease at the passage of this act, the tax shall be paid by the lessee unless otherwise stipulated between the parties to said lease.

"Eighth. Proprietors or agents of all other exhibitions or shows for money not enumerated in this section shall pay $10: Provided, that a special tax paid in one state, territory or the District of Columbia shall not exempt exhibitions from the tax in another state, territory, or the District of Columbia, and but one special tax shall be required for exhibitions within any one state, territory or the District of Columbia: Provided further, that this paragraph shall not apply to Chautauquas, lecture lyceums, agricultural or industrial fairs, or exhibitions held under the auspices of religious or charitable associations."

SUMNER GARD ENGAGED FOR "THE IMPOSTER."

Sumner Gard, remembered for his performances in "The Spendthrift" at the Hudson theater; in "Brewster's Millions" at the New Amsterdam theater and with Arnold Daly in "You Never Can Tell," has been engaged by the World Film Corporation to portray the juvenile lead in the new William A. Brady picture, "The Imposter." Jose Collins and Alec Francis, and in addition Robert Cummings, Dorothy Fairchild, and a host of lesser lights will be seen.

Yale Benner

YALE BENNER'S versatility got to work early in life, allowing him to make many entrances and exits from the stage—playing a sort of hide and seek game with business and the profession, until his success tied him down to the stage.

About twenty years ago—who'd thing it to look at him—he was industriously sawing his way to success in the electrical business when the dramatic bug hit him and he forthwith—gadzooks!—developed a swelling which he called "The Brooklyn Dramatic Society." With such managerial success, he provided more infectious material in the shape of other amateur societies—and his name spread, until he just couldn't help chucking his job and taking to a repertoire company playing the smaller towns of the eastern states. He languished in these confines until he found vaudeville which, slowing up, he jumped again and went into the natural gas business in West Virginia—this having no reference to "hot air," despite the fact that Yale is branded as a humorist.

Yale Benner.

A number of years spent there and the old longing for the grease paint was too much. He was off again to play with his brothers as Linton, the reporter in Jesse Lynch Williams' romantic play, "The Stolen Story." James Lee Finney's part, Captain Arnold Sylvester, now fell to Yale in the Zira company and in it he did some of the best work of his career. More versatility—he leaves this to play the trying part of the absinthe fiend, Raoul Burton, in "Leah Kleschna," later, with charactertistic nimbleness of adaptation, becoming one of the triplets in Harry Winters in "The Three Twins" with Clifton Crawford and Bessie McCoy. Then came two seasons in vaudeville as Miss Hope Booth's leading man, playing the dramatic critic in a sketch, "The Little Blond Lady."

But it was not until Yale wandered into motion pictures that his marked comedy was signally registered. He came east to visit his parents in Mount Vernon when he, out of curiosity, wandered into the Edison studio, and there he has remained, true to his first motion picture love.

In comedy Yale should be renamed "Gale" for that's what he excites in laughter. His fun is so natural, so free of straining after effect and so unctious that it "gets over" with unfailing certainty. At facial expression he is a master of convulsing faces, yet never overdone. He is probably, one of the best-known "butlers" on the stage or screen and many a time and oft has Yale pulled down the honors—and the laughs—when cast for that role, seemingly unimportant.

He has appeared in Edison films innumerable times, some of which, within easy memory because of their funniness, are "The Stuff That Dreams Are Made Of," "The Dumb Wooing," where he has a nervous affliction; and in the inimitable comedy, "Going to the Ball Game." Then, in more serious roles, in "The Man in the Dark;" as the scheming butler in "Olive's Opportunities" series, and as the fun-making "indispensable" valet in the "Lord Stranleigh" series.

WORLD FILM CATERS TO 1,000 PHILADELPHIA EXHIBITORS.

The Philadelphia branch of the World Film Corporation started out with three employes in one room about 18 months ago. It now occupies an entire building at the most prominent corner of Film Row, with a personnel of 14 people, open 24 hours every day.

Improvements have been made week by week; service has been improved. Every possible attention has been given to the publicity end and 1,000 names of satisfied exhibitors make up the service list of the corporation.

The offices are spacious, light and pleasant. The projection room is well equipped and a little theater in itself, and Manager George J. Beihoff insists upon the most courteous treatment and a hearing for everybody.

CHICAGO LETTER

BY JAS. S. McQUADE

The Deplorable Passing of Warren A. Patrick.

THE sudden and wholly unexpected passing away of Warren A. Patrick, of this city, at his home, 636 Fifty-first street, Friday evening, June 18, while suffering from temporary mental aberration, came with the force and nature of a paralyzing shock to his many friends and thousands of acquaintances throughout the amusement world.

From what has been learned, Mr. Patrick had been suffering from severe nervous prostration for some weeks past, with consequent great despondency, and he disappeared from his home for a period of ten days without any seeming knowledge of the distraction and agony suffered by his wife and little daughter, Salome, to whom he had ever been a devoted husband and father. He was taken home Friday evening, June 18, through the efforts of a friend, who found him wandering in a dazed condition, at Rhodes avenue and Thirty-fifth street. A short time afterwards Mrs. Patrick heard a cry from the bathroom to which he had retired. A physician was in the house at the time; but all efforts were fruitless to save the life of the unconscious man.

His wife and daughter are inconsolable, indeed, utterly broken down, by this awful affliction; and to them goes out a flood of sympathy that they may be able to bear their agonizing bereavement. As a friend of theirs and of the departed, I take the liberty to remind them of the words of a great master:

"In the night of death Hope sees a star,
"And Listening Love can hear the rustle of a wing."

The funeral services were held Sunday afternoon, June 20, at Hamburg's undertaking parlors, 4649 Prairie avenue, where a great gathering assembled to show their respect for the dead man. The Rev. Joseph Milburn, pastor of St. James Methodist Church, and McKnley Lodge No. 868, A. F. & A. M., Chicago, of which Mr. Patrick was a member, participated in the ceremonies. The services were held under the auspices of the Showmen's League of America, of which the dead man was founder and national secretary. The Reel Fellows' Club of Chicago, of which Mr. Patrick was chairman of the board of governors and largely instrumental in its organization, was also represented in force, among the members present being: R. R. Nehls, president; L. A. Boening, treasurer; Walter Hildreth, secretary; Richard C. Travers, Chas. E. Nixon, Ralph Bradford, Robt. R. Levy, N. F. Sawyer, Watterson Rothacker and others.

The casket containing the remains left Chicago for California, Mo., Sunday evening, in charge of a guard of honor, comprised of prominent officials and members of the Showmen's League of America. In that town, about sixteen years ago, Mr. Patrick met his bride, and in the quiet graveyard, where many of her forbears lie, the remains of her husband will be placed at rest.

Peace to his ashes and his memory!

It is only fitting that in this brief dedicatory article reference should be made to the activities of Warren A. Patrick in his short life of 40 years. He had an early hankering for the circus. When only a small boy in his first pair of knee pants, he saw his first big show, under the watchful eye of a beloved uncle, much to the disturbance of his good stepfather, who was a Methodist minister in Janesville, Wis.

Warren never forgot that experience, and, most probably, it is due to it that he joined the Ringling shows in the capacity of ticket seller some years afterwards. He rapidly rose to the position of chief auditor of the Ringling shows, and was considered the best in that line in America when he resigned. About this time he was married to the woman who survives him.

Then he was offered the auditorship of the Barnum and Bailey shows and accepted; but his newly-wed wife objected to the nomadic life and Warren resigned. This led to his settlement in Chicago as the local manager of The Billboard.

In that capacity he made the biggest success of his life, as he succeeded in giving that publication a firm standing in the trade to which it appealed. No one can deny him that honor, no more than they can deny—if they know the facts as I know them—that he was very shabbily treated by the home management of that paper, after he had made it a success.

Some day I may tell the story.

Then came the ill-fated "Show World," in which Mr. Patrick failed, after a brave struggle. After that, up to the time of his death, Mr. Patrick was western representative of the "New York Clipper."

The Olson Bill Passes Both the Senate and the House.

The Olson censorship bill, which provides for the censorship of moving pictures throughout the state of Illinois, was finally passed at Springfield on June 18.

The Chicago board continues, but no picture subject can be run in Chicago without having first been passed by the state censor board. Thus a double tax has been imposed on all films shown in the city:

The state board will be composed of three members, appointed by Lewis G. Stevenson, secretary of state, each receiving a salary of $2,500 per year. The political power back of the secretary was shown by the vote of 95 to 10, in favor of the bill, in the house.

The Olson bill provides that film companies shall pay one dollar for each reel of film shown in the state. In Chicago an additional charge of 50 cents will be made by the Chicago board.

The supineness and negligence shown by most of the big film concerns in Chicago, in permitting this bill to pass, have been amazing. What was everybody's business became nobody's business until the final stroke aroused them.

It is now hoped that sufficient influence can be brought to bear on Governor Dunne so that he will veto the measure; but what can excuse the lack of interest taken in the bill, during its passage in the senate and house, by those so vitally interested?

The Jackson bill, which was passed in the house some time ago, has been defeated in the senate at Springfield. The bill prohibited the public display of any hanging, lynching or burning that would tend to race riots. It was introduced in the house by Jackson, a colored representative from Chicago, and was specially aimed at "The Nigger" and "The Birth of a Nation."

The "Chicago Tribune" had the following editorial concerning the state board of censors, in its issue of Tuesday, June 22:

The assembly has passed a bill creating a state board of moving picture censorship. The Chicago board is not affected, so patrons of the movies in this community will have their amusement sifted through two official strainers.

This leaves us in a deplorably exposed situation. There is only the extra legal national board, the state board, and the city board between our susceptible moral natures and destruction. What are our other officials doing to protect us? The county commissioners surely will set up a county censorship, township trustees will create a township censorship; the ward should not ignore its responsibility, nor the precinct.

It may be Gov. Dunne is sufficient of an old-fashioned American to believe a community like Chicago should be credited with adult intelligence and conceded the right to choose its own entertainment without the oversight of beadles. It may be he believes Americanism does not lie in the direction of the multiplication of agencies controlling the individual, overseeing his private life, bolstering his moralities with bureaucratic props, but in the direction still of private initiative and individual responsibility.

If he does he will veto the state censorship bill as an ill-considered expression of an unwise and un-American tendency toward bureaucracy.

The "Chicago Examiner" printed the following editorial on the state censorship bill, on June 21, under the heading, "A Bill That Needs a Veto":

Governor Dunne should veto the bill that provides for a State Board of Censors in addition to the local inspectors of moving picture films. It is an unnecessary, un-American measure, directly opposed to the principle of freedom of speech and of the press, and is the first step toward this restriction of the stage and the newspapers and magazines against which our ancestors sought to guard us.

There is no more reason for imposing excessive regulation on the moving picture than on any other means of displaying the written or spoken word. Only the immorality of a publication—and this includes the drama, film and stage, the art of painting and that of writing—should be an excuse for suppressing it. If the presentation is likely to cause an increase of vice or crime, if it is offensive to morals and ethics, the law may justly step in, but to submit the expression of opinion, the picturing of the dramatic moments in the country's history—as was recently attempted in Chicago—to the heavy-footed judgment of a lot of political appointees is so offensive as to be more indecent than anything the motion picture producers could possibly display.

This country got along for a century and a quarter without feeling the need of censoring its amusements or its publications, except by the ordinary action of the laws against indecency and libel. During this same period censorship, which is a peculiarly monarchial institution, was in full effect throughout Europe. Neither in licentiousness nor in recklessness were American institutions comparable with the censored press and stage of Europe.

The complications likely to result from two boards of inspection are beyond computation. The opportunity for bigotry and for blackmail are more than doubled.

A Board of Censors is going to justify its existence if it can. It will delve for objectionable features and make the opportunity to interfere.

Instead of attempting to so order its activities as to permit the greatest liberty it will inevitably see how much it can suppress.

The moving picture business is a vast industry. The fact of its newness is no reason for making special enactments for it.

America does not have to be told what to see and what to think.

The Jefferson idea that the country is best governed that is least governed has not been made obsolete by the invention of the motion picture.

Governor Dunne can serve a democratic ideal by vetoing this insidious advance of the spirit of oppression.

CHICAGO FILM BREVITIES.

C. W. Cook, owner of the Bijou Theater, Indianapolis, Ind., was a caller at the office last week. The Bijou seats 328 and charges an admission of five cents for three reels of the General Film Company's first run pictures. Ten cents is charged when five reels are shown, including Broadway star features. Mr. Cook stated that business is fair in his home city. He also informed me that my old friend, Mr. Zepp, for the last two years traveling representative for the General Film Company's branch office in Indianapolis, died about six weeks ago. Mr. Zepp started the first moving picture theater in Indianapolis and was connected with the trade in various capacities ever since. Many will regret to hear of his death.

* * *

Anna Katherine Green, author of the world famous novel, "The Millionaire Baby," recently released as a Selig Red Seal subject, has written the following letter to the Selig Company: "I have waited till I saw your production of 'The Millionaire Baby' before writing. Last night I had that pleasure, and I have nothing but good to say of it. The acting is first class and the story clearly told. No pains have been spared, I see, to make it worthy of the superior company that has put it before the public. Please extend my thanks to Mr. Gilson Willets, the adapter, and, if possible, to the very able actors who have given the story fresh life. I am very much pleased with the production in every way."

* * *

Phil H. Solomon, well known to the trade here, is now representing the Metro Pictures Service as city solicitor. He reports good business.

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C. J. Ver Halen, at one time Chicago manager for the Motion Picture News, and more recently connected with the publicity department of the Kriterion Film Service, New York City, is now in the service department of the Industrial Moving Picture Co., this city.

* * *

Fred S. Meyer, general manager of the Western Kriterion Film Service, Inc., Minneapolis, writes requesting a correction in a film brevity that appeared in the issue of June 19th, where it was stated that he was in the city to secure features and to make arrangements for the opening of an office in Minneapolis for the handling of the Fulco line. Instead, he intended to convey that arrangements were contemplated to handle the complete Fulco line in the Northwest. These arrangements were made at the time.

* * *

Wm. H. Herschberg, A. G. Spencer and Barney Balaban, the owners of the General Feature Film Co., associated with George E. Powell, a well known restaurant and theatrical man, have organized and incorporated under the laws of the State of Illinois a new company that will be known as the Movie Inn., Inc., the capital being $25.000. The Movie Inn will be located at 17 N. Wabash avenue, and it is stated that on the opening night, July 1st, a banquet will be given to one hundred exhibitors and exchange men of Chicago. The week following, it is announced that a banquet will be given to the Chicago Reel Fellows' Club. Mr. Spencer would like it to be known that he was the originator of the venture. The restaurant proper is on the main floor and, in connection with the mezzanine floor, will seat about 400 people. A private banquet room is located on the second floor.

* * *

Essanay's six-reel feature, "The White Sister," adapted from F. Marion Crawford's story, with Viola Allen and Richard C. Travers in the leading roles, was given private exhibitions in Essanay's private projection room in the First National Bank Building, Thursday and Friday, June 17 and 18, for the special benefit of exhibitors and newspaper representatives.

* * *

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Co., made a short stopover in the city on his way to New York from Los Angeles.

* * *

George Kleine's six-reel feature drama, "The Spendthrift," opened an indefinite run at the Ziegfeld, Saturday, June 19.

The second series of Dorsey's China pictures were given their first presentation at the Studebaker theater, Saturday, June 19th. These pictures will be succeeded on Wednesday, by "Prohibition."

* * *

Selig's famous Red Seal release, "The Millionaire Baby, is announced as the leading number on the program at the Colonial for Monday, Tuesday and Wednesday, June 21-23.

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"The Sporting Duchess" has entered on its second week at the Fine Arts theater, with Ethel Clayton and Rose Coghlan in the principal roles.

* * *

"The Birth of a Nation" continues to draw record-breaking crowds to the Illinois theater.

* * *

The feature attraction at Orchestra Hall for the current week, commencing Monday, June 21, is "The Dictator," adapted from Richard Harding Davis' famous play of adventure and humor. John Barrymore appears as the reckless and generous American, who has an exciting and adventurous time throughout the pictures. "Rumpelstiltskin," a delightful fairy story done in pictures, was the second weekly treat given by the Strand Theater Company, at Orchestra Hall, Saturday morning, June 19.

* * *

Miss Ruth Stonehouse returned to Chicago last week from Chattanooga, Tenn., where she has been engaged with the Essanay southern company for some time past, playing the lead in "The Dignified Family," a three-reel feature.

* * *

Professor George A. Dorsey, curator of the Field Museum, who has been absent ten months on a tour of Japan, China and India, returned home last week. He was accompanied by Charles E. Kaufman, camera man, and Wm. Menke, still photographer. It is understood that Dr. Dorsey has brought home with him, in addition to many rare articles for the museum, some fine films from India, taken specially for the United Photo-Plays Co., and which will be shown in the near future at the Studebaker theater. These films show two great religious festivals in India and pageants on the Malabar coast. In southern India pictures of the greatest temples in the world were secured; also of the Madras dancing girls and of the dancing girls of the Palace of Undaipur.

* * *

Bruce Reynolds, advertising manager of the Wurlitzer Co., Cincinnati, attended the convention of the Associated Advertising Clubs of the World, held in Chicago during the week commencing Sunday, June 20. While here Mr. Reynolds and party visited the Essanay Film Manufacturing Co.'s plant, and through the courtesy of the management, were taken through the studios and the technical departments while work was under way.

* * *

By invitation of the Photoplay Magazine, this city, the delegates to the convention of the Associated Advertising Clubs of the World witnessed an exhibition of "The Birth of a Nation" at the Illinois theater, 10 o'clock, Wednesday morning, June 23.

* * *

The banquet of the Photodrama Club of Chicago, marking the close of the season, proved to be a great success. Thirty-five of Chicago's leading scenario writers were present and a number of motion picture stars. In addition to a splendid program, speeches were made by Mrs. Hawthorne and Messrs. Van Patten, Walker, Jaxon, Zimmerman and Clarke. President Clarence A. Frambers spoke of the splendid progress of the club and the good it has accomplished, as evidenced by the fact that, with a few exceptions, the majority of the members had sold one or more scenarios, notwithstanding the fact that when they applied for membership they were amateurs with little or no experience in writing scenarios. Wilmuth Merkyl of the United Photoplays Co., made a pleasing impromptu address. Maude Moore Clement, the winner of the Edison-Mirror contest, closed the program with a musical number of her own composition, the "Photodrama Glide," which she intends to publish. Treasurer Charles A. Buckley demonstrated that in addition to his ability in writing scenarios he is an excellent vocalist. President Frambers was then presented with a handsome token of esteem and appreciation by the members of the club. A promise of a new club next fall on a much larger scale, was made and all members pledged themselves as loyal supporters. Among the invited guests were William Lord Wright, Wilmuth Merkyl, Willard Case, Grace Darmond, W. E. Wing, Russell E. Smith, Frank E. Woods, Ruth Stonehouse and Richard Travers.

Doings at Los Angeles

THE past few weeks certainly have been full of interesting, exciting and sad events. The photoplay colony has not yet recovered from the shock of learning of the sudden death of Elmer Booth of the Mutual, who with George Seigmaun and Tod Browning, drove into the rear end of a string of flat cars loaded with rails. The two injured men are recovering nicely now and will be out of bed in a few weeks.

* * *

The Universal National Beauties have come and gone, and caused no little flurry. After visiting the producing plant of the Big U firm they went to San Diego and then to the fair at San Francisco where they visited four days. They left on the twenty-first for their several homes.

* * *

P. A. Powers, of the Universal, left this city to rejoin the special in San Francisco, and went on east with it. Joe Brandt stayed right with the train of fair ones, returning direct to the New York office. Carl Laemmle went to San Diego and north, but returned here and is now looking over the western business. He will leave for the east in a few weeks. Buck Massie, who so successfully piloted the five dozen beauties through Los Angeles, went on the special to the south and north and returned here to resume duties in the publicity department of the Universal.

* * *

David W. Griffith returned this week from Chicago and will be here for some little time looking after the business of the Mutual studios.

* * *

Four big feature productions were started simultaneously this week at Inceville. They are "The Conqueror," with Willard Mack; "Matrimony," starring Julia Dean; "The Last Act," with Bessie Barriscale, and "Redeemed from Bondage," with Forrest Winant. Thomas H. Ince is supervising the work, assisted by four of his feature producers, Reginald Barker, Scott Sidney, Walter Edwards and Charles Swickard.

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The "Clansman" has been closed at Clune's auditorium, after having been projected steadily for sixteen weeks, creating a record which is expected to stand for some time. The new show is a mixed one and will be followed by another great program.

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The Los Angeles school children's pageant pictures were shown successfully at the Majestic theater this week. Many tourists and, in fact, everyone who saw them was surprised.

* * *

Next week we will bid farewell to the Biograph players, who have been here for several months. Many new players will be added to the stock company and leave for New York, while some Bioplayers will stay here with other firms.

* * *

J. A. Crosby has taken charge of the laboratories at Universal City, succeeding Billy Foster who, for some time, was in charge there. Mr. Crosby is an old hand at the picture game and knows the film-making business from every angle.

* * *

Jacques Jaccard, director of J. Warren Kerrigan, was wedded here this week to Miss Helen Leslie. The wedding was a surprise as it was not known that the popular couple had any intention of marrying. The best wishes of the hub are extended to the happy ones.

* * *

John Sheehan, who did so well as the little politician in Carlyle Blackwell's "The High Hand," has joined the Flying A forces and is now at work there. He is in the Beauty company.

* * *

"Judith of Bethulia," although now two years old, has been showing to packed houses at the Broadway theater this week.

* * *

Out at the Keystone studios, where so many people are working on fun pictures, they have diversion in the form of swimming. The Keystone plunge is always full of fresh cool water, and at the end of a hot day's work the players all jump into bathing suits and plunge for half an hour. The other day there were about twenty filmers in, and it was fun to watch the boys and girls enjoying the water.

* * *

Chance Ward, who directed "Ham" comedies for Kalem in Hollywood, has left that company and is enjoying a brief vacation before he accepts another position, several having been offered him, but he refuses to work for a few weeks. Rube Miller is now in charge of the Hamilton-Duncan forces, making screamers every week.

* * *

H. Fichtenberg, of New Orleans, was one of the shining lights when the Universal Beauty special rolled into town last week. He was right "there" and enjoyed the trip immensely, returning with the bevy of beauties to the old southland.

* * *

Frank Darien has joined the Mutual and is working in Komic pictures at that studio. The story is "Beppo the Barber" and the title role was being portrayed by Elmer Booth, who was killed in an automobile accident.

Blowing Up a Bridge at Inceville for a Scene in "The Torch of Fortune."

The Universal is establishing a new branch studio at Lake Tahoe, way up in the fastness of the California mountains. Jacques Jaccard is the director to work there first. He will have Helen Leslie, J. Warren Kerrigan and Hazel Buckham as his leads and Ben Cohn as scenarioist.

* * *

House Peters, formerly with the Lasky company, has joined the N. Y. M. P. company as has Lola May and Wedgwood Nowell, who will arrive some time this season to appear in Ince features.

* * *

Cyril Maude, the English actor, is busy at the Morosco studios in a big picture. Myrtle Stedman, the charming leading woman, appears opposite. Mr. Maude is just getting used to the film stage and seems to like it quite well.

* * *

Geraldine Farrar has been transformed from a stage woman into a picture player. The event took place this week when Cecil B. DeMille directed her in the first scene of the big story in which she is appearing. Miss Farrar is said to be quite a good fellow at the studio. She delayed lunch until three o'clock just to finish a few scenes in a certain set, then ate lunch, insisting that everyone stop work and eat, the party having a grand time.

* * *

Sunday, June 19, the Selig Zoo is scheduled to open. The great $750,000 farm will be thrown open to the public and the animals, which are valued at $300,000, will be on exhibition in the fine new buildings of the park. Selig's is to be one of the amusement show places of this city, and will be one of the permanent exhibits of the southland. It is expected that many hundred people will enjoy the opening day celebration. A baby elk was born here several days ago and named "99," after the Los Angeles lodge, which is number 99.

CLARKE IRVINE.

V-L-S-E TO BUILD SEATTLE OFFICE.

To house the Seattle Branch of the V-L-S-E contracts have been let for the erection of a building at 416 Olive street.

When formal possession of this building is taken by the Seattle branch it will mark the first film exchange to exclusively occupy a building, especially constructed to its order.

Tom North, well known in Western film circles, is the V-L-S-E Seattle branch manager.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE OMNIPRESENT REVOLVER.

By Rev. W. H. Jackson.

IS IT a psychological phenomena that the minds of the producers seem to run at given times in similar channels? It is often surprising to notice the great similarity of ideas pervading even the various productions of the more varied types of picture film makers.

Not long ago when the love drama was being worked to its fullest possible extent, and love making seemed in the air, the engagement ring became omnipresent. The engagement followed so hard and fast upon the first acquaintance, and marriage, often by elopement, followed in still faster time, that "marry in haste and repent at leisure" was the ground work of nearly every production. All this seemed to be brought about because every young lover seemed to be supplied with an engagement ring ere he started out to seek his life partner, indeed, vest pockets seemed to grow engagement rings until the abundant supply caused their use to become a "drug" upon the love market, and after a few criticisms they passed away.

In a very similar way we are now suffering from what may be called the revolver epidemic. In a recent monthly bulletin of an eminent firm in about twelve illustrations of as many new films, the central point of the majority of them is the revolver. A New York theatre of no mean character recently showed six revolver tragedies in eight pictures. A New York paper which illustrates moving picture features in one publication showed two large quarter page illustrations in each of which the revolver was the controlling power of the scene. It must not be supposed that the omnipresent revolver always means tragedy, the humorous pictures have been caught in the epidemic.

In a recent comic a man was thrown overboard in the sea and was pictured as nearly drowned; no sooner was he rescued, however, than from his water soaked clothes he produced the omnipresent revolver. During the last few weeks the revolver has appeared in attack and defense, in robbery and in capture, in murder and in suicide, in hold-up, in hunting and, of course, in every conceivable tragedy, and in many inconceivable comedies. As it is well known that whatever a moving picture actor does, he does it correctly, it can be readily understood that at all times the use of the revolver is more professional than amateur. If a hold-up it is of true robber style, if in "gun work" it is with true Western readiness and accuracy, always and ever correct, and with the following evil results.

William Walsh, a young New Yorker of eighteen years, recently arrested for holding up at least five different tradesmen and after robbing their cash boxes, making an effective "getaway," boasted before the Magistrate that he "learned the secret of gun fighting by studying the tactics of the moving picture gun fighters." This is without doubt a piece of effective educational moving picture work which was never intended, nevertheless it was there and brought its evil results. To make the matter still worse this same young man is supposed to be able to aid in clearing up a gun murder mystery.

Reviewers of moving pictures are tired of the omnipresent revolver. Since the carrying of a revolver is prohibited its appearance in pictures has increased. Probably producers thought the prohibition removed a possible evil. This, however, did not make it more welcome on the screen. It has now become a common nuisance, people are tired of it, and the bad taste of its constant appearance is seriously hurting the better business. Evil under any circumstance cannot thrive beyond its first inception, its continuance is its own danger and the revolver must be relegated to its own regular and legitimate uses. A killing weapon it has killed itself, it will kill every picture in which it appears. Let the epidemic be stayed and its omnipresence replaced by its oblivion; it is as dangerous on the screen to the picture as it is in the hands of the criminal to the person attacked. Let its use be, if not entirely stopped, at least brought within its own limited confines.

EDUCATIONALS FOR THE DEPARTMENT OF AGRICULTURE.

By Clarence L. Linz.

MOTION PICTURES are playing a prominent part in the research work of the Department of Agriculture, according to a recent statement issued by the Committee on Motion Picture Activities, which declares that the work of the department in developing motion picture films has fairly passed the experimental stage in at least one important particular. The motion picture laboratory is a part of the section of Illustrations of the Division of Publications. It has fully demonstrated its ability to produce educational films of a photographic excellence which easily equals the work of the best commercial motion picture photographers. Since the commencement of the work the photographers, although handicapped for nearly a year by a makeshift laboratory and inadequate equipment, have taken and developed thirty-two complete films aggregating over 30,800 feet of valuable negative. In addition to this there are under development at the present time over 5,000 feet dealing with certain subjects either completed or now being taken as seasonal opportunity permits field work in the various stages of the films.

The laboratory was recently moved into new and especially equipped quarters in the basement of the building at 1358 B Street, Southwest, and should soon be in position to produce an even greater amount of film.

Several problems yet remain to be solved before any wide outside use of the films can be made, and before any exact definition of the films as adjuncts in agricultural education can safely be formulated, states the committee, for it is realized that before any films of this character can be made fully helpful to the farmers, for whom they are primarily intended, means whereby exhibitions can be given in places where there is no electric current must be devised.

With this in view, tests are now being made of all known motion picture projectors, and the help of electrical and automobile experts is being sought in order to develop a method whereby current can be developed from an automobile or other portable outfit in remote farming districts.

This investigation also includes tests of means other than electric power for generating the necessary light and in this work the War Department has placed at their disposal the results of tests of motion picture apparatus conducted by its engineers.

The application of motion picture films to education is still in its infancy. The term "educational film" as commercially understood is applied commonly to any subject which is not the portrayal of dramatic action. Very few of the so-called educational films, the committee declares, have been designed with a view of teaching the spectators to perform any definite process. Most of them are simply pictures of places and events and are educational in the sense that an illustrated book of travels would be placed in this class in distinction to a volume of fiction. Attention is being given, therefore, to the application of pedagogical methods of visual instruction. In showing such subjects as the germination of seeds, or other processes which must be taken intermittently over a long period, the department is determined that the film shall be an honest scientific record of the process depicted, rather than the result of optical illusions.

The degree to which motion picture films can be made direct teachers of agricultural processes is another problem which is being investigated. Several of the films secured or made by the bureaus before the work was formally inaugurated, and a number of films since developed, have been used before audiences in various sections and careful estimate has been made of their value and effect. In general the lecturers who show these films report that they attract favorable attention and certainly are received with great interest by the audiences. Some of the lecturers assert that showing the films had a direct educational effect. The more

experienced held that the chief benefits were in attracting larger audiences, the pleasure the people derived from seeing the pictures, and the aid to complete understanding of the lecture or subject that the pictures afforded. The pictures enabled those who saw them to visualize into concrete action the otherwise abstract points of the propoganda. The pictures also served to break the ice for a more cordial reception of the new ideas. Undoubtedly, the films have a value in indirect education, in stimulating general interest in the subject, and as an element in propaganda.

Many educational and philanthropic institutions and organizations and a number of commercial activities have requested the use of the department's films. Commercial motion picture companies also have become interested in securing the use of the department's subjects for general showing in public motion picture theaters throughout the country. However, because of the fact that the laboratory with its present equipment and available funds, has not yet been able to produce enough positive prints to supply the needs of the department's own lecturers, it has been unwise to undertake, for the present at least, any wide distribution of the films. All requests from outside agencies to purchase, rent, or borrow department films have been refused, and such films as have had a public showing have been exhibited only under the direct control of one of the department's representatives. In all probability, additional legislation would be necessary before the department could successfully undertake co-operation of this character without very heavy expenditures of Federal funds. Under present conditions any money received from the sale of films must be turned back into the treasury, and the department accordingly would be forced to deplete its own special photographic appropriations.

To meet the many requests for private showing of the many films, the period after two o'clock each Friday afternoon is devoted to such exhibitions. In fact, the laboratory has been beset with these requests but it is impossible to grant them at other times because of the fact that it is necessary to use the projecting room for assembling films, preparing titles, and similar work, and such exhibitions have a tendency to interfere with and delay the work of production.

A GOOD WORKING LIST.

By G. D. Crain, Jr.

THE fact that Louisville was the birthplace of the movement whereby moving pictures for children, or special children's moving pictures, which has since spread all over the country, has placed that city at the head of the movement, and proprietors of picture houses in various sections of the country have repeatedly requested suggestions concerning film service, films that have been shown, and films which the local Board of Moving Picture Censors for Children's Motion Picture Shows, had already seen and approved of.

During the past few weeks the number of these inquiries has increased so rapidly that Mrs. Frederick Levy, chairman of the board, deemed it a wise move to compile a complete list of the titles shown at the Mary Anderson theater where the first show was given on October 10, 1914, and the last show of the season on June 12, 1915. These children's shows have been discontinued until school "takes up" again, when it is hoped that another good selection of special children's pictures will have been made available for use in the theater.

A study of the list of films shown will reveal the good work done by the local board in maintaining the shows at a high degree of desirability, and selecting educational and instructive pictures. This list, which should prove of considerable value in aiding other exhibitors in the selection of educationals, is as follows:

ALCO.
- Little Lord Fauntleroy (5 parts).

ECLIPSE.
- Automatic Moving Company.
- Burglars Funny Reception A.
- How a Letter Travels.
- Palaces and Fountains of Versailles.
- Winter In the Alps.

EDISON.
- At Home In the Water.
- Battle of Bunker Hill.
- Birds of the Southern Sea Coast.
- Birth of the Star Spangled Banner.
- Boy Rangers The.
- Buster Brown On Goats.
- By Parcel Post.
- Calcutta Views.
- City of Washington, D. C.
- Dangers of the Street.
- Declaration of Independence The.
- Hiram Buys an Auto.
- How Motion Pictures are Made.
- How Washington Crossed the Delaware.
- Janitor's Flirtation The.
- Log Rolling in Maine.
- Making of a Newspaper.
- Ostrich Farming.
- Paul Revere's Ride (2 parts).
- Pied Piper of Hamlin.
- Short Life But a Merry One.
- Ten Days With the U. S. Fleet.
- Tillie's Bird Farm.
- Tramp and the Scarecrow The.
- Westminister Kennel Show.
- Winter in Central Park.
- Yellowstone Park.

ESSANAY.
- China and the Chinese.
- Little Red Riding Hood.
- Three Bears The.
- Wild Animals in Captivity.

KALEM.
- Molly Pitcher.
- Visiting Palm Beach.
- Washington at Valley Forge.

KEYSTONE.
- Little Billy's Strategy.
- Little Billy's Triumph.
- Water Dog The.

LUBIN.
- Baseball Industry.
- Dream of a Circus.
- Little Breeches.

MATTHEWS.
- Snow White (3 parts).

PATHE EXCHANGE, INC.
- Acrobatic Performers.
- Acrobatic Stars.
- Ant Lion.
- At the Zoo.
- Beautiful Gorges of Tarn.
- Boy Scout Farm.
- Butterfly The.
- Carrier Pigeons.
- Catching Cod Fish.
- Chateaux of France.
- Christmas Since the Birth of Christ.
- Chrysanthemums.
- Cormorant The.
- Cuckoo The.
- Day In the German Navy A.
- Edible Fish of Mediterranean.
- Evolution of Silk Worm.
- Friend of Birds The.
- Geysers of New Zealand.
- Grafters The.
- Gulf of Rouas, Spain.
- Harlequin's Story (2 parts).
- How a Blossom Opens.
- How Mountains Grow.
- How Plaster is Made.
- Insects that Mimic.
- Japanese Artisans.
- Jerba The.
- Joan of Arc (2 parts).
- Legend of the Stars.
- London's Coney Island.
- National Park.
- Niagara Falls in Winter Dress.
- Picturesque Quercy.
- Pitcher Plant The.
- Plants Which Eat.
- Police Dog The.
- Runaway Leopard The.
- Scenes in Egypt.
- Scenes in Norway.
- Sea Anemones.
- Sedge Warbler The.
- Story of a Typewriter.
- Straw Hat Industry.
- Studies in Fish Life.
- Study of Birds.
- Study of Kittens A.
- Submarine Maneuvers.
- Submarine Mysteries.
- Sweedish Submarine Maneuvers.
- Three Kittens The.
- Tit-Mouse The.
- Trip to Madeira.
- Turmite, Insect Architect The.
- Visit to the Zoo A.
- Well Washed House A.
- Wiesbaden.
- Wild Birds.
- Wild Birds at Home.
- Winter Sports at St. Moritz.
- Wonders of the Alpines.
- Wood Carving and Decorating.

SELIG.
- Deaf-Blind Wonder The.
- Doc Yak's Christmas.
- Life of Winnebago Indians.
- Life With a Circus.
- Lipton Cup The.
- Right and the Wrong Way The.
- Story of Columbus The (3 parts).
- With the Boys of Figure Two.
- Wreck of the Bega The.

THANHOUSER.
- Baseball Player's Dream A.
- Heart of a Child The.
- Jack and the Beanstalk.
- Joseph In Egypt (4 parts).

UNIVERSAL.
- Robinson Crusoe (3 parts).
- Scenes in Rome.

VAUDEVILLE FILM CORPORATION.
- Around the World.

VA. FILM CORPORATION.
- Danish Dragoons.
- Krimmel Water Falls.
- Monkey Land.
- Regatta Day.
- Storm at Sea.

VITAGRAPH.
- Boy Scouts The.
- Coffin's Aeroplane.
- Pigs Is Pigs.
- Wild Beasts at Large.

WARNER'S FEATURES.
- Aladdin and His Lamp.
- For the Heart of a Princess.
- Hansel and Gretel.
- Lady of the Lake (3 parts).
- Little Shepherd The (2 parts).
- Sleeping Beauty The (3 parts).

WORLD FILM CORPORATION.
- Fairy and the Waif (5 parts).

SYD CHAPLIN RECOVERED.

Syd Chaplin has practically recovered from the illness which compelled him to rest quietly at home for a week. His illness was brought about by a fall while working among the rocks of a mountain torrent at Mount Baldy, some time ago.

BILLY SHEER GOES ON ROAD.

Billy Sheer, of the Keystone, is leaving for New York City this week, where he will become assistant manager of a road show during the coming season. Billy has made himself very popular and Baron Long is not the only one who hates to see him go.

Music for the Picture

Conducted by CLARENCE E. SINN

"The Lily of Poverty Flat."

M. WINKLER, of Brooklyn, N. Y., who has favored us before, sends in a copy of his musical accompaniment to the five reel picture named above.

PART I.—"Ramona" (Indian Intermezzo, by Johnson).
"Morning on the Plains" (by Wheelock).
"Agitato" (M. L. Lake; play this until end of reel).
PART II.—"Wild Rosebud" (Tobani. Play until: "Arrival at Poverty Flat.").
"Garden of Love" (Caprice, by Ascher).
"Venetia—a Spring Song" (Tobani. Play until end of reel.).
PART III.—"Laughing Water—Intermezzo" (by Losey).
"A Little Story" (Zimmerman).
"Noveletta" (by Ambrosio. Play until end of reel.).
PART IV.—"Melody of Peace" (Martin).
"Berceuse" (Iljinski).
"Hurry—No. 1" (M. L. Lake. Play until end of reel.).
PART V.—"Sweet Jasmine"—Novelette (Bendix).
"Ramona"—Intermezzo (Johnson).
"Bright Star of Hope" (Robaudi. Until end of reel.).

More Than Seven.

Mr. Earl S. Rogers, Majestic Theater, Paris, Ill., says: "Have been a constant reader of the Moving Picture World for years, and never miss reading your suggestions in the musical department. I have been playing pictures for over seven years, piano and drums, Style K. Wurlitzer and orchestra director. I find that either a Wurlitzer or a piano alone is the most satisfactory for playing descriptive music for pictures. Of course, we can arrange music so that it will almost follow the picture, but when an orchestra is used it is very difficult to follow the expression and action unless the director is not playing an instrument, but simply directs his instrumentalists in crescendo, accel, ritard, etc." (I think it depends a great deal on what kind of an orchestra you have and how they have been trained. I know of many leaders who watch the pictures and direct the orchestra and also play an instrument—violin or piano. But they must follow their leader; not be dragged or pushed.—Ed.) Mr. Rogers continues:

"Music can easily be made to fit the scene, but if the expression is followed invariably as marked in the music it may often be exactly the opposite to the action. I agree with Miss Currier of Barton, Vt., in that the musician may be greatly assisted by studying the characters; also what she says regarding modulations and change of tempo. I find that the use of these will detract less if played p. or pp. and when fully modulated accelerate or crescendo as the scene demands. In hurries, mysterious passages, etc., keep below the action of the picture, and as the action becomes stronger rise with it, but never above it, or you will attract the attention away from the picture, and lose in a moment what you have been trying for an hour to gain. Watch the attitude of the audience and see if they are following the picture closely. If they seem restless, change the tempo of your music or use another theme or passage. Of course in comedies use popular songs, rags, etc., and when you can play some old song and get a laugh, do so. But burlesque your comedies and in this way give your audience a change, and variety is necessary if you would please your audience."

Mr. Rogers is right about keeping the music subdued, under the action as he terms it. It is much more readily humored to fit the action when kept down and unobtrusive. When your music is loud it becomes conspicuous, insistent, it compels attention to itself; then any change of time or figure or key, any modulation or change of expression is noticed by the auditor because you have been forcing your music on his attention; you have made it predominant instead of sub-dominant to the picture. Don't think the operator is there to illustrate your music. You are merely supposed to accompany the pictures.

Hidden Music.

Burr Delmar Nickle, proprietor of Delmar Theater, Medina, N. Y., says:

"I have a big house and have turned it into pictures mostly, and got an original idea that by setting my stage with a parlor scene (which has an old colonial window) and hiding my pianist at the side of the stage so she could see the screen through this old window, has proven many things. First, her mind is on the picture and not disturbed by any of the audience. Second, the people have their eyes on the picture at all times and not on the piano player. I have heard much favorable comment on this and it really appeals to the public greatly. I have good music, pay a high price for it and in doing so I find I can do away with an orchestra. I installed a pipe organ and placed it out of sight also and am so well pleased with results that I have come to the conclusion that all music should be hidden when playing for pictures."

Mr. Nickle has the right idea. Music should never be conspicuous.

Some managers think that when they pay an artist to play for them they must turn a spot light on said artist while he plays solos, so the public will realize what a lot it is getting for its money. Some musicians are equally anxious to get the spot light. Both may possess a keen desire to give the public a good show, though not necessarily a good picture show. They are concentrating on something aside from the picture instead of concentrating on things to boost the picture. Good music is an added attraction certainly. Sandwiches and coffee passed around in the audience might also be an added attraction, if they were good. But it isn't necessary that every dollar you spend should shine. Pay for good music but let it accompany your pictures, that is, if you are running a picture theater.

"The Hypocrites."

Dick Bertram, musical director Palace Theater orchestra (pianist), Burlington, Ia., sends musical program for above mentioned picture. Mr. Bertram says: "This program was played with four pieces, violin, piano, cornet and drums, and with this instrumentation proved very effective. In addition to favorable comment by the public the newspapers gave us more space than that alotted to the picure itself; when a newspaper gives something for nothing there must be a reason. No doubt a more effective program could be lined up for a larger instrumentation, but for the instruments mentioned I think my program is hard to beat."

FIRST REEL.

At Opening.—Tacet. When Monk stricken blind at sight of truth:
1. La Fontaine Idylle (Lysberg—arranged by Hildreth). Play once through.
2. At title: "People Gathered as on Fete Day." "Stabat Mater," by Rossini. Play until end of reel and work up to climax—unveiling of statue.
3. Open reel with Dorn's Fantasie on "Il Trovatore" (piano arrangement). Use fourth movement of this number alternately in major and minor. Use piano only until ready to work attack on Gabriel, then bring in rest of orchestra.
4. (Gabriel stabbed.) Start on "Miserere" (same number as above) and play until finish of piece. Use cornet and violin on this.
5. At title: *"Gates of Truth,"* play "Within the Gates" (sacred song pub. by Remick) as a cornet solo, once through.
6. As choir passes out, use organ. If no organ, I would suggest leaving the scene silent.
7. (After last of congregation has left church.) "O Salutaris Hostia," by John Wiegand. (Use arrangement in C, which is duet for soprano and alto. Violin carries soprano, cornet the alto. Once through and stop.)
8. Priest dies. Start at duet movement of "Salutaris" and play finish softly. Wait until title: "Broad Roar or Narrow Way."
9. Play "Pilgrim's Chorus" (not march) from "Tannhauser," in G, violin and piano, once through as written, then D. C., playing first 10 bars an octavo lower, then finish strain loco.
10. At title: "Truth Is Ever Elusive," play Chaminade's "Scarf Dance" (caprice style) once through, making repeats as written.
11. At Gate Scene, first strain of "Within the Gates."
12. Start Reel IV. with Hildreth's arrangement of "Lost Chord" (pub. by Jacobs) twice through, regardless of the dancing, and ut. atroduction first time only.
13. At title: "Modesty," play "Heart's Sorrow" (piano solo), regardless of dancing, until Gabriel and Truth pass through gates.
14. Women discover Gabriel dead. Start at duet of "Salutaris" and play to finish.

You will notice that Mr. Bertram doesn't believe in continuous music, but has left several pauses between numbers in the above program. Such pauses can be made very effective if their reason for being lies in the action of the story and not simply because the musician has reached the end of

the number and don't want to go back. No. 6 in above program is an illustration of a logical silence. Mr. Bertram evidently likes to keep his music rather subdued for which he deserves credit. There is nothing blatant about that program. To my mind there is a hint that he likes to finish some of his numbers diminuendo to pianissimo, and stop unperceptibly. This covers up the "stall" considerably when it is made for other than dramatic reasons.

What Do You Mean, "Pupil?"

This is a part of a letter sent to Mr. Sargent and passed on to me: "I should like to enlist your influence to prevent other sins such as we had to suffer from a misguided pupil(?) of perhaps your co-worker Clarence E. Sinn. This happened in one of the better class Los Angeles picture houses where they run the same film for a week. It was at the close of that remarkably fine production, 'On the Night Stage,' after Texas has removed forever the scandal menace from the life of the woman he loved and lost, and then is told unwittingly by the 'sky pilot' that he was a tribulation to the authorities and a nuisance to the community. He crossed to his horse, laid his cheek against that of his dumb pal and said in a leader: 'I have nobody in the world but you, Midnight; nobody but you.' The organist then 'holed out' with a beautiful 'put' by playing the chorus, 'I Need Sympathy' at a time when silence was golden. J. D. P."

Well, the organist lacks the sense of proportion along with other sense. What's the use of saying any more? No use. He'll do it again anyhow the first chance he gets.

Past Performances

IN racetrack parlance the kell known addage, "blood will tell," is quoted frequently in speaking of thoroughbreds. This also obtains in theatrical circles and in the silent drama branch, as exemplified in the Rising generation.

Phil Rising and Will S. Rising Jr., are chips off the old block, and judging from a program sent in from The Flatbush A. C. they are following in father's footsteps, as the well known actor-singer, Will S. Rising (Dean of M. P. Actors and Producers) is their dad.

Both sons are talented and possess good singing voices, and participate in many operas, dramas and comedies in the social life of the Cortelyou Club. They seem to be especially strong on minstrelsy, as per programme of B. P. O. Elks of Brooklyn Lodge No. 22.

Recently the minstrel show staged by Phil Rising for The Flatbush Baseball Club at Cortelyou Club was a tremendous success.

Another aphorism again creeps in, from "sire to son," as the mantle falls on them through their pop's varied career, for at one stage of his popularity he was a member of "The Moore and Burgess Minstrels" at St. James Hall in London.

Phil and Will are both of military training (ex-members

The Rising Generation.
Phil. Rising, Will S. Rising, Will S. Rising, Jr.

of Seventh N. Y. N. G.), and Will Jr., is one of the crack buglers of the First Regimental Cavalry, Troop L. Both are football and baseball experts of Flatbush A. C.

On the maternal side their grandfather was Hon. Wm. C. Conner of Conner's Type Foundry, New York City, founded in 1828. On the paternal side their grandfather was Philip Rising of Lancaster, Ohio, a veteran of the Mexican War, and friend and neighbor of General William T. Sherman and General Phil Sheridan. Prior to his death he bought and gave to the city of Lancaster, O., "Standing Stone," or "Mount Pleasant," famed in Indian legends in the early days of Ohio, as the rendezvous for the Indian tribes of the East and West as they were driven westward by the encroachments of the palefaces.

The novel, "Forest Rose," was written around incidents connected with "Standing Stone," and was produced by the late C. J. Hite as a feature reel for the Thanhouser Co. It was here that the Indian tribes met and arranged for the battle which culminated in Braddock's defeat when George Washington was in command of a detachment of Virginia militia. "Standing Stone" was purchased by the philanthropic pioneer, Philip Rising, at a cost of $25,000, and donated to the "city he loved so well."

Ben Wilson (of Universal) and Geo. Botsford (Remick) are connected by marriage to Phil Rising.

Charles Bennett

ONE of the oldest of the West Coast photoplayers is returning to the East with the Biograph Company. It is nearly four years since Charles Bennett has worked before the camera in the East, he having come to California with the original Vitagraph Company in 1911. It was two years before that that Mr. Bennett left the stage and after in turn working with the Essanay, Vitagraph and Edison, joined the Vitagraph shortly before the organization of the Western company. He remained with Director Rollin Sturgeon for almost three years. In the first year he was in practically every cast, in characters, in heavy roles and all around interpretation.

Charles Bennett.

Mr. Bennett was with Keystone for five months. While there he appeared in "Tillie's Punctured Romance." He will be remembered as the uncle who fell down the mountainside in the snow, as well as for other adventures and misadventures in the course of that striking comedy. It was for the snow scenes that Mr. Bennett took a number of players to the summit of Mount Baldy, camping for nearly a week near the top. During his stay with the Keystone Mr. Bennett was working most of the time with Charles Chaplin. Since February Mr. Bennett has been at the Biograph studio. He will be seen in the forthcoming production of "Under Two Flags," in the role of the commander of the French soldiers.

Mr. Bennett's first engagement on the stage was with Edwin Booth, under the management of J. H. McVicker, Booth's father-in-law, at the Lyceum Theater, now the Fourteenth Street, in New York City. His next engagement was with the Broadway Theater stock company in support of Charles Fechter, the great romantic actor. Mr. Bennett has played with Clara Morris, Frederick Warde, Mary Anderson, Willie Collier and John Drew among others. He has at times worked under Dion Boucicault, A. M. Palmer and Augustin Daly, as he describes them, "America's greatest stage directors." Mr. Bennett has been associated with practically all of the great stars of the last generation. He has an impressive stage presence and a most pleasant personality. He also possesses a fine speaking voice, which, of course, the screen does not reveal. Mr. Bennett will make a strong addition to the Biograph stock company.

HEWITT ASSISTS JOHNSTONE.

Earl R. Hewett, who has been on the scenario staff of the western Universal plant, has been made assistant to Calder Johnstone, manager of that department.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

STORIES are frequently told of the reunion of long separated friends and relatives by motion pictures. The newspapers quite often tell of how a mother or sister in New York, through seeing the face of her son, daughter, brother, or sister, upon the screen in a motion picture theater, located the relative in some far distant city. We have yet to learn that the pictures have been of equal value in aiding wives to locate recreant husbands and the absence of such reports has been responsible for many looking upon the other stories with a belief that they are part of press agents' work to attract attention of the public to the pictures. However, it is a certainty that motion pictures have been instrumental in bringing about many reunions. One of the most interesting of recent cases, although the screen did not play a part in it, was the meeting of Capt. Jack Crawford, known as the poet-scout, and Leonard Grover, Sr., one of the oldest survivors in the American theatrical profession. The latter has been doing picture work occasionally for several years. Capt. Crawford only recently turned his attention to that field. In fact, he did not visit a motion picture studio until a few weeks ago. He has now become enthusiastic over the work and will soon be prominent in pictures. "If opportunity affords," he said the other day, "I think I will spend most of my remaining days in motion picture studios."

* * *

Reverting to the meeting, Capt. Jack, as he is better known, was making a sightseeing tour of a studio when a mutual friend introduced Mr. Grover to him. The introduction brought an expression of mingled surprise and pleasure to the old scout's face as he looked Mr. Grover over with critical eyes. For a few moments he stood speechless, retaining a firm grip of Mr. Grover's hand. The latter seemed in doubt as to how he should look upon the reception. "Pardon me," the poet-scout said finally, "but are you the Leonard Grover who managed a theater in Philadelphia years ago? Years have whitened your hair, wrinkled your face and bent your form, but the name is strikingly familiar." When Mr. Grover got a chance to make reply, he said: "So much time has elapsed that I had quite forgotten. Now that you mention it, I recall that I did manage the Chestnut Street theater. When, I cannot remember." Throwing his arms about Mr. Grover and giving him a most hearty embrace, Capt. Jack exclaimed, "God bless you, Grover! This meeting is indeed a pleasure to me. I'll tell you a story and refresh your recollection."

* * *

This is the story: "In 1863 I was on the Union side in the Civil War and was wounded at Spottsylvania. They took me to a hospital in Philadelphia. Upon my discharge I left the hospital on crutches and started on a tour of the city. One of the places that attracted my attention was your theater, although at the time I did not know it was such. I thought it was some meeting place, or public institution like Independence Hall. I hobbled into the lobby and was about to pass through the entrance to the auditorium when a man standing there stopped me and asked if I had a pass or a ticket. I cannot recall the conversation that followed, but I remember that you came from where you had been standing in the lobby and asked me who I was. Noticing my uniform and the crutches, you became interested in me, and after hearing my story invited me in to see the play. I asked what kind of a place it was and you replied that it was a theater. I retreated as well as my crutches would allow and said, 'A theater! No, no, my mother always warned me against such places. I have been taught that they are institutions of the devil. I have made a mistake. I dare not go in.' You took hold of my arm in a friendly manner and eventually overcame my scruples. You led the way into the theater and personally conducted me down the aisle to one of the best seats in the house. I remember my appearance, as that of all crippled soldiers in those days, attracted considerable attention. I am inclined to think, too, that your solicitude for my welfare may have had something to do with it. Do you remember what the play was? You don't? I do. It was 'Aladdin and His Wonderful Lamp.' Effie Germon had the leading role. I never forgot one of the songs she sang. It is my favorite in tune and sentiment to this day. It was 'Beautiful Dreamer.' I think I must have made myself appear foolish in displaying my enthusiasm over that show. I was seventeen years old at that time, Grover; I am now sixty-nine. Just think of it! After a lapse of fifty-two years we meet again for the first time, yet both of us have been in the theatrical field for years."

* * *

"There is a sequel to my story, Grover. A few weeks ago I gave some of my recitations at a benefit held in the Actors' Home on Staten Island. I also told the dear old people there some of the incidents of my life and, singularly as it may seem, I told them the same story I have just told you. My object in doing so was to tell of the false impression I had of theaters in my early life and I told them that in view of the attitude of many people towards motion picture theaters, which they have never visited, it is not surprising that I, a boy, should be so impressed. I also spoke of Effie Germon and 'Beautiful Dreamer.' As I finished my last recitation and was leaving the platform a dear old lady met me in the aisle, threw her arms about me and wept as she rested her head upon my shoulder. It was Effie Germon, the 'Beautiful Dreamer' of my boyhood. And now, Grover, I meet you. I have been a staunch admirer of the screen pictures; I hope to become an enthusiastic worker in their production, and I shall never be able to adequately express my gratitude to them, in that it was through their agency that I have been permitted to again meet one who was so kind to me in one of the darkest periods of my life. Oh, say, Grover, I forgot one thing for which I again thank you; although I had few opportunities to use it, as I re-entered the war. As I left the theater you handed me a pass for the season." As the poet-scout who bears such a striking resemblance to Buffalo Bill in facial features and build started away, he again embraced Mr. Grover with unmistakable affection.

* * *

By the way, despite the fact that he is on the border of three score and ten in years, Capt. Jack can kick several inches above his head and can place the palms of both hands, not the tips of his fingers, upon the floor without the slightest bending of his knees. He is a remarkably well preserved man. He appeared in a Vitagraph production lately. It was a patriotic subject and the poet-scout was given latitude for expression of his patriotism. Standing with the national colors at his side he made a strikingly beautiful picture. Capt. Jack took occasion to criticise the song "I Did Not Raise My Boy to Be a Soldier." He declared that such sentiments aroused his indignation to a point that made his blood boil. "No mother, with a love of country in her heart, ever made such an expression," he said. "My mother loved me and raised me to be a man. When my country's call came, like all patriotic mothers, she let me become a soldier. To offset any effect the song I refer to may have I have composed one with the title, "My Mother Raised Me to Be a Soldier," and I intend to give it the widest publicity. I thank God that the moving pictures have given me an opportunity to start this ball of mine rolling. War is hell. I know it. I hope this country may always be able to avoid it, but dread of it must not be allowed to eat into the vitals of patriotism."

WORLD FILM ACTIVITIES.

Five of the greatest directors in the world are simultaneously working at World Film studios, Fort Lee, N. J., and elsewhere on five great productions which will shortly be seen on the screen. Maurice Tourneur is making "The Cub;" Albert Capellani, "The Imposter;" James Young, "Marrying Money;" Emile Chautard, "The Little Dutch Girl;" and Frank Crane, "The Stolen Voice."

Clara Kimball Young, Jose Collins, Vivian Martin, Robert Warwick, Martha Hedman, John Hines, Alec B. Francis, and Chester Barnett are the principal stars working in these pictures.

NAT C. GOODWIN IN "THE MASTER HAND."

Nat C. Goodwin has again succumbed to the picture, and will be starred in the Premo Film Corporation production of "The Master Hand," of which the production is already under way.

Assisting Mr. Goodwin in the cast are Claude Flemming, Theodore Babcock, Florence Malone and Catherine Lee.

STANTON DIRECTING A DETECTIVE STORY.

Richard Stanton is putting on a mysterious detective story, this week, at the studios of the New York Motion Picture Corporation. It is entitled "The Hammer" and has to do with the exoneration of a young illustrator, who is suspected of being guilty of a crime he did not commit. The scenario is by J. G. Hawks.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Booming a Special.

OVER here the Universal Company did a lot of extra work to help the Exhibitor realize "The Master Key" but George U. Stevenson, who used to run the Universal Weekly, but who is now in London for the company, built up on the original layout. Over in England the sales managers expect to give the Exhibitor more assistance. For years B. Nichols has been getting out specialties and others followed suit, but Mr. Stevenson has been doing some tall hustling for the Key. Of course the stamp books were used, and these were more popular there because the advertising stamp craze has not yet hit this country very hard. In addition they sold scarf pins and brooches in "gold" showing the master key; costing but three cents each and there were Master Key bracelets, which opened with a key, the girl getting the bracelet and the man the key on a souvenir night. There were celluloid buttons for the kiddies and paper key cut outs for straight advertising; puzzles, to be used in connection with prizes, free lantern slides, all sorts of cuts and suggested advertisements. It is about the most comprehensive layout of advertising that has been shown and proves that Mr. Stevenson is very much on the job, for he has added to the matter supplied from here just those features that the English market demands. That's the reason some men fail and others succeed when they open up a foreign market. Some work the home way and others adapt themselves. Mr. Stevenson even says that the "blocks" or "pierced," instead of mortised and offers a "bit" of copy.

An Intermittent.

The Jamestown (Ohio) Opera House sends in a one page sheet published occasionally. Manager Galvin writes that it is their first attempt gotten up in three hours, adding that "it may look like five minutes to you, sitting at a New York desk." It is "published occasionally," but Mr. Galvin seems to think he is going to get it out weekly.

Jamestown boasts only 1,100 population, but the first announcement is that of Lyman Howe and at the Lyman Howe prices. Did it ever occur to you that if Mr. Howe can get fifty cents for educational stuff that even in a small town a feature might be worth a quarter? But getting back to the opera house, the sheet is an eight by ten, three column affair printed on one side in semblance of a newspaper. It is all straight run eight point, a short chat about the house affairs with no display matter. It sounds the right note of friendliness and it will do the house more good, particularly as it seems to be a new venture in an old establishment, slightly run down, than would three times as much big type stuff. It is a good start and continued along the same lines should, in time, grow into a two or even a four pager and make some money through trade advertisements. This house chat stuff makes more friends than brag and boast in a small town.

On the Cards.

The Third Street theater, Easton, Pa., explains that their black envelope recently commented upon in the department was to advertise the film of the same title. Just to prove that they have not quit work they send in four cards, three of them for "Who Pays" and another for another attraction. One is simply a large question mark and four circular cuts, giving also house, day and date. A third shows the devil playing on a malformed saxehorn. It is evident that they are keeping at it, which is the only way to do. The sister house in South Bethlehem seems to stick closely to posters and their well devised program.

A. V. P. Folder.

Joseph Forster, of the Globe theater, Brooklyn, sends in an eight-page folder, 2¼ by 5 inches. The front carries rather too much copy. It looks crowded and uncomfortable. It would be better to take some of the information over to the inside pages, as the front is too small to carry all adequately. Inside it is full, but not overcrowded, and there is a good proportion of small type to the large. It is not all display, and the types are not the culls of the bell-box. The best line comes in the house announcement and runs:

> We do not offer Prizes in money or any other so-called Premiums as an inducement for you to pay your money at the Box-Office—We offer Prizes in sound Dramatic principle and interest unflagging. The money that might have been spent upon Prizes (that nobody gets) has been put on productions and so
>
> EVERYBODY WINS.

It would be a good idea to underline the dated days with two point rule, to throw these up. Mostly they rise to the top of a page, but some do not, and all would look better if given this slight prominence. It is a useful little issue, but then Mr. Forster writes that he has been a student of this department and that means not merely a reader.

Both Sides Work.

"Value for both sides of your dime," is the slogan of the Princess theater, Orange, Texas, and "Prinsessize your idle moments" is another creation of Arthur Kent Watson, the advertising manager. Both are useful and can be adapted by others. He must have hit a snag, though, when he announced "That inevitable funniest of funny men." Mr. Chaplin seems to be inevitable these days, but we'll bet Mr. Watson meant to write "inimitable." He calls attention to the first of a series of "Common Sense Stuff," the first of which we reproduce.

> Say, Bo! we feel like we are not treating you right without telling you you can get an hour of solid enjoyment down at the cozy Princess theater every afternoon. Pa and Ma, Johnny and Mary are always welcome at our show. The man with the honest corns on his hands can while away an extremely pleasant hour, get a good rest up and profit by a little visit. YOU are just as welcome as anybody. There is nothing in the world to keep you away. Our pictures are always GOOD pictures. Our music is always GOOD music. Our breezes are always COOL breezes, and you don't have to hunt for them.
>
> Life is not life without the movies. We give you a chance to exercise your emotions. A good hearty laugh is the Lord's own medicine, and to weep at times comes in mighty handy. Our pictures afford both. The price is cheap as dirt and the pictures are as good as gold.

That "Say, Bo" is out of place. It is intended to start off the paragraph breezily and give an air of intimacy to the whole, but it is too cheap. The two words could have been dropped without hurt. It is to be questioned whether the allusion to the man with the corns is going to tickle him to the point of spending his dime. It sounds as though he was told: "You are apt to wear old clothes and smell of the livery stable, and perhaps you are ashamed to come to a nice place, but we don't mind, come along." And he is apt to remark he'll be durned if he'll come where he is permitted to enter as a favor. It sounds genial and welcoming if you read it in a hurry, but it will not sound that way to the man who is being reached after, and to others it may carry the suggestion that the audience is too miscellaneous. This personality stuff is apt to be loaded at both ends and should be handled with extreme care. It is very easy to give unintended offense. Some of the lines on the bills are much better. Mr. Watson confesses to being new on the job and we imagine that he will make good when he has learned a few more of the kinks, but if he ever again sends in a bill printed in yellow on white paper, we are going to advise him to shoot the printer. A throwaway should stand out. This does not.

From the Start.

The Strand theater, Fostoria, Ohio, sends in its first program issue with a request for suggestions. The only suggestion we can make that will count for much is that others who want a really pretty program will do well to beg a copy from M. A. Humble, the advertising manager.

It is in silk green on a light green stock, but the color will be changed with each issue to mark a distinction. The size is about four by six and three-quarters and the front is printed from a plate. This seems to be the case with the back, unless they have found a new type. It will please the Projection Department to know that the badge of the A. A. T. S. E. is run as a part of the decoration with the words "union operator."

Within the arrangement is very simple. After the heading the program runs for two weeks, day, date and title in twelve point bold italic and from three to five lines of description in eight point Roman. It is full to overflowing with type, yet the simplicity of the arrangement leaves it easy to read and inviting instead of repellant. It might be well to run the players in italic and run more names, but apart from this the form is too good to be changed.

We're for Mr. Russell.

Fletcher Russell, of the Windsor theater, Hampton, Iowa, sends this breezy note:

> I am enclosing my first herald. My printer says he ought to kill me for my bad spelling, and I tell him that my spelling is no worse than his composition, and to prove that my contention was correct, I am going to send you a copy for your opinion.
>
> I know you will balk at the Old English headline, but he thinks it is great for titles and the average man takes so much time figuring out what it spells that he can generally recognize it at a glance the next time he may see it.
>
> Spare neither of us. Go to it.

If the printer didn't like the spelling, he might have changed to a more accepted style, it would seem, and that is hardly an excuse for the way he lays his type, though Mr. Russell is partly to blame. For example, he sets a cut of Mary Pickford into a paragraph. He does not supply enough copy to go around the cut and naturally the stuff is double leaded and looks like what the printer probably said. When you run in a cut be certain that you supply enough copy to go around the cut. We are for Mr. Russell, but it would be a good plan for him to have a nice long talk with the printer and establish a modus vivendi, or something or other, that will bring about a better understanding. There are some things that printers cannot do. As a contributor, Mr. Russell should write more copy and then plan with the printer for a better display.

When Picture Theater Advertising is ready Mr. Russell can study up on the printer's end of it and argue on his own ground. Meantime we would recommend a smaller body type, two columns to the page, display advertising for the house and enough foreign advertising to pay the cost of the additional composition. In his letter Mr. Russell speaks of bad composition when he means that the type is badly laid out. Composition is the setting of the type; not the display of faces.

Mr. Russell may not know it, but he can write stuff of the sort that has character. No paste pot and shears for him. Look at this copy for the Hoosier Schoolmaster, after a formal introduction of Max Figman and the play:

> The production of the film version is thoroughly in keeping with the greatness of the subject, and the genial Max makes an ideal Hoosier. He has just the right kind of a nose for a Hoosier. Notice it in this picture. All Hoosiers have characteristic noses, and as Max was born in Indiana he can't help it. If you ever think about it at all, you would know him the minute you saw it. But, casting the nose aside (an uncomfortable thing to do) Max's genial smile will be seen here next Monday at the Windsor. Don't miss it.

Then take this about Carlyle Blackwell:

> You will all notice that Carlyle chooses leading ladies with raven locks to play opposite himself. His own hair is black, and according to all laws of psychology he should choose a light-haired maiden for a partner; but he has his own opinion about light-haired women. I believe he is scared of them, and in proof of this I have noticed that all the blondes seem to be partial to Carlyle and take particular pains to be here when he appears upon the screen, so to make it real easy to see him in "The Key to Yesterday."

Then notice this automobile copy:

> After we limber up the springs of the auto in the spring of the year and riding without a destination becomes more or less a bore, why not wind up your trip with a visit to the Windsor theater. Get here at 8.00 p. m. for the first show, or about 9.00 o'clock for the second. There is nothing that I myself dislike more than just "running around, running around" in aimless riding, but when I've some place to go, at a certain time, I enjoy trying to get there without a blowout. Try it. I bet you will notice an added zest and enjoyment to the ride.

If you've ever just "ridden around" for a few hours, you can sense the appeal of this paragraph. Mr. Russell should simply write more stuff and not worry about an occasional misspelled word. He doesn't have to when he can make his film announcements readable.

Arrested.

Paul Langheinrich, Jr., of the Burleigh theater, Milwaukee, sends in a red card, printed in black, the most prominent words on which are the name of the house and "Arrested," the text explaining that your attention is arrested for a few moments. The attraction is Traffic in Souls. The card is nicely balanced for type display and the lines are run to get this display for the proper sections. It is something of an art to get the right lines where they will get the right display and not crowd. Mr. Lengheinrich seems to think that the use of a sensational word as an attractor is new, wherein he is mistaken. It is common, but always good.

A Home-Made Souvenir Program.

Anees K. Maluf, of the Lion, Glasgow, Ky., sends in the program for his third anniversary. It is an eight-page with a cover, and Mr. Maluf set the type and printed the issue himself. In one point he fell down a little, and that is on the use of gold for the cover. It looks as though he had dusted the bronze on black ink instead of gold size and you have to hold it slantwise to get the effect. Next year he should use regular size and red or green bronze instead of lemon gold. Outside of that he has done a good job, and his little note of thanks is better, even, than his printing. A graceful act was a tribute to John Bunny, taking an entire page. He comments on the fact that a man choked to death on a piece of steak while hurrying through his meal to go to a picture show and suggests a Board of Steak Censors. It would be just as sane. Most of the text tells how hard he tries to get the best and how well he succeeds: the latter in a modest and becoming way. There have been more pretentious souvenirs for anniversaries, but none that breathes more truly the proper spirit.

Mr. Maluf is getting ambitious and going in for two-color work on his throwaways, but we've got a bet on with ourself that he did not print the paster cut on the front page. If he can make ready cuts with that skill he is entitled to a diploma.

From New Zealand.

E. Miles Samuel, who now and then favors us with a chat from Wellington, New Zealand, writes:

> Enclosed is a local picture show's advertisement from one of the daily papers. You will note that they give the musical program equal prominence with the films. The music put on is all high-class stuff and the orchestra fine.
>
> Programs here don't run to anything very artistic (see sample), the whole space being given over to advertisements, and the program squeezed in here and there as opportunity offers. This doubtless is a good proposition from the point of view of receipts, but vastly different from the artistically set-up work reproduced and described in your "Advertising for Exhibitors" columns.
>
> The following idea may or may not be new to you. As far as Wellington is concerned the idea is original. The Empress theatre here recently ran Keystone's "Sea Nymphs," featuring Roscoe Arbuckle and Mable Normand in diving stunts. In the entrance of their lobby they had on either side a painted wing representing the end of a jetty. From these projected spring boards (real ones) and on each was set up a life-sized figure of either of the artists painted in colors on tin. The effect of the figures, standing out from the scene on the end of the spring boards, was quite realistic and the novelty helped to good business.
>
> Despite the war, the picture business here seems to be be in a healthy condition.

Evidently the public (Mr. Samuel is not an exhibitor) is the same the world over and they feel the same about too much foreign advertising in a program as they do here. One program is apparently used on a circuit, for it is printed in blue with a red border, but the house imprint is done in black. Probably the films are run over the circuit locked and the same program, with various imprints, does for all, the same as a herald. It is a strip four by eleven inches and lists seven titles, the program running for an entire week. The same house, The King's, also runs a book program, the titles and musical selections running wherever it happened they did not want the space for some advertising. Including the front cover, the house gets 18 inches out of a possible 65, only twelve inches going to the announcements including the film and musical program. The Eagle's Mate carries eleven selections and the selection for each of the smaller subjects is announced. The newspaper clipping of the People's Picture palace carries six titles and thirteen selections. The music is piano, violin and cello, but it is given seventeen lines in the space, at space rates. "Down under" they have been taught that music is a part of the entertainment and not merely an accessory. Some day it may be the same way here.

The suggestion for the spring board cut out is a good one. It might also be utilized for the Kellermann picture, By the Sea, and other swimming stuff.

Mr. Samuels writes that Miss Sweet is still known as "Daphne Wayne," a name given her by B. Nichols when the Biograph would not divulge names, even in England, but that Miss Pickford is now known as herself and no longer as "Dorothy Nicholson."

In Defense.

Ben H. Weisberg, of the Ralph theater, Brooklyn, in commenting on our recent criticism of one of his house programs, writes:

> The remarks as to the type and too much on the front page were justified, BUT I ran such lines as "High Class Photoplays," and "Where the best people go," to meet the awful competition in this neighborhood and bring out the strong points. I am the only house in the neighborhood getting ten cents on Saturday and Sunday, but one of my opposition is giving a bigger show and killing business for five cents.

He still uses too much type for the front page, and if he wants to get the better class of business he will have to make his program so attractive that the ten-cent people will read it and come. To do this he will have to bid a fond farewell to those two lyres on the front, and he will have to content himself with a single front page announcement. He must make his program look like the program of a ten-cent house, and if he does, and runs the house the same way, he can get a ten-cent crowd. We don't live in Brooklyn, we just sleep there, but there is no part of the town where there are not people who prefer the ten-cent price. There are persons who do not care to mix with the five-cent crowd. These are not the people who want to read a crowded page of type. They must be appealed to through elegance and not wholly through black ink. To such "Ten cents—and WORTH it," will mean more than "High Class Photoplays." It will appeal to them. Mr. Weisberg runs the right sort of attractions to get that patronage, but he advertises a ten-cent show with a five-cent program.

The printer has given him a neater border, and he has moderated the display on the inside pages, but the front carries about 358 points of type in 507 points of room, not counting rule work. As a result the space is overcrowded and unattractive. The current issue sent carries two announcements, one for Charles Chaplin week and another for the Tuesday bill. Either would have been ample to fill the space without crowding.

Five-cent features hurt others than the exhibitors who use them, but it is almost always possible to get the ten-cent people interested if they are properly approached, but they must be given the sort of advertising they will read. It must be remembered that they are not, as a rule, confirmed fans. They will not trouble to puzzle over solid type. They must be caught quickly or not at all.

Try This.

From the Tampa Theater Review (and that Florida sheet is getting into tthe magazine class) we clip this item, credited to the Tampa Tribune in commenting on an item in the Jacksonville Dixie:

> Jacksonville Dixie: Some weeks ago Robert McNamee, editor and owner of Dixie, in an editorial said if he was a minister he would tell the congregation to meet him at a motion picture house Sunday afternoon, and that his sermon at night would be based on some feature seen in the picture. If ministers would do this they could get many novel ideas of intense interest which would result in great good. The church is a great moral institution and so are the motion picture houses. There has never been a motion picture exposed that was half as vulgar as "Rev." Billy Sunday is in the pulpit. Human interest stories are cleanly presented at motion picture theaters and God should have mercy on the narrow soul that believes he is too pious to see the lessons on the screen. The religious people should make it a point to see the pictures every day and especially on Sundays.—Tampa Tribune.

It has been worked, and worked with success. Did you ever try it?

Fresh air, fresh fun, fresh stories.
See the stars 'neath starry skies.
Come out in the open open with the rest of the town.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Is This You?

EITHER more frank or more intelligent than most, a correspondent writes:

> I'll have to confess that I was green enough two years ago to enroll with a correspondence school, also in Chicago, for a course in scenario writing, and after being encouraged through a series of lessons, did my part toward enriching Uncle Sam's postal department, and making life miserable for the editors. I finally got hold of a copy of the Moving Picture World, and read some of your well-directed remarks about the would-be writer who never sells because he does not realize that he is not writing stories, but incident. At first it did not occur to me that these remarks could apply to me, and I enjoyed what I considered to be a good slam at the greatly inferior novices. Wish to say right now that the "Pipe" I was smoking at that time has GONE OUT. I am still reading the "World," studying the pictures, and people, and working for time when I know enough of both to turn out something worth submitting to an editor. I am not discouraged, but thoroughly alive to the fact that the writing of photoplays is a profession which must be as carefully and painstakingly studied for as any other, and not the child's play which the cleverly worded advertising of certain correspondence schools would lead one to believe.

We wonder how many there are who are still in the same position of enjoying the digs at the other fellow when they, themselves, are aimed at? A letter like this is a blessed relief from the whines of the writers who want a little encouragement or who complain that they are not given help. They are getting the best help they can receive if they are discouraged to the point of quitting. If they *can* be discouraged, they are not writers. They are merely people looking for some easy money and sore because they cannot find it and are told that they are foolish to look. If they really are writers they cannot be discouraged. If the writing of scripts were to be declared illegal, they would find a place of safety and go on writing anyhow. This department is not designed to hold the hands—or the head—of the weakling. It is not designed purely as polite reading for credulous fools who believe what they see in school advertisements. It is designed to help the manufacturers and exhibitors, who are the real supporters of this publication, by helping those who really deserve help and who can, in the end, make good for the effort by turning out better than the current stories. It is willing to help all who have the courage and ambition to keep up with the procession, but it is not, in any paragraph or line, designed to encourage the man who never can write and who is so little a writer that he can be discouraged by anything less emphatic than an axe.

We are not printing a paper of a hundred pages plus—mostly plus—to carry a two-page message to the man who knows he is writing better stuff than he sees on the screen. We are trying earnestly to help those whose intelligence permits them to get the message and to that end we are giving up two pages that might very comfortably be devoted to other matters were it not that this department, in the three years it has been running, has done much to assist in the development of many of those who now are either close to the top of the ladder or who are climbing rapidly.

We are preparing a staff of writers against the time when the original script will be imperatively demanded because the stock of available plays has become exhausted. We are training men and women for the production of one-part plays against the time that these come into their own again. We give encouragement to the deserving, but we are not going to sit down and slobber over every fretful child who wants someone to make a path just in front of them and clear even the pebbles as well as the rocks away.

See if some of the stuff you have been laughing at doesn't mean you. If it does, either grit your teeth and go to work or quit. If you are going to quit, the sooner you quit the better.

Not many remember "Coal Oil Johnny" and the rest of the suddenly enriched petroleum well owners. Not many can trace back to those golden days of the Pennsylvania oil fields. Most persons *are* familiar with the wonderful organization of the Standard Oil Company.

The situation in the motion picture end today is not wholly dissimilar. There are too many unqualified men and too few experts to ensure good pictures, just as the refined oil of fifty years ago bears small resemblance to the products of today. But the good refiners of that early period were well paid by the grinding trust, for the trust produced a better article at a cheaper price through centralization and concentration. The good script writer of today and the man in preparation, as well, will profit by the new era when it comes and find it worth while to work and wait. The others will never get anywhere, no matter what the conditions, so it does not matter when they quit.

Get informed as to yourself, and make up your mind. The correspondent quoted never commenced to learn until he realized how little he knew. Then he began to acquire real and useful knowledge, the first item of which was that he knew practically nothing.

Synopses Only.

Here is a new angle on the synopses only. It is by a well known staff man with many hits to his own credit. It is not written in a spirit of complaint but from an academic point of view:

> There are two women who consider themselves successful, I suppose, from whom we buy a large number of stories. One has stopped submitting action, and the action of the other is so poor that I throw it away and do it all over. She precedes every scene with a leader, and is the most careless person who ever tapped a type. These people get the credit for the stories on the screen. I don't mind from my own standpoint. I'm working for ———, not the public, but it is really unfair to other manufacturers who see the plays. They naturally think that the product is all from the author credited, and judge the writer accordingly, whereas the writer would hardly recognize her illegitimate child when she saw it on the screen.
>
> Miss ————, in some way, gets very good plot ideas. I don't think she is a real plot-founder, since many of them go "blooey" in important places, but they usually have good themes. It's up to me to put in the logic, and attach the tatting and herringbone stitch adornments. Now, here is a little more dope on my "unfair to mfgs." idea. Please read it through glasses of the proper color to eliminate any rays of self-esteem that may seem to be in it. I am writing from an abstract viewpoint.
>
> An outside writer sends in a synopsis that has the nucleus of a good story. I get it and go to work. By spraining every seam in my brain, I manage, maybe, to do a good job, with something that looks like artistic handling. I put into it what knowledge I have gained in eighteen years of writing, trying to make the story flow along; giving due time to proper development of dramatic situations; throwing in a retard element here and there to heighten suspense; carefully selecting leaders to suggest rather than tell the explanation when it is necessary, endeavoring to put the cut-ins in just the right place, and in just the words to give the greatest force to the speeches—in short, I lay myself out in a strong effort to produce as nearly perfect a piece of work as possible, and maybe I succeed, and the picture is a knock-out. Now what happens? It is released and some other manufacturer sees it. Maybe he doesn't know just what makes the picture good, but sees that it is. He might say to himself: "Fine! Muriel Oppenheimer Sonstonstall has certainly put up some picture. She ought to be writing for us. I'll get some of her scripts!" He does so, and because Muriel's picture, "The Sobbing Sponge," was so good, he thinks that what she sends him must be all right, and he tells his director to put it on just as it is written, because Mury knows what's what. It does go on, and is rotten.
>
> Maybe this would be impossible, because the mfg. would know that many things happen between the writing and the showing, and he might consider that. Suppose he does; he says: "The director who made the S. S. must be great, too, to produce such a picture as that. I'll get him to do Muriel's pictures (having put Muriel on salary), and he does. Still Muriel's dope is rotten, and maybe, in the course of time, the mfg. has discovered that little Eddie Smith rewrote Muriel's story and made it what it was. He tries to get Eddie, perhaps, but in the meanwhile, Ed has died of overwork, and all the mfg. can do is to send a belated violet for his bier. Also, in the meanwhile, the mfg. has spent a few cents on Muriel.
>
> Maybe this couldn't happen either, but it is conceivable that Muriel might get a job on the strength of what she has had released, when really, little Ed has made her reputation for her.

This picture is not in the least overdrawn. We know intimately the work of the Miss Blank mentioned. We know that it "goes blooey" in spots because she does not write action and so cannot see how the action is worked out. Three studios take much of her work and put it out with her name on it. She ranks as an author and yet she could not write a play were she offered a thousand dollars a reel for stuff that could go from her paper to the screen. There are many others in the same position and the synopsis only idea encourages this slipshod, shoddy work and continues the deception. It does not seem fair. It is not encouraging to those who work for the better end, but the tipsters will gain no lasting success, for they will not and cannot make progress. It is not worth worrying about, but this new viewpoint is interesting.

Mechanics.

"Then, if never before, you will agree that photoplay writing is NOT a gift, but a TRADE."

This is taken from a recent circular issued by the A. W. Thomas school. Mr. Thomas has something to sell and in order to sell the largest possible quantity, he gives utterance to this downright and deliberate misstatement of fact. He prostitutes an art to the dollar of his victims. The chief objection to the school is not so much that it swindles its pupils by taking their money without giving adequate return. If it were merely that, it would be a matter between the school, the credulous and the Post Office Inspectors. The real objection to the school is that in its feverish pursuit of the money profits, it spreads

broadcast an erroneous impression of the entire matter. It is not that this school or that takes the money of the widow and the clown. It is not that, as in one authentic case, a woman may half starve herself for weeks to get together the money that will open to her an income of fifty or one hundred dollars a week. That aspect of the case is bad enough in all truth, but there is a more serious side.

The intelligent writer knows that the schools are fraudulent and purchases text books instead of the same instruction disguised as a "course." The money for these schools must come from the ignorant and uninformed. To get it, lies must be told that react upon the entire body of authors.

And now comes Mr. Thomas with the statement that photoplay writing is a trade and not a gift. In other words any person can learn the "trade." The statement that "anybody can write plays" has been hurtful in the extreme, but this is more specific and therefore more vicious.

In spite of all that has been said and written, the bulk of studio submissions still come from the uninitiate, the man or woman who has been told that anybody can write and who therefore write what they suppose to be plays and keep on writing until their patience or their postal fund is exhausted. Fully ninety-five out of every hundred plays sent any studio are utterly worthless. They are written by persons with untrained imaginations or who utterly lack the proper quality of imagination. One play in every twenty is probably worth consideration, but an editor, tired of reading rot, becomes disgusted, turns them all back and gives an order to a writer known to be able. The schools, to a very large degee, prevent the progress of the qualified because they are largely—if not wholly—responsible for the bulk of the submissions, either through their teachings or their advertising.

Editors are supposed to read all scripts, selecting the good. But there is not an editor who does not pass over some good material simply because his brain has lost its fine selective faculty for the moment through a perusal of so many bad scripts. The habitual smoker who ordinarily can afford nothing beter than a five cent grade of cigar cannot fully appreciate the excellence of a fifty cent Havana and a ten cent cigar may even seem to be poor because its flavor is rather more delicate than the coarser leaf. It is the same way with scripts. An editor reads until all seems poor and only the most remarkable story will appear in the least attractive, and this will not be read with full appreciation.

Mr. Thomas has at least enriched the language. He has given to us the "trade script;" the product of the laborer rather than the artist, an exact classification we have hitherto lacked.

For the Tired Feeling.

For the tired feeling that comes when you drop on plot, try the homeopathic treatment and cure like with like. Read plots to get in the plotting habit again, but do not plot the plots you have read. This is particularly good when your failure to plot is due to the fact that you have not been writing for a time. You get out of the plot habit and to get back you must either evolve plots until you improve to your regular standard or read the plots of others. Plots in some fashion are necessary. The reading of printed plots saves time. If you have to stop work to do something else for a time, you are almost certain to find that you must get back into the habit. You cannot start right in and do work of your usual grade; you must work up to that.

Certainly Not.

A correspondent wants to know if the fact that he is a Canadian makes any difference in his chances. Since he uses the United States return stamps, it does not. He is moved to ask this seemingly foolish question because his sole acceptance followed its submission through a staff writer. It was the staff writer and not the point of submission that made the difference. It is for this reason that we recommend repeated submissions to a company and consentration, in initial submission, on the few that seem most apt to be able to use the style an author writes. It is necessary to first get the editor familiar with the name before much success may be hoped for. He reads so much piffle that his discrimination becomes blunted, and it is necessary to work for a cumulative effect.

Technique.

Coincidences sometimes happen and in a recent mail came three belated letters. Awo of these were savage denunciations of the scheme of employing staff writers to the hurt of the free lance. The other was from an editor who but lately climbed over the fence. He writes:

> Another thing I would like to suggest to you personally is that while I have always been in favor of open markets for outside contributions, I can see now the justness of the position of many companies, for we are receiving daily scripts in all forms imaginable written in lead pencil on sheet block paper and wrapping paper and many, too crude in form, for description, showing that the first principals of submission have not been learned.

And the same week a producer explained that he used the work of a writer known to him because this man turned in a script handled in the precise manner the director liked. He could put the script in work at once. He did not have to rest his company for a day or two while he laberod to get a promising idea into technical form.

It is the idea that sells, but this idea MUST be given proper expression in technique. If the salary list is three hundred dollars a week and two days are lost in licking an idea into shape, one hundred dollars are lost to utilize a ten dollar idea instead of paying for a proper script.

The man who writes in fairly good form can only keep on writing and hoping. It is not the staff writer who makes business bad for the free lance. It is the boob writer who clutters the mail with his monstrosities who forces the editor and directors to turn to the man who has learned his business.

Polishing.

Since the premiere of Pinafore we have known that Sir Joseph Porter became an Admiral through his industry in polishing up the handle of the big front door, but probably even at that he used a little judgment and did not polish so industriously that he wore the handle down to a button.

It is the same way with scripts. There is a tendency to polish to the point of extinction. The script becomes very nearly perfect technically; every bust and leader and insert is just right, but the soul of the story has been polished out of the script through this refinement of technique. The proper time to polish a story is when it is still in the plot stage. Build up the plot and then, when the story goes on paper, give it good technical form and rest content with that. Learn to write good technique and then you'll need only to polish the plot, and do this before you express it in action.

Designating Scenes.

An author has a chase series of scenes. Jim, in a rowboat, is pursued. The chase leads to the shore, where Jim is captured. He uses "Boat 1" and "Boat 2" to designate the scenes, but he feels that something is wrong, and asks light. He adds an extract from his scene plot. Here are the scenes:

1—*Open sea*—Boat 1 comes in—Jim rests on his oars—registered that he is pursued—rows on.

2—*Open sea*—Boat 2 in pursuit of Jim.

3—*Boat* 1—Jim rowing.

4—*Boat* 2—They row through scene.

5—*Boat*—Jim among the rocks of the shore—Boat 2 comes in—he is captured.

In the scene plot he gives—

Boat 1— 1—3—5

Boat 2 – 2—4.

If the scene plotting were correct, he should have added No. 5 for boat 2 since that also appears in five. But as a matter of fact there are four distinct scenes in the open sea, each one number apiece, and one on the coast, so the scene plot should read—

Open sea—1
2
3
4

Rocky coast—5.

And the action should first designate the set or location and then the action. The first four are all "open sea," but the action tells whether it is the boat with Jim or with his pursuer, so it is not necessary to number the boats.

In writing scenes give first the number of the scene. Then tell what the set is. Then tell if the set has been used before, if such is the case, then tell the action in the set for that scene. If scenes are very similar, then letter them or give them Roman numerals. Say that scene three in the above is "Open sea C." or "Open sea III." to distinguish this from other scenes in about the same set. In the same way, if there were several scenes on a rocky coast, they would be "Rocky coast E." or "Rocky coast V." as might be required. The director would then know that coast E. was different from coast D. and shift the camera.

We Have, Indeed.

From the Bronx an author writes:

> Have you noticed or does it ever happen, in working up a story from the plot germ, that the final production does not contain the germ with which you started, that the original idea from which the story has been written is lost in working up the plot?
>
> I have just completed a rough synopsis, rewritten several times, from which I am going to write a play and on looking it over carefully was surprised to find that the idea from which I thought I was writing was not even contained in the story.

We have indeed noticed that self-same thing. For that matter we have used the same germ to start many more than a single story, each time putting the germ back in the culture tube to wait for the next time. All good writers know that the story may be bigger than the idea that suggested it, and when the novice finds this out it's generally a sign that he is doing very nicely, thank you, so the man from the Bronx can buy himself a cocktail that made that Borough famous and be rejoiced.

On the other hand if you are still at the point where everything revolves about the first layout and you have to use this in every revision, you are still in a parlous state. Nothing hampers a writer more than lack of a free and unrestricted imagination.

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 91.

Best answer will be published, and the names of others sending in replies of excellence will appear on the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What are the effects of high amperage and low amperage as applied to the crater, and what are the objections to using very high D. C. amperage, say in excess of 45? What A. C. amperage would, in your judgment, be required to equal a 45 ampere D. C. illumination of the screen? What is the approximate temperature of a 45 ampere D. C. crater?

Roll of Honor on Question No. 85.

Again the Roll of Honor is short. It consists of Joseph H. M. Smith, Fort Worth, Texas; P. Reg. Dey, Brandon, Manitoba; John Solar, Watertown, New York; M. W. Larmour, Waco, Texas, and F. V. Poyser, Brandon, Manitoba.

I have selected the reply of Brother Larmour for the reason that it covers the ground, tells the story and does not waste any words. Some of the others were almost equally as good, particularly that of Friend Dey, but the explanation was no more clear, and consumed nearly twice the space. This would not matter except in a case where two replies were of practically equal merit in other respects.

Answer to Question No. 85.

By W. M. Larmour, Waco, Texas.

The Question: What would be the effect on the screen if you took off the rheostat casing and, with the arc burning, using a piece of asbestos as a shield for your hand, grabbed a handful of the coils and squeezed them together in a bunch? What would be the effect on the fuses? Supposing one of your fuses blew; you put in another and it blows immediately. Tell me, in detail, exactly how you would proceed to locate the trouble.

The Answer: This would short the wire coils squeezed together, cut down the resistance of the rheostat and, if there were enough shorted, blow a fuse, which would, of course, cut out the light on the screen. If the coils not disturbed had enough resistance to keep the current within the capacity of the fuses, then the above described action would, by decreasing the resistance, increase the amperage and make the picture brighter.

If the fuses blew I would first ascertain that the line was not overloaded, and the fuses were the right size. I would then give the entire circuit from the blown fuse to the arc a careful examination, in an endeavor to locate any faults there might be such as a ground or short. If unsuccessful, I would disconnect the wires from the fuses and, with a test lamp or bell and battery, test the circuit for a ground or short. If the ground or short was present I would then move to some convenient place near the middle of the circuit and, after disconnecting the wires, test both halves separately. I would then proceed as before with the section found to be grounded or shorted. This process of elimination can be continued until the individual rheostat, lamp, apparatus or section of wiring causing the trouble is found.

A Fool There Was.

This department has, for almost six years, contended for better operating room conditions and *better salaries* for operators. It has based this contention on the proposition that knowledge and high-grade skill on the part of the operator are absolutely essential to high-class projection. There can be no manner of doubt but that the work of this department along these lines has convinced many managers of this fact, and has caused thousands of others to at least give the matter serious consideration.

I have taken this stand because I am, and have been firmly convinced that it was the only right stand, and that the moving picture art, when all other things are considered, depends after all for its final success on the excellence of projection, and that excellence of projection is impossible or at least highly improbable except where the projection is in the hands of a high-class operator, possessed of both knowledge and skill in his chosen profession or trade. I have based my contention for better operating room conditions and better salaries for operators on the proposition that it required brains to properly project a moving picture, and that knowledge, skill and brains can only be had where adequate salaries are paid.

This for years has been my position, and I may say that that position has been maintained against pretty heavy opposition from a good many directions. It is still my position, and will continue to be, but it is a rather discouraging thing to see operators themselves dealing sledge-hammer blows at this particular proposition after the following fashion: Time, time and time again I have gone into operating rooms, even where the operator was paid a fairly good salary, and found him attending to anything under the sun but his projection. I have seen him actually, where a motor drive and arc controller were used, *not even look at the screen for at least two or three consecutive minutes*, and I may say that very seldom have I gone into an operating room where these appliances are used (and I heartily approve of their use, too, because they are in themselves excellent) and found the operator at his post in front of the observation port where he ought to be, with his hand on the speed controller, projecting his picture in the best possible manner.

Now, gentlemen, what do you think is the effect on the mind of the manager when you demand high salaries and he knows that about all you do is thread up the machine and adjust the light at the beginning of the reel? What position are you placing yourself in when you wander around the operating room like a lost sheep while the arc controller and motor project the picture, and the manager stands there and watches you do it, or at least knows that you do do it? Can you blame the manager when you ask him for forty dollars a week if he makes a pointed inquiry as to what you are doing to earn that forty? To me these things are discouraging. Not very long ago I went into a high-class theater and, unknown to the operator, stood for half an hour in a position where I could watch him and the projection. He had a motor drive and arc controller and out of that half hour I venture the assertion he did not spend five minutes looking through the observation port, and did not spend ten minutes beside his machine, and during all that time I will take oath he did not touch the speed control of either projector once, notwithstanding the fact that the last half of one film was run too slow, and practically all of the next film too fast for the best effect. When I finally stepped into the operating room this man actually had the gall to swell up, and, in a tone of very evident pride, ask me "what I thought of his projection." Believe me, I told him! And I told him good and plain, too. True, the screen illumination was even, for the arc controller took care of that end of it, but the speed was *bad*, and most emphatically if the manager stood there and watched that operator he would not gain the impression that he was doing anything which by any stretch of the imagination be termed worthy of high salary. On the other hand, had he remained at the observation port, watched his picture and governed his speed, the manager could have no such criticism to make.

It is quite true that by thorough organization operators may succeed in raising salaries considerable in excess of what they are now, but if they want to get really good salaries they will have to wake up, attend to business, and let no opportunity slip to impress upon managers that fact, that there is something more about projection than threading the machine, setting the arc, and then turning your back on the whole proposition.

Think it over, gentlemen, and remember the old saying that "God helps those who help themselves," to which I might presume to add the statement that he is not very good to those who do not.

New Local.

M. Nosti, Tampa, Florida, writes:

> A local was organized here January 1, 1914, and is getting along fine. Its officers are Frank Farrell, president; Douglas Blount, vice-president, and David M. Brown, secretary and treasurer.

My compliments to the new local. May it have a long and prosperous career and accomplish much good for the Tampa men.

High Voltage.

John Beck, Hutchinson, Kansas, says:

> We are having some trouble as follows: In our Amusement Park we have A. C., which I don't like at all, and 550 D. C. from the trolley line, which we are using through a No. 9 iron wire rheostat. The throw is 125 feet, with a 16-foot picture. Results are not as satisfactory as we desire. In fact, not as good as in the uptown houses, where projection is excellent. Will it be practical to secure as good results from the 550 as from the 110 D. C.? If so, I wish you would line the matter out for me. If no other complications arise would prefer to use high amperage,

as the juice is free and I want brilliancy on the screen, which is non-reflective. Am not using ¾-inch above and ⅝ below, both cored; pulling 40 amperes. The arc burns all right for a time, and then seems to go mad, and runs around and up and down the carbons before it settles down again, which makes bad spots in the picture.

I do not know, Brother Beck, positively, just what the answer to this is. It has been many years since I projected a picture with 550 volt current, and then only occasionally on one-night stands. I think, however, your trouble lies in the fact that you don't watch your arc closely enough. I am not sure, but should imagine the thing would work about as follows: As the carbons burn away and the arc gap becomes longer the voltage rises, and I think that when using 550 volts a comparatively slight difference in arc length would make a big difference in arc voltage, and that this is the secret of the thing. The arc burns all right when it is normal in length, but as soon as it gets a little long the arc voltage rises and has such value that it forces the arc out of the crater and to form on spots on the carbon which happens, for some reason or other, to offer low conductivity. Now, mind you, old man, this is only a guess, but even so I think you will find it is right.

There is no reason, so far as I know, why you could not use any amperage you want to. You could cut in a second rheostat, and use 80 amperes as they do at the "Strand" here in New York, but you would then have a very large crater and you would then need your lens system matched up carefully. Send me the exact diameter of the objective lens, the exact distance from the surface of the rear lens of the objective to the film, and the amperage you are using, and I will tell you the condensing lenses you want, and the distance from condenser to lamphouse. For high amperage, however, you will need an objective of comparative large diameter, say, not less than 1½ or 1¼ inches—meaning by "high amperage" 75 to 80.

I. A. Men Read This.

A gentleman who is intimately connected with the business and whose part in the affairs of picturedom brings him into intimate connection with operators, and causes him to visit operating rooms in various sections of the country, sent the editor a personal letter, some portions of which I feel should be printed. He says:

> During my wanderings through the country I have been watching, with much pleasure, the good work of your department. I have particularly noted its effect on operators and can say that invariably I find the department and Handbook used most in towns where we find the better class of operating rooms, better class of operators and better projection. Incidentally, I might also say I find the department to apparently have a decided influence in inclining the men toward organization—a thing I am myself a firm believer in.

This letter was not written for publication, and I suppose that, in all human probability, the writer will kick like a bay steer because I have used any portion of it. However, I am going to take a chance of incurring his displeasure.

Its writer bears testimony to the correctness of the position of this department both when he says he finds it most in use in towns where he finds better conditions, better operators and better projection. This means in other words that the better or higher class operators are the ones who most appreciate the department. I wonder if those who have voiced a desire for the suppression of the Handbook and department really ever stopped to think what their idea means when put into concise terms. It is just this: "With the department and Handbook out of existence we would not have to study and could slip along in the same old rut without much of any exertion." Put in another form, opposition of unions to the department and Handbook simply means: "D——m that fellow Richardson anyway! He compels us to get busy and improve our knoweldge in order to keep ahead of the non-union 'gink.' If we could squelch him we would not have to do that." Of course, that is not a nice way of putting it, but it covers the real facts, nevertheless.

The Right Spirit.

Recently I visited J. H. Genter, manufacturer of the mirroroide screen, and remained two days. While there many topics of conversation were, of course, engaged in, and among other things I expressed a wish for one or two things, of comparatively small value, which we spoke of. After my return Friend Genter and his good frau sent me these things as a present. I at once wrote Genter and told him that while I fully appreciated the fact that the act was one of pure friendship and without the least shadow of ulterior design (knowing Genter as I do I can safely say that is an exact fact) still the acceptance of favors of this kind, even though the intent be the best in the world, might at some future date place me in an embarrassing position, because the time might come when the situation will be such that I would consider other screen surfaces as superior to mirroroide, and that under those conditions the fact that I had accepted a present, even though of small value, would naturally make my duty harder to perform since I would be compelled to set forth the facts as I saw them. To this Brother Genter promptly replied:

> You know very well I would not do anything to place you in an embarrassing position. You are following the right line in your work and should by all means continue to do so. There are a great many good and honest people in this world, and, naturally, if these people are manufacturers, and "produce the goods," they deserve credit in proportion to the worth of their product. I have a spirit of friendship for all men who use the proper judgment, and express a candid opinion of things as they find them, and I certainly have the highest feeling of friendship for yourself and other individual members of the staff of the Moving Picture World. I fully appreciate the position you are placed in, and you deserve great credit for your appreciation of that position, and your honest and above board method of conducting your department. And right now let it be understood, once and for all, that if in the future you should knock the very life out of mirroroide I would take it good naturedly, for if the time comes when I cannot produce a screen surface the equal of any screen manufactured then it will be time for me to quit business.

This is the right spirit and I most heartily wish that all manufacturers viewed things from Genter's standpoint. I know Genter well enough to be certain he means exactly what he says. His policy is the kind that will win out in the long run. The man who says: "If any goods are not equal to, or, better than those of my competitors it is time for me to go out out of business," views matters from the right standpoint. He has the right idea.

You may think it strange that I have put this matter into print. Well it does look queer, but there are those who I think will have a pretty good idea of my reasons when they read it.

N. I. Cement.

A. B. Neeb, pathologist, Metropolitan Life Insurance Company, Sanatorium, Mt. McGregor, New York, says:

> If you deem the following worthy of publication in the projection department of the Moving Picture World, it is my pleasure to submit it. Having, on several occasions, had difficulty in obtaining a cement suitable for the repairing of non-inflammable films, I tried to make one, and discovered that by adding one part of glacial acetic acid to four parts of flexible collodion, or to any of the film cements, a very satisfactory cement either for the N. I. or regular film is produced.

We are obliged to Friend Neeb for the information. Its publication is the best answer as to its value.

Day and Night Screen.

Recently the head of the concern making the Day and Night Screen called at my office and submitted samples of the various scren surfaces used.

I expressed a decided doubt as to the effect of using such a smooth surface. The Day and Night Screen is made of tin foil, pasted and pressed on a cloth backing, and covered with a light coating of celluloid. The surface of some of the samples was quite smooth, and it seemed to me there might be distortion, haze, and that there certainly would be trouble the moment you viewed the picture from an angle. Since that time, however, I have visited several theatres using the Day and Night Screen, and have made a careful test, viewing the screen from all possible positions, both straight in front, at all the different possible side angles, and from a very high gallery. I was surprised. From a seat in a box the picture, while not as sharp as further back, was very good. From a seat down front within fifteen to twenty feet of the screen the definition was certainly as good as any I have ever seen on any screen at a similar distance. The brightest picture was viewed from straight in front, but there was but comparatively little loss of light at the various angles, and, taking these various things into consideration, I am prepared to do the same with the Day and Night Screen I did with the Mirroroide, viz.: Give it the endorsement of this department, qualified only by the fact that time has not yet fully demonstrated the lasting quality of the surface. However, the Day and Night has been in use near the ocean front, where conditions are perhaps as bad as would be found anywhere, for considerable periods of time and there has been no apparent deterioration of the surface. As to lasting qualities of the surface, in any event, the purchaser has only to secure the proper guarantee from the manufacturer. The surface is thoroughly waterproof and may be wiped off or washed; the back is not waterproof, and I believe the addition of waterproofing to the cloth at the back would lessen any possible danger of the tin foil loosening from the fabric in the course of time. Understand I don't know that it would ever do it anyhow, and, as a matter of fact, it has not done it where the screens have been used at the ocean front where the air is very moist.

Travel Ghost.

D. C. Clark, Mulberry, Indiana, says:

> Am running a Powers Five on A. C. two nights a week. Take current through a compensarc. Get a good light and a good picture except in titles, which are streaked. Is this caused by the shutter? Have just put new bevel gears on shutter, and it has absolutely no lost motion; also new star and intermittent, which are in fine working order.

According to your description your trouble is due to travel ghost. Is the effect only present when the carriage is clear up or clear down? When the framing carriage of the Powers Five is in either extreme there will be slight travel ghost, but there should be none when it is in the central position. If there is, and the streaks are only in one direction, the shutter needs setting; if in both directions the shutter is too narrow, but the latter is an impossibility with the Powers Five, unless the shutter has been changed.

150 Per Cent. Better.

Vernon Kidd, Victoria, British Columbia, says:

> I received the question booklets and when I get the answers worked out I will be about 150% better than 0. I cannot say enough in favor of the questions. If an operator once gets started he will soon get the habit, and it will be study, study, and then some more study, but it won't end there for he will have acquired the habit of studying, and a habit is a mighty hard thing to get rid of.

All of which is eminently correct. The habit of study is a mighty good one, and if these questions induce men to form that habit they will have done wonders.

New Speed Controller.

For some time past the editor has been waiting patiently for the Precision Machine Company to get ready to let him spring, on an unsuspecting public, something that looked good. That "something" being their new variable speed controller, the invention of Mr. Frank Cannock of the Precision Machine Company.

Frank Cannock is a mechanical genius; also outside of the fact that he is a darned crank, and a few other little things like that, he is a pretty good scout, and certainly we have got to remove our chapeaux and make a deep bow to his accomplishment along the line of projector inventions.

The new speed controller, designed for use on Simplex machines and which can be readily applied to any model of that projector, is, I believe, a thoroughly efficient and excellent device of its kind. It will give an almost limitless number of graduations of speed, and the operator of the future who uses it certainly will have no excuse for failure to properly govern the speed of his picture. The device has been given a very thorough breakdown test in the factory, and also has been tested for thirty days in one of New York's largest theaters. It has withstood both the breakdown and the practical test without showing any signs of weakness.

The controller is simple in construction, and has but few wearing parts. All parts are interchangeable, that is to say, if a part wears out, or breaks, you can order a new one with the assurance that it will fit. There are no adjustments to make, either, when installing the controller or afterwards. It does not matter at what angle the machine is placed, the controller always remains in the same relative position to the mechanism, and altering the angle of the machine or the rotation of the machine on the pedestal does not in any way affect the controller. To install you loosen up the set screw which holds the motor drive pulley shaft in the lug on the base of the mechanism frame. You then insert the driving shaft of the speed control, which has the small gear on it, in the hole in the lug, being sure to mesh the gear on the shaft of the speed control with the main driving gear on the mechanism. When this adjustment is made the set screw should again be tightened up. At the same time the idler pulley shaft on the pedestal fits into the opening on the right of the speed control, and is held there with knurled-head screw from underneath. However, complete directions for installing the device will accompany the same, therefore it is unnecessary to go into details of installation here.

The device operates essentially as follows: R-152-X, Fig. 1, is a steel bar ½ inch square, which is rigidly attached to the casting carrying wheel X-11, Fig. 2, and disc wheels D-110-X and X-7, Fig. 1. Please get this fixed in your mind that all these parts, including X-11, F-116-X, spring S-470-X and the shaft they are carried on, are attached rigidly to this bar. Part X-3, carrying the end idler belt pulley P-248-X is also rigidly attached to bar R-152-X, Fig. 1. On the other hand part F-115-X, Fig. 2, carrying the other idler belt pulley P-248-X, Fig. 1, friction wheel X-8, Figs. 1 and 2, and its shaft, adjusting wheel X-9 and its shaft and spring S-471-X, Fig. 2, slide on the square bar, the movement being governed by regulating wheel X-9.

Now stop right there and get all that firmly fixed in your mind. It means that the device consists of two main set of parts, one being attached to either end of the bar, and the other, carried by F-115-X, Fig. 2, sliding, as a whole, on the bar.

Now look at Fig. 1, carefully. Friction wheel D-110-X is attached to a shaft which you can see between the two discs X-7 and D-110-X. This shaft is a continuous one. It extends through and at its proper location, F-116-X, is fastened to it by means of a set screw.

Disc wheel X-7, Fig 1, on the other hand, is attached to this shaft, around which D-110-X revolves, and the shaft extends through a spring S-470-X, upon the end of which are two nuts, N-136-X.

Now, if you study this for a moment, you will see that F-116-X, being attached to the shaft carrying D-110-X when the nuts N-136-X are screwed up, this compression on spring S-470-X has the effect of bringing the two disc wheels D-110-X and X-7 together, and they will

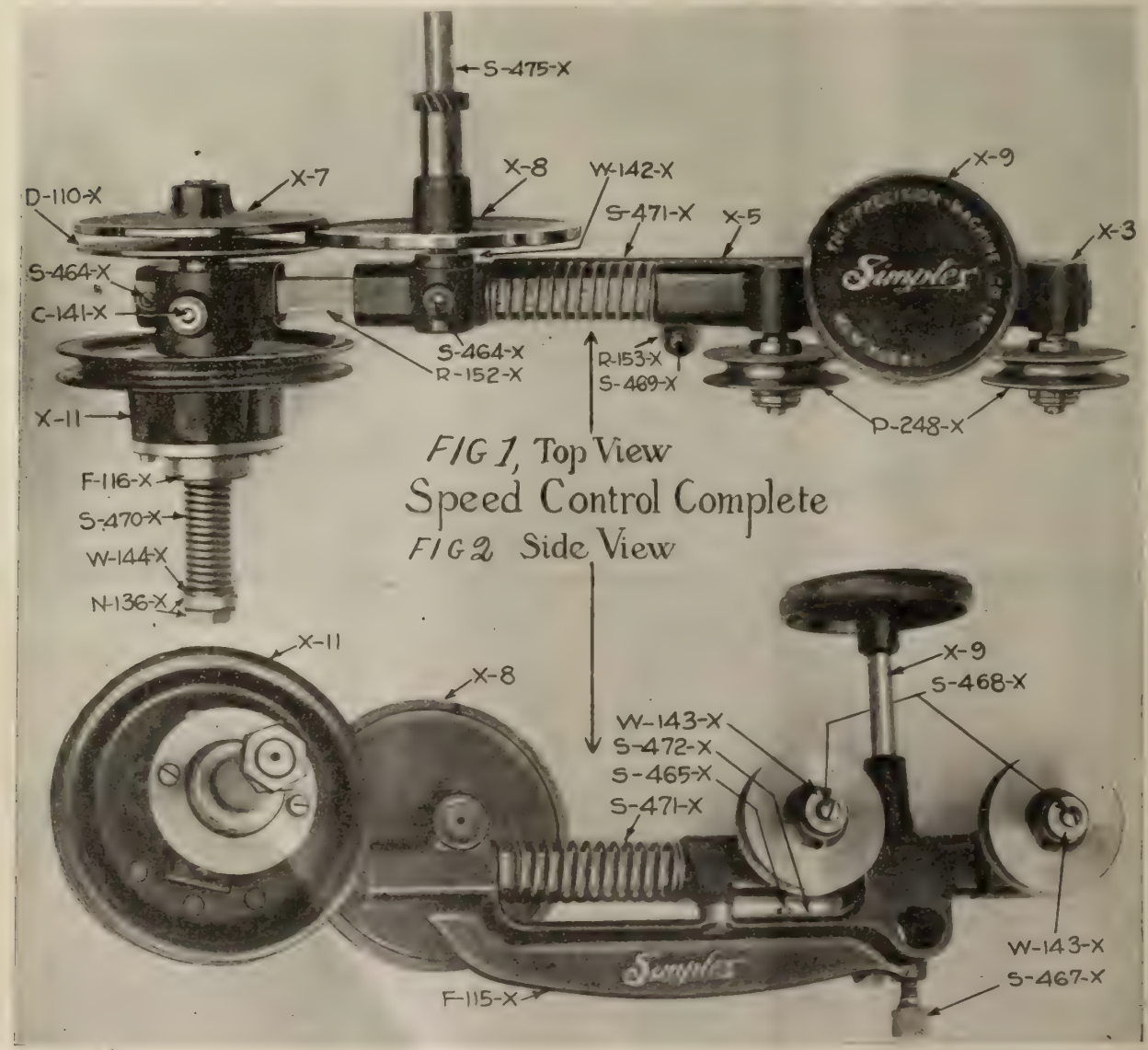

FIG 1, Top View
Speed Control Complete
FIG 2 Side View

be held together with a pressure proportionate to the pressure exerted by the spring. These revolving parts are attached to the belt wheel X-11, Fig. 2, by means of two cast extensions on the side of the belt wheel, one of which is indicated at X-11, Fig. 1.

The shaft to which is attached disc wheel forming assembly X-7,

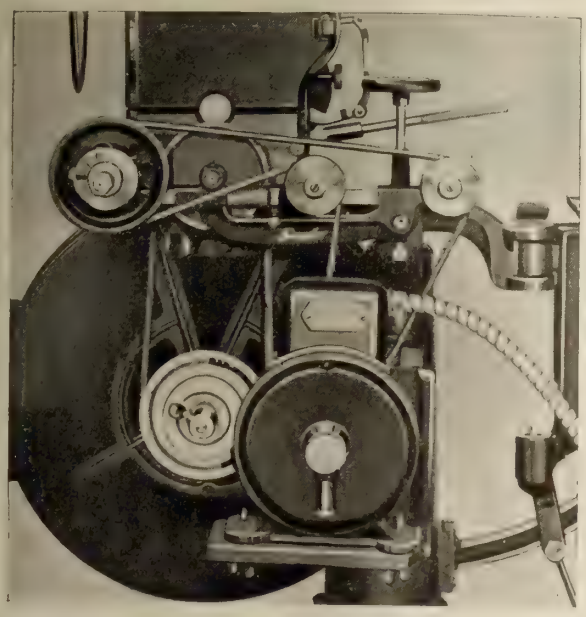

Fig. 1, is held in synchronism as regards its revolutions with the whole assembly X-11, including the belt pulley and bushing. Assembly X-7, which includes the disc and the shaft serves as a bearing for the friction disc D-110-X which revolves in the bushing indicated by C-141-X. F-116-X, bear in mind, is also fastened to the shaft by means of the set screw as stated above, therefore, as belt pulley indicated by X-11 is keyed to this part, it is held in synchronism as regards its revolutions with friction disc X-7, also fastened to the shaft.

D-110-X, while it is assembled loose on the shaft, also revolves with X-7 and X-11 and is always carried along, being engaged with disc X-8. C-141-X is an oil hole. S-464 is a screw by means of which this assemblage is attached to crank bar R-152-X.

And, now we will take another step in the explanation. Examining first Fig. 2, and then Fig. 1, you will observe that from what has already been said, and with the further explanation that shaft X-9, Fig. 2, has a gear on its end which engages with the rack on side of bar R-152, when adjusting wheel X-9, Fig. 1, is turned in one direction, F-115-X will move toward or away from disc wheels X-7 and D-110-X, and since it carries with it friction wheel X-8 if it moves towards these wheels X-8 will be thrust further between them. Now disc wheels X-7 and D-110-X both have a crowned face, therefore the driving point will always be at a point at the outer rim of X-8, and as X-8 is thrust further between the disc wheels if disc wheels X-7 and D-110-X are driven by the motor at a uniform rate of speed any alteration of the distance of contact between them and X-8 from the center of these two wheels, will instantly change the speed of X-8, and, consequently, of the projector to which X-8 is attached by the pinion shown on its shaft.

The method of attachment to the machine is shown in Fig. 3. Spring S-471-X, Fig. 2, is merely to provide tension to the belt. The belt is made of such length that when it is in place inter-pulley P-248-X, Fig. 1, will be thrust back and spring S-471-X compressed.

I know all this is a little bit complicated, but I believe that with the excellent illustrations presented you will be able to dope it out, and understand it fairly well.

CAUTION. Operators must see to it that no oil is placed on the friction surfaces of X-8, X-7 and D-110-X. These surfaces must be kept perfectly dry.

At first I was inclined to criticise the position of control wheel X-9. The manufacturer, however, called my attention to the fact that placed as it was it was not only easy of access from either side of the machine, but in addition to that it furnished a most convenient rest for the operator's hand in framing; all of which is perfectly correct.

The operator can alter the tension of spring S-470-X at will by changing the position of nuts N-136-X, but no more tension should be supplied than barely sufficient to prevent any slippage between the friction wheels. Anything in excess of this would mean unnecessary wear of the parts.

This device has the unqualified approval and endorsement of this department.

Not later than June 15th all Simplex machines will be so equipped.

Minusa Gold Fibre Screen.

Recently Mr. Nat Brown, vice-president and director of sales, representative of the Minusa Cine Products Company, St. Louis, Mo., called on the editor and, in the vernacular of trade, displayed his wares.

The Minusa screen surface is unique in the variety of matte presented. The surfaces are almost numberless in their variety, and due to a peculiarity of manufacture, as described by Mr. Brown, no two surfaces would be exactly alike.

The screen surface is prepared by spraying on a specially made linen fibre cloth a preparation containing a percentage of ground glass mixed with a patented substance known as trlansatine. No virtue is claimed for the ground glass insofar as curtain brilliancy be concerned; it is merely used because it combines with the liquids and other materials to form globules which when sprayed on the screen presents a stippled effect, of varied coarseness according to the consistency of the fluid. I can see no earthly reason why the Minusa screen surfaces should not produce good results. One of the screens is in use in the Hippodrome theater, New York City, where the conditions are perhaps as trying as those to be found anywhere in this country. It is delivering good results. So far as the gold end of it goes it is a generally known fact that the editor has never favored gold surfaces, yet it must be conceded that there are arguments on both sides of this question. The claim of Mr. Brown is one which, so far as the editor is concerned, is a new one. Mr. Brown's contention is that the addition of the gold tint breaks up and destroys the halation, or glare present in metal surface screens containing no color. His claim is that photographic tests made across the light rays near the surface of a gold surface and non-gold surface screen shows an effect which can best be described by using the term halation in front of the non-gold surface, whereas with a gold surface this effect is not present.

Mr. Brown tells me that Professor Stutz, of the Washington University, St. Louis, professor of geometrical optics, informed him that this was in fact, the reflection of the violet ray. Now, I don't propose to enter into that argument, because I don't know any more about it than a clam. I merely give it as an interesting idea. I am not disposed to be dogmatic, or take the position that I cannot be wrong. I have opposed the use of the gold color wholly and solely because I believed that it operated to lessen the curtain brilliancy without giving any particular benefit in return. If I am wrong I shall be glad to have that fact proven.

But all this is beside the question. We are talking about Minusa screens, and, in view of the fact that the Minusa Cine Products Company offers to recoat any gold fibre screen at any time within a period of five years from the date of purchase, absolutely free of charge, regardless of whether the fault lies with the company or with the purchaser, it seems to me that the purchaser is very well protected, and that a proposition of this kind ought to have the approval and the endorsement of this department.

There is an impression abroad that the Minusa Company is connected with the old Atsco outfit of New York. Mr. Brown desires me to assure our readers that his company has absolutely no connection, nor has ever had any connection of any kind whatsoever with the defunct Atsco Company. This impression doubtless arose through the fact that some of the officials of the Minusa Company were formerly employed by the Atsco.

Will Try It.

W. L. Henderson, Reardon, Washington, writes:

> Am owner of the "Palm theater." Reardon has a population of 800. I have three years' experience as operator. Have the new Handbook, and you bet I read the department. In the issue of May 29 I agree with you with regard to G. D. Bullock's letter; also concerning article in same issue entitled, "New Scheme." I am going to try that proposition myself. I experimented with the following, to my sorrow: Made a frame with wedges at corners and stretched twelve ounce canvas over same; gave it four coats of whiting and rubbed it perfectly smooth. This made a fair screen. Then I put on three coats of aluminum which did not give satisfaction, and I finally covered it with two coats of calcimine, the last having a little bluing in it. Am using 110 volt, 60 cycle A. C., through a transformer, and get a fair 10½-foot picture at 57 feet.

It is not necessary to rub the calcimine surface smooth; in fact, it is hardly desirable. A little roughness in the surface is, I believe, to be commended, even in a calcimine screen. Shall be very glad indeed to have your report on the oilcloth-muslin idea, but, you will understand I am not endorsing that particular scheme, merely recommending it for trial.

Would As Soon Miss a Meal.

W. C. Evans, Sherman, Texas, sends in answer to Question 85 and says:

> Have been in the operating room since December, 1905, and for several years have been a regular reader of the Moving Picture World. I would just as soon miss a meal as miss the projection department, and, in fact, I am going to submit my answers to the questions more regularly.

Comment is, I think, unnecessary. We appreciate letters of this kind. Words of appreciation give us courage to go on with what is at times a pretty hard task.

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Comments on the Films

General Film Company.

A ROMANCE OF OLD CALIFORNIA (Biograph), June 14.—This love story of the days of Spanish rule in the land of the Golden Gate will find many admirers. Rich local color and picturesque scenery assist in making the film attractive. Mary Malatesta, Ivan Christy and the rest of the cast, maintain the acting at a high level.

WHOSE WAS THE SHAME? (Essanay), June 14.—A rather misleading title for a mild one-reel drama, pleasantly romantic in plot. Beverly Bayne, Jack Meredith, Frank Dayton and Jack Milton treat it with due consideration.

THE VALLEY OF THE SHADOW ("Road o' Strife" Series No. 11) (Lubin), June 14.—In this chapter of the serial, Crane Wilbur, in the character of Robert Dane, is the central figure. Determined to solve the mystery of Gilbert Jerome's death, Dane steals the silver cup from the court records, believing it holds the answer he is seeking.

HEARST-SELIG NEWS PICTORIAL, NO. 47, 1915 (Selig), June 14.—A visit of school children to the Brooklyn Navy Yard comes first on the list. Then follow: Miss Spokane hands out apple pies at Panama-Pacific Fair; graduating class at Annapolis given diplomas; Stadium Day fete at Tacoma, Washington; latest fashions; Coast Guard reunion at New London, Conn.; pageant of children, Chicago; London's "Little Italy" rejoicing at outbreak of war; Italian reservists leaving New York for Italy; pictures of W. J. Bryan and President Wilson.

RASKEY'S ROAD SHOW (Kalem), June 15.—Admirers of "Ham" and "Bud" have been given many examples of their versatility and willingness to tackle any kind of job if the work isn't too heavy. In this one-reel release, they appear as, more or less, skilful stage hands. They also assist the lady lion tamer, by impersonating two of her most ferocious wild beasts, and win their customary meed of laughter and applause.

CAPTURING BAD BILL (Lubin), June 15.—A half-reel rough-and-tumble farce, written by Epes W. Sargent, and produced by Will Louis. The theme is without novelty, but Ray McKee's acting of the restaurant keeper gives it a stiff comic "punch."

CAUGHT WITH THE GOODS (Lubin), June 15.—A bit of rural comedy, on the same reel with "Capturing Bad Bill," this offering has been adriotly constructed for laughing purposes, by O. H. Middleton. George Welch and Mabel Paige present carefully wrought character types.

THE HEART OF THE SHERIFF (Selig), June 15.—Tom Mix's threefold endeavors as author, producer and star of this one-reel drama have resulted in an energetic, colorful western photoplay. A liberal quantity of expert horsemanship adds greatly to the value of the film.

CARTOONS IN THE PARLOR (Edison), June 16.—The novel form in which these animated grouch chasers are produced makes them doubly welcome. The present reel contains the following subjects from Raoul Barre's clever pencil: "The Three Loose Jointed Dancers," "The Hicks in Nightmareland" and "The Lovers' Version of a Chaperone." Mrs. Wallace Erskine, Jean Dumar and Raymond McKee, act the introductory scenes with skill.

IN THE SWIM (Essanay), June 16.—Another "Dreamy Dud" cartoon by Wallace A. Carlson. A fanciful bit of amusing nonsense, on the same reel with travel scenes in the Southwest.

PHILANTHROPIC TOMMY (Vitagraph), June 16.—This story never has and never will happen. And more's the pity. Although apocryphal, as a possible picture of life, the lesson it teaches is brought home with vivid and lasting results. The author, Frank Dazey, should be encouraged to produce more scenarios of the same class. Lucille Hammill and her associates in the cast, also producer Harry Davenport, have treated Mr. Dazey's work in the proper spirit.

HIS WARD'S SCHEME (Biograph), June 17.—Gus Pixley and Irma Dawkins have the major portion of the acting in this one-reel comedy, which puts but a slight strain on their ability. The story is mildly pleasing, and has been given the advantage of an artistic production.

THE BROKEN PLEDGE (Essanay), June 17.—The environment in this one-reel comedy—a camp in the woods—is greatly in its favor, and most of the situations are full of novel fun. Wallace Beery in a male role is another unusual feature.

A MIX-UP IN MALES (MinA), June 17.—The always reliable "mistaken identity" motive is given a free hand in this one-reel farce. The fun is kept moving at a rapid rate, and the other fellow's troubles are, as usual, a source of hilarious joy to the onlooker. Goldie Colwell and Dolly Larkins make a pretty picture, when tucked up safely in their little bed.

HEARST-SELIG NEWS PICTORIAL, NO. 48, 1915 (Selig), June 17.—Art Smith scattering flowers from an aeroplane over the spot where Lincoln Beachy was drowned, opens this number. Tablet to airman Arch Hoxey, at Mill Valley, Cal.; Brookline, Mass., school children in novel drill; Mt. Lasson Volcano, Cal., in eruption; baby parade at Glen-New London, Conn.; Robert Lansing and W. J. Bryan, at Washington; Lucile fashions; Chinese Commercial Commission visit Edison; hippodale, Cal.; testing armed motor, at Kenosha; Harvard crew training at transferred to summer home; Gov. Whitman at Fair on New York Day; New York building at the Fair; war pictures, and scenes at West Point, complete the film.

TO THE DEATH (Vitagraph), June 17.—This grim and grisly one-reel drama is made up entirely of primitive passions. There is no end of excitement during its progress, and the climax is startling. The two leading roles are competently acted by Alfred Vosburgh and Jack Mower.

BRONCHO AND THE LAND GRABBER (Essanay), June 18.—The lively fight which winds up this one-reel drama has been put on in the most realistic manner, and, as events leading up to it clearly justify the proceedings and the stand taken by Broncho, the picture gets by with flying colors. G. M. Anderson embodies Broncho with all his old-time vigor.

THE BRIDGE OF SIGHS (Lubin), June 18.—The plot of this one-reel drama, by Will M. Ritchey, is cast in a tragic mould. A young bridge contractor permits himself to be entangled in a crooked deal in connection with a bridge, and blows out his brains on his wedding night rather than face the consequences of his folly. The film has been well produced by Bert Bracken. Velma Whitman, Raymond Gallagher, Henry Stanley and Charles K. French supply an excellent grade of acting.

A MISTAKE IN TYPESETTING (Vitagraph), June 18.—The expert typewriter of W. A. Tremayne has "mixed the babies up" in this one-reel farce, in a very amusing fashion. The fact that one of the infants is a pet doggie makes the consequences of the mix-up doubly ludicrous. Good, clean fun. Spirited acting by Flora Finch, Jay Dwiggins, Templer Saxe and the rest of the cast.

A TRAGEDY IN PANAMA (Selig), June 16.—Wheeler Oakman, who wrote this one-reel drama and produced it in Panama, has given it the proper title. The film is packed with tragedy, guilty love being its theme. The tropical scenery forms an excellent background for the story. Lamar Johnstone, Norma Nicholas, and Harry Lonsdale, do justice to the acting.

THE ANGEL OF SPRING (Selig), June 16.—Aside from unnecessary realism in the physician's costume, this one-reel drama is a rather poetic treatment of a familiar subject in these days of eugenics and the "twilight sleep." A young wife, who has a horror of becoming a mother, is visited by a dream, while under the influence of the new method of painless childbirth, and undergoes an entire change of feeling at sight of her offspring. The drama is interesting and will find universal favor.

LOVE IN AN APARTMENT HOTEL (Biograph), June 18.—This reissue of a D. W. Griffith production, in which Henry Walthall and Blanche Sweet played the leading roles, is a forceful reminder that the "Wizard of the Screen" was early a master of his art.

RIVAL WAITERS (Kalem), June 18.—A short, slap-dash farce, played in the right tempo by a competent cast, George Hoffman and Frank Meeker having the rival roles. A very good offering of its class. Two nature studies, "The Eagle Owl" and "Pigs Is Pigs" are on the same reel.

THE WAY OUT (Biograph), June 19.—A tragic one-reel drama, brought to a logical finish. Well acted by Claire McDowell, Lewis Wells and Harry Carey.

THE CORPORAL'S DAUGHTER (Edison), June 19.—Captain Jack Crawford supplied the scenario for this one-reel western drama, the story making a better-than-average photoplay. The following discrepancies in the production are noticeable; the placing of a catch basin to a sewer within a few feet of a stockade in the unsettled West, and attiring the heroine in a most unbecoming cross-saddle riding costume. Ladies did not ride astride at the period of the play. Gladys Hulette, Arthur Housman and their support, give a spirited and effective performance.

NEAR ETERNITY (An Episode of the "Hazards of Helen" Railroad Series) (Kalem), June 19.—Nearing the borders of the Great Beyond has become such a commonplace experience for Helen, that her adventures in the present film will cause no surprise to her admirers. The picture ranks on an equality with the preceding numbers of the series.

A SAFE INVESTMENT (Lubin), This one-reel Billie Reeves comic finds that gentleman married and settled—or done for, to put it more truthfully. Billie's matrimonial experiences do not fill him with joy, and viewers of the film have found the earlier numbers considerably more amusing. Mae Hotely plays Billie's better-half.

General Film Company Specials.

LETTERS ENTANGLED (Selig), June 14.—A very human story is told in this two-reel drama, but the separation of John Wilson and Grace Livingston at the end is unnatural and entirely unnecessary. The producing has been done with care. The cast, headed by Henry King and Dorothy Davenport, is thoroughly capable.

MRS. VAN ALDEN'S JEWELS (Biograph), June 15.—A consistent plot, action, and the sensational wrecking of an automobile, are incorporated in this two-reel thief drama. The production has been thoroughly well done, the acting of Franklyn Ritchie and Louise Vale being a prominent factor in the success of the photoplay.

THE LITTLE DOLL'S DRESSMAKER (Vitagraph), June 15.—There is a suggestion of the real Dickens atmosphere about this wholesome two-reel drama, by Anne Maxwell. The humanity in it bulks large and engenders the same warm glow of friendly feeling that the creator of Tiny Tim so frequently fanned into life. Lillian Walker gives a sympathetic portrayal of the lame girl who brightens her own existence by her service for others. Capital impersonations by Frank Currier, Lillian Burns and Evart Overton supplement the adept work by producer Wilfrid North.

THE VANISHING VASES (Kalem), June 16.—The scenes and incidents in this two-reel detective drama have an agreeable degree of novelty and a firm grip on the attention. The weaving in of the underplot between Micky Weston and Mamie Kelly adds a phase of life that bears the imprint of truth. Frank Jonasson and Ollie Kirby satisfy every demand of these two characters. Marin Sais, Arthur Shirley and W. H. West are also happily cast.

THE INSURRECTION (Lubin), June 16.—Not since the days of the celebrated melodrama, "The White Squadron," has a fleet of U. S. warships and their crews figured so prominently in mimic warfare, as in this three-reel photoplay by George W. Terwilliger. The story is the not uncommon one of love and strife in some South American capital, and there is no lack of stirring realism and dramatic incident. Ormi Hawley, Herbert Fortier and Earl Metcalf have congenial roles.

FROM CHAMPION TO TRAMP (Lubin), June 17.—Romaine Fielding, who wrote and produced this two-reel drama, made no mistake in casting himself for the leading part. The plot is out of the beaten track, and developes an unexpected amount of exciting situations and a properly concluded love story. Vinnie Burns and Roscoe Karnes are prominent in Mr. Fielding's support.

HIS FATHER'S RIFLE (Selig). June 17.—This three-reel romance is erected upon an admirable groundwork for an interesting photoplay of the Selig Jungle-Zoo series. The incidents all fit perfectly a drama of this nature, and the scenes are many and diversified. Stella Razeto shows excellent emotional powers as the heroine, and Guy Oliver is manly and quietly effective as Kirke Warren.

VAIN JUSTICE (Essanay), June 19.—A two-reel Civil War drama, by Clinton Dangerfield, with Richard C. Travers as the Union officer, and Lillian Drew as the Southern girl. The author has followed the usual formula for this class of photoplay, but has put his work together with skill and pleasing results. The production, save in one particular, is praiseworthy. The Southern mansion, used in the play, was obviously not erected until several decades after the Rebellion.

MISS JEKYLL AND MADAME HYDE (Vitagraph), June 19.—No statement has been given out as to who furnished the stage settings and properties used in this three-reel psychic drama, but, it is quite clear that Charles L. Gaskill, its writer and producer, obtained his psychology from Stevenson, Molnar, Goethe & Co. However, they are the best in their line, and Mr. Gaskill has shown equal judgment in his choice of everything pertaining to his photoplay, and produced it in a manner worthy the reputation of the Vitagraph Company. The drama is full of interest and power. Helen Gardner and Paul Scardon head a strong cast.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 24, 1915 (Mutual), June 17.—Among the more interesting items of this issue are scenes on Lake Waban, where the Wellesley girls exhibit their skill at rowing; a review of the graduates of West Point; remnants of the Army of Gray holds a reunion at Richmond, Va., and other scenes of topical interest.

WHERE BREEZES BLOW (Komic), June 30.—A beach parade in California has been taken advantage of for the filming of this comedy in which Fay Tincher takes the prize for her brief black and white bathing costume. The comedy has been directed by Edward Dillon, and is an excellent one.

Mutual Film Corporation Specials.

UP FROM THE DEPTHS (Mutual Masterpicture—Reliance), June 17.—Reviewed by Louis Reeves Harrison on page 2108, issue of June 26.

THE OLD CLOTHES SHOP (Reliance), June 19.—This is a two-reel production showing how book-learned romance carried into real life is sometimes disastrous in its effects. The picture is fairly interesting, but has weak spots where unnatural development occurs. There is a lesson to be learned, however, from the story of the girl who listened to an imaginary hero and is led into untold trouble, and the moral weight of the story in a measure over-balances the technical faults of the production.

THE WOMAN FROM WARRENS (Majesic), June 20.—In this two-reel drama we are shown how one woman saves another from a fate which would have been similar to her own. The opening of the picture is not as clear in its significance as it might be; but on the whole the production is good. Lucille Young plays the role of the "woman from Warrens" and "Billy" Hutton that of Alice, who so barely escapes the clutches of a bad man. Charles West and Fred Thompson play the principal male roles.

THE LITTLE TEACHER (Keystone), June 21.—A two-reel rural comedy, with Mabel Normand as the teacher, and Mack Sennett and Roscoe Arbuckle as her most fractious pupils. Reviewed by Louis Reeves Harrison in another part of their issue.

THE REWARD (Mutual Masterpicture—Kay Bee), June 24.—Reviewed by Louis Reeves Harrison on page 2105, issue of June 26.

THE SEA GHOST (Broncho), June 30.—A two-reel number telling an old-fashioned "treasure island" yarn, which is worked out in a very pleasing way. The girl and her father set a message adrift in a bottle and this is picked up by the captain of a brig. The castaways call for aid in the note and tell of finding vast treasure. The captain decides to hunt for them; the first mate leads a mutiny and sends the captain afloat in a barrel. He is flung up on the island and the girl and her father restore him to health. This contains good atmosphere for an adventure story and the final scenes are exciting and full of interest.

THE FAILURE (Domino), July 1.—A two-reel Western offering, featuring Walter Edwards and Leona Hutton. This harks back to a very familiar situation in which the father decides to rob a stage in order to pay the doctor and his grocery bill. He does not, in fact, rob the stage himself, but shoots one of the bandits who does so, then helps himself to the stolen money to pay his debts. Later he leads the sheriff to the spot where the strong box is located and the sheriff takes pity on him and turns over the reward to him. The moral of this is debatable, but its worst fault is lack of freshness. It is well-constructed but not new.

HIS MOTHER'S PORTRAIT (Kay Bee), July 2.—A two-reel story, featuring Margaret Gibson, Frank Borsage and others. The plot concerns a ballet girl lured into the country by a designing theatrical manager. She flees to the home of a young bachelor farmer; the manager pursues her and the girl is rescued by the young farmer. He kicks the manager out of the house and he and the girl remain there until the next day. This is unconventional, but well done. The storm scenes are nicely staged and there is an attractive freshness about the whole production which is very pleasing.

North American Film Corporation

SHADOWS AT SUNRISE (American), June 7.—Being Chapter 6 of "The Diamond from the Sky." Arthur finds refuge on a farm, but attends a tournament in mask, at which all the principals appear. The manner in which he wins the spirited horse race and subsequent exciting events are full of interest and novelty. The scenes on the Stanley estate are all picturesque and pleasing. The diamond has some startling adventures also, being dropped by the monkey into an owl's nest. A good number.

A MIND IN THE PAST (American), June 21.—Chapter 8 of "The Diamond from the Sky," in two acts. Interesting developments occur in this instalment. Hagar loses her reason after Blair's attack upon her, and Esther takes her back to the gypsies, hoping to restore it. An attorney arrives from England, announcing the earl's death and searching for the heir. Blair rejoins Vivian and they again gain possession of the diamond which has changed hands twice over since the previous number. Arthur is now living in a strange land under the name of John Powell. A good instalment.

Paramount Pictures Corporation

BROTHER OFFICERS (Cosmofotofilm), June 10.—Reviewed by Hanford C. Judson on page 2107, issue of June 26.

THE ARAB (Lasky), June 14.—Reviewed by W. Stephen Bush on page 2109, issue of June 26.

Pathe Exchange. Inc.

BING, BANG, BIFF, Rel. Wk. June 21.—A fairly interesting farce comedy in which a couple of tramps make love to a girl in a rural community. The rivalry between them is at times amusing. The end of it all is that the girl elopes with a divinity student.

DANCES OF THE MALAISES, Wk. June 28.—An interesting exhibition of the belles of Malaysia tripping the "light fantastic." On the same reel with "When Knights Were Bold."

WHEN KNIGHTS WERE BOLD, Wk. June 28.—This is an interesting Bray cartoon. It is more than interesting, it is extremely funny. On the same reel with the above.

WHEN CHARLIE WAS A CHILD, Wk June 28.—A comedy of the slapstick order. Charlie goes to sleep and dreams that he is a child again. The dream is carried out in Chaplin style, but the film cannot be very highly recommended.

Pathe Exchange, Inc. Specials.

THE ROMANCE OF ELAINE, NO. 25, "The Lost Torpedo," Rel. Wk. June 14.—Reviewed by Margaret I. MacDonald on page 2109, issue of June 26.

WHO PAYS? (Balboa), Rel. Wk. June 14.—"The Pomp of Earth" is the title of No. 10 of "Who Pays?" series. There is perhaps less to commend in the matter of the story of this drama than in some of the others. The production has, however, the same finished style of direction as has characterized so many of the series, but the moral is not quite as deeply set as in some previous numbers.

THE TOMBOY (Balboa), Wk. June 28.—A two-part mining story of considerable interest. The story contains a plot to gain possession of the Tomboy mine. There is a love story mixed up in the case, plenty of action, and good photography. Generally considered it makes an acceptable offering for the average audience. Edward Standing, Henry King and Jackie Saunders play the principal roles.

Universal Film Mfg. Company.

THE MECHANICAL MAN (Joker), June 28.—A comedy number, featuring Phroso, the well-known vaudeville actor, in his imitation of a toy man. Max Asher and company assist. The action is quite amusing throughout and the number should make a pleasing novelty, particularly for children.

WHEN HUBBY GREW JEALOUS (Nestor), June 29.—This Christie number features Billie Rhodes, Kinsley Benedict and Neal Burns. The young husband is unreasonably jealous of the doctor, who has him treated

for jealitis. The knockabout scenes in the hospital furnish the chief humor; the plot itself is not very strong.

THE OLD GROUCH (Big U), July 1.—A number featuring Murdock MacQuarrie as a selfish business man, written by H. G. Stafford. The business man has a dream in which he sees himself the victim of reverses. This leads to his change of heart. The plot is not new and has been done before in numerous ways, but it contains a good lesson.

CAMERON GIRLS (Powers), July 1.—A half reel featuring two European dancing girls in some graceful steps. Numerous movements are demonstrated. A fairly strong dancing feature.

MARVELS OF THE INSECT WORLD (Powers), July 1.—Another of those fascinating nature studies produced under direction of Raymond L. Ditmars, curator of the New York Zoo. This shows the evolution of silk worms; it also gives close views of Hercules beetles, roaches, scorpions, etc. A good nature subject, on the same reel with above.

WHEN THE SPIRIT MOVED (Nestor), July 2.—An Al E. Christie number, with Eddie Leonard, Lee Moran and Victoria Forde in the leads. Victoria is the daughter of a spiritualist and when Eddie comes to call there is a lot of fun of a burlesque sort. Prof. Bunk causes so many spirits to walk abroad that Eddie beats it home. This is full of laughs.

FIFTY YEARS BEHIND (Powers), July 3.—This story, featuring Sydney Ayres, Doris Pawn, Mildred Adams and others, is pleasing, though it does not realize all its possibilities. The costuming and setthings are unusually attractive and the story out of the ordinary; but the close came rather abruptly. At the same time it is better than the average.

Universal Film Mfg. Company Specials.

THE BROKEN COIN (Universal Special), Rel. Wk. June 21.—Episode No. 1 of the new serial written by Emerson Hough and featuring Grace Cunard and Francis Ford. President Carl Laemmle, of the Universal Company, blossoms out as a full-fledged actor in the opening scenes. As publisher of a great newspaper, he sends Kitty Grey, his star reporter, to the Kingdom of Gretzhoffen in search of a big serial story. She has in her possession half of a broken coin which, united with the other half, will give the location of great treasure. The second half is in the hands of the pretender to the throne. The plot will undoubtedly center about this divided coin. It opens in a rather promising way.

CONSCIENCE (Imp), June 25.—Reviewed by Robert C. McElravy on page 1784, issue of June 12.

THE BROKEN COIN (Universal Special), June 28.—Instalment No. 2, bearing the special title "Satan of the Sands." Kitty and Roleaux escape temporarily from the clutches of Count Frederick, who wants the other half of the coin. The desert scenes are picturesque in the extreme and the action quite dramatic. Roleaux heroically saves Kitty from the advances of Sachio, a new character, portrayed by Ernie Shields. Later they fall into the hands of desert bandits and are ransomed by King Michael. This continues the interest very well.

THE CHEVAL MYSTERY (Victor), June 28.—Reviewed by Robert C. McElravy on page 2106, issue of June 26.

IN THE NAME OF THE KING (Gold Seal), June 29.—No. 5 of the "Under the Crescent" series. This pictures Olga and the other fugitives reaching the camp of the Bedouins. Zohra recognizes and recovers her baby, thus regaining her reason. The prince pursues the fugitives and kills Zohra's father. Olga and the American hero flee and have numerous interesting adventures. The American undertakes to deliver a dispatch and Olga is captured by the enemy. The reel closes with her stabbing an assailant in a harem. This has the desert atmosphere characteristic of this series and is in keeping with the general trend of former numbers.

THE GRAIL (Laemmle), June 30.—A two-reel production of an uplifting sort, written by L. V. Jefferson and produced by Wm. Worthington. The latter appears in the cast, also Anna Little and Herbert Robinson. The young bank clerk goes West to save the girl's father, who has misappropriated funds. The father refuses to tell the girl that her lover was innocent. Later, in the desert, after the hero has saved them, the father makes full confession of his crime to the girl. The theme of Sir Galahad searching for the Holy Grail is prettily worked into this production, which is much better than the average offering in its general tone.

THE SINNER MUST PAY (Rex), July 1.—A two-reel number by Ida May Park, featuring Edna Maison and Arthur Shirley. This is the story of the discontented wife of a young inventor, who leaves her husband because he cannot give her the luxuries she craves. Dillon, the man with whom she departs, abuses her and the child. Later, in the West, Dillon is killed while gambling by a bad man. The latter saves the despondent woman, who is about to kill herself. She is eventually restored to her husband and child, having suffered from her transgressions. The story deals with a sordid phase of life and is not particularly strong from the standpoint of entertainment; at the same time it is well-constructed and contains a good moral.

THE MARBLE HEART (Imp), July 2.—Reviewed by Robert C. McElravy on page 2107, issue of June 26.

V-L-S-E, Inc.

THE ROSARY (Selig), June 28.—Reviewed by James S. McQuade on page 2105, issue of June 26.

Miscellaneous.

THE GOVERNOR'S BOSS (Governor Boss Photoplay Co.), June.—Reviewed by Hanford C. Judson on page 2106, issue of June 26.

World Comedy Star Film Corporation.

RAFFERTY AT THE HOTEL DE REST (All-Celtic), June.—Reviewed by Lynde Denig on page 1949, issue of June 19.

RAFFERTY GOES TO CONEY ISLAND (All Celtic), June.—Reviewed by Lynde Denig on page 1949, issue of June 19.

World Film Corporation.

THE MOONSTONE (Shubert), June.—Reviewed by Lynde Denig on page 2110, issue of June 26.

Mangan Made General Manager

Ambitious Theater Manager Receives Promotion for Indefatigable Work.

FRANCIS A. MANGAN, who has been connected with the Photoplay Theaters Company of 30 East 42nd street, New York City, not quite two years, has been elevated to the position of general manager of the company. He was the first man to manage the company's Cumberland theater in Brooklyn, which was opened in June, 1914, and which he conducted with considerable success until he was transferred to the Crescent in the Bronx to build up its waning patronage. He soon had this house running on a profitable basis, and the admission price for shows when he left were 10 cents for matinees and 15 cents for evening shows as compared with 5 cents the entire house before his advent. Mr. Mangan says that he has experienced no trouble at all in raising the price, and that the patrons were quite willing to pay the increase when they were assured that they would get a better bill.

Francis A. Mangan.

Mr. Mangan's duties are now many times multiplied, and he fully realizes the increased responsibility in his new position. He goes about the direction of the four theaters in his charge with the equanimity of a man who has had many more years' experience than he. They are the Crescent and the Dyckman, in New York, the Cumberland and Bushwick Gardens (at Hancock street and Bushwick avenue), in Brooklyn, the latter mentioned being an airdome with a seating capacity of 1,000. In the fall this property will be converted into a closed theater with a seating capacity equal to that of the airdome. Mr. Mangan is on the job fully sixteen hours each day of the week and can be found at some one of the theaters just mentioned at any evening show. It is a part of his duties to book the entertainment for each of these houses, and that he is capably performing this task is attested by the big business that each is doing.

Before leaving the Crescent he also increased the orchestra to ten pieces, and has completed negotiations for the installation of a big Moller organ in this theater and the Dyckman in the fall. A. P. Ireland is now in charge of the Crescent. For the first anniversary of the Cumberland, which takes place during the week of June 21, Mr. Mangan has planned to give the patrons a week of special pictures and features. In addition to the music furnished by the big Austin organ at this house, he has also made arrangements for the use of a six piece orchestra. On Saturday night of the anniversary week, Earle Williams and Anita Stewart, who are featured in a picture entitled, "The Island of Regeneration," which has been booked for Saturday and Sunday of that week, will appear on the stage and give short speeches. During the Cumberland celebration period the prices of admission will be 25 cents for the evening and 15 cents for matinees. Mr. Mangan has been in his present position since May 1.

GEORGE D. MACINTYRE JOINS WORLD FILM

George D. MacIntyre, who for eight years was secretary of the Actors' Society, and who played a small part in the World Film-William A. Brady feature, "The Face in the Moonlight," with Robert Warwick, will be in Mr. Capellani's new picture, "The Imposter."

V-L-S-E-'S Second Quarter

Splendid Program of Great Plays and Players Announced by "Big Four."

THE Vitagraph-Lubin-Selig-Essanay in announcing their list of releases for the second quarter, beginning with August 2 and ending November 15, make public a list of features, that in variety, the subjects cover every phase of the dramatic art.

In the sixteen features on the "Big Four" program in the next three months, the principal characters will be portrayed by an aggregation of stars recruited from the foremost ranks of the stage, and the heights of motion picture popularity.

In the picture plays listed, honors are evenly divided between film adaptations of big famous stage successes, and especially written stories, and novels dramatized to meet screen play requirements.

Among the stars who will appear in this exceptionally strong program of picture plays, are Marie Dressler, Robert Edeson, Edith Storey, Joseph Kilgour, Virginia Pierson, Myrtle Gonzales, William Duncan, Dorothy Bernard, George Soule Spencer, Grace Darmond, Harry Mestayer, Antonio Moreno, June Keith, Johnny Slavin, Beatrice Morgan and Octavia Handworth, supplemented by a host of players popular alike to dramatic audiences and picture play patrons.

August 2, Lubin will release "The District Attorney," adopted from the successful play of the same name, written by Charles Kleine and Harrison Grey Fiske. It is a story of political life, in which the lights and shades of municipal government are cleverly blended. Dainty Dorothy Bernard and George Soule Spencer assume the leading roles, supported by a strong and evenly balanced cast of well-known Lubin players..

"The Chalice of Courage," produced by the Vitagraph Company, from Rev. Cyrus Townsend Brady's novel, was made by the western Vitagraph players, and is a play teeming with the most intense interest from its opening to closing reflection. Myrtle Gonzales and William Duncan portray the leading characters, and the support they receive from the rest of the cast is of superior dramatic excellence.

"A Bunch of Keys," Essanay contribution for August 16th, is the film version of Charles Hoyt's successful stage comedy. June Keith and Johnny Slavin will be seen in the leading parts.

"The House of a Thousand Candles," from Meredith Nicholson's novel, will be presented by the Selig Company on August 23rd with Grace Darmond and Harry Mestayer presenting the principal characters.

"Tillie's Tomato Surprise," in which the inimitable Marie Dressler is expected to repeat the success she made upon the occasion of her first film appearance, will be offered by the Lubin Company on August 30th.

In addition to these, five big productions will be released the first month of the second quarter of the V-L-S-E program. The Vitagraph will offer "Mortmain," with Robert Edeson on September 6th, "The Dust of Egypt," with Edith Storey and Antonio Moreno on October 4th, and "The Writing on the Wall," with Joseph Kilgour and Virginia Pierson, November 1st.

The Essanay Company will present "The Man Trail" September 13th, from the story by Henry Oyens, author of "The Misleading Lady," on October 11th "In the Palace of the King," and on November 8th, a screen version of the famous stage success "The Tin Soldier."

The Selig Company will offer "The Circular Staircase" on September 20th; "Whom the Gods Might Destroy" on October 18th, and 'The Ne'er-Do-Well" on November 15th.

The Lubin Company will contribute an adaptation of the remarkable dramatic success "The Great Ruby" on September 27th, and on October 25th, a film adaptation of the recent dramatic success, "The Great Divide."

CLEO MADISON AND RAY HANFORD STRICKEN WITH PNEUMONIA.

Universal City was startled this week when Cleo Madison and Ray Hanford, both members of the Gold Seal Company, were stricken with pneumonia. Charles Giblyn and the Gold Seal company were finishing a two-reel story of society life entitled, "The Flight of the Nightbird," by H. G. Stafford, when Miss Madison and Mr. Hanford, both of whom had been suffering from heavy colds, were suddenly taken ill. Miss Madison was taken home while Mr. Hanford was assisted to the hospital in Universal City. Mr. Giblyn immediately stopped work on the production.

In the absence of Miss Madison, Mr. Giblyn staged a two-reel military drama entitled "Jane's Declaration of Independence" with Agnes Vernon in the title role and Hobart Henley playing opposite her. Frank MacQuarrie, Jean Hathaway and Gordon Griffith comprise the remainder of the cast.

American Correspondent Film Co., Inc.

New Company to Make Specialty of Big State-Rights Topicals of Five Reels or Thereabouts—Has Many Special Men at Work.

A NEW and interesting advance is exemplified in the ideas of the just-formed "American Correspondent Film Company" with temporary offices at 30 East 42nd Street, New York City. Its object is to provide a continuous supply of multiple reel pictures illustrating things and movements of such undoubted general interest that a demand for them is assured. To this end it has engaged newspaper men of ability to go with camera men, whom they will direct in taking motion pictures telling things that everyone wants to know. For instance, if one takes up any first class Sunday newspaper, he will read an account of the last fall of Przemsyl by some American correspondent, an American because Americans have certain characteristics and only that kind of a correspondent knows what they particularly want to know. The new company will employ Americans to get its pictures for the same reason and these pictures will show the things that the other correspondents only write about.

War is not the only interest that Americans have just now; it is said that we are getting tired of war. Soon we will be interested in knowing how Serbia is recuperating from the horrors and destruction that has been hers and this company may have three or four reels showing that to us. Again, since the world will be interested in the daily life of the next president of China, some correspondent may get permission to take his goings out and comings in and that will be perhaps three reels. It may show the modern history of China. The value of it will come from the fact that the man will be big calibre and will realize that in telling about the new Chinese leader he will have to show conditions that confront him and so may carry his camera a thousand miles to show that man's new schemes for agriculture, his ideas for military defense, his schemes for education and the new engineering feats he is undertaking. It will certainly be instructive, whether it be about China or Brazil or Mexico.

M. B. Clausson, President of the American Correspondent Film Company, Inc., said to a World man who interviewed him that he expected that one of his best patrons will be the great newspapers. They are dealing in news and understand its value and will be able to see at a glance the worth of any special offering of theirs as soon as it was projected for them. He expects to sell state rights throughout the country and make arrangements with the big papers in the cities to hire a hall and show the films just as the New York Sun showed the early war films. Afterwards the same pictures can be taken to the smaller towns where there is no great paper and shown at the regular picture houses.

An organization is being perfected that will be able to handle the work, which is expected to amount to several thousand reels every week. A factory has been established in Stamford. Conn., to do the mechanical work and in this city commodious offices will soon be ready, with a projection room for exhibiting the films.

Mr. Clausson said, "I think we have made a fairly good start, in fact we have been able to manage to get our correspondents officially admitted to the German and Austro-Hungarian war fronts and the first genuine, we might say official, pictures are just in. One of our correspondents, A. K. Dawson, is now at the Italian frontier, another one of our correspondents, Fritz Arna Wagner, who is well known in this country through having made sensational pictures in Mexico for Pathe, is making pictures for us at the German fronts.

"Edward Lyell Fox, author of 'Behind the Scenes in Warring Germany,' who has brought over here for us the first official pictures, is going back to Germany for us within a very short time. We are about to make arrangements to have a correspondent for us going to England and France, another to Italy, arrangements which are just about to come to a satisfactory conclusion. Mr. d'Emery is now crossing South America on our account and we expect his first pictures within a very short time. Furthermore, we have appointed various resident correspondents in different countries all of whom will send us interesting pictures very soon."

STUMM LEASES BRADFORD THEATER.

Charles C. Stumm has leased the Bradford theater at Bradford, Pa., and will take possession on Aug. 1, opening on Friday the 13th of that month. Mr. Stumm will play road shows, repertoire companies, stock and pictures. The Bradford theater is a pretty structure, and Bradford has always been considered a good 'show town."

W. Edgar Shallenberger

W. EDGAR SHALLENBERGER, vice president of the Thanhouser Syndicate Corporation and stockholder in the Thanhouser, American, Mutual and other motion picture organizations, was born in Lancaster, Ohio, about thirty-four years ago. After graduating from college in St. Louis, Mr. Shallenberger went to Chicago to engage in his profession. A few years later, Charles J. Hite, who likewise was born in Lancaster, arrived in Chicago to engage in the then new film industry.

In co-operation with Mr. Shallenberger, who had been a boyhood friend of Mr. Hite, the latter started the C. J. Hite Film Exchange, which later became the H. & H. Film Exchange (now one of the Mutual's two branches in Chicago). From that time on Edgar Shallenberger became a larger and larger investor in the various branches of the film industry. He soon owned several photoplay theaters in various sections of the central West. His stock holdings in film exchanges and film manufacturing plants increased fold upon fold.

W. E. Shallenberger.

When the project of forming the Mutual Film Corporation was broached to Mr. Shallenberger by Mr. Hite, he agreed to further the plan in every way in his power. With his brother he augmented the rapidly growing fortune of Mr. Hite toward the purchase of the Thanhouser plant in New Rochelle, planning its affiliation with the Mutual. But all this time the demands of his profession were so heavy on his time that Mr. Shallenberger determined to sit back for a while and rest content with investments, rather than engagement, in the film industry.

The terribly tragic death of Mr. Hite at the very hour when doors long hammered at were opening to his demands, wrought a great change in Mr. Shallenberger's plans. Mr. Hite, shortly before his death, had completed arrangements for the manufacture of "Zudora," the serial which followed "The Million Dollar Mystery," also a Thanhouser product. A number of episodes of "Zudora" had been completed when the fatal accident to Mr. Hite occurred. As would be the case with any man so heavily and energetically engaged in an active industry, the sudden tragedy left a number of plans unmatured. Only a few intimates knew what Mr. Hite had proposed doing. And they sent a hurry call to Edgar Shallenberger as one of Mr. Hite's closest friends and advisers, to come East and assume, among other things, the distribution of the new picture.

The serial was changed abruptly, both in name and plot. The players who had been such favorites in "The Million Dollar Mystery" were restored to roles similar to their great successes, and the new serial was called "The Twenty Million Dollar Mystery." A whirlwind campaign followed with the result that more than $750,000 worth of bookings were placed to the credit of the Thanhouser Syndicate Corporation. Now, more than nine months after the release of the first episode, the selling campaign undertaken by Edgar Shallenberger is bringing in those results for "The Twenty Million Dollar Mystery" that, backed by a good picture, mean large profits.

Mr. Shallenberger therefore, while new in person to many in the film industry, is old in experience in it. He has intimate connection with all three ends of the business, the manufacture, distribution and exhibition of photoplays. And he is distinctly a progressive. He is of the mind that the successful motion picture of the future will be written especially for the screen by trained action writers, played by folk trained in the motion picture art, and of a length warranted solely by the dramatic action, not based on mere desire to turn out a four or a five or a six-reel photoplay.

"We have on this side the Atlantic," Mr. Schellenberger said recently to a Moving Picture World representative, "the greatest writers of action—action as opposed to dialogue or atmosphere or just literary style. The American author is born amid such surroundings of activity, he is so much a part of them that when he does turn to literature as a pursuit he puts into his stories the snap and vim and virility of national daily existence.

"Too few of these men have been absorbed by the film industry. Too few well-trained newspapermen, familiar with the real tragedy and comedy of life, are in the business. We need them in the scenario end and even in the actual staging of photoplays.

"The film dramatization of popular books or plays never intended to be anything but books to be read or plays to be listened to, will not serve the film industry much longer. The moving picture public wants and deserves to have, I think, plays written especially for the screen. If afterward these plays are put into fiction form, well and good. That is merely a by-product. It seems to me that when a film manufacturer takes the average book or play and turns it into a photo-drama he is making the original by-product the chief factor, whereas I think he should concern himself with original material written solely with screen values and screen action in mind."

Harold H. Spector

OWING to innumerable excellent offers coming from various large film corporations, Harold H. Spector, assistant secretary of the World Film Corporation, has relinguished his office with that concern to accept the office of assistant general manager of the Fox Film Corporation. It is remarkable that he should have made such progress in the film industry, inasmuch as he has only been connected with it for a little over a year.

Mr. Spector is a member of the New York State Bar. He graduated from Rutgers College in 1904, going from there to Columbia University, where he studied law. In 1908 he graduated from Columbia, and accepted a secretaryship with Judge Adams of the United States Court. He held that position up to the time of Judge Adams' death. From there he became connected with the legal department of the New York Central & Hudson River Railroad Company.

Harold H. Spector.

During the time that the Bronx was struggling to become an independent county, Mr. Spector was directly instrumental for many of the movements organized in its favor. He wrote a bill which was dispatched to Albany. This immediately brought forth many compliments from the Legislature, and Governor Dix wrote him a personal letter of congratulation.

A desire to become affiliated in the wonderful new industry of moving pictures led him to search for something there. About a year ago he joined the World Film forces, where at once, his natural ability and sound business sense brought him into prominence.

WEBER & FIELDS WITH KEYSTONE FILM CO.

On June 21st Weber & Fields affixed their signatures to a contract to appear exclusively with the Keystone Company for the next three years. The contract also calls for the rights to picture their numerous Broadway successes.

It is said this is the biggest contract ever entered into between a manufacturing company and players. Both these famous comedians leave for the Keystone Studios about the 1st of August.

Fog vs. Night Photography

Guests of the Metro Pictures Corporation Visit Canadian Village Built for Rolfe Production of "The Right of Way."

IT IS ONE thing to conquer darkness and take pictures at night and then again it is quite another to defeat darkness when allied with fog, as Director Jack Noble admitted on the evening of June 18, when everything save the atmosphere was favorable for the photographing of fire scenes for use in B. A. Rolfe's production of Sir Gilbert Parker's "The Right of Way" in which William Faversham is being starred. The fog dropped a moist grey blanket over Director Noble's Canadian village situated in the center of Staten Island.

Harry Reichenbach, advertising manager for Metro, had gathered a numerous party for the Staten Island junket. His guests filled ten automobiles that left the Heidelberg Building early in the clear evening, and there was never a suspicion of the fog lying in wait over Director Noble's village, until the ferryboat neared the Staten Island shore. Leaving the automobiles in the roadway, the sightseers were led through the blackness, relieved by occasional torches, and at the entrance to the Canadian village, built for "The Right of Way," became a part of the throng of bearded trappers appearing in the big scenes of the picture.

The fronts of the cabins, half a dozen and more of them lining both sides of the improvised street, had all the appearance of bark-covered logs, and the shadowy figures, occasionally visible in the shifting zones of light supplied by the torches, looked precisely like genuine woodsmen. Fog or no fog, the director determined to try a couple of scenes—the alarm of fire and the villagers rushing from their homes—so whatever the result in the film, the spectators enjoyed a weirdly picturesque spectacle. The actual burning of a church was postponed to suit the convenience of the Staten Island climate.

Director Noble staged a little impromptu drama of his own when he climbed the scaffolding on the side of the icehouse adjoining the location and dislodged a crowd of obstreperous roughs. This bit of action, not noted in the scenario, added to the excitement of the evening. Among those in the Metro party were B. A. Rolfe, Richard A. Rowland, Carl Anderson, J. D. Rhodes, Frederick D. Stine, Mrs. Walter J. Kingsley and representatives from the trade and daily papers.

Eleanor Fairbanks

ONE of the latest additions to the Lubin players is Eleanor Fairbanks, who achieved such a success in "A Pair of Sixes" in New York. Miss Fairbanks is playing one of the important roles in "Tillie's Tomato Surprise," the feature comedy written by Acton Davies, and in which Marie Dressler will be featured, supported by an unusually strong company headed by Tom McNaughton, the English eccentric comedian.

Eleanor Fairbanks.

As a screen player Miss Fairbanks will undoubtedly be a huge success. She is just five feet in height, has blue eyes and blonde hair, and her charming personality, coupled with her ability as an actress, makes her a valuable addition to the Lubin players.

Miss Fairbanks' first big hit was as little Miss Johnson in "Tillie's Nightmare," with Marie Dressler. She was with this production for two seasons. As "Mascha" in "The Chocolate Soldier," she became very popular, but her biggest success was in "A Pair of Sixes," in which she began by playing the role of the stenographer and ended by playing the leading part. During her career on the stage Miss Fairbanks has played in a variety of musical and dramatic productions.

Ralph Herz with Metro

THE activities of the Metro Pictures Corporation and its five producing allies are assuming wider proportions with each fleeting week. Within the past few days many new engagements have been obligated by the directors of the Metro Company and the heads of the five allied concerns. General Manager Rowland of the Metro Company announces the acquisition of numerous new plays, among which are "Pigs in Clover," "Richard Carvel," "Rosemary for Remembrance," "The Purple Lady," "Baccaret," and "The Silent Voice," all of which have been procured during the past week and allotted to stars on the Metro roster.

Five new players of stellar position have been procured and installed at the head of special casts for immediate work in Metro productions. Emmy Wehlan, the famous Viennese actress, last seen at the Casino Theater under the management of the Liebler Company, will make her appearance for B. A. Rolfe in the principal role in Charles Horan's romance, "When a Woman Loves." Miss Wehlan recently returned from a long tour of Continental Europe, where she is a prime favorite. A well-known male star will play opposite Miss Wehlan in "When a Woman Loves."

Ralph Herz.

Ralph Herz and Lois Meredith will appear also under the Rolfe banner in a screen production of Sid Rosenfeld's successful drama, "The Purple Lady." Emily Stevens, last seen in a Rolfe production, will make her second appearance on the Metro Program in Rolfe's production of "The Liars," in which she will be supported by Hamilton Ravelle. "The Liars" is an original manuscript possessing many valuable situations, admirably adapted to Miss Stevens' talents.

For the Popular Plays and Players, Gail Kane will make her appearance on the Metro Program in the production of Clyde Fitch's famous play, "Her Great Match." Miss Kane was last seen in George M. Cohan's picturesque play, "The Miracle Man," and before that starred for two years at the Astor Theater in Cohan's other success, "Seven Keys to Baldpate." Edmund Breese is working in the final scenes of his second screen effort for the Popular Plays and Players in Robert W. Service's famous poem classic, "The Spell of the Yukon," while Ann Murdock began work this week in the screen version of Charles Frohman's stage play, "A Royal Family." This will be Miss Murdock's first appearance on any screen. William Nigh, until a few weeks ago associated with the California Motion Picture Corporation, joins the B. A. Rolfe forces this week and will have charge of the production of "A Royal Family." Charles Horan will stage "When a Woman Loves." Herbert Blache will produce "Her Great Match" with Gail Kane, while Jack Noble will direct "The Purple Lady," in which Ralph Herz and Lois Meredith appears.

The above productions are now about to go into work at the various Metro studios at 35th street, 61st street, Fort Lee and Los Angeles.

CHARLES DAMERAL JOINS MINA.

Charles Dameral, brother of George Dameral, the popular light opera star, who is now playing over the Orpheum Circuit, has deserted the legitimate and joined the forces of Mina Films in Los Angeles. This will be Mr. Dameral's first experience before the camera. He will play important comedy parts in the one reel productions made by the company under the direction of Jack Byrne.

Other additions to the Mina personnel are Mrs. Harry Davenport, Henrietta Holle, Dorothy Black, Helen Ruppert, Pat Wheelan and Arthur Harrison. They will appear in the MinA animal productions in connection with the Bostock Animal Players.

Universal Beauties on S.S. Mandalay.

Moonlight Sail for Big U Beauties

The Mandalay Carries Nearly 2,800 People on Trip Up the Hudson—Prizes for Best Dancers.

FOR the benefit of the four hundred and more young women in the vicinity of New York who entered the Universal Beauty Contest, but were not chosen for the California trip, the company chartered the S.S. Mandalay for a moonlight sail up the Hudson on the evening of June 15th. The beauty contestants turned out in force, as did their friends and the friends of the Universal, until the total number on board the Mandalay was close to twenty-eight hundred.

During about two hours of the trip the dance floor was reserved for a competition which attracted many entrants. Universal employees alone being barred. Two silver loving cups were awarded, the first to Rose Cohen and George Wollner, the second to William J. Moore and Helen Conboy. Peter Milne, dancing with Lillian Bradley, worthily represented the newspaper fraternity in the contest by gaining a place among the dozen couples from whom the winners were selected. The judges were Julius Stern, Paul Gulick, John Clymer, M. H. Hoffman and E. H. Goldstein of Universal, Ethel Mockey of the Evening World, and Mrs. Myrtle Dunham, hostess of the Mandalay.

Among those present were Violet Merserau and her mother, Rosemary Theby, Harry Myers, Hy. Mayer, Bob Doman, Al Brandt, Lawrence D'Orsay, Joseph W. Gerard, Fred E. Sniffen, William Barry, Charles Simone, Bert Adler and representatives of the trade papers and most of the New York dailies. W. K. Whipple took motion pictures of the dancers and made stills of the winning couples.

OTIS HARLAN WITH SELIG.

Otis Harlan, the actor, arrived in Chicago, Ill., late last week and immediately stated that he was glad to enter motion picture work for the Selig Polyscope Company. "You can say what you please," asserted Mr. Harlan, "but the fact remains that all actors are anxious to appear in the pictures. This talk to the effect that 'artists of the legitimate stage are slowly being coaxed into the motion pictures' is funny."

Mr. Harlan will immediately work as the star in Hoyt's "A Black Sheep," which will be released through V-L-S-E, Inc., as a Selig Red Seal Play. An all-star cast has been engaged to support Harlan. It will be remembered that Mr. Harlan achieved some of his most popular work in the comedies of the late Charles Hoyt. He was also principal comedian in support of Elsie Janis in "The Vanderbilt Cup," and has also starred in many Broadway productions.

WORLD FILM GETS A PERPETUAL CONTRACT.

World Film Corporation, through its San Francisco branch, has secured a unique contract. Mr. Locher has signed up the Movie theater, Polk street, San Francisco, for four World Film features per week indefinitely. In other words, he is to run a straight World Film program as long as he can obtain it. To the money drawing powers of World Film features there could not be better testimony.

Clarence A. Frambers

THE well-known photoplaywright, Clarence A. Frambers, has affiliated himself with the Selig Polyscope Company in Chicago in the capacity of scenario editor. His connection with this company was the result of careful selection from a number of successful and well-known men who were thoroughly experienced and well versed in the art of writing scenarios. Mr. Frambers comes well fitted for the position, having over one hundred produced photoplays to his credit.

Clarence A. Frambers.

Through his work as organizer and president of the Photodrama Club of Chicago he is familiar with the efforts of striving photoplaywrights.

In a recent interview Mr. Frambers stated that a photoplay in order to be a success today must have a real plot with fresh ideas, and new situations. "And these fresh ideas," he continued, "in my judgment are not to be obtained from the staff writer or from the noted fiction author, but from the thousands of unknown, aspiring scenario writers."

Mr. Frambers was asked to what he attributed his own remarkable success (from beginner to editor in three years). "Studying the screen and persevering," was his reply. "And, moreover, I began from the bottom for I had absolutely no literary or journalistic experience, and therefore I had to dig everything out for myself."

Although Mr. Frambers is one of the youngest editors in the photoplay field, yet he instantly recognizes a good story when he sees it. This fact, together with his willingness to aid the "coming" photoplaywright, will no doubt stamp with success his efforts in the selection of photoplays.

NAT GOODWIN IN "BUSINESS IS BUSINESS."

Following the production of Joseph Medill Patterson's novel, "The Little Brother of the Rich," Director Otis Turner will commence the filming of "Business Is Business," in which Nat Goodwin is to be featured. Mr. Bosworth will take over his own company as soon as "The Little Brother of the Rich" is completed and will commence work on a film adaptation of Augustus Thomas' four-act drama, "Colorado," the scenario for which is being prepared by Harvey Gates. F. McGrew Willis is to prepare the script for the Nat Goodwin feature.

Hodkinson is Dined

A Little Surprise Dinner Given in His Honor at the Hotel Claridge.

TO TAKE his first rest since the formation of the Paramount Pictures Corporation, W. W. Hodkinson, its president, left for a six weeks' trip to California and other points west at 5 o'clock on Sunday afternoon, June 20. He was accompanied by Mrs. Hodkinson and his son. While the trip is primarily for pleasure, he has so many interests en route, that it will be almost impossible for him to entirely escape business matters, and he will undoubtedly have something to say about film conditions throughout the country on his return.

A few moments before his departure, he received a message from M. A. Cory, requesting him to speak at the business session of the National Motion Picture League Convention in San Francisco, at which, according to Mr. Cory's telegram, the largest and choicest floor space has been reserved for the Paramount Pictures Corporation. He replied that he would make every effort to do so.

On Friday evening, June 18, he was given a surprise dinner at the Hotel Claridge by his department heads. Owing to the phenomenal growth of Paramount, as he himself said, it was the first time he had ever seen them all gathered at one time and place. The spirit of the dinner was co-operation. In this connection, the editorial printed in the little booklet gotten out for the occasion, tells the story:

After years of thought and unremitting labor, W. W. Hodkinson, founder of the Paramount Corporation and originator of the Paramount Idea, is tonight with those he has taken into the Paramount fold.

If they have been of service to him in the past they are glad. They realize that his has been by far the greater burden.

Here tonight they gather to wish him bon voyage, to assure him that nothing is too much for him to ask of them that they may take their share of the load—it matters not how heavy it may be.

The men are together. They are strong for each other and for Paramount. They are willing to work any number of hours for any number of days to spread the gospel of Paramount throughout the length and breadth of the United States, from one side of the world to the other.

It is clear that the bearings of the great machine, which has for the past year been fast gathering speed, are perfectly oiled and that from now on a concerted attack will be made, the result of which will be an increase in the number of big theaters throughout the United States showing Paramount pictures.

Asking Mr. Hodkinson to keep the evening open, as there were many matters which he would like to go over with him, Raymond Pawley, treasurer of the Paramount Pictures Corporation, succeeded in bringing him to the Hotel Claridge without his suspecting what was in the wind, and in luring him into the elevator and up to the private room where the rest of the company was gathered and the table set.

On the four walls were the following legends:

(1) Bell was the father of the Telephone; Edison of the Phonograph; Hodkinson of the Quality Programme.
(2) He came 3,000 miles bringing an idea for every mile.
(3) W. W. H. in "His First Release."
(4) He believes in Organization—Co-Operation; so do we.

Mr. Pawley acted as toastmaster and first, of course, called on Mr. Hodkinson. Though the latter had not yet recovered from the first surprise, in his quiet way he made an exceedingly graceful speech and was visibly pleased by the spirit of the dinner. Mr. Pawley then asked the various department heads to say a few words, and next presented Mr. Hodkinson with an umbrella and cane in token of the esteem in which he is held by his staff. In acknowledging them, he was too deeply moved to say more than "I thank you with all my heart."

"He's a Jolly Good Fellow" was next rendered by the chorus and principals and the party broke up. It was a purely informal family affair. Those present were: W. W. Hodkinson, William L. Sherry, James C. Meyers, W. E. Green, Raymond Pawley, Jane Standard Johnson, T. S. Barrett, J. H. MacPhee, Jack Eaton, J. H. MacFarland. Louis Loeb, George M. Welty, Tarleton Winchester, George R. Meeker, Frank D. Sniffen, Howard Spaulding, Vincent Trotta.

ADA GLEASON AND ELSIE JANE WILSON WITH UNIVERSAL.

Ada Gleason, former star of the spoken drama and a well-known stock player in Chicago and the East, has left the Selig company and hereafter will play in Murdock MacQuarrie's company at Universal City.

Elsie Jane Wilson, who played the lead with the "Everywoman" legitimate company and is well known on the Australian stage, has arrived in Universal City, where she will play leading roles in the place of Pauline Bush with Joseph De Grasse.

Dinner to W. W. Hodkinson.

Left to Right (sitting)—W. E. Green, Howard Spaulding, Wm. L. Sherry, W. W. Hodkinson, James C. Meyers, George M. Welty, T. S. Barrett, Raymond Pawley, Jane Standard Johnson, Vincent Trotta, George Beban, Tarleton Winchester. Standing—J. H. MacPhee, Louis Loet, Frank D. Sniffen, J. H. MacFarland, Jack Eaton, George R. Meeker.

Rosenbluh Has Feature Plan

Greater New York Film Exchange Manager Organizes the Variety Film Corporation.

"PAY for what you get—but get what you pay for!" That summarizes the plans of the Variety Film Corporation of 126 West 46th street, New York City. While this concern is a new name to filmdom, it is new in name only, for in its management and personnel it is a classic. That is vested in Louis Rosenbluh, widely known as one of the pioneer exchange men, who started as an exhibitor years ago with William Fox. Together they operated theaters, then opened the Greater New York Film Rental Co., of which Mr. Rosenbluh has been general manager. As Mr. Fox's activities widened, Mr. Rosenbluh remained the active head in the exchange end of the business and the Greater New York today has sixteen distributing branches scattered throughout the country. Under his guidance the concern has weathered terrific competition and his activities have built a strong bond between exhibitors and the Greater New York. As a result of his experience—his wide knowledge of the requirements of the exhibitor, he has been able to keep a second ahead of the day and in launching the newest class system of film supply he follows the conclusions of deep study.

Louis Rosenbluh.

"The basic commercial weakness of the film business is the impossibility of a uniform product," says Mr. Rosenbluh in explaining his new plan. "It is an uncertainty due to the fact that all feature producers are bound to fluctuate in the quality of their product. The best director in the world will occasionally turn out a weak number and what is the result? For years I have watched exhibitors paying for a brand and a date. One week they will be satisfied and the next they will be disappointed. The price they pay is regulated by the age of the picture and beyond that, both the exhibitor and the renter strike a stone wall. For while renter agrees in the principle that a weak picture is not worth the price paid for a good production, it must be borne in mind that he pays the same price for all of them.

"I have found a way out of it and Variety Class Films will be the practice of the preachment. I hold open to producers the gateway to the market. I offer to exhibitors pictures in single and multiple reels which they pay for only according to the class of the picture. Length does not make a film a feature, and only the quality of the offering will determine what class the picture shall belong in. I note that in the past and even today an attempt is being made to create class A and B in feature subjects, but from my experience I contend that such division falls short of requirements. Class as to quality alone allows of at least six divisions and length provides six more and the character of a subject should provide another half dozen. I believe that thorough classification is the final answer to the 'get what you pay for' rule that regulates other lines of business. You can manufacture hosiery, for instance, at a uniform cost. You know while making it what it will bring in the market; but never so with films, because a very fine effective picture might have cost less to make than a big pretentious subject which falls flat. Now, each of these has its market and fairness dictates that they bring revenue according to results, not according to expense sheets.

"I have spent many weeks examining subjects made by free lance makers who ask nothing more than modest profit as an incentive to continue in the field. I am bound to say there can be no shortage of excellent pictures. I was angered at the high quality and the unquestionable responsibility that I met. In fact, I have already secured a few subjects from these sources. Among them is a four-reel version of 'Enoch Arden,' which will take quarter from none I have ever seen; I might say that 'Harbor Lights' and 'In the Ranks' are the titles of two more which are fit to support any program in existence. I have also secured some films showing daring work with wild beasts that will give recommendation to any source of supply. I have decided to open the door wide on the basis that the exhibitor pays for no more than he receives and the maker gets what his efforts deserve. Date of release will be no element of consideration and just as there will be no limit on length, so will I accept all classes of subjects, from scenics to classics."

Mr. Rosenbluh says that film makers desiring releases are welcome to conult him personally, his projection rooms being ready at all hours for inspection of film.

Mr. and Mrs. F. O. Nielsen in New York

Successful Chicago Motion Picture Man and His Wife Seeing the Sights and Selling Film.

ONE of the visitors in film circles in this city for the past week has been the progressive Chicago exhibitor and film man, F. O. Nielsen. He has been combining a little pleasure with business and finding time to see some of the sights of the big city with Mrs. Nielsen. Arrangements in regard to his big patriotic feature, "Guarding Old Glory," brought him East, and he expects to dispose of both home and foreign rights before returning to Chicago. The national and even world-wide interest in the subject of our national defence makes this five reel production of the greatest possible interest right now.

F. O. Nielsen's biggest achievement perhaps has been the success he has enabled exhibitors to achieve with "The Spoilers," the rights for which he controls for Ohio, Indiana, Michigan, Wisconsin and Illinois, except Cook County. An experienced exhibitor himself, his knowledge of high class picture theater management has enabled him to demonstrate to any number of timid and skeptical exhibitors the fact that their audiences are only too glad to pay bigger prices for film productions that are worth while. For this reason houses all over his territory who never before got over ten cents for admission have done capacity business with "The Spoilers" at a minimum price of twenty-five cents.

F. O. Nielsen.

A Remarkable Example.

One of the best examples of nerve in this connection is the case of a lady manager in Monmouth, Ill., a town of 9,000, with a seating capacity of only 247. She rented "The Spoilers" for three days at $100 per day, followed that with a return engagement for two days at a reduced rental, followed that again with another day at a still lower figure and dumfounded Mr. Nielsen's Chicago office by requesting a fourth engagement of one more day as she still felt she had not "got them all." During this final run she telegraphed, "Have them standing up and believe I have got them all at last." Compared with this in a small town, our runs in New York City of a few months at $2 per does not seem so very wonderful. Against this example, however, might be mentioned the case of a manager of a chain of good sized houses who booked the same film in a house of 1,000 seats and wanted to reduce the admission price at the last moment as he felt that the price of twenty-five cents would result in a total frost, and who was only convinced when his receipts ran over $600 the first day and went over $400 the third day.

"Get a production that you believe in, then stand back of it and give it sufficient publicity and you are bound to win," is Mr. Nielsen's formula for success, but we are inclined to point out that back of all this should be the boundless enthusiasm and unwavering belief in the merits of high class film programs that literally radiates from this worthy Chicago representative of the moving picture business.

pelled from college, Richard celebrates at a gay supper party terminating in a brawl. The following morning he awakes to find himself in bed with a chauffeur and to avoid arrest for assault, he suggests changing identities with his bedfellow, not realizing that he is choosing the greater of two evils, for the chauffeur, it seems, is a deserter from the army and Richard, impersonating him, is packed off to the guard house.

From here on, experiencing the trials of a soldier undergoing punishment, Mr. Figman has his best comedy opportunities. His dream of heroic acts when called to war, while having

Scene from "My Best Girl" (Metro).

no real bearing on the story, is filled with ludicrous incidents to which any audience will respond. Probably the best laugh in the picture comes when the make-believe soldier, concealed behind the underbrush on a hillside, kills an entire company of the enemy by dropping a little bomb on the road in front of them. Incidents such as this—the comedy incidents—are more of an asset to the picture than the story of the professor of chemistry, who invents a powerful explosive and then dies of joy and heart failure when continued life would have been blessed by a fortune. This sort of thing has happened too often—in pictures.

"The Wild Olive"

A Five-Part Screen Version of Basil King's Sensational Novel, Released on the Paramount Program by the Oliver Morosco Photoplay Company.

Reviewed by Edward Weitzel.

THERE is almost an embarrassment of riches in the way of dramatic situations to confront the adapter of Basil King's novel, when turned into a photoplay. Elmer E. Harris has made his selections judiciously, however, and the

Scene from "The Wild Olive" (Morosco).

result is a pleasantly entertaining story, in which several people figure who are well worth knowing. This is especially true of Miriam Strange, the girl from whose character the novel takes its name. The author has sketched her with a loving hand and she does credit to his fine conception of true womanhood. Myrtle Stedman, who plays the part on the screen, has caught the spirit of Mr. King's heroine perfectly, and embodies her with many touches of her own personality, that serve to add to Miriam's beauty and charm. There is an artistic restraint in her acting that is highly commendable.

Taken strictly as drama, "The Wild Olive" is not remarkable. It does not develop any unusual dramatic strength, and the complications follow a familiar trail through the lurking places of thrills, false accusation, and misplaced affection—a trail which leads triumphantly into the land of the lovers' desire. Starting near a lumber camp in the Alleghanies, the scenes have a picturesque variety, and include glimpses of Buenos Ayres and New York City social life. Oliver Morosco has intrusted the production of the picture to the thoroughly competent hands of the Bosworth Company, and each of the five reels is a photographic prize winner.

Forrest Stanley, who plays Norrie Ford, the young New Yorker, accused of killing his uncle, the bullying lumber camp boss, and is befriended by Miriam, who finally becomes his wife, realizes the physical demands of the character admirably and gives a good account of himself as an actor. Mary Ruby, as Evie Wayne, makes Norrie Ford's brief infatuation for her quite plausible. Charles Marriott, as Judge Wayne, and Edmund Lowe, as Charles Conquest, contribute meritorious performances.

"Hiding From the Law"

Two-Reel Kalem Picture in Florida Backgrounds With Alice Nilsson and Guy Coombs, Script by Mrs. Owen Bronson.

Reviewed by Hanford C. Judson.

IN this picture, "Hiding From the Law," two lives go awry through unhappy marriages, but, by turn of fate, the right man and the right woman are brought together without guilt. The theme has not been relentlessly handled and is in no sense gripping; yet it is not without interest. The backgrounds are good, bits of Florida back-country for the most

Scene from "Hiding from the Law" (Kalem).

part and are more attractive than those of most pictures. The acting is also above the average; but the direction while keeping the general drift of the story clear and showing now and then bright moments of effective drama making, is not powerful. The offering gets the attention, but fails to touch the deeper sympathies.

Guy Coombs, who also directs the picture, has the leading man's role as a surgeon married to a flighty, selfish woman (Marjory Cohan). He falls sick and a friend advises him to take six months off in the woods. At home in the city, the wife nourishes an ambition for the stage and conspires with some not very reputable friends of hers to procure a divorce so that she can become an actress without let or hindrance.

Things in the mountain village have made this easy. There, a one-time school teacher (Alice Nilsson) has married herself to a woodsman (John E. Mackin), who drinks and disgusts her. The surgeon has taken an interest in her (this is the old story, but is used to bridge the more sensational things) and his giving her books has awakened the jealousy of her loving husband. We begin to see how much of a brute he is. The woman flees from his drunken, jealous rage, and in the moonlit woods falls and breaks her ankle. Next morning, the surgeon finds her and takes her to his cabin, where he binds her foot and makes her comfortable. The next night, the husband learns of it and comes to make trouble; is knocked on the head in a fight and left for dead by the surgeon, who should have known better. A few bold and unexpected situations lead to the happy ending. It seems a rather fortuitous coming together of incidents and, as we said, it fails to get deep into one's emotions, though it holds the attention, in this part especially, very well.

"The Spendthrift"

Porter Emerson Browne's Famous Drama Powerfully Visualized in Six Parts by George Kleine, with Irene Fenwick in the Titular Role.

Reviewed by James S. McQuade.

HAVE you ever been so thoroughly entertained, in any manner, that when recalling your mental and emotional experiences you found it difficult just where and how to begin to describe those experiences in a worthy manner? That

Scene from "The Spendthrift" (Kleine).

is just how I feel in beginning to write my review of "The Spendthrift." There is so little of praise to be withheld and so much of commendation to bestow, in the case of this fine production, that there is a tendency to become fulsome, and that one must never do, out of sheer respect for the subject and one's self.

The overpowering impression after viewing these films is one of complete satisfaction with the clear, continuous unfolding of the story and with the constantly increasing grip that it exerts. Not a dull moment did I experience throughout the many scenes. The unraveling of the plot exerts its deep spell and the strong heart interest plays on the emotions here and there with masterful touches. In the final scene the story makes its strongest appeal and the dramatic effort creates the finest emotional effect—which is saying a great deal for the construction of the scenario and its production in moving pictures.

Attention must be drawn to the nice care exercised, in the smallest details, in the production of "The Spendthrift." I will refer particularly to one instance that commands special attention, viz.: to the scene in which Suffern Thorne, the wealthy clubman, sends out his valet to his bank to get a check for $20,000 cashed, in order to meet the request of Frances Ward, who borrows that amount to save her husband from bankruptcy. It is the usual custom, in such a case, to have the servant go out and return, as a matter of course, with twenty $1,000 bills. Not so, however, under George Kleine's business eye. We see the valet go into the bank and present the check at the telling cashier's window. There we note that he is subjectd to quiet, but none the less keen scrutiny; and we make note also that the teller is a typical official of his kind. Then we see the teller consult with a higher official, with the result that a trusted bank messenger steps in front of the window, where the money is paid over to him, and he orders the valet to accompany him to the apartments of Mr. Thorne. Here we have accurate adherence to what would occur, under the circumstances, if an unknown man presented a check for so large an amount at any reputable bank, in the course of actual business.

The same nice attention to detail is observed in the settings of the scenes in this production, both exterior and interior. I will refer to the offices of Richard Ward, the broker, and to the various rooms in the Ward home. I would also invite particular attention to the interior showing the models wearing the latest and most fashionable styles in women's gowns, in that scene where Suffern Thorne is having a special exhibition for the benefit of one of his actress friends. I understand that this scene was taken in Lady Duff Gordon's famous establishment, on 57th street and Fifth avenue. It is a treat in feminine sartorial elegance.

In "The Spendthrift," Irene Fenwick has truly come into her own in moving pictures. I have seen her on the screen in "The Commuters," but there with no such display of grace, beauty and photodramatic powers of acting as are revealed in the subject under discussion. As Frances Ward, the married woman with the pure, girlish heart, who acts on impulse with never a thought of consequences, Miss Fenwick is a winsome and delightful, though sometimes a disturbing creature. One feels sorry for that much tried husband when he receives a message over the 'phone from her, asking for $3,000 over her allowance to pay bills for the pretty things that caught her fancy, when he and his friends are trying hard to extricate his affairs from inevitable bankruptcy.

In the midnight scene, in the Ward home, where her jealous husband has, through her, entrapped Suffern Thorne and threatens him with death at pistol point, Miss Fenwick thrills us by flights from a dazed mental condition to emotional despair. In the closing scene her absolute abhorrence of reconciliation with the husband who has outraged all the finer feelings of her pure woman's nature is brought out with strong emphasis.

The variety and beauty of the costumes worn by Miss Fenwick in this photodrama cannot fail to excite the admiration of the fair sex.

Cyril Keightley impersonates Richard Ward, the husband of Frances, with competent art, and John Nicholson is always pleasing in the part of Phil Cartwright, Richard's confidential lawyer and friend.

Two of the best drawn characters in the production are Suffern Thorne and Aunt Gretchen, by Roy Pilcher and Matty Ferguson. I cannot recall an impersonation that has more impressed me by its uniform art than Mr. Pilcher's Suffern Thorne. He positively lives the part of the polished and wealthy bachelor club member, who never quite loses his poise and who never loses that air of distinction that marks him the gentleman born.

Miss Ferguson's creation will be hugely enjoyed by all who see these films. In places the character is a little overdrawn, but those who can laugh at these spots will never know the difference. Miss Viola Savoy looks sweet in the girlish part of Clarice, and Malcolm Duncan carries the role of young Monty Ward with fine manly bearing.

"Under Two Flags"

Ouida's Novel Is the Basis for Finely Produced Three-Part Biograph Drama.

Reviewed by Lynde Denig.

AMONG the most ambitious of recent Biograph productions is this three-part version of Ouida's novel, "Under Two Flags," a highly colored romance, which, in turn, becomes a colorful picture, remarkable for the beauty of its settings, for the wealth of atmosphere attained and for artistic detail. The story, as constructed for portrayal in three thousand feet of film, presents some difficulties, owing to the number of characters and their rapidly shifting fortunes, necessitating much explanatory action preparatory to the exciting incidents which are numerous enough when the plot is fairly launched. Finely presented at all times, the dramatic value of the picture increases during the second and third reels, laid in a country designated as Algiers.

It is here that we meet Cigarette, the pet of the army, and follow the fortunes of Bertie Cecil, who has long since left his native England because of the scandal caused by his brother's gambling. As a French soldier he incurs the wrath of Black Hawk, and sentenced to death for striking a superior officer, Cigarette undertakes to save him. Her ride across the desert with the pardon that will prevent Cecil's execution,

Scene from "Under Two Flags" (Biograph).

brings some of the most remarkable scenes in the production. Caught in a sandstorm—vividly depicted—her horse blinded by the sand and fagged to exhaustion, she is aided by Arabs. On a fresh mount, she continues her journey and reaches the soldiers' quarters just in time to throw herself in front of the condemned man and fall under the shots intended for him.

The interest attaching to these scenes, not especially novel in plot substance, is due in no small degree to the carefully calculated effects—scenic and dramatic—achieved by the pro-

ducer and to the force of the acting. Louise Vale is capital as Cigarette; Franklin Ritchie as Bertie and Herbert Barrington as Black Hawk, figure to good purpose in the action, and other essential characters are correctly presented by Jack Drumier, Helen Bray and Charles H. Mailes. There is more real photoplay material in this picture than one generally finds in a five-reel offering. The sandstorm in the desert is in itself enough to distinguish the production as something out of the ordinary.

"Little Teacher"

Two-Reel Keystone of Drift Toward a Higher Form of Comedy.

Reviewed by Louis Reeves Harrison.

ALTHOUGH farce-comedies are supposedly written on the director's cuff, such is far from being the actual case in recent Keystone development, and "Little Teacher" is one of many which reveal a tendency from ridicule of the inferior, in which primary instincts are held up to ridicule, toward a finer form of humor, such as that which made Dickens so popular. Although we laugh at Pickwick, we have a sneaking regard for him in spite of our sense of superiority, just as we feel the common humanity so wondrously portrayed in "Huckleberry Finn." Mack Sennat must be under a constant strain to keep his audiences laughing at farcial situations, even with the aid of Mabel Normand and Roscoe Arbuckle in fine working order.

Mabel is a treasure in her way, an acrobat who photographs well in any guise and a natural born actress as well as a constant delight to the eye, and Arbuckle is a glutton for hard work, a tireless enthusiast in love with his profession from a point of view in front. These two are quite capable of responding when the time comes to the requirements of high comedy, such as Owen Moore probably recalls when he was playing with Florence Lawrence, Mary Pickford and other veritable artists of the screen in the Biograph Company under Griffith. "The Little Teacher" inclines to picturing the humorous side of human character, and it affords an opportunity, now all too rare, for the audience to see Mabel in what appears to be her native element. Sennet will gain ground, rather than lose it, by this gradual change, as the day of farce comedy is getting rather dim.

"The Heart of Lady Alaine"

Betty Nansen Appears in Elaborate Great Northern Drama of the French Revolution Period.

Reviewed by Lynde Denig.

"THE HEART OF LADY ALAINE," or "A Revolutionary Wedding" is no doubt one of the most satisfactory of photoplay treatments of a story laid in the days of the French Revolution. It is an adaptation of "A Son of the People," a drama by Sophies Michaelis, introduced in this country at the New Theater. As presented by the Great Northern Company in four reels, with Betty Nansen playing Lady Alaine, the picture deserves every success, because of the combination of artistic virtues—a lavish production replete with beautiful scenes, a story somewhat out of the ordinary and acting in every respect meritorious. Miss Nansen has appeared in roles of greater emotional possibilities; none the less, opportunities for

Scene from "The Heart of Lady Alaine" (Great Northern).

telling bits of character portrayal are not lacking in the part of Lady Alaine and she realizes them to the full.

A summary of the good points of this production, however, —considering them in the order of their importance—might give first place to the high accomplishment of the director in finding just the right settings and furnishings for the period; in seeing to it that all of the costumes were in keeping and in getting convincing results from a large company of players. The resources of a well equipped studio were utilized with discrimination in the making of this elaborate picture.

An odd feature of the story, especially when one considers that it fills four reels, is the brief time in which the action is encompassed. Less than twenty-four hours elapse between the first scenes, showing the marriage of Lady Alaine to a young Bourbon Marquis and the last, in which Marc Arron, a republican officer, sacrifices himself for love of the fair Alaine. This economy of time suggests a fairly close adherence to the structure of the original play. But it must not be supposed that there is a dearth of incidents with which to occupy the eventful night of the wedding and the morning following. The revolutionists interrupt the party, the Marquis is sentenced to death and his wife determines to save him; but in so doing she discovers that he is something of a coward and that her love naturally goes out to Marc Arron, who responds heroically to her appeal for assistance. All of which makes for good photoplay drama.

"The Prize Story"

Harry C. Myers Produces Attractive Three-Reeler for the Universal Film Manufacturing Company.

Reviewed by Margaret I. MacDonald.

THERE is nothing new nor especially startling about this three-reeler. In fact it is surprising that an artist of the pen and screen, such as Harry C. Myers, should not have looked farther and fared better by way of a theme for

Scene from "The Prize Story" (Universal).

a production in which there is every evidence of careful and artistic direction. Most of the originality that the picture contains apparently has its origin in the mind of the director.

Many, many times we have been treated to the story of the young lovers whose only hope of marital union lay in the possibility of the man in the question being able to pull together dollars to the tune of a thousand or so, to meet the demands of an unwilling papa. The theme has been treated in various ways, and is often made interesting, as in the present case. This time we are given a slight diversion by being allowed to view the visualization of a scenario which has been written by the young lover in a moment of desperation, and which has had the good fortune to win the $1000 prize at the Laemmle studios.

Harry C. Myers himself plays the male lead, and Rosemary Theby, opposite him, is exceptionally attractive as she appears in the story within a story. Some startling effects have been obtained by the use of a black and white set, which is made still more noticeable by the leading woman's appearance on the scene attired in a black and white striped costume to match the background.

One of the most effective points of the production, and one of the most commendable, helping to carry out the dramatic intention of the story with a suggestion of a deeper moral significance, is the burning of the home of the villain subsequent to a battle fought between him and the woman who refuses further to submit to the unhappy fate into which she has been tricked. There is received from these scenes an impression of justification even in the death of the man through the violence of the outraged woman. The demolishment of the house of sin with its master and all its petty elegance, leaving the woman undoubtedly on the threshold of a new and better life, is not easily forgotten.

In spite of the criticism given above, the production on account of its many fine points by way of direction, and some by way of authorship, will be a welcome offering to the general audience.

A Correction.

In the review of two All Celtic pictures in the Moving Picture World under date of June 19, a typographical error caused the name Charles O'Hara to appear as the actor in the role of Rafferty. Joe Sullivan is playing the lead in this series for which Mr. O'Hara is writing the scenarios.

"The Man From the Desert"

Vitagraph Broadway Star Feature Containing a Number of Vivid Scenes, Directed by Ulysses Davis.

Reviewed by Lynde Denig.

LISTED as a Broadway Star Feature, this three-part production of the western Vitagraph Company, under the direction of Ulysses Davis, is strongly dramatic, especially in the earlier passages laid in a desert. Jack Wolf, the author of "The Man From the Desert," calls it a story of the

Scene from "The Man from the Desert" (Vitagraph).

curse of greed—the greed of a man, who, returning East with $20,000, broods over the advantages of having just twice that amount, until he robs his partner and leaves him to die of thirst. Either that, or he may use the one bullet left in his revolver.

Considerable care was taken to trace the growth of covetous longings in the mind of Spencer—how each night of the homeward journey, as the two men lie side by side on the desert, visions of bags of gold become more and more of an obsession, how he struggles to resist the temptation, but finally steals away in the darkness leaving nothing behind, save his partner's gun, one shell and a note advising him to use it. The carefully calculated cruelty, the naturalness with which everything is done, give a gripping force to these scenes, and when it comes to depicting the agonies of a man dying of thirst there is no dodging the horror of the situation for the sake of avoiding brutality.

Warrington is confronted with the alternative of shooting a rabbit and drinking its blood, or ending his own life with the lone bullet. He decides in favor of killing the rabbit and it happens that the echo of the shot calls to his assistance a wandering prospector. This really ends the tragedy of the desert. The remainder of the story, presenting both of the former partners as wealthy men, deals with Warrington's deep laid plan for the ruination of the man who wronged him, and his change of heart when success is in sight, because of his love for Spencer's daughter. William Duncan, George Holt and Myrtle González are the conspicuous figures in a well directed company.

"The Face in the Moonlight"

Albert Capellani, With Robert Warwick as the Star, Makes Impressive Picture for World Film.

Reviewed by Lynde Denig.

ALBERT CAPELLANI was an ideal choice for director of this five-part World Film drama presenting Robert Warwick in a dual role. It is a French story of the Napoleonic days and from first to last the picture reveals the guidance of a man thoroughly versed in the subject and a master of photoplay production. The settings and furnishings of the rooms were selected with a keen eye for artistic results, frequently scenes were photographed from an unexpected angle, gaining effects at once pleasing and novel, and several double exposures in the concluding reels were cleverly handled. Mr. Capellani's technical resourcefulness is, of course, no surprise, for he has illustrated it before in "Les Miserables" and other famous pictures. Nor is it surprising that he has imparted the spirit of a French romance with a completeness seldom to be expected of an American company working in an American studio.

The story of Victor, aristocrat and officer in the King's army, and that of his half brother Rabat, is made entirely clear and quite engrossing, if one enjoys a romantic tale laid in a most dramatic period of history. The relationship of Rabat and Victor is explained in a prologue, after which there is a lapse of some twenty years and the sons of the French nobleman are introduced as mature men, one the product of a childhood spent among thieves in a hovel, the other a stalwart soldier in love with Lucile, the niece of a leader in the conspiracy to replace Napoleon on the throne. In playing the two men, Mr. Warwick varies his manner and appearance so effectively that at times one might readily believe the characters were being presented by different actors.

The name of the picture is derived from an important incident in the story, showing how Lucile becomes the witness of a murder committed by Rabat. Seeing his face illumined by pale moonlight, she mistakes him for Victor. Subsequent events serve to clear her lover of suspicion and at the last minute he is saved from execution. The screen darkens with Rabat on the guillotine. H. Cooper Cliffe gives a performance

Scene from "The Face in the Moonlight" (World Film).

of particular merit as Munier, Stella Archer makes a sweet Lucile, Montague Love is impressive as Ambrose, and in the prologue, Dorothy Fairchild arouses sympathy by her playing of the unfortunate Jeanne.

"Little Sunset"

A Baseball Film Featuring Bosworth and a Very Clever Youngster Named Gordon.

Reviewed by W. Stephen Bush.

THIS picture consisting of four reels and made by the Bosworth-Morosco Company tells a clever, entertaining and often exciting baseball story. The materials for the story have been taken from the well-known narrative of Charles Van Loan. Mr. Bosworth plays the part of Bergstrom, The Terrible Swede, whose fabulous batting average has excited the boyish admiration of Little Sunset, a most amusing youngster whose little heart is given over entirely to the national game. Master Gordon plays the part of Little Sunset, so

Scene from "Little Sunset" (Bosworth).

called not by any stretch of romantic license, but merely because of his possessing a considerable "mop" of red hair.

While the picture does of course make a special appeal to "fans," especially to the "fans" of the younger generation, there is plenty of human heart interest in the story, plenty of pathos and plenty of humor.

This feature proves that the screen can handle a subject which the speaking stage could not touch. Van Loan's story is not sufficiently dramatic to be adapted for the speaking stage, but it is a good theme for picturization. A narrative on the stage is obviously impossible, a narrative on the screen

properly handled as this one is on the whole has a distinct charm of its own. The photography is generally good, the support of Bosworth and Gordon is fair. There is no love story in the film, but it is a good guess that the women will like the brave little mascot and the burly giant and their comical friendship almost as much as the boys will. For the boys this film is better than a circus.

"Eugene Aram."

A Four-Reel Edison Adaptation of the Novel by Edward Bulwar Lytton.

Reviewed by Louis Reeves Harrison.

REMARKABLE for careful and artistic treatment by Richard Ridgely, "Eugene Aram," really portrays the career of an English scholar who was executed in England a century and a half ago for the murder of Daniel

Scene from "Eugene Aram" (Edison).

Clark. The fact had no relation to history of the times, but it became the theme of a poem by Hood, "The Dream of Eugene Aram," and it was idealized in a novel by Bulwar Lytton, probably in illustration of the futility of circumstantial evidence.

Admirably handled by Ridgely, the director's good taste being in evidence from start to finish, the visualized story is very matter-of-fact in its structure, reflective purely of the action in Bulwar Lytton's novel, so that there is a lack of after impression. If there is a message, such as I have intimated, it is not shown in the screen story. Its chief merit seems to lie in the accuracy with which it is endowed in costume and staging—it is a picture of life in England about the middle of the 18th century as seen through a temperament. Ridgely has the artistic temperament, but he is strongest in his treatment of a subject. It is in the nature of things for the man of glowing imagination and keen sensibilities to seek expression in several arts, but his best is usually limited to one. There is a lack of soul in his stories, yet he treats those having soul with the true spirit of poesy. It is, however, quite to be expected that directors should have to turn to literary works of the past for their subject matter, a condition which may continue until born story tellers learn to successfully formulate their matter for the screen.

"The Dictator."

In Famous Players Production John Barrymore Again Shows Himself to Be a Most Engaging Comedian.

Reviewed by Lynde Denig.

JOHN BARRYMORE has established himself as a photoplay comedian of assured popularity. His method is refined, individual and possesses just the qualities appreciated by an audience in search of comedy of an intelligent character. Those who recall the success he scored in "Are You a Mason?" will find a worthy successor to that highly amusing picture in the Famous Players' production of Richard Harding Davis', "The Dictator," a stage comedy of the first calibre in which the situations lend themselves admirably to the needs of the screen. "The Dictator," as a play, was filled with bright lines; but so adroitly has the picture been presented by Director Oscar Eagle, and so expressive is the performance of Mr. Barrymore, that the absence of dialogue does not appreciably diminish the meaning and humor of the action. The picture takes a place among the best of the Famous Players' many successful comedies.

Interest in the adventures of Brooke Travers is caught in the early scenes when we meet him in the maelstrom of stock exchange speculation, learn of the proposed cruise in his private yacht and witness the violent encounter with the taxi driver that lands both of them in the river. There is no semblance of faking in the cold plunge and Travers's struggle to keep himself afloat until rescued by his valet. Believing the chauffeur to be drowned, the valet carries his unconscious master aboard a steamer bound for Porto Banos.

Naturally, there is a pretty girl among the passengers, Lucy Sheridan by name, destined to become the bride of a missionary. But the audience learns very soon that Travers is likely to interfere. When the ship reaches the disorganized little state, the rumpus over the choice of a dictator commences. There are no more laughable moments in the picture than those showing Mr. Barrymore's aversion to being stood up against a wall and shot. By hiding behind his fellow prisoner and otherwise delaying the discharge of the volley of bullets, he postpones the execution until United States marines have time to effect a rescue. Of the engaging qualities of Mr. Barrymore and "The Dictator" there can be no question. Among those who give the featured player able support are Charlotte Ives, Ruby Hoffman, Ivan Simpson, Robert Broderick and Harry West.

"The Running Fight."

A Six-Reel Feature Fathered by the Paramount Pictures Corporation and Setting Forth a Strange and Complicated Tale.

Reviewed by W. Stephen Bush.

ASIDE from the superfine quality of the photoplay and the splendid settings no honest word of commendation can be found for this feature. The men and women who compose the cast are to say the least endowed with average ability, but they had impossible characters to portray and impossible things to do and are therefore subjects for sympathy rather than targets for criticism.

A hypercritical person may find flaws in every film and it is no credit to a reviewer and certainly no service to an exhibitor to go searching for imperfections. The average audience is not hypercritical though it is by no means willing to overlook glaring faults. A few faults must be condoned, but when they crowd upon each other making confusion worse confounded, when the picture degenerates into a phantasmagoria of nonsense and the best of us are unable to distinguish the head from the tail, the feature becomes impossible as an entertainment except perhaps for the flashes of involuntary comedy, of which there were not a few in the last three thousand feet of this production.

I always knew that autos were liable to "skid," but this is the first feature I have seen "skid." There is a plot in this story; we are assured of this by the synopsis, but the trouble is to find it. It's like a string of eels, you can't get a good hold of it at any point. The space of this paper is too valuable to point out the irreconcilable improbabilities of the story, to enumerate all the instances of a lack of coherence and a lack of dramatic purpose. At some points the film is overcharged with action and at other times there is no action whatever. The most dramatic thing in the last two reels was the fugitive criminal going to a barbershop and getting shaved. It would serve no purpose to trace all the inconsistencies of the play, one might as well try to take a census of mosquitoes on a moist evening along the shores of the Hackensack. They obtrude themselves upon even the most unsophisticated of patrons. The feature is padded and badly assembled, but these

Scene from "The Running Fight" (Paramount).

are curable faults and might easily be removed. The defects in this picture I regret to say lie much deeper.

Fate in its irony ordains that every really bad dramatic picture must tempt the spectator to laugh, when he should weep the most. The final scenes of this feature were suggestive of some of the best Keystones I ever saw. Even the hardened set of reviewers gazing upon this film had to laugh. The lightning changes and disguises, the fooling of the police and the sudden surrender of the "gobs" of stolen money had pronounced comedy flavor.

"THE FRUIT OF FOLLY."

The Last But One of the "Who Pays?" Dramas, One of the Most Impressive of the Series.

Reviewed by Margaret I. MacDonald.

NEARING the close of what is in one respect the most remarkable of the serials which have become so largely the fashion, and certainly the most elevating, we have also to admit that of the dramas of which it consists, each has placed its moral intelligibly, and with a degree of originality.

Scene from "The Fruit of Folly" (Pathe).

In "The Fruit of Folly" there will be found a strange admixture of circumstances arising from the various follies to which each character is addicted. Strangely enough these characters according to the construction of the story have connecting links belonging to the past or present, the thread of each separate drama weaving itself into the constitution of the main theme in the most natural manner. At the end all heads bow to the inevitable question, "Who Pays?" while the screen darkens on a problem which we are left to solve, each for himself, or herself, as conscience suggests.

The idea has been picturized with remarkable realism, and the clever manner in which the shadow of ruin has been cast over the theater of events is an eye opener. The production is in a way a silent accuser; or so it will be found by many who view it. The story has not been given over to sentimentalism; on the contrary it deals with the happenings of everyday life. The follies enumerated in the action of the play are, first the folly of wine, second the folly of gambling, third the folly of women, and fourth the folly of misplaced trust.

As in previous chapters Ruth Roland and Henry King have acquitted themselves admirably. The same may be said of their support, notable among whom are Daniel Gilfether, Edward Brady, and Mollie McConnell.

CROOKY SCRUGGS.

Frank Daniels Gives Humorous Performance in Vitagraph Blue Ribbon Comedy Features.

Reviewed by Lynde Denig.

FRANK DANIELS may act in pictures for a long while without finding a character more to his liking than Crooky, convict No. 9999. He may star in many comedies before he finds another so skillfully devised to keep his humorous personality in the foreground and present to picture patrons a Frank Daniels no less individual in his method, no less laugh-provoking in his antics than the renowned comedian of a long list of comic operas. Paul West wrote the scenario for this excellent V-L-S-E offering and C. Jay Williams made it into a five-reel production. In addition to Mr. Daniels he had a first rate company of players to direct, starting with Charles Eldridge as Colonel Bob Roberts, a wealthy rancher who comes East to invest his money, and continuing through a cast numbering Harry T. Morey, Edwina Robbins, Anna Laughlin and Evart Overton. A representative aggregation of Vitagraph actors appears in this Blue Ribbon feature and results are of the best.

But for all the entertainment value of a nicely evolved story there is never a question about the playing of Mr. Daniels being responsible for most of the laughs. His facial expressions are irresistible and one never wearies of the odd little mannerisms with which he portrays the happy-go-lucky character of Crooky. First we find him lock-stepping in the line at Sing Sing, and making disrespectful grimaces at the warden the while; then planning his escape, which, when effected, leads to his becoming the boon companion of Colonel Roberts, and finally the escaped convict, impersonating the wealthy westerner, spends money like a prince without changing the manners of a vulgarian.

Each time Crooky unconsciously drops back into the familiar lock-step the incident is good for a laugh, and any audience will appreciate his nonchalant way of testing the silverware, then sliding it into his pocket along with whatever other valuables may come to hand. Having a fat roll of bills and a check book at his command means nothing to Convict 9999 when an opportunity for loot presents itself. The story

Scene from "Crooky Scruggs" (V.-L.-S.-E.)

was cleverly constructed to give a logical excuse for the humor of Mr. Daniels and even the settings—a room decorated in black and white stripes, for example—contribute to the comedy idea. Mr. Eldridge makes just the right sort of a partner in adversity for Crooky and Miss Robbins does very well as the spinster figuring in a burlesque love affair.

"THE BELOVED VAGABOND" TO BE COLORED.

The Pathe officials had their first look last week at their new six-part picture, "The Beloved Vagabond," adapted from Wm. J. Locke's novel of the same name, and it was pronounced by all who saw it to be one of the best pictures they had ever seen. Edward Jose, who produced it, has shown a rare artistic talent in his selection of backgrounds, and in every detail of his direction.

Edwin Arden, as "Paragot," has interpreted that wilful, big hearted, irresponsible character in a way that leaves nothing to be desired. He easily dominates every scene he is in by the force of his personality, and the subtle niceties of his conception of Paragot will long remain in the minds of those who see the picture as an example of the very best in photoplay acting. He is very ably supported by Bliss Milford and Katherine Brown-Decker.

Pathe will send "The Beloved Vagabond" to France to be colored, and it probably will not be released before August.

"THE IMPOSTER" (World Film).

The next picture to be produced at the World Film studios is the William A. Brady photoplay, "The Imposter." Mr. Capellani has just completed "The Face in the Moonlight," in which Robert Warwick plays the dual stellar role. "The Imposter" is taken from the play of the same name by Douglas Murray, which was successfully performed on the speaking stage. Miss Jose Collins, the famous singer and actress will be starred and she is to enact the part of the gipsy, "The Tearer." This is Miss Collins' first appearance before the camera and experts say her tests show her to be as charming on the screen as on the stage.

Mr. Alec B. Francis will play the dual part of Sir Anthony Gregeon, the crusty old English nobleman and his wayward twin brother, known as "Blink." Miss Dorothy Fairchild will be remembered for her appealing work as the wife of Porkey McCoy in "The Boss" in which Holbrook Blinn and Alice Brady are starred, portrays the ingenue role of Mary.

"A TIGRESS OF THE CITY JUNGLE" (Vitagraph).

The complexity of a woman's nature was the theme selected by William Addison Lathrop for a screen story, entitled, "A Tigress of the City Jungle," on which the Vitagraph Company has started production under the direction of Lorimer Johnston. "The Tigress of the City Jungle" tells a daring story of a woman, who, by day was an exemplary mother to an adopted child, originally stolen for blackmail, and at night the leader of a band of criminals. The atmosphere of the story wreaks with mystery and all the adjuncts that add thrills to an up-to-date detective story are visualized in vivid realism. Julia Swayne Gordon will be seen in the leading character, Olga Petrova, a woman of many moods, and will have in her support such well-known Vitagraph Players as Leo Delaney, Zena Keefe, Charles Wellesly, George Stevens and Garry McGarry. "A Tigress of the City Jungle," will, when completed, be in three parts and released as a Broadway Star Feature.

Manufacturers' Advance Notes

"A BAD MAN AND OTHERS" (Reliance).

Among the most promising Western dramas recently announced is "A Bad Man and Others," a two-reel Reliance release of June 26th in the Mutual program. A competent cast is headed by William E. Lowery in the role of Mesquite Mike, the bad man. He is supported by Elmo Lincoln, as the Sheriff, and Daisy Robinson, a newcomer in Mutual plays, as Lucy Hewitt. Others who appear are Violet Wilkey, George

Scene from "A Bad Man and Others" (Reliance).

Walsh, and Matt Deverish. The scenes shown are all along the New Mexican border of the Rio Grande.

The story works up to a splendid climax, but begins when Mesquite Mike crosses the Rio trail and terrorizes a small border town. Among others he shoots and wounds is George Hewitt, who has ridden in to get a doctor for his wife, Lucy. This same Lucy was once loved by Mesquite Mike. Although she rejected him the old feeling persisted. Pursued by the sheriff and a posse, the outlaw rides to the Hewitt ranch where he meets Dorothy, the daughter of George and Lucy, who implores him to aid her bed-stricken mother. The bandits with Mike decide that the woman has Mexican fever and flee in terror. Mike, however, knows of a monastery where this dread disease can be cured, and, taking a desperate chance, determines to take Lucy there. Fastening an Indian drag to his horse, he starts across the desert with Lucy and Dorothy. The water gives out, the horse dies. The little party suffers untold hardships, but Mike, who has taken the horse's place in the harness, finally gets the sick woman to the monks. They discover she has not Mexican fever and will recover. Meanwhile, the sheriff and his posse arrive and only Lucy's intervention saves the outlaw's life.

"SPORTING DUCHESS" MAKING GOOD.

The V-L-S-E announce that following the success that has attended the showing for a full week of a V-L-S-E feature, the Harry Davis interests of Pittsburgh, Pa., are considering the exhibition of a number of "Big Four" features, each for a full week's engagement.

They have booked the "Sporting Duchess" for a week at the big Strand theatre, which has a seating capacity of 2,000. This theatre is rated as a "Big Time" vaudeville house, but with the completion of the new Davis theatre in Pittsburgh, it is expected that the new house will hereafter have vaudeville attractions, while the Strand will be continued as a big picture play theatre.

Until this summer, features were never shown in Pittsburgh in a theatre with a larger seating capacity than 800, and as a consequence have not had a fair opportunity to demonstrate the full strength of their drawing power.

"The Sporting Duchess" started a solid week's engagement at the Cleveland, Ohio, Hippodrome, on Monday, June 14th. This is the first of a series of V-L-S-E features that will appear at this playhouse, each for a solid week's stand.

In announcing "The Sporting Duchess" A. W. Goff induced the Hippodrome management to use half page ads in the Cleveland newspapers and 1500 sheets of paper, in addition to perambulators and novelties, with the result that in this, the fourth week of their picture play season, the house is drawing the best business since its opening this season.

PAUL BOURGEOIS JOINS UNIVERSAL.

PAUL BOURGEOIS has joined the Universal's forces at Universal City, Cal., where he will produce wild animal pictures under Henry McRae's direction. Mr. Bourgeois has worked with his lions, tigers and other wild animals for Pathe Freres in Paris and New Jersey, and also with the Gaumont, Solax, Blache, Eclair and Vitagraph companies. It is his ambition and intention to produce pictures, while with the 101-Bison Company, in which, instead of demonstrating merely the fearlessness of the trainer, the animals themselves will be induced to perform daring feats.

Mr. Bourgeois was born in Brussels in 1887. At eighteen he came to Paris, where he fell in with an old friend who trained animals, with whom he went into partnership and, a couple of years later joined Hagenbeck's circus in Hamburg.

After traveling with the circus for some months he came to America, bringing his animals with him. For a time he was cameraman and stage manager for Pathe Freres, but constantly spent his time with his animals, gradually acquiring a splendid menagerie, and opened branch zoos at Detroit, Newark, Ingleside and Fort Lee, N. J., in addition to his Fourteenth street menagerie.

About this time Mr. Bourgeois became manager of the Holland Film Co., and later president of Paul Bourgeois Wild Animal Features, Inc., with headquarters in Asheville, N. C., and also opened an amusement park at St. Augustine, Fla.

"JANE OF THE SOIL" (Essanay).

This is a stirring drama of a girl who fights a bitter battle with conscience because she believes she has killed a man. Jane is a mountaineer girl, wild and rough. She is sent by her parents to school and returns home the same simple character, though the rough edges have been polished off. She is attacked by a scapegrace from a wealthy family and shoots him with his own revolver in self defense. Terrified, she goes to the man she has fallen in love with while at school and tells him she cannot marry him as she has killed a man. Then she returns home, and unable to still her conscience, haunts the spot where the man she shot was hidden. He proved to have been only wounded, but mad with fever and thirst he roams the woods and comes face to face with the girl.

Thinking she has seen a vision she races madly through the mountains and hides in a shack. Her sweetheart has received word that his brother, the scapegrace, is missing. He goes in search of him and finally wanders into the cabin where Jane is hidden. The madman follows her there and attacks his own brother. There is a struggle and he is overpowered. The struggle has cleared the mind of the scapegrace and he returns to consciousness, sane again. The sweetheart finds the madman is his brother and the man

Scene from "Jane of the Soil" (Essanay).

whom Jane supposed she has killed. The three are reunited in the cabin.

Exceptional acting has been portrayed by Edmund F. Cobb in simulating a madman. Lillian Drew as Jane carries out her part with great skill, as does Richard C. Travers as her sweetheart. The rugged life of the mountaineers is portrayed with exceptional realism. This 2-act drama is released July 17.

"THE HEADLINER" (Reliance).

"The Headliner," a two-reel Reliance feature, produced by F. A. Kelsey, takes the photoplay audience behind the scenes in a Coney Island theater of no very high class. It shows the players living an intense drama of feeling which has nothing at all to do with the audiences before whom they appear.

"The Headliner" is Gabriel (George Walsh), who finds himself suddenly in the same company with Beatrice, his former sweetheart, who finds that Beatrice (Irene Hunt) is singing

Scene from "The Headliner" (Reliance).

her songs to the accompaniment of Michael Busoni. Gabriel recognizes in Michael the son of a man who had killed Gabriel's own father in a vendetta. Michael throws himself upon Gabriel when there is mutual recognition, but the two men are separated.

Michael, however, plans to continue the vendetta by killing Gabriel. Through Michael's careless act the theater is set afire. Gabriel braves smoke and flame to rescue Beatrice and her father. Michael dies in the fire, to no one's regret.

The principals in addition to Mr. Walsh and Miss Hunt are William Lowery as Michael, Tote Du Crow and Philip Gastrok.

"A HARMLESS FLIRTATION." (MinA).

Director Milton H. Fahrney has succeeded in getting an unusual amount of action in all of his productions, but none of them have so bubbled over with such snappy and surprising situations, coming one on top of another, and with such effervescent humor, as in "A Harmless Flirtation," a one-reel MinA release for Thursday, July 1, on the program of the General Film Company.

"Action in every foot" is a much abused term, but in this instance it is literally applicable. There is action from the first exposure to the last. And, what is more, every bit of it is good, clean comedy that will create nothing less than a succession of laughs.

The story centers around Jerry, who flirts with a pretty

Scene from "A Harmless Flirtation" (MinA).

girl named Nellie, but who wreaks vengeance upon others who follow his example. So many things happen to Jerry and his opponents that when all misunderstandings are peaceably settled the characters have gone through nothing less than a cyclone of events.

George Ovey does some very excellent comedy work in which Goldie Colwell ably assists. Louis Fitzroy, Janet Sully, Albert McQuarrie and others are also in the cast.

"CHILDREN OF THE SEA" (Majestic).

Francelia Billington, in the two-reel Majestic feature, "Children of the Sea," plays a dual role, that of Claudia, an actress, and Letty, her daughter. In ordinary photoplay productions such likenesses are made as complete as possible, but George Sfegmann, who directed "Children of the Sea," saw to it that there was a substantial difference between Miss Billington as Claudia, the mother, and Miss Billington as Letty, the daugh-

Scene from "Children of the Sea" (Majestic).

ter. He wished to preserve a family resemblance and not make the two roles manifestly the same woman.

This skillful handling of the dual role subject is not the only effective quality about "Children of the Sea." There is fundamental drama in the desire of Letty, the daughter, to follow exactly the road her mother took, and the efforts of the simple fisherfolk with whom she lives to prevent her. Highly dramatic, too, is the situation in which Rand, the famous painter, figures. Claudia made her way from her island home into the world through him. Letty, too, endeavors to use him as a bridge between the island and the main land of the outer world. Rand, however, in the end acts from the highest motive and through his efforts Letty is saved for a simpler life.

Miss Billington is supported by Wilbur Higby, H. Moody, Joseph Hennaberry and other prominent Reliance-Majestic players.

"EBB TIDE" (Selig).

"Ebb Tide," released Thursday, July 8, is a Selig Diamond Special in three reels and was produced by Colin Campbell from the story written by Lanier Bartlett; and shows what the flood tide brings the ebb tide takes away.

Business calls Allen Forbes to the city. There he meets Estelle Velaine, who is engaged to Jerome Esmond. Allen Forbes and his wife are temperamentally unfitted one for the other. Helena Forbes, reading of Estelle's engagement, invites her to her home. Allen Forbes and Estelle again meet. Jerome Esmond is also invited to the Forbes home and falls in love with Helena, Allen's wife. It seems that the four peo-

Scene from "Ebb Tide" (Selig).

ple are drawn together by some unknown and powerful influence. Estelle tries to fight down her love for Allen. Jerome and Helena also realize the danger of their drifting together. The story ends with the ebb tide taking out illicit love and guilty knowledge and leaving the four principals bound together in the shackles of conventionality.

Kathlyn Williams, Wheeler Oakman and others assume the principal roles in this psychological drama of unusual appeal.

MARY PICKFORD IN "LITTLE PAL."

Following her overwhelming triumph in "The Dawn of a Tomorrow," Mary Pickford, the unsurpassable star of the Famous Players Film Co., will next be seen as "Little Pal" in a feature of that name, to be released on the Paramount program July 1 —one of the most unique roles in which she has ever been presented. The photoplay was woven about the star, and presents a strong tale of primitive emotions and primal passions,

Scene from "Little Pal" (Famous Players).

evidencing a hitherto unsuspected aspect of Miss Pickford's astounding versatility. This is probably the first time in Mary Pickford's phenomenal screen career that she has ever impersonated an Indian girl, and as "Little Pal" Miss Pickford furnishes ample proof that to her boundless art nothing is impossible. Throughout the entire production, she literally lives the life, and apparently without an effort suggests all the mannerisms and emotions of the little Indian girl, and in her wondrous characterization one forgets even the brilliant ability of the star and sees only the creature which she simulates.

In order to acquire the habits and mannerisms of the Indian girl so effectively portrayed in "Little Pal" Miss Pickford a few months ago engaged the daughter of a full-blooded Indian in Colorado as a companion. For weeks Miss Pickford watched, studied and analyzed the movements of the Indian maid, imitating and perfecting them in private life until she was confident that she could portray the role of the Indian girl with absolute fidelity and naturalness. Her marvelous mimic powers are evident in the screen presentation of this unusual character.

The atmosphere of this subject is entirely distinctive. The greater part of the story is laid in Kilisnoo, Alaska, at the time of the rush to the gold fields, and amid the environment of gambling houses and saloons "Little Pal" grows to womanhood, with the evil influences that surround her unable to crush the courage, heroism and morality innate within her.

"Little Pal" will be recorded as another triumph for Mary Pickford's versatility and another evidence of the Famous Players Film Company's constant efforts to produce a feature program of wide variety.

WALTER EDWARDS GIVES SPLENDID PERFORMANCE.

With each successive appearance on the screen, Walter Edwards' splendid delineation of a crook seems to become more forceful. The noted character actor, who is now appearing in the Kay-Bee, Broncho and Domino productions under the management of Thomas H. Ince ever is gaining new admirers among the photoplay fans of the country. His next appearance will be in the role of Blackwell, a despicable type of under-world habitue in "The Shadowgraph Message," in which he will be co-starred with Howard Hickman. The story is one of many thrills and has a climax that is startling. It is to be released as a Broncho, June 23.

Upon the completion of "The Service of the Sword," an adaptation of the short story of the same name by George Bronson Howard, Jacques Jaccard and the Kerrigan-Victor company will leave the Universal City studios for a stay of three weeks in the mountains near Hume, California, where they are to stage the exteriors for two two-reel stories of the lumber camps. Following this they will go to the beach resort of La Jolla where they are to make a stay of the same length of time.

Lillian Gish has an interesting role in the forthcoming Mutual Masterpicture, "Souls Triumphant," which is from the pen of Mary H. O'Connor of the Hollywood scenario bureau. The production is being made under the direction of John B. O'Brien, already responsible for "Captain Macklin" and "The Outcast." The cast includes Wilfred Lucas, Spottiswoode Aitken, and Louise Hamilton.

ANOTHER MINA COMEDY COMPANY.

A second comedy company to produce MinA Films has been organized and began work at MinA's new studios in Los Angeles, June 12, under the direction of Jack Byrne.

The organization of this company was prompted by the success of the first MinA company, directed by Milton Fahrney, who produced all of the releases of the new MinA series to date, beginning with "Life's Mysteries," released June 3, on the program of the General Film Company.

The new company, like the first organization, will make only one reel subjects. The productions made by the two forces will be released alternately.

The vogue which the new MinA films have attained in the short space of time since the first release is remarkable. Critics, exchange men and exhibitors have pronounced them a most refreshing departure from the cut and dried one reel comedies. Further proof of this popularity is brought out by the great increase in the number of prints sold of each succeeding picture. The high standard set by previous MinA releases will be maintained. Jules Mendel is playing leads with the new company.

WORLD FEATURES IN WESTERN CANADA.

The World Film Corporation, following its great success in the United States, has extended service to both Eastern and Western Canada. While the Eastern Canadian office has been operating for some two months, arrangements have only been lately concluded by which the World Features, Ltd., with head office at Calgary, Alberta, branch offices in Winnipeg and Vancouver, take over the representation for the Western half. Calgary was selected for the head office of the new organization as it is in the exact geographical center of the territory mentioned.

In addition to representing the World Film Corporation, the World Features, Ltd., is building up a large supply business and has exclusive western Canadian representation for the American "Fotoplayer," the Minusa screen, the J. C. Deagan musical instruments, etc.

LASKY JULY RELEASES.

Two or three minor changes in the Paramount releases agreed upon for the four Jesse L. Lasky productions to be released during July make it advisable to announce the Lasky portion of the program for that month, once again.

Blanche Sweet in "The Clue" will be released on July 8; Charlotte Walker in a picturization of "Kindling" by arrangement with E. J. Bowes will be the attraction for July 13; Laura Hope Crews in the Lasky-Belasco photoplay version of "Fighting Hope" will be the attraction for July 19, and Ina Claire and Carlyle Blackwell in a photodramatization of "The Puppet Crown" by Harold McGrath will be released on July 29.

"THE MAN WHO DID NOT DIE" (Lubin).

In "The Man Who Did Not Die," the thirteenth installment of the "Road O' Strife" serial, in which the Lubin Company is featuring Crane Wilbur and Mary Charleson, many surprising and unexpected developments take place and one is left somewhat bewildered by the suddenness of it all.

Gershom, who has been in a comatose state in a hospital, regains consciousness, and not only discovers but gets possession of the famous silver cup. He reaches the jail just

Scene from "The Man Who Did Not Die" (Lubin).

as Alene is freed. Gershom takes her to a distinguished lawyer and there announces that the fortune supposed to be Caleb Jerome's was really held in secret trust for Alene. From the double bottom of the cup he takes documents and a wonderful jewel, and turning to the weary and indifferent girl announces: "This is Her Royal Highness the Princess Alene, rightful heiress to her father's crown and the throne of Urania."

BLANCHE SWEET IN "THE CLUE" (Lasky).

"The Clue" is the fourth in the series of Lasky Feature Play Co. productions in which the beautiful and talented Blanche Sweet appears as the star. Moreover, it is a photodrama of a type not heretofore produced by the Lasky Company and therefore particularly interesting for those who have followed the growth and development of this unparalleled producing organization. The release date of July 8.

"The Clue" might be described as a political-detective drama,

Scene from "The Clue" (Lasky).

in which spies of hostile governments and police investigators cross swords and wits. It is said to be one of those fascinating stories which literally hold the suspense fast up to the last moment and the denouement of which arrives as a genuine surprise instead of merely fulfilling expectations.

The stellar character, interpreted by Miss Sweet, is Christine Lesley. In addition to Miss Sweet the cast of "The Clue" includes Gertrude Keller, Edward Mackay, Sessue Hayakawa, Page Peters, Ernest Joy and Billy Elmer.

"THE ULSTER LASS (Universal).

The Irish dramas in which Gene Gauntier and Jack Clark are specializing at Universal City have attracted much favorable comment both in the East and abroad. Miss Gauntier's latest production, "The Ulster Lass," a two-reel Bison drama which is to be released on July 10, far excels in pictorial beauty anything Miss Gauntier has produced recently.

An entire village of thatched cottages was constructed, Irish jaunting carts were specially built and domestic animals galore figure in the ensemble scenes. Old So-Boss, Cleo Madison's milch cow, takes a prominent part while even the little white ass which was recently born in zoo town gambols friskily

Scene from "The Ulster Lass" (Universal).

about and chases the ewe lambs over the countryside. Irish colleens and husky lads of Ould Erin jig away the dull moments while the town fiddler discourses lively music.

"The Ulster Lass" tells an exciting story of a gang of "White Boys" who are being hunted by the British resident soldiery. A pretty love story also figures in the drama. The whole is as faithful a picture of native Irish life as has ever been reproduced for moving pictures in America.

PATHE TO FILM ROWLAND'S "THE CLOSING NET."

Picture rights to Henry C. Rowland's book "The Closing Net," have been acquired by Pathe, and work on the feature based upon the story will be commenced shortly. It is a remarkably gripping novel which first appeared in the Saturday Evening Post as a serial, and later became a best seller of the highest order.

It is full of thrills, adventures and delightfully romantic situations. The scene of the story is laid in and around Paris. The hero is an American, Frank Clement, who through the misfortune of being an illegitimate child is raised as a thief, but who climbs out of the slime of the underworld. Crooks of high and low caste, blue bloods, distinguished people, fascinating women,—all sorts in other words, appear in the story. It should make a remarkable picture for Pathe.

GREAT CAST IN VITAGRAPH COMEDY.

One of the greatest arrays of comedy stars that have ever appeared in moving pictures have been assembled to appear in the Vitagraph production of "A Night Out," on which work has already started. Miss May Robson heads the cast, which includes Flora Finch, Kate Price, John T. Kelly, Hughie Mack and Bill Shea.

The story deals with the adventures of Miss Robson as Granmum, who falls into a great deal of trouble with the other members of the cast.

Another member of the cast will be Paul Decker, who has been appearing in Miss Robson's companies on the stage for the past eight years. Mr. Decker has been especially engaged to support Miss Robson because of the knowledge he has of the star's methods in securing comedy points. The production will be made under the capable direction of George D. Baker.

"THE PATH TO THE RAINBOW" (Lubin).

"The Path to the Rainbow," a three-reel Lubin play, written by Shannon Fife, is an unusually well written, well acted and

Scene from "The Path to the Rainbow" (Lubin).

interesting story of a young, but old-fashioned, banker, who plans to marry his ward, and finally achieves happiness by unselfishly giving her to the man she wants to marry. The banker, in his old-fashioned way, secretly plans a home on Rainbow Hill, and then when everything is completed he proposes to his ward, only to discover that she is in love with another man and that the man is sorely in need of a large loan from the banker. How he handles the situation is a lesson in itself on unselfishness.

In the cast are Ormi Hawley, Arthur Matthews, Earl Metcalfe, Herbert Fortier, William H. Turner, Peter Lang, George Bliss.

"A GOOD BUSINESS DEAL" (American).

A wide range of amusing incidents is incorporated in "A Good Business Deal," a one-part American release of June 30th in the Mutual program. Vivian Rich and Joe Galbraith are featured in a cast which includes Harry Von Meter as well. Mr. Galbraith as Bobby Sherman, the broker who always finds himself broke, is all together too jolly a fellow and too much in love to tend to his business. Susan Warwick, his sweetheart, the part played by Vivian Rich, is far from wealthy, and Bobby's unfortunate financial condition prevents their early marriage.

To save him from bankruptcy, Bobby's friends incorporate him, pay his debts and procede to direct him and his affairs to a finish. Though Susan is one of the directors of Bobby, Incorporated, her objections are overruled and it is decided to marry Bobby to a wealthy heiress. If she is to save her threatened happiness. Susan feels that it is about time for her to get busy, so she induces a wealthy friend to buy her a controlling interest in Bobby, Incorporated. With the proxies in her hand, she elects herself president and passes a resolution ordering the corporation to marry its president.

MARY FULLER IN "UNDER SOUTHERN SKIES."

To "The Paris of America" (Savannah, Ga.) did Mary Fuller and her company of fifty sail last Monday to film one of the most successful plays ever toured, Lottie Blair Parker's "Under Southern Skies." In this play Miss Fuller is going to have one of the most charming parts she has ever enacted and it is safe to say that with Mary Fuller in the title role, in adition to the big and excellent cast, there will be produced a feature that will live in the pages of history of the picture world.

Director Lucius Henderson has a thorough knowledge of

Universal Company en Route for Savannah.

Savannah and claims that it will be just exactly a glorious and most natural place to film the story in all historical correctness. A clever young actor, Milton Sills, will have the leading role. Mary Moore, the dainty, charming little Irish girlie, will have a good part and will add much to the play. Paul Panzer of "Perils of Pauline" fame has been given a most important role. In fact, the Universal has spared no pains or expense on this big Broadway Feature to make it one that will be the envy of all feature films.

The costuming will show all the old style of dress used in the old South at the time of the period of the play.

It will be recalled that "Under Southern Skies" was the play in which Grace George starred, and it is a safe bet to say that the charming Mary Fuller will gather in many new laurels. "Under Southern Skies" will be released as a Broadway Universal Feature.

THE MAKING OF "UNDER TWO FLAGS."

The accompanying photograph, taken during the production of "Under Two Flags," Biograph's first three reel release in the regular service, gives some idea of the difficulties met and overcome in filming Ouida's great story. The many scenes depicting the heroine's adventures among the Arabs were made in the great Mojave Desert. For the director's purposes

Battery of Cameras Photographing Battle Scenes at Chatsworth, Cal.

a trip by burro was made across the desert from Palm Springs, Cal., to the railroad. The desert at this point is about eleven miles wide. Included in the party were Franklin Ritchie, Louise Vale, Charles Hill Mailes and other principals, five camera squads, and a large number of supernumeraries.

At Chatsworth, Cal., thirty-five miles from Los Angeles, were made the numerous battle scenes. A battery of five cameras was trained on these scenes, also.

Unusual interest attaches to the filming of these scenes, not only because of their scope and the problems of directing which had to be worked out, but also because Director Travers Vale is thoroughly at home in work of this character, having gained a large experience in photographing real battle scenes during the Boer war, through which campaign he went as the official photographer of the British Government.

FROM PRUNES TO PROJECTION.

The Story of How the Round Peg Got Out of a Square Hole and Improved Moving Picture Projection.

EIGHT years ago there was a young fellow named Anderson, selling groceries in San Francisco, who knew so little about the business that he never sanded the sugar, and was not worried when the scale inspector dropped around. He used to tell folks when the butter got low in the tub, and he would dump a whole box of wormy raisins out in the alley, just like that!

E. R. Anderson.

This chap did fairly well in the grocery business, but he never set the woods on fire. He was a round peg in a square hole and he knew it. But as the grocery business was the best bet, he stayed on at the prune emporium, and hoped.

This was in the days of the bed-sheet moving picture screen, or curtain, as they called them then. The fact that pictures would move was considered so much of a miracle that making them move better never seemed to occur to the average exhibitor.

But here and there was a man who was not so dumbfounded but he could see room for improvement in the pictures, and particularly in the screen used to throw them on. One of these fellows had a little show around the corner from the grocery store. One day the showman dropped into the store, bought a pound of Ohio cheese, a bottle of pickled olives, and talked to the groceryman about moving picture screens. Not that he thought the purveyor of canned goods could alleviate his worries, he just wanted to tell his troubles to someone.

After the showman was gone, Anderson ate a dill pickle and did some tall thinking. The next day he was still thinking. The corner grocer was an inventor, but didn't know it. But, like all inventors, he began to neglect his own affairs in order to help the other fellow.

The next week or so folks that came into the grocery saw a strange sight. The erstwhile polite little cuss with a cheese knife in his hand and a pencil behind his ear, that used to smile at them while he took their orders, was transformed into an imitation of an earnest professor seated on a vinegar barrel and gazing through a pair of horn spectacles into a book as big as a cracker box.

Anderson pored over every book he could find on the subject of lens, light, refraction of light, reflecting surfaces and kindred subjects. The books on reflection all spoke of a mirror as a perfect reflector. Anderson naturally considered a mirror; obviously that would not do. He turned the mirror over and looked at the back of it, and right then and there the idea of a slightly roughened metallic surface for a projection screen was born.

The first screen that Anderson made was a crude makeshift. He used sail cloth as a body and smeared the dope on it with an ordinary paint brush, but the principle was correct, and, crude as it was, that first screen was as far ahead of the wrinkled bed sheet as the oil lamp was ahead of the tallow dip.

The next screen was a little better. Anderson sold his screens faster than he could make them. Then the building he used as a workshop was sold, and about to be demolished, and he went to Portland, Seattle, Salt Lake City, Denver, making and selling screens and putting what money he made right back into the invention, trying new schemes, hunting new processes.

Anderson went to St. Louis in 1911, where he took in two partners and opened a factory and laboratory. This gave the inventor the time and means he needed to experiment, and led to the final discovery that has revolutionized the science of moving picture projection.

The three partners founded the American Theater Curtain and Supply Company in St. Louis, which, after a short connection with Atsco, Inc., of New York, was taken over by the Alco Film Corp., which latter company went into bankruptcy shortly thereafter. Mr. Anderson then returned to St. Louis and or-

ganized the present corporation, the Minusa Cine Products Company.

It is a far cry from the little back room in the burnt-out, earthquake district in San Francisco, to the present organization of the Minusa Cine Products Co., with its big offices and branches in every city of the Union, and a factory headed by expert chemists, and fitted with specialized machinery for the manufacture of projection screens.

Anderson is not a rich man; all the money he has ever made has been spent in searching for ways that might improve his screen, and even now the directors of the Minusa Cine Products Company will tell you that Anderson wants to stick every cent that comes in into the research fund that is maintained for further improvements of their products.

"A TIMELY INTERCEPTION" (Biograph).

Aside from its dramatic qualities, "A timely Interception," the fifth Biograph Re-issue of subjects directed by D. W. Griffith, offers the many followers of W. Chrystie Miller an opportunity to see "the grand old man," as he is called, in one of the deepest bits of acting he has ever done before the camera.

The story tells of an old man who has seved enough money

Scene from "A Timely Interception" (Biograph).

to justify the marriage of his daughter and adopted son, when word comes from the old man's brother that he has lost his job, his little girl is very ill and there is no money in the house. The sacrifice is a big one, but it has to be made. This postpones the wedding and eventually leads to the home being placed on sale. Later, the adopted son and the old man's brother are digging post-holes on the farm when they discover oil, and in their haste to tell the old man of the lucky strike, fall into an old abandoned well. In the meantime, a prospector for an oil syndicate was busy with the old man in an effort to force him to sell the farm, and had fairly well succeeded when the boy rushes into the house and stops the transaction. A short while after the great event takes place with far more pomp than it would have otherwise.

The situations of the story are well constructed, there is plenty of action, and the acting of W. Chrystie Miller, Lillian Gish, Robert Harron, Lionel Barrymore, Jos. McDermott and Wm. J. Butler is up to the usual high standard to be expected of these players.

"HEIGHTS OF HAZARD" (Vitagraph).

Capt. Harry Lambert, directing the production of a picturization of Rev. Cyrus Townsend Brady's "Heights of Hazard," for the Vitagraph Company, put in one day recently that would try the patience of Job. The scene on which he was at work was made to represent a jungle inhabited by a lion and several monkeys. The King of Beasts was used in a lion hunt, and, directed by his keeper, enacted his part like a veteran. It was not until they were getting ready to move him to his quarters that the lion proved unruly. Capt. Lambert, his camera man and Eugene Mullin, who picturized Mr. Brady's story, were standing near the camera discussing the next scene, when, with a roar the lion made one mighty dash at the side of his temporary cage. This gave way, and bounding past the three scared men he made straight for the camera, which he completely demolished with one swift stroke of his paw. He then calmly walked back to his cage, where he was taken in hand by his keeper. The only casualties were three scared men, the loss of a perfectly good camera, and two hundred feet of negative, but the three men shudder to think what might have happened, had they, in any manner provoked the displeasure of His Majesty, King Lion.

One of the finest bits of old men characters ever shown on the screen is impersonated by George Wright in the Edison feature, "The Tragedies of the Crystal Globe" in which Mabel Trunnelle and Bigelow Cooper are featured. Mr. Wright, is youthful despite his appearance in that film.

Notes of the Trade.

ON June 8th, another member of the firm of Gunby Bros. arrived at the home of Mr. Charles A. Gunby. His name is James William Gunby.

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Horace Davey has just finished for the Nestor company a one reel comedy by Homer Croy, "The Tale of His Pants" is the title of the story. Lee Moran, Harry Rattenbury, Neal Burns and Billie Rhodes appear in the leading roles.

• • •

Charles West, as an ignorant Italian who is jealous of his sweetheart, is the featured player in "Little Marie," a two reel Reliance-Mutual drama. A bomb explosion figures in the plot. Signe Auen and Tom Wilson also appear. Ted Browning directed.

• • •

Jacques Jaccard has completed his second Universal release since his return to the company, "A Weird Nemesis." The story deals with the use of hypnotic power for the avenging of a wrong. There is nothing morbid or vulgar in its appeal. Hazel Buckham, Alan Forest, Helen Leslie and Fred Wilson play the leads.

• • •

"A Ten Cent Adventure," another charming comedy of childhood acted by children, is now engaging the attention of the Brothers Franklin and their small aides at the Reliance-Majestic studios. "A Ten Cent Adventure" has to do with a ten cent loan made by the hero (George Stone) at a country bank. George, who is a poor boy, is invited by the banker's daughter, played by Carmen De Rue, to her child's party. George has no money with which to buy a present, but being a boy of financial acumen he goes to the banker's office and secures ten cents. The banker issues the loan with all formality. Georgie is late in paying it and finds the bank closed. This is of advantage, however, because he is able to prevent the robbery of the bank by two burglars. He is wounded, but turns out a hero.

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The New Victor Studio was formally opened at 645 West 43rd street, New York City, by the Palace Play Film Corporation, on June 19th.

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Charles Giblyn is staging the concluding scenes in his "Flight of the Nightbird," a two reel story of society life, for the Universal company. Unfortunately, they had to stop in the middle of the production, because of the illness of Cleo Madison,—leading woman with the company. During Miss Madison's absence from the studio, the company with Agnes Vernon playing lead opposite Hobart Henley, made a flying trip to San Francisco where, in the Presidio and around the other government institutions, they staged "Jane's Declaration of Independence." It will be released as a Bison on July 3.

• • •

Edison is releasing July 2 a feature film presenting the theory of reincarnation or that we return to earth after death to live one or more several lifetimes, usually to expiate the wrongs one has done in life. The film in no way preaches or even suggests an intrusion into the spectator's religious belief, in fact, the way Mrs. Wilson Woodrow has written it and Director Richard Ridgley produced the play, it is wonderfully dramatic. It is tensely dramatic as Mabel Trunnelle and Bigelow Cooper, who are featured as the fated lovers, end each of their three lifetimes in a tragedy. The settings are richly oriental and well represent Director Ridgley's idea of each picture being like a painting. Herbert Prior plays a devilish sheik most effectively.

• • •

"The Kid Magicians" is the title of the latest one reel juvenile production to be released in the Mutual program. Violet Radcliff, as Tiny Rags, a poor caddy very much admired by the little rich girl, impersonated by Carmen de Rue, makes George Stone, as the rich boy, jealous. George's birthday party is taken to see a magician, and on their return home, the children try to imitate him. Among others in the cast are Jennie Lee, as the colored cook, Vera Lewis, Jack Hull, Betty Marsh and Edna May Wilson. S. A. and C. M. Franklin directed.

• • •

William Worthington and his company (formerly the Turner Special Feature Company) is staging a two reel story entitled "The Gopher," written by Harvey Gates of the western scenario staff. Herbert Rawlinson, Anna Little and Mr. Worthington play the leading roles.

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"At the Postern Gate," a Reliance production now nearing completion at the Reliance-Majestic studios, features Teddy Sampson. It is a costume play with a French setting and concerns the loves of Jacques and Louise in one generation, and the loves of Antoinette and Argle, their children, in another. The meetings of both parents and children took place at the postern gate. There is a duel between Louise, played by Mabel Wiles and Argle, played by Maxfield Stanley, in which the man recognizing the mother of his sweetheart only defends himself.

• • •

Mrs. Emma Brookheim, the mother of Charles L. Brookheim, manager of the Gotham Film Exchange of New York and New Jersey, died at her home in New York last Wednesday, aged 65.

Mrs. Brookheim was born in New York City. Four children survive her.

Picture Theaters Projected

ROCHESTER, MINN.—J. E. Reid is having plans prepared for a commodious hippodrome to be erected at an early date.

STEWARTVILLE, MINN.—Kurtz & Dreblon, who conduct the Pastime theatre, are considering plans for a new moving picture theatre to be located here.

ST. LOUIS, MO.—K. A. Marre will shortly erect a two-story theatre building, to cost $40,000. The house when completed will be operated by the St. Louis Amusement Co., Alfred H. Murphy, president, 1023 Chestnut street.

ST. JOSEPH, MO.—The new Majestic theatre, located on Edmond street, will be opened the early part of September. The structure which covers an area 78 by 100 feet, will have seating capacity for 1900 persons.

BLAIR, NEB.—The contract has been let for the erection of a modern brick moving picture theatre for Grant Gardner.

ARLINGTON, N. J.—Joseph Fine is having plans prepared for a one-story moving picture theatre, 34 by 100 feet, to cost $15,000.

BROOKLYN, N. Y.—Joseph Agress, 487 Hendrix street, and Hyman Chaimowitz, 480 Belmont avenue, are planning to erect a two-story moving picture theatre, 50 by 100 feet, to cost $12,000.

NEW YORK, N. Y.—Broadway and 96th Street Realty Co., 126 West 46th street, will expend about $15,000 for alterations to their theatre and office building.

LODI, O.—George Buffham is having plans prepared for a one-story moving picture theatre, 40 by 100 feet, to cost $8,000.

NEWARK, O.—William Wintermantle and William Kuhn have leased the new moving picture theatre—The Kozy. The house has seating capacity for 400 persons.

ERIE, PA.—James D. Walker, Berst building, is planning a combined two-story moving picture theatre and flat building, 30 by 125 feet.

PHILADELPHIA, PA.—The Somerset Amusement Company has conveyed the moving picture theatre at the southwest corner of 26th and Somerset streets, to Barbara Ruhland for a nominal consideration, subject to a mortgage of $6,000.

PITTSBURGH, PA.—Clarence Overend, Second National Bank building, is having plans prepared for a one-story moving picture theatre, 44 by 90 feet, to cost $40,000.

WILKES-BARRE, PA.—Work in remodelling the interior of the Savoy theatre will be completed within a very short time.

MADISON, S. D.—Cox & Malvey, who conduct the Princess theatre, have purchased the Ruby theatre.

DALLAS, TEXAS.—J. W. Shivers has disposed of his interest in the Cliff Queen theatre to George M. Blackburn, formerly of Salt Lake City, Utah.

HOUSTON, TEXAS.—J. J. Hall is making extensive improvements to his Fifth Ward theatre. This includes the rearrangement of the seating capacity.

THRALL, TEXAS.—E. N. Collins will shortly erect a new moving picture theatre here, with seating capacity for about 500 persons.

CHICAGO, ILL.—Paul F. Olsen, 127 No. Dearborn street, is preparing plans for a three-story theater, store and apartment building, to cost $80,000.

CHAMPAIGN, ILL.—A. W. Stoolman, 1101 So. 3d street, has been awarded the contract to erect a three-story theater, store and office building, to cost $40,000, for the Mayfield estate.

CANNELTON, IND.—William Conway has taken over the Majestic theater and will devote the house to photoplays.

CORYDON, IND.—The Switow Company of New Albany, Ind., will shortly open their new airdome.

FRANKFORT, IND.—The airdome formerly conducted by F. C. Jones has been purchased by Miss Faustina Cook. Added improvements are now under way.

JAMESTOWN, IND.—Donald Dean and Herbert Moore of North Salem, Ind., have selected a site upon which they propose to erect an airdome.

MARION, IND.—W. E. Steckman and T. G. Pritchard have leased the Indiana theater for two years. The house has been thoroughly renovated.

NEW WASHINGTON, IND.—Selmire & Duffy have opened a new moving picture theater here.

TERRE HAUTE, IND.—Charles F. Dalquest and William H. McKamey have opened a new moving picture theater. It is located at the corner of 17th street and Franklin avenue and has been named the Montrose.

CEDAR RAPIDS, IA.—F. J. Smed has opened a new moving picture theater here. It has been named the Ideal.

MAPLETON, IA.—John Robinson has decided to convert the Ideal building into a modern moving picture theater.

BELFAST, ME.—Charles E. Eaton is having plans prepared for a new moving picture theater, with seating capacity for about 350 persons.

BALTIMORE, MD.—J. Henry Miller Co., Inc., have been awarded the contract to erect the Parkway theater for the Northern Amusement Co. The house will be located at North avenue and Charles street. It will be of concrete and steel construction and cost about $120,000.

FITCHBURG, MASS.—The Andrew Whitney estate is planning to erect a one-story moving picture theater, 150 by 84 feet, to cost $45,000.

ANOKA, MINN.—C. L. Jackson has disposed of the Crystal theater to N. C. Judd.

EDEN VALLEY, MINN.—W. J. Themar is having plans prepared for a modern moving picture theater, to cost about $3,500.

LITTLE FALLS, MINN.—C. N. Carey and Raymond Butts have purchased the Milo theater, formerly conducted by C. W. Eckes.

BRIDGER, MONT.—George Brandt is planning to open a new moving picture theater here within a short time.

MANCHESTER, N. H.—Bunton & Bernard, 44 Main street, have been awarded the contract to make alterations to the moving picture theater owned by George L. Pierce. The improvements will cost approximately $7,000.

MORRISTOWN, N. J.—L. Sire, 160 West 28th street, New York city, is considering plans for a $60,000 moving picture theater.

BROOKLYN, N. Y.—Jacob A. Reed, 370 Broadway, is having plans prepared for a two-story moving picture theater, 45 by 100 feet, to cost $15,000.

BROOKLYN, N. Y.—M. Smerling, 1706 Pitkin avenue, is considering plans for a one-story moving picture theater, 42 by 100 feet, to cost $25,000.

BROOKLYN, N. Y.—Mrs. Frederick Lundy, 2218 Voorhees avenue, will erect a one-story moving picture theater, 42 by 82 feet, to cost $10,000.

GREENE, N. Y.—Fred E. Page will erect a one-story moving picture theater, 28 by 80 feet, to cost $5,000.

NEW YORK, N. Y.—Broadway and 96th Street Realty Co., 116 East 14th street, will expend $8,000 for alterations to a moving picture theater.

UTICA, N. Y.—Joseph Patriarca, 644 Bleecker street, has been awarded the contract to convert a church property into a modern moving picture theater for the Hippodrome Amusement Co., 40 La Fayette street. The alterations will cost $5,000.

KENMARE, N. D.—J. Jackowitz will shortly erect a new moving picture theater here.

SEBRING, O.—George E. Clarke has let the contract for the construction of his new moving picture theater, 40 by 100 feet, and cost $12,000. The structure, which will be two-story in height, will contain several apartments on the second floor.

VICTORIA, TEX.—F. A. Parson has taken over the Victoria theater and will devote it to motion pictures.

BURLINGTON, WIS.—Walton McNeil has purchased the Crystal theater from E. S. Perkins. The new owner will remodel and renovate the house throughout.

GRANTSBURG, WIS.—The Brainerd Opera House has been leased by Patrick McCann.

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Sunday Shows Go Well

In Chattanooga, Sabbath Shows for Three Weeks, to Help Recreation Park of Fire and Police Departments, Make Good Record—City Is More Orderly on First Sunday Than Usual—W. C. T. U. Protest.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

IN Chattanooga, Tenn., a written protest from the W. C. T. U. was recently filed with Mayor Littleton in an attempt to stop Sunday moving pictures, which have been shown at several of the theaters for the benefit of the fire and police departments. Mr. Littleton held a conference with Commissioner Betterton and other city officials, after which he announced that the matter of operating Sunday motion picture shows was being left entirely in the hands of the police and fire commissioner.

The money brought in by means of Sunday shows to extend over a period of three weeks will be applied to the Pan Gap Club, an organization of policemen and firemen. It is estimated that about 18,500 people attended the shows on the first Sunday, and even larger attendances are expected. Admissions to twelve out of the thirteen theaters totaled 17,515, while it was estimated that 1,000 negroes patronized the Leader theater on East Ninth street, the latter failing to make a definite report. Reports from the theaters show that the policemen and firemen sold 30,868 tickets in advance of the first show, these tickets being good on any one of the three Sundays. The revenue resulting from the ticket sales will amount to about $1,540 from which the theaters will deduct operating expenses.

For the first Sunday on record the show houses were open until 10 o'clock in the evening, and evening attendances were about as good as during the afternoon.

On Market street solid lines of automobiles were parked in the evening, which goes to prove that the better classes of residents are in favor of Sunday shows. Order was reported as perfect in all of the theaters in spite of some congestion at certain hours.

The entire city was well behaved during the day and only five arrests were made, which is a better record than generally established when the shows are closed. Religious and educational pictures were shown at most of the theaters, while others showed regular week-day feature films of light and serious drama. The management of one of the syndicates of theaters had enough Sunday films for the second show, but will probably use regular feature material at the third show. The leaders of the campaign for the Pan Gap Club are very much pleased with results so far.

GOLLAHON GETS WARNER PARK.

J. B. Gollahon, of Memphis, Tenn., was recently awarded the moving picture show privileges at Warner Park. The first show was held on Sunday, June 6. The shows will be held afternoon and night with a daily change of program. The Mutual program will be largely used by the theater and numerous Keystone comedies will also be shown on the screen.

FREE SUMMER SHOWS IN NASHVILLE.

What is likely to prove a popular innovation at the city parks of Nashville, Tenn., is the arrangement recently made by the Board of Park Commissioners to give at stated periods free moving picture shows at these popular resorts during the summer and early fall months. Already picture shows have been installed at Centennial, Watkins, Shelby, Reservoir, Richland, Cherokee, Meridian, Fatherland, Montgomery, Bell, Tenth Street, Morgan, Hadley and Fillmore parks.

The Nashville Railway & Light Company is also presenting free pictures at Glendale Park. This form of free entertainment at the parks is meeting with great success, the shows being well attended. Many requests have been received asking that the program be announced in advance, so that those in the sections of the city near the different parks will know what pictures will be shown on a given date.

NASHVILLE NOTES.

The Rex of Nashville recently exhibited a two-reel picture of the activities of the Y. M. C. A. of Michigan at the State Encampment. The pictures were shown as a benefit for the Nashville Y. M. C. A.

Announcement has been made by the Business Men's Club of Memphis, Tenn., that the Memphis picture, "Cotton Bolls and Wedding Bells," had been playing to tank towns and barnstormings for several weeks and would shortly wind up the time limit exercised over it by the club. It will then be turned over to the Paragon Film Company, the producers, who have stated that arrangements have been made to show the picture in 200 theaters in towns in Mississippi, Arkansas and Tennessee.

Work has already started on remodeling the old Saratoga billiard hall at 419 Church street, and it is the claim of those interested in the project that the location will be good and the quarters, when completed, will be among the most comfortable in the city.

The Alamo will be the latest addition to the many moving picture theaters which have sprung up in Nashville during the past few months. The theater will be erected by the recently incorporated Peerless Company. This concern has a capital stock of $5,000 and was incorporated by J. F. Beatty, Harry H. Tabler, J. P. Walman, Avery Handly and Dr. J. N. Bushanan.

The R. M. Shaw Company, of Knoxville, Tenn., has filed articles of incorporation in which its capital stock is listed at $1,000. The new concern proposes to handle moving picture supplies and will give its attention in a large part to local business at the start. The incorporators are: J. K. Smooth, S. R. Woods, G. R. Reynolds, N. B. Spahe and A. Y. Burrows. R. M. Shaw, who is not named as one of the incorporators, has stated that he will be actively connected with the firm.

The Auditorium Company, of Knoxville, Tenn., is spending $3,000 in remodeling and improving the Bijou theater. Most of the expenditure will be for fresh painting, decorating, etc.

The Grand of Knoxville, Tenn., now devoted to vaudeville and motion pictures, was formally reopened on Monday, June 7. Comfortably filled houses were present for both the afternoon and evening shows. Pictures are changed daily, while the vaudeville is changed on Mondays and Thursdays.

The management of the Crystal Hall theater, of Bardstown, Ky., in an effort to interest the recluses in motion pictures, has advertised that the shows at the theater will be free of charge to all persons over 65 years of age. This offer expires July 1, but in the meantime it is hoped that numerous old fogies will become interested.

At Dayton, Ky., the Gem Bathhouse and Amusement Company has been incorporated with a capital stock of $2,000. The incorporators are Perry Tucker, Bessie Gesser and Tony Gesser.

ARE CHILDREN'S SHOWS ALWAYS RUN AT A LOSS

Houston, Texas, Not Enthusiastic About Special Children's Shows.

Special to Moving Picture World from Midwest Press Service.

SPECIAL shows for children are always run at a loss, and the children care more for knockabout comedies than selected films, was the consensus of opinion of Houston, Tex., managers. The photoplay men gave the benefit of their experience to twenty-five club women who suggested a conference. A chapter of the Children's Motion Picture League probably will be organized. Full co-operation was promised by the managers. In the meantime the Houston Post has coaxed the Queen theater to experiment with Saturday morning shows. Some of the expressions of the managers were:

John E. Davis, Zoe and Pearce theaters—Only one out of every twelve persons visiting a picture house is a child. Suggested that the ladies rent any films that they desired and either go into the business for themselves or let the theaters run them as extra reels on regular programs. Agreed with Mrs. W. G. Love that parents needed education as to proper pictures, as children's films were invariably shown at a loss, as neither the children were sent nor would the grown-ups attend if a child program was advertised.

H. C. Norfleet, Key theater, said: "The Lady of the Lake," a child's film, got $6.50 for sales of tickets to children. If you want a film that will attract children put on Charlie Chaplin, Hank and Ham or Ford Sterling. This morning when we opened with a Charlie Chaplin film 20 children rushed in in just two minutes."

This elicited from Mrs. Gentry Waldo: "That's just what we object to. Charlie Chaplin's vulgar, plain vulgar. We want a better class of pictures for our children."

Manager Xydias of Rex and Star said, referring to a list of good pictures read to the managers that practically every one had been shown in Houston, and he had exhibited a majority of them. Some of them were old and had been "junked," he said.

SOUTHWESTERN HAPPENINGS.

Everybody in Albuquerque, N. Mex., who has a telephone, knew about the orphan's benefit at the Crystal, the telephone company putting in a special phone and experienced operator.

The old Wonderland, on Houston street, in San Antonio, Tex., was renamed The Pearl in a contest. It will be open about July 15.

A band concert featured the opening of the Princess airdome at Roswell, N. Mex. "The Deep Purple" was the photoplay offering.

"The Little Girl That He Forgot," with Beulah Poynter, was the attraction at the opening of Top o' Houston, the roof theater in Houston, Tex.

The Queen, at Fort Worth, Tex., was publicly commended by the W. C. T. W. for booking "Evangeline."

Marguerite Clark, in "Gretna Green," played a return date at the Queen, in Waco, Tex.

The Grand Opera house, at San Antonio, Tex., gives picture shows every Saturday from 10 to 2, all receipts above expenses being given to a fund for milk and ice for the poor.

Colonial Park, at Houston, Tex., is giving free moving picture shows.

The Empire, at 1103 Congress avenue, Houston, Tex., is now under the management of Frank J. Herb. Herb has ousted musical comedy and will play only pictures.

Clarence Frankenthal has purchased the Crystal airdome, at Heber, Ark.

Joseph Adams and C. B. Eaton have installed a private electric light plant for operating their show at Cotter, Ark.

BOOSTER FILM FOR PITTSBURGH

The last chapter of the Be-Brite booster film, which is to advertise Pittsburgh in four reels in every city in the world as a progressive community worthy of the attention of investors of capital, was taken at the Brunots Island race track recently, when the picture man appeared on the job to demonstrate that Pittsburgh has an ideal location for auto meets and aeroplane flights.

An effort will be made through the film to reach the promoters of all big racing and athletic meets in an attempt to put Pittsburgh on the map" as a real sport center.

METRO EXCHANGE GROWS.

The rapidly growing business of the Metro Pictures Service, 212 Fourth avenue, has necessitated the acquistion of more floor space, and in accordance three rooms in the rear of the present offices, which have been sub-letted, will be added.

General Manager Skirboll states that a department for preparing and handling all advertising and a projection room will be added also.

The regular weekly release will be projected at a stated time in the room which will be fitted up in a very neat manner.

As all the publicity matter for the Kansas City and Chicago offices is prepared and mailed from the Pittsburgh office, the advertising department will be one of the important parts of the Metro business.

OFFER PRIZE FOR NAME FOR NEW THEATER.

The opening date of the new motion picture theater being erected at 823-825 East Ohio street, Northside, is announced for September 15 next. Work is rapidly progressing and when completed the house will be one of the finest on the Northside, with a seating capacity of 520. A prize is offered for the most suitable name for the new theater.

REBUILD LYRIC AT McKEESPORT

Frank Natopolis announces that work has been commenced on the foundation for the new Lyric theater in McKeesport, which will replace the building recently destroyed by fire. The new theater is to be built of concrete, marble and brass, and is expected to become one of the most popular in this city. It will have a seating capacity of 1,200 and will cost about $50,000. It is expected to be completed some time in August.

FAIRGRAVES BUILDS NEW HOUSE.

William Fairgraves, proprietor of the Grand in Erie, Pa., and the first man to introduce motion pictures in this city, has started the erection of a new moving picture theater in State street, this city. This theater will measure 25x150 feet and will be built of brick and tile, making it thoroughly fireproof. It is to have a seating capacity of 350. The projection booth is to be a big feature as it will be lowered from the ceiling.

PITTSBURGH ITEMS.

The Keith's vaudeville theater, known as the Colonial, Erie, Pa., which has been closed for the summer months for repairs, will be opened in the Fall under a new policy. Instead of letting the house remain dark on Sundays, feature pictures will be run on that day.

So far this summer two airdomes have been opened in the Pittsburgh district. One is that of James Smith, of Smith's theater, in 4900 Second avenue, who opened an airdome one square below his theater with a seating capacity of 500. The other is that of P. P. Shevlin in Brookline, who has opened the second year in his airdome. Both gentlemen report very good business.

Mutual Buys Exchange

Pittsburgh Photoplay Company Now Owned by Mutual Film Corporation—Gains Entire Control of Its Output in United States—Exchange Had Been Buying Its Films Outright—Personal Notes.

Special to Moving Picture World from Pittsburgh News Service.

AN event regarded with more than usual interest in the Pittsburgh film circles is the taking over of the Pittsburgh Photoplay Company by the Mutual Film Corporation.

By this transaction the Mutual Film Corporation gained the entire control of their output in the United States. Heretofore the Pittsburgh Photoplay Company purchased outright the productions of the Mutual Film Corporation released in this district. From now on, the Steel City district will be served by an integral part of the Mutual Film Corporation, whose head offices are in New York City.

Continental Feature Film Company's offices were installed in this city at 420 Penn avenue and put under the management of Sydney E. Abel, who is now in charge of the features released in this district by the Continental Feature Film Corporation, Syndicate Film Corporation, Thanhouser Corporation, North America Film Corporation, Serial Publication Corporation and the Mutual Masterpieces. Before buying the Pittsburgh Photoplay Company the employees of the Continental numbered about eight, while at present they number forty-five people.

W. T. Kinson, formerly with the General Film Company's branch in the lower part of Fourth avenue, is now managing the regular service office of the Mutual Film Corporation under the same roof

W. T. Kinson.

with the Continental Company. He has had eight years' experience in the film business, being first connected with the Pittsburgh Calcium Light & Film Company in 1907. He has made a large number of friends among the exhibitors in the Pittsburgh district during that period, and the Mutual is to be congratulated upon the acquisition of this newest addition to their managerial force.

Not the least important of the many changes is that which effected H. E. Nichols, one of the best known film men in and about the Steel City district. Mr. Nichols has also been identified with the General Film Company since its inception and during the past three years he has been their acting manager at the Columbia Branch in upper Fourth avenue. He, like Mr. Kinson, has also been secured by the Mutual Film Company and will be glad to meet the exhibitors and

H. E. Nichols.

his friends at the offices of the Mutual at 420 Penn avenue.

LIBERTY THEATER, A BEAUTIFUL PICTURE HOUSE.

One of the most noteworthy achievements of the Pittsburgh motion picture business is the erecting of the Liberty theater in Penn avenue, near Frankstown avenue, Pittsburgh. It is expected when finished to be one of the talked-of theaters in this city, as it will be large and beautiful. It will cost, $225,000. The main facade, facing on Penn avenue, is a modern design in polychrone terra cotta with Italian Renaissance detail. In the center of this facade is a huge panel surrounded by electric lights, it being the intention to use this space for special feature notices by placing therein large letters lighted at night by electricity. The marquise, over the entrance, extending to the curb, is unique in that the ceiling is constructed of ornamental iron ribs and diffusing glass panels, the intention being to place powerful electric lights above, so that the ultimate effect will be a beautifully illuminated ceiling. the lobby is semi-circular in plan and being open to the air, is designed in terra cotta to harmonize with the exterior.

From the lobby extends a spacious and beautiful foyer, oval in plan, with a ceiling 40 feet in height, treated in French Caen stone. From the foyer access will be had to both balcony and auditorium floors. A spacious retiring room for women and a smoking room for men will be located on the mezzanine floor. The interior of the theater proper is designed in Italian Renaissance with a beamed ceiling richly ornamented with carving and decorated in rich tones of color and gold over a background of dark walnut. The end wall, on which the picture is projected, is a beautifully carved screen forming a cover for the working parts of the organ and a frame for the picture, while directly above this frame is a colonnade containing the organ pipe. This is decorated in a similar manner to the ceiling, therefore creating a harmonizing and beautiful effect. The side walls will be treated in tapestry over a gold background.

L. J. Abrams has purchased the Star theater in Roscoe, Pa. Mr. Abrams states that business has been very good with him.

Censors Are Partial

Duluth City Council Has Measure Amending Theater Code—Provides for Pre-Censorship of Films, but After-Production Censorship of Plays—Bill Backed by Women's Council—Local Managers Oppose Plan.

Special to Moving Picture World from Midwest News Service.

AN amendment to the theater code in Duluth providing for censorship of pictures, has been presented to the city council. It was drafted by Rev. Herbert Ford, pastor of the West Duluth Baptist church, and appointed by the Woman's Council. It provides:

"For the purpose of enforcing this ordinance and preventing the exhibitions or performances of an obscene, indecent or immoral nature, an advisory committee is hereby authorized whose duty it shall be to inspect all moving pictures being displayed or exhibited for exhibition prior to their being displayed, and all plays, performances, shows and exhibitions being given or performed.

"It shall be the duty of said advisory committee to prosecute or cause to be prosecuted proper legal proceedings, all persons, firms, associations or corporations who violate any of the provisions of this ordinance.

"Said advisory committee and the members thereof shall have the right to freely enter any place or building wherein moving pictures are diplayed or entertainments given, at any or all times, for the purpose of inspecting any picture that may be exhibited, or in the performance of any duty required to be performed by this ordinance. Said advisory committee shall be appointed respectively by the Commissioner of Public Safety, School Board, Woman's Council and Juvenile Court."

"The purpose of a municipal board of censorship would not be only to condemn, to weed out indecent or undesirable films or shows," said Mrs. A. A. Kerr, member of the amusement committee of the Woman's Council, "it would also strive to cultivate in the public an improved taste in matters theatrical. The plan is a broad, reasonable one."

All the local managers oppose the plan. W. M. Abrahamson, of the Savoy and Zelda, points out that the National Board of Censorship sees most of the films, and that the association from its headquarters in Minneapolis warns of wildcat films that need watching.

ITEMS FROM MINNEAPOLIS.

The Lyric, at Northfield, has been taken over by N. C. Smith, of South Bend, Ind.

S. C. Steffens, of Minneapolis, took over the Majestic on Broadway, at Rochester, which has been closed for a year. He opened it with "The Escape," operated it four days and then shut down for three weeks for remodeling.

The Huntleys, of Winona, got some films of the flood and wreck at Lake City which were featured by the Winona Opera house and by the Grand, at Lake City.

Hall Armstrong sold his interest in the Rex, at Minnesota Lake to Eldren Kauffman.

S. A. Grafstand, of Lake Park, has purchased the Bijou, at 3023 West Superior street, in Duluth.

OKLAHOMA RURAL SCHOOLS TO HAVE FREE PICTURES.

Special to Moving Picture World from Midwest News Service.

THE extension division of the University of Oklahoma will practically follow the example of Wisconsin and other states by offering the rural schools of Oklahoma a course of six lectures in visual education during the months from October, 1915, to March, 1916. The lectures will be given in manuscript and illustrated with high grade moving picture films. Wisconsin and a few other older states have offered these courses to the people of the towns, but Oklahoma will be the first state in the union to extend the benefits of the course to the rural classes. It is planned to cover practically every county in the State. The university will give them to any county community for the actual cost of their presentation.

OKLAHOMA NOTES.

The Mid-Western Film Manufacturing Company, of Oklahoma City, has been incorporated with capital stock of $50,000. The incorporators are R. L. Smith, L. P. Arnold and G. B. Hale.

Brewer & Carlisle have opened their new moving picture airdome at Ryan.

The Oklahoma National Motion Picture Company of Durant has been incorporated with capital stock of $5,000 by W. S. Starrett, E. M. Evans and W. J. Head.

"Hypocrites," at the Empress, in Oklahoma City, was lectured by J. H. Fitzpatrick, who is billed as "Oklahoma's Silver Tongued Orator."

The Folly, at Oklahoma City, has taken on the Metro and Universal service.

Marguerite Clark, in "Gretna Green," was the opening attraction at the remodeled Airdome, in Ardmore. Eight reels will be shown for ten cents.

The H. C. Lookabaugh Short-Horn and Poland China breeding farm at Watonga will have a 1,000-foot film made.

The Gem, at Grandfield, was closed from June 7 to July 3 for remodeling.

LETTER FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

Wisconsin.

MILWAUKEE is the seventh city for a run of David W. Griffith's "The Birth of a Nation." It will start at the Davidson theater Saturday night, July 3, for an indefinite stay.

Frank Rogowski, owner of a moving picture theater at 27th and Lincoln Avenues, in Milwaukee, was fined $5 and costs for displaying a poster showing scenes of murder and assault.

Thomas Saxe, of Milwaukee, had some films made coupling up local people with Billy West, who was appearing at the Crystal in his act, "Is He Charles Chaplin?"

The Majestic, at La Crosse, showed the State Industrial Commission's safety first films to local factory owners and employees. This house had its camera man on the scene just after a wreck on the Chicago, Milwaukee & St. Paul Railroad, at Lake City, Minn., which cost seven lives. He got 700 feet of good stuff which brought business.

The Orpheum, at Milwaukee, has started its summer policy of vaudeville instead of photoplays.

The Colonial, at Green Bay, was operated two days for the benefit of St. Joseph's Catholic Church Parish.

Manager Dodson of the Opera house, at Berlin, dedicated a new Powers 6-A with a special show of "Damon and Pythias" for local Pythians.

"Mignon" played a return date at the Bijou in Appleton.

The Majestic, at Milwaukee, has gone into pictures until the fall vaudeville season arrives.

G. A. Van Slyck will now use the Majestic, at Lake Geneva, exclusively for pictures and theatrical attractions, having secured control of the Auditorium, which he will use for other gatherings. He purchased the Auditorium picture show from A. Schneider.

Iowa Jottings.

NOTHING given away but good pictures" advertises the A-Muse-U, at Muscatine. The Fox, at Washington, is now using licensed program. "The Typhoon" was a repeater at the Isis, in Cedar Rapids. Interest in local films at the Idle Hour, in Leon, was heightened because a home-grown daredevil climbed to the top of the water tower and perched perilously on a globe surmounting it. Masons attending a state meeting at Cedar Rapids went over to Marion, where they were entertained. A special motion picture show at the garden was a feature. "The Man at the Throttle," a 1,000-foot local photoplay with a head-on collision between two locomotives, has been booked by the Lyric, at Albia. Patrons of the Royal, at Clinton, saw films of Battery A, the local division of the Iowa National Guard. "John Barleycorn" was put on at the Majestic, in Atlantic, as a benefit for the local W. C. T. U.

Wonder as to where Albert Peterson got the name "Har-Cen-Art" for his new summer theater at Davenport is met by the statement it is coined from the names of his three sons, Harry, Ceno and Arthur. It also fixes the street on which the theater is located and its aim—"Harrison-Art."

The Majestic Theater Company, of Centerville, has been incorporated with capital stock of $10,000. Theodore H. Ollesheimer is president, William R. Krapbel, vice-president, and Leo Moore, secretary.

Harry Holmes, who has been with a vaudeville company, has assumed charge of the Empress, at Sioux City, and will give three acts of vaudeville and three reels of picture. Holmes formerly was manager of the Colonial, in Sioux City.

Fred Goretske sold the Lyric, at Iowa Falls, to W. T. Haydock.

Wilkins' Electric theater, at Reinbeck, has been leased for three years by A. C. Jones and Charles Heezen, students at Grinnell College.

McManamy & Downing sold their show at Ute to Lamb & Graff, of Mapleton.

W. H. Benner, of Macomb, Ill., has taken over the Auditorium, at Mt. Pleasant, succeeding Frank McGuire. Benner will run it as a picture and vaudeville house, using Mutual service.

James Martin, manager of the Majestic, at Fort Dodge, who has taken a two-years' lease on the Princess, at Cedar Rapids, will make it a 10-cent house and will play pictures exclusively instead of vaudeville and pictures. He made plans for remodeling, the principal change being to increase the seating capacity to 700.

Nebraska.

THE interest of his partner, B. A. Russell, in the Star, at Scott's Bluff, has been taken over by W. E. Calhoun. Russell will operate a show at Bayard.

V. A. Francis has purchased the show at Dunbar from W. J. Harrison.

C. C. Bush has opened a new show in the Henry Klimper building, at Hampton.

Edward Novak and Charles A. Kopecky, of Brainerd, have purchased a motion picture show.

S. L. Pinkly sold the Teel theater, at Lyons, to H. M. Tollinger, of Onawa, Ia.

Joseph Oliver has purchased the Star theater, at Tecumseh.

Gerrard & Hensley sold the North theater, at Columbus, to Oscar Baker.

Raymond Bottum sold his show at Polk to N. S. Charles.

Zwiesler & Teufel, who took over the Gem, at Ord, from Fred Bell, gave carnations to the lady patrons on the opening night.

George Patterson will open a motion picture show at Ainsworth.

J. A. Maynard, of Ashland, has opened a show at Greenwood.

Kurth's picture show, at Sidney, has been sold to F. Y. Hurst and son Howard, of Chappell, who moved it to Chappell.

Thomas Crawford has sold his show at Gothenburg.

The Dakotas.

THE BIJOU, the pioneer moving picture house at Fargo, N. Dak., which has been sold by J. F. and Walter Treat to the American Amusement Company, a Minneapolis corporation, will be replaced by a modern house seating 1,000. Construction will start about July 1.

White Brothers are touring North Dakota with a picture show under canvas featuring border life and cowboy dramas.

Manager Gates, of the Bijou, at Aberdeen, S. Dak., gave a free Thursday matinee for children. Youngsters had to call in the morning for their tickets.

Construction of the new Scenic theater at Lisbon, N. Dak., is progressing rapidly.

C. M. Blasdell, who operates a show at Carrington, N. Dak., recently was at Fessenden with a view to opening a theater there.

A site has been secured at Phillips avenue and 11th street, in Sioux Falls, S. Dak., by eastern capitalists, it is reported, for a five-story business and opera house building to cost $150,000.

John Nordstrom, of Chester, S. Dak., is contemplating the erection of an opera house.

Edward Collum has purchased the equipment of A. Wallman and will operate a show at Ashton, S. Dak.

Although less than half of the voters of Watertown, S. D., were out at the election June 8 on the Sunday amusement ordinance, there was a majority of 118 votes in favor of the passage of the bill to permit Sunday shows. Only about 800 votes were cast. The question before the voters was whether or not Ordinance A-104 should become a low on the city statute books. The recent ordinance was upon petition referred to the voters, and the election was ratified and will undoubtedly become a law.

EASTERN OREGON NOTES.

A new theater has been opened at Lostine by Woods & King. The seating capacity is 250.

F. I. Vergere, of Enterprise, was a recent visitor to the Universal exchange. Mr. Vergere reports business good at his theater, the People's and another theater in contemplation in Joseph, Wallowa County.

J. C. Gearhart, of LaGrande, has recently installed a new Edison machine furnished him by the Service Film Company.

SEASIDE THEATER OPENS.

The Bungalow theater, Seaside, Ore., has prepared for summer tourist trade and Lepple & Greep, the managers, announce the opening about June 14th.

ROSE FESTIVAL FILMS.

The Northwest Weekly has just completed a busy week, finishing the Portland Rose Festival pictures, taken during the three feast days, June 9, 10 and 11. The Northwest Weekly and the American Lifeograph had about the only cameras in the field this year, it being remembered that last year Pathe, Mutual and other weeklies were represented. The Northwest people will furnish Pathe with films of this year's festival and the event will receive the usual publicity.

WHITE PLAGUE PICTURE SHOW.

The "White Terror," produced by Universal, a picture endorsed by the National Association for the Prevention of Tuberculosis, was privately exhibited recently to the physicians of Portland, the representative women's clubs of the city, the city officials and the members of the city health department. The exhibition was held at the Columbia theater.

Censors Make Report

Portland, Oregon, Municipal Body Completes First Month Under New Ordinance—Shake-Up Among the Larger Photoplay Theaters—Sol. Baum Resigns as Head of People's Amusement Company.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

THE Municipal Board of Motion Picture Censors, appointed by Mayor Albee, and holding office by virture of the censorship ordinance recently passed by the City Commissioners, has made public its first report since the new ordinance went into effect. The report covers the month of May, although the ordinance went into effect some time before May 1st.

During the month reported, 822 reels, embracing 432 subjects, were subjected to the board's critical inspection. Of the subjects viewed, four were entirely condemned and 28 eliminations of scenes were ordered from the balance of the reels to properly fit them for the gaze of the Portland public.

The majority of the present incumbents were on the board under the old censorship ordinance and their work as censors is not new nor is it meeting with unusual protest on the part of exhibitors and exchange men. It is against the new ordinance itself that the Portland picture men are aiming their censure and directing their litigation.

The board delegates its power to thirty women, called viewers, who serve without pay and who are really the only officials to see films unless in their estimation a particular film should be barred. If a film meets with a viewer's disapproval, the full board is finally called to pass upon it and from its decision there is no appeal. During the month of May, the report shows, there were eight viewings had by the full board at the request of the preliminary viewers and of the eight pictures viewed, four were rejected as unfit to be shown to the Portland public. Of the four rejections during the month of May, one led to litigation.

SHAKE-UP IN PROGRAMS.

True to the predictions made some time ago, Portland is experiencing an earthquake-like shake-up in the programs and policies of its larger moving picture theaters and the fan is having a hard time getting adjusted to the new system of things.

For many months and, in some instances, years, each of the houses involved has been running the same programs and maintaining the same policies. Theaters that have built up the local reputations of several well known brands of films have during the past week or two let those hard-won reputations go for naught in the wild grab for the other fellow's program or something different and the photoplay patron is aimlessly wandering from one theater to the other seeking his favorite player or company. Whether the cause of the shake-up is aggressive competition or merely a desire on the part of the exhibitor for something new, the effect is one mad bewilderment to the fan.

The Majestic, a theater with which the Portland photoplay patron has always connected the name of William Fox, has discontinued that brand and has booked General Film attractions, temporarily only, it is rumored. The Star, once playing a part Paramount and part Universal, has for the past few weeks been sharing Mutual Masterpictures with the Orpheum, these pictures being formerly shown at the Columbia and Sunset theaters. However, commencing Sunday, June 20th, the William Fox productions will hold the boards at the Star for a week at a time. The Columbia is featuring World Film Corporation productions, the National has changed to Pathe and Metro, the Globe to a part United Service and the Orpheum will feature the productions of the Big Four and will also take over the weekly Mutual Masterpicture. The Peoples theater, showing the Paramount program, is about the only house of any size in Portland not effected by the general shake-up.

EXCHANGE MEN'S BOARD OF TRADE PROPOSED.

Plans are in the making for an organization among the Portland exchange men to be styled as an exchange men's board of trade. The purpose of the organization will be the mutual protection of exchange men and it is proposed to conduct it on lines similar to those followed by the other mercantile unions in the city. Portland has never had such an organization among the exchange men and with the number of unreliable, fly-by-night exhibitors steadily increasing throughout the country, a union of some kind has become necessary as a protection, not only to the exchange men, but to the established exhibitor, who pays his bills promptly. W. A. Stone, of the Service Film Company, the prime mover of the enterprise, has proposed a luncheon to be given shortly when the matter will be brought to a head.

CLUB PICNICS.

The Photoplayers Club, a new organization among the picture players in Portland, held its first outing at Oswego Lake, a short distance by interurban electric from the city, Sunday, June 6. Sixty members of the club, led by John Chick, took part in the festivities and motion pictures of the various stunts were taken. It is planned to have these outings each week.

SOL. BAUM RESIGNS.

After seven years of continuous service with the People's Amusement Company, Sol Baum, who has been at the head of the company since J. F. Cordray's resignation some time ago, has severed his connection with that concern.

During Mr. Baum's activity with the Peoples' Amusement Company it has conducted twenty-two theaters in Portland and in Oregon and Washington. Recently the company has confined its work to Portland and the Peoples' theater is one of its principal holdings. Mr. Baum is a member of the Portland Municipal Censor Board and vice-president of the Exhibitors' League of Oregon.

While he is not divulging his future plans at the time of this writing, it is understood that Mr. Baum has several attractive propositions under consideration and his many friends hope to see him back in the picture game soon.

PORTLAND GETS APEX.

F. M. Simonton, local representative of Apex and Sawyer, closed a contract with the home office a short time ago whereby the Portland office will become the Northwest headquarters for Apex. The territory handled from Portland will include Oregon, Washington, Idaho and Montana. The arrangement goes into effect immediately. Joe Bloom will handle the Seattle office as a branch under the general direction of Mr. Simonton.

UNIVERSAL MAN VISITS.

Edward Armstrong, traveling representative of the Universal, was in Portland recently in the interest of the Williamson Submarine pictures.

Editors and Censors

Illinois Newspapers Say What They Think About State Censorship Measure and Censorship Within Censorship—Butting into the Picture Field for a Job—Screen and the Press.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

LEADING papers of Illinois do not want a state board of censorship. The Jacksonville Journal says:

"There are to be three members, each to have a salary of $2,500. Of course clerks and offices and all other expensive frills will be added.

"Chicago is permitted to have a board of movie censors of its own. A film may be passed by the state board of censors and later be rejected by Chicago's home-made board.

"And even this isn't the end of the story. There is a national board of censors that, according to report, has been doing very good work. This body has a membership that is more competent than we can hope to get on any politically appointed board.

"And if there is anybody who hasn't a job in the movies he would better speak up now, while the picking is good. Get in the fashion and 'butt in.'"

The Evanston Press inquires:

"Who shall censor the newspaper for the editor? Who shall censor pictures for the manager? The public in both cases and not an individual or set of individuals. As a general rule (and there are always the exceptions) the management of the press and the management of picture exhibitions desire that their efforts shall be moral and educational as well as pleasing to the public. The question of censorship is one that must be handled with care. Just now it seems to be another case of 'Fools rush in, etc.'"

NO STRIKE PROBABLE IN ELGIN.

Published reports of a strike of operators in Elgin unless a wage increase is granted, are considered lightly by both managers and employees, according to later advices from that city.

SINGLES BY LIVE SHOWMEN IN ILLINOIS.

The Alhambra, at Freeport, got sixty mothers interested in a baby show contest. "The Great Silence," in which Francis X. Bushman starred, was produced at Starved Rock, near Ottawa. Consequently it went big at the Crescent at Ottawa. Manager West, of the Willard, at Kewanee, had special "city beautiful" films and admitted free all youngsters who wore the buttons of the Junior Civic League, an organization which is improving Kewanee. The Playhouse, at Oak Park, played a return date of "Tillie's Punctured Romance." This house has added Friday to its feature nights.

"A Whim of Fortune" has been selected as the scenario for a local picture to be produced by the Star and Princess theater and the Daily Chronicle at De Kalb. The Oliver Players, a stock company playing the larger Illinois cities, are using Chaplin pictures, changed daily. Sheet music of Charley Chaplin songs are given to the patrons of the Bijou at Monmouth. Manager Burford turned the Aurora, at Aurora, over to the Oak Street Parent-Teachers' Club for a benefit. The Majestic, at Kewanee, features the fact that it allows its pictures to run fifteen minutes to the reel. Burr Swan, of the K. of P. opera house, at Pittsfield, happily informs his patrons that his Paramount program is to be supplemented by the cream of the World Film Corporation subjects. "Old Dutch" was good for a return date at the "K" in Clinton. Manager Stewart of the Lyric, at Robinson, has added a five-piece orchestra. The Apollo and the Daily Star, at Peoria, combined in an essay contest on "Uncle Sam at Work," interesting grade, high, parochial and technical school pupils. The Fox, at Aurora, ran pictures of James Cruze and gave prizes to those who guessed his identity and the theater at which he was to appear.

LOCAL PICTURE FOR PARIS, ILL.

The Majestic and the Daily News, at Paris, are conducting a contest to select a cast for "A Paris Romance," which will be featured at the Majestic. The Elite, at Waukegan, had a Paramount day, the bill being topped by "The Crucible," which was returned by request. The Fox theater and the Daily Beacon-News, at Aurora, will produce "Jane's New Job," with local talent.

PICKED UP IN ILLINOIS.

Roscoe Cochran, of the Maine, at Carmi, has placed James Boyd, formerly of Carmi, in charge of the house which he has purchased at Union City, Tenn.

The Joseph Howard Film Company, of Chicago, has been incorporated with capital stock of $5,000. The incorporators are Harry P. Munns, Charles J. Martin, A. V. Carney.

Roy Prater has sold the Princess, at Maroa.

The Bloomington Chamber of Commerce will co-operate with the Chicago Association of Commerce in having films made in the principal cities of the state and sending them on tour.

The Stroll Amusement Company, of Chicago, has been incorporated with a capital stock of $12,000. The incorporators are Joseph H. Crews, Allen H. Carpenter, George F. Ahrbeck.

Carlinville has passed an ordinance prohibiting Sunday shows.

Boyd & Glaze are giving shows every Wednesday and Saturday night in the Opera house at Versailles.

Robert J. Nichols has opened a five-cent motion picture airdome at 160 North Richland street, in Belleville.

The Diversey Amusement Company, of Chicago, has been incorporated with a capital stock of $35,000. The incorporators are Joseph H. Landes, August Wickland, Harry A. Fleck, Pearl Vanarsdale.

The firm of Castle & Forster, operating the Lyceum, at Wyoming, has been dissolved, Castle becoming sole proprietor.

THE SWITOW DREAM THEATER SOLD TO RAMBUSCH.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE Switow Amusement Company, of Louisville, has disposed of its theater at Martinsville, Ind., known as Switow's Dream theater, to J. F. Rambusch, of Shelbyville, Ind. The company has also opened a new airdome at Corydon, Ind., which has a seating capacity of 500. M. Switok, president of the company, is still president of the Fourth Avenue Amusement Company, which operates the Alamo theater, but he is not taking any active part in the management of the theater, which is operated by Fred Dolle, who is also connected with the Broadway Amusement Company.

STOCKTON BUYS THE NOVELTY.

The Kentucky Amusement Company, incorporated a few months ago to operate the Novelty theater, has sold out its business to George Stockton, lately of Cleveland, O. Mr. Stockton has taken entire charge of the theater, which will continue as a ten-cent house. M. Switow originally built the house and later sold it to D. Levenson. Mr. Levenson operated the theater for nearly two years and then sold it back to M. Switow, who incorporated the Kentucky Amusement Company to operate it. The theater is one of the leading Fourth street amusement houses, and did a nice business until the Alamo and Mary Anderson theaters came into existence. Mr. Stockton has several chances in prospect, and expects to place the theater in a paying position shortly.

CLEAR FORMER LOUISVILLE MAN.

Moving Picture men of Louisville were glad to hear that A. T. Smith, of Tucson, Ariz., a former Louisville man, was not implicated in the embezzlement of Government funds from the post office at Tucson. Mr. Smith some time ago left Louisville and became connected with Roy Gill, proprietor of the Gill theater of Tucson, Ariz. A portion of his time was taken up as a clerk in the post office at Tucson. A. T. Fox, another employe of the post office, was arrested for embezzlement of funds and Gill and Smith were suspected by the officials, but acquitted at the trial when Fox pleaded guilty to the charge. When the arrests were made it was charged that the two former Louisville men were putting embezzled funds into Gill's moving picture show.

FEAR RUINS OF OLD THEATER.

Asserting that the ruins of the old Hopkins theater, on Market street, between First and Second, are a menace to pedestrians, the Market Street Improvement Association of Louisville, at a recent dinner held at Goby's restaurant, appointed a committee to take the matter up with the Board of Public Safety. Hopkins theater was one of the largest and earliest of the local motion picture theaters and was a big paying investment until a fire destroyed the building last fall. It was stated at that time that the theater would be rebuilt as the front and most of the walls were intact. However, the plans miscarried and the property has been idle since that time. It is probable that the ruins will be ordered razed by the local board.

WORK ON THEATER TIED UP.

Bankruptcy proceedings instituted against the Whiton-Wheeler Construction Company, of Louisville, tied up building operations on the new Phoenix theater of Lexington, Ky., which is being erected by the Phoenix Amusement Company of Lexington, of which M. Switow, of Louisville, is the head. The new theater, with a 1,200 capacity, is to be completed during the latter part of August at a cost of about $50,000 and is to have entrances facing on two streets. The trouble in the construction company appears to be a scrap between heads of the company, the voluntary petition having been filed by one members of the firm while the other was in the West Indies. The company will probably be reorganized and the work continued.

SETTLE THE BEN ALI STRIKE.

An amicable settlement of a small strike was reached at Lexington, Ky., between the management of the Ben Ali and members of the International Alliance Theatrical Stage Employes. O. Sheck, vice-president of the Motion Picture Operators' Union, arrived in Lexington from Cleveland, O., and after a short conference it was decided that the operators would go back to work at increased wages, with the provision that they look after the stage and that no additional electricians be employed. The trouble arose over the operators having to look after the switchboard on the stage and the asbestos curtain. The Ben Ali, of which C. H. Berryman is manager, joined the ranks of the moving picture theaters a short time ago after being operated as a legitimate house for some

years. The company has been doing very nicely as a motion picture theater.

IN KENTUCKY MOUNTAIN TOWNS.

The Indian Bottom Amusement Company, of Whitesburg, Ky., is a new corporation being promoted in Letcher County. The concern will give motion picture shows two nights out of each week at Blackey, Neon and Whitesburg. These towns are all in the Eastern section of the state, in a rapidly developing mineral and timber district. Whitesburg is an especially active new town. Harvey Yeaman, of Blackey, who is city attorney at that point, is perfecting the organization which may branch out and take in a number of other Kentucky mountain towns. Several prominent citizens of Whitesburg are interested in the venture. Good mining and timber towns have proven exceptionally good locations for motion picture houses and, in fact, better than the average agricultural town. The miners and lumbermen generally live in camps or towns and do not have to depend on crops or weather conditions to either come to town or have money to devote on amusement.

KENTUCKY GLEANINGS.

At Stanford, Ky., C. Hays Foster, manager of the Stanford Opera House, has just purchased a new Powers 6A motor-driven machine.

Marvin Gay and Lewis Judy, of Mt. Sterling, Ky., who are building a new theater, made a trip to Cincinnati recently to make arrangements for the necessary equipment for the new theater.

The Farmers' & Traders' Bank of Maysville, Ky., recently attached a piano and other equipment of the Pastime theater to satisfy a note which was not met when due. The theater has experienced a temporary lull in business, due somewhat to bad weather, and has therefore been unable to meet its obligations. It is thought that a temporary arrangement will be made to tide the concern over.

Manager Stockley, of the Rex, Hopkinsville, Ky., recently announced that he had made arrangements to put on licensed films at the theater, but that he would finish the serials, the "Black Box," "Exploits of Elaine" and "Who Pays?" With these exceptions the service is now made up at both the Princess and Rex theaters of the Lubin, Vitagraph, Selig, Kalem, Essanay and Edison productions.

A. N. Smith & Company, of Greensburg, Ky., are promoters of a new motion picture show which is being given in Amusement Hall. The new proprietors have assured the public that they will give nothing but clean and moral performances.

Sherman Arn & Brother, of Maysville, Ky., opened their motion picture theater at Ewing, Ky., in the Hysong building, on June 12. High grade motion pictures and music constitutes the program. Ewing has been badly in need of such a show house for some time and is expected to support the new theater nicely.

The Georgetown Opera House, of Georgetown, Ky., has been consolidated with the Alamo, of the same city, with the result that hereafter matinees will be given at the Alamo, while the night shows will be held in the Opera House. Shows will be given at both houses on Saturday. The two theaters will be under the management of A. B. Barkley, Jr.

The Hazard Motion Picture Company, recently incorporated at Hazard, Ky., to manufacture commercial films, has named the following officers: H. E. Bullock, president; R. O. Davis, vice-president; W. G. Holt, treasurer; Tonie Zoellers, secretary and general manager, and W. B. Osize, photographer.

"Graustark," "The Goddess," "Fine Feathers" and "Island of Regeneration" were the films shown at the Mary Anderson theater of Louisville during the week starting June 13.

In No-Censor State

In Missouri, State with No Censorship Law, Report to Federation of Women's Clubs Shows Wholesome Theaters and High-Grade Films—Yet State Censorship Is Advocated by These Clubs.

Special to Moving Picture World from Kansas City News Service.

A REPORT was read by Miss Pearl Mitchell, chairman of the Federation of Women's Club's, which recently met at St. Joseph, Mo., on the motion picture theatres in Missouri. From nearly every section of the state, it was reported that the theaters were all well ventilated and that all pictures exhibited were high-class, moral pictures.

Even though the report was so good and Missouri is without a censor board, the women's clubs are advocating just such a proposition, that could soon be turned into an evil machine against moving pictures. Only a few of the women really admit that the moving picture companies know their business and can send in the right kind of pictures, although they do admit that this is just what they have been doing.

MERELY WANTED TO ENACT.

The Common Council at Kansas City has placed its ban on all fight pictures, especially the Willard-Johnson fight. They even went further and placed their official condemnation on all pictures that might create racial prejudice.

According to the moving picture men in Kansas City the action is not the result of study by the Kansas City police law makers, but was instigated by hearsay from other states and cities. The Common Council never saw the Willard-Johnson fight pictures nor any of the others for the purpose of censoring, but they added the following to the ordinance which prohibits the exhibition of any obscene or immoral picture: "Or any picture tending to cause strife or disturbance of the peace between persons of the different races, colors, nationalities or sections."

The amendment further provides that no such film shall be rented, sold or given away to any person, firm or corporation for the purpose of exhibition.

THE NEXT BEST THEATERS IN KANSAS CITY.

Quite a number of arguments have arisen between moving picture exchange men as to which is the best theatre in Kansas City, excepting the Willis Wood. Each film exchange man upholds some particular high class theater that uses his service. After a number of such arguments it has generally been conceded that the Gladstone theater and the Warwick are tied for the honors. The theaters are both sort of free lances and book where they please.

DISTRICT ATTORNEY REILLY STILL RUNS THE ROYAL.

Barney Reilly, formerly of Yale, and a big league player of note, who has managed a group of theaters in the West, is now giving much of his time to his new duties as first assistant district attorney in Buchanan County, Mo., of which county St. Joseph is the county seat. Mr. Reilly's managerial activities covered the Royal at Sioux City; the Orpheum at Atchison, and the Orpheum, Royal and Lyric at St. Joseph. He sold his stock in all the theaters but the Royal, when he entered vigorously into the duties of the district attorney's office. He owns and manages the Royal, however, which is a busy theater, on the five-cent basis. The Lyric has closed.

ORPHEUM'S BIG ORCHESTRA.

Herman Reinke, manager of the Orpheum moving picture playhouse at St. Joseph, Mo., believes in giving the most elaborate musical programs, and his patrons have come to expect a great deal. Often as many as twenty-six pieces are in the orchestra on special occasions. The Orpheum now has the Frederick Rowley Orpheum Orchestra.

The Orpheum, though particularly well situated for natural cooling, regulates the temperature in the summer by means of air drawn over ice by motor fans, and circulated through ventilators in the floor. The storage capacity of the ice tanks is 900 pounds. The air, besides being circulated into the house, is also further distributed by means of many fans in all parts. The building is open on four sides; it is on a corner, and the balcony windows open above the roofs of the adjacent low structures.

HEARD IN KANSAS CITY.

E. R. Pearson, manager of the V-L-S-E at Kansas City, recently returned from a trip to Denver, Colorado Springs, Omaha and Lincoln. Mr. Pearson went to Denver to open an office there for his company.

He says that a nice suite of rooms has been had at 1031 Seventeenth street. Frank Harris, formerly manager of the Empress theater at Omaha, is in charge.

Wallace Norton, formerly in charge of the poster department of the Pathe Exchange here, is now in charge of the poster department for the Kleine Film Company.

KANSAS STATE NOTES.

A new policy in showing motion pictures in Garfield Park, Topeka, Kan., was recently adopted. It has been the custom for the last two summers to give two reels of pictures each night free of charge. Under the new plan the show will be given in the casino of the park. The admission will be five cents. A feature film will be run each evening according to the management.

A report current in Wichita conveyed the idea that Low Nathansen had given a syndicate the option on the Cosy and the Best theatres. According to Mr. Nathansen the newspaper account was in error and he has not contemplated letting either theater go.

The people of Topeka, Kan., are glad to hear that Marc Robbins of that city is starring with the Universal Film Company. Marc Robbins played in amateur theatricals and later in stock in Topeka. Manager Crawford, of the Crawford theater, says that he is an old friend as he and Marc played in a production of home talent at the Crawford theater of "Uncle Tom's Cabin." They were then very young men. Marc was Uncle Tom, Mr. Crawford says.

The business men of Kackley, Kan., are giving free moving picture matinees every Saturday afternoon for the benefit of their business.

IN ST. JOSEPH, MO.

Manager Riegelman at St. Joseph has gone one better on his string orchestra, in his effort to improve his music. He thinks he has made a discovery, and established an innovation for moving picture houses. He has installed a Victrola. The orchestra plays the music to the vocal renditions of the Victrola artists.

Dr. W. W. Wertenberger, an eye, ear, nose and throat specialist of St. Joseph, Mo., and a highly respected citizen, owns the Empress theater in St. Joseph; and he is very successful as a manager. St. Joseph is a brilliantly lighted city, and Dr. Wertenberger has over the entrance one of the most elaborate electric signs.

No Youthful Operators

Michigan Fire Marshal Winship Will Prosecute Managers Who Allow Boys Under 18 in Their Operating Rooms—In Case of Accident They Are Liable for Damages and May Lose Licenses.

Special to Moving Picture World from Midwest News Service.

ARRESTS of Michigan managers who allow boys in their operating rooms will be ordered, according to State Fire Marshal Winship. Not only will managers face damage suits and prosecution if an accident occurs while shows are operated in violation of laws, but licenses will be revoked.

"The terrible death of Assistant Operator Bernard Ohman in a Michigan theater should serve as a warning to exhibitors," said Winship. "It should also show them the necessity of complying with all of the provisions of the theater law, especially that section which prohibits the employment of operators under 18 years of age. Statements differ as to how the film caught fire, but an investigation by this department shows that the boy had charge of the booth but a few moments before the fire."

WHOOPING COUGH SPECTATORS.

Health Officer Keho, at Bay City, said his attention had been called to the fact that motion picture theater proprietors were taking no precaution to prevent children with whooping cough from attending their shows. He said he believed photoplay men who knowingly permitted afflicted ones to attend were criminally liable with the parents. Publication of such conditions is bound to keep business from all theaters.

GLEANED ABOUT MICHIGAN.

Manager Allardt of the Orpheum, at South Bend, Ind., has taken an option on the New Niles theater, at Niles.

Manager Holday of the New Star, at Athens, has cut his schedule to Thursday and Saturday nights.

Henry Eckert sold the Princess at Boyne City, to T. P. Tyrell, of Ithaca.

Darrah & Graham opened the remodeled Princess, at Big Rapids, with "St. Elmo."

C. S. Sullivan, who took over the Empire, at Iron River, changed the name to the Royal.

Dreamland, at Cadillac, has changed its policy, showing feature pictures on Monday and Tuesday and vaudeville the other four days.

Free Keystone comedies are featured by Riverside Park, at Saginaw, which opened June 13.

F. K. Tremper, who took over the Gem, at St. Johns, and renamed it the Vaudette, has installed a new heating and ventilating plant.

J. A. Phillips has closed the Lyric, at Munsing, and the equipment has been sold to the Delft Theaters, Inc. The Delft will finish the serials which had been running at the Lyric.

The Kerredge, at Houghton, has discontinued its Tuesday, Friday and Sunday matinees.

The Rex, at Jackson, had the St. Ambrose Lady Quartet in connection with the showing of "Hypocrites."

A. Berlin, of New York, has taken over the Knickerbocker, at Holland. He planned to open it with "The Christian."

Merchants in Iron Mountain are furnishing tickets to patrons for a series of ten Saturday matinees at the Bijou.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE Hayes moving picture theater, loed at Madison, Ga., burned to the ground Friday night. The performance was on at the time. Fortunately no one was hurt. All the films were destroyed.

C. E. Tandy, Atlanta manager of the Paramount Company, was in Nashville, Tenn., this week on a business trip.

A new moving picture theater has been opened in Reidville, N. C., under the management of N. Jones. The Mutual service will be used.

S. A. Lynch, of Asheville, N. C., who is president of the Southern Paramount Company, besides many other things theatrical in the South, spent Friday in Atlanta.

J. L. Marentette, of the Consolidated Film & Supply Co., is making a business trip through South Georgia this week.

Miss Gladys Hanson, the actress, who has appeared in many moving pictures, is expected home within the next few days from New York, to spend the summer with her father and sisters, Mr. P. H. Snook and the Misses Snook. Miss Hanson is an Atlantian.

The Mutual Film Corporation's Atlanta office under the able management of A. C. Bromberg, is one of the busiest film exchanges in the South. The Atlanta office has control of two branches, one at Tampa, Fla., the other at Charlotte, N. C. Manager Bromberg is one of the best-posted film men in the South, not only on the subject of local conditions, but is thoroughly familiar with the manufacturing end of the business. Southern film exhibitors knowing this and having confidence in Mr. Bromberg's opinions, are constantly calling on him for suggestions in order to meet trade conditions, thereby causing him to be one of the hardest worked film managers in Atlanta. The rapid increasing business of the Mutual in the South is due to Mr. Bromberg's untiring efforts for his company.

O. P. Hall, Atlanta manager of the Fox Film Corporation, will attend the Fox convention in Chicago, July 1st to 5th, and promises to bring back many surprises for film managers over the South.

"The While Terror" is booked for the Savoy theater during the week.

The Grand theater announces an exceptionally strong program this week. Among the numbers are "The Arab," "The Millionaire Baby," "The Juggernaut," and "Cambier's Advocate." The Grand is given over to the Atlanta children every Saturday morning and plays to crowded house, showing educational and industrial pictures selected by the Atlanta Woman's Club for the children.

Dainty, magnetic Marguerite Clark is again at her old home this week—the Montgomery theater—in two of her greatest successes, "Wildflower" and "The Crucible."

MANAGER IN TROUBLE WITH UNION OPERATORS.

Special to Moving Picture World, by Indiana Trade News Service.

THE fight being waged by Manager Swain of the Annex, Indianapolis, and the Operators' Union reached police court when Arthur Lyday and Arthur McCloskey were arrested charged with obstructing the sidewalk. The two Arthurs have been walking up and down in front of the house with signs in hand reading, "there is a good show across the street" and "this house refuses to employ union operators." The sign bearers were charged with "shoving" the signs in front of peoples' faces and obstructing traffic. Lyday and McClosky declared in court that the sidewalk obstruction came from the fact that people stopped to read the theater sign which warned people not to pay any attention to "the tramps and bums who are parading in front of the theater."

INDIANA TRADE NEWS.

Sisters at the St. Mary's Catholic school in Anderson, Ind. saw a film for the first time at the Grand Opera house a few days ago. They went under special dispensation as guests of J. R. Denniston, manager of the house. The film was of pictures in Anderson showing the Catholic school children. The sisters were as enthusiastic as school children.

Harry Roberts, operator at the Royal Grand theater, Marion, Ind., was married to Miss Grace Christman at Huntington, Ind. Roberts kept it dark for four days.

Conditions in the South Bend picture houses are characterized as "shocking" by the members of the Florence Crittenden circle. Officers of the organiaztion have been investigating the South Bend houses at the invitation of the mayor.

John W. Ruskin, of Omaha, with his motion pictures of the polar regions, was a good attraction at the Lyric, Indianapolis. Ruskin takes the part of Dr. Cook in the North Pole controversy.

Anton Perrigo is to put the original picture show into Burnettsville, Ind. The nearest house now is at Monticello, a long drive away. Perrigo will show Tuesday, Thursday and Saturday nights.

The Skydome, Eleventh street, Richmond, Ind., has opened and is giving six reel shows every night. The attendance has been good.

V. U. Young of the Art theater, Gary, Ind., reports unusual interest in "The Fly" an educational film carrying the story of disease producing power of this common pest.

The Dome theater, Clinton, Ind., has added vaudeville, giving the travelers a three day's stand.

The Walcis theater, Indiana Harbor, has been opened. It is new and attractively furnished. It will seat 475 and being in a good location, is expected to prove a profit producer.

Miss Mabelle Knorre, Gas City, Ind., won second place in a contest to determine who should appear in "The Manhaters," a film to be produced at Lima, Ohio. Miss Knorre has been interested in the stage all her life, and being attractive and unspoiled, is expected to give a good account of herself.

The newly organized Ad Club at Brazil, Ind., is to be given a benefit at the Sourwine theater, the feature drama "As Ye Sow" to be the offering.

The Mulberry, Ind., merchants are planning to give a band concert and free picture show on the public square every Wednesday night. A Mr. Linton will do the booking.

Mellot, Hillsboro and Covington, neighboring towns in western Indiana, are all arranging to give free street shows during the summer.

Manager Fred Beckenrager of the Colonial theater, Evansville, Ind., has employed a firm of private detectives to assist city and state authorities in running to earth the incendiaries who fired his theater recently. His loss was about $1,000.

Guy Kinman and Carl Thompson are erecting an airdome at Main and Wall streets, Sullivan, Ind.

John Stark, one of the proprietors of the Rex theater, Decatur, Ind., has a lease on the Irvin theater, Winchester, Ind., and will install an up-to-date picture and vaudeville house. The Irvin is one of the finest theaters in the state for a town the size of Winchester and Mr. Stark plans to run a high grade show. Mrs. Kirschner, his partner at the Rex, will stay in Decatur, and Mr. Stark will give his time to the Irvin for the time being.

The Airdome at Rochester, Ind., opened with "The Gilded Fool."

Ray Andrews, manager of the Star, will run photo plays, Sunday, Monday, Tuesday and Wednesday, and vaudeville in addition the last three nights of the week, according to his summer announcement.

PICTURE GOSSIP IN TEXAS.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

EXHIBITOR L. A. Buvens has purchased equipment for a new motion picture house at Houston, Texas, which will seat about 350.

Mrs. J. Carl Robinet has purchased opera chairs, projection machines, a large automatic orchestra, etc., for the Gem theater, at Whitesboro, Texas, and will soon open. This house was burned recently, being the second fire that has visited this place within the last six months. At the time of the fire, Mr. Robinet was seriously ill, but was said to be getting better. The shock and worry of this second fire proved fatal, however, and he died two days later. His wife, who has helped him in his theatrical enterprises in the past years, will continue the business.

The Lyric theater at Clifton, Texas, has changed hands, the new owners being Griffin Brothers. Fred Nelson, former manager, is now devoting all of his time in the lumber business at Clifton.

H. J. Rickelman is the new owner of the Lyric theater, Riesel, Texas, having bought it from the trustee of Otto Nehring.

Sailer & Ladig are the new owners of the Novelty theater, Sealy, Texas, purchased from J. J. Piper.

G. C. Carter has sold the Dixie theater at Mart, Texas, to J. M. Reynolds, who is making a number of improvements.

The Wonderland at San Antonio, Texas, has been changed to the Odeon, and will be managed by the Royal Amusement Co., of that city, operating the Royal, also.

C. L. Hilger has bought the Pastime at Collinsville, Texas and has planned some needed improvements.

G. W. Trammell has sold the Crown theater of Timpson, Texas, to W. R. Mills.

E. H. Hulsey, who operates the Queen theater, Houston; the Hippodrome, Waco; Queen, Galveston; Old Mill and Queen, Dallas, has bought the Newport theater of Dallas, Texas, which is a five-cent house located next door to the Queen.

David Bernbaum is now sole owner of the Dixie theater, Dallas, Texas, having bought the interest of Jessie Warden recently. Warden is now managing the Newport theater in Dallas for E. H. Hulsey.

Jos. Rotramel has bought a half interest in the Lyric at Sulphur Springs, Tex., and is now managing the house.

Ray & Coleman have opened a new house at Midland, Tex., known as the Dreamland, which is modern in every detail.

H. W. McSpadden & Son have leased the opera house at Colorado, Texas, for motion pictures, and have employed Sam Majors as manager of the theater, with F. McSpadden in charge of the operating booth.

W. R. Jackson and O. T. Smith have bought the airdome at Moran, Texas, from J. L. Terry, and are remodeling.

Adolph Fertsch and J. A. Sommerlatte have leased the airdome at Hallettsville, Texas, to Ben A. Burkhardt.

P. N. Steadman is now running the Alberta theater and airdome at Sinton, Texas, which he bought from R. A. Abbey.

E. B. Goldschmidt and L. E. Shaw are operating a new airdome at Strawn, Tex., and another is soon to be in operation, owned by Gustav Peterson and Horace Crum. The former seats 800 and the latter will seat about 600.

Karl Bugbee has been put in charge of the Metro program in that vicinity, and will soon open a sub-office in N. O. of the Southern Metro Film Corporation at Chattanooga, Tenn., who controls the entire Southeastern States.

Mr. L. W. Miller of the Progressive Feature Film Co., Dallas, has just secured the six reel picture, "Captain Kleinschmidt's Artic Hunt."

H. E. Stahler, formerly in charge of the Southwestern business of Warner's Features, Inc., with headquarters at Dallas, is now managing the Palace theater, at Macon, Ga.

Small House Fire Alarms

Peter Jeup Wins Fight to Save Needless Expense for Alarm Boxes in Minor Theaters—Cost $25 to $50 a Year—Demanded by Fire Marshal—Judge Rules Otherwise—Prepare a New Law.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

OWING to the fight waged by Peter J. Jeup, of the Luna theater, against the installation of fire alarm boxes in minor theaters, owners and managers of houses seating 400 or less and coming under the "minor" class will not have to install these boxes, which have been costing the exhibitors from $25 to $50 a year.

Some time ago the fire marshall notified Mr. Jeup that fire alarm boxes must be installed in the Luna theater. Mr. Jeup refused to comply with the request and the matter was taken to the Recorder's Court for test purposes. After hearing both sides Judge William F. Connolly ruled that Mr. Jeup was in the right and the fire marshall has not the right to compel any owner of a minor theater to make the installation mentioned.

This victory means a saving to dozens of Detroit exhibitors of many hundreds of dollars annually. In this connection it might be said that while the exhibitors have things in their favor under the new ruling, the fire marshal is behind a new resolution which will shortly be introduced into the city council that will require "fire alarm boxes to be installed in all regular and minor theaters." If this is passed then the exhibitors will be right back where they were before. It would seem that this is an excellent opportunity for the minor exhibitors to get together and fight this proposed ordinance.

"PROHIBITION" AT LYCEUM.

The "Prohibition" film being handled in Michigan by Arthur Maitland was advertised to be shown originally at the Arcadia dancing academy. The liquor interests, however, got after the building department on the grounds that the Arcadia was not constructed in accordance with the city ordinance governing places where film can be exhibited. Mr. Maitland wasn't worried in the least by the action of the liquor interests and the building department, and he immediately arranged to have the pictures shown at the Lyceum theater, where they played to excellent business.

CROWDING AISLES IN MICHIGAN.

In the monthly bulletin issued by the State Fire Marshal's Office attention is called in the latest issue to the fact that numerous complaints have been received at the office in Lansing, Mich., to the fact that certain owners of moving picture theatres were violating the State law by allowing patrons to stand in aisles and passageways during performances. In a number of cases arrests have followed. Further attention is called to the fire marshal law which prohibits crowded aisles and passageways, and adds that to permit such a condition is not only a violation of the law, but is very dangerous. "Of course, we realize that when a big attraction is on the theatres want to get all the money they can and they don't like to turn away people; nevertheless, it is against the law to put them in the aisles. The law is there and should be obeyed." Thus spoke one of the deputies of the fire marshal's office.

The bulletin also says: "The Michigan Legislature of 1915 passed bills which will greatly strengthen both the State Fire Marshal Law and the act pertaining to the regulation of moving picture theatres."

DETROIT NEWS ITEMS.

The Empire theater, Detroit, has taken on a summer appearance. The theater throughout has practically been redecorated, the seats have been recovered in white figured linen, the ushers have been dressed in white suits, green draperies and green carpet runners have replaced those used all winter, and in many other details the theater has been greatly improved, all in keeping with warm weather.

The Strand Theater Company, Detroit, has decreased its capital stock from $80,000 to $50,000.

The Broadway-Strand Theater Company has increased its capital stock from $10,000 to $15,000.

The contract for theater and office building in Grand Rapids, Mich., for A. J. Gillingham, has been let to the Frank Farrington Co., of Detroit.

William F. Klatt, of the Detroit Theaters Company, Inc., operating a chain of theaters in Detroit, gives assurances of the fact that the Regent theater will be built at Woodward and Horton avenues. The digging of the foundation is now practically completed. The seating capacity will be about 1,000.

Negotiations are said to have been completed whereby John H. Kunsky, present lessee of the Washington theater, is given the option of extending his lease when it expires in September, 1916. The Washington is now being used for "select" films.

Mr. Louis W. Greenstein, formerly associated with the Cleveland office of the Standard Film Service Company, has now affiliated with the Detroit branch in the Peter Smith building, which is under the direction and management of Mr. Bert Deiner.

A. D. Smith, formerly manager of the Idea theatre in Grand Rapids, Mich., has been appointed manager of the Royal in Detroit.

Robert Von Der Goltz has been appointed manager of the Liberty theatre to succeed Carl W. Aller, resigned. Mr. Von Der Goltz has been connected with the theatrical business for about ten years, mainly as manager of road attractions, although for the past two years he managed the Gem theatre in Rocky Mount, North Carolina.

Tom Moule, manager of the Alhambra theater, is also acting as general manager of the Garden theater during the absence of Mr. Hoganson, who is resting up following an extended illness. Mr. Moule divides his time between both theaters, which are owned by John H. Kunsky.

The Elk Photo Play Co., which is erecting a new theatre in Flint, Mich., has changed its name to the Strand Photo Play Co.

FRESH ITEMS FROM HAWAII.

Special to Moving Picture World from Hawaii News Service.

SHOWMAN W. A. Fernandez has been playing George Klein's "Quo Vadis" over his island circuit of theaters. This film was passed at Honolulu for a Sunday night show at the Bijou.

P. S. Crawley, general representative of the Buffalo Bill Historical Picture Company, brought a set of his pictures to Honolulu. Chief Hailstorm, who advertises the pictures by appearing in Indian costume, talked to the boys of the city at the Y. M. C. A. The pictures were shown at the Popular.

"What is the difference between a ball game and a decent moving picture show?" asks the Hilo Herald. Some people would be better employed at a picture show than attending a crap-shooting matinee.

"Tillie's Punctured Romance," the biggest comedy feast ever given in the islands ran for a week at the Bijou.

Montreal Charity Tax

New Measure Imposing Tax on Amusement Tickets Ready to Be Presented to City Council—Will Raise Half a Million for Charities—Owners Must Account to City—Fines and Penalties.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THE long-expected by-law, by which the city of Montreal expects to raise $500,000 yearly by levying a tax of one cent on all amusement tickets, has been completed by the City Attorney and will be presented without delay to the City Council for ratification.

The new measure is founded on the permission given the city at the last session of the Legislature. The proceeds are to be given to hospitals and other charities. For years complaint has been made that the city was backward in giving to charities, and the reply has been always that the annual income was so small that it was impossible to increase the grants. As a result Alderman L. A. Lapointe several months ago began working on several schemes and finally selected the plan now to be tried out. The proposal resulted in considerable discussion at Quebec, but authorization was finally given.

Among other things it is laid down in the by-law that the one-cent tax shall embrace every conceivable form of amusement, viz., theaters, circuses, moving picture houses, shows of all kinds, sports, etc. The tickets will be printed by the city, and amusement places will simply be expected to look after the collection. We quote the most important articles:

"Sec. 3.—A tax of one cent is imposed on each person admitted into any place of amusement, even if such person is admitted with a complimentary card or ticket. (This is hard luck for the friends of censors and other "officials."—G. G.). The said tax shall be due and payable by such person each time said person is admitted into a place of amusement.

"Sec. 4.—The tax shall be payable in cash or by means of a ticket issued by the city.

"Sec. 6.—In order to facilitate the payment of such tax, the city shall have tickets printed, and shall sell the same in such manner as it may deem fit, at the price of one cent per ticket.

"Sec. 7.—Every owner of a place of amusement shall under the penalties hereinafter provided, collect the said tax and render an account thereof to the city on the day following the date on which he shall have collected the same.

"Sec. 10.—It is forbidden to enter as a spectator any place of amusement without having previously paid the said tax.

"Sec. 11.—Every owner of a place of amusement, as well as his employees or representatives are forbidden to admit into a place of amusement any person liable to the payment of said tax, unless such tax be previously paid by said person.

"Sec. 13.—Every person offending against any of the provisions of this by-law or refusing or failing to fulfill any of the obligations imposed on him by this by-law, shall, upon conviction of such offence before the Recorder's Court of Montreal, be liable to a fine with or without costs, and, in default of immediate payment of said fine, with or without costs, as the case may be, to an imprisonment to be fixed by the said Recorder's Court, at its discertion, but such fine shall not exceed forty dollars, and the imprisonment shall not be for a longer period than two calendar months; the said imprisonment, however, to cease at any time before the expiration of the term fixed by said Recorder's Court upon payment of the fine, or fine and costs, as the case may be; and, if the infringement continues, the offender shall be liable to the fine and penalty above mentioned for each day during which the infringement is continued.

"Sec. 14.—The revocation of the license granted by the city to an owner of a place of amusement is imposed, as an additional penalty, on such owner, who shall have been found guilty for the third time, by the Recorder's Court, of infringing any of the provisions of this by-law."

SUMMER BUSINESS OUTLOOK.

The business outlook for the summer show business in Montreal is gloomy. In the "legitimate" houses business is rank—only one house has remained open. It is thought that His Majesty's and the Princess, the two largest legitimate houses, will go over to pictures. Their policies will most probably be big features, such as "The Birth of a Nation" and "With the Allied Troops in Europe." The former picture should go strong, as local fans have been well informed as to its merits. This will, to a certain extent, affect the West End picture houses. Still, there will be a good many people forced by circumstances to forego a holiday out of town this summer, and this should be a little consoling.

MONTREAL BRIEFS.

Harry W. McCollum succeeds Mr. Harwell as local Universal exchange manager. Mr. McCollum has been with the Universal ever since it was organized. He was until recently connected with the Chicago office. He has the good wishes of all.

William Allen, who was with the Imperial theater, and then with the General Film Co., has been appointed Winnipeg manager for Pathe. William is probably the youngest manager in Canada, and it's a safe bet that he will make things hum in his new sphere of operations.

The Globe theater is now under the management of Mr. I. Sourkes. Mr. Sourkes was formerly connected with the Noted Players Feature Film Co. Business has been good since Mr. Sourkes assumed management of the Globe. World Film features are shown at this house. "The Quest," Mutual, was a recent feature.

Patrons' demands were so insistent that the management of the Tivoli had to reengage "The Cup of Life," an Ince masterpicture.

Lachine, Que., is to have a $25,000 picture house. A permit to build a moving picture theater at the corner of Ninth avenue and Notre Dame street has been issued to Messrs. Le Plant and Boulanger.

An amusement park has been opened at Longuenil, Que. It has a vaudeville and photoplay house. Longuenil is across the river from Montreal and can be reached by ferry and street car.

Mr. Herring, president of the Exhibitors' Association and manager of the Mount Royal, managed to take a much-needed rest, aided and abetted by his trusty Studebaker. During his absence affairs were managed at the Mount Royal by his assistant, Mr. Lanthier. Incidentially, Mr. Lanthier is the proud recipient of congratulations. Mother and baby are doing well. G. GALLAGHER.

EIGHT HOUR LAW FOR WOMEN.

By Clarence L. Linz, Washington, D. C. Correspondent of Moving Picture World.

The city officials are keeping an eagle eye on all mercantile establishments, theaters and other places of business employing female labor to see that the eight hour law for female employees is not violated. Several cases have been taken into the courts, although thus far no violations have been reported against the theaters. The legality of the provision has already been upheld and the advertising obtained from convictions in the courts is not of a type to be courted by exhibitors. The agents of the government mean business and a number of complaints are to be reported.

MISUSED POSTERS.

The continued misuse of posters was called to the attention of the World correspondent last week when a shipment was received from an out of town theater. The reel container had been wrapped up in a number of posters and the package had evidently received pretty rough treatment on its way to this city. It had the appearance of having been dropped in a mud puddle somewhere and in several places the paper had been torn clear through to the film case. It clearly showed poor judgment. The exchangeman stated that it was his opinion that the job of getting the films and paper ready to be returned had been delegated to some employee of the theater shipping it, in all probability to some inexperienced boy, for no exhibitor would so abuse the property, and he asked that the matter be brought to the attention of the exhibitors through the Washington column of the World.

LITTLE CARE FOR FILMS.

Evidently last week was a hard one with the exchanges, or perhaps it was that the intense heat made the managers a little more peevish than usual, for upon visiting another of the offices, the World correspondent's advice was asked as to what should be done with an exhibitor who would allow such careless use of a film as to allow a part of it to drop into a water bucket or on a wet floor which caused a large part of the title to be washed away, while other parts of the reel were splashed to such an extent that huge pieces had to be cut out.

The exhibitor in this instance did not even have the good grace to send in a letter of apology for the accident and injury to the reel. This is an evidence of a lack of proper co-operation between the members of the two branches of the business. The careless handling of both reels and paper is not overestimated and the result will be that all of the exchanges will make a charge for the latter. The greatest amount of trouble seems to be with the out of town exhibitor who possibly thinks it does not matter a whole lot when he is distantly located from Washington. However, the exhibitor who spoiled the title has been sent a bill and it is believed that when a few more of them are subjected to a charge they will come to the conclusion that the rental of a film does not include the privilege of spoiling it so that others cannot follow with it.

J. LEO YATES TO MANAGE WASHINGTON FILM.

J. Leo Yates, who for some time has been managing the Baltimore branch of the local office of the United Film Service, has succeeded S. J. Mayer as manager of the Washington Film Exchange, distributor of the Universal service. Mr. Yates is well known locally for he started in with the General Film Company about six years ago as a bookkeeper. After a few months of desk work he was made a traveling representative and later appointed as assistant branch manager. After serving in the latter capacity for some time he was sent to Baltimore to take charge of the branch there. After leaving the General Film Company he joined forces with the United, remaining with that organization until assuming his present position. Mr. Yates expects to build up the service here for he can now offer a three reel daily lock service, including Sunday shows. It was only recently that this was made possible and the

exhibitors were caused considerable disappointment in having to look to other sources for reels for their Sunday exhibitions. Mr. Yates has also adopted an "open door" policy and has extended an invitation to all exhibitors to visit him at the office.

TOLD IN THE CAPITOL.

The Niagara theater, on Seventh street, Northwest, will hereafter be devoted entirely to a colored patronage. It is the only house in the downtown section open to the colored population. J. F. Hymans, who now operates the theater, will use Universal and Pathe service.

F. M. Crocker, of Norfolk, Va., who was a visitor here last week, announced that the new Ghent theater in that city will be opened to the public on July 1. with Metro, Famous Players and other high grade photoplay productions.

Sidney B. Lust created quite a little excitement last week when he escorted "Heinie" and "Louie," the comedians featured in the productions released through the United Film Service, around the city in a high-powered, seven passenger Mitchell automobile. Crowds of youngsters followed the machine and when it stopped in front of a number of theaters, the streets became almost impassable, and even grown-ups stopped in their travels to gaze upon the costumed photoplayers. It made no difference to them that neither Heinie nor Louie were present in the flesh and were merely represented by giant cut-outs securely strapped on the running board on either side of the automobile, or that the smile of the actors was one that would not fade and was only of pasteboard and paint it was something of a novelty, this sort of advertising, and so much attention did it create that Mr. Lust is going to introduce both Heinie and Louie to the fans of other sections of the city, and in Baltimore and other nearby towns as well. The cut-outs are outlined with small electric lights while the eyes and the nose of each are also illuminated.

Exchange managers and other large users of the telephone were considerably disappointed last week when in an opinion handed down by Justice Walter McCoy in the Supreme Court of the District of Columbia it was held that under the act of Congress, the local telephone company had the right to establish measured service stations in business places and to refuse to enter into any contracts under which unlimited service is to be rendered. Suit had been brought to restrain the cancellation of the latter. The telephone is a matter of great expense to the exchangemen and other business people and it was hoped that the court would find in their favor.

Congratulations are being heaped upon Gerald Hobart Payne, who assists George Mann in conducting the affairs of the Paramount Pictures exchange in this city, and Miss Ethel May Hogue, cashier at the Alhambra theater, who quietly slipped away one evening last week to Rockville, Md., the Gretna Green of Washington, to have a certain knot tied whereupon blushing Miss Hogue became blushing Mrs. Payne and from all accounts blushing is not unbecoming to her. The best wishes of all are with them in the hope that their life together will be one of great joy.

A. P. Lombard, who has been in Washington for some few weeks, gave a demonstration of the latest model of the Simplex motion picture machine before the members of the local operators' union. This is the first trip of Mr. Lombard into this territory for the Precision Machine Company.

Carl Jones, formerly representing the Metropolitan Features Company and at one time an exhibitor of Baltimore, Md., has assumed charge in that city of the branch of the Washington office of the United Film Service. The branch has been moved from 28 West Lexington street to 419 East Baltimore street where it is more easily accessible to the exhibitors of Baltimore.

Latonia Derby Filmed

Cameras Get "Good Story" of the Great Horse Race Event Near Cincinnati—Clarence Runey as the Representative of the Cincinnati Motion Picture Co. on Hand—Films on Screen Next Morning Made Hit.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

WHILE the old-fashioned newspaper photographer has not become exactly a back number, it is safe to say that he is in danger of complete eclipse by the moving picture men at all events of any real evidence and this was never more clearly shown than at the running of the historic Latonia Derby last Saturday, attended by the largest crowd in its history, and under weather and other conditions which could not have been improved upon. Clarence Runey, Cincinnati's premier camera-man, was there as the representative of the Cincinnati Motion Picture Co. and of the Pathe Weekly, and photographed the great race at several stages, getting the thrilling finish, the winner, Royal II, an imported English colt, after the race, with his millionaire owner, Jefferson Livingston.

He handled the event single-handed, and not only got first-class results, but broke all sorts of records in getting the stuff out, as shown by the fact that the film, cut down to 250 feet to give only the cream of it, was shown at the Alhambra the following morning. It has made a decided hit around town, and will be shown in virtually all of the local houses. Moreover, the Derby fitted in nicely with the plans of the Highland Film Corporation, which had three men on hand to take pictures of all phases of the day. They got several races besides the Derby, various views of the enormous crowd, the stables, and so forth, comprising about 1,000 feet in all; and this will be used by the company, according to President Ford, in its first big feature, "Kentucky," a six-reel production which is now in course of preparation. There may have been other moving-picture camera-men around as well, but those named were on the job and got results. The public is no longer satisfied with a single inanimate photograph; it wants to see the event actually reproduced, and the moving-picture does it.

"NEPTUNE'S DAUGHTER" HAS GOOD WEEK AT GRAND.

That it is extremely difficult, not to say impossible, to put a figure as a limit to the life in use of a really good film is shown by the fact that Annette Kellerman's big feature, "Neptune's Daughter," showed all of last week at the Grand, one of the largest theaters in Cincinnati, to excellent houses. The picture made its first appearance in Cincinnati a little less than a year ago, showing for two weeks at B. F. Keith's theater to the highest prices and the biggest crowds which ever saw a film production here; and McMahon & Jackson, who control the production in this section, state that they have three prints which are kept busy constantly, with no signs of a let-up. As long as it can come back continually for a return engagement, it looks as if "Neptune's Daughter" might very well run ad infinitum.

BARS FILMS ON "WET" AND "DRY."

Cincinnati managers are up in arms at the indications recently noted to the effect that propagandists for various semi-political movements are making rather clever efforts to use moving-pictures for the furtherance of their ends, disguising them so as to conceal their real object. This undoubtedly efficient method of "boosting" various movements was severely discouraged recently when the local management of B. F. Keith's theater, which runs several reels regularly in connection with its summer vaudeville program, was notified by the general management of the company to use no films touching upon either side of the "wet" and "dry" question, which is a burning issue locally, as elsewhere. The reason for this ruling is plain enough, lying in the fact that people who go to theaters to be amused or instructed resent having political issues thrust upon them, especially if they happen, as they frequently do, to have pronounced views on the opposite side of the matter. It is believed that the local League, which is now approaching greater strength than ever before, with its reorganization, will take some action on this general subject before long, ruling out partisan films as a whole.

LIPSON'S STRIKING SIGNS.

The new electric signs recently completed and installed by the Strand and the Family theaters, both of which are under the management of I. Lipson, on opposite sides of the same block, are beyond question the most striking in use at any house in the city. The Strand had a large and handsome sign bearing the name of the house in red letters against a green background high up on the front of the building and conspicuous for blocks. Later, the regular type of theater sign, with movable block letters to feature the name of the star and the play, became desirable, in connection with the exclusive Paramount attractions, and when these signs were put in, one at each end of the sidewalk canopy, a pair of immense arrows, outlined in lights, was also installed, linking the name sign with the new signs giving the name of the attraction.

At the same time the old signs at the Family, over on Vine street, were removed and replaced with a pair of much larger and handsomer ones, placed together at an angle making them visible from both directions on Cincinnati's busiest thoroughfare. Manager Lipson is very proud of the electrical effects now seen at his two houses, as he may well be.

MONTESSORI SYSTEM FILMS.

Pictures to educate the educators, which is a step a little in advance of the ordinary sort, were shown to members of the Hamilton County Teachers' Association at the Lyric last week. They were taken in New York, showing the workings of the famous Montessori system of education with small children, at the school founded there for that purpose, and the known efficiency of the system made the exhibition extremely interesting to the teachers. The pictures were explained by a teacher who had studied the system in Italy and New York. They were shown in the morning, and many besides the teachers attended.

CINCINNATI GLEANINGS.

J. E. Camplin of Springfield, O., has become manager of the Colonial theater, the handsome house owned by the Public Amusement Co. He has been for some time connected with the Gus Sun Amusement Co., which owns the Alhambra and New Sun theater in Springfield, having charge of both houses, and made many friends among the public.

The Lyric theater, of Piqua, O., has been disposed of by its owner, B. F. Sarver, to C. E. Miller, and will hereafter be under the management of George Ziegenfelder. One of the first changes made by the new owner was to give the house its old name, the Bijou, which it bore until it was purchased a year ago by Mr. Sarver. Manager Ziegenfelder announces that the house will show pictures exclusively during the entire summer, probably returning to vaudeville and moving pictures combined in the fall.

With Eliminated Scenes

Spokane Local Censors Find Films with Scenes Deleted by National Board of Censorship—Board Sends Detailed Reports to Local Police, but Lacks Power to Enforce Its Judgments.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH., June 17.—Some interest has been manifested among moving picture men and the local censors recently over developments that all pictures bearing the official stamp of the National Board of Censorship have the stamp with the instructions from that body to eliminate certain scenes or portions and it has developed that some of these creep back in or are not cut after the pictures get away from the eyes of the censors according to reports here. The scenes ordered eliminated are tabulated in the weekly bulletin of the board and forwarded to every chief of police, censor and manufacturer in the United States, but not to the individual moving picture managers.

It is the claim that certain of these productions have been shown here which did not have the eliminations made and that as there is no law by which the National Board of Censors can force the producers to make the cuts the scenes can easily be shown after getting away from the censors, as the producers enjoy the confidence of the censors. The matter was taken up with the national board by the local censors and it developed that scenes were in the films that would never have been passed by the National Board of Censors. The local managers are not blamed, as they do not have copies of the board's reports and these managers have been ready to make any such cuts suggested.

Wilbur W. Hindley, dramatic critic of the Spokesman-Review in an article during the present week goes into detail on this matter which has been arousing investigation since Orrin G. Cocks was here and in his statement said:

"As an illustration of the way in which the rulings of the national board are sometimes disregarded, the recent showing in the city of Olga Petrova in 'The Heart of a Painted Woman' is a case in point. The picture was approved, subject to the following four eliminations: Reel 2—Reduce the scene where Martha drinks from the slipper, making it a flash so as to show her drinking only once from the slipper. Eliminate the entire incident of the drunken man trying to climb the stairs to Martha and falling down.

"Reel 3—Eliminate the subtitle, 'Barrett on a Wager Uses Falmouth's Hypodermic Needle.'

"Eliminate the scene which follows, showing Barrett using the needle. This entire incident is to be removed from the picture. In the version of the picture, shown locally, not one of these suggestions had been complied with, although the production bore the official stamp. That is but one of several similar instances of which the local censor has a record. In other pictures it was suspected that certain scenes had never been submitted to the national board, as the standards of that body are fairly well known to municipal censors and it is not difficult to detect violations. The bits of business were noted and reported to the national board's advisory secretary, Orrin G. Cocks, a recent Spokane visitor, and the information came from him that such scenes were not in the negative sent him to New York for review by the censoring committees of the board. It is a matter of sincere regret, but it is nevertheless true that some manufacturers are deliberately going the limit of decency and good taste in their productions, in street parlance, 'seeing how far they can go and get away with it.' They are the worst enemies of their own industry."

The absolute impossibility of getting away with illegitimate practices in our business ought to soak in soon.

GATHERED IN SPOKANE.

"The Valley of the Missing," the William Fox production from the novel by Grace Miller White, opened a four days' engagement in the Casino and played to capacity audiences the opening evening.

Dr. H. S. Clemmer announces that he will run "The Birth of A Nation" in the new Clemmer theater early in August and that it will also be run in the Seattle house in which he is interested. The prices will probably range from 75 cents to $1 here.

Henry Woodruff and Gladys Brockwell appeared at the Lyric theater for two days in the Mutual masterpicture, "A Man And His Mate." Large audiences witnessed the presentation.

Dr. H. S. Clemmer's Redheaded Club of boys are winning new laurels this week, as this is flower week of the Spokane Ad Club and the boys are aiding in distributing flowers to downtown apartment and lodging houses and to hospitals. They also assist in gathering the flowers and delivering them to stations to be put on trains and distributed to passengers

EXPRESS AND PARCELS POST IN MEXICO.

By Harry B. Ott, Chihuahua Correspondent of Moving Picture World.

THE new rates as announced by the Constitutionalist Express, which controls the greater part of the territory formerly held by the Wells Fargo Express Co., work a great hardship on exhibitors. For the new rates the old silver rates are taken as a basis, divided by two, to secure the equivalent in U. S. currency, and multiplied by the present rate of exchange, about thirty to one. However, in this country there is no law prohibiting the shipment of films by mail, and parcels post has proved to be the way out of the difficulty. Packed in 5 kilo (11 pounds) packages, films may be shipped by mail as safely as by express, and at a much more moderate rate.

CONDITIONS IMPROVE.

At the least prospect of peace in this country, conditions appear better immediately. Since President Wilson's note was delivered to the Mexican chiefs, and it was apparent that some effort was to be made on the part of the Mexican nation itself, to put its house in order, conditions have visibly improved. Exhibitors all report good houses, and in many instances the S. R. O. sign has been out. But, above all, the exchange rate, which is always a good index of conditions, has gone down. The resumption of the payment by smelters, mining companies, etc., of salaries in silver, it is expected, will improve conditions, as will also the recently decreed free and unlimited coinage of silver.

MEXICAN SHORT ITEMS.

The Sanabia motion picture tent has opened up in Durango, Durango, and reports good business.

Francisco Beas' combined picture and vaudeville show played recently in Chihuahua to capacity houses.

The Alcazar of this city, is advertising for next week "Constantine," an Italian eight reel subject. One peso admission will be charged.

The electric light company of this city has announced a raise of 300 per cent. on its electric current rate. This will naturally seriously effect the exhibitors.

The Teatro de los Heroes has closed for the summer. Its picture and vaudeville policy was not a success, due to the fact that the house is adapted only to large legitimate productions, and its running expenses are very heavy.

From all reports the theaters at Monterey, Nuevo Leon, have recently been doing very badly. The city has suffered heavily from the continued evacuation of contending armies, and consequent lack of communication with the outside world. The Salon Rojo is Monterey's principal moving picture house.

Francisco Sanabia, one of Mexico's pioneer picture men, and owner of a large number of picture tent-shows, was in this city recently. Mr. Sanabia owns the Mexican rights to a large number of European feature films.

The "Carpa Modelo" has just inaugurated a season of pictures and vaudeville in Gomez Palacio, Durango.

TO GET FILMS OF BIRD LIFE.

Special to Moving Picture World from Trades Press Services.

THE National Association of Audubon Societies has sent an expedition into the islands of the coast of Louisiana there to obtain moving pictures of Louisiana bird life, some of the greatest bird reservations of the world being located in that territory under protection of the Louisiana Conservation Commission. The pictures will be released through Thanhouser throughout the United States and elsewhere, both as educationals and by way of advertising the wonderful work being done in bird protection by the state.

The party, which for purposes of picture making, is in charge of H. K. Job, widely known for his wild life photography. He is acting now in his capacity as head of the department of applied ornithology of the National Association of Audubon Societies.

BUGBEE HEAD METRO OFFICE.

Karl Bugbee, until recently New Orleans manager for the World Film Corporation, has been named New Orleans manager for the Metro Pictures Corporation, according to recent announcement made in the Southern City. The announcement followed a visit to New Orleans of W. B. Atkinson, special representative of Metro, but is understood to have been arranged for some time, the appointment having been rumored for several weeks, but Karl was sawing wood and saying nothing but keeping it all under his hat even from his closest friends, waiting the completion of final arrangements. Mr. Bugbee is a Minnesotian born but has made his home in the Crescent City for thirteen years.

Metro will open offices with Mr. Bugbee in charge in the Nola Building, 407 Carondelet street, July 1. The first booking under the Metro mark for New Orleans will be "Heart of a Painted Woman," featuring Olga Petrova, at Pearce's Trianon, Sunday, June 21, excepting "The Heart of Maryland," which ran a week at the Athenaeum before it was authoritatively announced that Metro would maintain an office in New Orleans.

GULF STATE BREEZES.

Pearce's Trianon showed "The Dawn of a To-morrow" last week at twenty cents to big crowds, the attendance holding up throughout a five-day run. This initiates a policy of occasional twenty-cent pictures at the Trianon. Pearce's Tudor theater is a twenty-cent house, occasionally ten, and the Trianon, as Mr. Pearce puts it is a ten cent house, occasionally twenty, it all depending upon his judgment of the quality of the picture.

The Trianon's organ is being installed and will be first heard about July 1. The event will be advertised extensively, a concert being promised for the first day. The name of the organist has not yet been announced, but it is understood that a man of considerable local and Southern note has been chosen. The organ itself is the latest thing of its kind and size and is expected to excite comment.

METRO PICTURE MATTERS

BRANCHES GIRDLING AMERICA

Scene from "The Flaming Sword" (Rolfe).

METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

METRO PICTURES
CORPORATION

B. A. ROLFE
Presents
The two distinguished Stage Stars
LIONEL BARRYMORE & JANE GREY
in
A Five Act Picturization of the Tale of a Rugged Sea Romance
THE
FLAMING SWORD

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

METRO PICTURES CORPORATION

THE UNUSUAL COMBINATION OF THE FOREMOST FIGURE ON THE AMERICAN STAGE

MR. WILLIAM FAVERSHAM

Supported by JANE GREY

WHOSE REMARKABLE STANDING AS THE LEADING DRAMATIC ACTOR HAS ESTABLISHED HIM IN THE MINDS OF THE PUBLIC WHERE ENGLISH IS SPOKEN . . . . . WITH A FICTIONAL WORK FROM THE PEN OF ONE OF THE MOST IMPRESSIVE WRITERS OF THE AGE . .

SIR GILBERT PARKER

WHOSE MAGNIFICENT CREATION

"THE RIGHT OF WAY"

ENJOYED WIDER VOGUE AND GREATER POPULARITY THAN ANY LIKE WORK IN HISTORY — CREATES A DIGNIFIED EPOCH IN THE SILENT DRAMA UNPARALLELED BY ANY PRODUCING COMPANY . .

THE COMBINATION

B. A. ROLFE	PRODUCING
J. W. NOBLE	DIRECTING
WILLIAM FAVERSHAM	PLAYING
JANE GREY	SUPPORTING
SIR GILBERT PARKER	AUTHOR
METRO	RELEASING

SEEN JULY 19TH ON THE METRO PROGRAM

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

METRO PICTURES CORPORATION

IT IS PHYSICALLY IMPOSSIBLE FOR ANY MAN TO SEE MORE THAN TWO SIDES OF A SQUARE HOUSE AT ONE TIME

You see only two sides and imagine the other two;—

THE SAME RULE APPLYS TO FEATURE PROGRAMS

IF YOUR PROGRAM MAN OFFERS YOU EIGHT FEATURES AND TELLS YOU THE NAME OF TWO, YOU MUST OF NECESSITY IMAGINE THE OTHER SIX - - - - - - - - - - - -

ON THE OTHER HAND METRO TELLS YOU THE NAME OF THE ENTIRE EIGHT AND LEAVES NOTHING TO THE IMAGINATION

HERE ARE METRO'S EIGHT RELEASES DURING JULY AND AUGUST

WILLIAM FAVERSHAM in "THE RIGHT OF WAY"
ETHEL BARRYMORE in "THE SHADOW"
FRANCIS X. BUSHMAN & MARGUERITE SNOW in "THE SECOND" "IN COMMAND"
MME. PETROVA in "VAMPIRE"
EMMET CORRIGAN in "GREATER LOVE HATH NO MAN"
DOROTHY DONNELLY in "SEALED VALLEY"
EDWARD CONNELLY in "MARSA COVINGTON"
EDMUND BREESE in "THE SPELL OF THE YUKON

THERE!

STANDING WHERE YOU WILL, YOU SEE THE EIGHT SIDES OF METRO'S SUMMER HOUSE
NO PROMISES NO "BIG SUPRISES" COMING
NOTHING LEFT TO THE IMAGINATION

BUT COLD HARD DEFINITE FACTS AS TO WHAT YOU ARE GOING TO GET DURING THE TWO WORST MONTHS IN THE THEATRICAL YEAR

AGAIN PROVING WE CAN KEEP IT UP!

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

Last Week Someone Asked You To "WAIT UNTIL NEXT WEEK"

NOW COMPARE THEIR STATEMENT WITH THE TWO PAGES OF METRO RELEASES SHOWN HERE.

IN PREPARATION

Francis X. Bushman and Marguerite Snow in - - "Richard Carvel"
Emily Stevens and Hamilton Revelle in - "The Liars"
Ralph Herz and Lois Meredith in - "The Purple Lady"
Ann Murdock - - in - - "A Royal Family"
Emmy Wehlen - - in - "When a Woman Loves"
Gail Kane - - - in - - "Her Great Match"
Mme. Petrova - - in - - - "My Madonna"
Edmund Breese - in - "The Spell of the Yukon"

AND

These noted stage successes and popular novels with leading players:

"THE SILENT VOICE" "PIGS IN CLOVER" "BACCARET"
"MY WIFE" "THE BRIDGE" "BARBARA FRITCHIE"
"THE GIRL WITH THE GREEN EYES"
"SKY FARM" "THE MISSISSIPPI BUBBLE"
"ONCE TO EVERY MAN" "EMPTY POCKETS" "AN ENEMY TO SOCIETY"
"ROSEMARY FOR REMEMBRANCE"

WHILE OTHERS ARE REQUESTING YOU TO

WATCH NEXT WEEK'S RELEASE—WAIT ANOTHER MONTH
LOOK FOR THE BIG SURPRISE—BEAR WITH US UNTIL NEXT YEAR

METRO

PRESENTS THE ABOVE ARRAY AS THE MOST FORMIDABLE AND POWERFUL EVER OFFERED BY ANY PROGRAM NOW OR IN THE HISTORY OF THE INDUSTRY. DO YOU WANT SUSTAINED SUSPENSE OR CONSISTENT QUALITY?

Again Proving We Can Keep It Up

METRO PICTURES CORPORATION

1465 Broadway **New York**

The Athenaeum, big auditorium, property of the Young Men's Hebrew Association, recently noted as having been opened as a feature picture house by William Wiesfeld of New York, has discontinued. No statement has been issued, but it is understood that the difficulties of getting the crowd to come so far from Canal street was too difficult. "The Heart of Maryland" and "Salambo" were the two pictures shown, each running one week. It is generally regretted in New Orleans that the house did not continue operation, as to those who attended it proved quite a pleasure, both from the airiness of the house and the quality of the music and the pictures.

S. T. Stephens, New Orleans manager for the William Fox Film Corporation, leaves June 29 for the five day meeting of Fox managers in Chicago.

Meyer Simmonds, New Orleans manager for the Apex, has gone to New York during the suspension of business during which the company is being reorganized.

S. B. Samson, formerly Chicago manager for the Pathe Exchange Incorporated at Chicago, has succeeded B. S. Bryan as manager at New Orleans. Mr. Bryan has left for Jacksonville but as yet has not issued any statement for publication regarding his new connection.

The General Film Company at New Orleans has arranged to move its offices to the three story building at 343 Baronne street July 1, taking the whole building. The place is now being remodelled and when completed and occupied will be one of the finest in the South.

J. E. Pearce, Southern manager of the Pearce interests, has left for a tour of the company's interests through the North. He will go to New York and remain there for several days.

E. Auger, newly appointed Southern manager for the World Film Corporation, headquarters at New Orleans, recently returned from a tour to the East on which he visited the branches under his control as far away as Washington. He is now off on a tour to the West on which he will stop in Dallas and run into Oklahoma where his company contemplates opening a branch. Mr. Augur was good enough to say that the trade papers had done a good deal during the last few months towards emphasizing the fact that New Orleans is on the movie map. The World Film Corporation formerly maintained its Southern headquarters at Atlanta, moving to New Orleans only recently, and, at present, being the only big exchange with headquarters in the Crescent City.

Governor Hall Thursday morning, June 10, at Baton Rouge, in the presence of a number of members of the general assembly and some of the leading sugar planters, signed the Fontenot anti-trust bills. A picture and motion picture of the scene was taken by the Ewing Motion Picture Co., a local company.

IN CALIFORNIA.

The new Hippodrome theater, formerly Ye Liberty, has been opened with vaudeville and feature pictures at Oakland, Cal.

P. M. Hunt and G. A. Devenpeck have opened a new moving picture house at Lodi, Cal., and are using a Powers 6A.

William Fink, who has the Hippodrome at Gridley, Cal., will open the new Fink theater about the first of July.

The Central theater has been opened at Forty-first and Telegraph avenue, Oakland, Cal. This is a new house.

The new Watsonville house of Turner & Dahnken will open on June 30th, with Billie Burke. After the opening it will be conducted as a moving picture house.

A theater building to cost about $35,000 will be erected at once at Vallejo, Cal., by Albert Bernheim.

H. E. Cornell, formerly traveling representative of the Pantages Circuit, has been appointed manager of the Pantages theater at Oakland, Cal.

The moving picture theater of Jesperson & Dippo, 2721 San Pablo avenue, Oakland, Cal., is to be remodeled and enlarged at a cost of approximately $5,000.

Win License Reduction

In Oakland, California, Exhibitors Secure Reduction in License Fees—Individuals Had Vainly Protested—Local No. 2 of State League Took Up Fight—Saves $5,000 a Year to Picture Men.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

ONE of the most striking illustrations of the benefits that can be secured through organized effort is shown by the success that has been attained by the exhibitors of Alameda County through Alameda County Local No. 2 of the California State League in securing a reduction in the license fees charged moving picture houses. Individual exhibitors had protested many times to county officials in regard to the license, but these protests had been in vain, although it was shown that the fees were much higher than those prevailing in other sections of the country.

The local league then took hold of the proposition, secured the services of an attorney to draw up a new ordinance along their ideas of fairness, and attended meetings of the Oakland City Council in a body. They were given a hearing and secured every reduction asked for. Where formerly the license fees have amounted to $8,000 per annum in Alameda County, exhibitors will now have to pay but $3,000, a saving of $5,000 a year. The work that has been accomplished by this local stands out more preeminently in team work by exhibitors than almost any other local in the entire country, all of which goes to show what advantageous results can be accomplished through organization.

LIBRARIANS SEE PICTURES.

During the recent convention of the American Library Association at San Francisco, six hundred members of this organization were entertained one day at Simplex Theater No. 2 in the Palace of Education at the Panama-Pacific International Exposition. As guests of the California Library Association, they were shown the activities of that branch in four excellent reels and were given practical demonstrations of the application of moving pictures to things educational. Following this entertainment many visited the model Simplex booth and the exhibit room upstairs. F. B. Cannock, secretary of the company and machine designer, is now here for a stay of a month or six weeks and is meeting exhibitors and others interested in moving pictures. One of his latest devices, a speed controller, has been installed on the machines in use at the Palace of Education.

SCHOOL ACTIVITIES SHOWN IN MOVING PICTURES.

A new note in the school activities has been struck by George W. Frick, Superintendent of Schools in Alameda County, who has had moving pictures taken in eighteen schools to show the distinctive ideas in educational work that have been developed. These will be shown through the state, especially in the rural districts, and will be a feature of the exhibit at the Exposition during the convention of the National Educational Association in August. They depicit the children in manual training, domestic science, athletics and recreation and are intended to do away with the usual type of school exhibit. The pictures were staged by Archie Rice, of Berkeley, and consists of four reels.

CAMERAGRAPHS TO BE FEATURE OF SPECIAL DAY.

The Liberal Arts Progress Club is making great preparation for Liberal Arts Day, June 29, at the Exposition, and Powers Cameragraphs will come in for much attention on this occasion. Space has been set aside in five sections for the showing of moving pictures and these machines will be used exclusively. Machines will also be exhibited on the three main aisles and an expert will be on hand at each one to demonstrate its working and young ladies will distribute literature. The main booth will be decorated especially for this occasion, which is to be widely advertised.

Mr. R. W. Horn, who has charge of the Power display, has been very busy of late keeping this in shape and is now wearing a smile of satisfaction, the International Jury having awarded the Nicholas Power Company the Grand Prix for its exhibit of motion picture projection equipment.

RUTH ROLAND TO FLY WITH ART SMITH.

Miss Ruth Roland, the screen favorite, who is now making a visit to the Exposition City, is to make a flight over the fair site shortly with Art Smith, the popular aviator, and expects to loop the loop with him. Later she is to relate her experiences in the air from the stage of the Hippodrome theater.

COMPANY INCORPORATES.

The Compania Cinematografica De Las American has been incorporated at San Francisco, Cal., by L. Ivey, S. J. Vogel and C. S. Swan, with a capital stock of $25,000. Mr. Ivey is the leading subscriber to the stock.

SAN FRANCISCO FLASHES.

Sol Lesser, president of the Golden Gate Film Exchange and the All Star Feature Distributors, is making a short trip to Los Angeles to look over the producing field. Irving Lesser of these concerns is making a trip through the Sacramento Valley and M. Calmy is also out on the road.

Mr. Vandyne, general manager of the Pacific Amusement Supply Company, of Los Angeles, was a recent visitor here on business and pleasure.

Sacramento exhibitors visited San Francisco in force this week, among those who were here being I. F. Morris, of the Sequoia theater; Charles Goddard, of the Liberty theater; W. S. Webster, of the Strand, and John DeStasio, of the Lyric theater.

The Fairyland theater, on Devisadero street, is again being conducted by Cory Bros., Mr. Sibley, who contracted to purchase it several months ago, having failed to complete his agreement.

The local Operators' Union is preparing to give its annual ball in August.

The Parnassus theater, at Irving and Eighth avenue, has been opened by Stanley & Auddifred.

Charles Maio, who conducts the Maio Biograph on Market street, has taken over the Panama Photoplay near by.

Peterson Bros. have fitted up an Overland automobile and will start on the road shortly with moving pictures. The outfit is an unusually complete one.

The Globe Film Exchange has taken over the stock of the California Kriterion Exchange.

CALIFORNIA NOTES.

The Opera House at Monte Rio, Cal., has been opened for the summer as a moving picture house by P. S. Braun.

Henry W. Laugenour has leased the Aidome at Woodland, Cal., to J. T. Hayes, who has been conducting the Dreamland playhouse. The latter will be remodeled during the summer for a winter opening.

EXCHANGES WILL MOVE.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

IN the fall the two leading film exchanges of Boston will move to new quarters. New buildings are to be constructed for both the Universal and the General Film Companies.

The Universal Company has had plans prepared for a three-story fireproof structure to be erected at the corner of Pleasant and Piedmont streets. The executive offices will be located on the first floor, the poster department on the second floor and the 20 fireproof vaults for film storage on the third floor. An exhibition room with a seating capacity of 250 and a pitched floor will also be located on the first floor.

The General Film Company is building new quarters at the corner of Ferdinand and Isabella streets, Boston. This will be a two-story structure, with executive offices and a hippodrome on the first floor.

NEW THEATER CORPORATIONS.

Four new moving picture theater corporations were chartered during the past week. All companies will be subsidiaries of the Olympia Theaters, Inc., the $7,000,000 corporation which was recently chartered in Massachusetts.

The Gloucester Olympia Company was chartered for $5,000. The officers are: Hiram E. Miller, Lynn, president; Arthur E. Lord, Lynn, treasurer; Ernest H. Horstmann, Lynn, clerk, and Hiram E. Miller, Frank J. Howard and Nathan Gordon, directors.

The New Bedford Olympia Company was chartered for $5,000. The officers are: Frank J. Howard, Brookline, president; Arthur E. Lord, Lynn, treasurer; Ernest H. Horstmann, Lynn, clerk, and Frank J. Howard, Nathan H. Gordon and Ernest H. Horstmann, directors.

The Washington Street Olympia Company, Boston, was chartered for $5,000. The officers are: Ernest H. Horstmann, president and clerk; Arthur E. Lord, treasurer, and Arthur E. Lord, Max Shoolman and Ernest H. Horstmann, directors.

The New Haven Olympia Company was the fourth to receive a charter. The officers are: Max Shoolman, president; Arthur E. Lord, treasurer; Ernest H. Horstmann, clerk, and Hiram E. Miller, Max Shoolman and Frank J. Howard, directors.

FROHMANS TO AIM HIGH.

Gustave Frohman was a visitor to Boston during the past week. In an interview published in the Boston papers, he is reported as saying, "My brother Charles set a standard in the production of legitimate drama which has put the stage of to-day on its present high plane, and it is the intention of my brother Daniel and myself to do the same thing for the photoplay. Before we have finished, every suggestion of the unclean, every taint of smut, will be as alien to the moving picture house as it is to the church. I do not mean that that we are to have a lot of namby pamby pictures preaching in consequential sermons. I mean that we are going to tell clean, thrilling, uplifting, interesting and entertaining stories.

The well known punch will be as much a feature as ever, but immorality will be lacking. I am now producing plays to show in the schools and churches and I intend to create such a demand for them that the exhibitor of sensations, which degrade rather than entertain, will be forced to change his policy and exhibit the clean instead of the crude. Boston is the most particular and independent city on the face of the universe. It knows what it wants and must have it. There is already a movement on foot to clean out the film places of all that is not clean, and I am here to lend a hand. The moving picture has become an institution and is here to stay. Now that it is here, it is up to us to make it as fine and as artistic as possible. Patronage is flocking to the moving picture houses, and it is a crime to show the patrons anything that is lacking in the elements that uplift.

SAMUEL PINANSKI MARRIES.

Samuel Pinanski, manager of the Modern theater, Boston, was married during the past week to Miss Ann Green, daughter of Mr. and Mrs. Fred Green of Dorchester. The ceremony was conducted very quietly on account of the recent death of the groom's mother. The couple are enjoying a wedding trip at Atlantic City.

WALTER S. DAVIDSON PROMOTED.

Walter S. Davidson, former Maine representative for Pathe Exchange Incorporated has been placed in charge of the Pathe interests for New Hampshire and Vermont, and continued increased business for the Famous "Rooster" program in his present territory is most gratifying.

Walter wishes to extend his most hearty wishes to the various exhibitors throughout Maine for their continued prosperity, and to thank them for placing the Pathe program on such a grand record basis during his road connections in that state. He says he will always entertain among his most pleasant recollections the real hearty hand-shake ever in evidence among Maine exhibitors and friends. He hopes his successor will enjoy the same continuance of prosperity, and incidentally adds that the Pathe "Rooster" just can't help crowing "success," and he further says that the noted Pathe movies can be seen in most every theater in the states of New Hampshire and Vermont. Good stuff.

NOTES IN NEW ENGLAND.

Plans are being prepared for the enlargement of the Shawmut theater, Roxbury. The house now has a seating capacity of 1,600 and it is planned to double it, making it the largest photoplay theater in New England. The work on this project will be started in the near future. The house will undoubtedly be opened in the fall with big features and vaudeville.

Manager Fred B. Murphy of the United Film Service of New England spent last week in New York.

Winchester and Boston society folk will witness a novel open air moving picture show next Friday evening at "Aigremont," the residence of Mr. and Mrs. Oren C. Sanborn, under the management of Miss Mary Kellogg and Mrs. Sanborn for the Winchester Hospital. The performance is for the double purpose of charity and to show the Winchester town fathers and others the kind of "movies" that Miss Kellogg and Mrs. Sanborn proposed to inaugurate in Winchester, had no objections been made.

A moving picture machine has been installed in the Wollaston, Mass., Unitarian Church by the Rev. Carl G. Horst, the pastor. This machine will be used in connection with the work of the Young People's Religious Union and church entertainments.

J. Putnam, proprietor of the Opera House at Bennington, Vt., died during the past week. The house now becomes the property of a moving picture concern. During Mr. Putnam's life, he would never allow a reel of pictures to be shown in his playhouse, as he had always played to road attractions.

The Allen Film Exchange, of which A. S. Stein is manager, has moved into its new headquarters at No. 69 Carver street, Boston, having been forced out of their old location, which is to be razed for the erection of an up-to-date office building.

The Gay White Way, at York Beach, Me., one of the leading summer photoplay theaters of New England, has contracted with Manager Harry F. Campbell for the use of the Fox productions.

NEWS LETTER FROM MAINE.

From John P. Flanagan, Maine Correspondent of the Moving Picture World.

THE Graphic theater, Bangor, is scoring a great success with the service of the Phoenix Film Corporation. In one week they have used three big attractions, one of them a London Film release first run. The London films were formerly released on the Paramount program.

Charles M. Stern, manager of the Bangor branch of the Universal Film exchange, was in Farmington, Livermore Falls, Lewiston, and other cities in central Maine, on a business trip during the past week.

Mr. Frank A. Owen has sold his interest in Central Hall theater, Dover, to his partner Mr. W. P. Sherburne. Mr. Sherburne will continue the business as before using regular service from the Universal, and one feature weekly of the new Phoenix service of which E. B. Tinker of Ellsworth is local manager.

H. O. Hussey, proprietor of Emery Hall at Bucksport, will open a theater at Verona Park on July 1 for the summer residents of that resort.

Belfast has now three picture theaters. This is but a small town and competition is rather keen. The new Nickel uses Universal service, the Colonial uses General and the Opera House, the original picture house of the town, W. J. Clifford, manager, uses Mutual regular service and the features of the Phoenix Film Corporation.

Many summer resorts are now opening in the vicinity of Bar Harbor, and more picture theaters will be run on Mt. Desert Island than ever before.

A small moving picture house has opened at Freeport, representing the first competition experienced by the Mortimer Amusement Company, F. E. Mortimer proprietor, which runs the Photo Play Theater. Mr. Mortimer is reporting good results from Universal service.

Mr. J. A. Emery, manager of the Star theater at Bar Harbor, was a visitor in Bangor last week, coming up to look over the Phoenix service which has first run in Maine at the Graphic theater. He is to install this service in Bar Harbor soon.

Arthur A. Allen, manager of the Palace theater at Bangor, is using regular Universal service and also announces that he has booked "The Diamond from the Sky" and World's Film Features. Mr. Allen has discontinued amateur night performances for the summer although he found them very profitable.

Earle B. Tinker announces that his company has purchased a large number of the Charlie Chaplin comedies and that he is taking immediate bookings on same.

J. A. Eslow, general manager of the New England Universal Exchange of Boston, was a visitor to Bangor during the past week. While here he was the guest of Manager Charles M. Stern.

The Strand theater, Old Town, Me., had its formal and very successful opening on Saturday, June 19, with the first show at 2.15 p. m. and evening shows at 7 and 8.45. "Alias Jimmy Valentine," the World Film Co. five part production was the feature. Music was furnished by the Schubert trio, and a concert was given by St. Joseph's band at 6.30 o'clock. The Strand is to use Universal service and features of other companies.

Paul Demmons, proprietor of the moving picture house at East Machias, has started in two nights a week, Universal service.

The Acme Amusement Co., John Goodwin, proprietor, has opened a theater at Belgrade Lakes, a fashionable summer resort, and will run every night, using Universal service. The formal opening was on Monday, June 14.

Charles Eaton has just opened the Nickel theater at Belfast, on the main street, and using Universal service. It is the only five cent house in town, and shows five reels. The other houses show eight to ten reels and charge ten cents. Mr. Eaton was only granted his license after considerable opposition, but persisted until it was granted. The Nickel seats 350 people.

PICTURES AND SANE FOURTH.

Special to Moving Picture World from Philadelphia News Service.

The Reconstructed Fourth Association has decided to offer free moving picture shows in this city as a substitute for the dangerous fireworks, in accordance with the aggressive campaign which they are directing in order to insure the celebration of the Fourth of July in a "safe and manner. Admitting that so far the moment for a "safe and sane" Fourth, while eminently successful in the suburban districts, has made but little progress in the congested sections of South Philadelphia, Kensington and other parts of the city, the committee is devoting particular attention to reaching the children of the thickly populated sections.

Last year several free moving picture shows were given and met with pronounced success. On account of the wonderful results obtained during the previous Fourth, the committee will this year go into the moving picture field on a much more extensive plan. Wherever it is possible, arrangements will be made for the exhibition of some interesting film that will keep the kiddies attracted and prevent them from toying with large cannon crackers and pistols which are absolute menaces to their lives.

BOY SCOUTS AT THE STANLEY.

The Boy Scouts who recently attended the Boy Scout day matinee at the Stanley theater were treated to a show that had anything they had ever seen before beaten all holler. Pictures of famous persons, such as Ty Cobb, Hans Wagner and President Wilson, were flashed on the screen and important affairs like the parade of the Knight Templars were also shown. And, best of all, Mayor Blankenburg and Mrs. Blankenburg were there, sitting in a box. In accordance with the importance of the affair, Mayor Blankenburg made a short speech which was most enthusiastically received by the Scouts in attendance. The climax of the afternoon was reached when the picture entitled "The Adventures of a Boy Scout" was thrown on the screen.

LUBINITES PLAY COMIC OPERA.

An appreciative audience that taxed the seating capacity of the Broad Street theater, recently saw and heard the stars of the Lubin Company in some real acting, when they presented George M. Cohan's musical comedy entitled, "Fifty Miles From Boston." Ethel Clayton, well known film favorite, interpreted the role of Carrie Flagg, one of the fair belles of Brookfield. In the cast were Mrs. Marie Sterling, Gilbert Ely, Mrs. Jessie Terry, Carson Davenport, Peter Lang, Clara Lambert, Mary Charleson and many others.

FIRE LAWS UPHELD.

Judge Audenried dismissed an injunction suit begun by Harry Berman and Charles Segal, proprietors of a moving picture theater at Fifth and South streets, on Thursday, June 17. The moving picture exhibitors sought to restrain the city from enforcing the rigid fire protection laws of 1899 and 1901. An act of 1913, which apparently exempted theaters such as theirs from compliance with the old laws was declared to be unconstitutional by Judge Audenried. This case is the last of a number of similar injunction suits to be decided. In every case the court upheld the city in its fight to reduce to a minimum the danger of fires.

PHILADELPHIA NOTES.

The management of the Proctor theater, Plainfield, N. J., recently created much comment by serving patrons of the theater with ice cream as they sat watching the pictures. This was a great surprise and has certainly been a booster for the interests of the proprietor.

The Metropolitan Opera House, Broad and Poplar streets, Philadelphia, has recently been leased by the Shuberts, of New York, for a term of years, and will be put into use as a first class moving picture theater.

Free Shows in St. Louis

Interesting Municipal Movement in Missouri to Provide Free Moving Picture Shows in City Parks—Exhibitors Welcome Them as Advertisements of Their Programs—Good Pictures Make New Patrons.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE City of St. Louis opened the free moving picture performances that will be given in the parks and playgrounds this summer on the night of June 15. The first performance was given at Columbus square, at Tenth and Carr streets. The contract to furnish the program was awarded to the St. Louis Motion Picture Company, of 25th and Montgomery streets, who have a portable projection booth and a screen that is fitted with an ingenious arrangement of gas-pipe frames that admits of its being erected at a moment's notice.

The free moving pictures which were tried last year in the parks and playgrounds were found to be such a success that it was decided to make them a permanent feature. There was a little opposition to the scheme at first, from exhibitors who had theaters in the immediate vicinity of the parks used, but it soon died away, and most of the protesting ones found that it really helped business, as many people got the picture habit from seeing the free pictures that otherwise might not have patronized their theaters at all.

Columbus square, where the initial performance was given, is in the heart of the foreign quarter, and the first performance was attended by 11,000 of these people, many of whom are too poor to spend even the small sum of five cents necessary to visit a regular theater. The screen was placed at a distance of 54 feet from the first line of seats and this space was filled by several hundred children, who sat on the bareground and watched the pictures.

The city authorities furnish a detail of park officers, who go along with the performance to look after the details of the entertainment and handle the crowd.

Special Park Officer Geo. Upton, in command of the squad, says that the people love the pictures, and that they are a godsend, as they take many people out in the fresh air that otherwise would be huddled up in miserable tenements, and many young men that would otherwise be loafing around saloons are in the park.

The first program furnished by the city consisted of Joan of Arc, two reels, a current events film, a comedy reel, an animal film showing the life of non-poisonous snakes, and a travel reel. The performance started at 7.45 and lasted two hours.

NEW ST. LOUIS THEATER.

The well known amusement firm of Meyer Brothers & Pracht, who own and operate the Knickerbocker theater and airdome at 3145 Park avenue, are building a moving picture theiter at the corner of 39th street and Shaw avenue, South St. Louis, that will cost $35,000. The new house will be modern throughout, with retiring rooms for both sexes, drinking fountains and all the innumerable details demanded by modern theatrical concerns. The seating space will be all on one floor, which is in keeping with the style of most of the big houses that have been built in St. Louis in the last year.

So strong is the owners' faith in moving pictures as the future entertainment of the people that vaudeville will not be considered as even a remote possibility at the new house, since no stage of any kind is being built. The neighborhood of the new house is the new district west of Grand, and south of Lafayette avenues, that is building up very fast, and there is not a better or more promising location in the city. The only other theater at all near is a small airdome that runs only in the hot months.

MANAGER WOLF ON THE SHORT REEL PROGRAM.

Manager Wolf, of the Iola theater and airdome, at 2726 Lafayette avenue, is a great exponent of a short reel program. "I do not believe the people, as a rule, like the big five and six-reel features as well as they do a well-balanced program of four or five single reels," he says. "I have never used anything longer than a three-reel feature, and I do not take a three when I can get a two-reeler. Just now the picture theaters seem big feature mad, but I have stuck to my short reel program, and since I do not see any falling off in my patronage I am going to keep it up."

THOUGHTFUL ARRANGEMENTS AT WARNER'S NORTH GRAND.

Warner Brothers, who manage the North Grand Avenue theater and airdome, also operate the Queen airdome, at 4700 Maffit avenue, which is under the supervision of Mrs. Charles Warner. The Warners, who are veteran exhibitors, have some very good ideas in the management of theaters, that are worth passing on. For instance, in the North Grand airdome, which is a large place, the music, a piano and violin, is placed at the back of the garden near the projection booth, and another piano is down near the screen. This arrangement serves a double purpose, it makes the music audible all over the place and drowns the noise and whirr of the projecting machines, and the music can be heard outside on the sidewalk and serves to draw people into the place. Another good plan is the rule of no overhead wires of any kind. All the illumination is arranged on posts, and in the event of a heavy storm there is no danger of the panic that any sort of a falling wire is liable to create.

NEWSY NOTES IN ST. LOUIS.

The Parkview is a handsome new outdoor theater that has opened up just opposite Lafayette Park, on Mississippi avenue.

Christ Zotos, who has managed the Family theater at the corner of Broadway and Miller street, and has entertained his audiences in the theater summer as well as winter for the past six years, caught the airdome fever this season and is now showing in a fine new open air place that will seat 2,400. The new airdome is at Broadway and Barry street, a short block from the Family.

The Eagle theater, 1717 South Broadway, under the management of Frank Root, closed June 20 for the hot weather months with the exception of Sundays, when a matinee will be given.

The Robin theater, 2301 Robin avenue, has been undergoing repairs and alterations, and among other new equipment for the theater the management have installed a new Minusa Gold Fibre screen.

The Russell theater, at 2100 South Broadway, the Chippewa, at Broadway and Chippewa streets, and the Shenandoah, at Broadway and Shenandoah avenue, have closed for the hot months.

A moving picture entertainment was given on June 16 at Moolah Temple, a very beautiful building at Vandeventer avenue and Lindell boulevard, that was recently erected by a Masonic lodge in St. Louis. The program consisted of "Are You a Mason?" "A Man at a Woman's Club" and views of Niagara Falls.

FLORIDA NEWS LETTER.

By J. Melvin Andrews, Jacksonville Correspondent of Moving Picture World.

TAMPA theater at Tampa, Fla., has closed and is now undergoing repairs for summer stock.

The Kinodrome at Tampa is a great favorite with ladies and children, running Universal program to capacity business.

Doc Webster has opened a new house in Leesburg, Fla., running Universal program. The Prince is the name of this new house.

The Fotoshow, at Miami, Fla., J. C. Boss manager, is running Paramount, Mutual masterpieces and World features to capacity business.

The Wigwam and the Grand at Miami have closed for the summer, but will open in the fall.

Jacksonville Notes.

The Southern Scenic and Advertising Company is the name of a new company which has established a studio here. The concern manufactures scenery, curtains and scenic effects. Robert R. Banister is manager and has many contracts signed for work in a number of houses in Florida.

It is estimated 4,000 ladies and children attended the first free motion picture show given by the playground commission in Confederate park on Thursday evening, several reels of interesting pictures were shown and music was furnished by the boys' band. These free shows will be given by the park commissioners at children's playgrounds on every Thursday evening.

The Pastime theater is now running musical tabs in connection with regular program of second run licensed pictures, playing to good business.

The Phoenix seems to be holding its own running the Universal program with the Black Box Serial.

The New Arcade theater is nearing completion, a man from the A. H. Andrews Chair Co. is now here putting in the 1,200 leather upholstered chairs.

John R. Barton, of the Consolidated Film Exchange, reports that business is good, which must be true, as we notice that he is now driving a new Studebaker six with J. R. B. monogramed on the side in gold.

The Grand, Jese L. Clark local manager, is now playing two Chaplin pictures each week, this in connection with the Pathe, "Elaine" and "Who Pays" Series, on the regular licensed service, makes a strong program for this house, and is producing results.

The front of the Savoy on Mondays, with the "Diamond from the Sky" and the "Twenty Million Dollar Mystery," looks like circus day. Some decorations, but it gets business.

Studio Notes.

Bob Vignola, manager of local Kalem studio, will take his company north Sunday on the Clyde line. Mr. Vignola goes to the Cliffside studio, where he will work through the summer. With him he takes Marguerite Courtot, Nellie Lindroth and Henry Hallam. In speaking of his plans for the fall, Mr. Vignola said his only wish was "that he would be returned here, as Jacksonville was the only place in the U. S. A. that seemed like home to him." The many friends of "Bob" wish him a speedy return to Jax, and as a token of their friendship gave him a farewell banquet on Monday night at the studio.

Harold Forde, the "Broadway Favorite," who has been here for the past few weeks working in Kalem's "A Weaver of Dreams," has finished and will return to New York with Mr. Vignola.

The Lubin studio is now undergoing repairs, and by the time the Lubinites return South will be one of the best equipped studios in the South.

Ethel Tinchneor, vaudeville actress, and a sister of Fay Tinchneor of the Comic Co., filled an engagement at the Orpheum theater here last week. She says that in a recent letter from her sister was news to the effect that Fay was fully recovered from the accident with which she met some time ago.

BUFFALO NEWS LETTER.

By Billy Bison, Special Correspondent, 229 Oxford Ave., Buffalo, N. Y.

A MOVING picture theater is being built on Genesee street, Rochester, N. Y., by J. H. Carr. The building, which will be of the Italian Renaissance type of architecture, will be 57 feet wide by 100 feet long, with a seating capacity of 925, and will be thoroughly fireproof.

John M. Pitt and D. C. Pitt will build a moving picture theater at 29 West Pulteney street, Corning, N. Y.

The Becker Feature Film Co. has been incorporated by Henry Carr and Albert Becker. Mr. Carr is manager of Shea's theater, Buffalo, and Mr. Becker has been a moving picture operator at that house for about twelve years. The company will deal in moving picture films.

W. H. Faville is building a moving picture theater and club building at Dodgeville, N. Y., at a cost of $40,000 and to be complete by Oct. 1.

Fifty licenses for moving picture operators were recently ready for distribution at the city clerk's office in Rochester, N. Y. Each license has a photograph of the holder for the purpose of identification.

A suit case containing moving picture films were recently stolen from L. L. Benedict of Buffalo, N. Y. Benedict says he gave the grip to a newsboy in front of the New York Central station and asked him to deliver it to the General Film Co. in that city. The bag did not reach the address.

A motor generator for operating a moving picture machine has been installed in the new Lyric theater, Holley, N. Y.

Lower & Merriam have closed the Empire theater, Oswego, N. Y., for the summer.

M. H. Blackwell, president of the All-Theaters Film Co. of New York, and R. T. Tristram, his assistant, recently visited the Buffalo offices of that concern. This company features the Alliance program.

LIST OF MOVING PICTURE WORLD CORRESPONDENTS

Maine—John P. Flannagan, 147 Park View Ave., Bangor.

Boston—Edwin H. McCloskey, Boston "American," Editorial Department.

Buffalo—Billy Bison, 23 Victoria Ave., Buffalo.

Toronto, Canada—David K. Billings, Toronto "World," Toronto.

Ottawa, Canada—Carl Ketchem, "The Citizen," Ottawa.

Montreal, Canada—Gerald Gallagher, 1849 Park Ave., Montreal.

Pittsburgh, Pa.—Pittsburgh News Service, 6016 Jackson Arcade Bldg., Pittsburgh.

Philadelphia, Pa.—Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia.

Washington, D. C.—Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C.

Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati.

Cleveland, O.—J. D. Raridan, 1517 Caroline Road, Cleveland.

Louisville, Ky.—George D. Crain, Jr., 1404 Stark Bldg., Louisville, Ky.

Chattanooga, Tenn.—George D. Crain, Jr., 1404 Stark Bldg., Louisville, Ky.

Detroit, Mich.—Jacob Smith, 503 Free Press Bldg., Detroit.

Illinois, Michigan, Wisconsin, Northwest } Midwest Special News Service, 6747 Emerald Ave., Chicago, Ill.

St. Louis, Mo.—A. H. Giebler, 4059 Hartford Street, St. Louis.

Kansas City (Kansas and Missouri)—Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

Indiana—Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Gulf States—Trade News Service, New Orleans.

Salt Lake City, Utah—H. W. Pickering, "The Deseret News" Salt Lake City, Utah.

San Francisco, Calif.—T. A. Church, 1507 North Street, Berkley, California.

Jacksonville, Fla.—J. Melvin Andrews, Southern Investment and Amusement Company, Jacksonville, Fla.

Atlanta, Ga.—A. M. Beatty, 49 Copinhill Ave., Atlanta, Ga.

Spokane, Wash.—S. Clark Patchin, E 1811 Eleventh Ave., Spokane.

Chihuahua, Mex.—Harry B. Ott, Apartado, 27, Chihuahua.

Portland, Oregon—Abraham Nelson, 809 Journal Bldg., Portland.

Dallas, Tex.—G. S. Parker, Motion Picture Trades Club, Dallas.

Cut Out the List for Reference. Any Items of Interest That Come Up May Be Sent to the Nearest Correspondent.

Calendar of Daily Program Releases

Releases for Weeks Ending July 3 and July 10

(For Extended Table of Current Releases See Pages 150, 152, 154.)

General Film Company

Current Releases

MONDAY, JUNE 28, 1915.

BIOGRAPH—His Fatal Shot (Drama).
ESSANAY—Trapped (Drama).
KALEM—The Bondwoman (Special—Three parts—Broadway Favorites—Drama).
LUBIN—Road o' Strife, Series No. 13, "The Man Who Did Not Die" (Drama).
SELIG—The Girl and the Reporter (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 51, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 13, "Mr. Jarr and the Captive Maiden" (Comedy).

TUESDAY, JUNE 29, 1915.

BIOGRAPH—Love's Melody (Special—Two parts—Drama).
ESSANAY—Providence and Mrs. Urmy (Special—Three parts—Drama).
KALEM—The Merry Moving Men (Comedy).
LUBIN—Her Choice (Comedy).
SELIG—On the Border (Drama).
VITAGRAPH—The Hand of God (Special—Two parts—Drama).
—A Cute Little Bear (Educational).

WEDNESDAY, JUNE 30, 1915.

EDISON—Cartoons In the Hotel (Comedy).
ESSANAY—Dud Resolves Not to Smoke (Cartoon—Comedy).
KALEM—The Accomplice (Special—Two parts—Drama).
LUBIN—The Path to the Rainbow (Special—Three parts—Drama).
SELIG—The Mystery of Dead Man's Isle (Drama).
VITAGRAPH—The Evolution of Cutey (Comedy).

THURSDAY, JULY 1, 1915.

BIOGRAPH—Fate's Healing Hand (Drama).
ESSANAY—A Countless Count (Comedy).
LUBIN—By the Flip of a Coin (Special—Two parts—Drama).
MINA—A Harmless Flirtation (Comedy).
SELIG—The War o' Dreams (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 52, 1915 (News).
VITAGRAPH—The Honeymoon Pact (Comedy).

FRIDAY, JULY 2, 1915.

BIOGRAPH—The Sands of Dee (Drama—Reissue No. 4).
EDISON—The Tragedies of the Crystal Globe (Special—Three parts—Drama).
ESSANAY—The Little Prospector (Western—Drama).
KALEM—The Suffragette Sheriff (Comedy).
LUBIN—Her Mother's Secret (Drama).
VITAGRAPH—Hunting a Husband (Comedy).

SATURDAY, JULY 3, 1915.

BIOGRAPH—Luxurious Lou (Drama).
EDISON—Was It Her Duty (Drama).
ESSANAY—The Inner Brute (Special—Two parts—Drama).
KALEM—The Midnight Limited (Episode No. 34 of the "Hazards of Helen," Railroad Series) (Drama).
LUBIN—A Day on the Forge (Comedy).
SELIG—The Trail to the Puma's Lair (Drama).
VITAGRAPH—The Criminal (Special—Three parts—Broadway Star Feature—Drama).

General Film Company

Advance Releases

MONDAY, JULY 5, 1915.

BIOGRAPH—The Summoning Shot (Drama).
ESSANAY—A Boomerang of Blood (Drama).
KALEM—The Seventh Commandment (Special—Three parts—Drama).
LUBIN—Road o' Strife Series No. 14, "A Story of the Past" (Drama).
SELIG—A Studio Escapade (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 53, 1915 (News).
VITAGRAPH—The Revolt of Mr. Wiggs (Comedy).

TUESDAY, JULY 6, 1915.

BIOGRAPH—The Smuggler's Ward (Special—Two parts—Drama).
ESSANAY—The Rajah's Tunic (Special—Two parts—Drama).
KALEM—Some Romance (Comedy).
LUBIN—The Cannibal King (Comedy).
—Ping Pong Woo (Comedy).
SELIG—The Coyote (Western—Drama).
VITAGRAPH—The Man From the Desert (Broadway Star Feature—Special—Three parts—Western—Drama).

WEDNESDAY, JULY 7, 1915.

EDISON—It May Be You (Comedy).
ESSANAY—"Dreamy Dud" In King Koo Koo's Kingdom (Cartoon—Comedy).
KALEM—The Frame-Up (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Hamlet (Special—Three parts—Drama).
LUBIN—The Beast (Special—Two parts—Drama).
SELIG—The Adventure Hunter (Drama).
VITAGRAPH—The White and Black Snowball (Juvenile Comedy).

THURSDAY, JULY 8, 1915.

BIOGRAPH—The Claim of Honor (Drama).
ESSANAY—Education (Comedy).
LUBIN—Whom the Gods Would Destroy (Special—Three parts—Drama).
MINA—A Night's Lodging (Comedy).
SELIG—Ebb Tide (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 54, 1915 (News).
VITAGRAPH—Bertie's Stratagem (Comedy).

FRIDAY, JULY 9, 1915.

BIOGRAPH—A Timely Interception (Comedy—Drama) Biograph Re-issue No. 5.
EDISON—Eugene Aram (Special—Four parts—Drama).
ESSANAY—Broncho Billy Well Repaid (Western—Drama).
KALEM—Hiding From the Law (Special—Two parts—Drama).
LUBIN—Money! Money! Money! (Drama).
VITAGRAPH—Love's Way (Comedy—Drama).

SATURDAY, JULY 10, 1915.

BIOGRAPH—Old Offenders (Drama).
EDISON—The Brand of Cain (Drama).
ESSANAY—The Counter Intrigue (Special—Three parts—Drama).
KALEM—A Wild Ride (Episode No. 35 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The New Valet (Comedy).
SELIG—Bound By the Leopard's Love (Jungle—Zoo—Drama).
VITAGRAPH—Insuring Cutey (Special—Two parts—Comedy).

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Calendar of Daily Program Releases

Releases for Weeks Ending July 3 and July 10

(For Extended Table of Current Releases See Pages 150, 152, 154.)

Universal Film Mfg. Co.

SUNDAY, JUNE 27, 1915.

BIG "U"—Their Secret (Two parts—Drama).
LAEMMLE—Eleven to One (Drama).
L-KO—No Release this Week.

MONDAY, JUNE 28, 1915.

IMP—No Release this Week.
JOKER—The Mechanical Man (Comedy).
VICTOR—The Cheval Mystery (Three parts—Mystery—Drama).

TUESDAY, JUNE 29, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 5, "In the Name of the King" (Two parts—Drama).
NESTOR—When Hubby Grew Jealous (Comedy).
REX—Title Not Decided.

WEDNESDAY, JUNE 30, 1915.

LAEMMLE—The Grail (Two parts—Semi-West—Drama).
L-KO—No Release this Week.
UNIVERSAL ANIMATED WEEKLY—Number 173 (News).

THURSDAY, JULY 1, 1915.

BIG "U"—The Old Grouch Drama).
POWERS—The Cameron Sisters (Vaudeville Act).
—The Miniature Circus (Vaudeville Act).
—Marvels of the Insect World (Educational).
REX—Vanity (Two parts—Domestic—Drama).

FRIDAY, JULY 2, 1915.

IMP—The Marble Heart (Four parts—Romantic—Drama).
NESTOR—When the Spirits Moved (Comedy).
VICTOR—No Relase this week).

SATURDAY, JULY 3, 1915.

BISON—Jane's Declaration of Independence (Two parts—Independence Day—Drama).
JOKER—A Skin Game (Comedy).
POWERS—Fifty Years Behind (Drama).

SUNDAY, JULY 4, 1915.

BIG "U"—The Advisor (Drama).
LAEMMLE—Billy's Baby (Drama).
L-KO—The Curse of Work (Two parts—Comedy).
—Educated Roosters (Vaudeville act).

MONDAY, JULY 5, 1915.

IMP—The Wrong Label (Drama).
JOKER—Right Off the Reel (Comedy).
VICTOR—The Little White Violet (Two parts—Drama).

TUESDAY, JULY 6, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 6, "The Crown of Death" (Two parts—Drama).
NESTOR—When Their Dads Fell Out (Comedy).
REX—Steady Company (Drama).

WEDNESDAY, JULY 7, 1915.

LAEMMLE—Betty's Dream Hero (Two parts—Civil War—Drama).
L-KO—The Child Needed A Mother (Comedy).
UNIVERSAL ANIMATED WEEKLY—Number 174 (News).

THURSDAY, JULY 8, 1915.

BIG "U"—No Release this Week.
POWERS—Lady Baffles and Detective Duck In "Baffles Aids Cupid" (Comedy).
REX—Souls In Pawn (Three parts—Society—Drama).

FRIDAY, JULY 9, 1915.

IMP—Copper (Two parts—Modern—Drama).
NESTOR—Lizzie Breaks Into the Harem (Comedy).
VICTOR—The Violin Maker (Drama).

SATURDAY, JULY 10, 1915.

BISON—The Ulster Lass (Two parts—Irish—Drama).
JOKER—Bobby Bumps Gets Pa's Goat (Living Cartoon).
—A Trip to the Pyramids (Educational).
POWERS—Was She a Vampire (Drama).

Mutual Film Corporation.

SUNDAY, JUNE 27, 1915.

KOMIC—Beautiful Love (Comedy).
MAJESTIC—Children of the Sea (Two parts—Drama).
THANHOUSER—Innocence At Monte Carlo (Comedy-Drama).

MONDAY, JUNE 28, 1915.

AMERICAN—By Whose Hand (Two parts—Drama).
KEYSTONE—Fatty's Plucky Pup (Two parts—Comedy).
RELIANCE—The Showdown (Drama).

TUESDAY, JUNE 29, 1915.

BEAUTY—The Madonna (Drama).
MAJESTIC—The Kid Magician (Comedy).
THANHOUSER—Crossed Wires (Two parts—Drama).

WEDNESDAY, JUNE 30, 1915.

AMERICAN—A Good Business Deal (Drama).
BRONCHO—The Sea Ghost (Two parts—Drama).
RELIANCE—In Old Mexico (Melodrama).

THURSDAY, JULY 1, 1915.

DOMINO—The Failure (Two parts—Drama).
MUTUAL WEEKLY—Number 26, 1915 (News).

FRIDAY, JULY 2, 1915.

AMERICAN—A Woman Scorned (Drama).
FALSTAFF—The Silent Co-Ed (Comedy).
KAY-BEE—His Mother's Portrait (Two parts—Drama).

SATURDAY, JULY 3, 1915.

RELIANCE—Little Marie (Two parts—Drama).
ROYAL—One Good Cook (Comedy).

SUNDAY, JULY 4, 1915.

KOMIC—Mr. Wallack's Wallet (Comedy).
MAJESTIC—The Old High Chair (Two parts—Drama).
THANHOUSER—His Two Patients (Drama).

MONDAY, JULY 5, 1915.

AMERICAN—Mountain Mary (Two parts—Drama).
KEYSTONE—Court House Crooks (Two parts—Comedy).
RELIANCE—The Healers (Drama).

TUESDAY, JULY 6, 1915.

BEAUTY—The Guy Upstairs (Comedy).
MAJESTIC—The Hired Girl (Comedy).
THANHOUSER—A Maker of Guns (Two parts—Drama).

WEDNESDAY, JULY 7, 1915.

AMERICAN—The High Cost of Flirting (Drama).
BRONCHO—Tools of Providence (Two parts—Drama).
RELIANCE—The Fortification Plans (Drama).

THURSDAY, JULY 8, 1915.

DOMINO—The Ace of Hearts (Two parts—Drama).
MUTUAL WEEKLY—Number 27, 1915 (News).

FRIDAY, JULY 9, 1915.

FALSTAFF—P. Henry Jenkins and Mars (Comedy).
KAY-BEE—The Hammer (Two parts—Drama).
RELIANCE—At the Postern Gate (Drama).

SATURDAY, JULY 10, 1915.

RELIANCE—The Headliners (Two parts—Drama).
ROYAL—

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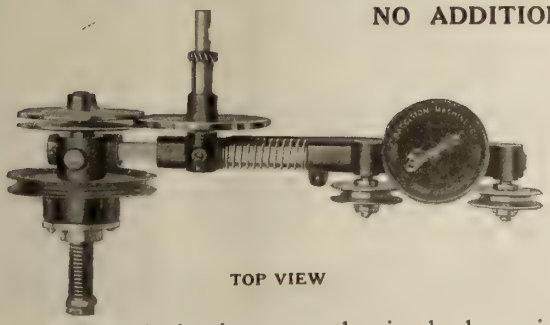
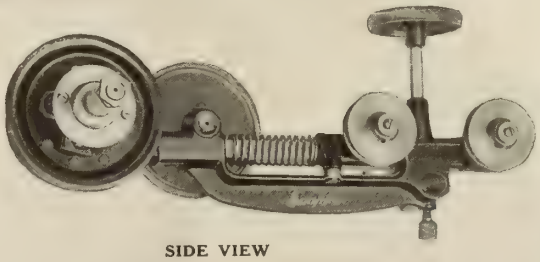


TOP VIEW



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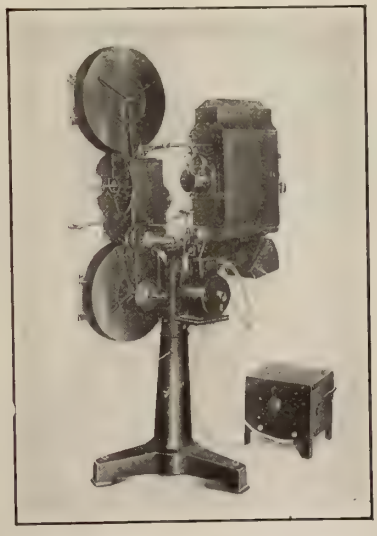

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waste his time. His father disgustedly announces he will pay no more debts incurred by his son. Rand sees Edith Havens on the street and, without waiting for the formality of an introduction, steps right up and speaks to her. After an exceedingly unpleasant five minutes, she has him arrested for a masher. The police lieutenant consents to call up his father, but Pa Cornwall angrily announces he will not give bail, adding that a night in a cell might do the boy good. Young Rand sleeps little that night and next morning is sentenced to thirty days. Edith is in court and begins to regret she had the young man arrested, but it is too late, and his self-assurance completely gone, Rand is sent to a cell. After the first bitterness, Rand realizes he got what he deserved, so he writes a very humble note to the girl, begging her forgiveness. She answers it in person, and, after expressing regret over the incident, the two part friends. On his release, Rand, resolved to make a man of himself, goes to her home and proposes —but she tells him that if—at the end of the year he can, by his own efforts, make a home for a wife—he may get a wife for the home. In another town he makes rapid progress and is promoted to foreman in one of the big cotton mills. When the year is up, he sends for his father to attend his wedding. Father threatens disinheritance if Rand marries, but he replies to the effect that "He should worry!" Hugely pleased at the evidence of "backbone" in his son, Pa Cornwall attends the wedding all right, and "comes across" like a good sport.

INSURING CUTEY (Special—Two Parts—July 10).—Fearing that his greatest box office magnet, Cutey, the matinee idol, is about to get married—thereby, depreciating his value—McCauley, the manager, arranges with Martin Zevine and Kitty Keene, confidential insurance agents, to watch Cutey closely. If possible, they are to prevent his marrying, and McCauley takes out a policy against the contingency of the star's marriage. Cutey finds out all about it, and plans to lead the agents a merry chase. He commences by devoting himself to each woman in the company, from the star down, in turn. Kitty—according to plan—tries to win Cutey's affection, and after following him about matters get more and more complicated, until the two agents are all at sea. Cutey then makes a date to meet six different girls at the same time and place. There is much subdued excitement as each girl thinks he is going to propose. At the appointed hour Cutey calmly counts the girls to see if they are all there, then announces he is going to take all for a ride. He points to where a large sight-seeing bus is drawn up at the curb. The truth dawns upon the girls that Cutey has been "kidding" them, and some burst into tears. At this moment, Zevine and Kitty come up and Cutey then delivers a final crushing blow to all present by bringing forward one of the girls and introducing her as his bride. But the manager says to himself: "I should worry. I'm insured."

LUBIN.

ROAD O' STRIFE SERIES NO. 14, A STORY OF THE PAST (July 5).—To Madison and Alene, Professor Gershom tells the story of Alene. "The King of Urania honored me with his friendship, and I was not unknown as a scientist, eighteen years ago." He tells them of the splendor of the court of the Balkan kingdom, of the high pride and noble courage of the king, and of his great love for the baby princess, Alene, his only child; of how, realizing that the throne would soon fall, and wishing to save his child from the fate that he, the king, could not, in pride, evade, the monarch had secretly transferred to America his private fortune, to be held in trust until claimed by Alene on the day she became of age. How, soon after, came the terror of the revolution, when the king, sword in hand, died at the foot of his throne, and Gershom, in fulfillment of his trust, and despite a terrible blow upon the head from the weapon of a revolutionist, escaped with the baby princess, and eventually reached America, demented, but with one idea persisting and controlling his life—to protect the child. Gershom at once discovered that the secret trustee, Caleb Jerome, planned to steal the fortune, and, if necessary, murder the child, and fled in a panic of fear, hiding in the village of Elmhurst, where he bought a lonely house and reared the child, the secret of her existence being unguessed by the villagers.

The documents proving her identity he placed in the double bottom of a cup he made from a silver alloy into which he introduced a deadly poison only neutralized by the mineral water of a local spring, beside which he placed the cup. At last Caleb Jerome found Gershom's hiding place, and in an effort to discover and destroy the documents, resorted to an attempt at murder. His blow, however, eventually restored to Gershom the sanity wrecked by the revolutionist's club, and, in time, Gershom saw all things clearly, so that now he places the matter in the hands of the lawyer. Madison assures Gershom and Alene that, with the documents the recovery of the fortune is a simple matter, and takes Alene to his home, where she is kindly received by the lawyer's wife. Gershom, once more a shrewd and ambitious man, familiar with the political intrigues of Europe, hurries away on business, the nature of which he does not disclose. He has conceived a bold idea, suggested by the news of the day—that the Republic of Urania has declared it will remain neutral in the great war, rejecting the overtures of the Hervo-Alesian Empire to become an ally, and that the old Royalist party is reviving and urging that Urania form an alliance with the Empire and enter the war.

THE CANNIBAL KING (July 6).—Willie is in a penniless condition when he finds that Grace Martin, his sweetheart, is to celebrate her birthday tomorrow. He sees an advertisement asking for extra people in a motion picture production entitled "The Cannibal's Bride." He goes and secures a job; they fix him up scandalous—bare arms and legs of ebony black—a short skirt—rings in his ears and nose. His hated rival, Fred, secures permission to visit the motion picture studio and takes Grace for an outing Willie, goring the life out of a fellow-cannibal, hears familiar voices, rises to his feet and is face to face with hated rival and his adored one. All thoughts of moving picture business desert him. All he wants is to get away as soon as he can; he upsets the cameraman and vaults the fence. Many and awesome are his adventures. He awakens a dozing cop, who gives chase. Willie runs into a saloon—a riot is the result, and the inmates sign the pledge. But the cops are hot on his trail and Willie can't stop. He sees the familiar home of his sweetheart and hot-foots to it for refuge.

Meanwhile, Grace has been all upset by the experience in the studio, of course not dreaming that the savage is Willie. She and Fred have returned home and are enjoying a tete-a-tete in the library, while Grace's pa has been endeavoring to rid himself of two suffragettes. Willie dashes onto the porch—the militants exit and pa sits dazed, rubbing his eyes and wondering. Willie bolts into the library, interrupts the love scene and falls on his knees, imploring Grace to find a hiding place for him. Fred vanishes, leaving Grace to her fate. Willie makes himself known to Grace, who has a sense of humor, places him on the davenport and throws all the available rugs over him. The cops have arrived and Pa Martin leads them within. They question Grace, who indicates a broken window (for which she is responsible) and tells them their quarry has flown. The cops pause to rest, and sit on Willie's prostrate form. After they have gone, Grace releases him and is so sympathetic that he proposes on the spot. He is accepted just as the cowardly Fred slinks back into the room. Grace orders him from her sight, with the information that she is to wed the cannibal king. Pa Martin, who also has a sense of humor, pronounces his benediction.

PING PONG WOO (July 6).—A cartoon comedy of a different sort, introducing a droll addition to the pen-and-ink creations of the screen. Ping is a Chinese urchin. He has an amusing adventure with a rat, and later, upon discovering that the luscious chop suey is made only at the cost of many, many rats, he determines to stop the traffic in rat souls. With the aid of a trusty bomb the suey house is blown to smithereens, and no end of rats are saved from the mincing machine.

THE BEAST' (Special—Two Parts—July 7).—Will, from the city, is testing ore on Silver Ridge, happy in his work and his engagement to May, back in town. Will meets Tremway, a river fisherman, a big brute of a fellow, who is just the opposite of his pretty, fragile wife. Tremway scoffs at Laura's pets and her flowers. Tremway asks Bill to sup with his wife and himself and orders Laura to kill her pet chicken for the meal. Will refuses to partake of the fowl and wins Laura's timid respect. Tremway, however, sulks and conceives a bitter hatred for the young fellow. He attempts to make away with Will while the latter descends the side of a cliff by a rope ladder, but Laura, seeing her husband's knife about to sever the rope, snatches a rifle and fires at Tremway. He is wounded, but not before cutting the rope. Will saves himself by clutching shrubbery on the side of the cliff. He even ascends and ministers to Tremway just as Laura hurries up to say that it was she who shot her husband. Will helps Tremway home and orders him to remain quiet until the wound heals. It is known to Will and everyone else that Tremway will wreak a terrible revenge. Will prepares himself for the battle which must take place by working in the ore fields, hardening his muscles and training. Finally they meet on the cliff and the villagers gather to watch the outcome. May, Will's fiancee, on her way to pay him a surprise visit, arrives in a motor boat. Meanwhile, Laura hurries to the scene and sees from afar. She does not know that she is crossing the ground soon to be rent by dynamite. Will sees her and, with a final mighty effort, knocks Tremway senseless and dashes to Laura's rescue. He staggers with her to shelter as the blast explodes. As he lies panting beside the unconscious girl, Tremway creeps upon them and his attempt to brain Will is barely frustrated. Tremway, desperately wounded, is bereft of his great strength. With physical ruin comes a realiza-

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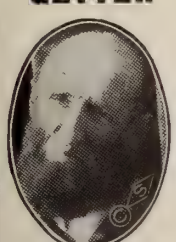
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tion of his ugly life and in time "The Beast" is reconciled to Will. He recovers and the townspeople find him human and likable.

WHOM THE GODS WOULD DESTROY (Special—Three Parts—July 8).—James Rice and John Strong are partners in the firm of Rice & Strong, mining engineers. Rice is gentle and generous except in business where he never allows sentiment to become a part of it. He is a widower with an only son whom he maintains in a sumptuous home so that he may be well provided for when Nell Strong shall have become his wife. Plans, however, become disarranged by the winning of Rice's heart by Laska Ayon, a wealthy Brazilian visiting the United States with her father. She eventually becomes engaged to Rice. Strong is the direct antithesis of Rice, both in morals and business, and has often been unscrupulous and cunning enough to conceal his shortcomings from Rice. Although a married man, he maintains an Oriental studio which it pleases him to call Bohemia. Excesses and bad speculation place him on the verge of bankruptcy. He requests a large loan from his partner, but Rice tells him he must secure the money elsewhere. The partnership agreement specifies that when one of them dies, the surviving partner shall be repaid from the estate of the deceased the amount of capital invested by him in the firm. His many failures to secure the loan of $500,000 induce the thought of doing away with his more business-like partner and so secure the money he so sorely needs. Strong appeals to the wealthy Laska and her father, and they express willingness to loan the money if Rice will endorse. Rice, however, refuses to guarantee payment, and Strong becomes more bitter than ever.

There is only one way left, which is the death of his partner, and he carefully studies out a way that will defy detection. A letter which Rice has written to Strong furnishes the cue, which reads: "My dear John: Things cannot go on as they are. I cannot stand it any longer and mean to put an end to it for all time. You must straighten up and attend to our business or I will sue for a dissolution of partnership. Jim." The part of the letter which speaks of putting an end of it for all time will furnish grounds for the belief that he has done away with himself. Rice has an inordinate liking for sweets and has a box of candy on his desk at all times. On the evening when there is to be a double wedding between Rice and Laska and Tom and Nell Strong, the plot is carried into fatal effect. Strong purchases a box of bon bons. This he takes to a druggist, who is known to sell drugs to unfortunates, and who for a tempting bribe poisons the candy. This is sent to Rice's address and before the wedding ceremony can be concluded, Rice falls to the floor dead.

In the meantime Strong has prepared his proof of suicide by cutting away the top and bottom of the letter leaving the words, "Things cannot go on as they are. I cannot stand it any longer and therefore mean to put an end to it for all time." The verdict of suicide was duly accepted by everybody except Laska, and Strong's attempt to borrow money aroused her suspicions. She visits the detective department and offers a reward of $100,000 for the arrest of the murderer, but could interest only one man named Whitaker, who does not agree with the suicide theory, and they join forces. The druggist reading the report, visits Strong and attempts to extort money. Whitaker on the watch follows him and discovers the long suspected dope store. Strong, feeling himself unsafe, visits the drug store and shoots the druggist. He, however, does not die immediately and with a piece of charcoal writes upon the wall the words, "John Strong murdered Rice and me." Shortly after Whitaker enters the drug store and, finding the man dead, reads the lines on the wall. He then persuades Laska to make friends with Strong, which she does, and one night at one of his orgies he proposes to make her his favorite, to which she replies, "Are you quite sure that you will not send me poisoned candy whenever you grow jealous?" Strong demands why she makes the remark, and Laska replies, "Because I believe you murdered James Rice." Strong becomes paralyzed with fear, and Laska calls upon Whitaker to arrest him. He escapes in an automobile, Whitaker close behind. In the chase Strong attempts to cross a railroad track, an express train hurls the machine up in the air, and retributive justice comes to the murderer through the hand of fate.

MONEY! MONEY! MONEY! (July 9).—Roy a bank clerk, and his pretty wife, May, live happily in their suburban home until Tom, an old friend, returns from a long period of travel. Then Tom becomes the unwitting cause of trouble. He is a bachelor and wealthy. He has known the young couple since they were kids and takes an old friend's privilege of giving them presents and entertaining them in many ways. Tom and May become great chums, and Roy gradually becomes meanly suspicious. He unjustly assumes that Tom is winning his wife's heart with money. Roy broods over this. It is the custom of the neighborhood grocer to entrust every morning to Roy the earnings of the day before, for which Roy gives him a receipt, and on his arrival in town deposits in his bank the money to the credit of the grocer. But one night, as Roy makes his way home, expecting to find some new evidence of Tom's regard for May, he is accosted by the grocer, who hands him a large sum of money. During the day the store has been sold, and will Tom keep the money over night and deposit it next day as usual?

Roy accepts the money and a sudden daring thought assails him. Why not fake a robbery and lavish the money on May, since it is by money that she can be held? Late that night Roy breaks into his own home and is surprised to hear May and Tom talking in the drawing-room. Since she is suposed to be at her mother's, his suspicions are fanned into flame. Roy leaves the money and goes to listen. But a thief who saw the grocer hand the money to Roy, and who, peering through the window, has seen Roy secrete it in the sideboard drawer, steals the money and makes away. Roy discovers the theft and his cry of amazement brings Tom and May in. Roy declares that he has been robbed and confesses the role he meant to play, furiously denouncing May and Tom for causing him to resort to such desperate measures. Tom and May succeed in quieting him and convince him that it is to her husband alone that May's love is given. Roy sees the truth and Tom hurries off to the station to report the loss. There he finds the money and a policeman in charge of the thief.

THE NEW VALET (July 10).—Mr. Grouch, an invalid, is advised by his physician to seek recreation at the seashore. Being a bachelor, he advertises for a young man to act as traveling companion and valet. It is answered by a person named "Bill,' who is engaged. Everything goes well until their arrival at the shore. Bill is unable to manage the luggage, and in his endeavors to carry it all he spills it. That afternoon, Mr. Grouch, desiring a little air, engages a rolling-chair and has Bill take him for a ride along the boardwalk. Bill espies a gay widow, and unconsciously lets the chair go to the bottom of the walk with a crash. He is severely reprimanded by Mr. Grouch for his carelessness. After the chair is righted they wend their way along the boardwalk, much to the amusement of the pedestrians.

After strolling about the boardwalk, they stop for a rest. But their rest is short lived, as the gay widow akain appears and starts to flirt with Bill. Bill is soon in deep conversation with her. Bill's admiration soon turns cold when he sees a young girl sitting above them making eyes at him. Bill leaves in a very rude manner and is soon talking to the young girl. But this does not last long, as her sweetheart makes his appearance, which causes Bill to beat a hasty retreat back to Mr. Grouch's side, who tells Bill that he desires something to drink. Bill is not long in getting it, and after pouring Mr. Grouch a drink, Bill accidentally squirts seltzer over the side of the boardwalk, much to the discomfort of the couple sitting below. The young man, seeking revenge, climbs up and drags Billie down by the leg. Bill treats the young man rudely, which causes him to go in search of a policeman, and Bill "beats it." In the meantime, Mr. Grouch has got on friendly terms with the widow, and they are seen by Bill strolling along the beach. Bill approaches Mr. Grouch but is received in a manner which causes him to bump into several more of his late acquaintances, who proceed to beat him up. Left to himself, Bill finally falls to the sand too exhausted to move.

ESSANAY.

A BOOMERANG OF BLOOD (July 5).—John Gray and his brother Richard are estranged. John gets a threatening letter from Richard and calls at the house to settle the matter. They have some angry words but finally adjust their difficulties and part friends. When John gets home he finds an anonymous letter calling him to a certain rendezvous. He goes and finds no one there. In the meantime Richard has been slain, and John is accused of the crime. When taken to his brother's home he recognizes the butler as a man whom he and Richard had been instrumental in sending to prison years ago. He accuses him. Finger prints on the anonymous letter are found to be those of the butler. He breaks down and confesses.

THE RAJAH'S TUNIC (Special—Two Parts—July 6).—Emilio Braga, the arch criminal, has fled to Paris and left Dominica in the lurch, almost penniless. Dominica meets "English Jeff," a cracksman. They plan to steal from Dalrymple the "Rajah's Tunic," said to be incrusted with jewels and worth an enormous sum. Dalrymple is a sculptor and Dominica seeks employment as a model. Dalrymple wants her to pose in the altogether, but she refuses. She learns where the tunic is hidden and lets "English Jeff" into the studio while Dalrymple is supposed to be away. Dalrymple catches them and lashes Jeff with a whip. Dalrymple then threatens Dominica with prison if she will not pose as he wishes her and she consents through fear.

DREAMY DUD IN KING KOO KOO'S KINGDOM (July 7).—Dud and Wag, his dog, go on a visit to Africa, where Dud is captured by some natives. He pleases the king so much that he steps down from the throne and gives it to Dud. They do everything possible to please him. Ballet girls dance for him and musicians thrum their instruments. Finally he is offered the choice of all the dusky ladies of the kingdom as a wife. He refuses to choose any of them, and even laughs at their oddity. This displeases the people, and he is dethroned and put into a kettle to be boiled for dinner. Then Dud wakes up.

EDUCATION (July 8).—Pa and Ma, living at Maple Junction, decide to send the two boys to college. Pretty soon large expense bills begin to arrive and Pa goes to the college to find out for himself what the "incidentals" mean that loom so large in the bill. The boys take him in hand and give him the time of his life. After Pa has been gone a week, Ma concludes she will hunt him up. She arrives at the college in the midst of a hilarious scene.

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he is shocked and surprised, but not non-lussed. She takes the two boys away from ie two young ladies to whom they have been haking love, and marches away with them to ie depot, en route to Maple Junction. She con-ludes that "education" has many meanings and h too expensive for the sons of simple farmer olks.

BIOGRAPH.

THE SUMMONING SHOT (July 5).—Carson nd Deal, prospectors, make a strike. The old han shows his young partner a picture and, emarking: "My daughter—I promised to send or her as soon as I struck it," he writes the lorious news to the girl. Benson, a half-witted rospector, tries to jump the claim, but is varned off by Deal. He spies on Carson and earns where the gold dust is hidden. In a onely spot he holds up the man and hurls him own a cliff. Carson is found by a rancher, who summons Deal. The old man is borne to he cabin. Benson, having found on Carson's ody a note from his daughter, goes to the sta-ion, meets the girl, and tells her that her ather has been killed by his partner. He works n her feelings until she takes his pistol and oes alone to the cabin. "When you hear a hot, you will know I have avenged my father," he says. At the cabin she learns the true state f affairs, fires a shot, and decoys Benson into er father's room, where he is captured.

THE SMUGGLER'S WARD (Special—Two Parts—July 6).—On the night when the smug-lers land one of the biggest cargoes, a ship s wrecked off-shore. The single survivor is a ittle girl, whom the chieftain rescues and dopts. Years later, the waif, now a woman of reat beauty, is persecuted with unwelcome at-entions by one Cutler, a member of the band. Jack Hardy, a secret service agent, and his sis-er, Alice, visit their aunt, Mrs. Morton, who esides near the crags in which the smugglers ave their lair. Alice visits the beach to try ut a new camera, and, seeing Cutler and Rita, he waif, in a charming pose, takes a snapshot f them without being detected. Later the same fternoon she sees the smugglers landing a argo, and sends her chauffeur to summon her rother and his aids. The secret service men aid the smugglers' cave and capture the lead-rs. Rita, who has been forced to take part n the smuggling, is borne away by two members f the band and left by the roadside in an ex-hausted condition. Here she is discovered by Mrs. Morton's maid and taken to the house, where she is revived. In time, Mrs. Morton becomes greatly attached to the waif and adopts her. Cutler turns state's evidence. Re-leased from custody after the others are sen-tenced to prison, he discovers Rita and trails her to the Morton home, where he forces an entrance and demands money from the girl. The free members of the band have heard of Cutler's treachery and keep watch on him. Mrs. Morton's health is bad, and Cutler's entrance into the house aggravates a seizure which cul-minates in her death. After the funeral Jack and Alice take Rita to live with them. Cutler discovers the girl's whereabouts and plans to blackmail her. The smugglers are released from prison and join the others in the hunt for Cutler. Jack has fallen in love with Rita and is engaged to marry her. Alice, learning of their love for each other, remembers the snapshot she took, which indicates that Jack is not Rita's first love, but she does not tell what she knows until Cutler, having forced an en-trance into the house, denounces Rita as his faithless sweetheart. Then Alice produces the photograph which seems to confirm the charge. The smugglers rush in and, learning of the charge, declare it is false. Then they execute summary vengeance upon the traitor, who is captured after having bolted from the house in a vain effort to escape.

THE CLAIM OF HONOR (July 8).—The prince regent of a foreign principality enter-tains an American girl, and is displeased by the attentions which the young Count Armand pays the fair visitor. In his cups, he offers a toast: "To the American lady's lips, which I——" He goes no farther, for Armand dashes a glass of wine in his face. The insult is one which, according to tradition, calls for atone-ment by suicide. Armand is saved from shoot-ing himself by an American tourist, who urges him to leave the country. In the United States, a year later, he meets the girl and is about to elope with her when his father sends him word that he has been pardoned. At the club he runs across his tourist friend and accompanies him home, where he sees a portrait of the girl. "That is my wife," his host says proudly. On the table lies her note of farewell to her husband. Armand contrives to abstract it, and, going to the rendezvous, tells the girl that he knows all. His honor is at stake, and she must go back to her husband.

A TIMELY INTERCEPTION (July 9—Biograph Re-issue No. 5).—After a hard struggle the old man has just saved enough money to justify the marriage of his daughter and adopted son, when word comes from the oil fields near by that his brother has lost his job, the little girl is very ill, and there is no money in the house. The sacrifice is a big one, but it has to be made. The wedding is postponed. One day his brother rides over on a bicycle to pay a visit to his benefactors, but does not bring the money. The little family is at a desperate pass—the house has been put up for sale. An oil prospector discovers oil on the premises and takes an option on the property; then hastens away to form a syndicate. The old man's brother and the boy go out in a field to dig postholes, and strike oil. The import-ance of the discovery is appreciated by the former oil man, and the pair rush off to the house. On the way they fall into a disused well, from which the boy contrives to escape. The oil syndicate is on the way in a fast motor car when they are intercepted by a traffic policeman who has seen a little girl clinging to the back of the car. She is the old man's niece, who has risen from her sick bed, put on her roller skates, and gone on a lark. The oil men bundle the half-fainting girl into the car, rush to the house, and are forcing the old man to sign the papers when the boy enters and stops the transaction. The syndicate is foiled, and the great event takes place after all, some days later.

OLD OFFENDERS (July 10).—Under police espionage, Crooked Joe is living with his wife and baby when Norris, his former pal, tries to interest him in a job. He refuses, and sub-sequently earns his old pal's animosity when Norris makes advances to his wife. Norris "frames" Joe, and he is sent to prison on a charge of robbing his employers. His wife leaves her baby at the doorstep of a wealthy family, and subsequently dies. The Nortons adopt the child, and she grows to womanhood. Dick Ross, a society crook, wins her love. Norris, now a genteel card sharp and friend of Dick, holds the latter's I. O. U.'s for a large amount and forces him to steal the Barnato diamond necklace from Miss Norton. Joe, ap-pointed butler in the Norton home, recognizes his daughter. He gets wind of the deal be-tween Norris and Ross, and goes down to the lake, where the two are to meet. Norris, sur-prised, leaps into the lake and is drowned. Joe returns to the house, where a reception is in progress. Miss Norton misses her diamonds, which Dick has cleverly unclasped from about her neck. The guests are thrown into con-sternation by the arrival of detectives. Joe is suspected, but the police fail to find the dia-monds and are completely at a loss. Then Joe steps forward. Knowing that Dick has the necklace in his pocket, he exposes him, and feels that at last he has justified his claim to honesty, besides being reunited with his daughter.

KNICKERBOCKER STAR FEATURES.

HAMLET (Special—Three Parts—July 7).—The opening scene is in Elsinore, where a ghost is seen by the sentinels keeping guard on the battlements of the castle. This is related to Hamlet by his friend Horatio, who describes the spirit as much resembling the late King of Denmark, his deceased father, whom his Uncle Claudius is suspected to have murdered in order that the latter might usurp his throne. Uncle Claudius also married the queen, the mother of Hamlet, within a month after. Hamlet, moved by the narration of Horatio, determines to watch for the next appearance of the ghost. It is seen again at midnight, discloses itself to Hamlet as his murdered parent and relates to him the cruel circumstances of his cruel murder by the king, his uncle, and calls upon Hamlet to avenge it. In order to accomplish this pur-pose, Hamlet feigns madness, especially in his conduct towards Ophelia, daughter of Polonius, with whom he is enamored. Hamlet engages some players who enact a scene in the presence of the king and queen which displays the mur-der of his father, purposely to try the king. Claudius, on beholding this, stung by his con-scious guilt and fearful of some outward event, determines to rid himself of his nephew by sending him to England. This project is aided by Hamlet, killing Polonius, whom he mistakes for the king and who was concealed behind the arras to listen to the conversation between the queen and her son, who had demanded an inter-view. Hamlet is by an accident made prisoner by some pirates as he is on his way to England but escapes and unexpectedly returns to Den-mark. Previously, he discovers that the am-bassadors are instructed by the king's letters to cause him to be put to death on his arrival in England. These letters he exchanges for others containing the same directions for the deaths of the ambassadors.

During his absence, Ophelia, distracted through her father's death and her own mis-fortune, destroys herself, and her brother, Laertes, urged by false rumors concerning his father's demise, rebels against the king, but he abandons his intention on being told that Ham-let committed the deed. A stratagem is evolved by the king in which Laertes basely consents to kill Hamlet by secret means. Claudius

(Continued on Page 125.)

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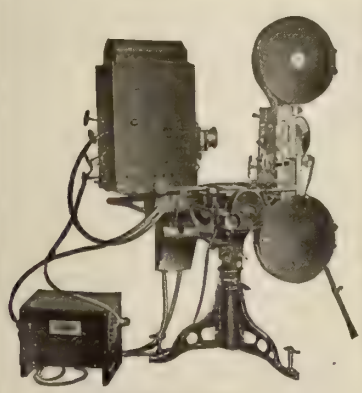

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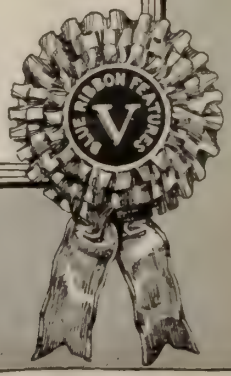

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for the trial comes. The boy, seeking only a little rest, goes into the hop joints of his city and becomes addicted to the drug. The last day of the man's trial arrives. The boy is found and carried home, almost unconscious. Violet is sent for as his condition is alarming. When Violet comes to his bed he screams and tells her: "John is doing this for you because he loves you." Then he gives himself up and loudly confesses: "I did it." "I killed him—he was Nina's lover." Violet gathers enough to realize the truth, goes to court, creates a big scene and saves John at the last moment. Nina is called and, frightful of the consequences, tells all the details. John is vindicated and all go to the boy's home. The detective wants to go in, but they explain he is very ill. Violet stands in the door with John. The boy begs her forgiveness and then dies. The detective is dismissed and Violet falls on her knees at the boy's side and weeps. Silently John steals away. But later, in the spring time, John comes to her, in the country—and she does not send him away.

VICTOR.

THE LITTLE WHITE VIOLET (Two Parts—July 5).—Philip Randell, a wealthy young Southerner, in search of health, travels in a coach to a little woodlawn resort, called Ardmore Inn. There he is cared for by old Tom Babcock and his lame wife, Rosa. The daughter, Sarah, is to be married the next day. In the garden of a near-by convent, Viola, a girl of seventeen, meets the Mother Superior, who reminds her that her eighteenth birthday is approaching, when she is to take the Holy Veil. On the wedding day of Sarah Viola gathers a large basket of roses for the bride. The village guests have assembled at the inn and Phillip, at the request of Old Rosa, acts as best man. After the ceremony Viola gives the roses to Sarah. She becomes self-conscious under Phillip's admiring gaze.

Phillip learns from old Rosa that Viola's mother, after her betrayal by the son of a wealthy man, had died broken-hearted. Before her death she left her infant at the door of the convent, where the child was found by the Mother Superior, who brought her up and called her Violet. The next day Phillip shoots a bird in the convent garden. The bird falls at Violet's feet. Phillip approaches, and his attitude towards Violet is a mingling of shame, amusement and awakening love. At the evening vespers she is questioned as to her strange mood by the Mother Superior, who, after soothing her, sends her to her convent cell to pray for divine guidance. Meanwhile Philip has a vision of Viola, and realizes how completely she has aroused his love for her. Viola has also fallen under the spell of love. She takes a piece of altar cloth she is embroidering, puts it on her head, and leans out of the window to pluck a spray of roses. The candle throws her shadow on the wall of her cell, and a vision fades in of herself arrayed in a white bridal gown and veil with an armful of roses.

The vision fades and Viola, terrified by her wicked thoughts, tears the cloth from her hair and flings the roses from the window. Unable to rest, she rushes out of the convent. Phillip, equally restless, leaves the inn and sits down on the steps of the village church. Viola, on approaching the church, starts as she sees the figure of Philip rise up before her. There in the moonlight they meet. Phillip confesses his love. The girl, alarmed at his passionate pleading, tells him she cannot be false to her vows, and seeks refuge in the convent, where she sobs in despair in her cell. Some days later Phillip is thrown from his horse in a hunting party and is seriously injured. Viola witnesses his fall. For a month he lies ill at the inn, while Viola looks eagerly forward to the day of his recovery. A week before Viola is to take the veil, Phillip comes out of his delirium, and longs to see her again. He finds a pencil and pad on the table near his bed, and writes her a note in which he asks her to become his wife if God grants his recovery. On reflection it occurs to him that it would be wrong to make her break her vows, and he is about to destroy the note, when he faints from undue exertion in his feeble condition. Old Tom, however, finds the note, and hands it to Viola, who, after reading it, rushes from the convent garden to the consternation of all the nuns. Viola enters the sick-room and kneels at Phillip's bedside. When Phillip opens his eyes and sees Viola, he masters his desire to clasp her in his arms, and asks her forgiveness, telling her he knows that she intends to be true to her vows.

Surprised at Phillip's apparent change of attitude, she staggers to the door of the convent, where the Mother Superior catches the fainting girl in her arms. Phillip, on discovering that the note he wrote to Viola has disappeared, learns from Tom that it had been delivered to her. Presently he finds the crumpled note at the foot of his bed, and realizes that Viola had come to consent to give herself to him instead of the Church. The shock causes him to have a relapse, and after his recovery he goes to the convent. Looking over the hedge he sees Viola, draped in black. With a little cry of grief Viola lowers her head in prayer and passes on without a word.

THE VIOLIN MAKER (July 9).—Pedro is a violin maker. One day while his talented ward, Marguerita, is playing on a new violin that Pedro has made, Maurice Puello, director of a theater, comes in with a violin of his own to have repaired. He hears the girl play and is enraptured. He persuades her to come to his his theatre and give a rehearsal. She is shy at first, but Pedro, too, urges her to accept, and she agrees. Her first appearance is a great success, and Pedro in the audience, wildly applauds her. Pedro decides to make a special violin for her and lavishes his love and experience in the work of art for his sweetheart. At last the work is completed and he goes to the theater to give it to her. Waiting at the stage door, he sees Marguerita and Maurice come out arm in arm. He is overcome with jealousy and disguises himself as a blind beggar in order to watch the girl.

One night as he is playing, Maurice and Marguerita come by and are attracted by the music. The girl immediately falls in love with the violin and they try to buy it, but he tells them he has made it for his sweetheart and refuses to sell. He shows it to them and they see an inscription on the back "to my Marguerita." Pedro, in anger, discloses his identity and furiously breaks the violin across his knees, throwing the pieces aside. One night Pedro wanders into a cafe in the Latin quarter and while sitting at one of the tables, sees Marguerita come on the performers' stage and give a rehearsal. He calls one of the waiters to him and, giving him a coin, tells him to take it to the girl and request another performance. The girl asks who sent the coin and Pedro is pointed out to her. She is surprised, but consents and renders a very touching melody. She goes to the table where Pedro sits, still playing and asks for forgiveness. He is about to turn her aside when he notices that she has the violin he had made for her and then broken. He is overcome by the evidence of the girl's devotion to him and the two unhappy hearts are once more full of gladness.

BISON.

THE ULSTER LASS (Two Parts—July 10).—Teddy O'Neill, an Ulster lad, is in love with Eileen. Phadrig O'Toole, a rogue, is the leader of "The White Boys" gang. He and Red Barney plot the ruin of Teddy O'Neill. Phadrig poses as a seer and Barney, being poor, goes to him to learn a way to make his fortune. Phadrig at once sees a chance to work his downfall. He has Teddy draw a card from the pack, which happens to be the three of diamonds, and then mysteriously tells him that if Teddy will meet him in the glen at night fall he will have some news for him. The credulous Teddy places the card in his pocket and turns his steps homeward. Later Eileen sees the card sticking from his pocket and, thinking it is there for no good purpose, slyly removes it unknown to Teddy. Meanwhile, Phadrig and Red Barney have met a passing British army patrol who are out on the trail of the "White Boys." They inform the soldiers that Teddy O'Neill is the leader of the "White Boys" and carries upon him the three of diamonds as the sign.

The officers force Barney to accompany them to O'Neill's cottage, where Teddy and Eileen are together. Teddy is searched by the officers, but no card is found. Seeing the plot, Eileen slyly slips the card into Red's pocket, where it is found by the officers. Barney is placed under arrest. Phadrig learns of the downfall of his companion in crime, and is exceedingly angry. He has one of his men plant treasonable papers in the thatch of the O'Neill cottage; informs the officers, who find the papers and place Teddy O'Neill under arrest and bear him off to prison. Teddy is found guilty by the court and sentenced to be shot. A British captain has, meanwhile, been following Phadrig, who has come under suspicion. The captain's life is saved by Eileen. Later Eileen succeeds in helping Teddy to escape from the prison, but he is again captured and ordered executed within five days. Eileen and the captain are captured by the revengeful "White Boys" and are imprisoned in two vaults of a ruined abbey. Eileen succeeds in escaping and the soldiers return with her. A stiff fight with the "White Boys" follows, in which Phadrig is fatally wounded and before dying confesses. The party then set out in haste for the prison to save Teddy, who is even then being prepared for execution. They arrive in the nick of time and Teddy O'Neill is free to return to his Irish sweetheart.

JOKER.

RIGHT OFF THE REEL (July 5).—Binks loves the wealthy widow. She promises at last to marry him. Everything would have been lovely if the widow's daughter, Lillian, had not come in on the scene just at this moment wearing an engagement ring. She confesses to her horrified mother that she is in love and has promised to marry the leading man of a movie company. Mamma puts her foot down very emphatically on Lillian marrying a movie actor

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THE COMMERCIAL AND FINANCIAL JOURNAL OF THE WEST

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Very truly yours,

Alfred E. Hardy

Editor.

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CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
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and orders her to return the ring immediately But the handsome leading man sincerely loves Lillian and is upset by her mother's injustice. Then he gets an idea. "Just leave the matter in my hands," he tells her. So he frames up a little scheme on mamma, disguising himself as a baron of wealth, and makes himself known in this identity to the widow. She falls. Binks is left in the cold. The supposed Baron is invited to call. The protesting Binks is ousted.

The leading man then invites Lillian and her mamma to "inspect his motion picture interests" the next day. Lillian, of course, accepts and mamma is delighted. The next day the outraged Binks is let in on the frame-up. He is ordered to have a real minister on hand at the studio with the promise that he will surely have a chance to marry the widow. So Lillian and mamma accompany the supposed Baron. They arrive at the studio. The movie director is also let in on the frame-up and promises to aid the scheming couple. A wedding scene is set up on the stage. Binks arrives with the real minister. Mamma is awfully interested. She does not dream for a moment that the affair is real when the director approaches the supposed Baron and Lillian asking as a favor that they help him out by acting in his wedding scene. They do this and go through the marriage ceremony watched by interested mamma. Imagine her horror when she discovers that the whole thing is real! After she recovers she realizes the humorous side of it all and gladly marries the happy Binks.

POWERS.

THE MYSTERIOUS LADY BAFFLES AND DETECTIVE DUCK (Episode No. 4 "Baffles Aids Cupid"—July 8).—Banker Shultz has not had a vacation for over thirty years. His doctor advises a rest or a breakdown will soon result. But it is impossible for Shultz to leave the affairs of the bank a moment. At last he hits on a great scheme. That of getting his friend, Detective Duck, to impersonate him. His old friend, the famous sleuth, Detective Duck! But before Shultz takes leave he acquaints Duck with the fact that Tom, one of his poor clerks, is persistently asking for the hand of his daughter, Lillian. He admonishes Duck to keep this pair apart under all circumstances. Then Shultz departs, and no one penetrates the disguise of the pseudo banker.

Detective Duck's troubles soon start when Tom appeals to him for his daughter's hand in marriage. The Mysterious Lady Baffles, in search of loot, with her mystic manner, enters the private office of the bank. Even she does not recognize her old enemy, the famous detective. But she witnesses the mean way he kicks the ardent Tom out and orders him about his business. Baffles is touched with womanly sympathy by Lillian's sobs. She takes exception to the supposed crabbed old Shultz's manners to the loving couple and determines to use all means within her power to make this old fossil accept Tom as a son-in-law. That night the bank is entered by Lady Baffles. With her secret preparation, steelburnite, Lady Baffles gains entrance to the great vaults and robs them clean. Imagine Detective Duck's chagrin when the faithful watchman calls him up in the dead of the night with the awful news. The newspapers get wind of it and the next morning there is a wild-rush on the bank.

Detective Duck finds a mysterious note, which reads: "When youse get ready ter hitch up yer Lill with dat guy Tom, just hang a sock in yer window. (Signed) Lady Baffles." Detective Duck locks Lillian up and fires Tom off the job. The howling bunch of frenzied creditors piling into the bank make him sincerely wish he had never meddled with Shultz's job. This sincerity is intensified when the real Shultz, after reading the awful news, arrives. The stampede of creditors becomes terrifying. Baffles is grimly waiting from a lofty roof cornice taking it all in with a telescope. She patiently waits for the sock signal she knows is sure to come. And sure enough it does come. Banker Shultz, thoroughly disgusted with Duck, overrules the latter's objections and hangs out the sock. Immediately he receives the message. "Marry the parties at once." At this Shultz balks. Then he hears the howling mob outside. That settled it. A minister is soon secured from the frenzied line and the joyous young couple are married. Immediately comes another message to Shultz: "Take a glimpse in the waste-paper basket." And sure enough! The big basket is filled to the brim with the bank's funds. The day is saved.

IMP.

THE WRONG LABEL (July 5).—Mary Grey, a young working girl, is in love with Chip Malone, a young fellow, who, while not bad at heart, has, through evil associates, learned to shirk work and spend in drink what money he is able to obtain. Discouraged by her failure to reform him and hopeless when Mary loses her position, she can see no way out of her troubles but suicide. An item in a newspaper to the effect that a man has swallowed bichloride of mercury, and is awaiting the slow death which that poison brings, suggests to her the means to carry out her plan. She goes to a drug store, asks for the same poison and takes the box to her room, where she swallows the contents.

Meanwhile in the room next to Mary's another tragedy is about to be enacted. Roric Graves is the son of the district attorney of the city, a boy weak in the face of temptation, who has sunk lower and lower until he has become the member of a gang of thugs, which is being prosecuted by his own father. When the gang decide to do away with the district attorney and the lot falls to Roric to carry out the crime he realizes the error of his ways and shrinks from the gang, who proceed to deal with the traitor. Mary hears the struggle, and, only conscious of the fact that some one is in danger, hurries into the presence of the gang and denounces them. Roric grasps the opportunity to escape and when Mary returns to her room she finds him hiding there. He tells his story to Mary and she decides to save him.

Together they hasten out to go to Roric's father. On the way there they learn that Roric's father has been shot by a member of the gang. This upsets Roric so that he enters a saloon with Mary to brace himself with a drink. There a moment later detectives, who recognize Roric as a member of the gang, arrest them, but as they lead their prisoners out Chip, who happened to witness the arrest, stands them off with his gun and Mary and Roric escape to Mary's room. There Chip, who has also made a getaway, joins them. Leaving Roric in her room, Mary hastens to the district attorney's residence and fetches Roric's mother, who is overjoyed to clasp her wayward boy in her arms again. Meanwhile, the detectives have located the building where Roric is hiding, but Mary, by a clever ruse, decoys them to the gang's room instead, and the thugs, as well as Mary, are handcuffed and led off to the police station. There Mary awaits the approach of death. When Chip arrives with the doctor, who has examined the box which Mary believed would be her death, he brings the news that the contents of the box was harmless and that the wrong label was used. Surrounded by the laughing policemen, Chip, who has also learned his lesson, pledges his love for Mary anew.

COPPER (Two Parts—July 9).—Bill and Bert, prosperous young brokers, are rivals for the hand of Florence, the daughter of wealthy and socially prominent parents. Each seems to have an equal chance. Bert has in his employ a stenographer, Violet, the only support of the family, consisting of her mother and small brother and sister. Bert one day, realizing what a beautiful girl she is, makes advances to her which she scornfully rejects. Soon after Bert discharges her. The following Sunday when she has the children in the park, they wander away during their play and Billy, also walking in the park, sees one fall. He takes the child to its sister and an acquaintance begins. Bill, being in need of a stenographer, advertises in the paper for one and Violet, seeing the ad, makes application for the position, among other girls. When she is taken in to see Bill he recognizes her and gives her the position. Bert, calling a few days later, finds Violet and, after taunting her, attempts to kiss her. The struggle is heard by Bill, who comes from his private office. He and Bert quarrel and fight. Bill gets the better of Bert and drives him from the office. Bert, smarting under his defeat and anxious for revenge, goes to Brown, the proprietor of a bucket shop and a mutual friend of both, and induces him to help him ruin Bill financially.

Florence calls at Bill's office with a wealthy woman friend who wishes to invest a large amount of money. She places it with Bill for that purpose. At that moment Brown, accompanied by Bert, calls Bill on the phone. Brown tells Bill he has the chance of a lifetime to make a fortune by buying copper, as it is going up fast. Bill has a struggle what to do, as the money left to him to invest tempts him, and he finally yields to the temptation. Violet, the stenographer, sees something is wrong, and when Bill comes to her to write the letter enclosing the check to Brown and telling him to buy copper, she, after he has gone, changes the word copper to steel, and the order goes through that way. Bert and Brown, thinking Bill has invested heavily in copper, drive the stock down and down. Steel continues going up. When steel has reached a high figure the manager of the brokerage concern calls Bill on the phone and tells him he ought to sell. Bill cannot understand, as he believes he bought copper and not steel. When he goes to Violet to find out about the letter, she is gone having left at once, as she thinks she is betraying his trust. Bill sells out at an enormous profit. He realizes what Violet has done for him and goes to hunt her up at her home. Bert meantime goes to Florence and tells her Bill is ruined. She consents to marry him. Bill finds Violet at her home and they both realize that they love each other. The story ends as they are about to embrace, watched and laughed at by the kids.

THE WHITE TERROR (Four Parts—June 18).—Emerson Boyd is the owner of the Great Boyd Mills, a relentless scheming, grinding corporation, which employs child labor and disregards all laws of health and sanitation. He is

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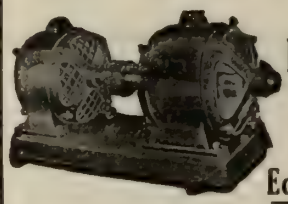

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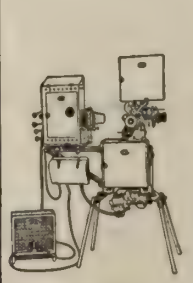

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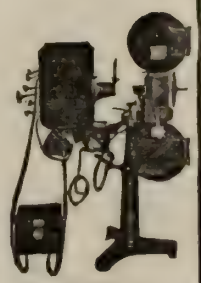

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PRESENTS

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in

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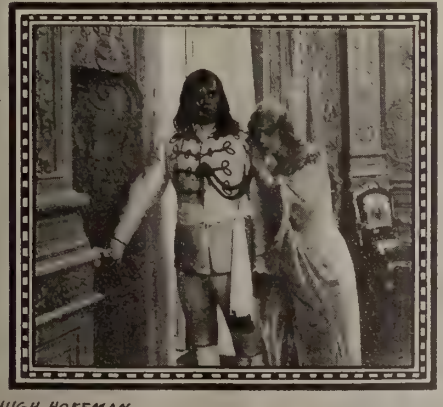

HUGH HOFFMAN

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also in control of the Boyd Chemical Company, another large corporation with the same greedy and heartless policy which turns out upon the public certain harmful and toxic medicines, among which is Saco-Ozone, a widely advertised cure for tuberculosis and pulmonary diseases.

Back of the powerful arm of Emerson Boyd is David Duncan, general manager of the Boyd Mills. Duncan is also a crooked politician. He is in love with Eleanor, Boyd's daughter, who, however, is secretly engaged to Matthew Brand, one of the idle rich. Emerson Boyd reads a newspaper attack upon the Boyd corporation and, in a great rage, calls Duncan to see what influence he can use as a political boss to muzzle the paper. Eleanor goes away and Brand runs across the newspaper article against her father. Alarmed by the facts set forth in the paper, Brand determines to investigate, and, calling upon Cole, the editor of the "Clarion," hears a story that makes him sick at heart. Then he learns that Boyd's political machine has muzzled the paper.

Brand pays a visit to Boyd's factories, and is horrified at the unsanitary conditions. Brand visits the "Clarion" office and buys the paper, but retains Cole to help him. They start at once on an article that drives Boyd wild with rage when the paper comes from the press. Brand goes to call on Eleanor. At the same time Duncan and the detective are closeted with Boyd. While Brand is telling Eleanor of his campaign with the Tuberculosis Society to wipe out the dread disease the detective is telling Boyd that the man who is so bitterly opposing him and printing the vitriolic stories is none other than the quiet Matthew Brand, who has been courting his daughter. Boyd is astounded.

Meanwhile, Eleanor has become so enthusiastic that she determines that her father must hear the story and hurries to the library, where Boyd is closeted with his hirelings, and begs him to come and listen to Matthew Brand. When Brand sees Boyd, the latter attacks him unsparingly and, refusing to grant him a hearing, orders him to leave the house and never return. Eleanor is astounded. The National Tuberculosis Society meets with failure, for, when Boyd learns of the proposed sanitorium, he orders the mayor to prevent it, fearing that it might hurt his patent medicine business. Following the dictates of his superior, Mayor Alrich replies that the finances of the town would not warrant such a measure. Meanwhile Boyd becomes interested in the persistent attack upon the horrible system of the great mills and inquires of Duncan as to the truth of the stories. The latter lies glibly.

In the meantime, Eleanor has gone to the "Clarion" office to see her sweetheart. Duncan calls, and Brand pushes Eleanor into an adjoining room, that she may hear what is said. Duncan threatens Brand to induce him to stop the damaging articles, but Brand defies him. Boyd is beginning to admire Brand, but Duncan plans to dynamite the "Clarion."

Eleanor, becoming very ill, the old family physician is sent for, and, making a thorough examination, tells Boyd the crushing news that his daughter has symptoms of tuberculosis. Duncan arrives at the rendezvous where he learns that the police have become suspicious of the gangsters and they had retired to await his orders. Duncan is angered to the utmost over the hitch in the well-laid plans, and, calling them all the utmost cowards, takes the bomb himself and bids them follow. In the darkness of the rear of the "Clarion" office, Duncan sets the bomb and lights it, while on the inside, Brand and a helper are working over some copy. The bomb has a defective fuse, and a premature explosion takes place, killing Duncan, while the falling bricks and masonry seriously injure Brand.

Boyd's family physician tells the money king that there are no places in Every-town for the proper treatment of tuberculosis, as Boyd and other corporation owners have persistently fought to keep out all sanitariums. Boyd thinks of his own remedy, and sends for a case of Saco-Ozone. He reads from the testimonials of its wonderful cures, but the family physician appears, and hurls it all from the window, telling him that it is harmful and poisonous. He then tells Boyd that Eleanor, to get well, must be sent to an open air sanitarium. When Boyd tells Eleanor of the doctor's suggestion, and offers her anything her heart desires, if she will only try to get well, he is told that her one wish is that he will send for Brand and listen to him. Boyd leads Brand to the library, where he listens to the other's talk on the existing evil conditions and of his efforts to prevent the spreading of tuberculosis. Boyd thereupon plans to reconstruct Every-town.

Miracle upon miracle is accomplished by the enthusiastic money king, who sends his daughter to a sanitarium, where she ultimately recovers after receiving good care, fresh air, rest and wholesome food. The story ends one year later with a big banquet to celebrate a new and clean Every-town and, incidentally, the engagement of Eleanor and Brand.

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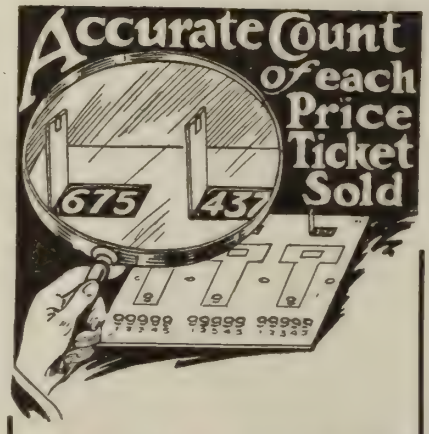

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NESTOR.

WHEN THEIR DADS FELL OUT (July 6).—The small father of the great big boy and the large father of the little girl are bosom companions and neighbors. Both are interested in farming. It is the heartfelt desire of both dads to have the boy and girl marry. One day while the two old men are talking over their respective crops, they have a falling out and order their respective offsprings to have nothing to do with the other family. This break in the friendly relations came at the wrong time for the boy and the girl for they had just about completed arrangements to be married. They sneak off on every occasion to see each other and in these clandestine meetings finally decide to elope in spite of their dads. The boy's father orders him to hitch up the buckboard next day, as he intends to take a trip to town. The boy has made all his arrangements and, instead of coming back for the old man, hurries to the girl's house. The girl, too, is ready when he arrives and they set out for the station.

The boy's father misses him and, in searching for him, sees his son and the girl in the buckboard speeding for the station. The girl's father has seen her departure and, getting his rig, sets out in pursuit. He meets his "enemy" and they join forces to catch the culprits. The elopers see they are about to be overtaken and catch a handcar at the track nearby. By a flying leap from the car they catch the outgoing train. But the old men take the handcar and, although the big dad almost breaks his neck pulling with the little dad on the other end, they make good speed. Luckily they manage to get an auto and the chances of catching the pair seem better. The road parallels the track and the elopers see their dads gaining on them. The boy makes a search of the train and digs up a minister who reluctantly agrees to marry them. All go out on the observation platform and the ceremony is performed in sight of the old couple who are frantically trying to catch up. At the next station the irate fathers arrive too late to take the couple to account for they are now man and wife. All start back in the auto and as the picture fades they decide to "bury the hatchet" and have peace in the family.

LIZZIE BREAKS INTO THE HAREM (July 9).—Lizzie is the household drudge. One day she sees a notice in the paper that one of the inmates of the Royal Harem of the Sultan of Turkey has escaped from her luxurious home. Lizzie resolves to pack her belongings and get a place in that harem, where she will be kept in the "lap of luxury." The keeper of the Royal Harem of the Sultan is having his troubles, too. His master is angered that his wives are escaping and notifies the keeper that the next time a woman escapes off goes the keeper's head. Lizzie arrives at this strenuous time and finds her way to the harem. She tells them that she wants to be one of the harem girls and tries to break her way in, when they attempt to keep her out of the harem. She finally wins her way in and is amazed at the luxurious sights that meet her eyes. She is determined to meet the Sultan, and asks to be taken in, but all in vain, for the keeper of the harem throws her out. Just at this time another of the Sultan's wives escapes and the keeper is in despair for, if he can't capture her, off will go his head.

Meanwhile, Lizzie has gone dejectedly on her way. She is accosted by the escaped woman, who is still in her harem costume and she tells of her ambition to become a harem girl. The woman gladly exchanges clothes with her, in order to assist in her own escape. Lizzie comes on arrayed in the harem clothes and is pounced on by the keeper and his guard, who are searching the town for the fugitive, and taken to the harem, believing she is the one they seek. Lizzie is brought in and thrown among the other women. They see she is a stranger and ply her with questions. Lizzie tells them she has come to be the favorite of the Sultan. Lizzie is taken before the Sultan and her ruse discovered. She is about to be thrown out, when the Sultan's favorite wife halts them and questions Lizzie. Back at home Jed has been pining for his Lizzie and sells his possessions and sets out. He arrives in the Turkish capital and immediately sets out looking for Lizzie. He slips into the harem and wins his way into the Royal Baths, where the women are taking their ablutions. There is consternation and Lizzie is brought on during the excitement.

It had been decided to make a slave out of Lizzie and have her wait on the other women. This was quite a blow to her as she had expected to hold the highest place among all the women. She rebels and sadly thinks of the home she has left. When she sees Jed she is more than glad to join him in an attempt to escape.

There is a chase around the baths, which results in Jed and Lizzie breaking out of the harem safely. They make all speed for the boat, and, as the picture fades, they bid a heartfelt farewell to the land of the harem.

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UNIVERSAL ANIMATED WEEKLY NO. 172 (June 23).

Feast of Flowers—Marvelous floral display in allegorical parade by schoolgirls—Los Angeles, Cal.

300,000-ton Dynamite Blast—Mighty mass of rock rent asunder as if by magic in mammoth explosion—Chattanooga, Tenn.

Universal "Beauty Excursion"—Pretty girls on S. S. "Mandalay" demonstrate dancing skill in contest for silver cups—Hudson River, N. Y.

Summer Festival—Throngs witness picturesque pageant given by school children—Portland, Ore.

Fatal Railroad Wreck—Steel cars save many, although three die, when miscreants derail Southern Flyer—Birmingham, Ala.

Opening New Subway—Official welcome to first train in $10,000,000 underground railway—Brooklyn, N. Y.

Mobilizing England's Women—Church Red Cross Brigade formed to make young women useful in aiding their country—London, England.

Fire Costs Thousands—Spectacular night blaze as sawmill's destruction fills sky with lurid tongues of flame—Portland, Ore.

Boy Scouts of America—Nearly two thousand youngsters give demonstration of their skill at annual rally—Harvard Stadium, Boston, Mass.

Kerrigan Among the Roses—"Universal" film favorite receives tributes from choicest American Beauties—Universal City, Cal.

"Old Glory" Forever—President Wilson lauds patriotism in Flag Day speech as huge silk flag is unfurled at nation's capital—Washington, D. C. Subtitles—Largest flag in the world—St. Louis, Mo. Scions of men who fought at Bunker Hill celebrate 140th anniversary of battle and honor memory of Nathan Hale at school where he taught—New London, Conn.

Launching $14,000,000 Warship—"Arizona," mightiest floating fortress of United States, christened with wine and water—Navy Yard, Brooklyn, N. Y. Subtitle—Miss Esther Ross, sponsor, Gov. Hunt of Arizona and Secretary of Navy Daniels.

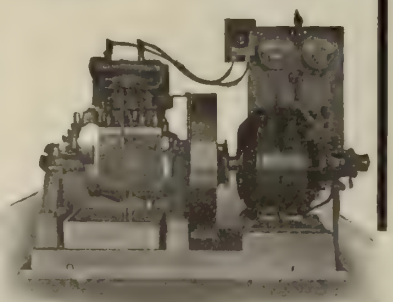
Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

LAEMMLE.

BETTY'S DREAM HERO (Two Parts—July 7).—Betty is the daughter of a Southern planter and her self-imposed daily task is the distribution among her father's slaves of necessities and food. Betty is known and loved by all the mammies and pickaninnies on the plantation, and one day while she is distributing her dainties an old mammy gives her a queer chain and tells her that if she will rub it three times, she will see her future husband. Feeling is pretty high in the South over the slave question and one day Bob, a young Southern lawyer, while talking to a crowd, tells them that because of his love for the South he must fight against it. This angers his hearers and a fight ensues. Bob is overcome by numbers and takes refuge in flight. He finds safety in a hedge nearby where Betty lives and his pursuers fail to find him. It is spring in the South and Betty, like all young girls, is full of thoughts of love and romanticism. She finds pleasure in solitude and while she is dreaming of her hero, she suddenly looks up and finds herself facing Bob. Both of them realize they have met their ideal.

War is dclared and there is a pall of sadness over the women of the South, for they know that they are taking their last look at many of the laughing faces of friends and loved ones. Bob, in accordance with his convictions, goes to the North and joins the Federal forces. In the gloaming Ella is seated with her mother and father. The darkies with their ebullient spirits are singing the songs dear to the hearts of all Southerners. Lulled by the crooning songs, she falls into a doze. A vision of Bob appears to her in the flames. She sees him in danger and stretches out her arms to him. Her hand is scorched by the flames and she wakens screaming. Meanwhile the war is on with all its horrors. Bob, in the uniform of a Confederate, is chased by Confederates and is about to be captured, when he takes refuge in Betty's room. She has just been dreaming of him, when she wakens and finds him standing at her bed. She realizes that if he is captured he will be shot as a spy. Accordingly she hides him in her closet. The searchers take her word that he is not there and leave. Betty makes Bob promise that he will never again play the part of a spy and, overcome by their mutual love, they plight their troth. Bob promises to return to her when the war is over.

What's the Use?



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MARTIN LOWE—FIXER (July 11).—Abner Stebbins, Martin's crony, has a daughter, Helen, whom he wishes to marry to the bank clerk, Richard Willis, who is a "swell dresser," but addicted to the use of alcoholic beverages, unknown to Abner. Abner's clerk, Harry Matson, and Helen are simply "made for each other" and Helen does not take to the idea of tying up with the bank clerk as she knows some of his bad habits Abner, however, can't see things that way and insists that she marry him. He also takes occasion to "bawl" Harry out for daring to think of marrying his daughter. The two youthful lovers seek out their mutual friend, Martin Lowe, and find him engrossed in a very interesting magazine story. He puts his book aside and they pour their tale of woe into his sympathetic ears. He agrees with them and promises to use his utmost efforts in bringing the girl's father to their way of thinking.

Martin finds his old friend engrossed in a magazine story and eating peanuts "by the peck." He is welcomed in and offered some of the "fruit." Martin tactfully tries to talk Stebbins into letting the two youngsters have their way, but in vain. At last, desperate, he tells Abner of a seemingly true story wherein a father forces his daughter to marry a man of his own choice, who turns out to be a drunkard and abuses his wife shamefully. Both old men are touched by the story and wipe the tears away. Just as the story is finished, Willis comes in with a "jag" on. They tell him he has been drinking and he indignantly disavows the charge and leaves. The two lovers some along and give him the merry ha! ha! which insults his dignity more. The two lovers come into the office to learn their fate, and so diplomatic has been the work of "the fixer" that her father grudgingly agrees to the match. Martin then takes out the two to a celebration at the soda fountain. Stebbins, although he appears to have been taken in by Martin's story, is not so dense as he appeared and, slyly going to Martin's room, finds the identical magazine he had been reading telling the story that Martin claimed as his own. In a spirit of fun he marks across the page the word "plagiarist" and, Martin, coming home from his celebration with the two lovers, finds the book. His poor old brain whirls when he tries to figure out the word. As the story closes the old man is seen painfully searching out the word in the dictionary.

UNIVERSAL SPECIAL FEATURE.

THE BLACK BOX (Fifteenth and Final Episode, "The Black Box"—Two Parts—June 14).—The death of John Craig forces Quest to start on a new trail. The disappearance of Prof. Ashleigh adds to the mystery. Quest and Inspector French decide to search the Professor's house for the mysterious black box which they hope contains the clue to the mystery. They enter the house by means of Quest's pass key and, after some searching, Quest discovers a hollow space in the wall of the library. They take out the tiles and find the small black box. With it is a card which reads: "To be opened only in case of my death (Signed) Edgar Ashleigh." Inside the box is a slip of paper containing the following words: "See page 62 of January number of the American Medical Journal, 1905." French and Quest try to find the Journal and see upon the table a bound edition of the magazine for the year 1905, but the item on page 62 has been clipped out.

Meanwhile, Lenora and Laura have found Craig's diary. Arriving at the Professor's house Lenora discovers a revolving bookcase and, as they push it aside, they see a bit of paper on the floor. It is the missing newspaper item and it reads as follows: "Professor Ashleigh, after being bitten by the anthropoid, rapidly developed hydrophobia. After being treated with a new serum, the patient was relieved of all hydrophobia symptoms, but from that time this mild-mannered, humane man seemed possessed of all the characteristics of the anthropoid, being cunning, thieving, and brutal. (Signed) James Merrill, M. D." They realize that the Professor himself was the great criminal. Quest pries open Craig's diary and reads: "Ten years of horror, struggling to keep him from the other self; trying to keep the world from knowing. Now Sanford Quest has come. Will it mean discovery?" Quest realizes that a search must be made for the Professor at once, and orders French to take his men and look carefully through the house and grounds.

Another page from Craig's diary tells of the devilish scheme which the professor concocted as a means of hiding his crime, a black suit of some sort of cloth which makes him invisible

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know nothing of this, nor of the cures they are making. They think it is time to move on. The play ends with the capture of the astonished runaways by the happy and well country people led by the banker. The elixir brings prosperity to the village and peace and contentment to the wandering Moxie and Gertie.

MAJESTIC.

THE KID MAGICIANS (June 29).—Georgie, a rich little boy, and Carmen, his sweetheart, are taken to the golf links by Georgie's mother and father. Tiny Rags, the caddy assigned to the party, is scarcely big enough to drag the golf bag. Georgie's mother invites the urchin to Georgie's birthday party. This delights little Carmen, but it makes Georgie jealous.

The day of the party finds Rags ashamed to go into the party because of his poor clothes. He hits on the idea of forcing Willie, a mama's darling, to exchange clothes with him, and to keep the boy from informing, locks him in the coal cellar. Rags appears at the party. Later, the children are taken to a vaudeville show, where they see a magician break eggs into a hat and take out little chickens. Back in the nursery Georgie attempts to perform the hat and egg trick with his father's opera hat, with the result that the eggs will not come out of the hat.

The hat is placed back in the clothes press containing the broken eggs. Willie's fashionable mother arrives to take him home and goes into hysterics on finding Rags dressed in her boy's clothes. Willie is discovered in the cellar, black with coal dust, and is taken to the bathroom to be scrubbed. The climax comes when Georgie's father dons his opera hat and is drenched with scrambled eggs.

ROYAL.

WHEN THE HOUSE DIVIDED (June 26).—A brother and sister, both meek as Moses, marry martinets. Their rich uncle dies, leaving them his large estate, provided they and their partners live in his house together for one year. The quartette moves into Uncle Steele's mansion. The bullying husband and the virago of a wife, make their spouses miserable. They also keep up continuous warfare against one another. At last, lines are chalked on the carpets to divide the house into two parts. Even the servants of the two families are forbidden to cross the lines. The meek brother and sister soon reach the limit of endurance. They indulge in some wine and then venture to assert themselves. The despotic husband and the domineering wife are straightened out by their respective partners, and the chalk lines are erased in the scuffle.

ONE GOOD COOK (July 3).—The cooking in Kentville is bad. Just one woman, the Widow Kearn, can prepare a meal fit to eat. Husbands and fathers protest at a public meeting, and the women persuade the Widow Kearn to start a cooking school. The after effects of the first dinner, however, are terrible. As the undertaker boards with the widow, she is suspected of being in league with him, and the women rush to the school to get their revenge. A tramp, who has been trying to get a meal all through the story, at last succeeds as a savory plateful comes flying through the window.

KOMIC.

BEPPO, THE BARBER (July 11).—The Duke de Touche is wanted by the police. He and his confederate, Lotta Kale, have been hiding at a hotel resort. Miss Kale learns that a detective is on the trail of the duke and warns him to get away. He, however, not caring to leave the place where business for the two crooks is good, decides to have his beard shaved off so the detective will not recognize him. He goes to Beppo the barber, who does a neat job. The Duke informs Beppo that he is returning to Europe. The rich Miss Kale long has fascinated the ambitious barber from a distance. He now plots to win her. Disguising himself in a beard, Beppo goes to the hotel, meaning to impersonate the Duke. However, he mistakes Fay, the manicurist, for the heiress and gets in deep before he discovers his blunder. The barber is accused of the villainies of the real Duke. He sits on a freshly painted bench and is forced to borrow the first pair of trousers he can find. They happen to belong to the Duke. Beppo is arrested with his pockets loaded with valuables. But the Duke makes the fatal mistake of accusing Beppo of having stolen his trousers. Then the victim owns up that said garments are not his, and proves, to all concerned, that he is indubitably only a barber—and the Duke pays the penalty.

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MUTUAL MASTERPICTURE.

THE FLYING TWINS (Thanhouser—Four Parts—July 1).—A wealthy manufacturer has two twin daughters. As a companion they have their cousin, a country girl, who makes the acquaintance of a vaudeville acrobat. When this undesirable relationship is discovered and broken by the manufacturer, the country girl meets and marries a young clerk, and the twins are sent to their Aunt Sally in the country while their father and mother are away on a trip.

When a circus comes to the little town, they are much attracted by its tinsel display. The acrobat the girls met with their country cousin is now with the circus. He and his wife discover the girls and persuade them to join the circus. They become clever performers, and the acrobat rejoices in the distress their disappearance has occasioned their father, the manufacturer, who broke up his friendship with the little country girl. His hatred leads the acrobat into mailing a taunting, anonymous letter to the manufacturer. A clever detective traces the communication and the little girls are restored to their home and distracted parents.

THE COUNTER INTRIGUE (Special—Three Parts—July 10).—Gregory Ingram runs an opium smuggling business while supposedly conducting a tea importing house. When he finds the secret service agents are on his trail he unloads the business on Everett Morgan, who does not suspect the character of the trade.

Morgan is convicted and sent to prison. Ingram, who is infatuated with Heloise, Morgan's wife, then makes love to her. She suspects that he was the guilty man and openly encourages his love affair while working with the secret service agents, who also believe that he was really the guilty one, although the evidence pointed to Morgan.

Heloise convinces Ingram she was glad to get rid of her husband and he finally is caught in her net and confesses his guilt. The secret service operators are placed in a room where they can hear all, and arrest him. He is sent to prison, while Morgan is set free.

Pathe Exchange, Inc.

PATHE NEWS NO 48 (Released Week of June 14).

Chicago, Ill.—Sons of the members of the Chicago Association of Commerce leave on the lake steamer United States to see a test of an armored automobile at Kenosha, Wis. Subtitles—The auto easily climbs a wooden obstruction. Ruts and mires are no handicap. A seven-foot wire fence is easily broken through.

New York City.—More than 6,000 public school children of the borough of Manhattan gather in the new stadium of the College of the City of New York to observe Flag Day. Subtitle—The salute to the flag.

Washington, D. C.—President Wilson speaks at the Flag Day exercises at the Treasury Building. Subtitle—"Wear the flag in your heart, and the heart of America shall interpret the heart of the world."

San Francisco, Cal.—Lennon Brooks, aeronaut, leaves the Exposition grounds on a balloon trip that ends when his bag plunges with him into the bay. Subtitle—Rescuing Brooks's balloon.

New York City.—Dr. Bernhard Dernburg, unofficial spokesman for the Kaiser, sails on the steamship Bergensfjord for Europe under promise of safe conduct by the allied nations. Subtitles—Mrs. Dernburg and Princess Hatzfeldt. Dr. and Mrs. Dernburg, just before sailing.

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Richard City, Tenn.—These workmen certainly appear to be engaged in a most ordinary and innocent occupation. Subtitle—But an unseen electrician presses two wires together, and —

Chicago, Ill.—The "Swat the Fly" movement has developed to such proportions in this city that the manual training departments of the public schools are veritable fly trap factories. Subtitles—This is a good sample of a trap made by a public school pupil. The fly traps take all shapes and sizes.

New York City.—An exhibition of ladder climbing and leaps into life nets is an interesting feature of the annual parade and inspection of the New York Fire Department. Subtitles—Members of the old volunteer department, the youngest man more than 70, aroused much interest as they paraded. A display of the operation of the fire boat fleet was given.

St. Louis, Mo.—Diver dares death in a 100-foot leap into a shallow tank at a local amusement park.

Cincinnati, Ohio.—Convoyed by river steamboats, a fleet of barges carrying millions of bushels of coal passes down the Ohio river. Subtitle—An idea of the magnitude of this consignment can be obtained by noting the size of the men on the decks of the barges.

New York City.—"Come, Susie," said Bill Snyder, head keeper at the Central Park zoo, "and be manicured." Subtitles—In manicuring Susie, Snyder hews to the line letting the chips fall where they may. The operation would remind one of a woodmen felling a great oak. A neat little file, about 18 inches long, removes some of the rough edges. A high polish is obtained thuswise. After being manicured, Miss Susie receives a gentle massage to remove the wrinkles from her dainty skin. The massage makes Susie's complexion smooth as the bounding main on a stormy day.

Miscellaneous Feature Films.

WORLD COMEDY STARS CORP.

THE DELICATESSEN SHOP (L. & K.—May 31).—Mike and Meyer had worked in perfect amity for many years. The little delicatessen store which began in a humble way, grew prosperous, and Mike and Meyer should have been happy, for their money began to accumulate. But when riches came in by the door, happiness went out of the window. Mike had a daughter; Meyer had a son. The parents were so proud of their offspring that jealousy broke out between them. And being jealous of each other they became, also, suspicious and each thought the other was trying to rob the business. So at night each slept on one side of the cash register. There came into the store by day as well as night, all kinds of people, over whom Mike and Meyer quarreled. Thus the once happy little store became the scene of unreasonable discord. So Mike and Meyer being unable to agree, agreed to differ, the result being that Mike and Meyer became bitter enemies and were put in prison as disturbers of the peace.

RAFFERTY SETTLES THE WAR (All Celtic —June 7).—Rafferty is a dreamer of dreams. He dreams of a method of settling the European War, so he elects himself President of the United States, summons the rulers of the embroiled nations from the trenches to the White house, and, of course, insists upon the signature of a Treaty of Peace.

Then Rafferty wakes from his dream to find that his cigar is out. This theme is worked out in the picture with the most laughter-provoking effects. Rafferty is a pungently Irish humorist, who before proceeding to the White House has a number of funny adventures with his neighbors, who are of various nationalities. He stops several street fights, and gets the idea that as he is successful in suppressing small troubles, he may tackle bigger and more momentous quarrels. From his insinuating housekeeper comes the suggestion that he should bring about peace in Europe. After which comes the dream.

WORLD FILM CORP.

LITTLE MISS BROWN (Brady—June 7).—Betty Brown is an egregious coquette and flirt. She fools a pair of lovers and as the result of her indecision she lands herself in a pretty mess at a Hartford hotel, where she is cajoled into passing herself off as the wife of a man whose real wife is on her way to meet him. Betty just butts into a sea of trouble for the man and his wife are to receive some money from the former's uncle on condition that the wife meets with his approval. The general mix-up at the hotel caused by the meeting there of all these opposing interests is the cause of a great deal of fun and confusion, the central figure of which is always Betty Brown.

FINE FEATHERS (June 14).—Temptation to cheat comes in the way of a young couple in reward for which the wife can escape from the bitterness of life on $25 per week in a New York suburb, i. e., Staten Island. There are no "classy," well-dressed people in New York south of Thirty-fourth street. Jane Reynolds, the aspirant after Fifth avenue fine feathers thought this way, when the tempter came along and persuaded her to induce her husband to pass on an inferior quality of cement for a great dam then in course of construction.

"Bob" Reynolds fell for the bribe and Jane got her fine feathers. The gambling mania got "Bob" and he was financially ruined in double quick time. The bursting of the dam, due to the bad cement, completed the tragedy of "Fine Feathers." The chief culprit, the tempter, committed suicide, and the young couple resolved to commence life all over again and go straight.

THE MOONSTONE (Shubert—Five Parts—June 21).—The story relates how a valuable diamond is stolen by an Englishman from the eye of an Indian idol. The Englishman, on his return to London, is pursued by three Indian priests in disguise whose object is to secure "The Moonstone" at all costs, as failing its recovery, the priests will lose caste. The Englishman, Hearncastle, is found drowned, presumably having been killed by the Indians. The diamond passes into possession of Franklin Blake, his friend.

Blake is followed by a band of Indian magicians. He presents the diamond to his fiancee from whom it is stolen. A detective is called in. Another girl in love with Blake commits suicide and suspicion attaches to her, as she leaves a mysterious note for Blake. Subsequently, Blake finds the diamond in the possession of a money-lender. His fiancee, learning of the dead woman's attachment for Blake, quarrels with him. A doctor discovers that Blake walked in his sleep and took the diamond himself while in that state. The diamond was stolen from Blake while he was asleep and never recovered. The thief confessed and died, and Blake and his fiancee were reunited.

THE FACE IN THE MOONLIGHT (Shubert —June 28).—During the latter part of the reign of Louis XVIII, in France, Ambrose, an aristocrat, loves Jeanne Mailloche, a peasant girl, but is compelled to marry his cousin, Alice de Fontelles, to preserve their respective estates. Jeanne dies soon after, leaving a son, who is kidnapped and raised by a band of ruffians. Alice's son, receiving every advantage, is raised as an aristocrat.

Twenty years later, at the time Napoleon was in exile, the young aristocrat, Victor by name, becomes a captain in the King's army. His half brother, Rabat, son of Jeanne, has degenerated into a criminal, with a price on his head. Strangely enough, they look exactly alike, though neither knows of the whereabouts of the other. In fact, Rabat is ignorant of Victor's existence. The young Captain is told of Rabat's existence by his father when the latter is on his death bed. Victor is engaged to Lucille, the niece of Munier, who is Victor's father's secretary. Munier becomes associated with the conspirators, who are seeking to place Napoleon on the throne of France. In Munier's endeavor to steal the funds of the conspirators, he becomes associated with Rabat, the criminal.

Victor is called to the army, and arranges with Lucile for their final adieu at the diligence office. Being unaware of the existence of Rabat, Lucile believes her lover guilty of the murder which she sees Rabat commit at the meeting place appointed by Victor. Rabat's face in the moonlight almost causes Lucile to abandon all faith in Victor. Victor is arrested for the murder, but before his execution, Lucile learns the truth concerning Rabat and forces her uncle, who has acknowledged his connection with the murder committed by Rabat, to intercede. This stays Victor's execution as a murderer, but as Napoleon has returned to power, Victor is arrested as a political prisoner, and ordered to be shot.

Victor's release as the murderer has caused the arrest of Rabat for that offense. He is to be beheaded. Both Rabat and Victor's executions are scheduled for the same day. Lucile, knowing of her uncle's part in the actual murder, forces him to intercede with Napoleon, thus saving the life of Victor. Later, Victor meets Rabat, his half brother, for the first time, and inspires him with the necessary confidence to face his death. Munier escapes from the country and with Napoleon's pardon for his political offenses, Victor and Lucile are happily married.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 8 —Two Parts—"A Mind in the Past"—June 21).—Entering the house after a futile search for Blair, the Widow Stanley was startled by the terrific slam of a door. Hurriedly, the widow ran to the room where she left her visitor. It was empty! Everything about the room, however, bespoke a desperate struggle. Search for Hagar finally led the widow to the secret closet. Pressing a concealed button, the electrically controlled wall moved slowly back. In a dark

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Address requests for hotel accommodations or information to Convention Committee, Room 306, 948 Market Street, San Francisco.

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corner she found Hagar, unconscious and bleeding. With the aid of a colored servant, she carried the queen to the sitting room and succeeded in reviving her. The blow on Hagar's head had clouded her memory. But Mrs. Stanley needed no enlightenment—she know who was guilty. The gypsy queen was driven back to Stanley Hall and given into the care of Esther. Failing to remove the cloud from Hagar's brain, Esther decided, and the doctor agreed, that she might benefit if she was brought back to the gyspy camp and its familiar surroundings.

As the party was leaving Stanley Hall a stranger drew up at the gate and dismounted. It was Marmaduke Smythe, legal representative of the Earl of Warwickshire, returning, after an absence of twenty years, to inform Arthur of the aged Earl's death and of his inheritance of his estate, title and the diamond from the sky. Certain, after hearing Esther's story, that Arthur was dead, legally, if not physically, he averred that Blair, as the next direct male descendant of the Earl, was entitled to the inheritance. Back again in the gypsy camp, Hagar fell into a troubled sleep. As darkness settled over the camp, Luke Lovell moved, snake-like, through the tall grass, an ugly knife between his teeth. At that moment Arthur, alone in the desert, many miles away, woke from a restless sleep with a start. Something seemed to tell him that Esther's life was in peril.

"Kiss me? Not until you return the diamond from the sky to me, will I grant any such request," warned Vivian, alone with Blair in the garden of the Randolph home in Richmond. She was chiding him for his failure to recover the precious jewel. Blair promised to secure the diamond. In a badly mussed dress suit and what remained of a once respectable high hat, Strap McGee, philosophical knight of the rails, paused alongside a pig-sty on the outskirts of Richmond, over which was bent a little colored boy. Playfully, Strap slapped him on the back, and something the boy held in his hand dropped into the mud of the sty. It was the diamond from the sky!

Quickly, Strap dug the gem out of the mud, and dashed to Richmond. The curiosity shop of Hung Li, den keeper and tong leader, desirous of striking a quick bargain. No sooner had Strap passed the bauble to the wily Oriental than the trap door, on which he stood, was sprung. It was Strap's last vision of anything earthly. Gloating over the fortune handed him, Hung Li, hurried to the room where the great god "Lung" reposed and hung the diamond about its throat. That evening, Mrs. Randolph, chaperoned by Detective Blake, was hostess to a slumming party "doing" Chinatown, and, as on all such occasions, the itinerary included a visit to Li's place and, if possible, a peek into the joss house. Up the back fire escape of the Chinese den crept the form of a man. Stopping at the partly curtained window of the sanctuary, the man raised the sash with as little noise as possible. Then he reached in his hand and took the diamond suspended from the idol's neck. The next instant it was torn loose and the hand withdrawn, just as Li, preceding the party of visitors, entered. He grabbed a sharp two-edged sword and swung at the mysterious hand, but missed. A second blow cleft the head of the image. As it fell, it overturned an altar light and started a terrible conflagaration.

V-L-S-E, INC.

THE SINS OF THE MOTHERS (Vitagraph—Five Parts—June 14).—At an early age, Trix, the daughter of Mrs. Raymond, the proprietress of a gambling resort, shows an inherited tendency to gambling. Mrs. Raymond sends her to a convent school, and, learning that Trix desires to become a nun, her mother gives her consent, provided she still cares for that life after spending a year in the social world. The girl is taken into the gay social set and learns the evil ways of the world. With a beginner's luck, she wins at the gaming table, until her mother, frightened, begs her to play no more. It is too late, the girl cannot stop, and when the inevitable turn of luck comes, she is plunged into debt.

She calls upon Norris, an old sweetheart, for help, and after paying her debts, he begs her to marry him. She consents, but soon after the wedding breaks her promise by betting on a horse race. She continues gambling surreptitiously and loses money borrowed from Dovey, the old servant. Finally, she pawns a necklace given her by Norris. Dovey is accused of theft and lies to save her young mistress. She is arrested. Norris finds the pawn ticket, forces a confession from his almost insane wife and secures Dovey's release. Her mother sells her business to Henri De Voie, a gambler, and takes Trix away for a trip. Norris is later elected District Attorney, and resolves to stamp out gambling. Trix again finds herself in the terrible clutches of the gambling fever and—unknown to her husband—plays at De Voie's gambling house. Her mother finds her there one night and it so happens that Norris has decided to raid the place on the same evening. When he and his men burst into the place, they find both Trix and her mother. The proprietor tells Norris the truth, and in a quarrel, De Voie draws a revolver with the intention of shooting Norris. This is forestalled by Trix's mother, who, with one loving look at her daughter, atones for her sins by throwing herself between the two men and receiving the bullet in her own heart. Norris leads his sobbing wife away and she turns her back on the gaming table forever.

METRO PICTURE CORP.

MY BEST GIRL (Rolfe—Five Parts—June 14).—Dick Vanderfelt, scion of a wealthy family, is a student at the Stamford University. Deeply in love with Dora, daughter of a chemist, he advances large sums of money to her father in order that he can carry out experiments on a new and highly destructive explosive powder. Dora does not know that Dick is befriending her father her affection for Dick is inspired by real love. Paul Denton, a student in chemistry, a fellow student at Stamford, a conscienceless chap and woeful flirt, has had a disastrous love affair with Ann Bludge and has cast her off. Ann's brother, learning of his sister's plight, vows to kill Denton. Dora's father, when his experiments prove valuable, arranges to show it to the government, and through Dick sends a specimen to Denton to be proved. Denton, discovering the value of the new explosive, plots to marry Dora himself and gain control of the explosive. When Dora's father receives word that the government had accepted his discovery he is overcome and dies. Dora is now sole possessor of the secrets.

Ann Bludge, learning of her brother's threat, goes to the college dormitory to warn Denton. Denton, when someone approaches, places Ann in Dick's room, where she is discovered by an official. Dick is expelled from school and disinherited by his father. To escape the disgrace, he arranges with Brown, a no-account, to exchange names for two weeks. Brown is a deserter from the army and Dick, assuming the name, is arrested and sent back to the barracks at Angel's Island. At the barracks he sees Dora and Denton in each other's company. Sending for Ann Bludge, Dick finds Dora and learns that Denton, and not Dick, was the cause of Ann's downfall. Ann's brother later catches Denton trying to steal the explosive from the barrack safe. A terrific fight ensues, with the resultant arrest and conviction of Denton, the exoneration of Dick and the happy consummation of the dream of Dick and Dora's life.

PARAMOUNT.

THE DICTATOR (Famous Players).—Brooke Travers, a young society man of a roving disposition and much leisure, gets into a cab with his valet and his trunks, to go to his yacht for a cruise. Arriving at the pier, the cabman demands an exorbitant charge for his fare, and, upon Travers resenting the charge, he is again soaked by the cabman, this time with his capable fists. Tavers strikes back, and the cabman falls, his head hitting a curbstone. The ambulance surgeon arrives, pronounces the man dying, and advises Travers to flee. Taking the advice and the cab, Travers and his valet hasten for another wharf, and take ship for Central America. As they are landing at the little port of Porto Banos, the consul of that place, who is also an instigator of revolutions, offers to let Travers take his credentials and pose as Dictator in his place, pretending to be afraid of the yellow fever, but really because he has learned of a new revolution, and is afraid of his life. Travers, fearing the law is already on his track, eagerly accepts the offer, and goes ashore as the new Dictator. Then things happen with marvelous celerity, and Travers becomes the center of a small cyclone of trouble, the chief factors of which are the opposing faction of the revolution, the wife of the consul, a vengeful former sweetheart of the latter, and a pretty young missionary, with whom Travers has fallen desperately in love. How he finally comes unscathed from his many perils, and wins his lady love, form an interesting denouement.

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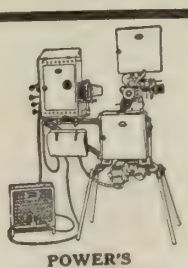
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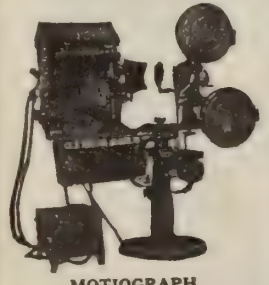
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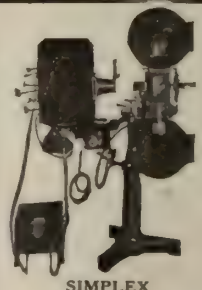
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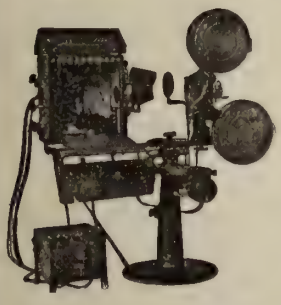

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(For Daily Calendar of Program Releases See Pages 110, 112.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Imp, Joker, Victor.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Imp, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

June 24—The Tinker of Stubbinville (Drama).
June 27—Their Secret (Two parts—Drama).
July 1—The Old Grouch (Drama).
July 4—The Advisor (Drama).
July 8—No release this week.
July 11—The Closing Chapter (Three parts—Drama).

BISON.

June 26—The Test of a Man (Two parts—Western Drama).
July 3—Jane's Declaration of Independence (Two parts—Independence Day Dr.).
July 10—The Ulster Lass (Two parts—Irish—Drama).

GOLD SEAL.

June 8—Under the Crescent, Adventure No. 2 "The Cage of Golden Bars (Dr.).
June 15—Under the Crescent, Adventure No. 3 "In the Shadows of the Pyramids" (Two parts—Drama).
June 22—Under the Crescent, Adventure No. 4. "For the Honor of a Woman" (Two parts—Drama).
June 29—Under the Crescent, Adventure No. 5 "In the Name of the King" (Two parts—Drama).
July 6—Under the Crescent, Adventure No. 6, "The Crown of Death" (Two parts—Drama).

IMP.

June 11—A Strange Disappearance (Three parts—Drama).
June 14—The Riddle of the Silk Stockings (Comedy).
June 18—The White Terror (Four parts—Dr.).
June 21—Mismated (Comedy).
June 24—Larry O'Neill, Gentleman (Two parts—Drama).
June 28—No release this week.
July 2—The Marble Heart (Four parts—Romantic—Drama).
July 5—The Wrong Label (Drama).
July 9—Copper (Two parts—Modern Drama).

JOKER.

June 28—The Mechanical Man (Comedy).
July 3—A Skin Game (Comedy).
July 5—Right off the Reel (Comedy).
July 10—Bobby Bumps Gets Pa's Goat (Iving Cartoon).
—A Trip to the Pyramids (Educational).

LAEMMLE.

June 23—A Boob's Romance (Two parts—Com.).
June 27—Eleven to One (Drama).
June 30—The Grail (Two parts—Semi-West—Drama).
July 4—Billie's Baby (Drama).
—Educated Roosters (Vaudeville Act).
July 7—Betty's Dream Hero (Two parts—Civil War—Drama).
July 11—Martin Lowe, Fixer (Drama).

L-KO.

June 16—No release this week.
June 20—Blue Blood and Yellow Backs (Two parts—Comedy).
June 23—A Dismantled Beauty (Comedy).
June 27—No release this week.
June 30—No release this week.
July 4—The Curse of Work (Two parts—Comedy).
July 7—The Child Needed a Mother (Com.).
July 11—No release this week.

NESTOR.

June 25—No release this week.
June 29—When Hubby Grew Jealous (Comedy).
July 2—When the Spirits Moved (Comedy).
July 6—When Their Dads Fell Out (Com.).
July 9—Lizzie Breaks into the Harem (Com.).

POWERS.

June 26—Learning to be a Father (Drama).
July 1—The Cameron Sisters (Vaudeville Act).
—The Miniature Circus (Vaudeville Act).
—Marvels of the Insect World (Educational).
July 3—Fifty Years Behind (Drama).
July 8—Lady Baffles and Detective Duck in "Baffles Aids Cupid" (Comedy).
July 10—Was She a Vampire? (Drama).

REX.

June 17—Into the Light (Two parts—Drama).
June 22—A Mountain Melody (Drama).
June 29—Title not decided.
July 1—Vanity (Two parts—Domestic—Dr.).
July 6—Steady Company (Drama).
July 8—Souls in Pawn (Three parts—Society—Drama).

VICTOR.

June 21—Circus Mary (Three parts—Drama).
June 25—The Remedy (Comedy).
June 28—The Cheval Mystery (Three parts—Mystery-Drama).
July 2—No Release This Week.
July 5—The Little White Violet (Two parts—Drama).
July 9—The Violin Maker (Drama).

UNIVERSAL SPECIAL FEATURE.

June 21—The Broken Coin (Episode No. 1) (Two parts—Drama).
June 28—The Broken Coin (Episode No. 2, "The Satan of the Sands" (Two parts—Drama).
July 5—The Broken Coin (Episode No. 3) (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

May 31—The Resolve (Two parts—Drama).
June 2—The Golden Rainbow (Drama).
June 7—The Right to Happiness (Two parts—Drama).
June 9—The Soul of the Vase (Two parts—Drama).
June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).
June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).
June 28—By Whose Hand (Two parts—Dr.).
June 30—A Good Business Deal (Drama).
July 2—A Woman Scorned (Drama).
July 5—Mountain Mary (Two parts—Drama).
July 7—The High Cost of Flirting Comedy).

BEAUTY.

June 8—The Redemption of Jasons (Drama).
June 15—The Mollycoddle (Drama).
June 22—A Deal in Diamonds (Com.-Dr.).
July 6—The Guy Upstairs (Comedy).

BRONCHO.

June 23—The Shadowgraph Message (Two parts—Drama).
June 30—The Sea Ghost (Two parts—Drama).
July 7—Tools of Providence (Two parts—Dr.).
July 14—The Ruse (Two parts—Drama).
July 21—Cash Parrish's Pal (Two parts—Drama).

DOMINO.

June 24—Hearts and Swords (Two parts—Dr.).
July 1—The Failure (Two parts—Drama).
July 8—The Ace of Hearts (Two parts—Dr.).
July 15—The Burglar's Baby (Two parts—Drama).

FALSTAFF.

June 25—The Stolen Anthurium (Comedy).
July 2—The Silent Co-ed (Refined—Comedy).
—Mme. Blanche, Beauty Doctor.
July 9—P. Henry Jenkins and Mars (Com.).

KAY-BEE.

June 18—The Secret of Lost River (Two parts—Drama).
June 25—The Floating Death (Two parts—Drama).
July 2—His Mother's Portrait (Two parts—Drama).
July 9—The Hammer (Two parts—Drama).

KEYSTONE.

May 29—A Versatile Villain (Comedy).
May 30—He Wouldn't Stay Down (Comedy).
May 31—Those College Girls (Two parts—Comedy).
June 3—Mabel Lost and Won (Comedy).
June 7—Those Bitter Sweets (Comedy).
June 7—No two-reel release on this day.
June 14—The Cannon Ball (Two parts—Com.).
June 14—A Home Breaking Hound (Comedy).
June 21—The Little Teacher (Two parts—Comedy).
June 28—Foiled by Fido (Two parts—Com.).

KOMIC.

June 13—Unwinding It (Comedy).
June 20—Where Breezes Blow (Comedy).
June 27—Beautiful Love (Comedy).
July 4—Mr. Wallack's Wallet (Comedy).
July 11—Beppo, the Barber (Comedy).

MAJESTIC.

June 20—The Woman from Warren's (Two parts—Drama).
June 22—The Ash Can (Juvenile-Comedy).
June 25—The Motor Boat Bandits (Crook-Comedy.)
June 27—Children of the Sea (Two parts—Dr.).
June 29—The Kid Magicians (Two parts—Drama).
July 4—The Old High Chair (Two parts—Drama).
July 6—The Hired Girl (Comedy-Drama).
July 11—The Mountain Girl (Two parts—Dr.).
July 13—A Ten-Cent Adventure (Comedy).

(*Mutual Releases continued on page* 152.)

ROLL TICKETS

PRICES
Five Thousand..... $1.25
Ten Thousand..... $2.50
Twenty-five Thousand..... $3.50
Fifty Thousand..... $5.00
One Hundred Thousand..... $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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SHAMOKIN, PA.

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Pshaw! That's not selling. That's taking orders. Even an ad-writer could do that.

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The Minusa screens sell themselves because they are scientifically correct; because the Anderson Method and the Hetzel finish have established a projection quality which cannot be approached. Because they are "BUILT BY BRAINS" to fit your theatre.

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Complete Programme of 21 reels a week

Dramas, Comedies, Animated Cartoons and Educationals

Important Announcement

We wish to state that in deference to the wishes of the exchanges which have contracted to handle the ASSOCIATED SERVICE, we have decided to postpone the initial release date from July 12th, as originally intended, to the early part of August.

For months past we have been concentrating our undivided efforts to the planning and developing of our project. The difficult problems of distribution have been solved, the operating details of our organization have been decided upon, and thousands of feet of film have already been completed and are stored in our vaults.

There will be, however, no cessation in the activities of the studios of the seven companies composing the Associated. These plants are running and will continue to run to their full capacity, producing the full amount of their allotted work.

While we are in a condition to begin releasing on the date at first intended, we will utilize the extra time at our disposal to bring every department of our organization to a state of higher preparedness, so that our operations, when once started, will go forward steadily, without delay or interruption.

The Associated Exclusively Controls These Brands

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ARTHUR BARD, General Manager

Los Angeles Office:
719 Grant Building

List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 110, 112.)

(*Mutual Releases continued from page* 150.)

RELIANCE.

June 14—The Old Batch (Drama).
June 16—The Housemaid (Drama).
June 19—The Old Clothes Shop (Two parts—Drama).
June 21—The Choir Boys (Drama).
June 23—The Silent Witness (Drama).
June 26—A Bad Man and Others (Two parts—Drama).
June 28—The Showdown (Drama).
July 3—Little Marie (Two parts—Drama).
July 5—The Healers (Comedy).
July 7—The Fortification Plans (Drama).
July 9—At the Postern Gate (Drama).
July 10—The Headliners (Two parts—Drama).

ROYAL.

June 12—An Unlucky Suitor (Comedy).
June 19—Not a Ghost of a Show (Comedy).
June 26—When the House Divided (Comedy).
July 3—One Good Cook (Comedy).

THANHOUSER.

June 18—In the Valley (Drama).
June 20—The Two Cent Mystery (Comedy).
June 22—Which Shall It Be? (Two parts—Dr.).
June 27—Innocence at Monte Carlo (Comedy).
June 29—Crossed Wires (Two parts—Drama).
July 4—His Two Patients (Drama).
July 6—A Maker of Guns (Two parts—Dr.).

MUTUAL MASTERPICTURES.

May 24—Ghosts (Majestic—Five parts—Drama).
May 27—The Failure (Reliance—Four parts—Drama).
May 31—The Darkening Trail (N. Y. M. P Corp.—Four parts—Drama).
June 7—Patriot and Spy (Thanhouser—Four parts—Drama).
June 10—Her Shattered Idol (Majestic—Four parts—Drama).
June 17—Up from the Depths (Reliance—Four parts—Drama).
June 24—The Reward (N. Y. M. P. Corp.—Four parts—Drama).

NORTH AMERICAN FILM CORPORATION.

June 14—The Diamond From the Sky (Episode No. 7, "The Fox and the Pig"—Two parts—Drama).
June 21—The Diamond from the Sky (Episode No. 8, "A Mind in the Past" (Two parts—Drama).

United Film Service

RELEASE DAYS.
Monday—Ideal (a two-reeler).
Tuesday—Superba.
Wednesday—Empress (a two-reeler).
Thursday—Luna, Starlight.
Friday—Premier (a two-reeler).
Saturday—Lariat (a two-reeler).
Sunday—Cameo.

CAMEO.

May 22—Can a Jealous Wife Be Cured (Com.).

EMPRESS.

June 16—Turning Point (Two parts—Drama).
June 30—In Leash (Two parts—Drama).

GRANDIN.

June 9—The Spider (Two parts—Drama).
June 23—The Stranger (Two parts—Drama).

IDEAL.

June 14—Brand Blotters (Two parts—Drama).
June 21—When the Call Came (Two parts—Drama).
June 28—The Unpardonable Sin (Two parts—Drama).

LARIAT.

June 19—Out of the Silence (Two parts—Dr.).
July 3—Montana Blunt (Two-parts—Drama).

LUNA.

June 17—The Rube's Sleep Producer (Com.).
June 24—An Accidental Parson (Comedy).
July 1—When Quality Meets (Comedy).

PREMIER.

June 18—Lilly of the Valley (Two parts—Dr.).
June 25—When the Tide Turned (Two parts—Drama).
July 2—The Gambler's Daughter (Two parts—Drama).

PYRAMID.

June 26—His Wife's Past (Two parts—Drama).

STARLIGHT.

June 17—The Hungry Boarders (Comedy).
June 24—The Black Statue (Comedy).
July 1—They're In Again (Comedy).

SUPERBA.

June 22—The Dime Novel Hero (Comedy).
June 29—Bumped for Fair (Comedy).

UNITED.

June 20—Horseshoe Luck (Comedy).
June 27—Somebody's Baby (Comedy).
July 4—The Beauty Parlor (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—Ill Starred Babbie (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle of Przemysl (Topical).

EIKO FILM COMPANY.

June—German War Pictures (Topical).

F. J. GRIFFIN COMPANY.

June—The Heart of California (Five parts—Drama).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

GREAT NORTHERN FILM CO.

June—Pro Patria (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Picture).

METRO PICTURES CORP.

May 31—Her Own Way (Popular Players—Dr.).
June 7—Fighting Bob (Rolfe—Five parts—Drama).
June 14—My Best Girl (Rolfe—Five parts—Drama).
June 21—Always in the Way (Dyreda—Five parts—Drama).

F. O. NIELSEN.

May—Guarding Old Glory (Five parts—Topical).

PARAMOUNT PICTURES CORPORATION.

June 14—The Arab (Lasky—Drama).
June 17—Clarissa (Famous Players—Four parts Drama)
June 21—Mice and Men (Famous Players—Dr.).
June 24—Wild Olive (Morosco—Drama).
June 28—Chimmie Fadden (Lasky—Comedy)
July 1—Little Pal (Famous Players—Five parts—Drama).
July 5—Rugmaker's Daughter (Bosworth—Drama).
July 8—The Clue (Lasky—Five parts—Dr.).
July 12—Kindling (Lasky—Five parts—Dr.).

PARAMOUNT TRAVEL SERIES.

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Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PATHE EXCHANGE, INC.

Released Week of June 21:
Romance of Elaine, No. 26 (Two parts—Drama).
The Heart That Knew (Three parts—Drama).
When Knights Were Bold (Bray Cartoon—Comedy).
An Intimate Study of Birds (Educational).
Pathe News No. 50, 1915 (Topical).
War and Woman (Three parts—Drama).
Bing, Bang, Biff (Comedy).
Who Pays? Series No. 11, "The Fruit of Folly" (Balboa—Three parts—Drama).
Pathe News, No. 51, 1915 (Topical).

Released week of June 28:
Romance of Elaine No. 27 (Two parts—Drama).
The Tom Boy (Balboa—Two parts—Comedy-Drama).
When Charley was a Child (Comedy).
Dances of the Malays (Educational).
The Rim of the Desert (Balboa—Drama).
Pathe News No. 52, 1915 (News).
They Nearly Got the Money (Cartoon—Comedy).
Who Pays? Series No. 12, "Toil and Tyranny (Balboa—Three parts—Drama).
Pathe News No. 53, 1915 (News).

SELECT FILM BOOKING AGENCY.

June—The Alien (Nine parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO

May—The Governor's Boss (Drama).

THE KAISER FILM CO.

June—The Heroic Garibaldis (Educational).

THE MOTHERHOOD EDUCATIONAL SOCIETY, INC.

June—Twilight Sleep (Educational).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Educ.)

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

June 21—Rafferty Stops a Marathon Runner (Comedy).
June 28—Mike and Meyer Go Fishing (Comedy).
July 5—The Tangles of Pokes and Jabs (Wizard—Comedy).
July 12—Pokes and Jabs in "Two for a Quarter" (Wizard—Comedy).
July 19—Pokes and Jabs in "One Busy Day" (Wizard—Comedy).

WORLD FILM CORPORATION.

June 21—The Moonstone (Shubert—Drama).
June 28—The Face in the Moonlight (Brady—Drama).
July 5—Col. Carter of Cartersville(McIntosh—Drama).
July 12—After Dark (Brady—Drama).
July 19—The Cub (Brady—Drama).

V-L-S-E, INC.

June 14—Sins of the Mothers (Vitagraph—Five parts—Drama).
June 21—The White Sister (Essanay—Six Parts—Drama).
June 28—The Rosary (Selig—Seven parts—Dr.)
July 5—Valley of Lost Hope (Lubin—Five parts—Drama).
July 12—Crooky Scruggs (Vitagraph—Five parts—Drama).
July 19—The Blindness of Virtue (Essanay—Five parts—Drama).
July 26—A Texas Steer (Selig—Five parts—Drama).

GEORGE KLEINE.

May 10—Who's Who in Society (Four parts—Comedy).
June 21—The Spendthrift (Six parts—Drama).

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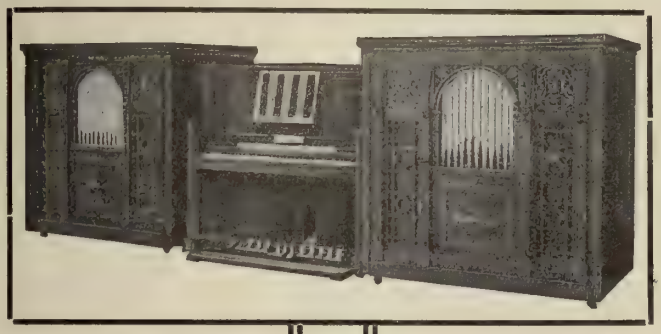

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TORONTO, ONTARIO.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 110, 112.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 18—Love in an Apartment Hotel (Drama) (Reissue No. 2).
June 19—The Way Out (Drama).
June 21—The Condemning Circumstance (Dr.).
June 22—The Wives of Men (Special—Two parts—Drama).
June 24—Her Convert (Drama).
June 25—Fighting Blood (Drama—Reissue).
June 26—The Girl Hater (Comedy-Drama).
June 28—His Fatal Shot (Drama).
June 29—Love's Melody (Special—Two parts—Drama).
July 1—Fate's Healing Hand (Drama).
July 2—The Sands of Dee (Drama) (Re-issue No. 4).
July 3—Luxurious Lou (Drama).
July 5—The Summoning Shot (Drama).
July 6—The Smuggler's Ward (Special—Two parts—Drama).
July 8—The Claim of Honor (Drama).
July 9—A Timely Interception (Comedy-Drama) (Biograph Re-issue No. 5).
July 10—Old Offenders (Drama).

EDISON.

June 14—No release this date.
June 15—No release this date.
June 16—Cartoons in the Parlor (Cartoon—Comedy).
June 18—The Working of a Miracle (Special—Three parts—Drama).
June 19—The Corporal's Daughter (Drama).
June 23—A Sport of Circumstances (Comedy).
June 25—Through Turbulent Waters (Special—Four parts—Drama).
June 26—The Breaks of the Game (Drama).
June 30—Cartoons in the Hotel (Comedy).
July 2—The Tragedies of the Crystal Globe (Special—Three parts—Drama).
July 3—Was It Her Duty? (Drama).
July 7—It May Be You (Comedy).
July 9—Eugene Aram (Special—Four parts—Drama).
July 10—The Brand of Cain (Drama).

ESSANAY.

June 12—The Greater Courage (Special—Three parts—Drama).
June 14—Whose Was the Shame? (Drama).
June 15—The Little Deceiver (Special—Three parts—Drama).
June 17—The Broken Pledge (Comedy).
—Broncho Billy and the Land Grabber (Western—Drama).
June 18—Broncho and the Land Grabber (Drama).
June 19—Vain Justice (Special—Two parts—Drama).
June 21—The Man Who Found Out (Drama).
June 21—Work (Two parts—Chaplin Comedy).
June 22—Bragga's Double (Special—Two parts—Drama).
June 23—The Fable of "The Search for Climate" (Comedy).
June 24—A Hot Finish (Comedy).
June 25—Her Realization (Western—Drama).
June 26—A Dignified Family (Special—Three parts—Drama).
June 28—Trapped (Drama).
June 29.—Providence and Mrs. Urmy (Special—Three parts—Drama).
June 30—Dud Resolves Not to Smoke (Cartoon—Comedy).
July 1—A Countless Count (Comedy).
July 2—The Little Prospector (Western—Drama).
July 3—The Inner Brute (Special—Two parts—Drama).
July 5—A Boomerang of Blood (Drama).
July 6—The Rajah's Tunic (Special—Two parts—Drama).
July 7—"Dreamy Dud" In King Koo Koo's Kingdom (Cartoon—Comedy).
July 8—Education (Comedy).
July 9—Broncho Billy Well Repaid (Western—Drama).
July 10—The Counter Intrigue (Special—Three parts—Drama).

KALEM.

June 15—Raskey's Road Show (Comedy).
June 16—The Vanishing Vases (Special—Two parts—Drama).
June 18—Rival Waiters (Comedy).
—The Eagle Owl (Zoology).
June 19—Near Eternity (Episode No. 32 of the "Hazards of Helen" Railroad Series—Drama).
June 21—The Missing Man (Special—Two parts—Drama).
June 22—In High Society (Comedy).
June 23—The Vivisectionist (Special—Two parts—Drama).
June 25—Honor Thy Father (Special—Three parts—Drama).
June 26—In Danger's Path (Episode No. 33 of The "Hazards of Helen" Railroad Series—Drama).
June 28—The Bondwoman (Special—Three parts—"Broadway Favorites"—Drama).
June 29—The Merry Moving Men (Comedy).
June 30—The Accomplice (Special—Two parts—Drama).
July 2—The Suffragette Sheriff (Comedy).
July 3—The Midnight Limited (Episode No. 34 of the "Hazards of Helen" Railroad Series) (Drama).
July 5—The Seventh Commandment (Special—Three parts—Drama).
July 6—Some Romance (Comedy).
July 7—The Frame-up (Special—2 parts—Dr.).
July 9—Hiding from the Law (Special—Two parts—Drama).
July 10—A Wild Ride (Episode No. 35 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

June 17—From Champion to Tramp (Special—Two parts—Drama).
June 18—The Bridge of Sighs (Drama).
June 19—A Safe Investment (Comedy).
June 21—Road o' Strife No. 12—"The Sacrifice" (Drama).
June 22—Father Said He'd Fix It (Comedy).
—With the Help of the Ladies (Com.).
June 23—The Life Line (Special—Two parts—Drama).
June 24—The Dream Dance (Special—Three Parts—Drama).
June 25—Her Answer (Drama).
June 26—Just Like Kids (Comedy).
June 28—Road o' Strife Series—No. 13—"The Man Who Did Not Die"—(Drama).
June 29—Her Choice (Comedy).
June 30—The Path to the Rainbow (Special—Three parts—Drama).
July 1—By the Flip of a Coin (Special—Two parts—Drama).
July 2—Her Mother's Secret (Drama).
July 3—A Day on the Forge (Comedy).
July 5—Road o' Strife, Series No. 14—"A Story of the Past" (Drama).
July 6—The Cannibal King (Comedy).
—Ping Pong Woo (Comedy).
July 7—The Beast (Special—Two parts—Dr.).
July 8—Whom the Gods Would Destroy (Special—Three parts—Drama).
July 9—Money! Money! Money! (Drama).
July 10—The New Valet (Comedy).

MINA.

June 3—Life's Mysteries (Comedy).
June 10—Father Forgot (Comedy).
June 17—A Mix-Up in Males (Comedy).
June 24—The Stolen Case (Comedy).
July 1—A Harmless Flirtation (Comedy).
July 8—A Night's Lodging (Comedy).

SELIG.

June 19—The Angel of Spring (Jungle-Zoo—Drama).
June 21—The Fortunes of Mariana (Special—Two parts—Drama).
June 21—Hearst-Selig News Pictorial, No. 49, 1915 (News).
June 22—With the Aid of the Law (Drama).
June 23—The Onion Patch (Drama).
June 24—Sands of Time (Special—3 Parts—Drama).
June 24—Hearst-Selig News Pictorial, No. 50, 1915 (News).
June 26—The Tiger Cub (Jungle-Zoo—Dr.).
June 28—The Girl and the Reporter (Special—Two parts—Drama).
June 28—Hearst-Selig News Pictorial No. 51, 1915 (News).
June 29—On the Border (Drama).
June 30—The Mystery of Dead Man's Isle (Dr.).
July 1—The War o' Dreams (Special—Three parts—Drama).
July 3—Trail to the Puma's Lair (Drama)
July 5—A Studio Escapade (Special—Two parts—Drama).
July 5—Hearst-Selig News Pictorial No. 53, 1915 (News).
July 6—The Coyote (Western—Drama).
July 7—The Adventure Hunter (Drama).
July 8—Ebb Tide (Special—Three parts—Dr.)
July 8—Hearst-Selig News Pictorial No. 54, 1915 (News).
July 10—Bound by the Leopard's Love (Jungle-Zoo—Drama).

VITAGRAPH.

June 19—Miss Jekyll and the Madame Hyde (Broadway Star Feature—Special—Three parts—Drama).
June 21—The Jarr Family Series No. 12—"Mr. Jarr and Love's Young Dream" (Comedy).
June 22—Victor's at Seven (Broadway Star Feature—Special—Three Parts—Drama).
June 23—An Intercepted Vengeance (Western Drama).
June 24—What's Ours? (Comedy-Drama).
June 25—Their First Quarrel (Comedy).
June 26—The Silent W (Special—Two parts—Comedy).
—When We Were Twenty-one (Comedy).
June 28—The Jarr Family Series—No. 13—"Mr. Jarr and the Captive Maiden" (Comedy).
June 29—The Hand of God (Special—Two parts—Drama).
—A Cute Little Bear (Educational).
June 30—The Evolution of Cutey (Comedy).
July 1—The Honeymoon Pact (Comedy).
July 2—Hunting a Husband (Comedy).
July 3—The Criminal (Special—Three parts—Broadway Star Feature—Drama).
July 5—The Revolt of Mr. Wiggs (Comedy).
July 6—The Man from the Desert (Broadway Star Feature Special—3 parts—Western Drama).
July 7—The White and Black Snowball (Juvenile Comedy).
July 8—Bertie's Stratagem (Comedy).
July 9—Love's Way (Comedy-Drama).
July 10—Insuring Cutey (Special—Two parts—Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

May 25—The Esterbrook Case (Special—Three parts—Drama).
June 5—The Way of the Transgressor (Special—Three parts—Drama).
June 8—Love, Snow and Ice (Special—Three parts—Scenic—Comedy).
June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).
June 22—Victor's at Seven (Special—Three parts—Drama).
July 3—The Criminal (Special—Three parts—Drama).
July 6—The Man from the Desert (Special—Three parts—Drama).

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June 23—The Kick Out (Special Feature—Three parts—Drama)
July 7—Hamlet (Special—Three parts—Dr.).

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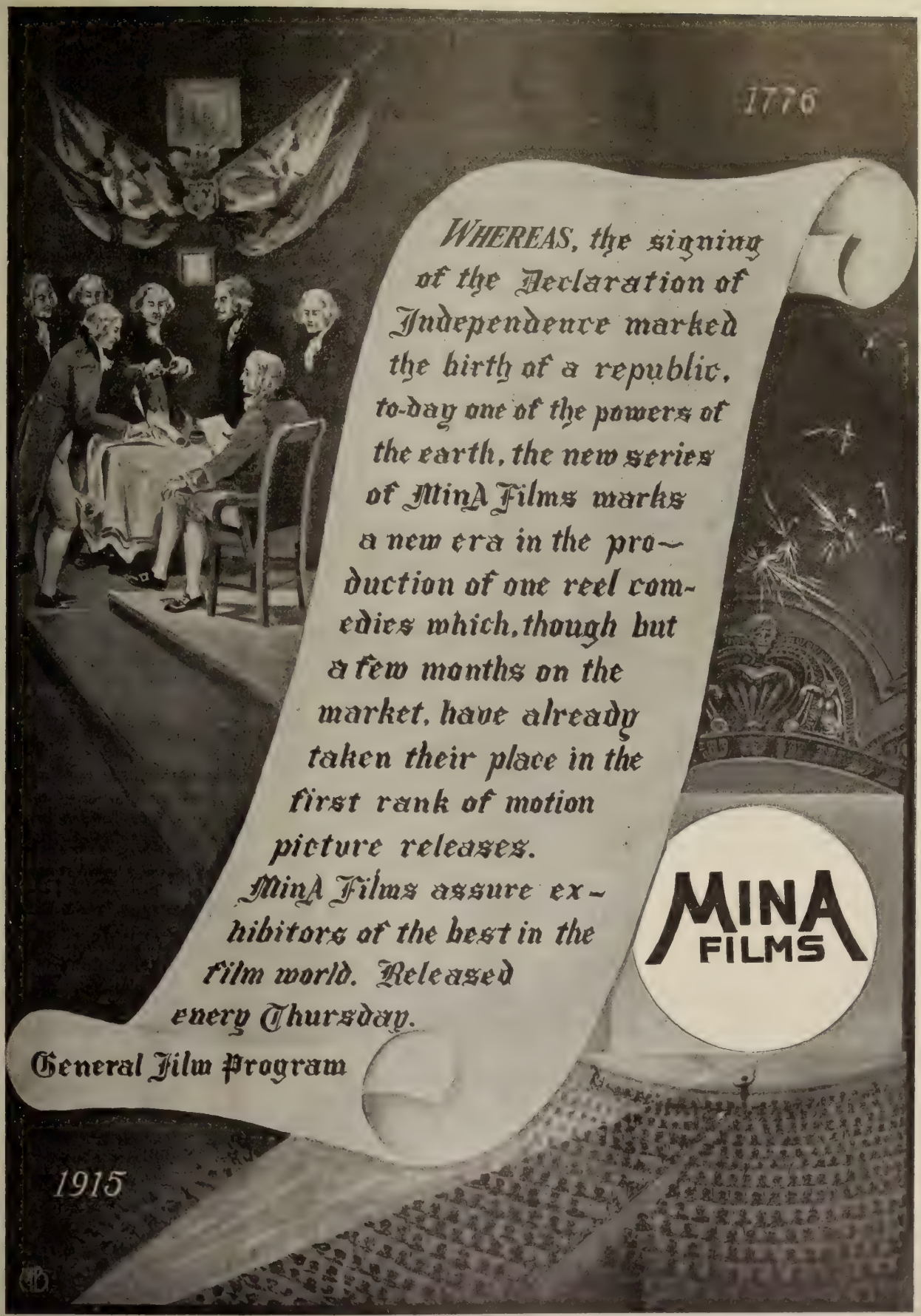
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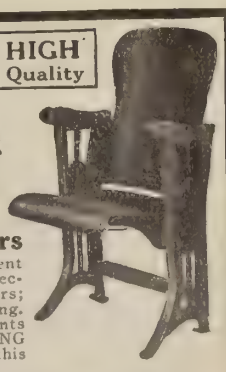

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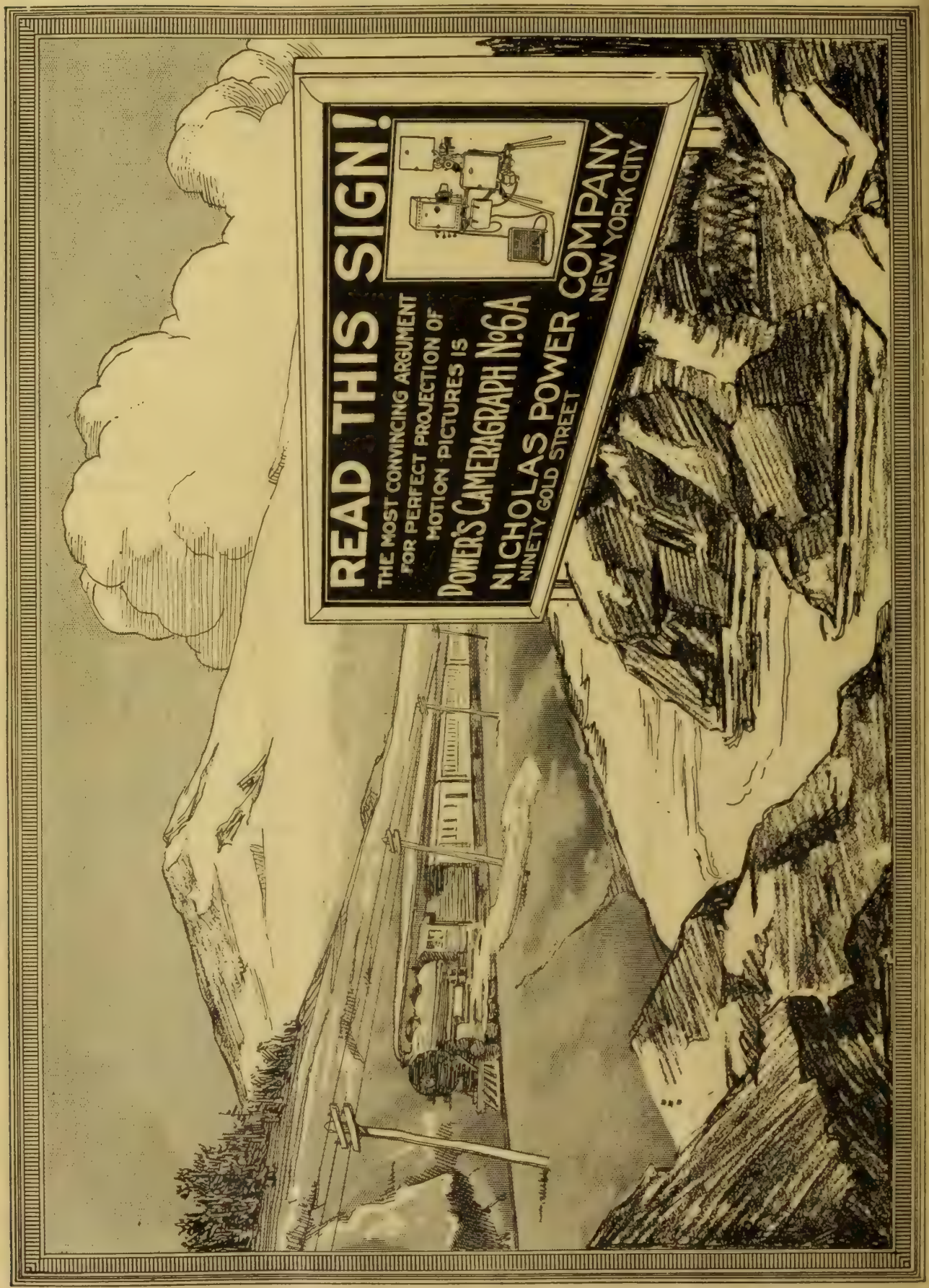
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presents the following releases of the Thanhouser brand:

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This offering rouses one with a jerk to the fact that this little old world of ours is not as it should be—and the plot is timely. Imagine a man who manufactures cannon; he takes pride in their power—shows them off exultantly and explains how many men they can kill with one shot. Oh, yes! He's got 'em perfect as science and dollars can make 'em. Then—bingo! The big kick comes on—his own son's life-blood is spilled over the battlefield by one of those grand guns! Can you see ACTING? Can you see Mignon Anderson, Morris Foster, Peggy Burke and Arthur Pauer doing justice to it? YOU CERTAINLY WILL!

Released in two reels. Tuesday, July 6th.

"Tracked Through the Snow"

It's a drama, but it will keep you cool—there's a furious, raging blizzard in it! Snow in July is welcome and there's mountains of it here. Little Baby Badgley plays the lead, aided by a whopping big, shaggy bow-wow! And the regular Thanhouser favorites—Boyd Marshall, John Lehnberg, and some more.

Released in one reel. Sunday, July 11th.

Let the FALSTAFF COMEDIES put your audiences in good humor; they are polite, neat and reliable. This week

Edwin Thanhouser presents
"Madame Blanche, Beauty Doctor"

Riley Chamberlain plays a grouchy, rheumatic old duffer who needs an operation on his bank account. Harry Benham becomes a beautiful Madame, and Mignon Anderson takes a jolly good part in the jolly work—and it's all free from horseplay.

Released in one reel. Friday, July 9th.

FALSTAFF FILMS

FALSTAFF TRADE MARK

THANHOUSER FILM CORP.
New Rochelle, N. Y.

TRADE MARK

ON THE MUTUAL PROGRAM

DID IT EVER STRIKE YOU?

Released Exclusively through the Mutual Film Corporation

KEYSTONE

MONDAY, JULY 5TH

K Ford Sterling, Minta Durfee & Chas. Arling IN COURT HOUSE CROOKS

BRONCHO

WEDNESDAY, JULY 7TH

Wm. S. Hart & Rhea Mitchell IN Tools of Providence (BRONCHO)

KAY-BEE

FRIDAY, JULY 9TH

KB Margaret Gibson & Arthur Maude IN THE HAMMER

DOMINO

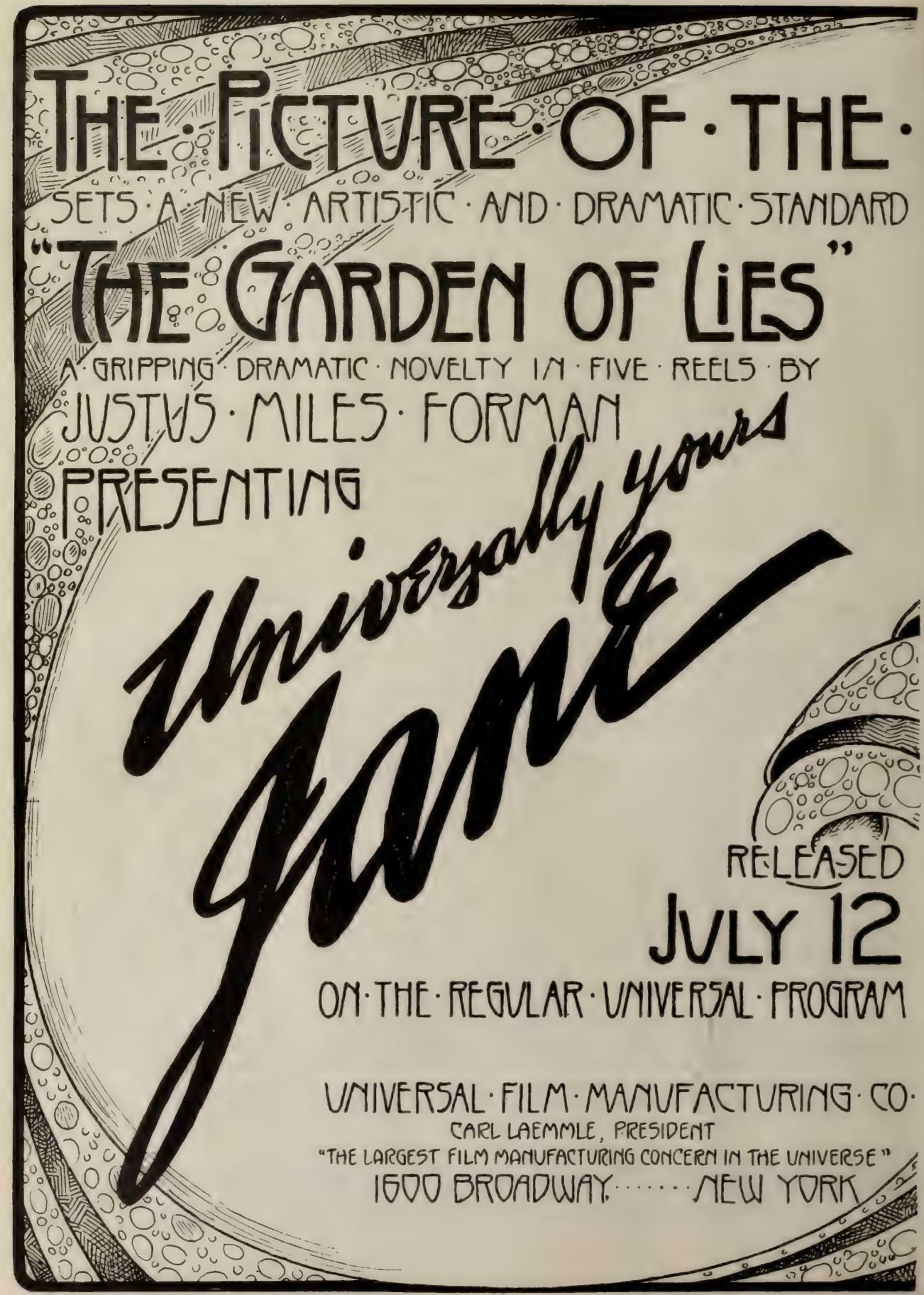
THURSDAY, JULY 8TH

D Walter Edwards & Frank Burke in The Ace OF HEARTS

NEW YORK MOTION PICTURE CORPORATION

ONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS


THE PICTURE OF THE
SETS A NEW ARTISTIC AND DRAMATIC STANDARD
"THE GARDEN OF LIES"
A GRIPPING DRAMATIC NOVELTY IN FIVE REELS BY
JUSTUS MILES FORMAN
PRESENTING
Universally yours
Jane
RELEASED
JULY 12
ON THE REGULAR UNIVERSAL PROGRAM
UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, PRESIDENT
"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"
1600 BROADWAY ..... NEW YORK

YEAR
Cour
BROADWAY
UNIVERSAL
FEATURES

"SCANDAL!"
"Wid" Gunning
Famous Film Critic of the N. Y. Evening Mail Has This To Say of
"SCANDAL"
"THE DRAMA YOU'LL NEVER FORGET."
Written by Lois Weber, author of "HYPOCRITES" and produced by Lois Weber and Phillip Smalley
"Dear Mr. Laemmle: I want to say that 'Scandal,' which I saw today, is the greatest feature I have ever seen, viewed from a standard of dramatic construction and a realization of the possibilities of film production. It is tremendous and you cannot advertise it too strongly."
This remarkable play is to be released on the regular Universal program July 19 as a Broadway Universal feature. Wire or write your nearest exchange for complete booking particulars and information regarding strong special advertising which will bring you capacity houses at every performance.
UNIVERSAL
UNIVERSAL FILM MFG. COMPANY
CARL LAEMMLE, Pres.
"The Largest Film Manufacturing Concern in the Universe."
1600 Broadway, NEW YORK

The UNIVERSAL presents LAWRANCE D'ORSAY

THE EMINENT ENGLISH COMEDY STAR
IN

"The Earl Of Pawtucket"

PURE COMEDY
ALL LAUGHS

Universally Yours
Lawrance D'Orsay

Direction of HARRY MYERS

RELEASED JULY 26
ON THE REGULAR UNIVERSAL PROGRAM

BROADWAY UNIVERSAL FEATURES

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, PRESIDENT
THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE
1600 BROADWAY NEW YORK

BOOK NOW

For FIFTEEN Big Weeks of Screaming Smashing Success

The good old kale is awaiting you in "THE BROKEN COIN" and there are forty ways and means provided to help you get it. This big play, which one of our biggest Exhibitors calls the "world's greatest serial," was released on June 21. The Bookings—well, they are more than satisfactory for the very good reason that the wise ones recognized that in a story by the great American author, Emerson Hough; a scenario by Grace Cunard, who wrote and played the lead in "Lucille Love"; directed by Francis Ford, who also directed and played the lead in "Lucille Love," they would get a really big serial. They knew, too, that the "mighty helping hand" of the Universal would be behind it to PUSH IT and LEAD THEM TO SUCCESS. And so the bookings are pouring in. This is a tip to you to get the big FREE Campaign Book from your nearest Universal Exchange. Read the story of "THE BROKEN COIN." Then you will know that it's a whale of a picture with a real punch and a tantalizing suspense scene at the end of every episode. You can't read that story without wanting to book the play.

"The Broken Coin"

Is the serial of the year. Fifteen episodes—thirty reels. Wire, write or 'phone your Exchange at once for your booking date. Get in your standing order for all the business-getting advertising supplies. You can't afford to overlook this one. It's a winner. And when the Universal says it, it's true. BOOK NOW.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, - - - - - NEW YORY CITY

YOU CAN'T BEAT

These names in three reelers in the regular service of any program:

SIR J. FORBES ROBERTSON

Gertrude Elliott — Alice Brady

Ralph Stuart — Mary Nash

KNICKERBOCKER STAR FEATURES

PARAMOUNT

DANIEL FROHMAN
PRESENTS

MARGUERITE CLARK

IN HIS FAMOUS NEW YORK
LYCEUM THEATRE SUCCESS

"7 SISTERS"

A DELIGHTFUL FILM VERSION OF THE
CAPTIVATING COMEDY OF ROMANTIC YOUTH,
AS ADAPTED FOR THE AMERICAN STAGE
by
EDITH ELLIS FURNESS

IN FIVE PARTS

RELEASED JULY 26TH

PPODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
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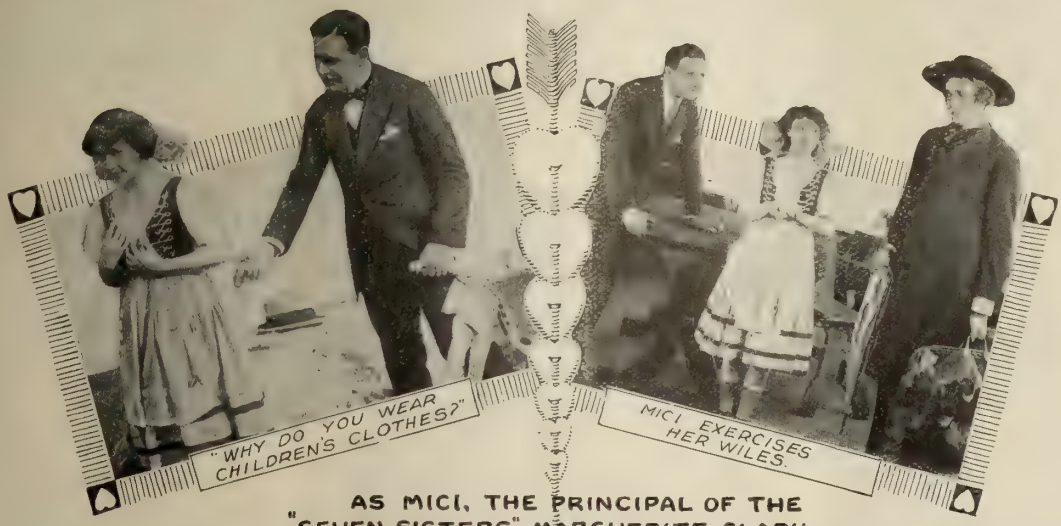
Canadian Distributors—Famous Players

36 FAMOUS FEATURES A YEAR

PROGRAM



"WHY DO YOU WEAR CHILDREN'S CLOTHES?"

MICI EXERCISES HER WILES.

AS MICI, THE PRINCIPAL OF THE "SEVEN SISTERS," MARGUERITE CLARK IS ALTOGETHER CHARMING. HER MISCHIEVOUS GRAVITY, HER FRANK WISTFULNESS, HER QUAINT PHILOSOPHY, AND HER IRRESISTIBLE GIRLISHNESS MAKE THE ROLE TOTALLY CAPTIVATING.

MICI INFLICTS A SUDDEN ATTACK OF SMALL-POX.

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Executive Offices

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NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

Money for You

Will be found in

ESSANAY

PHOTOPLAYS

Exhibitors who are making the greatest success have found that it pays to show only the very best photoplays. They are using all Essanay plays because they know the Indian Head trademark guarantees every play is a first class one. They know an Essanay bill means big crowds and huge box office receipts.

"THE LEATHER GOODS LADY"
A stirring photoplay of a girl's struggle to live.
Released July 5.

"THE FABLE OF THE SCOFFER WHO FELL HARD"
By George Ade.
No man is safe after he makes one wallop.
Released July 14.

"THE PIPE DREAM"
A screamingly funny comedy.
Released July 15.

"JANE OF THE SOIL"
(In 2 acts)
Featuring Richard C. Travers and Lillian Drew.
Released July 17.

G. M. ANDERSON
and Marguerite Clayton

Trademark Reg. U. S. Pat. 1907

are making a wonderful success in the new one-reel western dramas that portray thrills of real life in the great out-of-doors. Book them through the General Film Co.

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Essanay

1333 ARGYLE STREET, CHICAGO, ILL.

"The Blindness of Virtue"

Is a startling revelation of the mysteries of life and love.

EDNA MAYO and BRYANT WASHBURN

make this six-act masterpiece of Cosmo Hamilton a photoplay that throbs with human interest.

This great sex problem play has been endorsed by all advanced educators for its frank teachings of the fundamental truths of life.

Every mother should see it to learn the necessity of teaching their daughters how to avoid the pitfalls that beset their paths. No girl is too young to see it.

VIOLA ALLEN

has won a tremendous success in

"The White Sister"

In 6 acts. By F. Marion Crawford

"GRAUSTARK" and "THE SLIM PRINCESS"

In 6 acts. By George Barr McCutcheon **In 4 acts. By George Ade**

Trademark Reg. U. S. Pat. 1907

are growing in popularity daily. Book these features through any of the branch offices of the V. L. S. E., Inc.

Trademark Reg. U. S. Pat. 1907

Essanay

1333 ARGYLE STREET, CHICAGO

What the Chicago Tribune says of the new Essanay-Chaplin plays.

One reason for the popularity of the new Essanay-Chaplin comedies is that they are free from the vulgarities in many alleged comic pictures. As The Chicago Tribune says, the Essanay-Chaplin comedies are "seeable from the point of view of respectability."

Book the Essanay-Chaplin Comedies Now

THE CHICAGO DAILY TRIBUNE:

WEDNESDAY, JUNE 23, 1915.

ast of war's alarums ..
.reat audiences to laughter. It is simp
human touch as occurs anywhere in the

Chaplin Saves the Day at the Colonial.

...own by
about grinning
" March 10 "
pe, and there
is the
...e is glad
...tions; there
...cious little
...ular, and
...me
...r we p-
...d over

Chaplin in his paste and paper s... it certainly is mythical—is true to form in funniness and he is much more seeable from the point of view of respectability than of yore.

ESSANAY

PRESENTS

Henry B. Walthall

The World's Greatest Photoplay Actor

in its regular program released through the General Film Co. and its great multiple act features released through the V. L. S. E., Inc. Mr. Walthall has a genius for portraying the deep emotions of the heart with a realism that is unrivaled. In artistry and knowledge of character he has no equal. An Essanay-Walthall play reaches the heights of greatness.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
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27 REASONS WHY LASKY LEADS

3 More Reasons Released Every Month

Virginian
Bobby Burnit
Where the Trail Divides
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Circus Man
Rose of the Rancho
Ghost Breaker
Cameo Kirby
Girl of the Golden West
Young Romance
Goose Girl
After Five
Warrens of Virginia
Country Boy
Gentleman of Leisure
Governor's Lady
The Unafraid
Snobs
The Captive
The Woman
Stolen Goods
Wild Goose Chase
The Arab
Chimmie Fadden
The Clue

36 Positive Proofs Produced Every Year

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JESSE L. LASKY FEATURE PLAY CO.

120 W. 41ST STREET, NEW YORK CITY.

JESSE L. LASKY, PRESIDENT
SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER
CECIL B. DEMILLE, DIRECTOR GENERAL

JESSE L

Book Them All

Lasky Productions Never

¶ The wise man gets *all* the value from a successful film. Be wise.

A Production That Does Business Once

PARAMOUNT EXCHANGES BOOK

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS

JESSE L. LASKY

120 WEST 41st ST.,

JESSE L. LASKY, Pres. SAMUEL GOLDFISH,

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Back Once More!

Lose Their Drawing Power

¶ The re-booking of our hits will bring you *new* patrons and delight your regular clientele.

Will Do More Business the Second Time

ALL LASKY PRODUCTIONS

FILM CO., LTD., TORONTO, MONTREAL, CALGARY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE, Dir. Gen.

MOST LIFELIKE, CONVINCING ARTISTIC AND REFINED PHOTO-PRODUCTIONS

Most Complete, Effective Photo-Dramatizations By Famous Dramatists

Paramount Program

Lasky & Lasky-Belasco Stars

Geraldine Farrar
Blanche Sweet
Charlotte Walker
Donald Brian
Fannie Ward
Lou Tellegan
Laura Hope Crews
Ina Claire
Edith Wynne Matthison
Edgar Selwyn
Victor Moore
Theodore Roberts
Louis Mann

THE FAMOUS

Lasky Stock Company

The most efficient and altogether notable standard organization of permanent players associated with any studio in the world.

Most Beautiful, Detailed, Realistic Settings Ever Attempted

Paramount Program

LASKY

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NOTHING SUCCEEDS LIKE SUCCESS

The new MinA Films have attained such a remarkable vogue that a new MinA Company has been formed to make the same striking one-reel comedies for which this brand is renowned.

Exhibitors have found the new MinA Films so good that they are clamoring for more! That means business. Are you getting your share?

In further proof of the good things that have been said of MinA Films read the following excerpts from reviews of recent releases in the trade papers:

MOVING PICTURE WORLD—June 19

"LIFE'S MYSTERIES"

One-Reel MinA Comedy from the New Los Angeles Studio Is Filled With Rapid-Fire Fun.

* * * "Life's Mysteries" suggests solemn thoughts, weighty deductions, sighs and tears; **nothing but fun of the broadest and most hilarious sort enters into the making of this capital farce.** * * * Milton H. Fahrney, the producer of the film, has fortified the ground plot with skill and laid siege to the risibility of an audience with every device known to screen strategy. Louis Fitzroy, as Count Padinsky, makes this over-rated gentleman a comic figure of large physical proportions and equal powers to amuse. George Ovey is unctuous, facile and speedy, as a native born son, and Goldie Colwell is an inspiring heiress. Jefferson Osbourne is another worthy member of the cast.

MOTION PICTURE NEWS—June 19

"LIFE'S MYSTERIES"

(MinA—One Reel)

"There is an amusing situation which is well handled in this comedy, the climax being particularly effective * * * **gets plenty of laughter from the audience."**

MOVING PICTURE WORLD—June 26

"FATHER FORGOT"

(MinA)—June 10

"A lively one-reel farce, played with spirit by Louis Fitzroy, George Ovey, Goldie Colwell and their associates—skillful work by the director, Milton H. Fahrney, **insures almost constant laughter."**

MOTION PICTURE NEWS—June 26

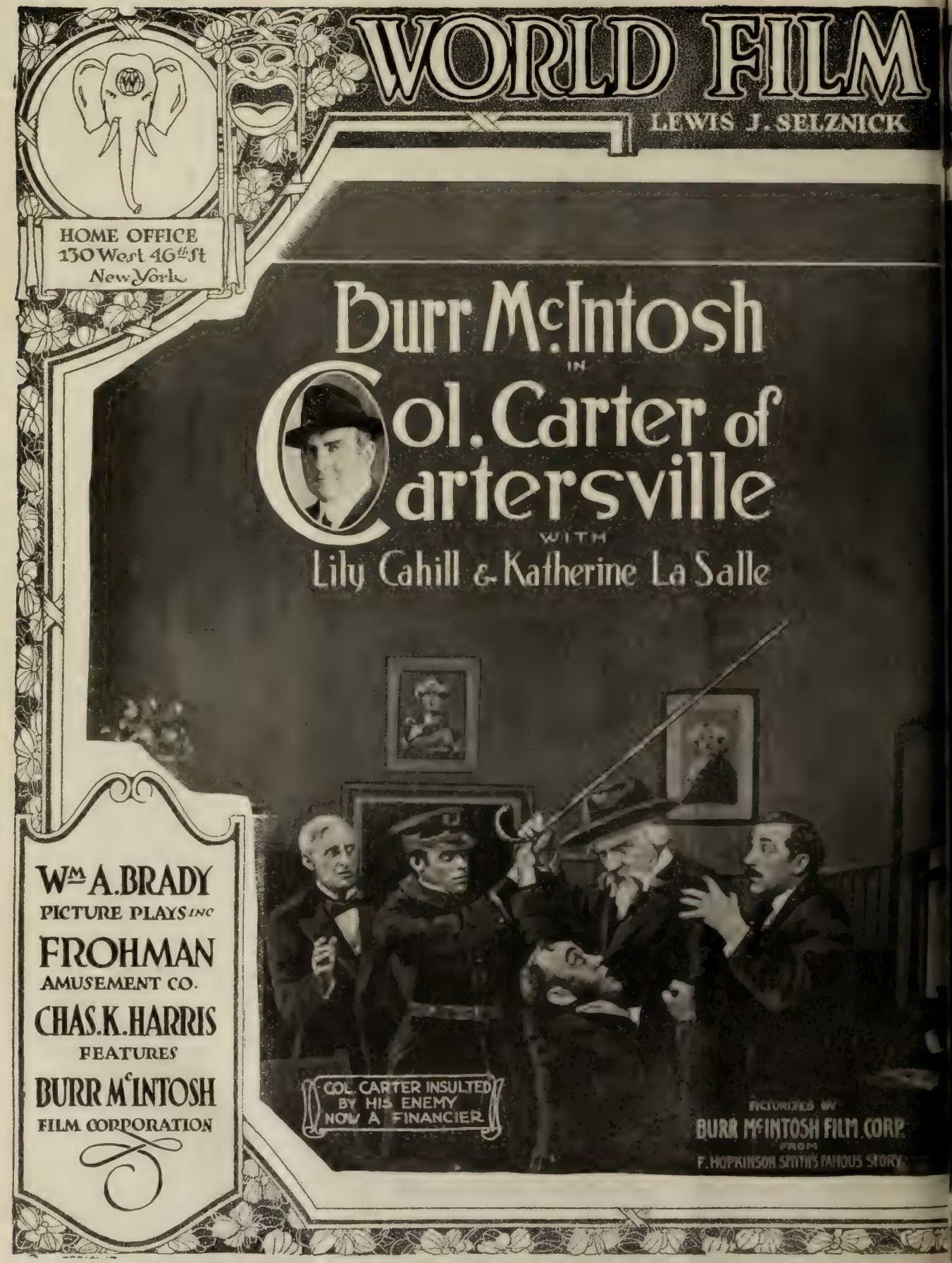
"FATHER FORGOT"

(MinA—One Reel)

(Reviewed by Peter Milne)

"'Father Forgot' embraces no mean collection of stock comedy moments, interspersed with a smattering of slap-stick action that was **responsible for great hilarity."**

If you want comedies like these ask your licensed exchange to serve you with

MINA FILMS
MADE IN AMERICA

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LEWIS J. SELZNICK
HOME OFFICE
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WITH
Lily Cahill & Katherine La Salle
COL. CARTER INSULTED BY HIS ENEMY NOW A FINANCIER
PICTURIZED BY
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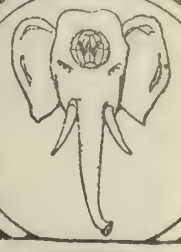
FILM CORPORATION

CORPORATION

Vice Pres Gen'l Mgr.



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GREATEST STAGE
SUCCESS
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SHUBERT
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CORPORATION
WORLD COMEDY
STARS
FILM CORPORATION
GEO. W. LEDERER
PRODUCTIONS

American Film Manufacturing Co. Presents

Secre

A Drama
In Four Parts
From the Novel
By
May Futrelle

This is a Mutual Master Picture embodying every emotion that the film fan loves. It is the screen version of the famous novel by May Futrelle—the best she ever wrote—published by Bobbs-Merrill Company. "Secretary of Frivolous Affairs" reflects all the artful craftsmanship for which American Film productions are noted.

An All Star Cast

Harold Lockwood
Hal Clements
William Ehfe
Carl Von Schiller
May Allison
Carol Holloway
Josephine Ditt
Lucy Payton
Lillian Gonzales

DIRECTED BY THOMAS RICKETS

It is fitting that the film version of a notable story should be enacted by a notable cast. Look at these names! Harold Lockwood and May Allison, Hal Clements and Carol Holloway—and the others! It is truly a cast remarkable! Harold Lockwood and May Allison! They are stars of greatest magnitude in filmdom's firmament.

tary of Frivolous Affairs

A Mutual Master Picture

"Secretary of Frivolous Affairs" will be released as a Mutual Master picture. The story is one of love and adventure—of mystery and intrigue. A superlative society drama. Spectacular and beautiful scenes and action abound. The elaborate details—the photographic excellence—are bound to make it an instantaneous success—everywhere.

Released July 8th!

This great feature will be released July 8th through Mutual Film Corporation exchanges. ***Arrange your booking now!*** "Secretary of Frivolous Affairs" is good for a run of several days. You exhibitors who seek an exceptional feature ***must act at once.***

Regular American Releases

Zaca Lake Mystery

A two part "Flying A" drama—Released July 12th—directed by Henry Otto—featuring ***Winifred Greenwood*** and ***Edward Coxen.***

Applied Romance

An American "Beauty" film—released July 13th; directed by Archer MacMackin—featuring the two "Beauty" stars, ***Neva Gerber*** and ***Webster Campbell.***

To Melody a Soul Responds

A single reel "Flying A" drama—released July 14th—directed by Reaves Eason—featuring ***Vivian Rich*** and ***Joseph Galbraith.***

Book American Productions They Draw the Crowds!

Each of these releases is distributed throughout the U. S. exclusively by Mutual Film Corporation

American Film Manufacturing Co.

Chicago, Illinois

George Periolat

Featured in the
$800,000 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

THE character acting of George Periolat in "The Diamond From The Sky" is truly wonderful. He plays the role of Luke Lovell, a big, blustering gypsy fellow, who, in the great photoplay, plots ceaselessly to gain his own avaricious desires. Associated with George Periolat are such world renowned stars as Lottie Pickford, Irving Cummings, Eugenie Forde, William Russell, Charlotte Burton, W. J. Tedmarsh and Orral Humphrey. Never before has such an all-star cast been assembled.

A two-act chapter of "The Diamond From The Sky" is released each week. Ten chapters are now appearing and winning picture fans' admiration everywhere. Exhibitors. Act at once - *now* if you want your theatres crowded during the hot summer months. "The Diamond From The Sky" is a *certain* and *constant* crowd-getter.

For booking information *write*, *wire* or *see at once* the North American Film Corporation representative at your nearest Mutual exchange, or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices: 222 So. State Street, Chicago, Ill.
North American Representatives in every Mutual Exchange in America

NEAL of the NAVY

PATHÉ

Presents

LILLIAN LORRAINE

and WILLIAM COURTLEIGH, JR.

In the great picturesque, romantic and patriotic serial drama,

NEAL of the NAVY

The Story,
written by
WM. HAMILTON OSBORNE
and to appear in hundreds of newspapers all over the country

The Pictures,
produced by Balboa, according to the highest standards of photo-dramatic excellence

The Release date
to be announced in the near future

The pictures of navy life and scenes are taken WITH THE APPROVAL AND BY THE SANCTION OF THE SECRETARY OF THE NAVY.

A prominent official of the Navy Department says: "I have examined the scenario of the serial 'NEAL OF THE NAVY,' and find it a very clean, interesting and instructive picture play."

The PATHÉ EXCHANGE, Inc.

EXECUTIVE OFFICES
25 WEST 45th STREET, NEW YORK

NEWS!

News is fresh information of what has lately

PATHÉ

We disseminate this informa

We lead the world in point of "freshness"
these facts

1. PATHÉ NEWS publishes the official war pictures taken with the authority of the French Government. We are one of the only three companies so permitted.

2. PATHÉ NEWS published the Lusitania pictures on May 8th, the day after the disaster.

3. PATHÉ NEWS exhibited the FIRST pictures of the Lusitania survivors on Monday, May 24th, in the New York theatres.

THE PATHÉ

Executive Offices: 25 West

NEWS!

aken place. Through the medium of

N E W S

ion while it is still "hot."

f our topics and their news value, as will attest:

4. PATHÉ NEWS showed the FIRST pictures of the United States fleet in review three hours after its arrival on May 8th.

5. PATHÉ NEWS showed the first pictures of the siege of Przemysl.

But why continue? You see it FIRST and BEST in PATHÉ NEWS.

EXCHANGE, INC.

Forty-fifth Street, New York

Brilliant Balboa Stars

Largest aggregation of genuine talent of any motion picture concern in the United States. Read this imposing list:

LILLIAN LORRAINE
RUTH ROLAND
JACKIE SAUNDERS
WILLIAM COURTLEIGH, JR.
WILLIAM ELLIOTT
HENRY KING
PAUL GILMORE
WILLIAM CONKLIN

And more than one hundred others, including these actors of recognized ability:

Daniel Gilfeather
Henry Stanley
William Lampe
Jack Livingstone
Robert Gray
Lewis Cody
Charles Dudley
Edward Brady
Fred Whitman
Gordon Sackville
Bruce Smith
Frank Erlanger
Richard Johnson
William Reed
Bert Francis

And these actresses whose names are known to screen fans everywhere:

Mollie McConnell
Ruth Lackaye
Joyce Moore
Margaret Nichols
Phyllis Gray
Edith Reeves
Lucy Blake
Mae Sterling
Corenne Grant
Florence Cone
Ethel Fleming
Lillian West
Florence Hansen
Dixie Jarrel
Gladys Webber

IN PICTURES, BALBOA MEANS THE STANDARD OF EXCELLENCE

No manufacturer of motion pictures in this or any other country has made such tremendous strides as the Balboa Company. Its productions are a year ahead of the times in original brain thought, in direction, in interpretation, in scenic splendor and in photography.

See and You Will Believe.
Believe and You Will See

THE BALBOA AMUSEMENT PRODUCING COMPANY

H. M. HORKHEIMER, Pres. and Gen. Manager — E. D. HORKHEIMER, Secretary and Treasurer

Executive Offices and Studios, - - Long Beach, California

Balboa Feature Films Are Supreme

So great has the reputation of Balboa Features become that the demand has forced the company to more than double its productive capacity.

Twenty Thousand Feet of Negative Per Week

Within two weeks all planned extensions will have been added and eight companies will be working steadily. Balboa efficiency and Balboa proficiency make it possible to release twenty thousand feet of finished negative per week.

Pathe, Inc., Gets All Balboas for Five Years

The Balboa Company has signed a contract with Pathe-Freres by which that mighty motion picture corporation secures all Balboas for a period of five years.

Balboa Made the Famous "Who Pays?" Series for Pathe

The Pathe-Inc. Exchanges are now booking the twelve marvelous human interest dramas—those exceptional photoplays that are arousing hurricanes of enthusiasm and causing money to deluge box offices in all sections of the United States, Canada and Europe outside of the war zones.

Foreshadowings of Big Balboa Events

The next big undertaking is the serial, "Neal of the Navy," for Pathe in fourteen episodes with Lillian Lorraine, William Courtleigh, Jr., and William Conklin. Directed by Harry Harvey and photographed by Joseph Brotherton. At the same time the Balboa Co. will produce for Pathe "Comrade John," a five part picturization of the world-famous novel by Samuel Merwin and Kitchell Webster, with William Elliott, and Ruth Roland. Directed by Bertram Bracken and photographed by William Beckway. Jackie Saunders, the fascinating Balboa girl, will appear in a series of powerful heart interest dramas especially for Pathe and these pictures will be exhibited in multi-colored films, the very latest and most marvelous process that has ever been invented—so far ahead of any other colored pictures that there is absolutely no comparison. Other competent companies are appearing in important three and five reel special features that will command world-wide attention when released.

Keep Your Eye on Balboa, the Fastest Growing Motion Picture Plant in the World.

THE BALBOA AMUSEMENT PRODUCING COMPANY

H. M. HORKHEIMER, Pres. and Gen. Manager

E. D. HORKHEIMER, Secretary and Treasurer

Executive Offices and Studios, - - Long Beach, California

Bruce Mitchell Presents

MISS NORMA TALMADGE

"The International Darling"

IN

"Captivating Mary Carstairs"

FROM THE FAMOUS NOVEL BY HENRY SYDNOR HARRISON
EDITED BY ANTHONY W. COLDEWEY

NATIONAL FILM CORPORATION

Studios: Santa Monica Blvd. Gower to Lodi Sts., HOLLYWOOD, CALIFORNIA

A Guaranteed Attraction

Sure to add prestige and popularity to any theatre. Universally endorsed by every Important Newspaper and Magazine in America. The Greatest, Most Fascinating Entertainment Ever Offered.

D'ANNUNZIO'S IMMORTAL

"CABIRIA"

ELEVEN EPISODES CAST OF 10,000 COST $250,000.00

NOTHING LIKE IT IN ALL THE WORLD

ASK OUR AGENT

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162 Tremont Street, Boston, Mass.

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"Thou shalt not steal——." Alan deliberately chooses to violate this commandment, knowing the while that it will bring misery and disgrace upon an innocent man. Here is a simple, homely story which combines the force of a sermon with the heart interest of a powerful drama.

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Better draw a red circle around all the Mondays on your calendar, Mr. Exhibitor. A four-act "BROADWAY FAVORITES" feature released in regular service on alternate Mondays, commencing July 12th, and a three-act production in regular service on alternate Mondays beginning July 19th, means that you can now **bank** the money you have been spending for extra attractions. Your nearest rental exchange can get Kalem three and four-act features for you.

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HIDING FROM THE LAW

Featuring Guy Coombs and Anna Nilsson

Good news, Mr. Exhibitor! The most popular Kalem players—stars who have repeatedly demonstrated their drawing powers to you—are to appear regularly in the new two-act features released on alternate Fridays.

July's Friday Features are "Hiding from the Law," and "In Double Harness." Guy Coombs and Anna Nilsson are the central figures in the first of these productions, while Tom Moore and Marguerite Courtot appear in the second. No need for us to tell you how popular these stars are with your patrons!

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These great pictures were made by Sidney Olcott for the Lubin Mfg. Co. amid the hills and dales of the beauteous west coast of Ireland and were completed under great difficulties after the outbreak of the present war.

"All For Old Ireland"

or The Days of '98 (*3 Reels*)

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"Robert Emmet"

An Incident in the Life of the Great Patriot (*3 Reels*)

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"Irish In America"

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Monday, July 5 "ROAD O' STRIFE" No. 14

"The Story of the Past"

One Reel Drama

In this interesting episode Gershom tells the story of Alene to both Madison and Alene. He describes how he fled with the baby princess to America and how her father the King had transferred, just before the revolution, his fortune to be held in trust for his little daughter, the Princess Alene. Gershom plans to restore Alene to her rightful place among the monarchs of the world.

Mary Charleson and **Crane Wilbur** featured.

Tuesday, July 6

"The Cannibal King"

Split Reel Farce

"Willie" becomes a motion picture actor to get money to buy his sweetheart a present. Made up as a cannibal he creates a series of laughable riots.

"Ping Pong Woo"

Split Reel Farce

A screamingly funny cartoon of a different sort by Carl Frances Lederer, introducing a droll addition to the pen-and-ink creations of the screen.

Wednesday, July 7

"The Beast" Two Reel Drama

A strong story which centers about two men, one a big, hulking brute of a fisherman, and the other a young mining engineer, who is a man in every sense of the word. How the beast is conquered and the two men reconciled to one another is interestingly and dramatically told.

Thursday, July 8

"Whom the Gods Would Destroy"

Three Reel Drama

The central figures in this swift-moving and tense play are two mining engineer partners, one gentle and generous, the other the direct antithesis both in morals and business. Both seek happiness by different methods and then tragedy stalks in and the reckoning has to be paid.

Friday, July 9

"Money! Money! Money!"

One Reel Drama

A misunderstanding husband, his pretty wife, and a wealthy bachelor, who is a friend of the family, are the chief characters in this play. The husband suspects the bachelor of winning his wife's love and because of this involves himself in many grave difficulties.

Ethel Clayton and **Joseph Kaufman** featured.

Saturday, July 10th

A Billie Reeves Comedy

"The New Valet"

In One Reel

Mr. Grouch, a bachelor and an invalid, seeks recreation at the seashore. He advertises for a man to act as traveling companion and valet and Bill gets the job. The minute Bill goes to work things begin to happen so fast that not only Bill but everyone he comes in contact with is involved in the funny mishaps.

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Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
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3-ACT COMEDY-DRAMA FEATURE *"HER VOCATION"*

The situation in this feature is laughable enough to lighten a play with a human bright touch that will appeal to all—that of the wife who a writer would be and sends her husband to the tenderloin to collect the material and "atmosphere." He collects it all right and then the police collect him and a newspaper woman who is there, also under an alias, to write up the life of the denizens. The author, Mary Rider, knows the place and life she writes of and succeeds in giving us a true picture of another world without even the suggestion of coarseness.

Augustus Phillips plays the role of the husband with his usual and capable sense of delightful comedy and forcefulness, while Sally Crute as the adventurous newspaperwoman is splendidly cast. Margaret Prussing as the wife shows keen comedy aptness. With Harry Beaumont and Mrs. Erskine. Direction James W. Castle. Friday, July 16—3000 feet.

Four Reel Features on Alternate Fridays

Carlton King and **Helen Strickland** (mother in "The Stoning") in the one-act strong drama, **"For His Mother."** Direction Harry Beaumont, Saturday, July 17th.

Raoul Barré's combination comedy and animated cartoons—**"Cartoons in the Laundry,"** 1000 feet. Wednesday, July 14th.

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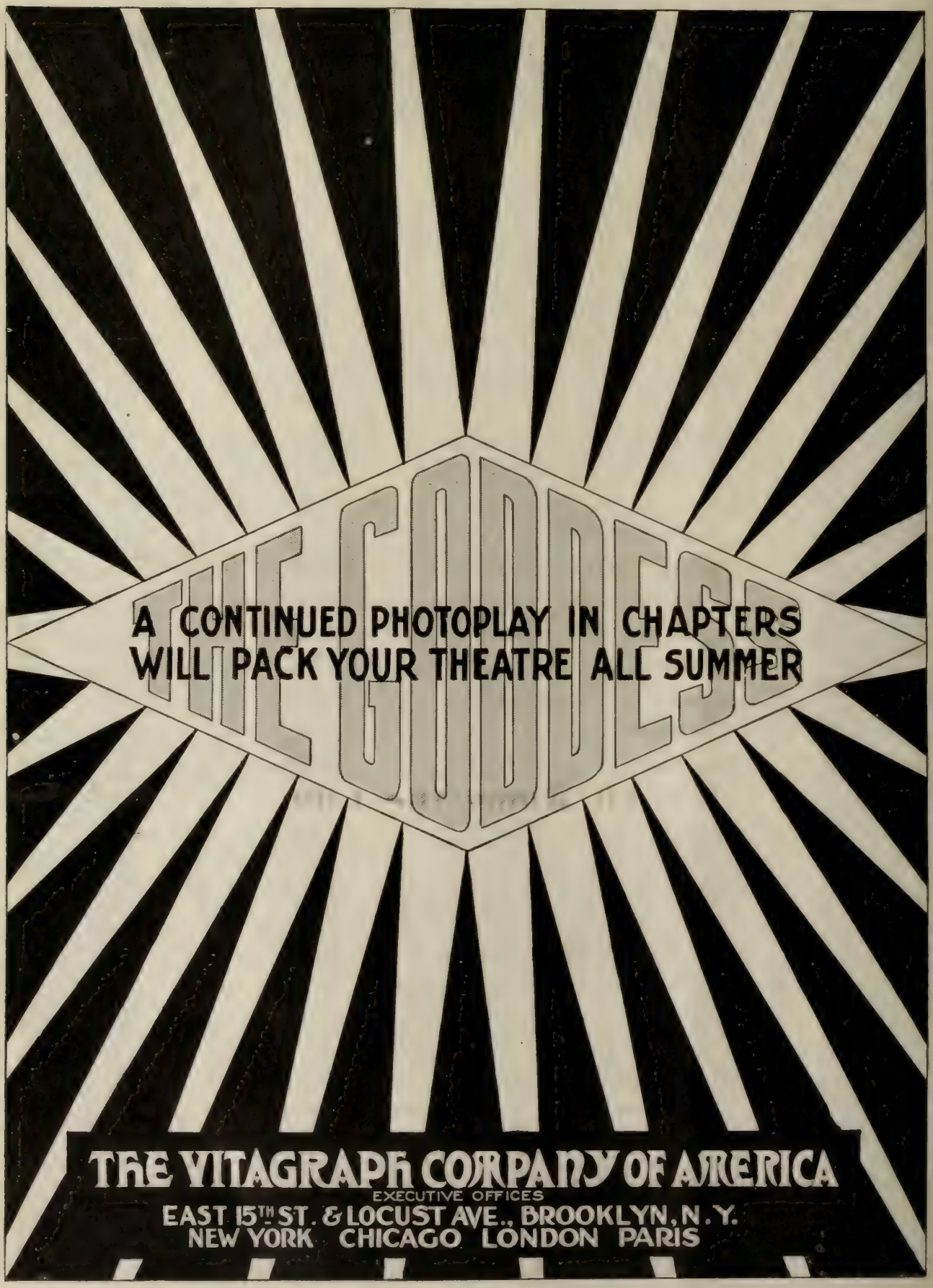
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VITAGRAPH

"The Revolt of Mr. Wiggs"

Comedy .....**MONDAY, JULY 5**

His wife is a husky suffragette. Wiggs is the sufferer. With a bag full of rats he puts the "Votes for Women" to rout, asserts his manhood and declares his independence. KATE PRICE, DONALD MacBRIDE and ETHEL CORCORAN are the cast.

"The Man From the Desert"

Three-Part Western Drama. Broadway Star Feature
TUESDAY, JULY 6

He comes out of the desert to "get" his man. He finds him, but his vengeance reacts and for "her" sake, he forgives the man who wronged him. All-star cast of Western Vitagraph Players.

"The White and Black Snowball"

Juvenile Comedy .....**WEDNESDAY, JULY 7**

Sonny Jim and his little colored friend, Lily, make the snow fly. Toto, the dog, helps them and Mother Dear makes them happy. BOBBY CONNELLY as Sonny Jim.

"Bertie's Stratagem"

Comedy .....**THURSDAY, JULY 8**

His rival is soft on the ladies. He falls in love with Bertie, who saves the girl's father. He is hailed as a hero and a worthy son-in-law. The cast includes BILLY QUIRK, EDWINA ROBBINS, CONSTANCE TALMADGE, HARRY FISHER and TEMPLER SAXE.

"Love's Way"

Comedy-Drama .....**FRIDAY, JULY 9**

After many hard knocks, Love redeems Rand, makes a man of him and fills his father's heart with pride. ANTONIO MORENO, CHARLES KENT and EDITH STOREY are the principals.

"Insuring Cutey"

Two-Part Comedy .....**SATURDAY, JULY 10**

Insured against marriage, Cutey gets married anyhow. Six fair maidens are broken-hearted, but the manager—he should worry. WALLY VAN as Cutey.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND GERTRUDE'S BEAUX"
Comedy .....**Monday, July 12**

"A NATURAL MAN"
Two-Part Comedy Drama .....**Tuesday, July 13**

"THE HONEYMOON BABY"
Comedy .....**Wednesday, July 14**

"BILLY, THE BEAR TAMER"
Comedy .....**Thursday, July 15**

"WELCOME TO BOHEMIA"
Comedy .....**Friday, July 16**

"THE CONFESSION OF MADAME BARASTOFF"
Three-Part Drama. Broadway Star Feature
Saturday, July 17

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THE STRANGLER'S CORD

The First of the Weekly Two-Act

Mysteries of the Grand Hotel Series

What Nemesis was pursuing Don Gonzoles and what was the reason for the atrocious attempts upon his life? This, the first of the amazing mysteries which occur at the Grand Hotel, starts Kalem's new mystery series off at top speed. Like the eleven weekly two-act episodes which are to follow, "The Strangler's Cord" is based upon incidents furnished by the country's representative hotels. Take this tip—book this episode and then get ready for the business the succeeding episodes bring!

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THE CROOKED PATH

An All-Star Cast in a Modern Two-Act Drama.

Allan's diabolical scheme to get his rival out of the way succeeds for a time. But the scoundrel eventually pays for the crime with his life. Alice Hollister and Harry Millarde in the leading roles.

Released Monday, July 19th. Strong 1, 3 and 6-sheet, 4-color Lithographs.

A "HAM" COMEDY

THE SPOOK RAISERS

Featuring "HAM" and "BUD"

Ham and Bud might have gotten away with their spiritualistic fake, if they hadn't selected a policeman's wife as their first victim! Laughs? This is crammed with 'em.

Released Tuesday, July 20th. 1 and 3-sheet, 4-color Lithographs for all "HAM" Comedies.

IN DOUBLE HARNESS

A Romantic Comedy in Two Acts.

The adventures of Tom and Marjorie, who want to get married, will tickle the risibles of every married, engaged or heart-free person in your audience. Tom Moore and Marguerite Courtot as the lovers.

Released Friday, July 23rd. Attractive 1, 3 and 6-sheet, 4-color Lithographs.

THE GIRL ON THE ENGINE

An Episode of the

Hazards of Helen Railroad Series

Helen's heroism in assuming charge of the engine and foiling the men who seek to tear up the S. G. & O.'s tracks, makes this one of the best episodes of the series.

Released Saturday, July 24th. Get the 1 and 3-sheet, 4-color Lithographs.

Kalem Company

23 -239 West 23rd Street **New York City, N. Y.**

money goes into the ground, and as many picture men say, "I'm increasing my account with the world."

Oscar Apfel, formerly director for Lasky and then for Morosco, and now with Fox, owns one of the finest homes in Los Angeles, and he is going to keep it, too, he says.

Herbert Standing, of Morosco, has fixed up an abode in which he takes just pride. Mrs. Standing holds many social functions in the home, and it is a place known for picturesqueness, hospitality and screen simpleness. Mr. Standing is a good gardener, and his spare moments are taken up with tree surgery and planting of flowers.

Billy Foster, cameraman from Universal, is a happy landlord at thirty, having under his property registry an apartment house. Eddie Uhlmann, another grinder of film, owns a home, as do many other statics.

At Glendale, the Kalem players mostly own their own homes, and the Hollywood players have much cash invested in property.

Much money has been spent on homes and automobiles in Santa Barbara. Many are fast letting their salaries slip from the bank into the real estate man's purse and to the coffers of the automobile maker—and they are not all small cars either!

The picture men's automobiles are of many kinds and natures. There is the ferocious racing car, genuine and fast; there is the extra man and his stripped midget that barks and snorts away at 25 miles an hour, and there are the director and his limousine and the leading players and their spacious touring cars. The petite ingenue and her little roadster and the big, husky heavy with his thundering seven passenger are all familiar here, and are recognized by the fans. Automobile salesmen are the greatest fans imaginable, and find the studios a happy hunting ground.

When you hear a man say that the photoplayers throw their money away you ought to tell them to think again, for the picture players in the west are the best-thought-of people among the leaders. About 90 per cent. of home and car owners have not been named, but space is cramped.

Western Photoplayers at Play.

A Glimpse of the Bohemian Existence Which Adds Charm to the Life of the Picture People on the Coast.

By George Blaisdell.

THE LOS ANGELES screen players enjoy opportunities for fraternizing with their fellows not within the reach of their brothers and sisters back in New York. This, of course, primarily is due to the compactness of the restaurant section of the Southern city, its smaller area devoted to night life, as compared with the various and distinct sections of New York.

While in a city maintained to an appreciable extent by tourists it is the natural thing there should be many restaurants, it seems to be a fact that practically there is but one eating place where on any one night numbers of photoplayers will be found. Some there are who on occasion visit the dining rooms of the Los Angeles Athletic Club, which on three nights of the week admits women to its restaurant. This institution is one of the big clubs of the town and is even claimed to be one of the best in the country. Those who are enabled to take advantage of its privileges, however, are comparatively few.

Many of the players who frequent the restaurant are married. They may live in the city proper or in Hollywood or other outlying sections. A majority may drive in in their own cars—this is a town of automobiles. Some couples make a practice of coming into town on one stated evening each week; others may come on several occasions weekly. To the eastern player or film man it is a cure for homesickness to look over the big room and see so many he may know, either personally or by reason of screen appearance. There is quite a bit of "visiting" from table to table. In the opportunities these little sessions provide for interchange of greetings, and gossip as well, are to be found the wings on which film news so swiftly travels from studio to studio.

It was on May thirteenth last that at the restaurant in question there was a stated gathering of photoplayers. For several days previously a card near the entrance had announced the coming event. Seven o'clock on the evening in question found two long tables in the center of the room. All other tables were filled or engaged, and a goodly number waited an opportunity to be accommodated. Many had taken the precaution to reserve places, anticipating the demand. Some of the prominent players and directors took their regular chairs.

It was nearly 8 o'clock when the long table began to fill. There was handclapping for Henry Walthall, "the little Colonel," when he took his seat. Some of those seen about the room—and no attempt was made to compile a list—were Frank Bushman, just arrived in Los Angeles, delighted with the town and mighty glad to see a man from the east; Fred Balshofer, Raymond Hitchcock, Mack Sennett, Charles Arling, Hobart Henley, three weeks out from New York, having been transferred by President Laemmle at his own request to the Western Universal from the Eastern; Travers Vale, Louise Vale, Franklin Ritchie, Lottie Pickford, and more than a hundred others. Among the film men were Fred Aiken, special representative of the General Film, accompanied by Mrs. Aiken and Mrs. Powers; W. H. Clune, the big Los Angeles exhibitor; M. J. Goetz, of the Market Street Theater, San Francisco; James Slevin, Winfield R. Sheehan, of New York, general manager of the Fox Film Corporation; Harry Leonhardt, special western representative of the Fox company; E. D. Horkheimer, secretary-treasurer of the Balboa company, and Charles M. Peck, vice president of the same concern.

There were cheers when Mr. Walthall arrayed in his "little colonel" flowing tie, arose at the head of the tables, just under the orchestra platform. "I have the very great pleasure and the honor," he said in that fine voice of his, "to announce that our fellow artist and photoplayer, Charles Chaplin, will now lead the orchestra."

Mr. Chaplin made humorous reference to the large sum one of the papers had announced as having been offered him. "You must know, of course, I have been working very hard today," he said. "I have taken a fall and hurt my elbow." The comedian removed his coat and immediately replaced it. He faced the musicians and shook at them a mane that would have done credit to the leader of the Royal Italian Band. Roars of laughter followed the gymnastic efforts of the little funmaker. Suddenly it dawned on the big party that what it had construed as comedy was as a matter of fact straight hard work. Chaplin really was leading; the musicians were with him to a fraction of a second. The body swayed, the masses of black hair flowed from side to side; the most temperamental of Latin bandmasters apparently had in his bag of tricks nothing Chaplin didn't expose. Stirring indeed was the execution of Sousa's "Stars

and Stripes Forever"; and absorbingly interesting it was, too, to watch the serious, even stern, faces of the musicians. There was a hush as Chaplin's arms rested at the cutting of the last note; then came a roar of applause testifying the admiration of the comedian's confreres and of the general public as well. An encore followed. Then the situation changed from drama to comedy, and there were many laughs.

"I am not going to introduce but to announce Truly Shattuck," said Mr. Walthall. The old-time player put her hands upon the toastmaster's face and the diners cheered. Then followed "Gone are the days," and nearly every one sang the chorus with Miss Shattuck. When there were calls for more the singer beckoned to Charles Murray, and Mr. Murray came forward. He is always at home in this house; frequently he has been known from his place at table down front to assist the orchestra leader. The two sang in fine voice that which so often they have sung together on the stage—"Alma, where do you live?"

Martha Golding gave a recitation in French patois and Roscoe Arbuckle told two stories. Harry Gribon sang; so, too, did Polly Moran. Leo White recited. Hal Williams sang "Tipperary." Tom Mix, who in the Rodeo had been jumped on by a horse and badly hurt, was called up so that the party could cheer him. Porter Strong in a dance with an Oriental touch made a lot of fun.

Charlie Murray gave a recitation in blank verse; it was not a recitation, either; it was more of a speech. He told of the woes of a comic, he praised Charlie Chaplin and took off his hat to him. He spoke of Julian Eltinge and of the dear old Burbank days. He said there were many familiar faces out in front of him and that he could go down the line. For once Mr. Murray was serious, but he carried the party with him all the time.

"Our distinguished guest, Julian Eltinge," announced Mr. Walthall, and the ensuing applause was hearty. "I am very grateful to be here," said the well-known impersonator. "I just came out on a little vacation. Now I am not going to apologize for my voice but for my throat." In the splendid singing of "The Crinoline Girl" that followed there seemed to be no occasion for apologizing for either. Mr. Eltinge got his full meed of hearty praise.

Ruth Roland was given a reception that indicated in unmistakable manner the affection her fellow players bear her. She sang sweetly and simply "Wrap me in a bundle and take me home with you." The screen boys and girls would not let her go, so she sang "California and You," and the diners helped her with the chorus. This is a good place to say that Miss Roland is a California girl—a San Franciscan. Dell Henderson, the last president of the Photoplayers' Club, responded to the call of the toastmaster by giving a recitation—and doing it well.

One of the hits of the night was that of Victor Moore. After an introductory talk Mr. Moore told the story of the Broadway newsboy—"Partners." None of the pathos of the poem was lost in its telling. The speaker did not have to raise his voice; absolute silence was provided for him, or rather the art of the actor and the heart appeal of the simple tale secured it for him. "Over three thousand miles from here there is a little girl to whom I always drink every night when I am away from home," said Mr. Moore, as he concluded the story of the "newsy." "I'd dearly like to have you join me in drinking tonight to the best of girls, the best of pals—my wife." Everybody joined Mr. Moore. It may have been due to the influence of the story and perhaps it may have been partly owing to appreciation of the fine sentiment behind the toast or even again it might have been in a measure due to the reversion of thoughts to homes and pals back East by many of the expatriates, but there were more dry glasses than there were dry eyes.

And the foregoing is just a part of the story of one night among the photoplayers of the West Coast.

On a New Basis.

San Francisco Exhibitors' League Reorganized Under Auspicious Circumstances.

AFTER having remained dormant for many months the Motion Picture Exhibitors' League of San Francisco was reorganized in May and a new constitution and by-laws were adopted to meet conditions now prevailing. A feature of the new organization is the fact that many large houses that took no interest in the old League are active members of the new one and this infusion of fresh blood is expected to be highly beneficial. Changes have been made in the method of apportioning the dues and initiation fees, these being based now upon the seating capacities of the various theaters, placing the heaviest part of the burden upon the owners of large houses.

Robert Abraham.

The headquarters of the local League are in the Mechanics' Bank Building, with those of the State organization, but the meetings are usually held in the assembly hall of the Pacific Building, where there is more room. Since the reorganization a number of very important questions have come up and these have been promptly dealt with, notably the one precipitated by the local exchanges having for its object the enforcement of a rule for the prepayment of all film service. The success that was attained in the peaceful settlement of this has done much to attract attention to the good work of this organization.

The local League has a highly efficient leader in its president Robert Abraham, prominently known here through his connections with the Kahn & Greenfield Circuit. Mr. Abraham is respected by all who know him, both for his ability as an exhibitor and for his splendid character, and it is doubtful if anyone could be named who could do more at this time to perfect a strong organization of the owners and managers of moving picture houses.

One of the best evidences of this rejuvenation can be seen in the great team work the San Francisco exhibitors have been doing in behalf of the National League Convention. Efficient committees were organized and their work has been of the quiet, but persistent sort that produces the best results. No stone has been left unturned by these earnest workers in their efforts to make the stay of the visiting exhibitors in San Francisco something to be pleasurably remembered for very many years to come.

The Western Drama

An Analytical Discussion of the Past, Present and Future of the Plays in Which Pink Teas and Boiled Shirts Do Not Fit.

By Thomas H. Ince,
Director General New York Motion Picture Corporation.

ONCE upon a time an upright epigrammatist quoth rich logic when he said "The proof of the pudding is in the eating." He may not have realized then that, one day, it would be delightfully applicable to motion picture productions, but the pithy little sentence has never been copyrighted, so I use it with a clear conscience in responding to the query: "Is the Western drama passing?"

The Western drama is not passing. What is more, it never will pass. True, it has suffered a decline; but that will serve only to make the product the more popular. It commands a position as a class of amusement that cannot become extinct. Public demand will not permit it.

Tom Ince.

It is in its attribute of bigness that the Western play finds its note of appeal to the human emotions. I found this out five years ago when I learned that the first Western picture I ever made was greeted throughout the country with a wave of popularity. It was entitled "War on the Plains," and coursing through the spectacle of magnificent scenery there was a big idea—a big human theme—that struck the proper chord.

Forthwith, "the Western," as people were wont to call it, sprang into instant favor. Producing companies everywhere—those that were then in existence—set about the manufacture of cowboy and Indian films. Wild West shows were besieged with offers of employment to their members. Realism, even in those early days, was the keynote. The demand was greater than the supply. And the greater part of what supply was available was made up of mediocre plays. All too many producers were content to call their pictures "Western" just because you could see leather chaps and shooting irons on the actors. They didn't bother themselves with the construction of a story that had what is commonly known as "the punch;" they didn't comb the country for a man who could portray the Westerner as he is; in short, they imposed on the patience of the good old American public. That fact spelled decline for the Western production.

What was the result? Slowly, but certainly, the Western plays lost prestige. People didn't flock to the theaters to see them, as they once did. Their plaint was that the element of human interest was too sadly lacking in most of the offerings. Too much attention, they argued, was being paid to costumes and scenery and not enough to the story. They had read books about the West, they said, and in few instances were the characters ever transplanted to the screen. "Give us a story with your scenery and costumes," was the ultimatum, "and we'll be entertained." Most of the producing companies, consequently, curtailed their output of Western photoplays, and this situation built for the persevering producer a road that was hard to travel. It behooved him to smash the barrier of indifference and recreate the enthusiasm that for the Western play once waxed warm.

The smashing process has been going on so industriously that to-day the selfsame American public, which not so very long ago pledged itself to fastidiousness, is more eager than ever to have its emotions moved by forceful Western dramas on the screen. The enthusiasm is evident wherever good Western dramas are shown. That savors of an attempt to deal in generalities, but as a matter of fact there is a line of demarcation between the good and the bad in the Western photoplay production. And the average photoplaygoer is the best judge in the world.

It is only natural that the Western drama should endear itself to the hearts of the public. In the heart of every man there lurks a longing—be he prone to admit it or not—for the bigness of the out-of-doors. It is a mild form of "call of the wild." It tells him that there is a "God's country" on this old earth and that its natives are big men—big of heart, pure of soul and rugged of frame—and that he is missing something worth while if he doesn't acquaint himself with it. It is an ember of that primitive instinct with which our forefathers were imbued.

I am not a Westerner—in fact, my birthplace is on the Atlantic coast—and yet I distinctly remember that the words "The West" meant much to me. They represented, to my mind, a place where only big things are done; where men live with their souls bared and where they breathe without inhaling the nauseate fumes of scandal and other destroyers of human happiness that most of flesh is heir to.

That is the kind of a West I have striven to picturize on the screen. In "The Bargain" they tell me I have succeeded, and in "On the Night Stage," and in the less pretentious productions in which William S. Hart also has appeared. If I have, it is because I have made certain that each scene was immune from criticism—unfavorable criticism—by a genuine Westerner. It is, too, due to the fact that each scenario had to establish a big theme and its elements of human interest before I sanctioned its production.

Ince Supervising a Scene.

Western pictures, more than those of any other class, offer countless opportunities for little touches, as it were, of human interest. Let me cite an example. In "On the Night Stage" the dominating character was Texas, the road agent. From the start he was "planted" as a big, fearless, though God-fearing man of the plains. His sole

aim, after learning that his life had been saved by an athletic parson, was to "do the parson a good turn." His chance arrived in the unwelcome attentions paid to the parson's wife by Malone, a cad. He resolved to put Malone out of the way, without the use of gunplay. So he tortured him by making him walk into the mountains, away from the scene of his machinations.

At this point interest in Texas was at an intense pitch. The audience had come to know him as a cruel bully—made cruel by his burning desire to fulfill the ends of justice and to erase his obligation to his fellow man. And the audience rejoiced because he was cruel.

Now to dismiss Malone from the story would simply have been a matter of Texas bidding him depart. But to emphasize Texas' wrath and to sustain interest in it to the very end it was necessary to inject that "little touch." So, instead of allowing Texas merely to discharge his captive, I had him compel the cad to walk back fifty feet—to where Texas was astride a horse—to receive his orders. This little incident, I am given to understand, is one of the "punches" in the play.

Word constantly comes to me that Western pictures are regaining the popularity that a few years ago began to wane. I am not surprised. The announcements are bearing out my contentions. So confident am I that the Western production is a fixture in the motion picture industry that I am contemplating its output, in the future, on an even larger scale.

There are people in all parts of the world who never will get an opportunity of seeing the West except on the screen. They must have Western dramas to gratify their craving. There are books—written and being written—which from cover to cover are and will be of Western character. They eliminate the danger of repetition in theme. The West never can be made the East. Natural scenery is permanent. Man can never shirk that "call of the wild" I spoke about. The argument works out logically. And, in spite of any opinions they may hold to the contrary, the multitudes will clamor for the true depiction of mountains and plains and of struggles and triumphs fought and won by the raw-boned, whole-souled men who never saw a classroom.

The Albuquerque Company

Gilbert P. Hamilton is Its President and Dot Farley The Scintillating Star.

THE temporary studio of the Albuquerque Film Manufacturing Company, producers of the Luna brand, is on the property of the Norbig Company, on Allesandro street, where under the direction of President Gilbert P. Hamilton two reels are being produced each week for release on the United program. One of these a comedy-drama which is written by Miss Dot Farley, is made under the immediate supervision of Mr. Hamilton; Miss Farley also plays the lead. The second subject, a comedy, is directed by Nick Cogley, a man with wide experience of the stage as well as of the screen. Mr. Hamilton is a pioneer film man. Associated with him as vice-president is Thomas B. Leddy, and as secretary and treasurer H. F. Connelly.

Gilbert P. Hamilton.

Miss Dot Farley.

The Albuquerque company has been in business two years, and in that time has turned out many pictures. From the beginning Miss Farley has been featured. One subject in which she appears and of which Mr. Hamilton thinks particularly well is "When Quality Meets," a story written around the recent Los Angeles Rodeo. Playing with Miss Farley in the subject is Winna Brown, in the estimation of Mr. Hamilton the best horsewoman of the west. She has been declared the champion woman relay rider of the world. Miss Farley more recently has been confining her attention to comedy character portrayals, in which she has had unusual success.

The stage of the Albuquerque company is 60 by 60 feet in dimension. The developing and making of the sample print is done by the Norbig company in their commercial laboratories at the same address, while the positive prints are made by the Crystal company in New York.

PAUL BOURGEOIS JOINS UNIVERSAL

Paul Bourgeois, known in the motion picture world and on the vaudeville stage as one of the most fearless of animal trainers, has joined the Universal's forces at Universal City, Cal., where he will produce wild animal pictures under Henry McRae's direction. Mr. Bourgeois has worked with his lions, tigers and other wild animals for Pathe Freres in Paris and in New Jersey, and also with the Gaumont, Solax, Blache, Eclair and Vitagraph companies.

FIELDING'S LUBIN COMPANY

While Phoenix, Arizona, is not a coast town, it is far enough west to be included in this resume by reason of the fact that one of the Lubin companies under the direction of Romaine Fielding is located in that city. Mr. Fielding's specialty is western melodramas of the most "melo" type, in which he personally does some daring work when the occasion requires. He is surrounded by a capable company and has produced a number of features dealing with western life.

Describing one of his recent pictures, it is recorded that "Fielding mounted on a spirited horse, rode up the steps and into the city hall, demanding a marriage license quick. When the frightened clerks complied, Fielding galloped down the steps with the city hall crowd in hot pursuit. Fielding allowed himself to be captured, just beyond the camera, and treated the town to buttermilk—the favorite beverage in Arizona."

It is to be regretted that we have no extended data regarding Mr. Fielding's company and work, but it is understood that he ran out of press agents some time ago and since has not been in close communication with the outside world.

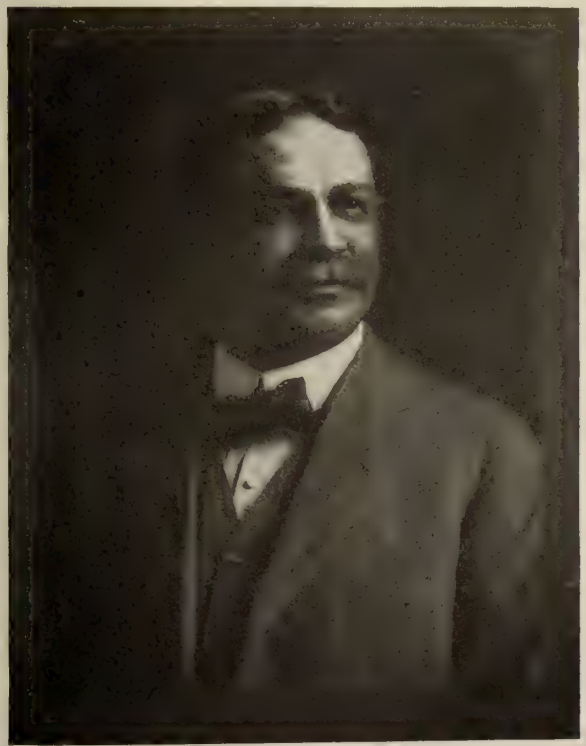
Great Selig Enterprise.

Enduring Monument Erected by Famous Motion Picture Producer in Los Angeles Known as the Selig Zoo—A Remarkable Collection of Wild Animals Splendidly Housed, to be Formally Opened and Dedicated to the Public on July 19.

By George Blaisdell.

WILLIAM N. SELIG will go down in motion picture history as the pioneer manufacturer of the Pacific Coast. That fact will have interest for those everywhere who are concerned in matters kinematographic. Among the descendants of the present residents of Los Angeles, however, it is possible and probable that Mr. Selig's work in the realm of natural history will be regarded as his more enduring monument. In the creation of the great Selig Zoo out on the Mission Road, opposite picturesque Eastlake Park, the Chicago film manufacturer has done something more than gratify a hobby: he has done something more than bring together the largest collection of wild animals in the world; he has done something more than to plan for contributing to the entertainment and instruction of the present generation. He has builded for the future. Mr. Selig does not say so; but his chiefs believe it, and point to the fact that his structures are of solid concrete, that the ornate entrance, on which alone $60,000 was spent, should withstand the wear and tear of the elements for a thousand years.

No brief story can do adequate justice to the collection of seven hundred animals and birds which Colonel Selig—the Governor, his employees call him—has brought from the four corners of the earth. While it may be true that the motion picture trade is interested in the Selig Zoo only in so far as that big establishment may be related to the production of pictures, it is also true that it is interested in the doings of one of its best known men when those doings have a public side—and the Selig Zoo has a public side; it is providing facilities for first-hand study of natural history, one of the most interesting factors in the curriculum, and it is also aiding in the preservation from extinction of many of the rarer beasts and fowl.



William N. Selig.
The Pioneer Motion Picture Manufacturer of the Pacific Coast.

The thirty-two-acre park comprising the Selig Zoo has been under its present management for three years. Picturegoers of a few years ago will recall "Captain Kate" and "Lost in the Jungle," those thrilling pictures in which Kathlyn Williams and Thomas Santschi were featured and which served to introduce a new brand of courage to followers of the screen. These subjects were made in Florida, at Jacksonville, and the animals used in them were the property of "Big Otto," a showman. The success of the pictures was so marked that Mr. Selig bought the beasts and had them forwarded to Los Angeles, where they served as the nucleus of the present extensive collection. The initial investment was a quarter of a million dollars. An equal amount has been expended since.

Mr. Selig has been in Los Angeles for many weeks giving his personal attention to the completion of arrangements for the official opening of the park, which will be celebrated on the arrival of the Selig Special from Chicago by way of San Francisco and following the exhibitors' convention in the latter city. All the time the film side has never for a moment been obscured. Every morning has found him in the projection room of the Edendale studio going over the work of his nine directors. In the afternoons he has been at the Zoo, his time divided between Thomas A. Persons, general manager of coast studios, and John G. Robinson, superintendent of the Zoo.

The entrance to the Zoo, opposite Eastlake Park, is a thing of beauty. The design was executed by Romanelli, an Italian sculptor; the figures of the animals on the pedestal between the gates were modeled from beasts within the grounds. Work on the buildings was begun a year ago. An immense amount of preliminary labor was necessary; the soil was swampy, and much drainage was required to prepare the foundations for structures of concrete and steel.

Matching the entrance in striking and imposing appearance is the home of the lions and tigers. It is mission style, the great patio in well kept lawn. The home of the elephants, some distance away, is in the same style of architecture. So, too, is the large amusement pavilion. There are many buildings on the grounds, among them the costume rooms, special storage structures, monkey pavilion, animal cages, bear houses, and the many buildings devoted to the sheltering of birds large and small.

The offices, near the business entrance, which is at a distance of several hundred feet north on Selig Boulevard, as the finely asphalted portion of Mission Road passing the property is known, are in rustic style. Here on the border of a great grove of eucalyptus trees are the quarters of the officials and directors and scenario writers. Over on the eastern side of the park are the stages where five directors are working—Tom Santschi, George Nicholls, Lloyd Carlton, Marshall Neilan and Mr. Chaudet. There are runs for jungle scenes, caves for illusions, an exact duplicate of a village in Colon, and the large collection of structures known as Bloom Center, the site where are being photographed the rustic comedies produced by Marshall Neilan.

Bloom Center is a village. One may stand in front of the hotel and look down two streets, or should we say roads? There are the Weekly Bugle print shop and the grocery. The print shop is equipped with the orthodox Gordon press and old style cases filled with type. There are a drug store, with regularly labelled bottles and jars; blacksmith's shop, laundry, livery, barber's shop, brewery, and, to complete the picture, a town hall with its op'ry house and a church. Two primitive lampposts add to the atmosphere.

Near the stages is a large concrete dressing room. In the rear of the stages are the extensive carpenter shops, property rooms and quarters for the scenic artists. In the garage are numbered stalls, each employee—official, director, actor or other—owning a machine having his or her individual storage place. Along the southern side are the corrals for the animals other than those in the category of the wild sort. There are stables for the ponies and the many horses, including Sultan, the "high school" animal famous for his "scholarship." Here, too, are quartered the fourteen camels and three dromedaries and the two giraffes. Prince Chan, orang-outang, resides in an electrically heated home. Five of his species are on the way to join him. Toward the entrance are the aviaries where are quartered all manner of fowl and birds from all countries.

Superintendent Robinson showed the World man over the grounds under his supervision and pointed out some of the more notable inmates of this remarkable animal and bird world. He put his hands through the bars and stroked the sleek sides of the lions and the tigers, a mark of friendly recognition which it is said Mr. Selig shares with him. In the main house are one hundred carnivorous or meat-eating animals. There are thirty-two lions and lionesses. Of Bengal tigers there are eighteen, the largest collection of similar beasts in the world, and as authority for this statement Superintendent Robinson quotes the younger Hagenbeck. Among fourteen leopards there is one of the black variety, very rare, and certainly of untamed aspect. There are also two clouded leopards, probably the only pair in the country. There are fourteen panthers, also known as pumas and mountain lions.

Of the herbivora there are seven bears of different species and five Asiatic elephants, including a mother with a nursing baby. The pair of giraffes are now fourteen feet in height, having grown six feet in the last year. They are three years old. There are but nine other giraffes in the country. There are six elk, ten sacred cows of India, including three calves born on the grounds; one zebra, three water or Philippine buffalo, one yak—have we heard somewhere of a Doc Yak?—and four kangaroo. There are ten deer, seven llama, and a pair of Russian wild boars. The hay-eating animals total seventy-seven. In the dog kennels are fourteen German boarhounds, which in their native country are used as police dogs. There are four Eskimo dogs, two St. Bernards, three wolves and an Alaskan husky, a wolf-dog. Of squirrels there are many varieties.

On the collection of representatives of the bird family quartered in the Selig Zoo a book might be written. For instance, of cranes there are a pair each of Kaffir crowned, companion, demoselle, Manchurian and Stanley. There are three golden eagles and one of the bald variety. There are many parrots, cockatoos and macaws. Of pheasants there is probably the largest collection in the United States. There are six Impeyan, imported from the Himalayan Mountains. There are four peacock, six Amherst, seven silver, six golden, eleven English, two white, two copper, five Reeves, two Kerfield and twelve versicolor. There are seventy-eight young pheasants of different species. The young pheasants are raised by Japanese silky hens; several of these are used for this sole purpose. In the duck preserve are fifty mallards, eight mandarin, fourteen teal, eight widgeon, two spoonbills and two muscoveys. There are wild geese from Canada and Australia. Of monkeys there are fifty.

Colonel Selig is reticent as to his future plans for picturemaking, other than as those plans may be revealed in his formal announcements. There is no question, however, that he contemplates big things. There is an evidence of this in the enormous stage he will erect on the zoo grounds, for the making of V-L-S-E features of well as subjects for his regular releases. With five directors working at the Zoo, three at Edendale, and with Tom Mix at Las Vegas, N. M., where it is expected he will go, independent of the facilities at the big Chicago home plant, it is extremely plain that the Selig Polyscope Company is an organization most splendidly equipped for picturemaking.

Selig Zoo—The House of the Lion and Tiger.

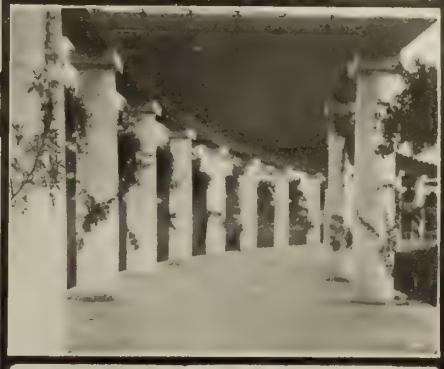
GIRAFFE HOUSE

TOTEM POLE

SELIG ZOO. MAIN ENTRANCE.

INTERIOR VIEW OF JUNGLE-ZOO.

SELIG ZOO. A FOURTEEN FOOT BEAUTY



PERGOLA

CRANE ENCLOSURE

LOOKING BACK THROUGH ENTRANCE TO LION CAGE.

ENTRANCE TO CAT ANIMAL HOUSE

A PARTY AT THE LAKE, EUCALYPTUS GROVE AND JUNGLE IN BACKGROUND

A CORNER OF THE GREAT EUCALYPTUS GROVE.

SCENES FROM THE SELIG ZOO, LOS ANGELES, CAL.

The Selig at Edendale.

The Edendale establishment of the Selig Polyscope Company is known as the mission studio. It is situated on Alessandro street and comprises several acres of ground. The land was bought in the latter part of 1909, or rather one-seventh of the present area was secured at that time; on it was a little green building which is still carefully preserved. In the yard is a space twenty feet square covered with cement. This bit, too, is carefully protected from the ruthless hand of progress, for it represents the first stage of the

The Selig Edendale Studio.

studio. The property is bounded on the two sides bordering on streets by a high mission wall built of solid concrete and set four and a half feet into the ground. The inner side of the wall is covered with ivy. At the base is a solid hedge of geraniums. The Alessandro street entrance is modeled from the famous bell tower of San Gabriel, with its four bells and two vacant spaces. The entrance on the side street is patterned after that of the mission at Santa Barbara.

Interior View, Selig Edendale Studio.

James L. McGee is manager of the studio and chief aid to Mr. Persons, general manager of Mr. Selig's coast interests. Mr. McGee is one of the two oldest employes of the Selig company—and Tom Santschi is the other. Both were members of the company that under Frank Boggs left Chicago in the early part of 1908, and they have been on the Pacific Coast ever since.

The executive offices are just inside the Alessandro street entrance and at the left of the reception room. Mr. McGee and Mr. Selig when in the city have offices to the right. In the center of the yard is the glass inclosed studio, with a stage 50 by 60. Between it and the administration building there is a large pool for water scenes. On the side street are the offices of the three directors—Colin Campbell, Jack Le Saint and Frank Beal. On the remaining side are the projection room, cutting room, garage and property room, which is 75 by 60. There is a mezzanine floor here filled with objects for use in pictures. The wardrobe adjoins. The carpenters' shop, which also contains the paint frames, is also 75 by 60 in size.

In the rear of the inclosed studio is the back stage, with an area of 60 by 60 feet. Adjoining it is a large property yard, where were seen many evidences of the magnitude of the coming production of "Mizpah." Work on this elaborate subject was to begin about July 1. In several respects it will be the most pretentious picture the Selig company has undertaken.

Viewed either from the interior of the yard or from without, the Edendale studio of the Selig company is one of the most picturesque in the country—and if there be any error in that statement it is on the side of conservatism.

There is a third Selig studio in Los Angeles, at Glendale, where Tom Mix, the man who takes long chances, has been directing western subjects. At the time of writing the probabilities were that Mr. Mix would be transferred to a studio at Los Vegas, which location has practically been decided on as the result of a long trip of investigation by General Manager Persons.

Souvenir and Cup Presented to Mr. Selig by His Staff.

Recently a "home coming" was enjoyed at the newly-opened Selig Jungle-Zoo, at Los Angeles, and more than six hundred employees, including directors, actors, together with their relatives and friends, were there to accord sincere testimonials of love and respect to the beloved president of the company. The Selig employees of the Mission Studio gave Colonel Selig a magnificent loving cup, suitably engraved as follows: "Hoping the Opening of the Gates Today Will Symbolize Future and Greater Success.—Edendale Studio."

Employees of the Jungle-Zoo gave Colonel Selig a massive bronze art work—an elephant attacked by two Bengal tigers. Photographs of the two gifts, which it is needless to say are highly prized by Colonel Selig, are shown above.

When one thinks of the Selig activities on the Coast and the great advances made during the last few years, the attractive personality of Kathlyn Williams naturally comes to mind. By winning the regard of the public wherever pictures are shown and helping to create the demand for Selig subjects, she surely has done her share towards making new and larger studios a profitable investment. A director has yet to propose a wild animal picture in which Miss Williams was afraid to appear, for she is as fearless an actress as ever posed before a camera. and any number of photoplays stand as a testimony to her versatility and her exceptional ability in dramatic roles. Her last and, no doubt, one of her most notable accomplishments, was her strongly emotional characterization of Vera Wilton in Edward E. Rose's "The Rosary."

Universal's Unique City.

A Town Built for the Production of Motion Pictures—Scenes In and About the Magic Village and Talks With the Men Who Made It.

WHEN at 11:30 in the forenoon of a rare Saturday in June inquiry at the Hill Street station of the local traction monopoly brought forth the information that the next car for Universal City would leave at 1 o'clock a counter-inquiry from a bystander elicited a suggestion that a Hollywood car would bring a traveler in touch with a jitney that would take him out to San Fernando valley in a jiffy—or something to that effect. The fare to Universal City on a round trip ticket is 50 cents and the single trip is 35 cents. By combination of trolley and bus 20 cents is saved on a single trip and the headway is reduced to five minutes, a fact which undoubtedly causes many employees of the Universal Film Company to look upon the despised jitneys as not necessarily altogether evil. It is one of those cases where necessity is served by the invention.

As we passed through the long hall of the administration building of this community of white structures at Universal City we saw the tall figure of P. A. Powers descending the stairs. "Come on, you're just in time," said the treasurer of the Universal, who but a week before had made a flying trip from New York; "have a bite with me." "P. A." was garbed in white trousers and shoes and silk shirt, sans coat and waistcoat. In the big restaurant he ignored the tables along the side of the room and above which was the emblem: "For directors and leads." He took a seat in the corner near the cigar stand. For the next half hour there was a stream of callers—officials, directors, players, cameramen, men who had something to sell him, men who wanted to take him out to dinner. There was an answer for all, and somehow at the same time the steak, apple pie and coffee were consumed. There was no question that the treasurer of the company had a grasp of details concerning the big plant.

After luncheon we made search for William Horsley, under whose supervising eye Universal City grew in less than a twelvemonth from a field of grain to its present stature. It took a half hour to locate him. "I thought you had gone back to the old country," was his salutation; which, being interpreted, means of course the east. Mr. Horsley talked of early Universal days in California, down to the breaking of ground for the present plant in May of 1914, and the beginning of actual construction on June 18 following. In a walk and drive over some of the 230 acres Mr. Horsley pointed out the hospital on Lankershim Boulevard, the highway that passes the city, the bungalow for the animal trainer, the barber's shop and manicure parlor, main restaurant, administration building, laboratory, theater, with two installations and space for a third; ice plant, purchasing department, costume building and dressing room for extras, electric studio, technical building, containing the carpenter shop and the paint shop; special property building; the main stage, 300 by 65 feet, the dressing room and property room in the rear, making the structure of a total dimension of 300 by 157.

At the rear end of the ranch there is a stage 50 by 200, fully equipped with dressing rooms, property rooms, carpenter shop and scene painting department. There is an arsenal recently completed for the storage of guns and ammunition; and there is a zoo and also an arena where animal pictures are made. Out by the river are the corrals for the horses, a blacksmith's shop and a harness shop. A cavalry barracks provides quarters for twenty men and a bunkhouse for twenty cowboys. A restaurant furnishes dining facilities for the employees of the rear ranch.

All over the big place are sets, elaborate, some temporary and some that may well be permanent, that have been erected from time to time for large productions, ranging from castle walls to city streets. These of course have much interest for the casual visitor—and there are four or five hundred of them who every day pay 25 cents admission to the grounds. But there is a side to this big establishment the casual visitor does not see—and that is the provision that has been made for water supply and for sanitation. Mr. Horsley explained that owing to the peculiar rock formation it had been deemed advisable to acquire a small piece of land across the river to insure

an ample water supply for the future. It takes a lot of well capacity to supply the 150,000-gallon concrete reservoir on the side of one of the back hills and the half million-gallon concrete reservoir on the summit of the highest hill in the ranch. This gives a seventy-pound pressure.

Near the main entrance a pumphouse shelters three wells and a pump with a capacity of 300 gallons a minute. While at this point the water supply was insufficient, across the road a distance of a few hundred feet a drive of a hundred feet into the gravel brings a supply of 450 gallons every sixty seconds. A thirty-horsepower motor shoots this into the city through a six-inch main. On the back ranch there is another concrete pumphouse placed directly in the bed of the river. It rests on five concrete piers driven thirty-six feet into the sand and draws from two wells thrust 100 feet into the sand. A turbine pump, operated either by electricity or gas, has a capacity of 300 gallons a minute. This particular equipment is designed to take care of the water requirements of the back ranch and also to supply the fire system, which extends throughout the grounds.

Near the main stage there is a concrete pool 135 by 50 and 10 feet deep at the center. To supply the animals with drinking water pipes have been extended a half mile back in the hills to a big spring. There is an up-to-date sewage system. All of the miles of pipes and the plumbing connected with them are under the care of C. A. Kurfess, who lives in a bungalow on the ranch, that he may be at hand in case anything should go wrong in the night. The electrical supply, which comes into the main station over three wires in a volume of 15,000 volts, is transformed down to 220. Harry D. Brown, an electrician of skill and of an inventive turn, is in charge of the electrical equipment of the city.

The Universal is building an experimental roof over a ten-foot section of its stage. It is to be of steel frame and covered with galvanized steel, designed to roll back over the roof of the property rooms in the daytime. In the event of bad weather it may remain in position, and by the installation of lamps have the full effect of an inclosed studio. The roof is designed primarily to prevent the striking of sets with which a director may not be finished when at the end of the day atmospheric indications may be of rain—and of course the consequent great loss of time involved in reinstalling them the following morning. It is an experiment, but it looks good.

The list of directors of the Universal as of June 5 was Sidney Ayres, Al. E. Chrystie, Allen Curtis, Horace Davey, Joseph De Grasse, W. C. Dowlan, Francis Ford, Charles Giblyn, Jacques Jaccard, Burton King, Robert Leonard, Frank Lloyd, O. A. C. Lund, Murdock MacQuarrie, Henry McRae, Phillips Smalley and Lois Weber, Otis Turner and William Worthington.

H. P. Caulfield is general manager of the big west coast studio. C. V. Henkel is manager of production. James Crosby is at the head of the laboratory and camera departments.

Carl Laemmle, president of the Universal, who in June returned to the coast after a long visit here in March and April, was seen just before his departure for a short stay at the San Diego exposition. Mr. Laemmle's second trip had been in the company of the threescore winners of the beauty contests held in different parts of the country. The president was in a happy mood. "Everything here is in splendid shape," he said. "I want you to come out to Universal City and see a picture I saw to-day. It is 'Jewel,' a story from the pen of Clara Louise Burnham and produced by the Smalleys. I think it one of the greatest I have ever seen. It is in five reels and it is something different. If it doesn't get you, not once, but a half dozen times, then you are made of different clay than I am. Go see it. No, I can't say when I am going back to New York."

Home of L-KO.

Old Hollywood Plant of the Universal—Has Largest Outdoor Stage.

THE home of the L-KO Motion Picture Company contains one of the largest stages in the country. The flooring devoted to the production of pictures is over three hundred feet in length and about seventy in width. There is also another stage 50 by 100. The property, which is approximately 200 by 400 in size, is at the corner of Sunset Boulevard and Gower street, Hollywood, and was the home of the Universal before the departure for the old Universal City, back of the San Fernando hills.

Front View of L-KO Studio.

Henry M. Lehrmann is at the head of the L-KO, personally directing Charles Winninger, leading comedian, and Gertrude Selby, the talented young woman from New York who has been so successful. Mr. Lehrmann, who is a believer in the value of drama in comedies, has been slightly handicapped in the carrying out of his ideas during the spring by attacks of illness. He has bravely stuck to his work, however. The chief producer is aided by David Kirkland, directing Harry Gribbin and Reggie Morris; Harry Edwards, directing Billie Ritchie and Louise Orth, and J. B. Blystone, directing Hank Mann. The L-KO forces, which began production July 14, 1914, are releasing an average of three reels weekly on the Universal program. Also working at the L-KO studio is Harry Matthews, who is making children's subjects for the Universal program.

Victor Hermann is manager of the studio and Abe Stern, a brother of Julius Stern, manager of the Universal's eastern studios, is business manager. Joe Morgan is head cameraman and Frank Crompton is head carpenter.

WILL WELCOME SELIG TOURISTS.

The Chamber of Commerce of San Jose, California, has notified the Selig Polyscope Company that a cordial reception awaits the tourists of the Selig Exposition Flyer when the trains arrive in that city the morning of July 14th. The visitors will be taken via the automobile route through the beautiful Santa Clara Valley, the home of the prune industry. There are eight thousand plum trees to be seen. The civic organizations of Denver, Salt Lake City, San Francisco, Los Angeles, and San Diego have notified the Selig Company that special entertainments are to be accorded the guests when they arrive at the above-named cities.

THEY PLAY FOR MOROSCO;

Among the regular members of the Morosco Company are William Desmond, Myrtle Stedman, Jane Darnell, Herbert Standing, Charles Marriott and Charles Hayden. Appearing in "Peer Gynt" in support of Mr. Maude were Victory Bateman and Leonora Ulrich.

New York Motion Picture Company

Some Interesting Facts About the Great Concern That Produced Ince and Sennet, and the Wonderful Dramas of the West—The Home of the Keystone Comedies Which Make the World Laugh—How It Is Done Is Told by Two Famous Directors

By George Blaisdell.

IT WAS hot in Los Angeles that Friday noon we started for Santa Monica on the way to the camp of the New York Motion Picture Corporation. The official temperature was recorded as 84, which in New York would not have been considered so "much." This mark, however, followed one of the day before of 95, which the Angelenos not only admitted, but insisted was unusual. As we stepped off the car at Santa Monica we suggested to the conductor that riding fifteen miles west to the sea brought about a greater drop in the temperature than might have been accomplished by a ride of a thousand miles to the north. The smile on the face of the young man reflected the pride of the suburbanite in his town. There followed a picturesque ride down the long hill into Santa Monica Canyon, along the ocean shore on a road carved from the gravel of the hills, in places washed by the waves to so narrow a point as to make difficult the passing of machines.

Inceville is situated in Santa Ynez Canyon, a rift in the Santa Monica hills running due east. If it be further away from the center of the city than are most of the other studios it has advantages—and one of these is the presence of breezes that temper the sun's rays. Like a majority of the Western studios, the establishment is made up of many buildings, small and large, each additional structure marking the expansion of the company's business. Along the road extend many shacks where the cowboys are quartered. The garage adjoins. A bit up the hill are the executive offices and the cutting rooms. Opposite is the restaurant. Below is a mission building, covering a plot of 10,000 square feet. Further up the hill, after passing many dressing rooms, we come to the main stage, also surrounded by dressing rooms, in dimensions 60 by 200 feet. Director Reginald Barker was at work on the day in question. His camera faced a setting eloquent of the status of present-day motion picture production. One large panel in itself must have represented an expenditure in time and material greater than that bestowed on some single reel subjects in older days. There was depth and there was magnificence. The subject was "The Conqueror." "You may see for yourself," said Mr. Barker, "that we are trying to do things right."

There is a new stage 120 by 120 and also a large stage, known as the Western, down below in the valley. Up on the hills there are two small stages. The scene docks and carpenter shops cover a plot approximately 240 by 40. The paint shop is 50 by 30. This construction department, under the direction of Stage Manager Thomas Brierly, is finely equipped and does the best of work—seemingly better than goes into the average dwelling; and all this care and attention to detail that the interiors may be just what they purport to be. When it was suggested to Mr. Brierly that perhaps when there were better lighting facilities and it would be possible to take interiors more often than at present right in occupied structures the work of his department would be lessened, he smiled. "Yes," he remarked, "it will put some of us fellows out of a job, won't it?"

There was under construction a street for a big German story. Kenneth O'Hara, publicity manager, who showed the visitor over the big plant, has his offices on the side of the hill. The wardrobe room has a great variety of Indian and military equipment, foreign uniforms as well as those of the United States. There are garments adorned in the aggregate with thousands of dollars worth of Indian bead work. In the saddlery are all kinds of equipment for the horse. A power house supplies the current for the camp's light. Off on the northern side of the canyon is a structure marked "Powder." It's the real thing, too, and not a stock "prop." It contains an assortment of gunpowder, nitro, dynamite, bombs, shrapnel, etc.

On the new stage we met Director Walter Edwards, putting on a comedy. At the camera was Otis M. Gove, veteran, one of the pioneers of his craft in the West. Truly Shattuck was one of the players. While at the camp we met Miss Bessie Barriscale, one of the New York's stars. We also saw Miss Rhea Mitchell, who formed one of the splendid corners in the triangle in "On the Night Stage," William S. Hart and Robert Edeson constituting the others. The scenario department, which is under the direction of Richard V. Spencer, assisted by J. Bruce, is temporarily situated at the Keystone plant in Los Angeles.

The property department constitutes one of the features of this big camp. There is a wide variety of valuable furniture in these, all of it protected by perfectly fitting covers. Back up in the canyon is the corral, where are kept the horses, cattle, pigs, fowl and other creatures that appear in New York productions or else help to carry on the work of the ranch. Here, too, are stored many kinds of vehicles, ranging from the stage coach to the automobile.

Inceville is a hive of industry. Thomas H. Ince has built up an organization out here in the wilds that does credit to his company and to himself.

Where Laughs Are Made

Something About the Home of the Famous Keystone Comedies.

THERE was a blank look on the face of a conductor of a street car when we asked him if his course lay anywhere near seventeen hundred Alessandro street. Naturally he would not admit it, but he did not have to acknowledge his inability to answer. "Well, do you go anywhere near the Keystone studio?" The broad grin that instantly spread over his features was more than an answer and an assurance. It was a perfect example of the power of suggestion—Keystone: Laugh.

The big mirth factory presided over by Mack Sennett is getting bigger. The establishment has reached across Alessandro street to the west side, and by the time this sees the light the extension will be in finished condition. The big new stage, 170 by 70 feet, has been in use since early in May. It is known as the feature studio; it is here that the more pretentious of the Keystone productions will be turned out.

There are two stages in the older section of the plant, on the east side of the street. These are 90 by 120 feet and 70 by 90 feet. In the latter there is a cement tank 18 by 35 feet in size and 8 feet 6 inches deep. On the day of the World man's visit masons

were just completing the repairs made necessary by the use of too much dynamite in an explosion scene. The bottom had been blown out. Of dressing rooms there are many; there have to be to accommodate the big force of 102 persons, which is the number on the Keystone pay roll. Each cameraman has his individual loading room.

The executive offices are in the center of the block, adjoining the stages. On the other side of the driveway dividing the property are the developing and cutting rooms and the projection room. In the latter Studio Manager George W. Stout, who showed the older site. Cottages that stood on the grounds have been moved closed together and converted into dressing rooms. Standing near the entrance were two automobiles, seemingly serviceable, awaiting destruction in a day or two. The Keystone company has contributed its share toward solving the problem of "What shall we do with our old automobiles?"

By the side of the big stage carpenters were completing a scene dock and paint room of a size sufficient to accommodate simultaneously four movable paint frames. In the top of the scene dock there will be a skylight 5 by 50. Two additional stages are con-

Scenes in Old and New Keystone Plants, at Los Angeles

World man over the big establishment, has just installed a Baird projector, with its big magazine capable of carrying from five to six thousand feet.

One of the chief points of interest in and around the studio is the breakaway shop. It is here that are produced the fragile articles which when smashed over more or less tender craniums are designed to do as little damage as possible. There are policemen's club's dishes, pitchers, flower pots, vases of many shapes, and a lot of other articles. At the northeast corner of the older property there is a bit of street that very likely is one of the best known thoroughfares in the world—and also very likely it bears no name. It has figured in numberless Keystone comedies, and to the eye of the picturegoer is as familiar as are two or three of the little Los Angeles lakes.

The newly acquired plot on the west side is 220 by 170 feet, approximately of the same dimensions as the templated, one daylight of the same size as the present one and an electrically lighted and glass inclosed one 60 by 100 feet in size. At the street end of the present stage there will be a two-story dressing room. The city authorities are putting in special hydrants that water facilities may be bettered and are planning to pave the street out front; in fact, they are showing a desire to do their share in furthering the interests of this representative of an industry which seems to be the city's greatest.

The diffusers are at a height of 18 feet. The floor of the new stage is of ballroom quality. It was filled with sets on the day of the visit. Mr. Sennett was busily engaged in directing a scene of a production in which Raymond Hitchcock is featured. The comedian was being initiated into the mysteries of the camera —he was being taught to walk backward that he might go forward. "Just a bit of trick work," ex-

Views of the New York Motion Picture Corporation Plant at Santa Ynez Canyon, California.

plained Mr. Sennett. When Mr. Hitchcock was asked if he enjoyed his experiences before the camera he turned toward his director. "If I only knew just a part of what this man might tell me," he said, indicating Mr. Sennett. "He's all right," was the reassuring remark of the screen comedian; "only he is not yet accustomed to the click of the camera. He's doing finely." Mr. Hitchcock has seen projected some of the scenes in which he has appeared. Asked if he experienced any peculiar sensations on a first viewing of his own figure on the screen he replied that his chief thought seemed to be as to how silly he looked. "Really," he added, "I could not understand why they would pay me money to do it." Mr. Sennett smiled.

While there are a number of companies in and around Loss Angeles that average two reels of film each week and a thousand feet each six days is considered a conservative estimate as to the time requirements for careful work, the Keystone averages three weeks to the making of each two-reel subject. This unusual expense is accounted for in large degree by the requirements of comedy production, of the necessity for photographing several times the amount of film that appears in the final product.

Eight directors assist Mr. Sennett. These are F. R. Jones, W. L. Wright, Frank C. Griffin, Charles Avery and Syd Chaplin, Ford Sterling, Roscoe Arbuckle, Charles Parrott and Dell Henderson.

The Psychology of a Laugh.

As Viewed by Mack Sennett, Producer of Famous Keystone Comedies.

WHAT is the psychology of the laugh? That is the question we put to Mack Sennett, the keystone of the Keystone, the man who commands the producing forces of the largest comedy organization in the world, a man who talks little and works much. We were seated at dinner in a quiet corner of Mr. Sennett's Los Angeles club. It was a rare dinner, of the producer's selection and chosen with epicurean skill. When we put this question to Mr. Sennett he looked up and answered with the air of a man who had given much study to the subject and had opinions on it.

Mack Sennett.

"Something that rings the bell," he replied with emphasis. "Something that hits the bull's eye," he continued; "something that is genuine. If you fall down a flight of stairs, you must do so with some degree of naturalness," it was pointed out by Mr. Sennett, "even though it be uncomfortable. Action that shows anticipation is flat and unconvincing. Everything must appear impulsive. I consider initiative one of the very essential assets of a comedian—the ability of the actor to take full and instantaneous advantage of every glance and gesticulation of his associate players during the progress of a scene. Given the finest situation that may be conceived, if it be not psychologically reached and artfully cloaked with naturalness, done apparently on the impulse of the moment, the effort is valueless. An intent to make an audience laugh must be obscured, for should they suspect the comedian of the mechanical intent, they would fail to respond.

"The production of a story having once been conceived is largely a question of technique. Certain rules must be adhered to in the photographic construction. Such technique may be acquired by study."

"Then humor is an inherent gift," we suggested. Mr. Sennett's silence was construed as acquiescence.

Mack Sennett Directing a Keystone.

"You may explain to an actor how to bring into simultaneous play all the many and varied elements of a comedy climax," the producer went on, "but unless there happen to be in his system that indefinable something he will fail to concentrate on them all at the right moment. Any one may learn the technical part, but everyone cannot learn the creative part. One may have in his makeup everything but the faculty of discerning the exact moment when to 'pull' the big trick. He will lack the possession of the tempo, the speed; that you can't impart. It is psychological."

"What luck do you have," I inquired, "in obtaining scenarios from outside contributors?"

"I might better answer you by explaining that we maintain a staff of picked writers, who, on account of their close relations with our comedians, are better able to fill the requirements of their individual needs than the outside contributors, who do not seem able to comply with our wants, through lack of inside knowledge. This department is under the capable supervision of our managing editor, Hampton Del Ruth, who has adopted methods whereby all submitted matter is carefully filtered through his staff. This policy I have advocated in fairness to the outside writer who extends to us the courtesy of submitting his work for our approval. Our records show a purchase of exactly three scenarios within the last sixteen months' operation. These scenarios, as a whole, remain unproduced, but the vague idea which warranted their purchase in each particular case has been carefully defined and merged to advantage with our own scenarios which later reached production. In the making of a picture you little realize how hard it is to get a laugh. You may have to strive for hours, but when you get to the real point you just touch the situation as with a feather—make it appear to the audience as a casual incident—that is the secret. In a well constructed comedy there is running through it some little thing—apparently it is inconsequential, but when the big moment arrives it is that little thing that precipitates the laugh and brings about the climax."

Essanay Western Plant

Noted Players with the Producing Company at Niles, Cal.

THE western studio of the Essanay company at Niles, Cal., is distant from San Francisco an interesting ride of twenty-nine miles, four of which are by way of the Oakland ferry. The railroad runs near one of the two low ranges of hills that skirt San Francisco bay. The country is mostly given over to farming and fruit growing. Niles is a town of perhaps a thousand population. The studio was erected in this little place only after much wandering on the part of Gilbert M. Anderson, who has been at the head of the company's western forces from the beginning, seven or eight years ago. Four years ago the Essanay's western players made a halt at Niles as they had at other places; there was no intention of remaining a stated time. The first work was done in a barn, rented for the occasion.

GILBERT M. ANDERSON, MANAGER AND CHIEF PRODUCER
CHARLES CHAPLIN, COMEDIAN AND PRODUCER
ROY CLEMENTS PRODUCER
FRANK BUSHMAN.
THE SNAKEVILLE TRIO

The natural advantages, however, so appealed to the producer that he determined to settle in Niles, and the present big glass inclosed structure is the result. The property is situated within 200 yards of the railroad station. Six miles to the south is the bay. Just across the railroad track is the range of mountains running toward Stockton. The state highway parallels the track. In the hills there are canyons innumerable, wild, picturesque. They may plainly be seen from the studio. There are many ideal spots for runs and chases. The weather, too, is good for picture-making. Roy Clements, who directs the Snakeville and other comedies, pointed out that Niles received the benefit of the California sun without the disadvantage of the San Francisco fogs. He cited that where the big city by the Golden Gate might have three solid months of fog and Oakland just across the bay might be inflicted with ten or twelve days of this low-hanging vapor, the home of the Essanay forces was free of it.

Mr. Clements pointed out the many herd of cattle grazing on the green hills across from the studio. "You see," he said, "we can get those outfits in a few minutes' ride; over the hills there are a lot more. You can get anything necessary for western atmosphere right at hand."

The Niles studio has long been known as the home of the Broncho Billy series, in which Mr. Anderson has been featured and which he personally directs. His leading woman is Miss Margaret Clayton. Lee Willard is playing the heavy leads. Mr. Anderson is now alternating his western characterization with straight dramas of the parlor or society type.

Mr. Clements writes and produces the Snakeville series of comedies, which now have been running a year and a half. The original intention was to make but six or eight of these subjects, but their popularity with exhibitors was responsible for their continuance. In the company are Victor Potel, Harry Todd, who has been with Essanay nearly six years; Margaret Joslin, Ben Turpin and Robert MacKenzie.

Charles Chaplin came to the western studio of the company early in the year. In the middle of April he transferred the company under his immediate direction to Los Angeles. Mr. Chaplin's right hand man is J. J. Robbins, under whose supervision the Niles plant was constructed and who also has done considerable producing.

The studio, which is one of the largest glass-inclosed structures on the Pacific coast, stands on a plot of five acres. The building is in the form of a T, the front facing the railroad being 200 feet in length. At the left hand corner are the executive offices, reception room and the bookkeeper and cashier's department. Upstairs are the scenario rooms and the cameramen's room. So, too,

on this as well as on the main floor are dressing rooms. The wardrobe department, which is well equipped, and the projection room are in the west of the stage. The

View of Essanay Plant at Niles, Cal.

stage is 125 by 60, and practically half the length is equipped with lamps, for evening work and for lighting effects. On the sides are the scene docks and dark room. In one of the property rooms, as one of the players pointed out, is a mass of stuff which might not sell for 30 cents, but which quite a number of thousand dollars would not duplicate—and all mighty useful at times. To the right of the stage are the cutting and dark rooms.

Passing out of the main building one sees the big stables, where are kept eighteen horses; the old stage coach that has been in a thousand picture runs and is still in excellent condition, and the garage and blacksmith shop. At the opposite side of the property are ten cottages occupied by the principal players and their families.

No story of the Niles plant of the Essanay company would be complete without reference to the Essanay Indians, the championship baseball team of the studio. There is a well-equipped park just to the east of the property whereon it is the usual thing for the Indians to vanquish all opponents. The club is a pet of Mr. Anderson. In it he takes great pride, and it also provides a vent for his enthusiasm for the national game.

The Essanay Chaplin Comedies

Studio at Los Angeles Where They Are Made and Roster of Company.

THE famous Essanay comedies of Charles Chaplin are produced in Fairview avenue, just outside the business center of Los Angeles. The studio is that known as the old Majestic studio, occupied during the spring and early summer by the Rolfe forces, which have returned to New York. The property is bounded on three sides by a deep embankment. Probably at no studio in the country is there maintained the same degree of secrecy as to the goings on inside. This situation has been forced on General Producing Manager Jesse J. Robbins by the great amount of curiosity to see Chaplin at work. The local force is an offshoot of the larger establishment 500 miles to the north, at Niles. Manager G. M. Anderson usually drops in at least once a fortnight, making the trip from the San Francisco suburb for the purpose.

Manager Robbins and his company left Niles on April 8 last with an entire studio and laboratory staff. In the first few weeks pictures were made at the plant at 147 North Hill street, but pressure for space forced removal to the present site in the middle of May. Two companies are now at work, both producing comedies. Mr. Chaplin, assisted by Manager Robbins, is directing his own company, and Hal Roach is guiding the work of the second. Supporting Mr. Chaplin are Bill Armstrong, an English player; Leo White and Edna Purviance, leads; Marta Golden, character, and Paddy McGuire, Ernest Van Pelt, Charles Inslee, one of the pioneer West Coast players; Carl Stockdale and Bud Jamieson. Under Mr. Roach are Harry Pollard, Jack Cherry, Margie Rieger and Tom Crizer.

M. A. Breslauer is publicity man and also secretary to Mr. Chaplin—and in the latter capacity, especially, he has more than a plenty of work. Mr. Breslauer, who has

Scene on Stage of Los Angeles Studio.

been with the Western Essanay for two years, showed the WORLD man the accumulated mail that had been received by the star comedian in the previous three weeks. There seemed to be hundreds of letters. William Gorham is cashier of the studio.

The visitor watched Mr. Chaplin putting on a couple of scenes. The famous walk was in evidence—when the camera was turning and perhaps for a few steps before. He is amusing in his work as he appears to be on the screen.

Lasky at Los Angeles

Where Classic Photoplays of This Popular Picture Company Are Made.

THE studio of the Jesse L. Lasky Feature Play Company is situated at Vine and Selma Streets, Hollywood. Diagonally opposite on Vine street is one of the most beautiful parks in the city. It's a private one, to be sure, as most of the parks in this city seem to be, but it furnishes a charming setting for a picturemaking establishment and likewise should provide inspiration for those who work with their heads as well as their hands.

The studio of the Lasky company was opened a year ago last Christmas. There was then a stage 40 by 40 feet in capacity, surrounded by a garage, a stable and a lemon orchard. Today there is a stage 185 by 60, of which an area 60 by 60 is under glass. The lot occupies practically a block in extent, and it is filled. Cecil B. De Mille has been the head of the studio from the beginning. Today he is aided in his producing staff by George Melford, James Neill and Frank Ricker. Wilfred Buckland, formerly technical director for Belasco, is art director. William C. De Mille is the chief of the scenario department. He is assisted by Miss Margaret Turnbull, who wrote "The Fighting Hope" for Belasco, and by Hector Turnbull, her brother, formerly on the New York Tribune.

THE MAIN STAGE, ADJOINING THE GLASS STAGE

One of the outstanding factors in the Lasky studio, and quite natural in Lasky productions, is the staging. Here are extensive carpenter shops, and in them many men. The writer saw one setting that is at least unusual. It was a five-room floor, consisting of kitchen, butler's pantry, dining room, living room and hall, besides a stairway and entrances to two rooms up one flight. The woodwork was all of hand-mitered construction. The whole setting, which had been used in the making of "Chimmie Fadden," the E. W. Townsend story, was finished in details, in the little things. It filled the glass inclosed stage, and some scheming was necessary to get it all in the space of 60 by 60 feet. In its making eight men were employed seven or eight days.

Kenneth McGaffey, who showed the World man over the big lot, asked his visitor if he cared to experience a sensation of real homesickness. We took a chance. There was a belief that Mr. McGaffney might show us something reminiscent of New York. He did. It was a representation of the corner of Forsyth and Houston Streets, a setting for "Chimmie Fadden." Of course, there was friend ginmill on the corner, and surely it did look the real thing. The interior of the saloon was fitted up as per regulation. The exterior was of three stories, with a two-story structure adjoining. The accompanying illustration shows with what fidelity the stage carpenter worked, and better than we can describe. Most striking of all to the visitor was the orthodox block pavement. It was of stone. A typical bit of New York it was—the New York of song and story, of romance, and sometimes of tragedy.

Still standing near by was the Arab street which figured in "The Arab," Edgar Selwyn's play. Also there was the castle used in "The Puppet Crown," W. C. De Mille's film version of Harold MacGrath's story. The players' dressing rooms are on each side of Lasky Lane, not a short thoroughfare by any means. There are many property rooms and scene docks. At the extreme rear of the lot quarters are being constructed for the scenario department. Near the stage carpenters were putting the finishing touches on a special dressing room for Geraldine Farrar. Special it really is. There is a bathrooms, and there is a piano, too, and sufficient room for the accommodation of two maids and a secretary. Something was said also about a private runway to the stage! Overhead are being prepared permanent quarters for Mr. Buckland. It's a big shop the Lasky forces have here, and a good one.

Cecil B. DeMille at Work.

Registers His Impressions of the Motion Picture Art With the World Man.

THE accompanying photograph shows Cecil B. De Mille as you find him at the big studio of the Lasky Company in Hollywood. Flannel shirt, khaki trousers and puttees constitute the chief factors of a working garb that may seem unconventional, but that does look mighty comfortable, yes, and really businesslike, too. Mr. De Mille has his workroom located near the entrance to the studio. We found the head of the Lasky producing forces busy —and he appears to be a man who is contented only

when piled up with work. The sound of loud hammering by carpenters just outside disturbed him not in the least apparently. It was only when it became difficult to carry on a conversation that he suggested that we cross the yard where there would be quiet. Miss Jeanie MacPherson readily consented to grant us the use of her quarters, and she retired, taking with her the novel in the story of which she was soon to begin work. It was suggested to Mr. De Mille that he must have witnessed round about him interesting changes since he first came to Los Angeles.

Cecil B. DeMille.

"Yes, it has been fascinating watching this place grow under our hands like a garden," he said. "It was a garage and a stable eighteen months ago. No, I haven't been back East since the studio was opened. I haven't been downtown but four times except on business. You see, I write my own scenarios, and that keeps me going much of the night. I also cut my own pictures, of course. I cannot understand a director not cutting his own pictures. To me that is inconceivable. Why, I do 20 percent of my work in the cutting room. It means so much to be able to choose just where to place your climax and just where to cut it off—in other words, just where to ring down the curtain, where to change the scene. Sometimes in the cutting room, by taking advantage of the chances you see, you are enabled to build on your picture as to make it entirely different from the way it was when taken—and to vastly improve it.

"What I like about pictures, when comparing them with stage productions, is their bigness, their scope. For instance, where formerly in writing for the stage I would be compelled effectively to describe a thing, now I can show the thing itself. This is what is so fascinating; it gives you something to get your teeth into, you don't have to use words—you can put it before the eye. In 'The Warrens of Virginia' you remember the destruction of the supply train and what it meant to the story being able to show the train going to its doom. In the play you would hear the distant boom of the guns; in the picture through the cutback you are following the love scene and all the time the men are watching the clock, all the time you are getting the tremendous, enormous drama of the men mining the road—a situation you could not touch on the legitimate stage. That is why I like it—that is why my brother William, the author of the play, is here; and he likes the picture better than the play—you can link the drama so perfectly. Which reminds me that following the showing in New York of 'The Rose of the Rancho' Mr. Belasco wired me that he liked it better than the play."

Mr. De Mille is one of those who can think, and think fast, on his feet. During his talk he had been walking about the little dressing room and talking as he walked. We accompanied him back to his own den, picked up our coat, said good-bye and departed. The watch indicated that the interview and the unrecorded conversation had lasted less than twenty-five minutes. That statement may be in a measure revelatory of the speed with which this producer works.

Front of Old Famous Players' Studio, Sold to Clune.

Quality Pictures Corporation

New Metro Ally With Fred Balshofer at the Helm.

THE studios of the Quality Pictures Corporation are at Sunset Boulevard and Gower street, in Hollywood, known as the old Nestor plant. Fred J. Balshofer, the president of the company, is hard at work demolishing the old buildings and erecting new ones. He is also preparing for the opening of business by the F. B. Film Laboratories, a concern of which he is president as well, and which will do general commercial work.

Fred J. Balshofer.

Mr. Balshofer has had wide experience as a producer and manufacturer, having come to Los Angeles nearly a half dozen years ago at the head of the original Bison company. He plans to install up-to-date developing and printing and tinting and toning apparatus, and to make it all dust-proof and on a par with the best establishments in the East. The negative and positive departments will be separated. The negative drying room will be of cement flooring and the walls given a light coating of cement, so that the room may be flooded every morning and absolute cleanliness maintained. The property, which is 210 by 160, was bought by Mr. Balshofer, January 1, last.

The Quality Pictures Corporation, producing subjects in which Francis X. Bushman and Marguerite Snow are featured, was organized March 1 of this year. The interiors of the initial picture, "The Second in Com-

mand," were photographed on the stage of the old Universal property across the street from the Quality's present site. In its new home the Quality will have a stage that has been enlarged to 200 feet in length, with a width of 100 feet in one part and 75 in another. The old dressing rooms will be razed and a double-decked structure erected in their place. Charles Abrams, a New York film man, favorably known throughout the country, is business manager of the Quality, and is giving his entire energy and time to its affairs.

Supporting Mr. Bushman and Miss Snow are William Clifford, who was with Mr. Balshofer in the old Bison organization and who for several years has been with the western Universal forces; Helen Dunbar, whose splendid work for years with the Essanay company has endeared her to picture followers, will be seen in characters; Lester Cuneo, a well known player; Evelyn Greely and Marcie Moore, ingenues, and Paul Byron. It is the intention of the company to put on big Broadway productions and screen versions of well known books. Following "The Second in Command" will be "The Silent Voice."

George Breck Reminiscent

Pioneer Motion Picture Supply Man Saw the Beginning of the Business on the Coast.

ONE of the pioneers in the motion picture business of San Francisco is George Breck, the supply man. It is Mr. Breck's recollection that it was in 1893 he set up in the Orpheum theater in San Francisco the second motion picture machine ever assembled in a theater in the country. Mr. Breck has been in the business ever since. An Edison Vitascope had been shown in one of the big New York theaters, and it was the second one which was brought to California by a man named Paine, who paid $2,500 for the California state rights. The machine weighed 700 pounds and no one could assemble it. Mr. Breck, who represented J. B. Colt & Co., was appealed to and did the job. Mr. Paine, who at the time had no knowledge of motion pictures, got $600 a week for his machine.

George Breck.

"The only film that could be obtained then was in fifty-foot lengths," said Mr. Breck. "These cost Mr. Paine $25 each. I think the very first picture thrown on the screen was 'The Ocean Wave,' and that the second was 'The May Irwin Kiss.' My connection with the picture business really began through my acquaintance with Charles L. Ackerman, a capitalist, and one of the most prominent attorneys and business men on the coast. When he started the Chutes I installed electrical appliances and got interested in the picture business. Ackerman employed a mechanic named Wright, who spent about eight or nine thousand dollars building a machine called the Animatoscope, which was simply a poor copy of the Vitascope. After a year or two it was put on the market and exhibited at the Chutes and on Market street and other places and made a great deal of money. The owners of the patents did not seem to be able to stop it. It was through Mr. Ackerman's connection with the Animatoscope that he became interested in theatrical matters, becoming vice-president of the Orpheum and later acquiring the Grand Opera House."

Mr. Breck told a story of one motion picture and of the furore it created. "It was at the outbreak of the Spanish-American war," said Mr. Breck, "that Mr. Wright completed a camera. The First California Volunteers was the first regiment to leave for Manila. Mr. Wright took a picture of the departure. It was probably the first motion picture ever taken in the West. As the troopship swung out from the wharf and gradually gathered headway it was simply swarming with soldiers. Everyone was waving handkerchiefs. On shore thousands were watching. The whole scene made a wonderfully interesting picture. It is worth noting that the camera work was very successful.

"Immediately after that the government established military camps for training troops at the Presidio. There were from twenty to forty thousand men in these. Mr. Ackerman issued orders that any soldier at night could enter the Chutes free. The men came by thousands. This picture of the departing troopship was shown for a year and a half consecutively. It never failed to bring down the most tremendous storm of enthusiasm—probably far greater than that created by any picture ever shown. You know everyone had the war fever.

"Before this picture was thrown on the screen we used to run a subject made in Cuba showing the funeral ceremonies over the bodies of the men who were lost in the Maine disaster. The orchestra always played Chopin's Funeral March. You may understand why the soldiers would be stirred when we followed this by the picture just previously described.

"'Pop' Furst was the first man to start a nickelodeon on Market street. He could only afford, however, to buy one or two pictures a month, which made the show so monotonous it was not successful. I asked him why he didn't send the films across the bay (and I think this demonstrated I had a glimmer of intelligence, a feeling as to the business thing to do). He said you wouldn't catch him letting any one have his films; he'd keep them three or four years and run them over again.

"After that I built a machine called the Picturescope. I sold a great many of them. I was threatened with litigation on infringements, but ultimately was given the Edison agency and discontinued the manufacture of the machine. For a machine for its day it was fair. I think it was 1903 or 1904 I took the agency for the Edison.

"The first exchange was started by Tony Lubelsky and a man named Hoffman. Leon Bories, present manager of the San Francisco office of the General Film Company, was with them. Roth & Springer bought out this firm and were known as the Novelty Moving Picture Company, one of the strongest exchanges right down to the day the General Film took it over. Mr. Bories has been with the General ever since.

"Earl Miles was a pioneer among the exchange men and he also took pictures, too. He was one of the first outside of Wright to do camera work. Then Turner & Dahnken came in. They had an exchange, and it, too, was taken over by the General."

It was about a year ago Mr. Breck went very strongly into carrying complete equipment for the motion picture theater. Nearly all of Mr. Breck's employes have been with him a long time. Frank Hammer, his foreman, has been with him nine years.

Morosco-Bosworth.

A Peep at the Studio Where Big Feature Subjects are Produced.

ONE of the well-equipped and up-to-date studios in this community of studios is that of the Morosco-Bosworth company, the plant of which is at Occidental Boulevard and Council Street, Los Angeles. It will be two years this coming August that the company, then known as Bosworth, Inc., began business with the production of "The Sea Wolf." It was an auspicious beginning. Today it is releasing at the rate of twenty subjects a year, the scripts for which are founded on both plays and books. Back of the company from the beginning have been the means of Frank J. Garbutt, of Los Angeles. More recently Mr. Garbutt has been joined by Oliver Morosco, a theatrical man, whose successes are no longer confined within the boundaries of this his adopted city. Mr. Morosco brings to the company not only his dramatic skill, but also his resources, and not the least of the latter is the large number of players connected with his local houses. Mr. Garbutt holds no official connection with the company; his young daughter, Miss Melodie Garbutt, is president of the concern, and it is said by her associates that in spite of her youth she possesses a business judgment fully equal to the demands of the position.

The buildings in which the Morosco-Bosworth company conducts its business were erected for the purpose, and they were designed with knowledge of their requirements. The studio itself is a case in point. The glass roof is open all around at the top, furnishing ventilation and avoiding a goodly measure of the intensified heat that marks this particular style of picture taking plant. This is an innovation that would not be possible in the east. The roof has a slant; where there is an open space of six feet at one end it is separated from the uprights, but three feet at the other. Each side has an open space of three feet. The south and west sides of the studio have no walls. The glass roof covers about two-thirds of the length of the stage, which totals 150 feet. The width is 60 feet.

The main building, which is of steel and reinforced concrete, is of two stories. The section devoted to administrative purposes is at the corner. On the lower floor is the accounting department. Mr. Garbutt has his office on the second floor, as do also Charles Eyton, general manager; Mrs. Julia Crawford Ivers, scenario editor, and Eddie Atkinson, oldtime picture man, whose duties are multifarious and reach all over. Back of the office and extending along the side street is the laboratory where are turned out 20,000 feet of finished film every day of eight hours. The Morosco-Bosworth does its own printing. Bell & Howell apparatus is used throughout. The laboratory bears evidence of skill in designing and efficiency in management. A neat little theater is equipped with a Simplex.

The property room fronts on the sidewalk. A large door enables a truck to back across the sidewalk so that articles may be rolled right in. A mezzanine floor provides additional space. Here were noted many garments of Alaska seal that figured in the making of "An Odyssey of the North." The dressing rooms are doubled decked and situated on the east side of the stage. Two scene docks and a large storeroom for the carpenters complete the equipment on the east side of the street.

Across the way the large carpenters' room indicates the attention paid by the Morosco-Bosworth to its sets. The inclosed quarters are 75 by 40. On the subsidiary stage, which is 60 by 120, were several sets for use in "Peer Gynt," in which Cyril Maude was working under the direction of Oscar C. Apfel. Lights are installed here in order that scenes may be taken at night if necessary.

MOROSCO-BOSWORTH
STAGE ROOF OF GLASS AND STEEL
MOROSCO BOSWORTH STUDIO.
CONCRETE & STEEL
OCCIDENTAL BLVD.
MOROSCO-BOSWORTH
STAGE & GLASS ROOF, A MID-ROOF OF CANVAS "DIFFUSERS" ARE SUSPENDED LIKE A CLOUD STRATUM. DOUBLE DECKED DRESSING ROOMS ON LEFT.
BUILDING THE HOLD OF A "SHIP" FOR THE MASSIVE PRODUCTION OF "PEER GYNT" MOROSCO-BOSWORTH
MOROSCO-BOSWORTH

Views of the Plant of the Morosco-Bosworth Company at Los Angeles

Biograph Western Studios

Where the "A B" Aggregation of Picture Players Spend Part of Each Year.

THE Biograph Western studios cover a plot of two and a quarter acres at the corner of Girard and Georgia streets, Los Angeles. It is one of the most centrally situated of the picture-making plants, being well within ten minutes' ride by street car of the business center of the city. This location has many advantages, one of these being the accessibility of extra players. The Biograph Company was one of the first to recognize the advantages of Southern California for picture-making, the present season being the sixth that it has transported its players across the continent to take advantage of the long days of sunlight and at the same time avoiding the handicaps imposed upon producers by a New York winter. For six consecutive winters the Biograph players have celebrated New Year's Eve and Day on the train en route to California. The period for the return is also about an even six months later, the company being scheduled to arrive in New York City this year on July 5.

TWO VIEWS OF BIOGRAPH'S BIG STAGE

It will be recalled that the journey to the coast last January was made in a special train of twelve cars and that the party comprised 127 persons. The same equipment will be employed for the return. The departure from Los Angeles will be on June 28, by way of San Francisco, where a stop of two days will be made, to enable the players to visit the exposition.

One of the principal reasons behind the assumption of the considerable expense involved in the charges for transportation, the loss of two weeks' time and the cost of maintaining two establishments is the securing of variety in exteriors—the blending of the semi-tropical backgrounds of Southern California with its picturesque mountains and deserts and groves and gardens with the views of the metropolis and the rugged scenery of the Atlantic Coast.

There are three stages on the Biograph's Western plant—55 by 55 feet, 55 by 90 feet and 75 by 65 feet. On these seven sets may be simultaneously operated with comfort. No artificial lighting is used. "Mr. Electric Lamp cannot yet compete with the fellow who runs the sun," dryly remarked one of the officers of the company. "We can begin work here as early as 8:30 if we wish and can continue until late in the afternoon, affording us plenty of daylight. We get any light effects we desire."

While the company brought with it from the East four carloads of wardrobes and properties, no attempt is made to transport back and forth the major portion of these essentials. Each studio retains the bulk of its equipment. All of the scenery, to which the company gives a great deal of attention, remains the year around.

At each side of the main gate are the executive offices. On the right General Manager R. H. Hammer has well lighted quarters. In the same building with him are the correspondence and script departments. Chief Producer Lee Dougherty has his offices on the left of the entrance. There are two projection rooms. The laboratories provide for the making of a sample print of each subject, all the remaining manufacturing being done at the big and complete Bronx establishment at the other side of the continent.

Seven directors are now working at the Biograph plant. These are Travers Vale, J. Farrell McDonald, Edward Morrissey, Wray Physioc, George Morgan, George Reehms and Walter Coyle. The company is releasing five subjects a week, of which one is a re-issue, two are singles, one is a double and on alternate weeks a three-part picture. The first release of the latter will be "Under Two Flags," elaborately produced by Travers Vale with a large cast and to be issued this month.

Biograph Directors

ONE of the pioneers in the motion picture art is L. E. Dougherty, managing director of the Biograph studios. Mr. Dougherty became interested in motion pictures in 1896, when, as a makeshift to offset a poor season at the old Boston Museum, he installed a projection machine known as the Eideloscope, and, after watching its operation, was convinced that a new art had been born. Ever since that time he has taken a leading part in the development of the industry. As scenario writer and editor he was largely responsible for the development of motion picture stagecraft and the art of film cutting. An actor of the old school, thoroughly grounded in stage technique, he has encouraged and inspired many of the novices who today are established screen stars. Many a successful director pays tribute to the kindly aid of "Lee" Dougherty, whose wide experience and sympathetic interest are ever at the command of others. He has seen the Biograph program grow from a single weekly release to its present scope, including the five Biographs each week and a three-reel Biograph every other week. He is a firm believer in the mixed program of one and two-

Biograph Company's Staff of Motion Picture Directors.

reel subjects, with an occasional three or four-reel release as a program headliner.

Travers Vale, director of the three-reel Biograph, is one of the best known stage managers in the country. For many years, prior to entering the motion picture field, he managed his own stock companies in several of the larger cities. Besides this long experience in stagecraft, he possesses a rare knowledge of the camera and its possibilities, having been one of the first photographers to realize that there were wide fields outside the studio. He made a remarkable record by his work in the Boer War, which he "covered" under the auspices of the British Government. His knowledge and experience are enhanced by unusual qualities of tact and patience, invaluable in stage work.

When Mr. Vale came to Biograph, he brought with him George Morgan, who had been his leading man for several seasons. George Morgan soon showed that he possessed rare qualifications as a dramatic actor for the screen, and won wide popularity in Biograph productions. Many expressions of regret were voiced when it was announced that Mr. Morgan had been promoted to directorship in the Biograph organization, for the screen lost thereby one of its most gifted players.

Another graduate of the Biograph players is Walter Coyle, who recently made his first picture as a Biograph director. Mr. Coyle was a successful character actor before entering the motion picture field, combining extraordinary dramatic power with unusual ability as a comedian. He has had much experience as a stage manager, also, and is reckoned a valuable addition to the Biograph producing forces.

J. Farrell Macdonald, director of "Lorna Doone" and other noted two-reel Biographs, was a member of the old Imp Company, most of whose members have achieved distinction. He has had several years' experience as a director of feature productions, and joined the Biograph organization last spring.

Although Wray Physioc is one of the youngest men entrusted with the responsibility of directing, he is one of the best known, partly because he comes of a family long associated with affairs theatrical, but chiefly for his enthusiasm and undoubted artistic gifts. Beginning as a scene painter, he early ventured into the production of pictures, forming his own company. His fondness for the picturesque and the dramatic serves him in good stead in the production of the Roy Norton stories recently acquired by Biograph.

Edward Morrissey was educated as an artist, but, perceiving a broader field in motion pictures, entered the Biograph studios as a novice. He was quickly recognized as a "comer," and was promoted to assist Jim Kirkwood, whom he later succeeded as director of Mutual productions. Returning to Biograph, he began to produce comedy dramas, a field in which he has achieved remarkable success.

George E. Reehms is a graduate of the Lubin studios, where he began as a player and rose, via assistant directorship, to recognition as an unusually successful producer of comedies. His inclination was rather in the direction of drama, however, and in this line of work he has found full expression for his talents with the Biograph organization.

With this force of directors of varied attainments and broad experience, there is no difficulty in finding a man in every way qualified to produce whatever type of picture may be desired, whether the subject be classic or modern, drama, comedy, or farce.

The Balboa Enterprise

What Has Been Accomplished by the Horkheimers at Long Beach.

EFFICIENCY is the one thing that more than another impresses a visitor to the studio of the Balboa Company at Long Beach, Cal. If we remember rightly, this big town by the Pacific—it has a population of forty thousand—is something over a score of miles out of Los Angeles. Perhaps this distance may be responsible for the complete equipment to be found at the Balboa plant—the necessity for independence of the city as regards properties, for one thing. Independence there is, however, and that is one of several noteworthy things observed by the writer in his visit to the studio. The company has been in business going on two years. It has grown rapidly from small beginnings. From a little stage on one side of Sixth street the establishment has extended across the way, where most of the interiors are now photographed. Here there is a stage of 8,000 square feet; five directors simultaneously may work in comfort.

The company is under the management of its founders —H. M. Horkheimer, president and general manager, and E. D. Horkheimer, secretary-treasurer. Charles M. Peck is vice-president and assistant general manager and Norman Manning is business or studio manager. Both H. M. and E. D. Horkheimer devote much of their time to the active production of features.

Mr. Manning, whose service with the company dates from its inception, showed the writer through the carpenter and paint shops and through the splendidly equipped property rooms. Then there was the wardrobe —with a matter of something like 250 model gowns as an incident.

On the stage the diffusers are all of new canvas. Along the sides a shelf or short roof protects the cloth from the elements. These diffusers, by the way, are all numbered, as are the cleats where the controlling ropes are fastened. A director is enabled to give explicit direction as to the shading of any portion of his stage and get quick and accurate results. One of Mr. Manning's innovations that speaks for itself is a mirror, perhaps six feet in height by five in width, which is installed at the side of the stage. If a leading woman be in distress as to whether her hat is on straight there is no necessity for an excursion to a dressing room to verify her fears. The big weather-proofed glass is always convenient. A one and a half-inch fire main extends all over the plant, with fire plugs stationed at five different points. All

Officers of Balboa Company—View of Stage.

the trucks that are rolled across the stage are on rubber wheels—with an accompanying absence of jar to the feelings of a director, temperamental or otherwise. A fully equipped machine shop takes care of all the plant's work.

Mr. Peck showed the visitor over the laboratory, situated on the site of the original plant. Here, too, is the great reference library of the scenario department, the largest we have seen in any picture establishment. Will M. Ritchey is at the head of the script division. The Balboa aims to so prepare its scripts that a director may accept it as authoritative and, so far as possible, without delay, proceed to record it on the film. The fittings of the dressing rooms indicate the care given by the company for the comfort of its employes.

In a chat with E. D. Horkheimer he said the Balboa will build another stage on the large plot across the street, one that will at least double the present picture-making space. Here also will be erected a large garage and a building providing for ample storage. In the acquisition of this third plot the company protects the light in its present studio. This latter, by the way, will be utilized for five-reel subjects after the completion of the projected addition. These will be original stories, designed for practical picture entertainment. The company has ceased the manufacture of one and two-reel subjects, confining its attention to threes and fives.

Four companies are now at work. These are under the direction of Harry Harvey, who is directing Ruth Roland and Henry King in the "Why Pays?" series; Bertram Bracken, producing the subjects in which Jackie Saunders is featured and which have proved popular; Sherwood McDonald and Jack Byrne. Charles Dudley also is directing occasionally. Upon the completion of the new studio two additional companies will be put at work.

Lubin West Coast Plant

Captain Wilbert Melville's "Liberty Bell" Layout at Los Angeles.

THE Lubin West Coast studio is pleasantly situated at 4550 Pasadena avenue, not a long ride from the business center of Los Angeles. Fronting on the highway is the residence of Captain Wilbert Melville, the managing director of the studio. The cottage sets behind two great palms; about the grounds there is a profusion of flowers. A driveway leads alongside back to the studio, which is at the rear of the 400-foot-deep plot. The executive offices are on the border line between the residential and business divisions of the property.

Capt. Wilbert Melville.

"It won't profit you much taking account of what you see here just now," said Captain Melville, when he observed the WORLD man with notebook in hand. "In a couple of weeks everything you see here is coming down. We are going to erect an up-to-date studio and a laboratory, plans for which are already drawn. There will be a steel and concrete studio building 60 by 120 feet in dimensions, which will rest on the site of the present structure. Of this space 60 by 60 will be under glass, which part of the structure will be equipped with lamps for use in case of necessity. On the second floor will be dressing rooms and the carpenter shop.

"Near this building will be a laboratory 60 by 80, which will be equipped for the making of the first print. You know all our positive printing is done at the home plant in Philadelphia. The new work here will be done by Ridley F. Taylor, who did the concrete work at Universal City and who is now building the studio at David Horsley's park. In the designing of the new structures we think we have accounted for the expansion of the next two years."

Captain Melville took his visitor through the carpenter shop and molding room. In the latter department there were in evidence several specimens of the skill of its chief. A set of six pieces of Gothic furniture, a throne chair, a clock and several articles of papier mache were some of these. The wardrobe and property rooms were filled to overflowing. There was a well stocked arsenal. Captain Melville said that while the present area devoted to the studio comprised a plot 200 by 250 feet an adjoining piece of property 150 by 200 had been secured and negotiations were under way for still more.

Directing Lubin productions in Los Angeles there are, besides Captain Melville, also Leon D. Kent and C. C. Miller. The subjects are mostly of a melodramatic and society description. In length they run one, two, three and six reels. The studio has its own scenario department.

Scene from "Red Virgin"; A Lubin Western Set.

Captain Melville has been in Los Angeles in charge of a Lubin force for two years. The company had left Philadelphia some time before that, but after taking pictures in various parts of the West and Southwest settled on the property adjoining his present location, about a year and a half ago moving to the present site.

The captain showed a picture of his new yacht, the Vergana, now on the way from New York to the Pacific by way of the Panama Canal. The Vergana, which at one time belonged to the late Governor Flower of New York State, is a steamer 185 feet long. It is an all-steel craft, with triple-expansion engines. It was purchased by the captain during his recent trip East. The title of captain signifies, by the way, that Captain Melville has an unlimited steamship license as master, which permits him to take any sized ship into any harbor in the world.

Vitagraph Western Players

Company Has Been on Coast Since 1911—Located at Santa Monica.

ONE of the most homelike little studios on the western coast is that of the Vitagraph, where two companies are busy turning out two and three-reel features. There are just enough workers here to make the place like a school room or a home; everyone knows everyone and no one is a stranger. Most of the members of the company own or rent bungalows, and live in style by the seashore. When not busy the players go swimming and enjoy the summer resort nearby.

Western Vitagraph Studio Front.

W. S. Smith is at the head of the plant, with Ulysses Davis and Dave Smith as directors. Miss Dorris Schroeder has charge of the scenario and executive offices, and Fred Wade has charge of the laboratory.

In the past few months Mr. Smith has improved the studio considerably, having added another lot to the ground space, which measures now about 200 by 150 feet. More improvements are in sight, and before many months pass the whole place will probably be changed.

Director Davis is making three-reel features, his present production being "The Golden Grain," in which is graphically shown a railroad wreck. Mr. Davis has made some of the best productions that were released by the Vitagraph in the two and three-reel division from the western plant.

Vitagraph Stage at Santa Monica.

Mr. Smith is busy on "The Barriers of Prejudice," by Dorris Schroeder, which is a worthy drama of the present time and real people. He is making all the two-reelers here, and has been successful. He is assisted by Philo Goodfriend, while Donald Clark aids Mr. Davis.

Besides overlooking the developing end of the studio, Mr. Wade is head cameraman, being with the Davis company, while Stephen Smith grinds for the other company. Clarence Henneckie is assistant cameraman. All developing is done here, and one positive made for projection, to be shipped with the negative.

The studio, which was built originally by Rollin S. Sturgeon, who came west in 1911 and established the Vitagraph branch, is quite compact and yet roomy enough for four companies to work with ease. The place is unpretentious; the front looks more like a storage warehouse than a lively moving picture studio. In this way privacy is maintained without the usual battle with the curious. The front entrance is but a high gate-door, and no one enters past the watchful eye of Lon Dinsmore, who looks after the employing end of the business.

This large building forms the property room, carpenter shop, scene dock, paint frame and storage spaces for various departments. Directly to the rear is the big stage, and behind that is the yard, with its old house fronts the garage, dressing rooms, and storage rooms. The offices and laboratory are on the side of the lot, taking up a fifty-foot strip.

Rollin S. Sturgeon was with the company until a few weeks ago. He produced some of the biggest Vitagraph master features, such as "Captain Alvarez," "The Chalice of Courage," "A Child of the North," and many others. He owns his own home at the beach, as do some of the other players. The stock company is composed, among others, of Anne Schaefer, Myrtle Gonzalez, Otto Lederer, George Stanley, William Duncan, George Holt and George Kunkle.

The company has a ranch up in the mountains near the studio which is used for big outdoor sets and western frontier scenes. It is wild and free from civilization, yet within a few miles of the plant.

The Simplex at the Exposition

THE exhibit of the Precision Machine Company at the big exposition at San Francisco is in the Educational Building. Fred A. Clark, sales representative of the Simplex machine, is in charge. Mr. Clark arrived in the bay city on February 21, and took control of Simplex affairs at the exposition grounds, where he has been engaged in arranging the display.

Fred A. Clark.

In the Educational Building there are two exhibition rooms equipped with the Simplex; these are known as Departmental Theaters No. 1 and No. 2.

The offiice of the Simplex is in the gallery over Theater No. 2. Here in a big plush-lined mahogany case are displayed all the parts entering into the construction of the Simplex. They are shown both in the rough and as they are when the last touch has been put on. Near by is a handsome example of the latest model Simplex in blue enamel.

In the theater on the main floor are two projectors and a dissolving stereopticon, all motor driven. It is a model operating room, brought up to the minute. The Simplex machines are equipped with the Arc Controller, manufactured by the Speed Controller Company, Inc., of New York City. The pictures are thrown on a Day

and Night Screen. A Westinghouse A. C. to D. C. motor generator is employed. A large window at the rear of the booth enables the passer-by to follow the work of the operator—a rather unusual sight for the layman, by the way—but in this instance there really is not a great deal to see other than the operation of threading the machine, as the room pretty nearly runs itself.

Mr. Clark has had wide experience in the motion picture projection business. His acquaintance with exhibitors and knowledge of projection requirements should make the Precesion exhibit popular.

Miles Brothers, Pioneers

A Bit of History of the Firm Which Built the First Motion Picture Studio on the Coast

ONE of the pioneer renters of film not only on the Pacific Coast, but in the United States, was the firm of Miles Brothers, still in business in Mission street, San Francisco. With the firm from the beginning has been James A. Sciaroni. Mr. Sciaroni is blessed with a keen memory; what is more, he knows just where in the firm's headquarters to lay his hands on records of early film days that are of deep interest. Talking with a WORLD man recently Mr. Sciaroni said it was in the spring of 1903 the firm of Miles Brothers began renting film. The operations of the concern were not confined to the western states. In some instances film that had come from Europe was shipped back to Chicago. In 1903 Mr. Sciaroni said practically no film was being used in San Francisco except in the Orpheum and the Unique, vaudeville houses, and at the Chutes. Through his connection with the Edison company Peter Bacigalupi was supplying film to a very limited demand. He handled mostly Pathe and other French films. It is Mr. Sciaroni's belief that Mr. Bacigalupi was the first man to rent films in the western country. He did not long remain in the business. Miles Brothers were the next. "We were shipping film to every city west of the Mississippi," said Mr. Sciaroni, "and also supplying Canada.

"'Pop' Furst started the first moving picture and vaudeville show in San Francisco. It was before the 'quake that he opened a place on Market street, between Third and Fourth, the busiest place in town, and it is today, too. So far as I know he was the first man in the country to open a nickelodeon. My recollection is that it was before 1904. In spite of his excellent location the house was not successful. The fever had not struck the public The next nickelodeon was started just after the 'quake in the back end of an arcade in Fillmore street. The next was the Theatorium, in Mission street, at Twenty-second, and it is still running."

Miles Brothers were taking pictures as far back as 1900. They did much work in Alaska and also considerable work for the Government in the northwest. Up to the time of the fire in 1906 Mr. Sciaroni said the firm probably had handled three or four hundred films. The total releases of all manufacturers at times might not exceed a half reel a week. The vaudeville houses would run a subject a straight week.

Mr. Sciaroni brought out an old loose-leafed account book. Here was the record of the early films, the title, the maker, length and the names of the houses where they were booked. Undoubtedly in days to come this old book will be worth more than its weight in the west's own gold. The first sheet has been lost. The record of the second combination of pictures handled by Miles Brothers is worth quoting. There were five subjects in this film of the year 1903, as follows: "Destruction of Chimney," Urban, 123 feet; "Strictly Fresh Eggs," Biograph, 78 feet; "The Enchanted Well," Melies, 225 feet; "How I Caught the Burglar," Biograph, 110 feet; "Bass Fishing," Biograph, 63 feet; total, 599 feet.

Here is also No. 3, and it will be noted how the film at this period averaged about 600 feet. It will be observed, too, that in this list there are seven subjects: "Happy Hooligan in a Trap," Biograph, 52 feet; "The Wise Elephant," Urban, 118 feet; "The Kidnapper," Biograph, 152 feet; "The Lily Dance," Biograph, 53 feet; "The Oracle of Delphi," Melies, 103 feet; "How Mike Got Soap in His Eyes," Biograph, 72 feet; "Down the Bamboo Slide," Biograph, 59 feet; total, 610 feet. No. 5 contained eight subjects, with a total length of 663 feet. No. 6 was Melies' "Fairyland," a noted film in its day. It is under date of October, 1903, that it appears on the books. Its length will be interesting to those who believe the day of the thousand-foot reel is comparatively recent—1,040 feet. No. 7 contained eight subjects, with a total length of 526 feet, and all but one were Biographs. It was in October, 1903, too, the record shows one of the early Pacific coast films, photographed by Miles Brothers—the parade of the Grand Army through Market street. In 1904 there was recorded Edison's "Uncle Tom's Cabin," 1,100 feet in length.

Under date of August 15, 1904, appears the entry of Biograph's "Count's Personal." Mr. Sciaroni says so far as he knows this is the first "chase" picture ever made. When it was received it was shown to buyers in the projection room; nobody cracked a trace of a smile. The film was sent to Oakland—no one in San Francisco wanted it. During the week it was being shown Mr. Sciaroni had occasion to visit the theater across the bay to make his collection. As he approached the doors he heard a great hubbub. He asked the proprietor if there was a riot inside. "No," he told him, "It is that picture. They are laughing their heads off in there; they are rolling off the seats."

"It made a big hit," said Mr. Sciaroni, "yet none of us had thought it worth while."

Miles Brothers ceased buying film in 1913. At the present store on Mission street the firm now has in storage about 5,000 reels of film. Down in the basement, too, there is a big camera that has done a lot of work. It would hardly be recognized as an instrument for taking motion pictures, yet it is in working order. Here, too, are an old-time printer and a projector.

The firm of Miles Brothers was founded by Harry J. Miles, deceased, and Herbert Miles, now in New York. The business at present, which is the manufacture of advertising, industrial and educational films, is conducted by Earl E. Miles. It may not now be generally known that just as the great disaster in 1906 overwhelmed San Francisco Miles Brothers were putting the finishing touches on what was then the largest and finest picture studio in the country. The fire destroyed the entire equipment; it was responsible for keeping San Francisco off the film manufacturing map for a number of years, perhaps even of depriving the coast city of eminence in the industry. The Miles laboratory was unique in many respects and possessed an equipment that has not yet been equalled. Harry Miles was of an inventive turn of mind and had designed a system of electric control that operated the entire factory and studio.

It should also be noted that, despite the wild excitement occasioned by the earthquake, Earl Miles and Mr. Sciaroni got busy with their camera and took over 16,000 feet of negative of the disaster. This picture was the only genuine motion picture of the San Francisco earthquake ever taken.

Reliance-Majestic.

Things That Are Doing In and About the Studios Where the Art of Griffith Flourishes.

SIXTY THOUSAND feet of negative are produced at the studio of the Reliance-Majestic companies every month; we don't mean taken. The figure named represents the finished article, as it is trimmed for the screen, or if you wish to be precise as its corresponding positive is trimmed for the screen. This means that while the lot out at 4500 Sunset Boulevard is a big one, there has to be a great deal of what may be described as intensive picture-making to provide space for the requirements of an average of fifteen producers. Pictures are made here at night as well as in the daytime.

Some of the studios in this town of studios are ever changing, ever growing. The Reliance-Majestic is one of these. Present always is the sound of the hammer; reference is not here made to the construction of sets which may be struck on the morrow, but to buildings designed for greater or less permanency, for dressing rooms, for laboratories, for stages. In the latter part of May the writer noted several structures that early in April did not exist. On the day of the later visit an extensive addition was being made to the women's dressing rooms; out on the boulevard side other structures were under way.

All of this preparation for more pictures means that the big organization under D. W. Griffith is forging ahead, in spite of wars and rumors of wars abroad and agitation for preparation for them at home. Some of the buildings comprising the establishment on the day a World man called were the executive, wherein Mr. Griffith has his offices; the scenario, in charge of Frank E. Woods, Mr. Griffith's chief of staff; rehearsal, where new stories are threshed out. Out front is the employment building, where new-comers make their bows. Then there are the shipping department, five factory buildings, two vaults, two stillrooms, a camera department presided over by William Bitzer, carpenter and paint shops and two projection rooms. Each of the stages has its own property room. Of dressing rooms there are many; there have to be to accommodate sixteen directors and their assistants and over a hundred members of the stock company. There are over 15,000 square feet of stage space.

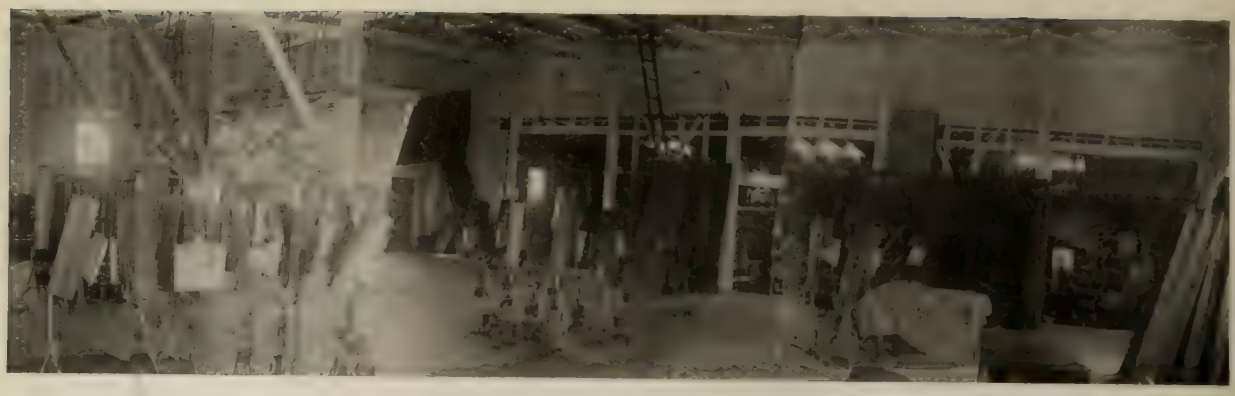
The roll of directors on the day the world man was wandering over the place was Tod Browning, William Christy Cabanne, Edward Dillon, John Emerson, S. A. and C. M. Franklin, F. J. Grandon, Lloyd Ingraham, Fred A. Kelsey, Arthur Mackley, John B. O'Brien, Paul Powell, Francis Powers, George Siegmann, R. A. Walsh and Giles Warren. In the scenario department Chester B. Clapp is chief aid to Mr. Woods. Others in the department are Hettie Gray Baker, Mary H. O'Connor and Bernard McConville. Chester Withey writes comedy scripts for and plays with Director Dillon's company. Bennie Zeidman dispenses publicity.

A cameraman who had been assigned to the party kindly offered to photograph anything we might suggest. Well, there was the space out back where were taken the street scenes in "The Clansman." How different it looked! At the upper end were structures that will figure in a Mutual masterpiece, "Old Heidelberg." At the lower, between two rows of trees, was the half-dismantled structure that had served as a Coney Island concert hall. From a tree the branches of which touched those of a pine we pulled a green fig. That's California.

Out on No. 1 stage we met Mr. Cabanne producing "The Martyrs of the Alamo," and also A. D. Sears, in the garb of Davy Crockett, a fine type. Real Mexicans were all about. One party was being drilled all over the yard and the surrounding fields — and those composing it seemed to enjoy it. Mr. Cabanne intimated as much. "Don't tell me these men are indisposed to work," he said. "They will drill of their own volition." Eddie Dillon was putting on a suffrage comedy. Fay Tincher had replaced her strikingly striped stenographer's gown for a mannish outfit; the famous curl was not. "We meet quite often," suggested Elmer Booth, who behind him has good work and in front of him much time for a great deal more. "Yes," we replied, in true Japanese fashion, "in various places." Miss Tincher seemed to think that would hold her fellow-player for at least a moment.

Henry Walthall, who, with Mary Alden, is appearing in "The Pillars of Society," was for the moment putting over a close-up under the direction of Mr. Walsh. A little later we caught Mr. Walthall as we were about to snap a picture of one of the men's dressing rooms and dragged him out to the rail, together with Ralph Lewis, Charles Clary, Charles West and F. A. Turner. Being the third attempt to locate him, we found Arthur (Sher-

Bird's-Eye View of Reliance-Majestic Studio.



Electric Light Studio, Reliance-Majestic.

iff) Mackley and talked of Times Square and of the futile effort made on one occasion by a wire-tapping tout to put something over.

We walked over across the Boulevard to a field where the leveled grain was still stacked and the carpenters were busy building sets for the Alamo story. There will be a battle here soon and the tragedy of Crockett and Bowie will be re-enacted. Certainly it looked peaceful on the day in question, with the city away behind us and the mountains out in front.

Some of the larger subjects under way at the time other than those mentioned were "The Fox Woman," in which Lloyd Ingraham is directing Elmer Clifton and Signe Auen, and "Old Heidelberg," the leads in which are taken by Wallace Reid and Dorothy Gish under the direction of John Emerson.

Kalem Studios

Structures Used by this Company's Players Not an Adequate Index of the Work Produced

THE Kalem Company maintains two studios in the Los Angeles section, but these plants give no adequate idea of the character of work or the amount of it that is done by the players who work under the Kalem banner. The older of these plants is at Glendale, where there are two stages and where the company is about to erect an electric studio. It was at Glendale that the Kalem Company produced some of its most popular pictures—those in which Alice Joyce appeared and made her reputation. The company was established at Glendale by Kenean Buell who was succeeded later by George Melford. At present the studio is under the direction of James Horne.

It was at the Glendale studios that the very successful series, "The Hazards of Helen," were commenced under the direction of J. J. McGowan. Helen Holmes is featured in this series and the work is being continued under the direction of Director Davis, with Robert Adair playing the leads. James Horne has just finished one of the Kalem Broadway Favorite series in which Myrtle Tannehill is starred with Marin Sais and William West playing leads. "The Girl and the Angel" is the title. Following this subject Director Horne resumed work on the hotel detective series, for the making of which he has constructed one of the most elaborate hotel lobby scenes known to the screen. Among the features of this set is running elevators.

It is the intention of the Kalem Company to materially extend its equipment at Glendale.

At the Hollywood studio, which is situated at 1425 Fleming street, there is a stage 85 by 50 feet on a plot 320 by 180. The stage has been enlarged and a new diffusing system installed. One company is working here. Director "Rube" Miller is making

Views of the Kalem Studios Where Ham Comedies Are Made.

the "Ham" comedies, featuring Lloyd V. Hamilton, Bud Duncan and Miss Ethel Teare.

Among the various series which have been produced by the Kalem Company the "Ham Comedies" stand out strongly among the several comedy series in vogue to-

View of Kalem Glendale Studio.

day. Through them is depicted a wealth of native humor that is irresistible at times, but which is always wholesome. This series is one of the bect contributions to motion picture lore from the Kalem western forces.

The Old Kalem Studios at the Beach.

It may not be in use today, but for some years it was about the liveliest little plant on the Pacific circuit, and that is the old studio of the Kalem at Santa Monica. It is the place where Ruth Roland and Johnnie Brennan became famous, and where Marshal Neilan started to direct.

P. C. Hartigan made Kalem cemedies here for some time, and before that the old Bison (if we are not mistaken) made westerns when it first arrived. Since the Kalem closed the studios only one firm has used the place, the Pathe, under the management of John Brennan. The studio is one of the smallest here, and yet it has considerable room. The main building, which contained the office and dressing rooms, was in years gone by a railroad station, but with the march of progress and surface cars, the railroad closed down. The strip of land is about ten times as long as it is wide, and extends along the station right of way. In the front are the lawn and gardens, then the offiice, and in the rear are the dressing rooms, stage and technical buildings. At the present time the studio is unoccupied, but a new company is trying to get in to make comedies.

A Kalem Setting.

A story published in the "World" some time ago told of a special setting in course of construction at the Kalem Glendale studios. This setting represents the lobby of the Grand Hotel, and is here illustrated.

The lobby was designed by Arthur Siedle, technical director for the Metropolitan Opera Company and the official who controls all the settings used by that organization. As the foremost authority in his particular field, Mr. Siedle was well qualified to plan this Kalem set and, as will be seen, it approaches in magnificence anything of a similar nature.

To build the lobby in accordance with Mr. Siedle's plans necessitated an expenditure of more than $5,000.

Magnificent Hotel Lobby Setting Built at Kalem's Glendale Studio.

California Motion Picture Corporation

One of the Golden Gate's Exclusive Contributions to the Motion Picture Industry.

IT IS an hour's ride from the Market street ferry in San Francisco to the plant of the California Motion Picture Corporation at San Rafael, pronounced Ra-fel, with the accent on the last syllable. The distance is eighteen miles, the first third of which is across San Francisco Bay. On the water we swing in near forbidding Alcatraz Island, Uncle Sam's restraining place for military delinquents. Automatically there come to mind the Chateau d'If and the Count of Monte Cristo. Off to the left is Exposition Park, its two miles of semi-Oriental structures in their magical beauty forming a striking contrast with the workaday buildings to the south and east. Above and beyond is the Presidio, green and open, bordered by miles of barracks. To the west is the Golden Gate, and the grown American whose pulse does not quicken a bit as for the first time he looks on this strip of water is shy a string on his fiddle. To the right and back of us are Oakland and Berkeley, with the mountains behind them. Out in front is grim old Tamalpais, its three peaks obscured in a cloud.

The ride to San Rafael is an interesting one around the base of Tamalpais. The studio of the California company is a few minutes' ride from the station in a valley, the hills on three sides rising to a considerable height. The property comprises forty-five acres. In the main building are the offices, twenty-two dressing rooms, wardrobe and carpenter and paint shops. The stage is 60 by 60 feet, but will shortly be doubled in size. The factory is removed some distance from the main building. Here are found a testing room in which Louis Hutt, chief cameraman and head of the laboratory, works out his experiments; developing, drying, cutting, still photography, printing and projection rooms. There are two printing machines. There are three other buildings, a brick storage vault, a garage and a restaurant, or "cookhouse," as the members of the company describe it.

The California has a permanent camp at Boulder Creek, sixty miles from San Rafael. Here are twenty-two log cabins, complete ones, habitable. These were built to duplicate the primitive mining community that served as the inspiration for many of the romances flowing from the pen of Bret Harte. The camp was seen in "The Lily of Poverty Flat." It is located in the Big Basin country, in the Santa Cruz Mountains, a section known also as the redwood country. To enhance the mining camp atmosphere a creek has been dammed and sluices built.

Up to the time of writing, the company's productions have been "Salomy Jane," "Mrs. Wiggs of the Cabbage Patch," "Mignon," "The Lily of Poverty Flat" and "Phyllis of the Sierras." It was said that probably "Salvation Nell" would be the next subject.

In the making of pictures of early California life it is the aim of the officers of the company to depict the times as they were—to make the portrayals historically correct. "We keep away from the 'wild and woolly,'" said Earl Snell, secretary of the company. "We desire to show the true American atmosphere."

In the making of these stories of pioneer days in California the company has been fortunate in its leading woman, Beatriz Michelena, who has been featured in all of the subjects produced. "The parts in which she has been cast just seem to fit her," remarked one of the officers.

The executive offices of the company are in the new Call Building in San Francisco. Herbert Payne is president and his son, Archer Payne, is treasurer. It is the natural thing these men should be concerned as to the faithful portrayal of coast life in the days of the Forty-niners. The grandfather of the president was heavily interested in the Comstock Lode. Mr. Snell, the secretary, is the grandson of a man who worked in the mining camps as a Methodist missionary. Alex C. Beyfuss is vice-president and general manager of the California. George B. Middleton is producing manager. The contract output at present is ten subjects a year.

The California Motion Picture Corporation is most happily situated. At the foot of Mount Tamalpais. It is near to the city streets of San Francisco, it is practically on the Bay of San Francisco, and it is only a short ride from the shores of the Pacific. Above all, it is but a few hours' drive to mountains rich in legendary lore of one of the most fascinating and romantic periods of American history.

THE SUCCESS OF FRANK WOODS.

Among the careers of prominent motion picture men, there is none more significant than that of Frank Woods in illustrating the value of acquiring a thorough knowledge of the principles at the bottom of photoplay production and sticking to them consistently, without overlooking the possibilities for improvement which come with experience. In the old days—they seem old now—when "Spec" Woods started to give advice through the pages of the Dramatic Mirror, he won the confidence of the most important men in the industry by reason of the practical value of his suggestions and his fearless attacks on everything tending to lower the standard of pictures. His success as scenario editor for Mutual and right-hand man of D. W. Griffith is known to all who follow motion picture affairs.

Horsley's Animal Studios.

Novel Ideas Worked Out by David Horsley—Western Home of MinA Productions.

THE revolving animal arena and novel stage of the Horsley studios in Los Angeles are completed. They represent the latest ideas of David Horsley in studio building, and Mr. Horsley is a man of ideas. The two stages adjoin the semi-circular row of cages containing the animals that are known as the Bostock menagerie and which are now being trained by Captain Jack Bonavita for their appearance in animal pictures. The division of the park which will be devoted to the making of pictures is 350 by 300 feet.

The stage, which is 70 by 140 feet, faces to the south. At the north side, or back, are twelve dressing rooms for the more important members of the stock company and also the chief directors' office. The fronts of the dressing rooms are in bungalow style, no two alike. Each has a distinctive door, which is interchangeable, making a combination of 144 fronts. These dressing rooms are decorated and are equipped with hot and cold running water, and also, which in Los Angeles is more or less of a novelty but none the less at times an urgent necessity, with steam radiators. The director's office has a store front, with a wide window, and this easily may be altered to represent a store. West of the stage are finely equipped dressing rooms for both men and women. The south end of the women's dressing room is finished to represent a country store front.

The animal arena is on the east side of the studio plot, near the main street. The structure is 144 by 144 in size, divided into six sections radiating from a camera cage in the center each at an angle of 60 degrees. The outside walls are 20 feet in height. The cage of the cameramen and directors is in reinforced concrete. Surrounding it and coming flush to the wire screen is a moat 6 feet wide and 4 feet deep, intersected by the dividing fences. The moat is designed to provide a means for hasty exit for players in case they feel that departure from the inclosed arena may be beneficial to their health. Animals of the cat tribe have an abhorrence of wet feet. The screens between the cage and the arena are divided into horizontal sections and are operated by weights, so that it will be possible by "panoraming" to follow animals and players from one division to another. Each of the six sections will have individual settings. Gateways in each intersecting partition are of sufficient size to admit elephants or stage coaches. Over the runway for the entrance or exit of animals from their cages, and which circles the arena, there has been erected an observation platform for the convenience of visitors.

In the rear of the dressing rooms are the paint frames and carpenter shop. The scenic department is equipped with two frames of 40 feet each; the carpenter shop is outfitted with all modern woodworking machinery. At the southeastern corner of the plat is the laboratory and administration building, 34 by 95 feet in dimensions. Here Mr. Horsley will have his private office. There are two vaults, each 10 by 10 feet, for cameras and for film. These have combination vault doors, air spaced walls with reinforced concrete roof and floors, and are electrically lighted. The scenario office also will be in this building. The laboratory tanks are constructed of magnesite-chloride reinforced concrete. The floor of the structure is of magnesite composition reinforced with a mesh. A pergola will connect the offices with the entrance to the grounds, 250 feet away. This will be decorated with shrubbery. All open spaces will be converted into lawn.

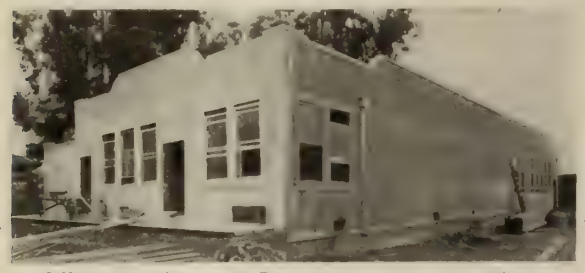
Animal Arena and Stage—Horsley Plant.

In the menagerie available for work in pictures are twenty-seven lions, two elephants, eight pumas, five bears, eight leopards, two chimpanzees and seven polar bears. These are all trained. Monty, son of Baltimore, the lion who deprived Captain Bonavita of his arm, has been trained to the point where he will open doors and windows and at the sound of a firearm will drop as if dead. No longer will it be necessary to shoot a lion for picture purposes.

Mr. Horsley was a busy man during the days in early June. He had been called upon by the Chamber of Commerce to assist in the entertainment of the Congressional delegation stopping in the city on its return from its recent trip to Honolulu and the two expositions. As Mr. Horsley had the entree to all the

View of Big Stage at Horsley Plant Under Construction

studios he had been in great demand. The friendships that were formed in these tours resulted in innumerable social invitations, and, as Mr. Horsley explained it, "When you are invited out to luncheon by a man



Office Building and Laboratory—Horsley Plant.

that Joe Cannon tells you is in all probability the next Republican candidate for President, you are pretty sure to drop even ordinarily urgent business and go, are you not?"

Mr. Horsley described how "Little Mary" had converted one United States Senator into a life admirer. This Senator, with a brother member, both of whom were accompanied by their families, visited the Famous Players studio and were most cordially welcomed by the little star. "You know," she remarked with most charming naivete to one of them, "I never receive any one that is less than a United States Senator." "I want to say to you," confided the Senator to Mr. Horsley as the party left the studio, "that unfortunately I have never seen Miss Pickford on the screen —I have not attended many picture shows—but you may take my word for it not another subject in which she appears has got a chance in the world to get by me!"

Speaking of business matters, Mr. Horsley said that the MinA releases would be continued and that he expected by the first of July two companies would be at work in his studio. Other companies would be added to his organization as fast as they could be got together in proper order. The head of the big plant at the Bostock park has many plans for the future, and in them his animals cut a large figure.

National Film Corporation.

Newest of the Motion Picture Producers on the Pacific Coast.

ONE of the newest concerns in the Los Angeles group of motion picture manufacturers is the National Film Corporation, which occupies the old Oz studio at the corner of Gower street and Santa Monica Boulevard. The company has just completed its fourth subject. William Parsons is president of the company, Dr. Dain L. Tasker, vice-president; Bruce Mitchell, managing director, and W. F. Woods, business manager. The scenario department is in charge of Anthony W. Coldewey. The subjects so far produced are "The Tale of the Night Before," a four-reel comedy; "The Baron's Millions," a three-reel comedy; "The Missing Heir," two-reel comedy, and "The Bachelor's Dream," a comedy in three parts.

"We have started on the policy that just the minute one of our players begins to act we will stop the camera," said Mr. Woods. "Everything must be true to life." At the time of writing several of the officers of the company were in New York looking into the business situation. Mr. Woods said that when they returned they would bring with them the leads for two additional companies, making four in all, which would give them at least one release a week. One of the returning leads is a man of wide reputation. The producing forces will be divided into three comedy companies and one dramatic company.

Associated with Mr. Mitchell on the producing staff is Fred Hornby, long time coast player and director. William Parsons is leading comedian, working under Mr. Mitchell; also in this company is Rena Rogers. Russ Powell, for a long time a legitimate player, is leading comedian in Mr. Hornby's company. Miss Constance Johnson is leading woman.

Norbig Film Manufacturing Co.

The Norbig Film Manufacturing Company is situated in Alessandro street in Edendale, between the Selig and Keystone studios. Frank E. Morton, the president of the company, has just taken the half interest formerly held by Frank V. Biggy and now owns all of the stock. Negotiations are pending between Mr. Morton and James Youngdeer to make western stuff, with the latter directing. The Norbig

Plant of the Norbig Company.

company built its entire plant, and has been doing business over two years. It has confined its attention to the laboratory end, leasing its stage. The company prides itself on the quality of its commercial product, and has received commendations from New York. Leroy C. Davidge is in charge of the dark room, and Mr. Morton gives personal supervision to the entire plant.

The company is also exclusive agent for Southern California, Arizona and New Mexico for Radium flares.

Plant of the National Film Corporation at Los Angeles.

The American Studio.

Ornate Plant of the "Flying A" at Santa Barbara Done In Mission Style.

PICTURESQUELY situated indeed is the studio of the American Film Manufacturing Company in Santa Barbara, something over a hundred miles north of Los Angeles. The plant sets back from the sea a mile or so, between two walls of mountains. The residents of the town look with pride upon this institution established four years ago by S. S. Hutchinson, the president of the company. Manufacturing plants are taboo in the community; the studio is excluded from that category, as in Santa Barbara the laboratory work is limited to the making of a sample print, which is forwarded with the negative to the big establishment of the company in Chicago.

The property comprises a great plot of ground. It is surrounded by a high wall of cream colored concrete, banked with masses of flowers and shrubbery. The buildings are also of the same material as the wall, and of Mission type. Inside the grounds the landscape artist has combined with the architect to adorn the home of American pictures with garden and lawn, fountain and flower-bordered walks and curving driveways. Facing the entrance beyond a lawn is the glass studio. To the left are a row of dressing rooms and the greenroom, an attractive lounging place. On the right, behind a vine-covered pergola, are the main offices, the directors' quarters, projecting room and scenario department. Another group of dressing rooms is situated near the big open-air studio, which has a floor space sufficient to accommodate the aggregate companies.

Connecting with the big studio is the large two-story prop room, which, apart from the wardrobe room, is devoted equally to the storage of property and scenery. There is a well-equipped carpenter shop. The scenic department has all modern facilities, including a concrete storage basement. The developing department includes enlarging apparatus for the making of display photographs. There is a big garage. The stables shelter a fine outfit of riding and work horses.

Besides the two feature companies now at work on Mutual Master Pictures, the American has under production the ten-thousand-dollar contest novel, "The Diamond from the Sky." Among the men directing subjects at the studio are Thomas Ricketts, William D. Taylor, Henry Otto, Reaves Eason and Archer MacMackin. With Mr. Ricketts are Harold Lockwood and May Allison; under Mr. Otto are Winifred Greenwood, Edward Coxen, John Steppling and George Field; three original members of the American forces are with Mr. Eason, Jack Richardson, Louise Lester and Vivian Rich, as well as Harry Von Meter and Joseph Galbraith, while playing under Mr. MacMackin are Neva Gerber and Webster Campbell. Jay Cairns, formerly with the Thanhouser Company, is now at Santa Barbara, in charge of publicity for "The Diamond from the Sky." Mr. Cairns always has been as successful in securing publicity for his company as he has been in eluding it for himself.

The aim of the American is the production of wholesome, vital stories, with strong, original plots and a balance on the better, brighter side of life. The workers in the studio have ideal surroundings in which to accomplish this result, and the management prides itself in the belief that nowhere in the west is there a more contented family of players. The policy of the company has always been to foster a spirit of co-operation and insist upon the fair treatment of every employe.

CHICKENS MUST BE DEAD

An amusing letter was received last week by the manager of a theater in the Bronx, New York, who has adopted the "country store" method of increasing patronage. Chickens are among the most valuable of his gifts and it so happened that a fat hen came into the possession of a little girl, who carried off her gift in the most approved manner, clutching the legs of the hen while its head barely missed the sidewalk. A kind-hearted lady stopped the little girl, advised her never again to show such disregard for the comfort of a fowl and then walked off with the prize, held carefully in her arms. The following day the manager received a letter warning him to discontinue the distribution of live hens under penalty of being reported to the S. P. C. A. The writer went on to suggest that patrons would be just as well satisfied with chickens that had been properly decapitated.

D. W. Griffith

By Frank E. Woods.

WHEN D. W. Griffith was making pictures in the old Biograph studio on 14th street, very few people, scarcely anyone in fact, foresaw the heights to which he was destined to attain. There were a few, and I have the satisfaction of numbering myself among them, who thought they recognized in his early work the marks of genius, and who counted him from the first the foremost leader in the development of motion picture drama; but nobody, least of all himself, dared to dream that he was to reach his present distinction.

I have read in some prints that he is one of three or five of the most talked of men in America, but this is an exaggeration although I can see no reason why he may not before long reach that eminence also, and when he does reach it he will hold it. In New York City, while the contest over the production of the "Birth of a Nation" was on, he was distinctly first in the public eye in that city. It was the same in Boston and in Los Angeles and San Francisco and more recently in Chicago. But these five cities constitute but a fraction of the United States, and it will not be until the "Birth of a Nation" has forced its tortuous way into all the other large cities of the country that the name of Griffith will have gained truly national importance. And even then the national fame of Griffith would be of only transitory character if his achievements were to consist only of what he has thus far accomplished and were to cease with this last effort, great as it undoubtedly is. Established fame is a thing of long growth. It does not come permanently in a day or a year or five years. Commonly it takes a life time, and not infrequently years after death, as in the case of Poe.

David Wark Griffith.

David Wark Griffith is approaching the first milestone and it will be up to him in the parlance of the day, to go the remainder of the route. Will he do it? Will he make other and greater productions than the one that is now gaining him fame? I have heard enthusiastic admirers say that the thing is impossible. "How can he ever produce another "Birth of a Nation"? Such a question as this reminds me of the old days when he was making one-reel Biographs. After a Pippa passes or a Ramola the critics were wont to declare: "Griffith will never make another one like that." And he didn't; he made something entirely different, yet better—a "Sands o' Dee," a "Mothering Heart," an "Enoch Arden," a "Judith." And so I believe it will be in the future. His productions will come less frequently, but unless I am greatly mistaken they will mark at intervals, distinct steps forward, so long as he remains in active life.

What peculiar qualities of mind have made Griffith great? Or rather, I should say, to be conservative, what is it that is making him great? We concede his greatness in his especial field, but I mean in this instance world greatness. People look at his pictures and say: "How wonderful!" They remark the infinite detail, the perfection of technique, the evidences of art, the spirit of poetry, the touches of homely human nature, the vastness of ensemble; and in some of these qualities, or all of them, they see as they think the key to the superiority of his work. And yet, they miss the one big element that, with the others, lifts him so far above his imitators that there can be no comparison. I mean the capacity to conceive or grasp big ideas, big purposes, big themes, and to present them in a big way that will command the respect of big minds. This Griffith has done and is doing. He showed early evidence of this capacity in "A Corner in Wheat" and others of his one-reel Biographs. It was strongly apparent in "The Escape," "Home Sweet Home," "The Avenging Conscience," "The Battle of the Sexes," and lastly, "The Birth of a Nation." Others may imitate his style and do fairly well in making pictures merely to amuse, but until one or any of them can combine with their artistry a quality of independent thought of sufficiently high purpose to arrest the attention of the thinkers of the world, Griffith will have no rivals in motion pictures.

We have only to ask ourselves what it is that made Fielding, Dickens, Thackery, Hugo, Howells and others, stand out above many of their fellows to understand why this young author who writes with the motion camera, and who uses his puppets of actors as if they were the keys of his typewriter, is finding himself invited to a seat with the mighty. When we look at the matter in this light, we have no difficulty in perceiving why Griffith alone, among the producers of motion pictures, is greeted as a distinguished compatriot by such men as Rupert Hughes, Rufus Steele, Richard Harding Davis, Booth Tarkington, and so many others of the first rank in the literature of the day.

Because of D. W. Griffith's natural dignity and reserve, the notion that he stands aloof from his fellow workers, that he lacks the common, human touch in daily intercourse, has been liberally circulated. In speaking of the master director as he knew him in the old Biograph studio, one of his early associates laughed at the idea of Griffith's aloofness. "Why, he is the friend of everybody from the property boy up. I never knew a more truly democratic man in my life," said this co-worker of former days.

Geraldine Farrar: Woman

Simplicity of Greatness the Characteristic of America's Prima Donna that Impresses the Moving Picture World Man.—Meeting the Famous Diva in Her Dressing Room at the Lasky Studio

THE greatest are the simplest. If simplicity be the supreme test then inded is Geraldine Farrar great. Out at the big Lasky studio in Hollywood, where Miss Farrar is working in front of the camera, there is not a man or a woman so far as is known who is not in love with the great opera singer—not because she has received the homage of the mighty of the capitals of Europe as well as of the powerful of the land of her birth; not because she is the recipient of remarkable incomes from operatic impresarios, from manufacturers of machines that reproduce the human voice, from publishers of magazines, who gladly pay large sums for articles with which her name may be associated. Not for any of these reasons do the men and women connected with the studio, whether they be stars or stage hands, kindle with enthusiasm when you mention the name of Geraldine Farrar. One hears it on all sides; it is because she is first of all and above all a woman—simple, cheery, sweet—and marvelously magnetic.

As you watch the prima donna's portrayal of a tragic scene you feel the responsive thrill that follows upon the work of the true artist. If later you have the privilege of talking with Miss Farrar or rather of listening to her—for somehow one feels if in her society he do any talking he is wasting moments that are rare—the thrill is intensified. You begin to understand that here indeed is a remarkable woman and to realize that in spite of the many in different lands to whom she is no stranger her light has been hid under a bushel. Hundreds of thousands she may have moved by her presence and her voice; millions she may have charmed and stirred through the influence of her wonderful notes mechanically reproduced; but the screen will be the medium that will reveal the woman herself to the great multitude which from the stage cannot be reached.

MISS FARRAR IN HER SPECIAL DRESSING ROOM

GERALDINE FARRAR, CECIL B. DE MILLE, WM. C. JESSE L. LASKY, DE MILLE.

GERALDINE FARRAR IN CHARACTER BE[illegible]E CAMERA

Before the camera Miss Farrar's portrayal will be unhampered by the restrictions arbitrarily placed upon it by the necessary requirements of musical composition. She will have full play for the expression of emotion. It will not be a question of bars; it is the simpler matter of feet. If a situation be a great one, and the interpretation of the artist be far stronger than the author—or composer— could have hoped, the screen will furnish the elasticity, the plasticity, the musical score denies. Miss Farrar had not been long in front of the camera before she discovered this salient fact—and she rejoiced because of it.

We had accepted an invitation of Mr. Lasky to join him in a stroll through the grounds, to see the big plant in full swing. On the inclosed stage we came upon Morris Gest, the personal representative and manager of Miss Farrar. Mr. Gest, for the time being, has forsaken his theatrical interests in New York City to come to California that he may more closely observe the working out of what the musical, the theatrical and the screen world believe a matter of moment to all concerned—the appearance of a prima donna before the camera.

In a Spanish setting Cecil De Mille was directing the work of four men. On the edge of the stage looking down into the dooryard of the cottage sat several women. All seemed interested; but neither in costume nor in the bearing of one toward another was there anything particularly striking. We walked on through the yard and in a few moments returned. The camera was in the same position as before, and was being turned. Its operator was the only spectator; even Mr. De Mille was absent. Between the lens and the doorway stood a woman in Spanish garb reading a letter. She was in deep distress. Her lips trembled, her throat throbbed, her nostrils dilated; the eyes—remarkable eyes; large coal black pupils set in a field

of blue and fringed with black lashes—looked from side to side as they turned from the letter, but they saw not. How long the seconds seemed! The woman crumpled up. "Hold!" said the cameraman; the turning ceased.

"Miss Farrar is making a test of a scene she will do the day after tomorrow," said Mr. Lasky. "She is seeking to determine in advance if the screen will reveal the emotions she is striving to portray."

A few moments later Mr. Gest told us Miss Farrar would receive in her dressing room the representative of the Moving Picture World—and he added that the World was the first journal so to be honored, in spite of many applications from magazines and newspapers of all sorts, since the singer has been in Hollywood, and also the first motion picture magazine so to be honored at any time.

This "dressing room," by the way, is a cottage specially built for Miss Farrar. On the ground floor are two rooms, a reception or living room and the dressing room proper. It is most comfortably finished and furnished. There is a Steinway piano on which the prima donna practices in the morning before she goes to the stage—and she is at the studio long before the hour appointed for the company to assemble.

Miss Farrar was reclining on a couch in her dressing room. Her greeting to the World man was of simple cordiality. Mr. Gest placed by the side of the couch a chair for the visitor and retired. You cannot talk one minute with this famous singer without feeling that her greatness lies not alone in her voice; that there is brain power behind it. You note it in the marvelous facility of expression—eloquent, forceful, rapid, defying quotation without doing serious injustice.

The singer has experienced no nervousness before the camera. She has never rehearsed before a mirror, depending entirely upon feeling the full force of a given situation before attempting to portray it. She is a believer in the great value of the eyes as vehicles for conveying the thoughts that surge through the brain behind them. She comes to her new work with an open mind, without prejudices or ideas based upon long contemplation of motion picture work; she has seen few subjects, possibly as many in the days she has been at the studio as in the years that have gone before. Portrayal of emotion is a universal art, whether it be in opera, on the dramatic stage or before the camera. Miss Farrar is enthusiastic over her screen work. That from the first she has manifested a grasp of great essentials is attested by old-time screen players, who have missed no opportunity of following her when in action. They will tell you she is absolutely natural, without a trace of the exaggerated gesticulation that sometimes is associated with operatic interpretation.

As we passed out the yard Mr. De Mille was looking over some still pictures of the subject in which Miss Farrar is working. These of themselves tell several facts. There can be no question that the singer is a perfect photographic subject; and there is striking evidence in these, too, that Miss Farrar brings to the screen the fire of youth as well as a superb and a mature art. G. B.

"A Fiery Introduction" is the unusual title of one of Julius Furthman's stories which Charles Giblyn is this week staging at the Universal City studios. The story is one which compares favorably with the former work of Mr. Furthman and is an excellent vehicle for Mr. Giblyn's star lead. Cleo Madison, Hobart Henley, Agnes Vernon and Ray Hanford complete the cast.

Symphony Theater, Los Angeles

New House on the Coast That Is Making Good Records.

ALTHOUGH the Symphony Theater, at 614 South Broadway, Los Angeles, has been opened but a little over ten months it is successful. The house is owned chiefly by C. H. DuBois. A. M. Beamon, a Los Angeles banker, is secretary and treasurer. R. B. Seebeck is manager. For several months the Symphony has been showing first run Universal subjects, three changes each week. The show consists of five reels at prices of 5 and 10 cents in the afternoon and 10 and 15 cents in the evening. The hours are from 11 to 11 o'clock.

Charles H. DuBois, Proprietor.

R. B. Seebeck, Manager.

There are 750 seats, all on one well-pitched floor, making every chair a good one. The pictures are accompanied by a woman's orchestra of seven pieces. While the show is on the illumination is provided by sunken and dimmed lights which provide a faint greenish glow. The ushers are young women. There are rest rooms for women and for men.

Interior of the Symphony Theater at Los Angeles.

The Symphony has its own light generator, and Manager Seebeck called attention to the white pictures on the screen. In the projection room are two Power 6A machines, in charge of Thomas W. Armentrout and W. J. Maxson. There are also a Bausch & Lomb dissolver and a spotlight. The screen is 16 by 22 feet in dimensions. Out in front there is a $3,500 electric sign which contains 4,000 lamps.

The Symphony is a most comfortable house.

William S. Hart.

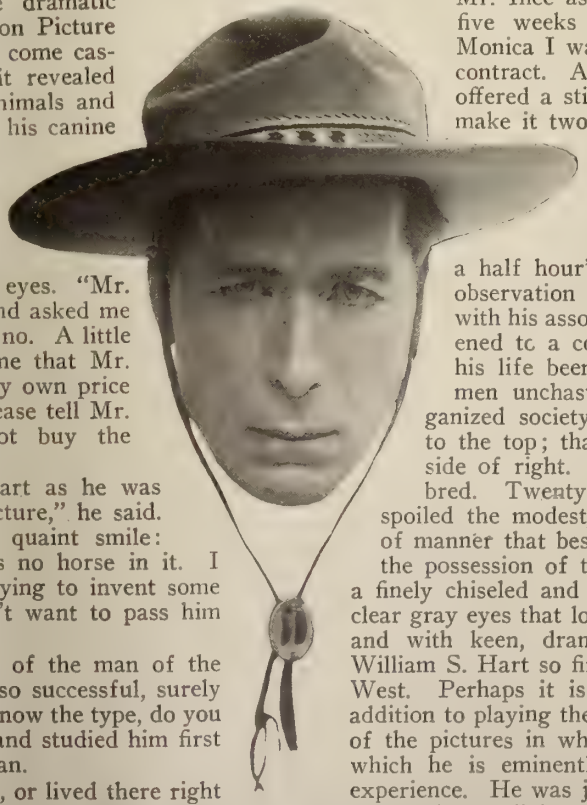
The Cowboy of Motion Pictures Tells Something of His Beginnings.

NO, WHILE I like hotel life, circumstances impel me to live in a house. You see, I have a dog, an English bull; he has been with me for ten years, ever since he was a puppy. He is totally blind. Two years ago, when I noted his eyesight was failing, I took him to the best specialist I could find in New York, but I was told nothing could be done. So I have a place up in the city where there is an inclosed yard at the back, and where during the day, when I am out here at work, my sister can let him out to wander over the lawn."

Wm. S. Hart.

The speaker was William S. Hart, the man who, by his virile Western character portrayals, has won so secure a place in the affections of followers of the screen. Mr. Hart was sitting in his spacious dressing room overlooking the northern slope of Santa Ynez Canyon, the picturesque home of the dramatic forces of the New York Motion Picture Corporation. The remark had come casually, but it was significant; it revealed the man, his love for dumb animals and the depth of his friendship for his canine pal.

"Five years ago in Madison Square Garden that dog made all the rich men's animals look like thirty cents," said Mr. Hart, with pride in his eyes. "Mr. Croker's handler came to me and asked me if he were for sale. I told him no. A little later he came back and told me that Mr. Croker had said I could put my own price on the dog. I asked him to please tell Mr. Croker that money could not buy the animal."



We had come upon Mr. Hart as he was studying a script. "A new picture," he said. And then he added with his quaint smile: "It's got me worried. There's no horse in it. I have been racking my brain trying to invent some way to work Fritz in. I don't want to pass him up for a month."

"Mr. Hart, in the portrayal of the man of the West in which you have been so successful, surely you are not guessing him; you know the type, do you not—you have lived with him and studied him first hand?" inquired the WORLD man.

"I was brought up in Dakota, or lived there right among the Sioux Indians until I was fifteen years old. I believe the events in the life of a child from the time of understanding until the age of fifteen are the ones that are not forgotten—that that is the impressionable age. You can pass up other years, other periods of your life, but the happenings of your childhood stick to you. As my childhood was passed in an atmosphere where a Colt was the court of last appeal I could not help being an impressed observer and, therefore, retaining an understanding of Western life."

Mr. Hart in the year he has been at Inceville has been featured in eighteen two-reel subjects and in three large productions—"The Bargain," "On the Night Stage" and "The Darkening Trail." He smiled when asked if he were through with the stage. "I don't allow myself to feel that I am divorced from it, because as long as a man can act he can always look forward to the stage. It is mighty agreeable to work here, because Tom Ince is not only my boss, but my friend. We both roughed it together and together underwent the privations of actors struggling for recognition and experience." The player paid a feeling tribute to his chief, to his qualities of heart and mind.

"Mr. Hart, I noticed recently a statement by one of the correspondents of the MOVING PICTURE WORLD that your pictures were very popular in his city," said the interviewer.

"Well," the player replied, "I do seem to have had success from the start. I don't judge so much by what people say as from financial and other reasons. I came out here a year ago for 'The Bargain.' When that was finished Mr. Ince doubled my salary and kept me for 'On the Night Stage.' After that was done Mr. Ince wanted me to stay here, but I had been getting letters from Klaw & Erlanger, with whom I had been for many years, and I returned to New York.

"Every morning there would be a night letter from Mr. Ince asking me to come back. Well, five weeks from the time I left Santa Monica I was back at work under a year's contract. At the end of four weeks I was offered a still further increase in salary to make it two years, and I accepted. From all of which I think perhaps they like me in pictures."

We had sought out Mr. Hart because of admiration for his work. At the end of a half hour's talk, fortified by subsequent observation of the player in conversation with his associates, the feeling was strengthened to a conviction that had the lines of his life been cast in rough places, among men unchastened by the restraints of organized society, Mr. Hart would have come to the top; that he would have been on the side of right. He is of the West, born and bred. Twenty years on the stage have not spoiled the modesty of demeanor, the gentleness of manner that best indicates real strength. It is the possession of these attributes, combined with a finely chiseled and well preserved physique, with clear gray eyes that look out of a face of rare force, and with keen, dramatic intelligence that enables William S. Hart so finely to typify the Spirit of the West. Perhaps it is not generally known that in addition to playing the leads, Mr. Hart is co-director of the pictures in which he appears, a position for which he is eminently qualified by long dramatic experience. He was just nineteen when he appeared before the footlights for the first time, and Mr. Ince finds his knowledge of acting and dramatic effects, gained through many years of hard work, to be of great value.

Turner and Dahnken Circuit

Development of the Great Photoplay Exhibiting Enterprise of the Coast.

WHENEVER in California the motion picture industry is the topic of discussion, "T. & D." is a household expression, and it has become so in eight short years, during which time the largest projecting establishment on the Pacific Coast has sprung into existence. More than that, "T. & D." has become the emblem of superiority as far as the ever-increasing army of photoplay fans is concerned, for it is the trade-mark of the Turner & Dahnken Circuit, which, from its offices at 942 Market street, San Fransisco, operates almost a dozen motion picture theaters throughout the State, with half that many more to be opened before the end of the year.

Like the scenario of a photodramatic thriller reads the history of the Turner & Dahnken Circuit, staged entirely in California, with the little town of Antioch, in Contra Costa County, as the opening scene. It was there that both Fred Dahnken, Jr., who heads the syndicate, and J. T. Turner, first vice-president and general manager, were born. Their early association consisted of making mud-cakes together on the banks of the San Joaquin; then they were schoolmates and finally became associated in several minor business ventures. This, perhaps, is one of the most significant reasons for the phenomenal success of the Turner & Dahnken Circuit, for, aside from being partners, Messrs. Turner and Dahnken are "pals," and yet to have the first quarrel or business dispute to cloud their loyal friendship.

It was less than ten years ago that these two sons of Antioch were attracted by the motion picture industry and the vastness of its future. Having succeeded in previous undertakings, they came to San Francisco and bought their first theaters, the Lyric and Electric on Fillmore street, which were supplied with Turner and Dahnken independent film service, and the Elite and the Photoplay, which were later sold to Alexander Pantages and converted into the present Pantages Theater. The transfer of this lease netted the young organization $28,000 and this was the foundation from which Turner and Dahnken have builded their present big circuit.

Their next step was to start a licensed film exchange, leasing their films from the Associated Manufacturers, this being before the formation of the Motion Picture Patents Company, and, as the leading licensed exchange on the Coast, business was thriving when they sold out to the General Film Company of America for $200,000. It was then that Turner and Dahnken decided to devote all of their attention to theatrical ownership and projecting.

With their capital doubled many times since they entered the field. Turner & Dahnken started the organization of a chain of theaters that now encircle the entire State. After leasing some of the principal legitimate theaters and turning them into exclusively photoplay houses, they started building theaters on such an elaborate scale as to cause old ones in the financial world to gasp in astonishment. One of their first moves was to take over the Tivoli Opera House in San Francisco, a massive structure erected with the intention of producing only grand opera. The business judgment of two young men who would dare take a $350,000 investment which was on the verge of failure as an opera house and convert it into a motion picture theater was more than once questioned when the deal was made known. That their keen insight into the new industry, however, reached further into the future than those who offered criticism has been proved by the fact that the Tivoli, as a photoplay theater, has been a moneymaker from the opening day.

Other theaters that are now operating on the Turner & Dahnken Circuit are the Oakland Photo Theater, the New Alameda Theater, the Richmond Theater, the T. & D. Theater De Luxe at San Jose, the T. & D. Theater at Sacramento, the T. & D. Theater at Berkeley and the new T. & D. Theater at Watsonville.

Work will be started shortly on another new theater in Oakland, which will be part of a half-million dollar building at Fourteenth and Franklin streets, and a score of other important deals are now pending which will almost double the number of photoplay houses operating on the Turner & Dahnken Circuit.

With the rapid growth of the business there has been also a similar growth in the main offices, which occupy the entire fourth floor at 942 Market street. Here is maintained a plant that would do justice to many producing companies, being equipped with a developing and printing room for making films, a photographic department for copying and enlarging prints up to three-sheets in size, a coloring department where a number of artists are employed, stock rooms for supplying all theaters on the circuit, aside from the clerical department and executive chamber.

Turner & Dahnken soon realized after starting at the record gait which marked their debut into the industry that the business was outgrowing their executive facilities, so as the first adition to the firm they took in a young man of keen business judgment and a University of California graduate—Bruce Johnson—and made him secretary of the firm. Mr. Johnson, although young in years, is one of the oldest young men associated with the motion picture industry on the Pacific Coast. Equipped with an unusual fund of resources and pronounced ability and with a personality that always gets a hearing, he is a valuable member of the executive staff of the Turner & Dahnken Circuit.

But still, under the careful guidance of this able trio, the Turner & Dahnken Circuit grew and it was not many months later that it was again in need of executive ability. Here enters Claude L. Langley, another young man who has the courage of his convictions and is admirably blessed with a keen sense of business ability. He had also been drawn into the motion picture business by a realization of the great field that lay before it, and was conducting a little theater in Berkeley, which he had builded up from a continuous drain on the former owner's pocketbook. His work had been watched by Turner & Dahnken, and when the time came for a second addition to the firm a tempting proposition was submitted to him, with the result that he beame directing manager and treasurer of the circuit.

Since his association with the Turner & Dahnken Circuit, Mr. Langley has striven sincerely and consistently to carry out the progressive policies for which this syndicate has become known, and the results of his sturdy labor are more apparent than his oldest claims would manifest. As directing manager, Mr. Langley has established an enviable and unusual record, to which the greatest contributing factor is confidence—the confidence of his associates in his statements and promises. The manner in which he divests a transaction of its cold commercial aspects, transforming it into a contract of friendship and cooperation, is in itself a beautiful example of truth and faith.

DRAMA TRAGEDY COMEDY MYST
PRETTY MRS SMITH
OAKLAND PHOTO THEATRE, OAKLAND CAL.
T. & D. THEATRE, BERKELEY, CAL.
OAKLAND PHOTO THEATRE.
TIVOLI OPERA HOUSE
FRED DAHNKEN.
PRESIDENT
E. B. JOHNSON.
SEC'Y
CLAUDE E. LANGLEY.
DIRECTING MGR. & TREASURER
J. T. TURNER.
VICE PRES. AND GEN. MGR.
THEATRE DE LUXE
RICHMOND THEATRE, RICHMOND CAL.
THEATRE DE LUXE, SAN JOSE.
INTERIOR T. & D. THEATRE
TURNER & DAHNKEN CIRCUIT, OFFICERS AND VIEWS OF TYPICAL HOUSES.

The wonderful success of this theatrical concern is due in a large measure to the early declared policy of the men at its head to exhibit only pictures of a high moral character, clearly portrayed and cleverly executed. By its faithful enforcement of this policy there has been a gradual decline of the sensational picture which formerly caused many to look with displeasure on the moving picture show.

Fred Dahnken, Jr., senior member of the firm, is a man of keen conception, and with an active mind always on the alert for the betterment and expansion of the business. He is a natural born financier and a wonderful judge of humanity, qualities necessary for such an intricate business as this. Turner is of that commanding type of man, steady to a degree of fineness, with a striking personality and master of his surroundings, cheerful, consistent and very evenly balanced—a person who when once met is hard to forget.

Summing up the qualifications of the two men, what one lacks will be found strongly developed in the other, and close attention to business has made possible the magnitude of their interests in the State of California.

As to both Fred Dahnken and J. T. Turner, their success and the high esteem in which they are held by those who have had business transactions with them is the highest tribute that could be paid to the heads of any commercial establishment. Thus the emblem "T. & D." has been made to set the standard in the motion picture industry of the Pacific Coast.

Clune's Broadway

One of the Popular Photoplay Houses of Los Angeles.

A POPULAR theater in Los Angeles is Clune's Broadway, in the heart of the business district, but receiving nevertheless a full share of evening patronage. It is a noteworthy fact that in this Southern California city there are many large picture theaters in the downtown section; and there

Jas. W. Anderson, Manager.

seems to be no difficulty in bringing the native and the tourist to them.

The Broadway has 900 seats, all on one floor; of these, and situated at the extreme rear, 200 are loge seats, raised well above the remainder of the house. There are several points about the Broadway that will interest the Easterner. In the first place, these loges command the top price of admission in spite of the fact that they are the furthest from the screen —and that price is 20 cents. In the second place, the minimum admission, 10 cents, admits to the front fifteen rows. For the center section the price is 15 cents. In the loges are regular chairs, upholstered; and they are comfortable.

The Broadway has been doing business over four years. An excellent orchestra of ten pieces accompanies the pictures. At each side of the screen is a small balcony for a singer. One mid-May evening when a World man was in attendance the ending of one show was marked by the throwing on the screen of a picture in colors of an old mill, following an announcement that the orchestra would give "Poet and Peasant." Later, after one or two reels had been shown, a sweet-voiced young woman sang. The pro-

Interior of Clune's Broadway Theater.

gram of the evening in question was licensed—and it was a good one.

There is a spacious projection room in the Broadway. In size it is about 15 by 20, with a 17-foot ceiling. The throw is 112 feet. Two Power 6A machines and a double dissolver constitute the chief features of the equipment. A third projector is to be added. In the roof is a big skylight—it must be at least 5½ by 6 feet at the base—for ventilation in summer.

James W. Anderson is manager of the Broadway. Mr. Anderson has been associated with the Clune forces but a little over a year, but in that time he has traveled fast. He is just the type of man, given his deserts, who will do that exact thing. He came to Los Angeles after four years' experience in the picture business in St. Louis and secured employment at the Auditorium as assistant doorman. He passed rapidly through the grades of doorman and assistant manager of the Broadway, being promoted to his present position upon the resignation of the manager to accept a position in another field.

"RIALTO" A HAPPY THOUGHT

There seems to be no difference of opinion about Rialto being a suitable name for S. L. Rothapfel's new theater, which will replace Hammerstein's Victoria at Forty-second street and Broadway. One evening in the early spring the renowned managing director was dining with W. H. Rudolph and they were discussing the policy and prospects of the new venture. "Rudolph," he said, "did you ever hear of a theater called the Rialto?" Rudolph admitted that he had not. "Do you know of any better name for a Broadway theater?" Again Rudolph replied "No." "All right, that's what we'll rechristen the Victoria," said the director and he had no reason to alter his decision.

Tally's Feature House

A Leading Los Angeles Picture Theater That Possesses Distinction.

YOU don't talk with Thomas L. Tally, the owner of this fine picturehouse, one minute before you realize that it is in his magnificent organ that lies his chief pride. It is said of this instrument that it is the largest theater pipe organ in the world—and it was built in Los Angeles. Mr. Tally's instructions to the maker were that it should be the best money could buy. In size it is of four manuals. At the left of the stage and running back for many feet is the swell organ. Opposite it is the great organ. The choir organ is back of the stage. At the right of the entrance is the echo organ—this latter alone cost $7,000. Over the keyboard is a harp that cost a thousand dollars. Near it are chimes that cost a similar amount.

Thomas L. Tally.

The console is of mahogany and is 6 feet high, 6½ feet wide and 6 feet deep. By the pressing of a key the different organs may be linked together. At the instrument the day the World man visited Tally's was Percival Garrett. He was too much occupied in following "Fanchon" to do any talking; his work spoke for itself, however. Wonderful tone has this great organ over which he presides; to listen to it is a treat, entertainment separate and apart from that in search of which a picture follower goes to a theater. Complementary to the instrument is a nine-piece orchestra.

Console of Great Organ at Tally's.

Tally's uses the Paramount program, each subject running a full week. The house contains 900 seats. The prices of admission are 10, 20 and 30 cents. On the day of our visit Miss Pickford in "Fanchon the Cricket," was the feature, and the house was filled, with a line outside the door. Mr. Tally said this was a fair example of what happened at each of the nine shows given daily when Miss Pickford is the star, the theater being opened at 10:30 instead of 12, the usual hour.

The high ceiling of Tally's contains four large illuminated stained glass panels in the center. On the sides are sixteen Billikens in windows faintly illuminated in bluish green. Over the screen between the showing of pictures is a green plush curtain. At each side of the stage is a large window, with small panes, faintly illuminated and decorated with draped curtains. At each side of the house are four pendant lamps, hanging from the top of a low-roofed arch extending down each side. Additional light comes from twenty-eight indirect lamps set in the ceiling.

There are 100 loge chairs at the rear, all in wicker and comfortable. Seymour Tally, the son of the owner, is the house manager, and he is assisted by James S. Randall, advertising manager. Picture men visiting Los Angeles should not overlook Tally's.

Miller's Theater, Los Angeles.

HERE'S a motion picture theater that on four occasions recently has shown a feature for two consecutive weeks and that also "once in a while, when there is an extra good attraction, runs a midnight matinee," as Exhibitor Fred A. Miller explained. Usually Miller's puts on seven shows each day, from 11 to 11. The prices of admission are 10, 20 and 30 cents in the evening and 10 and 20 cents in the afternoon. At present there are 714 seats, but Mr. Miller will shortly extend his stage and install 186 additional chairs. The service of the house is Fox features, accompanied by a serial. For twenty weeks Mr. Miller used "The Exploits of Elaine," changing each week even where his feature was held for the second week. He says it is a fact that quite a number came back the second week of the larger subject in order to see the continuing episode, but Mr. Miller is not enthusiastic over the advisability of the policy. The house is showing the Vitagraph's big serial "The Goddess."

Fred A. Miller.

Mr. Miller is a believer in advertising. He spends on an average of two or three hundred dollars a week in newspaper advertising. With a stereopticon he throws on the side of a large and high building the announcements of his house. When the jitneys first began operations in Los Angeles Mr. Miller employed them to carry at their back an advertisement of his show. He does not depend on his own neighborhood for his patronage; he brings customers from all over the city, having a large automobile clientele.

Miller's has been built about a year and a half. The music is provided by a Fotoplyer. The pictures are shown on a Mirror screen, the only one in the city

proper. The projection is on Power machines employing direct current. Mr. Miller uses neither rectifiers or economizers; and, as he truly says, he gets an excellent picture. Young women are employed as ushers, they are garbed alike. The proprietor says he has found them very satisfactory, and especially helpful in the event of a sudden illness on the part of one of the women patrons.

Miller's Theater—Interior View.

Indirect lighting is used. Two 24-inch exhaust fans aid in providing excellent ventilation. A lobby 100 feet long and 17 feet wide is attractively decorated with flowers. There are also a number of settees for the comfort of patrons. There is also a sanitary drinking fountain supplying ice water.

Kahn & Greenfield Circuit

Operators of Four Big San Francisco Picture Houses That Are Making Good.

THE Kahn & Greenfield Circuit, which operates four houses, is one of the leading concerns of its kind in San Francisco. Three of its houses are in what is known as the Fillmore street district, and all within a few blocks of one another, while the third is in the Mission district, another outlying business section. A fifth house was conducted for a time, but this has been disposed of.

Mr. L. L. Kahn is general manager of the circuit and has for many years been actively identified with the moving picture industry here. He is ably assisted by Robert Abraham, who attends to most of the booking of films for the four houses, and who has charge of the Idle Hour Theater in the Mission. The New Fillmore Theater, which is one of the finest moving picture houses in the city, is under the direct management of Joseph E. Levin, while Mr. Kahn and Louis Greenfield give personal attention to the Progress and All-Star Theaters.

All Star Photo-play House, San Francisco.

Each of these four houses is equipped with Powers Cameragraphs of the latest types, the New Fillmore having three, while each of the others have two. Music is furnished in each by American Photoplayers, manufactured in Berkeley. Each of the houses has a seating capacity of 1,000, except the Idle Hour, which is smaller. Steps are being taken, however, to add a balcony in this house, and when this is done it will be the largest in the circuit, with a capacity of 1,800.

The policy adopted for the New Fillmore Theater is to show the finest features procurable, such as have proven a success in the downtown houses. At the Progress Theater, which is located near the New Fillmore, a feature program is shown, with an occasional serial. At the All-Star Theater the Metro productions are being strongly featured, while Paramount pictures are used extensively at the Idle Hour. This concern has recently made arrangements for showing the V-L-S-E, Inc., releases at its various houses, and is ever on the lookout for big productions.

Progress Theater, San Francisco, Cal.

Sam Gordon Talks of Early Days

Manager of Lincoln Theater Dates Back From the Quake—When Picture Shows Were Officially Unknown.

ONE of the pioneer exhibitors of San Francisco is Sam Gordon, of the Lincoln Theater, at Sixth avenue and Clement, and the Broadway. The city was in ruins, following the fire, when in the early summer of 1906 Mr. Gordon and Harry Sack came into town from Chicago, with the intention of opening a picture show. A location was secured on Post street, between Fillmore and Steiner. Troubles multiplied when attempts were made to open, as there was no such business known as that of moving pictures. Even after the police department had given a permit to install paraphernalia the Board of Public Works withheld, for a time, permission to operarate. Mr. Gordon says it was in July when the house was opened. The National Theater, owned by D. J. Grauman, was situated on Standard street at the time. A vacant lot now marks the place where Gordon & Sack opened their first house, and which Mr. Gordon believes was the first straight picture show in San Francisco.

"Immediately after the opening of the Post street house, which contained about 300 seats, Alborn & Lea

opened the Territorial, on Mission street," said Mr. Gordon. "This contained about 275 seats. It is in operation to this day, being now known as the Sherman. Then Mr. Lesser, the father of Sol Lesser, the exchange man of today, opened the Union, on Mission street. Turner & Dahnken, who, following the fire, had been operating a penny arcade in Fillmore street, installed a motion picture show instead. Then followed the Liograph and also the Scenograph, both on Post street. After these, with Maurice Stutz, I opened the Shell Nickelodeon, in Fillmore street. Then the picture shows came fast.

"We had trouble in getting permits for beginning business at the Shell. It was realized, without organization, the exhibitors were helpless. I think it was in October, 1906, there was formed the first organization of exhibitors, which was known as the Moving Picture Association, with Mr. Lesser as president. Among the members were Messrs. Sack, Stutz, Bennie Michaels, who was about to open a place at the time, and Wiseman, of the Scenograph, who now has a house in Oakland. Interest slackened in the association. Then it was Mr. Rothschild organized the San Francisco League, and was elected president. This was later affiliated with the national league. Mr. Rothschild also was the organizer of the state league, when California was the only state in the west to be organized.

"The first big picture theater in San Francisco was owned by Alborn & Lea. It was the Mission, built for the speaking stage, but had not been successful. Alborn & Lea changed the name to the Grand and ran pictures and vaudeville for 5 and 10 cents. The house had nearly a thousand seats. It was about 1907 when it was turned over.

"In 1906 we paid $40 a week for two changes of two reels each. The films were not over 700 feet long, and these sometimes comprised three subjects. Most of these were Pathe. Some of the pictures we had in the early days would make a hit today. Do you remember the 'Mr. and Mrs. Jones' series in which appeared Florence Lawrence and a man, whose name I forget. I think he died about two years ago. We used to pack the house every night, and we could do the same today. I don't think there's as much real stuff in the three, four and five reelers today as we used to get in the old Biograph singles—you remember the Arthur Johnson pictures. I may be wrong, but I am strong on some of those early pictures."

D. J. Grauman Dates Back

Recalls the Time When He Used Hundred-feet Lengths With His Vaudeville Program.

INTERESTING details of the early days of the motion picture in San Francisco were given by D. J. Grauman in his offices in the Empress Theater Building. Mr. Grauman was one of the first to open a star vaudeville show and in connection with his program to use motion pictures.

"In those early days," said Mr. Grauman, "we had to buy film outright. The subjects were imported mostly from London and Paris. A film measuring a hundred feet in length was considered a wonderfully big picture. The average was about forty to fifty feet and cost about thirty-five to forty-five cents a foot. We had some very good subjects. The French pictures in those days were all trick films. One, I remember distinctly, was 'A Trip to the Moon' (a Melies subject). It was very funny. If reproduced today the public would all be glad to see it. It would be a big drawing card. At the store I would run my four or five little films a week. The following week I would substitute some others, and then revert to those of the previous week.

"After a while other people came into the business and were glad to buy my films. Some came in from the country. I generally sold my old films, pretty well scratched up, at from fifteen to twenty cents a foot. There was, at that time, a firm in London turning out remarkably fine stuff. I don't recall the name of the concern. Eventually Edison began making pictures, but they were so very poor I quit using them. The Edison subjects were the first American make I remember.

"As time went on, of course, the length of subjects increased. I was very hungry to buy all the pictures that were produced. I was the only man in San Francisco that had the imported stuff, and I would buy unsight and unseen. The reels used to come in little tin cans about two inches in diameter; three inches would be large. I recall the letters were raised on the tin.

"The business up to date has been very great. There are good bright men among the producers and manufacturers, but they have yet a whole lot to learn, and they will learn it. A great deal of money is wasted in the production of pictures. Some men don't care how much of O. P. money they spend—yes, other people's money—you have got it right. There is needless extravagance where a great deal of money might be saved to the manufacturer.

"Here, only lately, I could have bought a third interest in a big subject while it was being made—it is known now out here as 'The Clansman'—for $30,000. I positively turned it down. My opinion now is that the picture will make a million dollars. At the Imperial I was the first man in San Francisco who took Famous Players subjects. The Imperial has been showing that brand now for nearly two years.

"I have been giving consideration to a plan for purchasing output, of going to New York to open offices. Say, for instance, a producer gets out a picture that costs him $40,000. My idea would be to buy him outright with a hundred per cent. profit so that with that subject he would have no further bother. My idea of the sum necessary to do this right would be five million dollars cash capital paid in—that's none too much to handle such a proposition. I have friends here, bankers and others, who want me to do this. Of course, if we go into it it will be on a liberal scale. When the stuff is shown we will say, 'What's your price?' We don't figure on dickering. We know the territory and we don't count on Europe. I wouldn't touch such a proposition for less than the sum named. The successful working out of the plan would create an inducement for the making of big pictures."

Mr. Grauman admits he has made money in the show business. At one time he owned seven vaudeville houses. "The exhibiting business is now overdone," continued Mr. Grauman. "There are too many men in it who came in with small means and who are satisfied with a small profit. In time to come, though, the big fellows are going to absorb everything. I have been one of those who always wants to keep prices up. I believe in getting 25 and 50 cents and $1, if you can, but when the competition gets so strong what are you going to do? The biggest money I ever got in the Imperial in one week was $7,800. That was with 'The Sea Wolf,' at 30 cents flat at night and 20 cents matinees. The expenses for the week were $2,280. If I hadn't been crazy I would have kept it for the second week and done the same amount of business."

Manager Partington

Hand that Guides the Imperial Is No Novice at the Exhibition of Motion Pictures.

ONE of the most glowing examples of the advancement made in the past few years in the art of presenting motion pictures is to be found in the Imperial Theater, one of San Francisco's most beautiful houses of entertainment, and one patronized by the most critical and exclusive theatergoers. This splendid house was opened three years ago, under the management of Mr. J. L. Partington, who still guides its destinies, and at this time several departures were made from the established custom of conducting moving picture theaters. Chief among these was that of presenting a program for an entire week, and one that was considered a hazardous undertaking. That the venture proved eminently successful is amply evidenced by the continued success of the Imperial, which has maintained this policy ever since, breaking away from it only on occasions when unusual success attends any particular presentation and a longer showing is made.

J. L. Partington.

Another revolutionary change made by Mr. Partington at that time was along the line of raising prices to meet the standard of the production offered. Most houses were showing pictures then at five cents, a few at ten cents, but none at higher rates, except on rare occasions. Prices of ten, twenty and thirty cents were inaugurated here and have been maintained ever since.

Mr. Partington realizes that the present day amusement seeker demands much in addition to a pleasing program, and has always made it a point to keep the house fully abreast of the times in point of equipment. Some marked changes in the environment of the Imperial have been made of late and one cannot enter the house without noticing the ear marks of distinction. A maid awaits lady patrons in an elegantly appointed ladies' parlor, fitted with rich furnishings, reclining chairs, dressing tables and the like. An emergency medical department is another feature found in but few theaters in this country. A large smoking room is also to be found for the convenience of gentlemen. One of the most pleasing and lately added innovations is a beautiful stage set, changed from time to time, which is a fitting frame for any picture.

Manager Partington has introduced so many ideas in the local exhibiting field that he has the honor of having many imitators in the manner of presenting programmes and the Imperial Theater is looked upon as a representative San Francisco institution. He gives the business the closest personal attention possible and is familiar with every detail. He is one of the youngest men on the Coast to fill a position of this importance, but the fact that he has made good is clearly shown by the manner in which he sticks to the manager's chair at the Imperial.

Harry Leonhardt

Old Time New York Vaudeville Man Guides the Destinies of Fox Films in the Far West.

IT IS all-around capacity Harry Leonhardt brings to his work as the general western representative of the Fox Film Corporation, with offices in Denver, Salt Lake, Seattle, San Francisco and Los Angeles. In the first place Mr. Leonhardt has had a showman's experience; that counts for more and more these days in the film busines. Not only does he know how to build up an exhibitor's business but he possesses the art of teaching another man how to do just that. He is a believer in the dignified, in the artistic, dressing of a lobby, for one thing. Likewise is he a strong advocate of advertising pictures in a community. He believes, too, that every exhibitor should have a comprehensive knowledge of what is being done by all manufacturers.

Harry Leonhardt.

"The public is picture-wise," said Mr. Leonhardt. "You will meet men and women who know more about pictures than do some exhibitors—that is, they see more pictures. It is becoming more difficult all the time for one to keep up with increasing production, but it is essential. That's what puts a man in touch with his public, and the one who does that is pretty sure to succeed."

Mr. Leonhardt was the first man called upon by F. F. Proctor to make a study of pictures. He it was who as a result of that study originated the tableaus vivants at the Fifth Avenue Theater in New York, which incidentally attracted the attention of the daily press. One of the first of the subjects to be so treated was "Hearts Adrift." Gene Sothern was garbed as had been Miss Pickford in the leading role. The scene selected for reproduction was that where the little mother jumps into the volcano with her babe. The attic scene in "A Good Little Devil" was another chosen for reproduction.

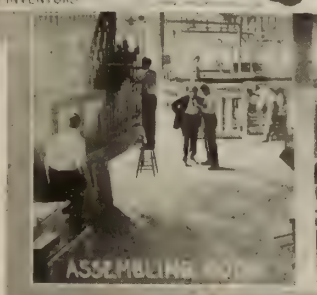
Mr. Leonhardt has been in his present position since the beginning of the year. He has been sucessful. He is at home in any company. He does not hesitate to adopt what he may believe to be the correct policy, even if temporarily it may prove to be unpopular. It has been his aim to gain the confidence of the exhibitor—of the smaller as well as the more powerful—and to stick to his agreements, whether these be with the weak or the strong.

The Fox ompany is preparing to do much entertaining during the exhibitors' convention in San Francisco on July 13. While Mr. Leonhardt by reason of his prominence as an Elk will be compelled to be in Los Angeles at the B. P. O. E. convention just prior to that of the exhibitors up north, he will be in the bay city in time to greet the visiting motion picture men—and those who know him best assert that he understands a lot about the art of entertaining.

Music for the Picture

The Photoplayer, Its Inventors and the Manufacturing Plant.

WHAT most impressed one layman in a visit to the factory of the American Photo Player Company at Berkeley, Cal., the home of the Fotoplayer, is the thoroughness with which the instrument is made—the attention of detail, the care bestowed on the cabinet work. It appears to make no difference whether the particular part is to be exposed to view or whether it is to be forever concealed from all but the man who may have occasion to get into the interior, the polish and the joining are always of piano quality. H. A. Van Valkenburg, the superintendent of the factory and the chief inventor of the Fotoplayer, who showed the visitor over the plant, seemed to consider this angle of the making of the instrument a matter to be taken for granted—that the company's claim on the attention of motion picture exhibitors rested on the musical qualities alone.



Mr. Van Valkenburg called particular attention to the exclusive double-tracker music changing device. By means of this the operator may change the upper roll while the lower is being played, or vice versa; or he may instantly transfer from one to the other, reverting to the first as the changing scenes on the screen may indicate. This scheme transfers the roll music as applied to pictures from the realm of automatic to that of appropriate and incidental, making it an accompaniment in fact as well as in name, and avoiding any break in the playing, of leaving the house without music. Another factor standing out is the use throughout the instrument of lead tubing in the connections, the idea being to give as great strength as possible, so that the Fotoplayer may withstand the strain of a twelve-hour run each day.

In the construction of the Fotoplayer three woods predominate—poplar, maple and oak. As the instruments are sent to all parts of the world great care is used in the curing or seasoning of the wood. In the mill on the main floor there are great piles of lumber, each with its date of entrance plainly marked. Before the wood is put into the construction each part is dipped five times in a weather-proofing solution, fortifying against climatic changes or influences.

The factory of the company contains about 30,000 square feet of space. On the ground floor are the mill, assembling room, drill room, shipping room and seasoning room. On the second floor are the offices, the pneumatic, finishing and stock rooms, another assembling room, and the machine shop. Since the fire of two years ago the company has installed the latest machinery. It is over four and a half years since the manufacture of the Fotoplayer was begun. The officers of the American Photo Player Company are H. J. Werner, president; M. J. Samuels, vice-president; P. G. Jacobus, secretary and treasurer.

In the assembling room at the time the visitor was present was a Style 40 instrument in course of assembling. (There are five styles—30, 35, 40, 45 and 50.) Mr. Van Valkenburg seated himself at the keys and gave a demonstration of the capabilities of the instrument, this particular style of which is 16 feet 6 inches long, 5 feet 8 inches in height and 4 feet 9 inches in width. The inventor called attention to the fact that the rolls were of the ordinary eighty-eight note player-piano music, procurable anywhere. He tried all the many effects, pointing out that the blower installed independently of the instrument and away from it avoided mechanical sounds; that in the cases proper there was no machinery, barring two wind motors. For vaudeville purposes the entire instrument may be played by hand; a special attachment permits the pianist to play base or snare drum and cymbals with the feet.

The Fotoplayer does the work of a six-piece orchestra, and does it well. Exhibitors who attended the National League convention in Chicago in 1912 will remember that the exhibit which compelled the greatest attention on the convention floor of the La Salle Hotel was one of the early instruments of the American Photoplayer Company. The ease with which this instrument could be operated was demonstrated by H. A. Van Valkenburg. As is known to most exhibitors, the instrument has since been greatly improved. It now ranks along with the other music for the picture devices and is an ornament as well as part of the entertainment of the modern picture house.

Exhibitors who attend the San Francisco convention will have an opportunity to visit the plant of the American Photoplay company, views of which are given herewith. There all the workings of the instrument will be shown and the construction fully explained. The company will also be represented on the floor of the Exposition Hall, where the various styles of Fotoplayer will be shown and demonstrated. Arrangements have been made by the company to accommodate all visitors who wish to visit the factory and all who take advantage of this opportunity will receive a hearty welcome. Both the Van Valkenbergs are good entertainers and visitors may be assured of having a pleasant time when in their company.

Photoplay Authors' League

Organization of Scenario Writers and Editors formed on the Coast in Flourishing Condition.

By William E. Wing, Editor of The Script.

PHOTOPLAY writing is the only new art, in connection with literature, which has appeared for a century or more. Today the molder of screen stories is practically, the only writer who is devising original material. And yet, until recently, the scenarist who occupies this unique position was a mere suppliant, humbly offering his wares to the film manufacturer. Without standing of any character, he was merely a bubble on the commercial river of dollars. To accord him scant attention was an honor duly conferred. Other writers and authors looked upon him with pity as this Ammonite sacrificed his "child" to Moloch. He was long suffering and he suffered much, both financially and mentally. Some of him exclaimed that the only relief was in the hereafter.

Then, with one accord, the photoplaywright assumed his rightful position, for the Photoplay Authors' League was formed, and the prodigal no longer was a homeless wanderer. Instead, he and his clan took on the dignity afforded by a great international organization.

In one short year the P. A. L., composed of professional scenario writers of the world, has forced the new art from absolute obscurity into high light; has dealt death blows to the majority of fake photoplay schools, the insidious institutes of evil which rob the poor and illiterate; has given impetus to the Willis bill for photoplay copyright; has made an insistent demand for payment from the magazines which calmly appropriate original film plots for fiction purposes; has afforded for the first time absolute protection for writers treated unjustly by purchasing concerns, and, through publication of The Script, has also given vital and and comfort to many PALS throughout the world.

Working always for the welfare and good name of the film business as a whole; acting in harmony with the leading manufacturers who have the wisdom to encourage able writers of screen plays, and setting itself to attack every evil which threatens the photoplay art or its friendly branches the Photoplay Authors' League and its official publication, The Script, seeking no worshippers for the past, insists upon "pointing with pride" to the future.

The P. A. L. is engaged in a loftier mission than that of a pilgrims' crusade to some ancient shrine. It represents the spirit of tomorrow in filmdom, for photoplay writing is the foundation of all film success, both as regards art and commercialism.

San Francisco Screen Club

Enthusiastic Organization of Motion Picture Men Is Deservedly Popular.

THE Screen Club of San Francisco is the only social organization of exchange men, exhibitors, producers, authors and screen artists in the Exposition City, and, being alone in its field, has been a wonderful success since its formation last Fall. It was brought into life largely as a result of the custom of local film men to meet at luncheon each Saturday at noon, and stands for those sound principles of good-fellowship that make the moving picture business distinctive.

The club was formed on the evening of October 19, when a meeting was held in the assembly hall of the Phelan Building, and temporary offices were opened in the Investors' Building. Officers were chosen at once and plans were made for a grand ball through which the organization hoped to attract attention and to secure funds for fitting up clubrooms. This event was widely advertised and was a success beyond the wildest dreams of club members, being attended by almost 10,000 persons. City and State officials were present, as well as leading moving picture stars, and while the expenses of the lavish entertainment were heavy, a neat sum was cleared.

The search for clubroms was unsuccessful until recently, when ideal quarters were secured in the Tivoli Theater Building on Eddy street, and here the club is now housed amid very pleasant surroundings. The rooms are furnished with elegant lounging chairs, settees, billiard tables, card tables, reading tables where the latest moving picture magazines are to be found, a buffet, player piano and graphophone.

The membership has grown rapidly since these quarters have been opened and steps have been taken toward reducing the monthly dues to attract still others. Many of the prominent players from nearby studios, notably from the Essanay plant at Niles, are members and when these gather in the clubrooms there are lively times.

Much of the success of the organization has doubtless been due to the selection of officers. Sid Grauman, the president, has for years managed the Empress Theater, one of the leading vaudeville and moving picture houses here, and is one of the most successful and best liked men in the business. He is known throughout the entire country and makes an ideal leader. Vice-president Charles Stillwell is well known here as an exhibitor, having for a time had charge of the Silver Palace Theater on Market street. He is now with the Nat. A. Magner Company, which conducts a large exchange in the Pacific Building, and is making as great a success as a distributor as he did as an exhibitor. Ralph L. Marks, who so ably fills the position of secretary, is not a new hand at work of this kind, having for a long time been secretary of the local Exhibitors' League. He is one of the proprietors of the Acme Theater on Stockton street and has long been active in organization work. Treasurer Joseph Huff is the manager of two big houses on Market street, the Unique and Odeon, and is regarded as being one of the best informed men in this line of business. Hard Work is his middle name and it was due in a large measure to his efforts that the grand ball was made such a success. His care of the finances of the organization has pleased all and the position of treasurer is his as long as he will accept it.

SID. GRAUMAN,
PRESIDENT OF SCREEN CLUB OF SAN FRANCISCO.
CHAS. STILLWELL,
VICE PRES. OF SCREEN CLUB OF SAN FRANCISCO.
RALPH S. MARKS,
SECRETARY OF SCREEN CLUB AND OF EXHIBITORS LEAGUE OF SAN FRANCISCO.
JOSEPH HUFF,
TREASURER OF SCREEN CLUB OF SAN FRANCISCO.

San Francisco Operators' Union

Expert "Crank Turners" Have a Prosperous and Influential Organization.

WHAT is claimed to be the oldest organization of operators in the United States is that of the Motion Picture Operators' Union of San Francisco, with offices at 68 Haight street. Its beginning was on June 23, 1904, a matter of eleven years ago—and that's a long while in the picture business. On the first of May last the union numbered 114 members. Of course, the opening of the Panama-Pacific Exposition has brought a measure of unusual prosperity to the organization, inasmuch as there are thirty-eight of the members at work within the fair grounds—which, by the way, is more than 90 per cent. of the total number so employed within the gates. These thirty-eight, as Business Agent L. G. Dolliver pointed out to a visitor at the union's headquarters, are all receiving the regular scale of $5 a day—none less and some more.

The working hours of the operators employed within the fair grounds average from about 1 to 5 o'clock in the afternoon. Some of the government exhibits are shown on the screen scarcely more than a half hour a day. Most of the foreign nations have an accumulation of film on the acquisition of which a small fortune has been expended. The numbers of reels range all the way from fifteen to thirty-five. As a rule, not over four of

San Francisco Board of Trade

How the Picture Men of the Gate City Solve Business Problems

ORGANIZED last November, the Film Exchange Board of Trade of San Francisco is continuing in its efforts to further the initial aims of the body—to place the exchange business of northern California on a more stable basis, to protect the men permanently engaged in the business of exhibiting motion pictures as opposed to the few who follow it more or less spasmodically and the still fewer who at times are not overscrupulous as to meeting their obligations.

The organization of the board is due to the initiative of Tom North, at the time the representative of George Kleine Attractions for three western states, ably backed by J. Wallen, then of the Warner Exchange, but now in charge of the Universal's Los Angeles office; Maurice L. Markowitz, of the California Film Exchange, and O. V. Traggardh, of the Union Film Exchange. Maurice L. Asher, a San Francisco attorney and a motion picture enthusiast, much interested in the doings of the film men, was invited to attend one of the preliminary meetings. His suggestion as to the advisability of the body becoming duly incorporated was acted upon. When the election of officers was reached Mr. Asher was chosen secretary and attorney. The other officers are: President, Mr. Markowitz; vice-president, J. R. Crone, of the Mutual; treasurer, Mr. Traggardh; manager, R. E. Stebbins.

The board has opened an office in Room 620 of the Merchants National Bank Building. The members of the organization are the George Kleine Attractions, All-Star Feature Distributors, Apex Features, Fox Film Corporation, California Film Exchange, Pathe Film Exchange, Globe Film Exchange, Golden Gate Film Exchange, Independent Film Exchange, Nat A. Magner Company, Mutual Film Corporation, Progressive Motion Picture Corporation, Union Film and Supply Company, United Film Service and Blinkhorn Photoplays Corporation.

"On account of the encroachments of the small feature men and other persons interested in the motion picture rental business and the great competition that had arisen, it was deemed necessary to form some sort of coalition or combination partly to educate new comers to the fact that all is not gold that glitters," said Manager Stebbins. "Naturally the older exchanges had had their bitter lessons and experiences. Of course, there had been considerable feeling between the strangers and the old-timers, and it became necessary first to eliminate this, after which logic could be brought to bear. At the meeting on November 1 it was agreed to send word to all exhibitors that beginning November 16 all bills would be payable on the Tuesday of the succeeding week after which service had been rendered. Any delinquent was to be put on a c. o. d. basis in the discretion of the exchange. This, however, was not adhered to, and in a majority of cases two weeks' credit were extended before making use of the c. o. d. privilege.

"During the months that have passed since the inauguration of this policy thousands of dollars have been lost to the affiliated exchanges through the courtesy and good will extended. At each monthly meeting of the board the discrepancies were discussed, with many sug gestions as to remedial measures. It became necessary that some system be devised not inimical to the exhibitor, but at the same time of a protective nature as regards the exchangemen. At a meeting on April 20 it was decided to notify all exhibitors that after May 24 payment would be asked for film on its delivery. We believe this will work to the advantage of the exhibitor of standing and responsibility. We believe it will work to the disadvantage only of the few who at times are prone to evade their obligations."

Manager Stebbins' prognostications regarding the "cash on delivery" plan did not prove as practical or popular as he believed it would. On the contrary, it raised such a storm among the exhibitors that the Board decided to abandon the plan entirely. The business is being transacted upon an equitable and satisfactory basis now and everyone is happy.

The Film Exchange Board of Trade of San Francisco, Cal.

Left to Right: Sol. Lesser, director; R. E. Stebbins, manager; O. V. Traggardh, treasurer; M. L. Markowitz, president; Maurice L. Asher, secretary; J. R. Crone, vice-president.

Officers of Moving Picture and Projection Machine Op erators Union of San Francisco, Cal.

Sitting—Left to Right: A. L. Moriega, recording secretary; Chas. Seeney, vice-president; A. F. Howell, president; H. Braley, financial secretary; C. E. Jones, treasurer. Standing—Left to Right: J. Moser, sergeant-at-arms; H. Lubfin, W. E. Butler, executive board; L. G. Dolliver, business representative; M. P. Meyen, N. E. Moynahan, W. Lewis, executive board.

these will be shown on any one day. A number of the private concerns intend at the close of the exposition to take their motion picture exhibits on tour, and in these instances the operators already are under engagement to accompany the show. The members of the local union welcome this prospect of added employment.

The San Francisco operators are working under an agreement with the exhibitors. The period of the contract is indefinite, continuing until such time as either party shall serve formal notice of intention to open it up or terminate it. While there may have been times when the exhibitors were without an organization the operators have observed the agreement and it has continued in full effect.

San Francisco is one of the very few cities where the operators get one day off in seven. "I know of no other city, where the theaters are open on Sunday, where this rule obtains," said Business Agent Dolliver. "Our scale, as I told you, is $5 a day, but we give our employers the service. When the day off was first broached the exhibitors were strongly opposed to it, being under the impression that an operator could not successfully conduct six different projection rooms. We have demonstrated, however, that it can be done. I think the exhibitors now are satisfied that the day off is the best thing for all concerned. Of course, the regular operator always works on Sunday. We have never had a lockout and we have never had a strike in our eleven years of existence."

The officers of the union are: President, A. F. Howell; vice-president, Charles Sweeney; recording secretary, A. L. Noriega; treasurer, C. E. Jones; financial secretary, Hugh Brawley; business agent, L. G. Dolliver.

President Beach

California Exhibitors Proud of Their New Leader.

THE rapid strides that have been made by the Motion Picture Exhibitors' League of California since the last convention at San Francisco has been highly pleasing to all concerned and much of the credit for the organization work that has been carried on since that time is being justly given to President, H. L. Beach, of Berkeley. The membership of the League has been greatly increased since that time, and, encouraged by the excellent work that has been done, many exhibitors who never before were interested in the organization are forwarding their applications.

H. L. Beach.

President Beach is a member of the firm of Beach & Krahn, which conducts the Lorin Photo-play and Strand Theater at Berkeley. These are regarded as being model houses and illustrate what may be accomplished when careful attention is paid to details. Mr. Beach is a strong advocate of purity in entertainment and backs up his convictions by booking only those productions that reach a high standard of quality. He welcomes criticism of his programs and at the Strand Theater has been co-operating with the mothers' organizations to secure programs at regular intervals especially adapted for children. When unjust criticism of the moving picture industry is expressed, however, he is ready at once to devote both time and energy to correct wrong impressions, as numerous articles in the daily press bearing his name will testify.

The task of bringing the exhibitors of California together, which is being accomplished so satisfactorily by Mr. Beach, is one that presents many difficulties. In the first place the great size of the State makes it a much more difficult task than in the East, as California is larger than the States of New York, Massachusetts, Vermont, Ohio, New Hampshire, New Jersey, Delaware and Rhode Island combined, while the population is less than that of the city of New York alone. Then, too, there is a feeling of rivalry between certain sections that has been difficult to overcome and it has remained for a man of the qualifications of Mr. Beach to bring exhibitors together on a common footing and make them realize the value of co-operation.

The Static Club.

Enthusiastic Organization of Cameramen at Los Angeles Has Membership of One Hundred.

By Capt. "Jack" Poland, Editor of *Static Flashes.*

THE Static Club of America, Los Angeles, California, is the title of one of the most progressive young organizations of the Pacific Coast, identified with the motion picture industry. The membership to the club is limited exclusively to active cameramen showing clean and healthy records of efficiency with real producing film organizations. The objects of the club are to enjoy social and educational advantages through personal meetings of cinematographers with each other at the club, and to advance the cause of screen photography by a more intimate knowledge of the various details through lectures that will increase the practical efficiency of cameramen, the "men who make the movies," as their slogan mentions.

As the motion picture industry continues steadily to advance, cameramen of the efficiency class are becoming a necessity. The producing director who believes in himself and his art knows the necessity of having as his first aid a cameraman who can carry out the objects of the picture to be filmed. It is to his interests and those of his employers to secure the highest class of photographic results at the least possible expense and to create the picture of quality.

One of the first ideas instilled into the minds of cameramen applying for membership in The Static Club of America is that of efficiency, which is the motto of the club. Advancement and progress through personal ability is the watchword, and operating the club along such lines of development the cameramen members are doing much to build up their own interests.

Another important object hoped for and steadily being worked for by members of this club is to have the names of cameramen appear on the screen as the photographer, following the cast of characters of the picture. This credit has already been granted in a number of instances by the most notable directors producing pictures. The boys expect eventually to obtain this credit through the efficiency system. Believing that by studying how and by aiding in producing the most noteworthy effects in screen photography they become more valuable as associates of their directors and to the interests of their employers, the members of The Static Club of America are steadily and persistently forging ahead. They want only real cameramen recognized, and the aim of the club is to have only the real cinematographers as its members, so that when called on for efficiency experts in camera work they can unhesitatingly recommend reliable photographers.

Interior of Static Club.

The Static Club.

At the present time every member of The Static Club is employed by reliable producing companies, and the membership list of applications continues with the best class of photographers seeking admission to the club. The bonds of good-fellowship are further cemented by social events, dances, receptions at the clubhouse, an annual ball, and monthly banquets at leading cafes of Los Angeles, to which members of the motion picture industry, newspaper and publicity men and friends are invited. The prestige of The Static Club and the popularity of its members is attested by courtesies extended the organization by other clubs, a recent feature being a notable entertainment given The Static Club by The Press Club of Los Angeles, which was attended by many notables in film and press circles.

Capt. Jack Poland, Editor Static Flashes. W. J. Piltz, Vice-President. E. G. Ullman, President. W. C. Foster, Secretary. S. S. Norton, Treasurer.

Officers of the Static Club.

The time has now come when manufacturers, exhibitors, directors and others realize the importance of the cameramen, the men of ability who can aid and offer suggestions in screen photography because of their efficiency. It is a well known fact that the most notable producing directors are usually ready to give their cameramen credit for artistic photographic effects.

The pictures showns here present an exterior view of the cosy bungalow retreat and clubhouse of The Static Club of America, overlooking the beautiful Echo Park, at 1839 Santa Cruz street, Los Angeles; the interior of the clubhouse showing the big living room with huge fireplace and comfortable lounging chairs, with the player piano in the background; immediately adjoining is the library and reading room. Here are found all the latest trade journals, the Moving Picture World, daily papers and periodicals. Others rooms provide the secretary's office, "developing room," and billiard and pool room.

The club owns its furniture and equipment, is entirely out of debt, and is further kept before the trade public through the weekly publication of *Static Flashes*, a bright, interesting and original newspaper, which is issued under the auspices of the club.

Officers of The Static Club of America are E. G. Ullman, president; William J. Piltz, vice-president; William C. Foster, secretary; S. S. Norton, treasurer. The directors are H. C. Neumann, of the Selig Polyscope company; Homer A. Scott, of the Jesse Lasky Feature Films; William C. Foster, superintendent of laboratories Universal, a charter member and expert cameraman who retains his activities in the club; E. J. Vallejo, William J. Piltz, chief cameraman L-KO Motion Picture Company; S. S. Norton, E. G. Ullman, Anthony Nagy, of the Universal; J. D. Jennings, of the New York Motion Picture Corporation, and Allen M. Davey. The club has a membership of about one hundred.

Famous Players to Build.

Big Feature Company Will Erect New Studio in Los Angeles With All Modern Improvements.

WITH the departure of the Famous Players companies from Los Angeles and the sale of the studios of the Fiction Pictures, Inc., effected mutually by the Famous Players and Lasky Companies, the California activities of the Famous Players Film Co. are temporarily terminated. However, this must not be considered any more than a brief abandonment of the west as a producing ground for this concern. It is contemplated that next fall three companies will be sent to California by the Famous Players, where they will undoubtedly operate permanently. Adolph Zuckor, president of the Famous Players, is now in Los Angeles, where he has been for four or five weeks past, for the purpose of purchasing a large tract of favorable ground for the erection of three separate studios. The Famous Players Film Co. has maintained a studio on the Pacific Coast every winter and spring since its organization, and the satisfactory photographic and scenic results obtained by the western company have encouraged the Famous Players to expand their producing activities in Los Angeles next year.

Another factor that has actuated the Famous Players in the intention to perfect permanent studios on the Coast next fall and winter is the long duration of the present European war. Before the outbreak of the hostilities abroad, the Famous Players had concluded a policy of producing a number of elaborate feature subjects in the various countries of Europe each year. It is supposed that with the elimination of the possibility of producing pictures in Europe for some time to come, the Famous Players intend to culminate their plans for these massive productions in California. When the European film invasion was determined upon, a series of great spectacular subjects were secured, which it would now be difficult to produce in the East. These plays, however, will have ample productive opportunities, when the plans for the Famous Players' new Coast studios are matured.

ANDERSON RETURNS TO LASKY.

The Jesse L. Lasky Feature Play Company announces that Carl Anderson, formerly business manager of that concern who recently resigned to accept an important executive position elsewhere, will return to the Lasky Company today. Whitman Bennett, formerly press representative for the Lasky Company, has been assigned to the position formerly occupied by Mr. Anderson.

Mr. Anderson will be associated with the company in a new general administrative capacity based on his long association with the business.

Vitagraph Has Completed 3,000 Subjects.

And They Range from "The Life of Moses" to "The History of a Sardine Sandwich."

ACCORDING to a recent announcement, made by the Vitagraph Company of America, that company has completed three thousand subjects since it began business. These subjects, which have been one or more reels in length have touched on every conceivable subject and comedy, drama, tragedy and farce have all been portrayed.

It was stated by Commodore J. Stuart Blackton, in making the announcement that the future plans of the company involved even more elaborate productions than those of the past.

"We plan," said the Commodore, "to touch fields that have as yet not been invaded by the camera. Take for instance our plan to visualize music. I feel that in producing this entirely new subject that we are opening the way for a new art, a combination of the highest in music with the finest in moving pictures."

In reviewing the work done by the company Commodore Blackton referred to the wide range of subjects.

"I find," he said, "in going over some of our earliest efforts that we have included about everything that possibly could be picturized. For instance I find that one of the films was entitled 'The History of a Sardine Sandwich,' while next to it is 'The Life of Moses' and 'Les Miserables.'

"While there is no disputing the fact that animated photography as an art, has improved wonderfully since its inception, a comparatively few years ago, every subject that we have completed could be placed on the screen tomorrow and would be in perfect shape for reproduction.

"During the coming years for the same length of time, according to our present plans we will turn out more than triple the amount of films that we have since the beginning of the company.

"At the present time we have eighteen companies working at our main studios in Brooklyn while our studios which are scattered about the country contain ten more. Each one of these companies completes a subject very rapidly and our yearly output has increased so tremendously that there is no real check to be placed on the coming productions.

"In placing a valuation on the films that we have turned out, I should say that it will amount to about $3,000,000 and this is a conservative estimate and does not include the cost of the production but is our valuation at market figures."

RIDGWELL A VITAGRAPH DIRECTOR.

George Ridgwell who has been an editor in the Scenario Department, last week joined the ranks of the directors of the Vitagraph Company, his first effort along this line being to produce "Old Good Fer Nothin," a one-reel rural comedy. Jay Dwiggins, Edwina Robbins, and Bobby Connelly had the leading parts in the play.

The advent of Ridgwell in the ranks of the directors follows a long career on the stage and in the moving picture field. For many years he was a noted singer in London where he is said to hold the record for continued appearances at the Palace Theater, where he had an engagement that lasted fourteen months.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

The Majestic Theater, Detroit, Mich.

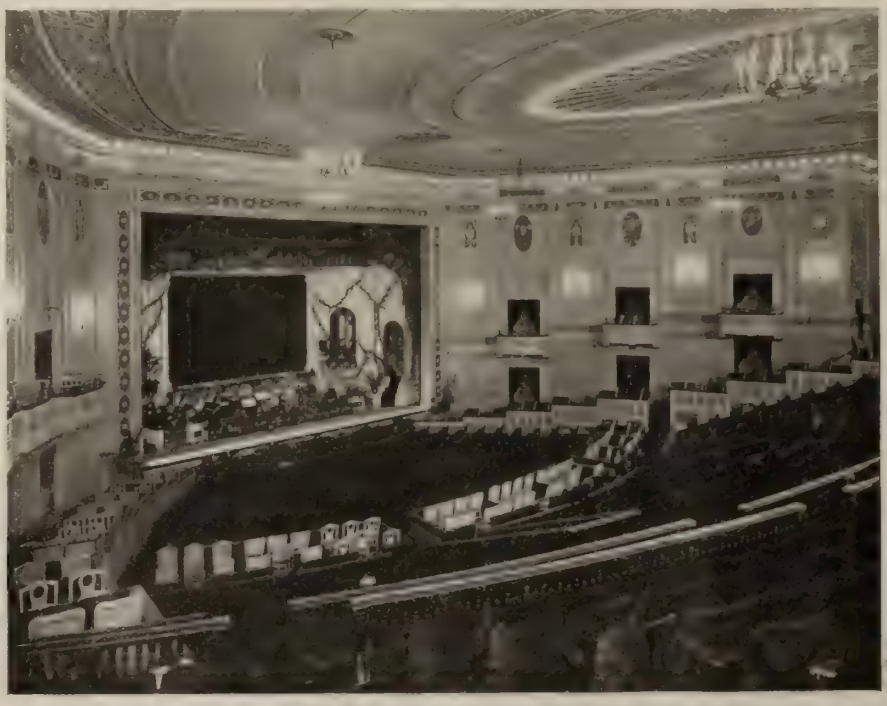
Seats Rise in Tiers Resembling Ampitheater Style—Has Beautiful Promenade—2160 Seats in Auditorium.

SITUATED on Woodward avenue in the heart of Detroit is one of the greatest tributes to the stability of the motion picture art. It is the Majestic Theater. For 175 feet the new Majestic presents one of the most artistic fronts on Woodward avenue, and is a credit to the thoroughfare. The accompanying exterior picture gives a glimpse of the main entrance and the ornamental marquise, extending the full width of the sidewalk and affording protection to patrons who come with automobiles in inclement weather. In all the playhouse occupies a plot of ground 120 by 175 feet, all of which has been used for the theater proper. The building is two stories in height and built of brick, steel and concrete, faced with glazed polychrome terra cotta treated in the modern architectural style. The main entrance, which is on Woodward avenue, has three stores on each side. The entrance is finished entirely with tile, marble and terra cotta in keeping with both the exterior and the interior of the building. The lobbies and the foyer, in addition to their beauty, are so spacious that the entire seating capacity of the theater can be accommodated in them. Also in addition to the foyer there is a recessed loggia or lounging room which is artistically furnished and which contains an open fireplace to add to its attractiveness and to provide a cozy atmosphere. On one side of the foyer are spacious retiring and rest rooms for women, with a maid in attendance, while on the other there is a large smoking room for men.

But it is in the theater itself that the greatest surprise awaits the picture patron. It is as though the ancient Roman amphitheater had been resurrected from dust covered ruins, transplanted bodily to Detroit, and reconstructed along modern lines. The theater proper is essentially a one-story house, but what would ordinarily be the balcony is not separated from the main floor; instead the seats start from the lower level and slope upward in unbroken tiers. It will thus be seen that this arrangement is itself novel, original and unique in the construction of picture theaters. In all there are 2,160 seats, every one of which has what is termed a perfect "sight line" on the stage, and is comfortable, being finished in leather, with soft but firm upholstering. There are boxes on both sides of the auditorium and across the center is a series of auto boxes, making a total of forty in all. The chairs in the boxes were designed especially for the Majestic and are made of reed, finished in old ivory. A modern stage, large enough to hold any of the mammoth road productions, fully equipped and with a beautiful setting takes the

Majestic Theater, Detroit, Mich.

Handsome Promenade of Majestic Theater, Showing Reclining Chairs.



Capacious and Beautiful Interior of Majestic Theater, Detroit, Mich.

place of the Roman arena. On this stage is a 14 by 18 foot gold fibre screen which can be seen from every seat in the house and directly below the screen on the stage is seated the Majestic Symphony Orchestra.

From this part of the structure a good view can be obtained of the wonderful construction of the house as a whole, with its beautiful color schemes, of which ivory, gold and old rose are the basis of the interior decorations. Special features are the panels above the boxes, some magnificent tapestries and a frieze that completely encircles the auditorium. Sloping from the auto seats are the easy inclines by which entrance is gained to the theater. These and the well lighted passages which are used to gain access to the upper seats are carpeted in colors that match or blend with the surroundings. The lobby scheme harmonizes with that of the auditorium. Its mosaic and terrazzo flooring, marble, tile and wainscoting with marble trimmings, are magnificent specimens of the best workmanship. Beautiful hand colored portraits of film stars add another note of splendor. Harmonizing also with the complete theater are costly draperies, portieres, lambrequins, and an immense stage curtain. The same color effect has been carried out for the box office, lobby, foyers and throughout the theater, likewise the attire of the attendants in charge which blend with the surroundings. Another impressive feature is the system of lighting which is the semi-direct, self-suffusing light by which the house can be thrown into moonlight, sun, dawn, or gloom whenever the occasion and stage pictures require.

One thing which undoubtedly adds most to the comfort of theater patrons is clean, pure air. This has been solved in the Majestic in a manner worthy of note by the installation of a most complete air system. The cool air enters from beneath the seats and at the side of the boxes and the hot air is taken out through the openings above by exhaust fans so that a constant circulation of cool, invigorating breezes is assured. In the cold season the air is heated in a specially constructed chamber and then forced into the auditorium. In the summer the air is washed, then cooled in a large ice chamber and forced into the theater by powerful electric fans so that any temperature desired may be obtained. An attic ten feet in height between the ceiling of the theater and the roof also permits the proper cooling of this playhouse. The program is changed weekly, the house playing the V-L-S-E productions a full week. Matinees start at 2.30 P. M. and two evening performances start at 7 P. M. and 9 P. M. Sundays and holidays four performances are given. Another big drawing card of the Majestic is the musical program. Two large pipe organs are installed in the theater on each side of the auditorium. These organs are exceedingly large and comprehensive toned and conceded the best that could be purchased. The console placed in the center of the orchestra pit is connected electrically with the four great sections, great organ, small organ, pedal organ and mechanical organ and also constructed so that organ music, symphonic music and piano music can be readily played by the organist. During the early summer daily organ recitals will be held one-half an hour before the regular matinee show. Mr. Fruttchey, who is the theater organist, was formerly solo organist at Old Trinity Church, Broadway, at Wall street, New York City. In charge of the Majestic Symphony Orchestra of ten pieces is W. J. Hutton, for several years director of the Iowa State Band.

In charge of the projection is Alfred L. Pake. Pictures are projected by two Powers 6-A machines and the entire booth is equipped with every modern appliance known to scientific projection, including arc controllers, generators, etc. The Majestic Theater is a direct result of an ideal and the realization of its owners, A. Arthur Caille, president; Frank A. Wesbrook, vice-president; Henry J. Guthard, secretary-treasurer. All these gentlemen are well known in Detroit business circles. In addition to the Majestic theater Mr. Caille is also interested in the Maxine theater on Dix avenue which was completed a short time ago, and the new Addison Theater erected last fall on Woodward avenue. C. Howard Crane was the architect of the Majestic. The unique seating plan of the Majestic, embodying the old Roman idea, was Mr, Crane's suggestion.

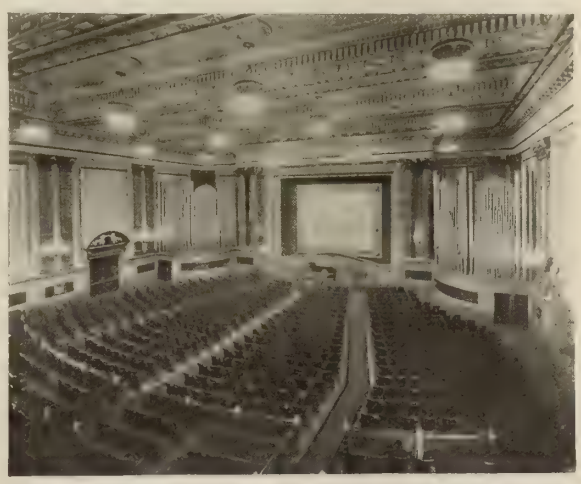
On the managing staff of the theater is M. W. McGee, and his assistant, C. W. Graham, formerly of the Addison Theater, Detroit. Mr. McGee was chosen for this position because of his wide and varied experience in motion picture work. He has had twenty-four years' actual service in amusement work and entered the picture field years ago. In the early days he toured the country with Thomas A. Edison's first big venture, "The Life of an American Fireman," and later with "The Great Train Robbery." To his credit as a manager are several of the most flourishing houses in New York City and the East. This veteran amusement manager is also a member of the Screen Club in New York City.

AMERICAN THEATER, SALT LAKE CITY, UTAH.

When Opened Two Years Ago It Had the Distinction of Being the Largest Theater in the Country Devoted to Motion Pictures—Has 3,000 Seats.

WITH a difference of but two days, the current issue of the Moving Picture World marks the second anniversary of the opening of the great American theater in Salt Lake City. The big motion picture house of the intermountain west threw open its doors to patrons for the first time on the evening of July 8, 1913. The Liberty Theater Company, builder of the American, did not overstate the case nor indulge in exaggeration merely for purposes of publicity when it openly stated that the American theater was at that time the largest theater in the country devoted exclusively to the exhibition of motion pictures. There is little doubt that the builders of the American were pioneers in the construction of permanent and elegant theaters of unusual size for the showing of motion pictures. The Liberty theater, which was opened about two years before the American was projected, stood for a long time as the finest theater in this region. It had a small pipe organ and a large orchestra, carpeted and tiled floors, stained glass windows, elaborate stucco front and all that sort of thing.

Of course, there was the usual tapping of foreheads when the promoters announced that they would build the American, making it the largest and most magnificent motion picture theater in the country, at that time, as mentioned above; but they went through with the project, and succeeded in spending upwards of $150,000 before the doors were opened. Three thousand persons pay admission to a picture house? Ridiculous! Such was the scoffing comment of the professional scoffing commentators hereabouts. Their shouts have long since died away; the jarring sounds have been drowned by the big symphony orchestra and grand concert organ under the direction of John J. McClellan, who, by the way, is the famous organist of the Mormon Tabernacle. A year or so ago, the management of the American theater passed from the hands of the Liberty Theater Company with the purchase of the interests of that concern by a group of Ogden capitalists and impresarios, including a veteran motion picture man, Harry A. Sims, who is at present managing director of the American. Under the management of Mr. Sims, the influence and popularity of the American continued to grow and thrive, until at present it is safe to state that it stands as one of the most prosperous houses in the country.



Interior of American Theater, Salt Lake City, Utah, Showing Arrangement of Pipe Organ.

Improvements which at the time were considered innovations were installed in the American theater. Extraordinary provisions for lighting, heating and ventilating the immense auditorium were included in the architect's plans. These included the ventilating, refrigeration and air-washing plant, which occupies a large room beneath the stage and behind the orchestra shell; the big Kimball orchestral organ, played from a console in the center of the orchestra pit, which cost $8,000 and is the third largest organ in the city; the lighting system of concealed and inverted fixtures. The total seating capacity of the American is 3,000, divided into a grouping of 1,700 seats on the orchestra floor, 500 in the balcony, and 800 in the mezzanine boxes and main floor loges. The house is elaborately and tastefully decorated in stucco relief and staff and has many conveniences, such as drinking fountains, retiring rooms and parlors.

The Regent Theater, Pittsburgh, Pa.

Rowland & Clark's New Picture House a Valuable Asset to Industry—Value of Property and Structure, $235,000.

THE REGENT THEATER, built by Messrs. Rowland & Clark, on Penn avenue, near Highland avenue, Pittsburgh, Pa., is of absolutely fireproof construction, having a seating capacity of 1,000 and costing $85,000, erected on property valued at $150,000. The building has been erected with the object of providing all the latest ideas in moving picture theaters. The arrangement is unique.

Regent Theater, Pittsburgh, Pa.

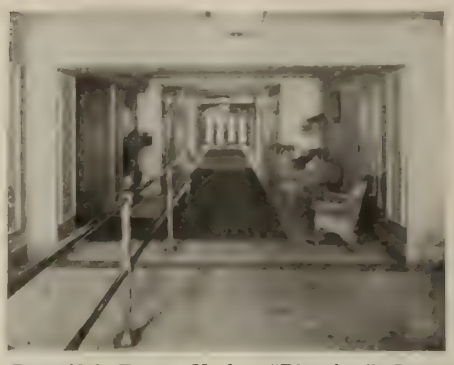
There are no balconies, but the full area of the auditorium is occupied by seats planned after the amphitheater style, the seats rising in tiers. The auditorium is entered through an entrance lobby 22 feet wide, from Penn avenue, which leads

Interior of Regent Theater, Pittsburgh, Pa.

to a foyer under a tier of seats which are called "bleacher" seats. This foyer contains ample standing room, toilet rooms for women and men, manager's office, and storage room. Three entrances to the auditorium are secured from this foyer.

A beautiful fountain is located on the main axis of the center aisle of the auditorium. This fountain is built in a niche-like recess about 8 feet square and contains a bowl and basin, with running water, palms and live gold fish. The main figure is of bronze and was imported from Italy. Both the entrance lobby and foyer have marble wainscoting, and beautiful marble mosaic and terrazzo floors. Decorations of the entrance lobby are carried out in Italian Renaissance and the foyer is decorated in the Adams period. The auditorium is decorated in ivory and gold with the side wall panels in a tapestry imitation of ivory and lavender color tone. The style of embellishment for the main auditorium is Italian Renaissance.

The seats are of mahogany with leather upholstering. The aisles are carpeted. There has been installed in the main auditorium a beautiful rich tone organ at a cost of $10,000. The lighting for the entire building has been given close study, the auditorium being illuminated by means of indirect ceiling fixtures and sidewall brackets with silk shades, which diffuses the light. These sidewall brackets are kept constantly burning and provide sufficient light during the show, obviating the difficulty usually experienced in a poorly lighted auditorium in finding a seat. These lights have no effect upon projection. Together with side wall brackets, the ceiling globes in the rear portion of the auditorium are kept lighted, and with the double wiring system operated from the foyer, as well as from the operator's booth, all lights in the ceiling fixtures can be thrown on at one time. The heating and ventilating systems are of special importance in moving picture theater construction. It was the idea of the owners of the Regent to provide the best that was obtainable. The ventilation system installed is a double fan system, so arranged that the air can be changed every six minutes, fresh air being brought into the building and heated and forced through ducts into the auditorium without any draught. The foul air is taken from the auditorium by means of 500 openings in the floor, placed under the seats and drawn through a large chamber by an exhaust fan which forces the air through ducts running to the roof and depositing it on the outside. By this means a constant movement of air is had and the temperature is always comfortable.



Beautiful Foyer Under "Bleacher" Seats, Regent Theater, Pittsburgh, Pa.

Every means for safety has been provided for both the patrons and the attendants as well. The operators have been provided with a fireproof operating room. This room is approached by means of iron stairways. Ample and large exits are provided on all sides of the building. Doors with automatic panic bolts are applied on all exit doors which swing out. The Penn avenue front of the building is made up of colored enameled terra cotta having electric light outlets placed in the cornice, around the windows, and display panels. The entrance lobby is attractive as well as serviceable. The walls, foyer and ceiling are entirely of special made tile, with each piece moulded for the particular place it occupies. The side-walls contain two beautiful panel pictures of faience tile of two scenes reproduced from photographs made in Italy. The ceiling tiles are of special design, containing electric lights. These tiles are modeled in relief and are made in colors of blue and ivory. The front of the building is surmounted by an attractive electric sign, which contains the name of the theater and an electrical motion fountain, operating in three different colors of electric lights. This sign stands 30 feet high.

Artistic Fountain in Foyer of Regent Theater, Pittsburgh, Pa.

THE STRAND THEATER, INDIANAPOLIS, IND.

Pretty Little Suburban Picture House Has All Up-to-Date Appointments—Uses Moller Organ.

THE Strand moving picture house, located at the corner of Oriental and Washington streets, at Indianapolis, Ind., is the largest theater devoted exclusively to that class of amusement in that city. The building is 47 feet wide by 116 feet deep and seats 701 persons. The seats are roomy and the rows are spaced so that they conform with the city ordinance. The theater has a 12 by 16-foot mirror screen which is the largest in the city. A large dressing room for women is another one of the commendable features of the house.

Before building the present Strand, H. T. Harrell, the proprietor, conducted a motion picture house in the room next door to his present location. That theater seated 400 persons, but after giving the public good service for three years the patronage became so large that it was necessary to build a larger house. Many persons were forced to wait on the sidewalk for the next show. Mr. Harrell often heard his patrons complain about the smallness of the house and he decided it was up to him to show his appreciation. He resolved to give his patrons a theater "that they would talk about." And he has carried out his intention.

Mr. Harrell is rightfully proud of the ventilating system in his new theater. He says it is his own idea. It would be hard to improve it, for when he starts the exhaust fans a delightful breeze of fresh air circulates through the room.

Strand Theater, Indianapolis, Ind.

In fact, it is so strong that the doors can be opened only a few inches. When he wants to start the ventilating system working he opens the doors in the front and rear of the house just a few inches and then turns on the two big exhaust fans which are located above the screen and near the ceiling. The breeze of fresh air is noticeable immediately. Fans are stationed along the walls, but they are never used, as Mr. Harrell does not consider them efficient.

Mr. Harrell has built several buildings in the last few years and after they were finished he has always been able to find improvements that could have been made. Even in his new theater he now sees where he could have bettered it. He has a $3,000 Moller organ which he, like many other moving picture house owners, installed under the stage. He now considers this a great mistake, as it smothers the tone. Mr. Harrell says that if he had it to do over again he would build the organ on the stage. He intends to add more pipes to his organ so as to get greater volume. Mr. Harrell employs a violinist and a pianist, as well as an organist. His musicians are the best he can afford to employ. Mr. Harrell learned from his experience in the smaller theater that it is not advisable to depend on one lighting system; so he has a large gas arc lamp ready for use should anything happen to the electric current.

Recently Mr. Harrell had the people in his end of the town (for his theater is really on the outskirts) wondering how he packed the house for each show of the first installment of a new serial. He says that going to see a moving picture serial is the same as reading a book: no one wants to start in the middle. Realizing this, he makes an effort to get his patrons to see the beginning of a new serial. Three nights of the week he runs his best pictures, for which he charges ten cents; the other four nights, five cents is the admission. When he intends running a new serial, he gives away on a previous night with each admission a ticket good for five cents. These free tickets are dated and are only good for the opening of the serial, which is a ten-cent show. In this way Mr. Harrell packs his house for the first showing of the first installment, and his patrons become interested from the start, which has a tendency to help keep them interested clear through the serial.

Mr. Harrell considers the good will of his patrons his greatest asset. When he first opened a moving picture house he charged five cents. He decided to raise the price on Sundays to ten cents. He was told by other exhibitors to let well enough alone. He raised the price anyhow and did more business than he did at five cents. Sometime in the future he intends to charge ten cents at all shows. He believes that what the people want is quality and not so much quantity. Mr. Harrell has been told by other exhibitors that he is foolish to pay so much for his service, as he has no competition within a mile or so. When he begins to charge ten cents admission for every show, he intends to pay still more for his service. Mr. Harrell has been very successful and he attributes it to his treatment of his patrons. He says they appreciate it, too. Mr. Harrell's theater is what might be called a suburban house, as it is located some distance from the center of the city. His patronage is not made up entirely from the neighborhood, for the reputation of the Strand has spread into other vicinities.

LIBERTY THEATER, CLEVELAND, OHIO.

New 1600 Seating Capacity Picture House Is the Embodiment of All Things Beautiful in Modern Theatrical Architecture.

A DELIGHTFUL conception of all that is most modern and beautiful in theatrical architecture is blended in the new Liberty theater at Superior and East 105th street, Cleveland, Ohio, which was opened recently. Constructed along advanced lines, the new playhouse is one of the most up-to-date west of New York. Its policy is equally divided between motion picture productions and vaudeville with the former slightly overbalancing the latter.

The seating capacity of the Liberty is 1600 with about an equal division on the parquet and balcony floors. The color scheme throughout is old rose, silver grey and gold. Entering the lobby one is first impressed by a wonderful mosaic tile floor set off splendidly by faintly tinted walls and a sunburst ceiling of the Adam's period design. The foyer extends across the entire rear of the auditorium, the effect of linolyles being especially worthy of note. At each

Interior of Liberty Theater, Cleveland, Ohio.

end of the foyer is a broad marble stairway leading to the balcony.

The width of the Liberty is slightly in excess of its depth, thus necessitating a stage opening of more than fifty feet. Everything possible for the safety and convenience of the audience has been provided by the owners. The theater is strictly fireproof and perfectly ventilated with a change of air throughout the entire auditorium every two minutes. One of the most beautiful features of the Liberty is the monster mural extending 72 feet across the proscenium arch depicting "Fine Arts," the work of John A. Servas of Rochester, N. Y., one of the foremost delineators of this work in the country. Three distinct groups compose the painting, there being twenty-one separate figures of life-sized proportions.

The scenery and effects for the Liberty theater are beautiful creations, also being the work of the Servas Scenic Studios. The Sunday setting alone is most elaborate and has been favorably commented upon by public and managers throughout Ohio. The Liberty theater is operated by the Liberty Amusement Company, of which S. M. Hexter is president. It is run in connection with the Gordon Square theater, located on the west side in Cleveland. Both houses are under the general management of Harry Durocher.

THE FOREST THEATER, CINCINNATI, OHIO.

An Excellent Example of the Evolution of the Motion Picture Theater—Music Furnished by Wurlitzer Organ.

THE FOREST THEATER, an almost new house located in Avondale, an aristocratic suburb of Cincinnati, Ohio, and representing an investment of approximately $50,000, is one of the best indications of the evolution of the motion picture theater. The Forest Auditorium Company, which built the house, headed by L. E. Ach, of one of the biggest millinery importing firms in this part of the country, was actuated not so much by hope of profit in constructing it as by a desire to do exactly what has been done: to furnish a first-class and good-sized house to Avondale. Having done this, however, the appreciation of the people has been so substantially evidenced that the venture has been an extremely profitable one, thus proving again the theatrical axiom that good art is frequently good business as well. The house stands back from a side street running into Reading Road, the principal thoroughfare, and measures a full hundred feet in width at the front, narrowing to 56 feet at the rear, with a length of 151 feet. The wide frontage gave opportunity for a dignified exterior. It is constructed of a grey pressed brick, with wide entrances supported by substantial columns, and a roomy lobby gives plenty of space for all purposes.

The rest of the building is constructed throughout of brick and concrete, the floors, the stairways and other structural parts, and, particularly, the operating-booth, being of the latter material. In fact, non-inflammable materials are used

Forrest Theater, Avondale, Cincinnati, Ohio.

throughout, in combination with metal window frames and wire-glass, in such a manner that it is practically impossible for the building to burn. It has received high commendation from local fire and underwriting authorities for this reason, being rated as one of the safest structures in the city used for theatrical purposes. The interior slopes gently from front to rear, to give a good view of the screen from all parts of the house, which seats 650 persons. The seating capacity could easily have been brought up to 1,000, and this, perhaps, would have been done, by building the house further forward and making the lobby smaller, if the company had anticipated the extent of its success. Even now, however, President Ach declares that he hardly regrets the loss of space, as it has undoubtedly given so much to the theater's looks that from an aesthetic standpoint the gain is greater than the loss.

The interior decorative scheme is worthy of the handsome exterior. Quiet tones of tan and brown predominate, being worked out in tall panels, with the ceiling, columns and corners handsomely treated in wrought effects in plastic materials. Opera chairs of a good grade are used for seating, and the music is furnished by a large Wurlitzer organ, operated with high skill by Peter Lauderman. The lighting arrangements are especially noteworthy. The indirect system, now becoming common in well-designed structures, is used, the lamps being of great size and beauty. Current for lighting as well as other purposes is secured from a local company, and all switches center in the downstairs office. The operating room is unusually large, and, as stated, is of concrete, with a metal door. The two Powers 6-A machines used are both electrically operated by ⅛ horsepower motors, with the full consent of the fire department and the underwriting authorities, while another motor is used to steady the light, giving first-class pictures. The comfort and convenience of the public are served not only by the usual arrangements as to seating and the like, but by drinking fountains and fully equipped lavatories. Upstairs a private office is used for all of the business of the house, which is transacted in detail by Manager William P. Howard, President Ach looking after the general executive end. Mr. Howard, who is highly thought of by the company, has been in charge of the house every since it was opened.

Just now the Forest Airdome, located immediately adjoining the Forest itself, is nightly seating its capacity of one thousand, with the usual waiting crowds. It has the only gold fiber screen at present used by any airdome in the city, it is understood, which, it happens, is also one of the largest, measuring 18 by 22 feet. This unusual size, which gave some trouble in installation, was desired on account of the considerable size of the airdome, a "throw" from the two Powers machines of 130 feet being necessary. The airdome booth is of metal, as required by the local fire regulations. An

Interior of Forest Theater, Avondale, Cincinnati Ohio.

additional measure of safety, called for only by the scrupulous "safety first" policy of the management, is that all of the numerous necessary electric wires are handled in metal pipes, making danger from them out of the question. Extraordinarily wide aisles on both sides and in the middle give a roomy impression which is distinctly unusual in airdomes, and the neat chairs and smooth footing underneath help to keep up the good work.

A row of handsome boulevard lights, extending from the front of the theater to the corner at Reading Road, overcomes whatever disadvantage may lie in being off the main thoroughfare, as it gives an inescapable leader to the location of the house. Altogether, the Forest is a first-rate example of the wisdom of doing the thing right. The company did not skimp in building it, in any respect, and it has not since skimped when it came to picking pictures or people. The results speak for themselves.

Interior of Liberty Theater, Spokane, Wash.

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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Facts and Comments

THE fire department of this city will not apply the ordinance against airdomes on roofs to existing places. The action of the Board of Aldermen in passing such an ordinance is in line with the general policy of safeguarding patrons of theaters and can scarcely be interpreted as a discrimination against motion picture theaters.

* * *

WE ARE indebted to a friend and reader in a city of the Middle West for a most excellent contribution to the arguments in favor of a liberal Sunday. Our contributor, Dwight B. Baker, of Ottumwa, Iowa, has compiled valuable arguments and data. His language is temperate and convincing, his treatment of the subject complete and exhaustive. We have thought so well of his plea that we have incorporated it into our literature in favor of a rational and liberal Sunday. We thank Mr. Baker on behalf of our readers and once more call attention to the fact that this literature, a veritable storehouse and encyclopedia on the subject, is at the disposal of any exhibitor who cares to write for it.

* * *

THIS is the last call for the National Convention at San Francisco. THE MOVING PICTURE WORLD will be fully and capably represented and the report of the doings of the convention will be a record and a reference for the future. We wish the convention the greatest success possible and hope that its labors will be productive of great good not only to the exhibitors, but to the industry in general. A full attendance and a spirit of co-operation will, it appears, characterize the convention. We know that the industry at large takes a great interest in the convention and will watch its proceedings with sympathetic attention.

* * *

ONE of the evils of the press from which the motion picture screen has happily been free is the portrayal of contemporaneous crime. The "yellow streak" on the screen has been faint enough to be called indiscernible. Not a little of the credit for this gratifying state of affairs is due to the resolute attitude of the great representative motion picture journal, which means THE MOVING PICTURE WORLD. Its persistent refusal to open its advertising columns to this sort of vileness has always had the hearty commendation of its readers in all branches of the industry.

* * *

JUST one little word of advice to those who are about to enter the producing field: There is no royal road to success in this most difficult of all fields. Previous experience and success in literature or on the stage or in any other allied field counts for little or nothing. When you enter this field do not neglect the aid and the expert advice of the veterans. The screen is a most subtle instrument and a most delicate one. A crude touch or a lack of skill produces discords. Neither money nor even genius may be relied on as substitutes for experience.

* * *

ONE of the most pleasing signs of these latter days is a willingness on the part of producers and even directors to concede that they are not entirely infallible and not entirely above profiting by the advice of others. But recently several letters came to this office written by exhibitors and frankly criticising certain faults and certain films of some very prominent producers. The letters were submitted to the men who we thought ought to see them and everywhere they were given great attention and two of the suggestions contained in the letters were deemed good enough to be acted upon. We are still in a somewhat chaotic state when it comes to finding a safe landing place amid so many programs and so many features, but there is more of a toleration and more of a spirit of co-operation than we have ever seen before.

* * *

APROPOS of the plan to put the Lives of Famous Men upon the screen, it occurs to many friends of the motion picture that in the field of biography little has been done so far and this in spite of the fact that the screen is the greatest biographer ever known in the history of mankind. The field of kinematographic biography is capable of infinite development. The few efforts made in this direction have as far as we know always been successful even from the exhibitor's point of view. Of course the most important and authentic work in the biographical field will have to be done for historic purposes primarily, hence the delays and difficulties.

Keep Up the Good Work.

By W. Stephen Bush.

ALL the big men in the motion picture field have from the start appreciated the work of The Moving Picture World in seeking to embody the freedom of the screen in the organic law of this state. This work has now progressed as far as possible under the circumstances. The full import and significance of it is being recognized by every interest in the industry.

We cannot know what the Constitutional Convention at Albany is going to do. Three amendments dealing with the subject have been submitted. Different in form they all aim at the same thing, i. e., the permanent emancipation of the motion picture from official censorship in the state of New York.

The speakers before the Bill of Rights Committee, to which the whole question has been referred, urged no particular form, being contented to leave the phrasing of the amendment to the constructive statesmanship and the legal learning of the Committee and the Convention.

The aim of our agitation is not merely to insure the motion picture interests in this state against all kinds of censorship for a period of at least twenty years. Such aim is part of our purpose and if the agitation brought no result but this freedom for twenty years we feel that all our labor and the co-operation of the big men in the industry have been rapid in ample measure. However, our ultimate aim is much broader and much higher. Whether the amendment we advocate or some other amendment will be submitted to the people of this state at the next general election or whether it will not be submitted, we want the work before the Constitutional Convention to be the starting point of a general and persistent campaign of education. The object of this campaign is not only the defeat of censorship in the two or three states that have adopted this un-American system, but the complete discomfiture of the idea and the principle of censorship everywhere. By reason of what has been done at Albany our position has been advanced in the right direction. We have let the convention know that the motion picture interests are fully aware of their responsibilities, but that they are not less keenly aware of their rights and privileges.

We have begun to rouse the press to a realization of the danger that lurks behind all agitation for the censorship of motion pictures. North and South, East and West the press of the country is taking the alarm and is vigorously protesting against censorship as a grave menace to all free institutions. It would be an easy matter to fill page after page with excerpts from prominent newspapers condemning censorship whether applied to the printed page or to the motion picture.

Let us all unite in keeping up the fight. The exchangemen and the exhibitors outside of the censorship states cannot imagine the evils that follow in the wake of censorship by law. The producer, whose films are distributed throughout the country, has had a taste of censorship whether he resides in a censorship state or in a free state. Hence the willingness with which the producers have supported and are now supporting the war waged against censorship in Pennsylvania and Ohio.

In the coming year but twelve states have sessions of their legislatures, but it is a foregone conclusion that in most of these bodies censor bills will be introduced and will have to be fought. The fight must be conducted primarily by the exhibitors of these states. They and the exchangemen in the state must get together and the aid of the producer we hope will not be lacking. In all the states the campaign must be kept up until censorship is thoroughly beaten. The men who made themselves conspicuous by their championship of inquisition must be made to feel the power of the screen. Ohio must be freed from the reproach of having an exhibitors organization which favors and supports censorship. The exhibitors of this city of New York will be recreant to their plain duty if they do not oppose at the polls any candidate whose connection with censorship schemes has become notorious.

Most of all must we fight ignorance and prejudice in legislative committees. I have spoken before many such committees and the ignorance of the men entrusted with the paramount duty of legislation is simply appalling. The chairman of the Bill of Rights Committee of our State Constitutional Convention declared during the progress of the hearing on the new amendment that he had seen "but one motion picture in his life." We do not know whether he intended this as a boast or as a confession or as a bit of pleasantry. Another member of the committee made a similar avowal. Some years ago the remark, "I have never seen a motion picture," was heard frequently from the lips of men who thought themselves superior to the ordinary run of mankind. Today such remarks are hardly ever heard except from people who attempt to legislate for the motion picture interests or possibly from clergymen who proudly preface their denunciation of the motion picture with the assurance that they had never seen one and never would want to see one.

In a measure I am afraid we ourselves are responsible for this ignorance in so-called high places. We do not persevere in our work of propaganda. The Moving Picture World has sent out about 17,000 very handy and useful four-page folders that contain in brief and concise form all the history and the arguments in the anti-censorship campaign. We have also sent out good material for the newspapers showing the evils and follies of censorship. We have now sent copies of the paper and all the censorship literature to the members of the convention.

We ask our readers to help us distribute all these good materials and place them where they will do the most good. Exhibitors, this is your fight as well as the fight of the exchangemen and the producers. Films that have been cut to pieces by ignorant and narrow-minded "reformers" or grafting politicians make poor programs. The Moving Picture World will send you its censorship pamphlet upon request without any charge whatever. Make a note of this. If you do not need it today you may need it tomorrow. If you do need it today, do not wait but write at once. KEEP UP THE FIGHT.

We suggest to every exhibitor, whether he has a publicity man or whether he is his own press agent, to enlist the aid of his local papers in this fight against censorship. The screen and the press are allies in the great fight for liberty and in the eternal struggle against bigotry, oppression and ignorance. With the aid of the press we cannot help but win, but we must go after it and not sit by supinely.

Shifting Fancies and Celestial Lights

By Louis Reeves Harrison.

WHEN there came unhearalded into our midst a new art, that of visualizing movement and sensation, agitation of mind and soul, tendency of desires and passions, it was the second art to appear during the Christian Era, the first being that of producing printed matter by the composition and imposition of type during the Fifteenth Century. Both were undervalued at the outset, because scientific development had not overcome a certain crudity of early examples; both were aided during their evolution by collateral arts, and both grew in popular favor despite a lot of envious criticism from men who should have been first to welcome any means of advancing common progress through dissemination of truth.

Even now, among the privileged few who take themselves seriously, who have acquired an intellectual aloofness from what is easily comprehended by ordinary people, there are many who reach false conclusions about the production of moving pictures by the dangerous route of pure reason based on wrong premises. They regard the new art as purely reflective because it lacks precedent and tradition and is introduced apologetically, not yet having acquired a full dress of glossary. No single and all-embracing term such as "literature" or "drama" has yet been found to fit it. It is wearing altered clothes of its elder brothers, with "photo" and "moto" patches that add neither to the strength nor to the beauty of its vocabulary.

The new art has recently been accorded tolerant recognition by fiction makers whose stories of idiomatic cleverness have been circulated to the extent of a hundred thousand or less and used to enlighten long-suffering humanity with revivals of works which it seems almost a sacrilege to dig up from the dust of second-hand bookshelves. Then it has been discovered by the producers of Broadway plays gone lame from overwork and employed in a predatory attack upon the public purse, after that public has been partially stupefied by bombs of bill-poster chlorine gas.

Said Elizabeth Barrett Browning:

> The growing drama has outgrown such toys
> Of simulated stature, face and speech;
> It also peradventure may outgrow
> The simulation of the painted scene,
> Boards, actors, promoters, gaslight and costume,
> And take for a worthier stage the soul itself,
> In shifting fancies and celestial lights,
> With all its grand orchestral silences
> To keep the pauses of its rhythmis sounds.

In place of "sounds" she might have been completely prophetic had she used "motion." Edward Gordon Craig, much in evidence as a reformer of the drama, declares, "There is a thing which man has not learned to master, a thing which man dreamed not was waiting for him to approach with love; it was invisible and yet ever present with him. Superb in its attraction and swift to retreat, a thing but waiting for the approach of the right men, prepared to soar with them through all the circles beyond the earth—it is Movement. It is somehow a common belief that only by means of words can truths be revealed. Words explain the law of two and six, images delineate the relation of four and eight, but what of that infinite and beautiful thing dwelling in space called movement? And I like to suppose that this art which shall spring from movement shall be the first and final belief of the world."

The egotism of misinformation, more destructive than the egotism of simple ignorance, has caused men who should know better to depreciate the value of moving pictures. The new art is not strong in the hearts of people because it is democratic, nor because they have dominated it, for they have not. They have gone by millions to contemplate its work because of the direct nature of its appeal and because that appeal has been so strong that it has enabled them to forget a great deal that mars everyday existence. To the generous support of common people it owes its vitality, not to those cultivated individuals who have achieved intellectuality by long study of rare models in the older arts. Just as a highly-educated European visits America and reasons from the absence of century-honored monuments that our people lack artistic feeling, so many of our own intellectuals have reached a conclusion that the limitations of the new art are those of chance examples. Both start with false premises.

All the arts of expression have frontiers, but they are growing more neighborly, those frontiers are being crossed and recrossed, until artists of broad viewpoint are beginning to realize that separation of interest will be replaced by a community of interest, which will subordinate tradition and eliminate prejudice. If true creative genius has something to give the world and lacks skill in the older crafts, he may find his way through the new one now in a formative stage, even through others yet unborn. True genius will be less embarrassed by the art that has been and turn his face to the art that has never been, will draw popular approval by what is new, original and capable of infinite variety of expression rather than surrender the products of imagination to a clamor from the sordid and the unthinking. His medium will be of secondary importance to his message or to that most real of all real things in men of creative imagination, sentiment, but he will invoke the new art in vain if he is not sincere.

"All art," says Sheldon Cheney in his advocacy of a new movement in theatrical presentation, "is a matter of nature or life acted upon by man; a part taken out of the accidental surroundings and given artistic form." Go to the Sistine Chapel and spend days in that temple of art. Study the colossal figures painted by Michael Angelo. They are taken from life and given artistic form, and there is a meaning to be interpreted in every one, but how few can grasp that meaning. We feel that there is a soul tenanting those gigantic and extraordinary beings, that they are the offspring of an aspiration for the infinite, but they are sleeping. Dormant is the spirit of thought in such great paintings. We shall never see them as their creator saw them. We can only guess at the noble conceptions he imprisoned there. We feel like invoking the Spirit of Motion.

A lifeless landscape; a stretch of glossy sea; what a wonderous change comes when invisible forces stir them to action! We associate life with action, with the exercise of mind and body, and death with the absence of it. The Spirit of Motion has already raised the dead as if by enchantment and she holds out both hands to True Genius that he may stir millions with his inspirations, that his celestial light of truth may reach all humanity through this art that is without confusion of tongues. Says the immortal bard, who, in compassing little comprehended much:

> "The idea of her life shall sweetly creep
> Into his study of imagination,
> And every lovely organ of her life
> Shall come apparell'd in more precious habit,
> More moving—delicate and full of life,
> Into the eye and prospect of his soul."

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Motion Pictures on the Coast

AN ADEQUATE summary of the motion picture industry on the Pacific Coast of the United States is presented to the trade for the first time in this number of THE MOVING PICTURE WORLD. It is about six years since motion picture men discovered the rare atmospheric qualities of Southern California which mean so much to the photographer, but since that time there has been a steady movement in that direction, until today about all the big producers maintain companies of players in that region, while there are many other companies that have sprung up from the soil, as it were.

Owing to the fact that most of the companies producing pictures in California owned large plants in Eastern points, their Western equipments have been of a temporary character. Within the past year or so, though, there has been an attempt at permanency that is in itself remarkable. Note, for example, the Selig Zoo and studios, upon which the founder has spent several hundred thousand dollars.; This enterprise is designed to be a great public park and its perpetuation will be provided for by the builder, William N. Selig.

Another enterprise that is unique is that known as "Universal City"—the plant of the Universal Film Corporation—literally a town builded to meet the requirements of motion picture production and costing many thousands of dollars. This is also of a permanent character and will be maintained as long as motion pictures have a vogue.

Of motion picture studios of the usual form the Coast has its full share and others are to be built. Many temporary stages have been erected until that wonderfully suitable region seems to be completely pre-empted by the picture maker.

Concerning all this, to us, great human effort the reader of THE MOVING PICTURE WORLD will find an intelligent story in this number. A representative of this publication has been on the Coast for several months and there is little worth while that has escaped him. It is presented in a readable manner and the writer has caught that delightfully human note, without which such descriptions would be dry as the desert sands. It has been the writer's effort to tell of things as they exist. While his story may not measure up to the extravagant claims of the local booster, we believe his facts and his conclusions are rosy enough to satisfy the most carping critic that the motion picture business in Southern California is a wonderful industry.

For the Cameraman

MANY times it happens that the intelligent reviewer of motion picture "masterpieces" has occasion to say: "The photographic quality is excellent and there has been expressed rare judgment in the selection of scenic backgrounds," or words to that effect, all of which indicates that an artist rather than a "crank turner" has been stationed at the camera. By the way, it not infrequently happens , too, that there is little more of praise to be said; and this indicates, in a general way, the importance of having a real camera artist on the job—he may save an otherwise weak-kneed subject.

We will not attempt to point out here how very important a camera man is, or to enumerate the various points whereat his knowledge, or lack of it, may make or mar a picture. What we desire to do is to direct the attention of all cameramen to a department, beginning in this issue of THE MOVING PICTURE WORLD, calculated to be of especial benefit to them. It will be conducted by Carl Louis Gregory, who is at present in the employ of the Thanhouser Company.

Claim is not made, either by THE MOVING PICTURE WORLD or by Mr. Gregory himself, that he is the greatest of all cameramen, and therefore fitted to tell all other cameramen what to do. Mr. Gregory is a good cameraman, and, further than that, he is a painstaking student of the art and science of photography, and, still further, he is able to put the result of his investigations and his experiments into readable form It is because of all these reasons that he has been selected to conduct the cameraman's department of THE MOVING PICTURE WORLD. After those of our readers who are interested have followed him for a while we believe they will agree that the choice was a happy one. More is said about Mr. Gregory elsewhere.

As this is the first effort that has been made to give the cameraman suitable recognition in print, THE MOVING PICTURE WORLD would suggest that proper appreciation may be shown by giving Mr. Gregory such assistance as their experience and knowledge of motion picture photography will permit. Communications regarding the subjects of which he treats are solicited and may be addressed to Mr. Gregory in care of this publication.

RAILROADS BAR FILMS FROM PASSENGER TRAINS.

Official notice has been sent out by the General Superintendent of Transportation of the Erie Railroad Company, G. W. Kirtley, to this effect:

To Agents, Conductors, Baggagemen, Trainmen and Others Concerned:—Effective June 25th.

The transportation of moving picture films in that part of any car used for the transportation of passengers on the lines of these companies is prohibited. As their handling in baggage service is already forbidden in Section 10, Local Inter-Division and Joint Tariff of Baggage Rules and Regulations, moving picture films cannot therefore be handled on passenger trains except as express shipments.

MAY HAVE REWINDERS IN BOOTHS.

William Williams, Commissioner of the Water, Gas and Electricity Department of the City of New York, has issued the following letter regarding the rewinding of film in the booths of motion picture theaters in Greater New York:

"The prohibition hitherto in force against the rewinding of films in a moving picture booth while the machine is being operated is hereby withdrawn.

"I ask that you give as much publicity as practicable to this modification of the rules and regulations made pursuant to Chapter 252 Laws of 1911, which relates to license to operate moving picture apparatus."

DISCUSSING CENSORSHIP IN JERSEY.

At the first annual meeting of the Civic Federation of New Jersey, held at the Hotel Dennis, Atlantic City, N. J., on Saturday evening, June 26, there was a dicussion of the question of censorship of motion pictures. Among those who took part in the discussion were License Commissioner George H. Bell, of New York, and J. W. Binder, of the National Censorship Board.

Commissioner Bell told of the work being done by his department in the way of making New York's 951 picture theaters safe and sanitary and to insure the moral cleanliness of the entertainments. Mr. Binder explained the working of the National Board and stated that it was covering 98 per cent. of the pictures made.

DETROIT OFFICIAL ELECTED.

The Detroit Motion Picture Exhibitors League has elected the following new officers for the ensuing year: President, Herman Speier; vice-president, Otto Seestedt; Arthur R. Kosel, secretary; J. C. Ritter, financial secretary; Fred R. Rumler, treasurer.

Everything is running smoothly with the Detroit exhibitors. There seems to be no "troubles in the air" outside of the ordinance recently introduced into the common council which would require minor theaters to install fire alarm boxes. Exhibitors say that such an ordinance is nothing more or less than a deliberate hold-up. If this ordinance is railroaded through, it will cost exhibitors (those owning houses seating 400 or less) $25 per year to maintain the necessary fire alarm boxes.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Introductory.

Breaking Ground for a Series of Instructive Articles on Motion Picture Photography

OF ALL the persons concerned in the production of motion pictures it is probable that there are few who have received less attention in the literature of cinematography than those who deal with that portion which is the foundation and concrete substance of the work; that is, the taking and finishing of pictures. It is a highly technical subject of which but very few are thoroughly acquainted, in fact even the specialist can only aspire to a thorough knowledge of the one branch wherein he is concerned and a good general knowledge of the remainder. The majority of persons now working in the production of pictures have drifted into it not through any course in technical education, nor through any aptitude for the subject, and not because they were in any way suited for the positions they hold, but because it presented an opportunity for higher wages.

Some may question the primary importance of the photographer and his co-workers; but no matter how great the director, no matter how good the story, no matter how fine the acting, unless perfectly recorded by clear and artistic photography, the genius of the director, the cleverness of the writer and the ability of the actor are no avail. Contrarywise, how often has been the case that a picture poorly directed, acted by incompetent players, has yet been a pleasure to the eye through the artistry of the photographer, whose excellent photography, picturesque backgrounds and beautiful light effects redeem the picture. This is not in any sense a decrying of the director, the scenario writer, the actor or any of the other important people who are factors in the production of screen drama. They are all necessary factors in picture production, and while at no time has the photographer stood in as high estimation as to-day, there is still much room for improvement for better things and for closer co-operation between the directing and technical staffs.

In many studios and by many directors a camera man is regarded as only a shade above the merest mechanic. An instance of this is a man who is in charge of one of the largest studios in the United States and a man who prides himself on his artistic judgment has many times reiterated this statement, "A camera man is only a mechanic!" God save the eyes of a long-suffering public from the pictures of the studio whose photographers are only mechanics. The best pictures are only produced by the intelligent and careful co-operation of the camera man and director, and the more one comprehends and understands of the other's work, just so much will it enhance the production of better pictures. The intention of this department is not only to assist the photographer and his co-workers in meeting the many problems which arise in their daily work, but also to bring these workers in closer and more sympathetic recognition from producers, studio managers and studio owners.

It is a trite expression to say that motion pictures are still in their infancy, nevertheless it is true although we must admit that the infant is a thriving and lusty one and demands and receives recognition among his elder brothers in big business. On account of this rapid growth it has produced enormous profits to men and companies who have flagrantly disregarded even the simplest axioms of business efficiency. These profits have been so great that wastes and losses which would have swamped any other manufacturing business, have passed unnoticed. There are today avoidable wastes in practically every department of every motion picture studio. Very few of the workers are properly trained for the positions they fill and in addition to the handicap of their own ignorance, are compelled to work with inefficient tools and improper appliances. Wastes of water, of chemicals, of film, of time that if they could be shown in their concrete aggregate to studio managers, would appal them. One studio which buys weekly approximately three hundred thousand feet of raw positive stock, turns out in finished product considerably less than two hundred and seventy thousand feet of finished film, that is more than ten per cent. or $1,000 of raw stock wasted every week and there are probably other studios where the percentage is still larger.

The motion picture business is entering a new era. Profits are smaller than they used to be. The cost of production is greater, competition is keener and the need for economical manufacturing and production is greater than ever before. A successful motion picture studio of today must pay its stockholders dividends on smaller margins of cost. The main cost items in the motion picture business are the same as that of any other manufacturing concern or factory and it will be the study and aim of this department to figure out new savings and produce better results in the manufacturing of motion pictures. It does not necessarily follow that in obtaining cheaper production that the salaries of the workers should be reduced, but in such systemization of work that the same force may produce better pictures in larger quantities. It is the modern tendency in all factories with up-to-date methods to obtain a speeding up of operations through time studies, better arrangement of processes and bonus wages to workers for increased output and efficiency systems generally. It has been the objection of many that motion pictures are beyond the scope of efficiency systems, such as have been developed in highly specialized shop industries. It is said that time studies and bonus wages may be applied to railroads, for instance, yet not be suited to the miscellaneous operations of the motion picture studio. To refute this argument one has only to visit a few of the many laboratories where motion pictures are turned out. In many of them will still be found the antiquated methods which were in vogue in the earliest days of the business. The working force is only half organized, half bossed, half taught and run at half or one-third its possible capacity. The employes of motion picture plants, like those of almost any other line of industry, have a reserve to draw on not merely of speed, but of intelligent co-operation and good-will. The good will of the employee is one of the largest assets of a business.

In a large studio where a new manager was recently installed, a system of salary cutting and fines for mistakes was instituted. A large number of the oldest employes were suddenly discharged. The entire atmosphere of the studio has been changed, instead of the old cheerful attitude and willingness to work overtime if necessary and meet emergencies with increased effort, a spirit of don't care and slipshod workmanship has invaded the place and while the salary list has been cut down a few dollars, the intangible loss of the former good will amounts to many times the small savings. In this same place where it was formerly possible to obtain appliances for better operation upon proper requisition, it now requires so much argument and explanation that the workers prefer to do with what they have rather than face the difficulties of obtaining what they need. This is a common condition in many studios which still lumber along handicapped in a hundred ways for want of proper facilities. Camera men are supposed to turn out perfect pictures with cameras which should have been in the junk heap months ago, joining room girls splice with inadequate tools, printers and perforators work with machinery that should be in the machine shop for repair, for want of enough projection machines testers run films at the highest rate of speed possible without tearing them to pieces; films come through the dark room poorly developed and improperly washed because more work is coming through the dark room than its capacity warrants and a hundred other things that might be mentioned and yet when called to the attention of the studio manager bring forth a contemptuous grunt and the question, "We have got along so far all right, haven't we? What more do you want?" True, there are many studios where every facility is afforded and everything possible is done for the best quality of work.

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Yet there is vast room for improvement in every motion picture laboratory. There is not a camera on the market today but could be much improved; there should be much lighter and more rigid tripods with better panoraming and tilting devices; and the same room for improvement all down through the list of perforators, printers, rewinders, joining machines, splicing blocks, developing racks, cleaning machines, drying drums, tanks, film tubs, etc. It is safe to say that more than 90 per cent. of the workers in film factories sacrifice the greater part of their possible efficiency to the want of proper tools and intelligent systemization of their work.

Without taking into consideration the many amateurs who own motion picture cameras and many who from a sort of scientific curiosity, like to delve into the mysteries of making motion pictures, there are probably more than five thousand workers in America who earn their living in motion picture studios by working at some one or more of the many processes involved in the so-called factory department. Among these are the camera men, perforators, printers, winders on, developers, dark room workers, tinters, toners, inspectors, cleaners, testers, joiners, negative cutters, film editors, title makers, and many others, the majority of whom have never had any accessible avenue by which they could obtain further knowledge of their work.

It would be a paying investment to almost any studio to subscribe to some of the technical periodicals and place them at the disposal of their workers. Even a casual perusal of the Moving Picture World, for instance, each week by the employes of the film laboratory would help by raising the intelligence and interest of the employees to a vast extent. It was formerly the custom in a certain studio to empty the waste baskets in the furnace room in order to see that no correspondence from the office had been lost by being thrown into the waste basket. In this waste were many moving picture periodicals, old catalogues and trade pamphlets referring to the business. This became known among the employees and they were eagerly sorted out and carried away by the more ambitious employes. Every studio office has weekly a large accumulation of these periodicals which might be distributed to great advantage among the employes, instead of going into the furnace or to the waste heap.

It is for the assistance of all these film factory employees as well as any others who are interested in cinematography that this department is established. It is the intention of this department to take up in as logical order as possible the principles which underlie the making of motion pictures and to discuss them in their relations to cinematographic art, to describe the different processes and methods used in the manufacture and explain the best standard methods in all the various operations concerned in taking and making motion pictures. In addition to this there will be a space devoted to inquiries which will endeavor to answer questions of general interest and to discuss such questions as come within the province of this department. Processes and methods of work, new inventions, emergency devices, formulas, short cuts, new wrinkles and factory system will all come in for discussion and workers in the various branches are invited to ask questions and express their views. Although it is not probable that it will be possible to deal with this subject in the exact sequence in which it would occur in a complete text book on the subject, it is nevertheless the intention that the major portion of this department be devoted to a sort of serial text book on motion picture photography.

Since the practical value of a serial of this kind lies in its application to present work and conditions and more especially to those branches which are more perplexing to practical workers, no attention will be given at present to the history of the rise and growth of the art of cinematography. With this idea in view the question arises as to what subjects are of greatest immediate value to camera workers. To the beginner, of course, the first problem arising is that of the choice of a suitable outfit with which he may start to take pictures, but it is evident that unless he is measurably familiar with the elemental principles of photography he will not be able to understand for what reasons he should select this or that sort of apparatus which will best fulfill the special uses to which he may wish to put his instrument. The more advanced worker should not be impatient at details which may seem to his more mature judgment as puerile and too simple for consideration; he must remember that he himself was a beginner once and that many things which are commonplace to him are serious problems to the tyro. Nor should either beginner or experienced worker regard this text book system of treatment as a series of easy correspondence lessons on how to become a camera man. It is possible to learn how to thread a camera and to turn the crank in a few minutes, but that does not make one a photographer. The first-class photographer who understands the action of light upon the emulsion, the reasons and wherefores of the chemicals and processes involved in the taking, developing and printing, the effects obtained by the various lenses, pictorial effect and composition and the other multitude of details which go to make up the education of an artistic and efficient cinematographer has devoted months and years of hard study and practical work in addition to his natural aptitude and artistic perception.

It was with some misgivings at arousing a craft feeling among already established motion picture photographers that the author consented to undertake this present work. It was only the conviction that such a department would be of value to his fellow workers and that many of his confreres would stand ready to co-operate and assist in anything which stood for the advancement and improvement in cinematography that persuaded the author to undertake such an important task. The open-minded attitude that no one is ever able to learn all there is to know about any subject and that one may always learn something from even the most inexperienced beginner is the spirit that makes for fraternal feeling, co-operation, improvement through interchange of ideas and increased efficiency. It is one of the sad commentaries of human nature that there is among all crafts a certain amount of reluctance about imparting to apprentices and outsiders what are termed as the "secrets" of the craft. Happily such views find credence almost invariably with workers who are not themselves well grounded in their profession and are the natural sequence of jealousy that another worker should be able to attain knowledge with any less of a struggle or any abatement of travail which have been entailed in his own advancement and these views vehemently expressed by any craftsman of any pursuit may be taken as an almost infallible sign of a gnawing self-knowledge of incompetency. Such an attitude is always the incubator of misunderstanding and illwill, while that of free exchange of knowledge and experience tends to promote the growth of industry and fellowship.

No competent and conscientious worker in the technical field of cinematography today need go many days without a position at a salary equal if not greater than he would receive in a similar line of work at another profession. The field of cinematography is expanding at such a marvelous rate that it is a difficult matter to obtain a sufficient number of properly trained and equipped workers to fill the positions that are open. It is only fair that those who have the ambition and capacity for advancement should have every assistance afforded them that it is possible to extend.

Better pictures is the slogan of this page and every increase in the better understanding of his task is a contributory mite from even the humblest worker.

VETERANS BEFORE VITAGRAPH CAMERA.

OVER FIVE hundred veterans of the G. A. R. headed by Admiral Sigsbee and Admiral Marix, who investigated the sinking of the Maine, and several other prominent men appeared before the camera last week at the Vitagraph studio in connection with a picture to arouse patriotic enthusiasm.

Admiral Sigsbee is shown in the picture addressing the assembled veterans on the subject of the navy while Admiral Marix explained the work that he did in determining how the Maine had been blown up using models to illustrate his words.

At the conclusion of the addresses the veterans marched before the camera showing the maneuvers that they used during the Civil War and showing the depletion in their ranks fifty-one years after the war.

It is planned by Commodore Blackton to have the picture exhibited in every part of the country and it is very likely that it will appear at the Panama Pacific Exposition during the summer.

PATHE HAS GREAT CAST IN "VIA WIRELESS."

George Fitzmaurice, who is to produce the Broadway success, "Via Wireless," for Pathe, has just announced his cast. Gail Kane will be the leading woman. She will be remembered as starring in "The Miracle Man" and "The Hyphen," two well known theatrical successes. Bruce McRae, another famous player from the "legit," will be the leading man. Paul McAllister will have the character part.

Mr. Fitzmaurice started work on his picture June 21.

Carl Louis Gregory.

An Appreciation by John William Kellette.

THE MOVING PICTURE WORLD takes pleasure in introducing to the camera fraternity Carl Louis Gregory, who will create and become editor of a department in this periodical dealing with the camera.

Mr. Gregory became interested in the art of photography at the age of 11, and has been developing and testing the possibilities of the camera ever since. It was through the medium of his well known camera that he was enabled to pay his way through the Ohio State University from which he was graduated in 1904 with a bachelor degree, having completed the requisite course in chemistry.

Carl L. Gregory.

Finding laboratory work too confining, he opened photograph studios successively in Monterey, Mexico; San Antonio, Texas; Colorado Springs, Colorado, and Cleveland, Ohio. His work at this time attracted the attention of Government officials, and this resulted in his employment as official photographer for the United States Government. In this capacity he was an acknowledged expert, and Burr McIntosh, recognizing his ability, made him a flattering offer and secured Mr. Gregory to stage his lectures, and in connection with this duty he also made lantern slides and took pictures of "Our Navy," "Our Country," "Our Island Possessions," which Mr. McIntosh used in his lectures.

In 1909 he entered the employ of Thomas A. Edison, Inc., in the capacity of cameraman for that concern, running off films for educational, scenic and scientific value. His skill with the motion picture camera is proverbial and whenever any trick work, double exposure, or anything new and untried is wanted, Gregory, the wizard, is called upon and always delivers the goods.

When the Thanhouser Company started at New Rochelle, it secured his services, and he has been connected continuously with it since 1910. When the late Charles Jackson Hite, President of the Thanhouser Company, wished to start a new studio in California, Mr. Gregory was sent to the coast, where he located the studio site for the New Majestic. Upon his return he was sent to Cape May, N. J., where, in conjunction with his studio work in New Rochelle, he produced a series of seaside pictures. He achieved his work so well in the triple capacity of author-director-cameraman, that he had a new distinction conferred upon him by being placed in charge of the Princess Brand, as producing director. Falstaff has since taken the place of Princess on the Thanhouser program.

Because of the excellent results obtained by Mr. Gregory in every enterprise and the thorough knowledge of camera possibilities, he was selected, after exhaustive search, to be the first man in the world to take motion pictures under water at the bottom of the sea. The submarine pictures now on the Universal program is the product of Gregory's camera. Such a thing as undersea pictures was impossible until last year, when the Williamsons of Norfolk, Va., perfected their steel operating chamber and flexible tube for that purpose. The pictures which he brought back from the clear waters about Nassau, Bahama Islands, were taken at depths varying from 50 to 60 feet and are considered the most wonderful achievement ever made in both the scientific and picture world, and have received the highest endorsement at the Smithsonian Institute in Washington, D. C., where they were shown before a large body of scientists.

Shortly after returning from the Bahamas with these marvelous films, he was sent with a company of Thanhouser Players to Yellowstone Park where he produced several scripts this time in the triple capacity of author-director-cameraman, a distinction achieved by him alone, so far as it is known. There are a few who combine direction with camera work, but the writer knows of no other man who confesses to the triple alliance.

It might be remarked, in passing, that Mr. Gregory also had the honor to be the first man to produce photodramas in the Yellowstone Park, having obtained permission of Franklyn K. Lane, Secretary of the Interior. These pictures went far to advertise that wonder spot of the world, enhanced as they are by the delightful romances woven about the scenes.

He belongs to the American Chemical Society, which is the highest of its kind in the country, and is also a member of the National Geographical Society. The Cinema Camera Clubs of New York and Los Angeles; the Ed-Au and Inquest Clubs of New York City; the Screen Club of New York City and the Photoplayers' Club of Los Angeles also carry his name on their records, and because of his wonderful work with the Pathe the Royal Society of Photographers of Great Britain conferred upon Mr. Gregory the superb honor of being the first American photographer to be elected an honorary member, and in informing Mr. Gregory, the secretary intimated that the society was at that time considering the possibility of electing him to a fellowship.

That is the type of expert that The Moving Picture World has secured to head its department for its cameramen-readers, and in a later issue an article from Mr. Gregory's pen will outline the scope of the work, and take you completely into his confidence.

George Ovey.

Twenty winters ago an urchin in knickerbockers ran up and down the stairways of a theater gallery in Kansas City, exchanging "peanuts, popcorn, candy or chewing-gum" for a coin.

He was as sharp as the proverbial tack, quick to grasp a situation, effective in gallery repartee and with a power of humorous expression that earned him the name of "Zip."

George Ovey.

The boy did not pass badinage with the gallery gods for many weeks before he was promoted to an usher's position. From then on his rise, while gradual, made him successively head usher, assistant treasurer and treasurer.

But the duties of the "front of the house" did not appeal particularly to the rising young man (four years had passed since his gallery service), so he decided to step into work behind the footlights—a direction in which he believed he possessed particular adaptability.

Kansas City is quite a distance from the big producing centers, so the young man remained in the Hill City awaiting his chance. It came when a company rolled into town one Sunday morning for a week's engagement without their comedian who had refused to travel further. To the theater, when the manager explained his plight, the young man was called. He accepted eagerly the offer to substitute for the recalcitrant comedian, studied carefully the part given him, and when overture was called he was letter-perfect. His first performance even under these trying conditions was excellent, and he remained with the company for the remainder of the tour.

Thus began the stage career of George Ovey now leading comedian with the new MinA Films.

Following this season Ovey was with Beach & Bowers Minstrels, "1492," "A Texas Steer," "A Knight for a Day," "45 Minutes from Broadway," "Coming Thru the Rye," "The Gingerbread Man," "The Runaways," and "The Time, the Place and the Girl." He has also had a varied stock experience and has been in pictures for two years.

Mr. Ovey belongs to the zestful type of comedians. He is quick of speech, brimful of life, and does not resort to buffoonery. He is still a diminutive fellow and if he were to walk down the street with Jess Willard the couple would look like one and a half.

Pleas for Freedom of Screen

Bill of Rights Committee of Constitutional Convention Listens To Film Men Who Favor a Constitutional Amendment Putting Press and Picture on the Same Plane.

THE moving picture interests after some delays and disappointments finally succeeded on Wednesday, June 23, in coming before the Constitutional Convention in Albany. They were heard by the committee on The Bill of Rights of which Louis Marshall is the chairman.

The idea of having the freedom of the screen embodied in the fundamental law of the state and thus secure immunity from attacks on the motion picture for at least twenty years originated with The Moving Picture World which pleaded for the political enfranchisement of the picture years ago. The appeal of The Moving Picture World to the film interests to rouse themselves and make a fight before the Albany convention resulted in a meeting of all the prominent producers and film men in the East and when Walter W. Irwin the general manager of the "Big Four" went to Albany he bore with him the commission of practically every important branch of the producing interests. Mr. Irwin had repeatedly paid eloquent tribute to the activities of The Moving Picture World in the anti-censorship campaign and he went on record as having found the material supplied to him by this paper of the utmost value. The other members of the committee appointed by the producers meeting to go to Albany were: Paul Cromelin of the Cosmofotofilm Company, W. Stephen Bush of The Moving Picture World, Jacob W. Binder of the National Board and Samuel L. Rothapfel.

There also appeared before the committee Mark Eisner, a delegate to the convention from New York and the introducer of the amendment in favor of granting the constitutional guarantee of freedom of expression to the motion picture. Mr. Eisner spoke in favor of the amendment saying that all possible abuses by motion picture producers can be dealt with in the same way in which abuses by publishers are treated. Mr. Eisner after his speech in support of the amendment introduced the speakers to the committee. A man who it was said belonged to the Board of Aldermen of New York appeared in the assembly parlor where the hearing was held saying that he had a commission from the Fox interests to speak against the submission of the amendment, but he was not heard before the committee.

Irwin's Speech.

Mr. Irwin in opening his remarks pointed to the liberty of the press which he declared nobody today thought of curtailing. He was interrupted by the chairman who said that he differed from Mr. Irwin and that he thought restrictions on the press might be a good thing. The chairman also read a letter from a Jewish Society protesting against ridiculing the Jew upon the screen. He endeavored to build up an argument for drastic control of the motion picture on the premises of the letter. Mr. Irwin's remarks were substantially as follows:

I would not attempt to enlighten this committee upon questions of constitutional law; the reverse would be more appropriate. I am here to perform a duty which the industry owes, not only to itself, but to the public at large. That duty is to see to it that the American public does not unthinkingly step back into the tyranny of the Middle Ages and the resulting darkness. The mediums of thought expression are by word of mouth, writing, printing, painting, drawing, sculpture, song and the moving picture. The moving picture has become the most effective medium for transmission of thought so far known to the world. In fact there seems to be a spirit to restrict it and to punish it because of its very effectiveness. It is a medium of powerful educational enlightenment, not to mention mental pleasure, and because of its effectiveness it is gathering unto itself thousands of adherents each day.

At the present time the motion picture is either censored or is threatened with censorship by a small group of people animated by ignorance, prejudice, malice or jealousy of success, with results that are or will be destructive of the industry and contrary to the principles of our freedom. We therefore present this amendment, knowing that if the Empire State, the leader in broad-mindedness, the leader in safeguarding and sustaining the principles upon which this country is founded, adopts it, that such action will be followed by her sister states.

If the press is free to advocate the principles of a party and the election of its candidate, why should not this stronger vehicle of thought transmission be equally free? To illustrate the dangers to which thought suppression is submitted by censorship, permit me to give a few examples:

In Ohio, one of the greatest religious pictures that has ever been made, a picture which has been shown broadcast all over the country, a picture of the life of Christ, was practically destroyed by one of three censors eliminating the Crucifixion.

In Chicago, a comedy in which a country constable was thrown into a lake was rejected upon the ground that it had held the police force of Chicago, the guardians of the law, up to ridicule.

In 1909 the fathers of the business—such men as Thomas A. Edison, Commodore J. Stuart Blackton, Albert E. Smith, Mr. Lubin, Mr. Selig, Mr. Spoor and others of their standing went to the People's Institute and asked that a committee be appointed before whom they could voluntarily submit their pictures for criticism, agreeing at the same time that they would abide by any alterations, amendments or rejections made by that committee. The result was that a committee of 140 high-minded, public-spirited citizens was appointed to serve without pay, and were not interested in the industry directly or indirectly. This committee was divided into sub-committees of 5 or 6, each of whom met on a specific afternoon or morning and passed upon the pictures submitted. The rulings of these committees were sent out broadcast to over 450 special committees all over the country, with the result that any picture which was not submitted was immediately condemned elsewhere or was looked at with a prejudiced eye. Consequently to-day over 97½ per cent. of the pictures manufactured are submitted to this national board for approval or rejection.

But, gentlemen, this is voluntary regulation carried out with good faith. It is conducted by people of education and public spirit who at times upon pictures of great importance call in representatives of the public, consisting of preachers, priests, rabbis, lawyers, doctor and business men to aid them in their decision and to properly determine the consensus of public opinion upon a picture involving a moral question or other questions which might be injurious to the public.

An Appeal to Constructive Statesmanship.

The next speaker, W. Stephen Bush of The Moving Picture World, told the committee that a great new industry closely allied to a fine and useful art was asking the committee to exercise its sound and constructive statesmanship to give it "a legal habitation and a name."

"If I write a book," continued Mr. Bush, "you do not ask me to submit the proofs to state censorship. If I hire an artist to provide the book with pictures you will not claim that I must submit the pictures to any restraint in advance of publication. If I make sixteen pictures to a second on a strip of film and then exhibit this film publicly am I without the protection of the constitution? If the motion picture is in point of law different from the printed page or from the still picture, where, when and how does this difference begin? When, where and how does the right of the state arise to deal with the motion picture on any other basis than it deals with print and with the still pictures? Does the picture become a lawful object for censoring the moment it begins to move or because it stimulates motion? The editor uses paper for his raw material, the film publisher user strips of celluloid, the editor uses ink and type, the publisher of films uses the processes of photography. How in the name of law and of common sense can you as lawyers and statesmen make fish of one and flesh of the other? We have been too patient under abuse and attack. The spirit of the old British law still hovers over our legal institutions; we have come here to ask you to define our legal status in this state at least. Are we publishers of films just as other men are publishers of books, or are we 'common showmen' in the sense of the medieval law of the British Isles with no legal rights whatever and just tolerated by the authorities, who have the right of life and death over all of us? In Britain they still have censorship of the stage, but our country from the very beginning abhorred censorship, and it never took root in American soil. Your chairman spoke of ridiculing the Jew on the screen. Why, I was present at a meeting of producers or their representatives who came in response to an invitation of Mr. Simmons, the attorney for the society whose letter has just been read. It was acknowledged at the meeting that indiscretions might have been committed and there was a unanimous desire to rectify such mistakes. This ridiculing of Jews or of Irishmen or of Germans or of Yankees is, of course, in the worst possible taste, and I for one am in favor of stopping it, but I do not blind myself to the fact that these indiscretions do not necessarily proceed from malice or ill-will."

Mr. Marshall agreed with the speaker on this point. Mr. Bush gave the committee such information as to facts and figures showing the nature of the invention and its progress as they needed to consider the question before them intelligently. Mr. Binder, Mr. Cromelin and Mr. Rothapfel also spoke.

ALBERT A. KAUFMAN RETURNS FROM COAST.

Following the return of Mary Pickford and her company from the Los Angeles studios of the Famous Players Film Co., Albert A. Kaufman, who has acted as Western Manager of the Famous Players since the resumption of activities in California by this concern, returned last Monday to New York, having had to remain in Los Angeles after the departure of Miss Pickford's company, in order to terminate temporarily the affairs of the Famous Players on the Coast.

Mr. Kaufman will take part in the studio management of the Famous Players in New York until the erection of the three new studios now being planned in California is completed, when he will return to the Coast in charge of the three companies who will undoubtedly thereafter operate permanently in California.

ROBERT CUMMINGS ENGAGED FOR "THE IMPOSTER."

Robert Cummings, who has just finished as the heavy in the William A. Brady-World Film picture, "The Cub," has been engaged to appear in the newest William A. Brady photoplay, "The Imposter," which will be produced at the World Film studios.

Illinois Censor Bill Hearing

Prominent Motion Picture Men Protest Before Governor Dunne at Springfield—No Decision.

STRONG arguments in favor of vetoing the Olson motion picture censorship bill were made before Governor Dunne on Monday, June 28, by motion picture manufacturers and exhibitors and by the city authorities of Chicago. Secretary of State Lewis G. Stevenson, who will have the power to appoint the board if the act becomes a law, one of his clerks and the legal adviser of the state senate were the only defenders of the bill. They made a sorry showing. All of the logic was on the side of the opponents of the measure.

Ex-Congressman James M. Graham, of Springfield, as the attorney for the Illinois branch of the Motion Picture Exhibitors' League of America, made a strong speech against the creation of a state censorship board: "When you open the door to motion picture censorship, you prepare the way for newspaper censorship," he declared. "The line between the censoring of motion pictures and the censoring of pictures in the papers is extremely hard to draw. Another thing: censors don't know everything, although they are supposed to. A board of censors in Chicago has ruled out films which have appeared in nearly every other city.

"I think the motion picture show is one of the pleasantest things in our national life. It is one of the greatest pleasures of the poor. It ought to be commended and encouraged. If we want censors, we have the national board of censors, and we have the police power of cities. That should be sufficient. There are no three men in the state of Illinois as capable of judging what is moral and proper as the people themselves."

He denounced the bill as legislation which would make three men to be appointed by the secretary of state the judge of morals for the entire state. He said that the provision of the bill that films which had been passed by other state censorship boards could be passed by this board merely by the payment of the fee of $1 per thousand feet, was conferring the powers of government on a board in some other state and was, therefore, unconstitutional.

Assistant Corporation Counsel Reker of Chicago opposed the bill because it would take away from the Chicago city board of censors the authority it now has, except insofar as the state law conserves this authority. The state law gives the censors power to pass only on the question of the morality of the film, and leaves out the question of race hatred, religious prejudice, etc. This is the most important feature of the Chicago board's work, he declared. "We've got the power to censor pictures now," he said. "Every city in the state, by its police powers, can determine what kind of pictures shall be shown, and that is the way it should be. What is a perfectly proper picture for Cairo possibly would not do in Chicago, and what would do in Chicago might not do in Cairo."

He complained also that the bill does not give sufficient leeway. Under its provisions all pictures must be judged as to whether they are moral or obscene from the standpoint of the child. What is improper for a child to see may be proper for the adult. Yet there is no provision for a division of films into the two classes.

"Under this law 'The Scarlet Letter' would be ruled out," he said. "Another thing, if the city censorship board makes a wrong ruling, it is possible for the exhibitor to get quick action in court. Under the state act, producers could not afford to come to Sangamon county and begin a long court proceeding, the nature of which is not very clear. The bill places all the power in the hands of the secretary of state. He can appoint the board and remove it at will."

Here Secretary of State Stevenson sprang to his feet: "No he can't remove them at will," he shouted, "only for cause."

"Yes, but he can always find a cause. If they don't rule to suit him he can remove them," Reker answered.

Reker declared that the $1 a reel of 1,000 feet would not pay the expenses of the board and that it would be a burden on the state. He called on Major Funkhouser of Chicago, head of the Chicago censorship board, to explain how the Chicago board has been losing money.

Major Funkhouser said that the Chicago board charged fifty cents a film and is running about $7,000 to $9,000 behind a year. He expressed the belief that $1 a reel would not nearly meet the expenses the state would have to meet in operating a censorship board. He also went into detail regarding the work of the Chicago board, showing how it is made to fit the needs of the community. When religious films are shown representatives of the religions involved are called in to judge them. The same is true of race questions.

J. A. Berst, vice-president and general manager of the Selig Polyscope Company, complained that the state censorship bill would work a great hardship on companies producing the Weeklies. He cited the automobile races in Chicago as an example. "If this law were in effect we should have to have the film passed by the state board and by that time it would be ancient history," he explained. "We are like the newspapers, we must present these films while they are new. This bill would make us recorders of history instead of news."

"Don't you know that we could have a Chicago office of the board to judge the films there?" bristled Secretary Stevenson.

"The bill doesn't say that," Berst replied; "I only know what the act provides."

L. L. Lewis, secretary of the Anti-Defamation League of America, urged the vetoing of the bill because it makes no provision regarding films inciting race hatred, etc.

The further point was made in a general discussion, that there are 25,000 films in circulation in the state and that it would take three men a year to pass on these themselves. It was declared that there would be congestion and great injury to the motion picture business.

James H. Long, a clerk in Secretary Stevenson's office, made the principal argument for the bill. He uttered a lot of generalities, urging the need of censorship in general. He showed the "cut-outs" printed in Chicago papers and said that these cutouts were all in the films which were shown down state.

"The fact that Chicago has a board and wants to keep it shows that censorship is a good thing," he said. "If it is a good thing for Chicago why is it not a good thing for the state."

"I should like to ask," broke in Mr. Reker, "who besides the secretary of state wants this bill?"

"I'll answer that," said Secretary Stevenson, springing to his feet. "Senator Olson introduced this bill without consulting me. I did not know anything about it until it was introduced. A majority of the legislature wanted it."

"Yes, but who wanted it besides the politicians?" broke in a spectator.

"I'll ask Mr. Meyer J. Stein, legal adviser of the state senate, to discuss that further," said the secretary.

Mr. Stein made a speech which was largely devoted to criticising Chicago's home rule theories.

Besides those who spoke, several motion picture men were present at the hearing. These included J. E. Willis of the General Film Company, Chicago, and Victor Eubank of the Essanay Company, besides several exhibitors from Springfield and other Illinois cities.

A letter signed by all of the picture houses in Springfield, urging the governor to veto the bill, was presented to him by the local exhibitors, in the name of the Illinois branch of the Motion Picture Exhibitors' League of America. They urged that the bill be vetoed on the ground:

"That there is already a national board of censors which will pass upon all films, as all of said films are of an interstate character.

"That every municipality has the power to regulate or prohibit the exhibition of improper films.

"That there is no necessity for a state board for said purpose.

"That the burden and expense of maintaining said board would inevitably fall upon and be borne by the individual exhibitors, who are already carrying as heavy a load as they are able to carry.

"That such a law is un-American, unnecessary and oppressive, and would very seriously interfere with one of the largest—the fifth largest industry in the United States, and with cheap and innocent amusement of the common people."

FRANK H. MADISON.

HORSLEY ENTERTAINS SENATOR SMOOT.

Senator Reed Smoot, of Utah, and Mrs. Smoot visited the new Horsely studios in Los Angeles last week as the guests of David Horsley. Senator Smoot was surprised at the wealth the big motion picture enterprises in California represented, and expressed his deep interest. He was particularly interested, however, in the new Horsley plant with its skillfully devised arena for taking animal pictures, and the outdoor stages, convertible in a minute's time to an indoor studio, should inclement weather make such a change necessary. Mr. Horsley was warmly congratulated for his enterprise by Senator Smoot.

Tribute to Rothapfel.

Many Leading Film Men Meet in the College Room of the Hotel Astor and Tell the Young Man What They Think of Him—Roster of Hosts Reads Like "Who's Who" in Filmdom.

THE "social event" of the season in motion picture circles was the banquet tendered to Samuel L. Rothapfel by admiring friends in the College Room of the Hotel Astor on the night of Thursday, June 24th. It was likewise the most sociable event in many seasons. Film men, it must be admitted, rarely find points of merit in other film men and when any considerable number of them get together to hand bouquets to one of their own species the occasion at once becomes sensational and memorable.

It is, therefore, highly gratifying to record the tribute paid to the Prometheus of Exhibition, Samuel L. Rothapfel. The writer's idea to honor Rothapfel for the things he has done for the advancement of the motion picture found a ready response from all the big interests of the industry.

When the hosts of Rothapfel sat down to the banquet there were thirty-one of them. The names speak for themselves: Daniel Frohman, Edwin Thanhouser, Jules E. Brulatour, William Fox, Charles O. Baumann, Briton N. Busch, Paul Cromelin, Adam Kessel, Charles Kessel, Samuel Goldfish, Walter W. Irwin, Frederick Thompson, Abraham Carlos, Felix Kahn, Crawford Livingston, Carl Pierce, Lewis J. Selznik, W. R. Sheehan, James D. Williams, George Kann, Carl Anderson, Frank D. Sniffin, J. W. Binder, Jacob Wilk, Tarleton Winchester. The motion picture press was represented by William A. Johnston, Robert E. Welsh and John W. Semler. Two foreign hosts were Harry Musgrove of Australia and Arthur Northam of England. Regrets were read from Siegmund Lubin, Marion S. Pearce, J. J. Kennedy, William L. Sherry and William A. Brady.

Each of the hosts found on his plate a beautiful souvenir commemorative of the occasion. The artistic cover was printed from photogravure plate and tied with silk ribbon. The menu was worthy of the occasion.

The dinner was enjoyed very thoroughly and before long the atmosphere of the elaborate dining hall, which was tastefully and profusely decorated with flowers, became impregnated with a spirit of good fellowship. All who were present had obeyed the same creditable impulse—the impulse to bestow merit where merit called for praise and generous recognition. When the dinner had been finished the toastmaster arose and told Mr. Rothapfel that every one present had come to honor him and to give public and emphatic evidence of the appreciation he felt for Rothapfel's work. The speaker dwelt with pleasure on the fact that there was such an unanimous desire to recognize the services of the guest of the evening.

"We have been," he continued, "exceedingly willing to admit the faults and the deficiencies of the other fellow. Outsiders have often wondered at the lack of harmony in our ranks. Within recent times there has come a change for the better and I hope we have started on an era of good feeling. We cannot signalize the new departure better than by gathering around our guest this evening. This is a splendid way of showing the solidarity of our fine and useful art. The man whom we seek to honor tonight has created a new form of entertainment. When recently I spoke from the stage of The Strand, gazing into a sea of faces marked with intelligence and culture, when I saw before me an audience such as might well have graced grand opera, I realized to the fullest what work Mr. Rothapfel had accomplished. You are here tonight because you feel that this man has opened the doors to the temple of quality. He has encouraged the producer with high ambitious and corresponding ability. He has set an example; yes, he has founded a school of exhibition which will stimulate high-class productions. We cannot at this time have the full perspective of the man and his work; that is reserved to a later generation; but we have seen enough of the practical fruits of his work to feel impelled to honor him for what he has done. He has served the whole industry as no man has ever served it before. It is my pleasant and honorable duty to present him tonight with a token of our regard, which we hope will please him and be a lasting record of our honest admiration."

With these words the toastmaster brought forth from under the table a very pretty mahogany case and touching a spring revealed to the gaze of the astonished guest what looked like an album with the silver-embossed initials S. L. R. As the album was opened it turned out to be a biography dedicated to Samuel L. Rothapfel printed in old Gothic style on vellum and illuminated after the manner of the old monks who had made an art out of the handling of ancient script.

For a moment or two the guest seemed to be embarrassed and mentally groping for words with which to meet the emergency. He who knows so well how to play upon emotion could scarcely master his own. When he finally rallied he appeared to be in his best form. After expressing his profound gratitude he spoke of his early efforts, saying with a touch of pathos that caught all his hosts:

"All that I am today, all that I may have achieved until now I owe to the motion picture. But a few years ago the names of the men seated about this table appeared to me like the names of demi-gods and little did I think that I would ever sit in their midst and still less did I ever dream that I would be thus honored by them. I need not assure you that I propose to dedicate my life to the motion picture. I have attained the height of my ambition in being permitted to obey my own impulses and to create my own entertainment without let or hindrance. If I fail I have no excuses to offer; the fault will be all my own. I earnestly

Dinner Given to Samuel L. Rothapfel at Hotel Astor, June 24, 1915.

hope that I will succeed. I earnestly hope that I will surpass what I have done heretofore. I earnestly hope that 'The Rialto' will become a veritable temple of the motion picture; a light set on a hill whence all may draw hope and inspiration. I want to say too that 'The Rialto' will be absolutely free in the selection of its programs and it will know no other test and no other affiliation than merit and quality. I want the producers of the world to know that 'The Rialto' will welcome their best productions and that the only criterion will be that of quality."

Mr. Rothapfel's remarks were received with vigorous applause. In the course of the night the toastmaster called upon all the representatives of the big interests in the industry and all responded in their best manner, mingling jest with solid matter, and freely criticising themselves and seeking as it were absolution for the past. Daniel Frohman was the first speaker and he wound a very pretty wreath in the garland of praise with which Rothapfel soon found himself bedecked. What he said of the relative merit of the screen and the speaking stage was very happily put and showed the able veteran's grasp of the art of amusement and the art of expression. Mr. Brulatour made a hit with his story of the American who toasted the queen in most informal fashion; Mr. Fox said very little about himself and his company and a good deal about the splendid work of the guest of the evening; Samuel Goldfish told the story of how he captured a prima donna for the screen; Edwin Thanhouser spoke in his own entertaining and compelling way about the days of the pioneers; Frederick Thompson defended the thesis that the motion picture is the result of a new art; Mr. Sniffin of the Paramount told of the regret of his prinicipal not to be able to participate; Mr. Lewis J. Selznik made a witty speech full of meat and humor, uproariously delighting his audience; James D. Williams characterized the guest of the evening as the man "who made poor pictures good and good pictures better;" William A. Johnston spoke of the progress of the press and its responsibility; Jacob W. Binder bestowed the benediction of the National Board of Censors and also recorded his personal approval of every item on the bill of fare; Paul Cromelin threw interesting sidelights on the past, the present and the future; Crawford Livingston said it seemed to him that the crazier a man is in this business the better he seems to succeed, looking in a significant way at the guest of honor, and there was a lot more of the flow of reason very largely interspersed with comedy relief.

Everybody agreed that the Rothapfel dinner had been in every conceivable meaning of the word a most distinct success, leaving behind it pleasant memories and sweet auguries of the future.

Creighton Hale, the Pathe Actor

CREIGHTON HALE, the Pathe actor who appears as "Jameson" in "The Exploits of Elaine," tells how he first happened to go into pictures.

He was playing in "Indian Summer," then a Broadway attraction, under the management of the late Charles Frohman, and his work was noticed and liked by a Pathe director. An attractive proposition was made to him by the director which was accepted, and since then he has appeared continuously in Pathe pictures.

Creighton Hale.

Mr. Hale comes by his dramatic ability naturally, since his ancestors for generations have been identified with the English stage. His father for years was a favorite with London playgoers, and the young Mr. Hale embarked upon the same career at a very early age. He came to America as a member of Lady Forbes Robertson's "The Dawn of Tomorrow" company, and liked the country so well that he stayed here ever since. Under the direction of the Whartons, the Pathe producers, he has become widely known to the moving picture public.

Funeral of Elmer Booth

D. W. Griffith Makes Feeling Address at the Grave of the Reliance Actor Killed in Automobile Accident.

THE FUNERAL services over the body of Elmer Booth, the actor who was killed in a automobile accident on the morning of Wednesday, June 16, in Los Angeles, were held on the afternoon of Friday, June 18. There was a large attendance of fellow-players of Mr. Booth, practically all of the Reliance-Majestic studio staff being present. The large number of floral pieces attested the popularity of Mr. Booth. At the grave the players, through Thomas Wilson, who had charge of the arrangements, asked David W. Griffith to make an address. Mr. Griffith responded, eulogizing the player and the man. He spoke with much feeling. Twenty-eight automobiles were necessary to convey the party to the cemetery. Mr. Booth left a mother, a brother and a sister, with whom he lived at 110 West Seventeenth street.

Elmer Booth was born in Los Angeles thirty years ago. He was educated at and was graduated from St. Vincent's College. He had won medals in oratory and in athletics. In a Los Angeles physical culture contest he won a diamond center medal over 1,500 contestants. Mr. Booth's first appearance on the stage was at the Burbank in "The Prisoner of Zenda." A stock engagement in San Francisco followed which lasted eight years. He then came east and played with Arnold Daly in "The Boys of Company B," in "The Love Route," and in "The Cad," and "A Gentleman of Leisure" with Douglas Fairbanks. It was of his work in the latter that a foremost critic said of him: "Elmer Booth is the best stage burglar Broadway has seen to date—he lives his part instead of acting it." He played in "A Thief for a Night" and created the name part in "Stop Thief." His last appearance on the stage was in "Me and Grant."

On the screen Mr. Booth has been seen much in Biograph productions under Mr. Griffith. He had recently joined the Reliance-Majestic forces and was working under Eddie Dillon as leading man opposite Fay Tincher.

Gotham Film Co. Increase Capitalization

Will Increase Production From Monthly to Weekly Release.

THE INCREASE in the business of The Gotham Film Co., Inc. has caused the Board of Directors to authorize the increase of the capital stock to $1,000,000.00.

This increase in capitalization will give the company elasticity to permit of expansion in a number of directions.

The company was primarily formed to release one picture a month, but its first release has made such a hit that it has been decided to gradually increase the output of the company until by October 1st they will be releasing one picture a week, and negotiations are already under way for a plant which will be big enough to handle them.

To keep up the quality of the productions, negotiations are now pending with several prominent Broadway stars to appear in Gotham features and also for a number of successful books and plays to serve as vehicles for them.

In the company's last picture "A Trade Secret," Mr. Frederic de Belleville and Miss Betty Marshall appeared as the principals and Miss Marshall was so successful in the picture that her services have been retained for all future Gotham productions.

The company has already entered into contracts with a number of leading exchange men to handle their productions and with the increased capitalization they will be able to open exchanges in all the principal territories in the United States.

The selling plan of the Gotham Film Co. is decidedly unique. The exchange man is allowed to deposit a very small sum as a guarantee and pay the balance to the company as the picture earns it so that the producer, the exchange man and the exhibitor can each participate in the earning power of the production.

ENTER FRESH AIR PICTURES.

The White City, Chicago, has inaugurated a new picture play policy to take the place of big band organizations as the leading free attraction feature of the park. The operating booth and picture screen are out in the open Parisian Gardens, which have accommodations for ten thousand people. The Essanay, six part production, "Indian Wars Refought by U. S. Army," distributed exclusively through the Central States by The W. H. Bell Feature Film Corporation, Chicago, marked the opening of the new idea advertised extensively as "Fresh Air 'Movies'." The initial ten days' engagement was declared a decided success.

Lincoln Impersonator In Films

Benjamin Chapin Will Give the Public a Cycle of Lincoln Plays, Every One of Which Will Be a Feature in Itself.—"Old Abe" Title of First Release.

BENJAMIN CHAPIN, the famous impersonator of Abraham Lincoln, after a preparation of about two years, is coming before the motion picture public with what he calls "A Cycle of Lincoln Plays." Mr. Chapin has organized "The Charter Features Company," and for about a year or so has maintained offices in the World's Tower Building, 110 W. 42d Street, New York.

Mr. Chapin whose resemblance to the martyred President is the wonder of all who see him, believes that the motion picture far more than any other known medium, is capable of preserving the Lincoln history and the Lincoln traditions and presenting them to all the people. Indeed Mr. Chapin inclines to the belief that Lincoln, were he alive to-day, would be found on the side of the friends of the picture because the screen is the great theater of the "plain people."

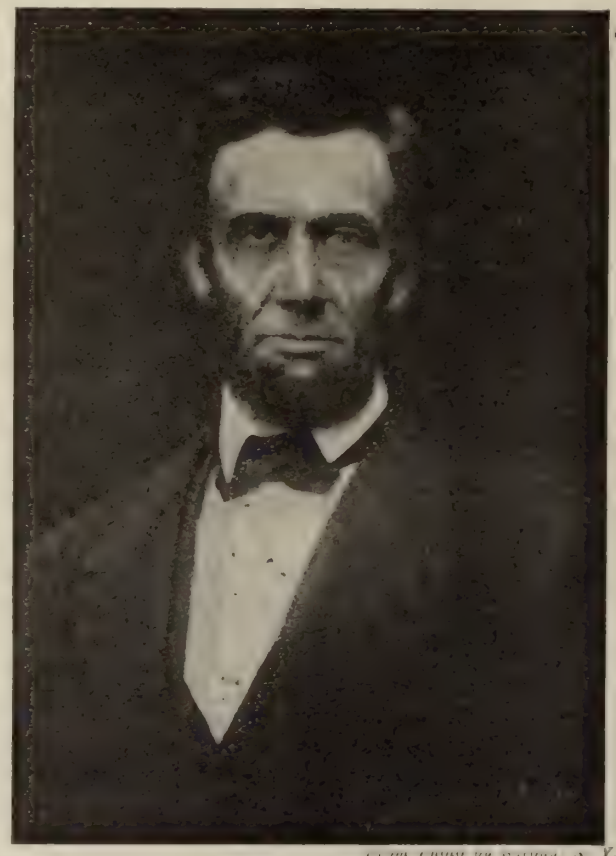
"This is my lifework," he responded to a question. "Ever since I was able to think and read about Abraham Lincoln a vision of him has led me on, to spread the beauty of his adventurous life and by the sheer romance of his rise from poverty to President, inspire the youth of America.

"The methods I have followed have taken expression in lyceum work, in vaudeville and on the legitimate stage. On the lyceum circuit I received the highest fees ever paid any performer, and in vaudeville I played two years at a thousand a week.

"I have had much success and the helpfulness of Lincoln's surviving friends, while the body politic of America has bent every assistance to me in getting me before all the people.

"Ever since the first motion picture was shown on a sheet I have felt that this was the way I could best bring my patron saint before the millions. And, therefore, when some three years ago, the gentlemen who are responsible for the origin of the Charter Features Corporation, ventured the suggestion that I engineer such a production I gave up everything for that end, and I have devoted every moment since to the work. The Charter Features Corporation wanted to make a Lincoln series first and they told me that I was free to make it right. And I have done it."

"The point is this," continued Mr. Chapin with a deep, far away expression in the eyes under the bushy eyebrows, "Lincoln's life was a great adventure. Just think. Born in a hut in the woods, uneducated, ugly, awkward, unknown, he rose to the highest position in all the world. No melodrama could dare take such liberties with human possibilities. No Diamond Dick or paper novel could equal Lincoln's romance. Horatio Alger's novels are tame compared to Lincoln's life. Therefore we couldn't help make the pictures entertaining. If they seem to educate as well we are happy."



From Photo by Waring, N. Y.

Chapin as Lincoln.

Asked why the word "cycle" had been chosen in giving the generic name to his productions, Mr. Chapin said:

"No other word could cover the situation. Series or serial would not do. Here we have a most comprehensive and far-reaching analysis of Lincoln's career, from the days of his grandfather to the assassination. We have tried to find in all literature an equivalent, but there is none. This is the biggest dramatic attempt ever made. It is historical, monumental, beyond compare. We recalled the Passion Play at Oberammergau that takes up the life of Jesus and lasts a week, but this extends for three years! Each individual production is a complete play, independent and sufficient in itself yet fitting into the progression of the cycle in point of time and unity.

"From the exhibitors' standpoint here is the finest business holder and creater yet devised. Cycle is a word that will be copied and imitated, I warrant, for it will take on a gigantic meaning as the Lincoln Plays spread over the country." Benjamin Chapin here rose and extended that long forefinger of his. "As a matter of fact 'Lincoln cycle' is a misnomer. It almost should be called 'The Spirit of America,' for Lincoln is the embodiment of America—its personification. He illustrated with every year of his life the rise of our nation and the way it has met the problems.

"He typifies liberty, justice and the equality of all men, and the ability of any to rise to the heights. That is America and this cycle will be in reality 'The Life of Our Nation.'

"Every child in tenements, woods or farm is led on by Lincoln's calling to a better faith in America."

The first release of the Charter Features Company is called "Old Abe" and deals in the main with the life and adventures of the grandfather of the President, whose name also was Abraham Lincoln. This grandfather emigrated from Virginia into Kentucky, or what was then known as the frontier land of the new born republic. It was said that he was a friend of Daniel Boone. The pictures show the adventures and the family life of the grandather in great detail. President Lincoln on a drive through the country meets a blind old man who was to be dispossessed pursuant to an order of Secretary Stanton, who wanted all rebel property confiscated. The President's indignation is stirred at the thought of putting a blind old man out of his home and he sends off a messenger to Stanton protesting against his action. In the mean time the President talks with the old Southerner, who not knowing his visitor invokes the curse of heaven upon Lincoln, "who would rob the Southerners he could not kill." In the course of the talk with the old man it develops that he is a descendant of Daniel Boone. Lincoln tells him that Boone was a great friend of his grandfather and the story shifts to the pioneer days showing Indian fights and all the hardships of the early settlers. Thomas Lincoln, the father of the President, and Mordecai, the uncle, are shown in the happy little circle sheltered in the old log cabin. Of course the old man's home is saved for him by the intervention of the President. The old man is speechless when he discovers the identity of his visitor and friend.

The work of Mr. Chapin in this feature is beyond all praise. He takes the part of the President's grandfather and of the President himself. In both parts he gives a finished impersonation. As to the rest of the picture Mr. Chapin deserves great credit for having done so well considering the handicaps he had to contend with and the difficulties which always confront a newcomer in the field of motion pictures.

LEAH BAIRD AND MAURICE COSTELLO REUNITED.

In rearranging the personnel of their companies, so as to obtain the greatest maximum of efficiency, the Vitagraph Company has assigned Leah Baird to play leads opposite Maurice Costello. When Miss Baird first joined the Vitagraph Company, about four years ago, she appeared with Mr. Costello in a one-part dramatic story entitled "The Old Silver Watch," produced under the direction of Van Dyke Brooke. This famous three are again united in the production of a two-part feature entitled "The Dawn of Understanding," in which Miss Baird portrays an emotional lead.

CHICAGO LETTER

BY JAS. S. McQUADE

Fears That Olson Bill Will be Signed by Governor Dunne.

THE hearing on the Olson bill before Governor Dunne, when reasons why that measure should not receive the Executive's signature were advanced by those who opposed it, was made in Springfield, Ill., Monday afternoon, June 28, in the Governor's reception room. The meeting was public.

Ex-Congressman James M. Graham, of Springfield, and Second Deputy Funkhouser and Assistant Corporation Counsel George L. Reker, of Chicago, appeared to give reasons why the bill should be vetoed. J. A. Berst, vice-president and general manager of the Selig Polyscope, was also present in the interests of that company and the trade to show why the bill should not become law.

Mr. Reker in presenting his view of the state censorship board asked the question:

"Outside of Secretary of State Stevenson, who would appoint the state board, who is here for this bill—what cities, what constituencies? Whence the demand for this legislation?"

Meyer J. Stein, law clerk of the Senate, who was introduced by Secretary of State Stevenson, replied, but failed to throw any light on the question of the demand for such legislation.

Outside of the Secretary of State, W. L. Long, attorney for the Secretary of State's department, and the Senate law clerk, not a voice was heard in favor of the bill.

In the course of his remarks against the bill, ex-Congressman Graham, who represented many moving picture exhibitors, said:

"Between the people who produce pictures on screens and men who draw cartoons for newspapers the line is most finely drawn. If censorship is to begin with one where is it to stop with the other? The proposition eventually would reach the consorship of the press itself.

"The idea of censorship is repugnant to the American people.

"Moving pictures to-day are one of the pleasantest things we have in life. They have brought more wholesome amusement to the poor, to the working classes, than any modern device.

"There are no three men in the State of Illinois—and I will not even except you, honored Governor—capable of composing a censorship board to establish a moral standard. The people themselves constitute the only possible board.

"The bill provides that the state board shall sit in censorship 'congresses' with other states and that the findings of that 'congress' shall be binding on the board of Illinois. Under such a scheme Illinois might be outvoted in a 'congress' of state boards, and the verdict of that board would be imposed upon Illinois, according to this bill. That is absurd. It is delegating the power of this board to citizens and boards not of this state."

Mr. Reker pointed out that cities have now established their power in the courts to regulate moving pictures in their own communities, and that the Olson bill would take away home rule from all Illinois cities. He also showed that an injustice done by the Chicago board of censors could be corrected through appeal to the courts, the Mayor or the Council; but that in the proposed bill the Secretary of State was the czar, and that appeal could be had only through the Sangamon County courts.

Major Funkhouser showed that the state board would be a costly investment for the taxpayers. He said that the Chicago board cost $25,000 per annum, between $7,000 and $8,000 short of the revenue they created.

J. A. Berst showed how pictures like the Hearst-Selig Weekly and similar productions would be affected by the bill. "The Selig Polyscope Co. is releasing in Chicago to-day pictures taken of the great automobile race Saturday," he said. "What would have happened had we been obliged to come to a board in Springfield? This bill would have made of us historians instead of news film producers.

"Moreover, there are in Illinois to-day 35,000 films on 25,000 different subjects. If this bill is signed it would take eleven months to pass on all these films. Are the picture people to close up in the meantime?"

The proponents of the bill hold that, if the Governor vetoes it, fully 1,100 cities and villages down state will be left at the mercy of unscrupulous film distributors in St. Louis, Evansville, Indianapolis, Des Moines and Dubuque, with no opportunity offered for censorship of any description, and without even the chance for assistance from the municipal censorship of the Chicago ordinance provisions.

Secretary of State Stevenson explained that the state board would have an office in Chicago, and that there was no reason why that board could not be as expeditious in censoring films as the Chicago board.

W. L. Long showed that many of the cutouts ordered by the Chicago municipal board are exhibited down state, and that there is no way to reach this condition.

Ex-Congressman Graham held that this could be governed entirely by the police powers, under the cities and villages act, and that if a community needed regulation, the sentiment of the community would be the first to assert itself.

At the time of writing (Tuesday morning, June 29) it is feared that Governor Dunne will sign the bill.

CHICAGO FILM BREVITIES.

Wm. N. Selig returned from Los Angeles Sunday, June 27, after an absence of nearly nine weeks.

* * *

Mary Pickford, accompanied by her mother, passed through the city Wednesday, June 23, on her way to New York from Los Angeles. Kitty Kelly, moving picture critic of the Chicago Tribune, arranged it so that Mary had one of the surprises of her life, as the platforms of the station at which she arrived were fairly blocked by a big crowd of Chicago moving picture fans, all eager to catch a glimpse of the popular little star.

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After playing in feature productions for nearly a year, Miss Kathlyn Williams will vary her work by appearing in a three-reel animal story written by herself, which will bear the title, "The Mark of a Lioness." William Robert Daly, who was recently added to the Selig forces and who has had long experience, will be director. Miss Williams, it is said, has redemonstrated her ability as a photoplaywright. The story is said to be original and far out of the beaten path.

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Miss Fritzi Brunnette, who has played leads in several well known companies, has joined the Selig forces at the Edendale studio. She will be seen shortly in leading roles, in both single and multiple reels.

* * *

Tom Mix has left Los Angeles for Las Vegas, N. M., where he will produce several big out-door Western photoplays. Tom will furnish the stories as well as doing his own directing.

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White City, Chicago, has made a novel departure by using spectacular feature films in place of large band organizations as the leading free attraction features of that resort. The operating booth and picture screen are out in the open, in the Parisian Gardens, which will accommodate 10,000 people. The throw is 180 feet, a powerful lens being used. These pictures are seen in daylight as well as at night to advantage by means of an ingeniously boxed screen, installed under the direction of Frank L. Hough, manager of the Kleine Optical Co. The big six-reel feature, "Indian Wars Refought by U. S. Army," was the first picture used by the management to demonstrate the practicability of daylight pictures in the open air. It was extensively advertised and its engagement of ten days was a big success. The W. H. Bell Feature Film Corporation of Chicago handles this picture exclusively in the central states.

* * *

W. O. Stevens, proprietor and manager of the Eagle theater, Princeton, Ill., called at the office last Monday. Mr. Stevens was anxious to know if there was any insurance company in existence that would take risks on reels of films in transit from the exchange to the exhibitor. At the present time a tax of 10 cents is placed upon each reel of a thousand feet by the express companies, a valuation of $100 being placed on each reel. Mr. Stevens believes that such a company could be formed and profitably conducted at a saving to the exhibitor. I do not know of any insurance company that would taks such risks, but it seems to me that moving picture organizations should take the matter up. Mr. Stevens stated that the condition of the trade in Princeton is fair. The Eagle seats 300 people and Licensed service is being used, an admission of 10 cents being charged for a program of five reels.

* * *

Alfred Hamburger has decided to add another house to his chain of moving picture theaters in Chicago. Ground will soon be broken on Sheridan Road, near Wilson avenue, for a three-story theater and office building on a site 100 by 140 feet. When completed the theater will have a seating capacity for 1,000 people. The new house will be called the

Beverly Bayne in honor of Miss Beverly Bayne, one of Essanay's popular stars. "Miss Bayne is a Chicago girl and as such is entitled to the loyal support of all the Chicago picture theater-goers," said Mr. Hamburger. "I discovered during the recent run of 'Graustark,' at the Ziegfeld, that she had a great following among the fans, and I decided then to call my next theater Beverly Bayne." Miss Bayne, naturally, appreciates the honor highly, and when she was informed of Mr. Hamburger's intention she said: "I am especially pleased to have a theater located in my own neighborhood bearing my name. Mr. Hamburger tells me that the request that he should name this theater after me comes from the moving picture fans, and, needless to say, this fills me with joy. Living in Chicago, as I do, I should feel badly if the Chicago people did not like me."

* * *

"Little Pal," a Paramount feature, with Mary Pickford in the leading role, is chief of the moving picture attractions at Orchestra Hall for the current week. "Rip Van Winkle" was the special weekly attraction for children at this house Saturday morning, June 26. These children's exhibitions are growing very popular.

* * *

"The Spendthrift," George Kleine's six-reel feature photodrama, took so well at the Ziegfeld last week that it has been retained for another week.

* * *

"The White Sister," Essanay's fine six-reel photodrama, adapted from F. Marion Crawford's play of that name, entered upon an indefinite run at the Fine Arts theater on Saturday, June 26. Viola Allen has captured the moving picture fans in this, her first, effort in photodramatic work.

* * *

"Prohibition," which received its opening presentation at the Studebaker on Thursday, June 24, is drawing well.

* * *

The Colonial theater is running "The Sins of the Mothers" for the first part of the week, beginning Monday, June 28. This, it will be remembered, is the $1,000 prize photodrama written by Elaine Sterne, the judges being John Bunny, Maurice Costello, Don Marquis, Errol Bart and Edward M. La Roche.

* * *

"The Birth of a Nation" entered the fourth week of its run at the Illinois theater Saturday, June 26. The house is crowded daily, both at matinees and evenings.

* * *

Miss Maibelle Heikes Justice, who has been suffering from nervous prostration for some time past, owing to the shocking news of the drowning of her only sister, Mrs. R. Delno Shymer on the Lusitania, is slowly regaining her health at the home of her mother in New York. The body of Mrs. Shymer was recovered and shipped to New York, but all the others were lost. It has developed that Mrs. Shymer got into a life boat just as the Lusitania turned over and sank, and the boat was drawn down into the vortex. A few moments before she had been assured by an officer that there was no danger. Miss Heikes Justice is contemplating a journey far into the North, in the near future, where she will remain until the fall, when she hopes to resume her work.

* * *

The Selig publicity department is to be complimented on the handsome and artistically printed booklet which gives the story of "The Rosary." This will be a valuable aid to exhibitors, as it has "class" of a distinctive type.

* * *

The Photoplay Releasing Company is now selling territorial rights for the Auto-Derby at the Chicago Speedway Park. Two thousand feet showing all the exciting and thrilling passages in the great race are offered. The pictures were taken by the Advance Motion Picture Co., and they show fine photography throughout.

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Harry Weiss has resigned as manager of the Chicago office of the World Film Corporation to accept the management of the Chicago office of the Metro Pictures Corporation.

* * *

Watterson Rothacker, general manager of the Industrial Moving Picture Co., left for Los Angeles to join his wife and baby Saturday, June 26. They will return to Chicago after visiting the Frisco Fair and touring the Pacific Coast as far north as Vancouver, B. C.

* * *

H. C. Luedtke, former owner of the Star theater, Waukegan, Ill., purchased the Columbia theater in Kenosha, Wis., about a month ago from Charles Staehle. The Columbia seats 550 people and charges 5 and 10 cents admission for programs of four and six reels of Mutual service. Mr. Luedtke stated that he is running "The Diamond from the Sky" to very good business. "The Christian" was shown recently for 10 cents to capacity houses. Mr. Luedtke is figuring on installing a balcony in the Columbia, to seat about 200 people. Business in Kenosha is very good. Mr. Luedtke was a caller at our office Tuesday, June 29.

Six Months of Metro

New Feature Exchange Reveals Marked Success—Has Many Noted Stars.

JULY 4 marks the sixth month of the Metro Pictures Corporation and the first year in existence of B. A. Rolfe Photo Plays and The Popular Plays and Players, and when Richard A. Rowland, President and General Manager of the Metro concern announced that the corporation is now on a paying basis and that it had accomplished within twenty-three weeks what the most sanguine Metroite anticipated doing in a year, an excellent idea of the rapidity with which Metro has assumed national importance, can be gained.

Metro and its producing allies now control the efforts of forty-four stage stars. Among those who work permanently and exclusively for Metro are:

William Faversham, Francis X. Bushman, Mme. Petrova, Emily Stevens, Edmund Breese, Orrin Johnson, Valli Valli, Florence Reed, Mary Miles Minter, Olive Wyndham and Ethel Barrymore.

Emmy Wehlen.

The stage personages engaged for just one picture, or more, are Emmy Wehlen, the Vienese actress recently seen at the Casino. Howard Estabrook, Edward Connelly who will be seen shortly in Geo. Ade's "Marse Covington," Gail Kane who will appear in the Popular Plays and Players production of "Her Great Match;" Ralph Herz, last seen in "A Pair of Sixes," at the Longacre Theater, will co-star with Lois Meredith in Sidney Rosenfeld's "The Purple Lady." Hamilton Revelle, one of the foremost leading men on the American stage, will appear co-jointly with Emily Stevens in a production of an original scenario, "The Liars," while Ann Murdock, seen in "A Celebrated Case" at the Empire, will begin work this week at the Dyreda Studio on Frohman's "A Royal Family."

Mme. Petrova will appear in five more pictures before January 1, 1916. Her forthcoming two productions will be "Vampire," a virile dramatic document, and "My Madonna" from the poem by the same name from Robert W. Service's collection of Arctic classics.

Edmund Breese will appear in four other plays. "The Spell of the Yukon," "Gold" and other adaptations from Service's works.

Ethel Barrymore will begin work shortly on a production of her most recent stage success, "The Shadow," and will perhaps appear in another Rolfe-Metro play.

Francis X. Bushman and Marguerite Snow, working under the Quality Pictures banner, will be seen in six productions within the next eight months. "The Second in Command" from the play, will be their first. A filmization of "Richard Carvel" will follow and then Otis Skinner's former vehicle, "The Silent Voice" will come on the regular Metro program.

At the San Francisco convention the Metro representatives will argue for longer runs and less pictures. Withstanding all requests for a larger output, General Manager Rowland announced this week to the exchanges that Metro would not increase its output, that fifty-two pictures a year were sufficient and that longer runs and more careful attention to presentation detail would be more beneficial to the trade than a change of features every day or two.

Doings at Los Angeles

DAVID HORSLEY this week entertained at the MinA studios United States Senator Reed Smoot from Utah, also Dr. J. A. Scott, of the 1915 committee. The senator expressed his surprise at the magnitude of the industry and said he thought that this was the ideal place for making pictures.

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Wallace Reid has left the Mutual and is now working at the Lasky studio, playing a part supporting Geraldine Farrar, who is being starred in a big Spanish production.

* * *

Harry Leonhardt, general western representative for the Fox Film Corporation, who has been here for the past few weeks, has departed for the east to be present at the convention in New York. He will stop over along the way to visit the many Fox exchanges throughout the country.

* * *

Another company has been launched here. It is an organization that will make educational films for the Pathe and other weeklies. They have established a laboratory at 1666 Highland avenue. The men at the head of the new concern are Messrs. Orrin Denny and C. B. Christie, the former having been with the Universal and Essanay firms.

* * *

Jack Byrne is now head of another MinA company and is busy at the Horsley headquarters making comedies. Jules Mendel, a former musical comedian, is leading the funny players.

* * *

Tropico, a small town near here, is holding a big carnival this week and the famous Kalem Elks club of Glendale, next door to the town, has been furnishing the spirit for the big events. Their White Star Patrol is competing against other drilling teams in the show.

* * *

Cyril Maude, who has been working at the Morosco studio for the past few weeks is now on his way to the east from where he will go to London.

* * *

We have not had a snake story since the rattlers invaded the Lasky offices last year, so here is an entirely new one which happened this week at Inceville. J. D. Jennings, head of the photographers at the canyon studio went into the dark room where the cameras are loaded. The vault is underground. When he reached up on a bench to get a roll of film his hand came in contact with a slimy cold thing which writhed out of his grasp and fell to the earth. He jumped for the switch and snapped on the white light, ruining about a hundred feet of film, and was just in time to see a snake of huge length sliding away under the cupboard. He yelled and departed as fast as he could to the outside and enlisted the aid of Cameraman Newhard who went fearlessly in, but when he saw the reptile he said "Somebody's Calling Me." Now for four days the Statics have been loath to enter the room because they do not know whether the snake is a rattler or just a gopher snake. The story will continue next week.

* * *

Charles "Feature" Abrams of the Quality Pictures gives out a good announcement this week. He says that the company, which moved last week from the old Universal plant across the street to the studio formerly occupied by the Eclair, will erect new buildings and remodel and enlarge the whole plant. The string of dressing rooms have already been raised and the new ones put up. A large new stage will be laid on the old one and over the ground cleared by the tearing up of the old buildings. It will be in two sections 60 by 90, and 75 by 100 feet.

There were in all 25 dressing rooms removed to make way for the new ones. A new projection room is to be constructed.

* * *

Sunday we bade farewell to the Biographers who returned home after the busy winter they spent here. We hope to see them again soon. They stopped en route to take in the exposition at San Francisco before embarking on the homeward journey.

* * *

The Festive Three, a bevy of beauties from the Universal camp composed of Herbert Rawlinson, Roy McRae and George J. Uttal, were honored guests this week at the Hollywood Business Men's club when they were requested to sing some of their famous songs. Their minstrelsy was appreciated by the tired business men at this delightful banquet.

Frank Biggy who sold out his interest in the Norbig Film Co. to his partner, Frank E. Norton, has returned from a trip to the fair up north. Mr. Biggy made the journey by motor in one day, leaving here on Sunday and arriving in San Francisco the following morning, establishing a record for a touring car. He was accompanied by his wife and child.

* * *

Joseph Darling, advance representative for the Fox Films is in town after a trip of 6,500 miles through Arizona and New Mexico, billing the features turned out by Fox.

* * *

William H. Clifford, feature scenarioist has departed from the west and is on his way to New York on business. He turns out many of the big features which are produced by Thomas H. Ince.

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A number of local exhibitors and men of the film industry are arranging to go to San Francisco next week to be on hand when the exhibitors start their big convention. A number of players will also go north for the meet.

* * *

Pretty Miss Phyllis Grey, who broke her left leg just above the ankle three weeks ago, is now hobbling about on crutches at the Balboa studio, receiving the congratulations of her many friends.

* * *

Raymond Hitchcock put one over on Mack Sennet the other day when he was given a half holiday. After he left the studios a man drove up to the offices and asked to see Mack Sennet saying he had a note from the great comedian. Sennet received him and read the note which was a request for a hundred dollars to be sent to Hitchcock at his Hollywood home. Mack got the money and when he turned to hand it to the messenger man, he beheld the funny man himself who was gurgling with laughter. He is surely a great make up artist.

* * *

Joe DeGrasse and his Big U players are off to the mountains at Bear Lake where they will shoot scenes at 7,000 feet over the sea. They are working on "The Sheriff of Long Butte," a two reel western mountain drama.

* * *

Orrin Johnson has arrived at Inceville and is already appearing before the lens in "The Three Musketeers," which will be a multiple reel story produced under the personal supervision of Mr. Ince.

* * *

Tod Browning who was badly injured when his automobile collided with a flat car killing Elmer Booth some days ago, is resting easily at the California hospital while his leg is being mended. George Sergman, who was also in the machine and who suffered bad cuts and bruises will soon be back to work at the Mutual studios.

* * *

Geraldine Farrar, now filming herself at the Lasky studios, is one of the most ardent workers on the screen, at least she seems to throw herself into the work more enthusiastically than the average stage star who comes west to appear in pictures. Everyone likes her immensely and she enjoys the work very much. She received this week by registered mail a package containing a picture of Mme. Sarah Bernhardt, the first photograph taken after her recent operation. The accompanying note said, "You see, I thought of you first of all." Fred Kley, who received the much stamped and inspected package, said it was worse than being cross examined, to sign all the papers for the precious picture.

* * *

The Quality Pictures players were working at Santa Monica last week with Francis X. Bushman in the Boer Village which was built for certain scenes in the current picture. A big brown bear used in some of the thrilling parts escaped, and for days it was terrorizing the countryside until finally when the dynamite exploded in one scene the bear was scared into the open and captured.

* * *

Mrs. Adoni Foireri, a French woman, an actress and singer of note, has joined the Griffith producing forces at Hollywood and will play foreign parts in coming pictures here. She was with Mme. Sarah Bernhardt some time ago both in this country and abroad.

* * *

Julia Dean has arived at the Big U studios and is appearing in a picture feature written by Peter B. Kyne and Julius G. Furthman, to be called "Renunciation," which will be five reels long.

Herbert Rawlinson is now King of Universal City and Ella Hall is the Queen. These popular players were selected by the photoplayers and members of the company by popular vote, and will hold forth for the coming year.

* * *

With Roscoe Arbuckle and Tim Welch, two of the heaviest of heavyweights living at the seaside, we may now prepare to sit back and look for a tidal wave. Roscoe weighs 285 and Welsh tips the balance at 309, making a total of over a quarter of a ton of comedy weight. Roscoe broke open three bath suits from the bath house and so ordered a balloon made from rubberized and non-rippable aeroplane cloth, while Welsh is seeking a dry goods store that carries cloth wide enough to envelope his fat frame.

* * *

Several Santa Barbarans were in town this week from the Flying "A" plant. William D. Taylor who is directing "The Diamond" serial and Tom Ricketts also a director well known on American releases were here. Harold Lockwood also motored down to say hello to the filmers.

* * *

With a shipwreck of a genuine boat, and big volcanic scenes, "Aloha" a coming Ince feature directed by Dick Stanton ought to be worth while. The vessel was purchased for the sole purpose of being dashed onto the rocks near Santa Barbara.

* * *

At time of mailing the evening paper ran an incorporation note as follows:

> Motion Picture Directors' Association members: Otis Turner, Charles W. Giblyn, Murdock J. MacQuarrie, Travers Vale, Burton King, Joseph De Grasse, Reginald Barker, Raymond B. West, Edward Dillon, Robert Z. Leonard, George F. Beban, Jack J. Clark, Francis Ford, Allen Curtis, Ed J. Le Saint, Dell Henderson, John B. O'Brien, J. Farrell MacDonald, George Morgan, William Robert Daly, Frank Lloyd, Al E. Christie, Tom Mix, Henry McRae, Jay Hunt and Leo V. Youngsworth. No capital stock. Details next week.

* * *

Billie Burke who is appearing at a local theater visited the Lasky studio this week and witnessed Geraldine Farrar doing some big scenes in the production in which she is being featured under the direction of Cecil B. De Mille.

* * *

Hoskins says the man was big and husky so he put him on in a character part. Now that the company is going away the big man came around the other day and said: "Mr. Hoskins, I've found this work just fine, I wouldn't go back to railroading for a million dollars, but if I don't get work at some studio, I'm afraid I'll have to return to the railroad, and I hate like h—— to have to go back to WORK."

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David W. Griffith, after returning to his studio, announces that he will keep up productions with his protegees who have appeared in all his big pictures. He is now finishing "The Mother and the Law" which will be one of the "Two Dollar" attractions.

* * *

The Keystone studio will, on the Fourth, be a big place. Mack Sennett has planned a big barbecue and sane celebration of Independence Day for everyone. An athletic carnival will be a feature of the day.

* * *

The Universal will send a number of companies to the Exhibitors convention in San Francisco to get scenes for pictures and to meet the exhibitors.

* * *

Francis X. Bushman is being starred this week in a picture called "The Silent Voice," a five reeler which will be staged here and in San Diego, at the fair. Marguerite Snow is playing opposite the famous actor.

* * *

George Melford, Tom Foreman, and Fannie Ward were in San Francisco this week filming scenes for "The Marriage of Kitty" which is being completed at the Lasky studios.

* * *

James Youngdeer is putting on a big Indian five reeler at the Norbig studios this week with Bebe Daniels as the leading woman. Many Indians, cowboys and settlers will be used in the big cast.

* * *

Carl Laemmle, Joe Brandt, accompanied by cameramen, actors, and Buck Massie, who did the receiving publicity for the Beauty Special when it was here, are back again.

The Lasky cowpunchers have a special rodeo wild west show for the personal benefit of Geraldine Farrar last Sunday. The famous woman expressed the desire to see one of those real woolly affairs, so Hosea Steelman put one on for her.

* * *

In Henry McRae's production of "The World to Come" it was necessary to film a baby show, and as no show was being held in any part of the state at the time, the Universal proceeded to advertise and conduct a real baby show of its own. The result was even better than if they had been obliged to travel to find the proper background.

CLARKE IRVINE.

Edison Company to Produce "Vanity Fair."

THE EDISON COMPANY has just made arrangements with Mrs. Fiske to star in a picturization of "Vanity Fair." Through the broader treatment allowed in the photo drama "Vanity Fair" will be more of the book picturized than was or could be the theatrical version, and the long preparation for its authentic presentation vouches for its being the most pretentious film ever made by the Edison company. Becky is perhaps associated more prominently with Mrs. Fiske's name and fame than any other in her large gallery of dramatic portraits. Since she originated the character about fifteen years ago, its revival has been demanded again and again, until it has become one of the most familiar figures of the American theater.

Eugene Nowland.

A completely new scenario has been written by Sumner Williams. The entire range of Becky's lively and varied experiences will be followed, introduced by a prologue which will show Thackeray in all verity, in his study starting to write the novel. Every personage in the film play will be a faithful picturing of the characters of the times, down to the smallest details.

The Edison Company has chosen for the producer of this play Director Eugene Nowland, who promises an unusual treatment in the photoplay, as he plans, he says, to develop the story much as a musical theme is developed, also making particular use of suggestion rather than bare depiction to "get over" the indefinable atmosphere of the times. For several months he has been in pursuit of players of proven ability and true to the types they will impersonate. A number of the society people of New York and Boston will figure in the brilliant ball scenes, the historical Duchess Richmond's ball at Brussels, and that at Gaunt House. Other scenes will be the Battle of Waterloo and Vauxhall Gardens.

Leonie Flugrath, the child star of the stage "The Poor Little Rich Girl" will be Becky as a little girl. Philip Quinn will be Napoleon. Mr. Quinn has played Napoleon on the stage more than any other character. "Amelia" who has been long sought is as yet unchosen. The Marquis of Steyne is left to George Wright of "Within the Law," and "Bought and Paid For." Rawdon Crawley will be Bigelow Cooper; Jos. Sedley, William Wadsworth; Dobbin, Frank McGlynn; Lady Steyne, Helen Strickland; Mr. Sedley, Charles Sutton; Mrs. O'Dowd, Jessie Stevens; Major O'Dowd, John Sturgeon; Becky's father, Yale Benner.

CHANGE OF MANAGEMENT AT THE BROADWAY THEATER.

Leon D. Langsfeld, general representative of the Stanley Company, in New York City, has taken entire direction of the Broadway Theater. Mr. Langsfeld is also the manager of the Stanley Theater, on Seventh avenue, and promises that the programs at both houses will remain at their present excellent standing.

Spokes From The Hub.

Boston's Society "Fans" to have Private Boxes.

By Marion Howard.

ONE PICTURE house here—the Exeter Street—is dark until Sept. 13 when it will be light in more ways than one according to what I discovered today in calling upon the little proprietor of the biggest theater in the Back Bay. Mrs. Marcellus Ayer, who has made herself tremendously popular in her efforts to please her public told me that there had been a desire on the part of many subscribers for private boxes, and these are being installed at the end of the new and enlarged balcony and the mahogany chairs will cost 50 cents. Steep increase? "Not at all, for prices are bound to go up," declared Mrs. Ayer and she seems to echo the prevailing sentiment of the other first class houses, as discussed in the lobbies, and elsewhere. She is cutting out the ten and twenty cent seats, and the new prices are to be 15, 25 and 35 cents (for front row in new balcony) with the entire lower floor 25 cents as formerly. The 4 boxes will seat 8 and 10 persons each, and may be rented for the season on certain nights. This theater has a seating capacity of 1,500, and is now in the hands of the decorators and electricians.

The Exeter Street theater has a fine organ used frequently by Mr. Jarvis Jocelyn, especially when wedding scenes are on, like the one in "The Moth and the Flame." He is an adept in selecting appropriate music, classical, patriotic and amusing, and, as a well known judge said on the closing night, "He certainly earns his salary."

* * *

With 3,200 seats taken almost nightly the old Boston theater is doing a fine business and no wonder for it is more than a 2 in 1 show. I wandered in the other night just as the Fadette orchestra was winding up on a medley of airs of all nations and it was thrilling to see that vast house rise, cheer, and hear them sing as "Old Glory" in her splendid coloring was thrown on the screen. A State House official close to the Governor said: "This is worth far more than the price of a $2.00 seat and we get it all and more for 25 cents."

The Fadettes are a body of good looking young musicians well groomed, and led by Caroline B. Nichols, a Boston woman and a D. A. R. who founded the organization, which for several seasons was on the Keith circuit. Mrs. Nichols has absolute control over the members and is their comrade and chaperone into the bargain. Her head, with its closely cropped hair, looks like that of Rosa Bonheur. Next in point of prominence from the front is the drummer, a sort of musical Pooh Bah, for she plays various instruments, emitting various and amusing sounds and does so with hands and often with her feet. She certainly has her troubles but no one has yet seen her other than smiling. The orchestra, in addition to a concert of a half hour plays incidental music for the films. A man across the aisle exclaimed on hearing the drummer do her stunt "say can't we get her out to our town for the minstrel show, bet she will come for $5.00 and her supper." The man when last seen was headed for the Adams House with a drummer of another sex, both "in search of a thrill" in which a stick figured.

* * *

"Jack" Barrymore is vastly popular round here, so a large party of us went to the Park (now happily under the management of W. Fred Bossner) to see "Dickey" Davis' "The Dictator" so cleverly dramatized and presented by a capable company. Though full of comedy there was not one bit of horse play, such as we are inflicted with here at one or two theaters at the hands of an alleged comedian. There is such a difference between real fun and coarse, cheap efforts to be funny. That a widespread protest among intelligent theater goers will result, I predict from the disgusted utterances that come my way.

* * *

Boston's club of over 300 professional women is, to a member, devoted to the film productions. The coming season they will turn out to welcome new comers, like Cathryn Countiss, May Robson, Jane Gray and others who are seriously inclined to enter the field. The club members already in are Lillian Russell, Elsie Janis, Florence Reed, Marguerite Clark and Maud Odell.

* * *

Happening over to the Castle Square theater the other matinee I got into the pictures quite unconsciously thanks to the enterprise of John Craig who has the matinee audiences snapped as they leave the theater and the films are shown evenings the following week. In them I found Mary Young Craig, her husband's "right bower," with a party of society women, with whom she is popular. The Craigs have opened their summer place at Marblehead and motor back and forth, meanwhile plans are being formulated for their new modern theater in the Back Bay. I venture to predict that Craig will get deeper into the pictures and utilize his old theater for that purpose when the new one is in commission.

SELIG FLYER, ALL ABOARD!

ALL is in readiness for the seventeen days' tour of the West and of California aboard the Selig Exposition Flyer. The train of standard Pullmans, diner and combination baggage car and observation car will leave Chicago from the Chicago & Northwestern railroad station at 11 o'clock Thursday morning, July 8, and friends of the tourists are planning a rousing sendoff.

The tour is an assured success. Motion picture exhibitors, newspapermen, scenario writers and writers of fiction, together with their relatives and friends, have booked reservations.

It has been arranged that special Pullmans be given over to the comfort of the exhibitors and their families, the newspapermen and the writers. One car for the scenario writers has been completely filled, as has the special coach devoted to the comfort of the newspapermen and their friends. However, there will be room enough for all. The Selig Company has chartered extra coaches and another special train may be necessary.

Aboard the Selig Special a daily newspaper will be published which will give all the news, day by day of the tour, and the most versatile newspaper men in the United States are to become reporters. A motion picture scenario is being prepared by Gilson Willets, and scenes called for in this play, to be later released by the Selig Company, will be taken in every city coming and going.

The civic federations of all the large cities on the itinerary have arranged special receptions and entertainments, the latest being the Business Men's Association of Colorado Springs. There is yet time to take advantage of the tour, which costs only $128 and includes hotel accommodations.

WORLD FILM "ALLIES."

Sweden, hitherto a "neutral" country, has thrown in her lot with the Allies. World Film is picturizing Wm. A. Brady's "The Cub" and this picture shows the cast at rest between scenes. The venue is Bear Mountain up the Hudson and on the right of the picture is seen the star, the lovely young Swedish actress, Martha Hedman, who makes her first motion picture appearance in "The Cub." The director of the picture, Mons. Maurice Tourneur, is at Miss Hedman's right. The other ladies are Jessie Lewis and Dorothy Far-

Scene from "The Cub" (World Film).

num (the Howard Chandler Christy girl) and the young man with the smile is John Hines, who plays the part of the cub reporter in the photoplay.

France and Sweden, it will be seen, are on the best and most amicable terms.

"The Cub" is scheduled for release on July 12, and the director, Maurice Tourneur, has made a highly dramatic photoplay out of the feud theme.

Real Stories From Reel Studios

By Thornton Fisher.

WELL-KNOWN phrases—"Oh, Mr. Smith, who do I work with to-day?"

* * *

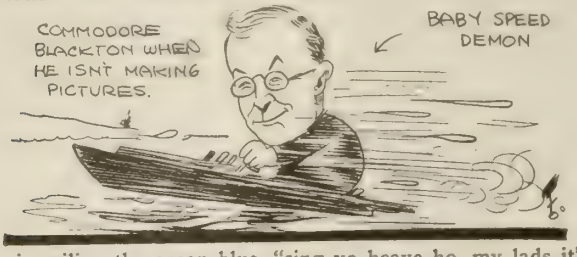
Jack Kerrigan is an unlucky chap. Only recently he was flirting with the doc's pill box and the other day when that bevy of Universal beauty winners blew into Universal City poor old convalescent Jack was showered with flowers by the bunch.

* * *

Miss Ruth Purcell, a Washington, D. C., girl, was chosen winner of a regular job with Universal the same day.

* * *

When Stuart Blackton of Vitagraph is not making pictures



he is sailing the ocean blue, "sing yo heave ho, my lads it's a raw night on the deep!"

* * *

Commodore Blackton is a regular sailor. He can hitch at his trousers and cry "Shiver me barnacles" with any old salt. The Commodore's Baby Reliance and Baby Speed Demon, both racing craft, have broken world's records in speed boat contests.

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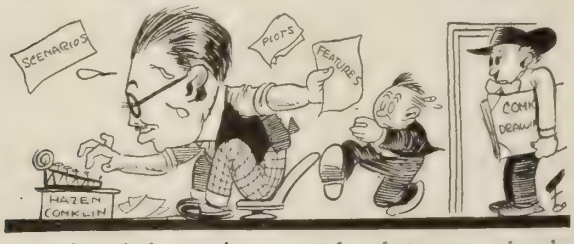
Hazen Conklin, feature editor of the N. Y. Evening World,



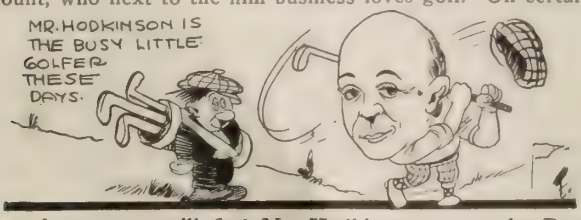
who conducted the movie contest for that paper, absorbed so much of the atmosphere that he pulled out his old typewriter, dusted it off and walked into the scenario game without knocking. Edison has just purchased a big three-reeler from him. Mr. Conklin, like his former colleague Roy McCardell, is a versatile man, having engaged in every branch of newspaper work from reporter to editor. When Mr. Conklin isn't writing a humorous column, interviewing comic artists, writing success stories and developing plots for fiction much of his time is given to writing scenarios and his stuff has that eagerly sought factor—the punch.

* * *

I asked Lewis Selznick a few days ago what he would rather do than work. He replied, "Work!" How can you handle a man like that?

* * *

And then there's Mr. Hodkinson, president of the Paramount, who next to the film business loves golf. On certain



fine afternoons you'll find Mr. Hodkinson up on the Dunwoodie links wearing a couple of caddies out as he coaxes the minute white sphere over the green.

* * *

To an actor who applied for a position a director asked, "What have you played?" "Oh," said the actor, "I played the piano in the second act of——." When last seen the embryo comedian was industriously seeking his hat which he had lost somewhere between the door and the curb.

Louise Vale

IN HER screen interpretation of the character of Cigarette, the leading role in "Under Two Flags," the drama with which the Biograph company will inaugurate its three-reel releases, Louise Vale brings to her work an experience gained in playing many times the same part in stock. In the making of this subject as in the making of many others she has tramped the desert and climbed mountains. For the past year she has appeared exclusively in two-part productions of her company.

Louise Vale.

Louise Vale began her screen work four years ago with Edwin S. Porter of the Rex company. She was then, as she has been since, under the direction of Travers Vale. The player and director did notable work with the Pilot company and with the Reliance company, coming to the Biograph two years ago. It was with the Reliance Mrs. Vale played a single reel absolutely alone, successfully carrying a story with no other person appearing on the screen, a feat which, at the time, caused considerable discussion.

Mrs. Vale had had eight years' stage experience as leading woman before coming to the screen. She has played in stock in Rochester, Syracuse, Hoboken, New Orleans and New York City. On the road she starred as Cigarette in "Under Two Flags," for two seasons in "The Girl of the Emerald Isle," for three seasons in "When the Bell Tolls," and a year in Orpheum stock.

The talented player has written many scenarios which have been successful. Dramatic subjects particularly appeal to her. "I like a story that after you have seen it played leaves food for thought, one from which you can derive a lesson," she says; "one that will not be forgotten as the picture fades. It is one of the wonderful things about pictures that they give you such great opportunities for impressive portrayal."

Mrs. Vale likes California and, singularly enough, the desert particularly, with the comparative hardships entailed in working in it. "But," she adds, "I also like my good home in New York."

EDWIN THANHOUSER AGAIN ENLARGES COMPANY.

The past week saw Edwin Thanhouser out on another talent hunt. His stock company now musters a dozen or so of the brightest lights from Broadway, but that does not suffice. After adding to his staff of directors Edgar Jones from Lubin, and Clement Easton from the Universal, he now announces a new ingenue, Grace De Carlton, and Julia Blanc, William Morris and Reginald Barlow.

Miss De Carlton is working with Director Easton. She is a Bostonian, having played there in the John Craig and Lindsey Morrison stocks and toured with Vaughn Glaser.

Julia Blanc is a character actress of note. Among her engagements are numbered the role of the witch in the play of that name, under Winthrop Ames. She did characters with Marie Dressler in "The Mix-Up," in "The Conspiracy" for Frohman, the "Dawn of a To-morrow," and other big productions.

William Morris will be remembered for his work in "The Concert" under Belasco, "The Family Cupboard" and "Little Miss Brown" for Brady, and "He Comes Up Smiling" for Al H. Woods. Mr. Morris is a powerful type of leading man, and his joining the New Rochelle forces means some striking releases.

Reginald Barlow has not played off Broadway in seven years, and that certainly is a theatrical criterion of a man's standing in the profession. For three years in succession he was at the New theater with Winthrop Ames and leading parts in such plays as "Prunella," "The Yellow Jacket" and "The Devil" underrate his bag of tricks.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

IF READERS who keep their copies of the Moving Picture World on file will refer to them they will find that methods advocated in these columns which were characterized by the censorship agitators as drastic, unreasonable and nonsensical are gradually coming to the front as the real agency for solution of the censorship problem. Before, during and after the administration of the late Mayor Gaynor "Our Man About Town" contended that a true and legal censorship of motion pictures could not be established until that censorship was made to cover the newspapers, magazines, and like publications, or a reasonable excuse be offered for a failure to do so. Not until a very recent period has there been a movement to extend the censorship to that point. Dread of the influence of the press has been responsible for this. The press itself has been remarkably silent on the subject. At no time has it attempted to show why it should be immune. Evidently it has felt secure, in the same belief that has guided those who have not dared to advocate a censorship.

* * *

The sessions of the Constitutional Convention Committee, in considering the Bill of Rights, has given an opportunity to bring the question to an issue. It is still an open one. Prominent film men have appeared before the committee and advocated that the screen as well as the press shall be free "to speak, write and publish" its sentiments on all subjects, being responsible for an abuse of that privilege. The chairman of the committee took exception to a statement that no one dare attempt to censor the press and followed it up with a statement that there is a grave question as to whether some control should not be exercised over the newspapers. Had it not been for the movement on the part of the motion picture people the chairman of the committee would not have given this admission publicity. The chairman also admitted that during his life he had seen but one moving picture, yet he practically stood sponsor for a state censorship of their production. In opposing the representatives of the motion picture people he read a letter favoring censorship of the pictures on the ground that caricatures of the Jewish people disgraced the race.

* * *

In almost every fight against motion pictures the charges have been based on hearsay evidence of the character produced by the chairman of the committee at Albany. In all courts of law such evidence is promptly ruled out and there is absolutely no reason why it should be considered even when presented by such an able advocate as the chairman of the committee.

* * *

If the caricaturing of the Jewish people is to be taken as a standard for establishing a state censorship over motion pictures, then that censorship must be extended over the daily newspapers and the weekly and monthly publications who thrive on it. These publications place before the public illustrations that producers and exhibitors of motion pictures would not tolerate. Many of them are revolting. If some of the pictures which the newspapers and magazines have published bearing upon the European war were put upon the screen the exhibitors would be driven out of business.

* * *

Discussion of this question has brought out the argument that the difference between the press and the screen is that what the press throws upon the sheet is seen only by those who have the intelligence to grasp the real meaning; that they do not have the effect that is produced when pictures are flashed before an audience of mixed intellect. This attempted distinction fails to show a difference, unless it be in favor of the motion pictures, showing that in reaching the people the pictures are far more effective than the press is. There is one point that cannot be dodged: Whether pictures be placed upon sheets of paper, or canvas, or any other material, they stand upon the same bottom. The President of the country, the statesmen, honored and useful men in all walks of life, are time and again malignantly caricatured by the press. No such charge can be made against the moving pictures. Picturized reflections on the war have been so revolting that columns of subsequent editions of the papers teem with protests from all quarters.

* * *

As Mr. Marshall, the chairman in question, has seen but one moving picture in his life, it may be assumed that he is not personally acquainted with the conditions surrounding motion picture houses. He is probably not aware that a large majority of those houses are either owned or managed by people of the race which the letter he has states the motion pictures so disgracefuly caricature. And we can take him to some parts of Greater New York where the patrons are entirely of the same race. More than that, we can show that many of the most bitter opponents to censorship of the pictures are Jewish people. Mr. Rothappel, who was present as a member of the committee favoring the amendment, must have smiled when Mr. Marshall read that letter.

* * *

Another sentiment of these columns recently endorsed by the real motion picture interests is that which advocated a few weeks ago the meeting of fire with fire. In the reckless combat to harass and, if possible, kill the motion picture business pulpits have been transplanted to the lobbies of Legislatures and Congress. Men who have been selected and paid to try and save souls have neglected their real work and become professional lobbyists. Meanwhile the moving picture people have remained passive and allowed themselves to become victims of malicious, prejudiced and grafting legislation. It is gratifying to note that these interests have at last awakened to the situation and intend to take a little hand themselves in lobbying work. Many of them have heretofore contended that the picture industry should be kept out of politics, but the machinations of the enemy have forced the issue of self-preservation upon them. No conservative mind will dispute that an intelligently conducted campaign will put the conspirators to flight. It will open the eyes of the politicians who have been lending themselves to the work of persecution and oppression. There is not an honest, free-minded politician in the country who has investigated the motion picture business and has not given the industry his endorsement.

* * *

It cannot be said that all the politicians who have arrayed themselves with the conspirators are not honest in purpose. Many of them have unconsciously permitted themselves to be unduly influenced. Some of them, like Mr. Marshall, have been guided by hearsay, and not by facts. Others have been whipped into line by other means. Whenever the motion picture people gain a point the first cry heard from the censorship agitators is "Bribery!" This term his many synonyms, among them being coercion. This has been one of the chief weapons in the hands of the professional censorship agitators. With this weapon they have flocked to the lobbies and threatened political extinction to those who failed to do their bidding. With this weapon so many laws controlling the motion picture business have been enacted that a Mexican bandit appears as a novice when compared with a producer or exhibitor of motion pictures.

* * *

No time should be lost in bringing the motion picture industry to the point where it belongs. This must be done by a campaign of education among the people. Of the millions who patronize the picture shows each day but a small percentage realize that the motion picture business has attained the distinction of a legitimate industry. Few see beyond the screen. They do not realize the immense amount of capital that is legitimately expended in the business. Those who have not had an opportunity to visit studios to see the time and labor that is expended upon productions look upon the best of efforts with discouraging passiveness. The players they look upon as the favorites of good fortune whose lives are continuous streams of ease and frolic. A very prominent and distinguished man, upon a recent visit to a studio, said that what he saw was a complete revelation to him. "Before getting a glimpse behind the screen," he said, "I viewed the motion picture business only as we viewed it in the earlier days, mere horse-play. To my mind a scene was the result of putting a bunch of clever people before a camera and letting them weave a story as their talents dictated. Looking about me and seeing the class of people who do the work, the attention given to costume, scenic and other details, the business, from a standpoint of dignity and possibilities, commands my admiration. The ability and intelligence required for the studio work is reflected by the screen only in part. If the public could understand this the efforts of the producers, directors and players would be better appreciated."

NEW THEATER FOR COLUMBIA, MO.

Warren McConnell and R. W. May are having plans drawn for an 800-seat moving picture theater which they contemplate building in Columbia, Mo. The decorations and appointments are to be of the best.

British Notes

MANY changes appear to be in progress with that old established producing house, the British and Colonial Company. Following upon two important staff changes recently we have this week the decision of M. Maurice Elvey, their producer, and Miss Elizabeth Risdon, leading lady player, to wander from the fold and start work together as the Diploma Film Company. Maurice Elvey has already carved his name in the niche of picture-production with such features as "Florence Nightingale," an adaptation of R. L. Stevenson's story, "The Suicide Club," and several motographic excursions into English history, while Miss Risdon has almost invariably been the woman of his plays. Apart from his picture productions Mr. Elvey has been associated with the staging of some of the most notable successes of the legitimate stage in London and New York.

* * *

Another new enterprise in the film producing ranks of this country bears the name of Michaelson Lloyd British Productions and the trade mark of "M. L. B. Films." The initial trio of dramatic works were reviewed in London a few days ago and represent the labors of Warwick Buckland, a former director in the Hepworth Studios.

* * *

As indicating the tendency to the revival of the earliest sensations of the moving picture, the production of a serial film founded upon the adventures of "Deadwood Dick" is being pursued with great interest. Amongst the unrecognized fiction of the schoolboy "D. D." is perhaps the most formidable contemporary to that pioneer exploiter of the wild and wooly West, "Buffalo Bill." The Samuelson Film Company have many good productions standing to their credit and apart from its extraordinary character the "Deadwood Dick" serial will mark a stepping stone in the progress of British film production by virtue alone of being the first multiple reel subject produced in this country. The Samuelson Company point out that the original story in literary version ran for over twenty years. The motographic representation will not, however, be upon so ambitious a scale, notwithstanding the enterprise of the company in doing it Americanesque.

* * *

Verily doth a prophet remain undiscovered in his own country. If Chas. Chaplin had remained here instead of exploring the States the chances are that he would not yet have appeared before a picture-play audience. But with his fame came recognition and to-day we have the most staid and dignified organ of the political party in power, a newspaper hitherto too deeply engrossed in the more serious matters of State to accord anything but bare mention to film comedians, waxing in eloquent analysis upon the whimsicalities of the inimitable "Charlie." What is the reason for his meteoric rise in public favor? It makes an interesting study. A year ago we were almost unaware of his existence. To-day his fame outrivals the Kaiser's. It is not his clothes, though they help to fix the personality of the man in our minds. Mr. Chaplin has solved the riddle of holding the fickle attention of the crowd and the appearance on the screen of the flapping boots, the baggy trousers, the little moustache, is the signal for a burst of expectant laughter from young and old alike. But other men have worn baggy trousers and we have not laughed. He has succeeded by two means, first by creating a personality, and secondly, by the continual unexpected developments of that personality. The personality he created is distinctly original. We had suffered from grimacing marionettes and galvanic bounders till we were surfeited. Then appeared a new type in the pensive, ill-used, sad-faced man who seldom smiled, the plaything of an unkind destiny. The jaded palate of the picture-goer rose like a fish at a new bait. But if Mr. Chaplin had been content to rest on his laurels and played the same old tricks time and time again we should soon have tired of him. He was far too clever an artist to do any such thing. The charm of his art is its infinite variety. You can never be quite sure what he will do next and it is this wayward unexpectedness of his actions which has been the real secret of his popularity.

* * *

Percy Moran, the well-known heavy lead, has definitely fixed up a contract with the new Phoenix Film & Picture Co. of London to appear exclusively in a new series of dramatic specialties they are to produce. Moran has only just returned from a stay in the British West Indies but has already got to work on his first picture, a three-thousand footer, entitled "How Men Love Women."

Another link with the pioneer days of the industry in Great Britain has been severed by the death a week ago of David B. Barnett. As a moving-picture technician he was exceptionally widely known, not only in the home circle but also among foreign visitors, many of whom have profited by his advice. Previous to his demise Mr. Barnett had for some time been in business specializing in the reproduction of titles, sub-titles, heads, tail-pieces and stock work for the larger manufacturing houses, but he was previously associated with Butcher & Sons and formerly with the Warwick Company. Socially, Mr. Barnett was one of the sparkling personalities of the trade. J. B. SUTCLIFFE.

Elaine Ivans

TO BE prepared for grand opera but because of ill luck to land in the movies, would, as a general rule, bring to a young artist no end of discouragement. This was Miss Elaine Ivans's fate, but she shows no discouragement, in fact, she even confesses to being glad that fate was unkind to her and forced her to rely upon the silent drama as a means of livelihood.

Commencing life in fortunate circumstances and not only receiving the best musical education that money could procure, but also studying with the best masters in Europe; at the height of her career her father lost all his money and she was forced to return to America.

Elaine Ivans.

Immediately upon her return to New York Miss Ivans sought the means of capitalizing her fine dramatic and vocal training. One morning when she went to keep an appointment with an opera producer she met a prominent motion picture magnate. He saw the photographic possibilities of her wonderfully expressive face, and when he learned that she had had dramatic training, made her a flattering offer. She was a success from the start.

Some time ago Miss Ivans joined the MinA Company, which has of late been making a name for itself as producing comedies of the better kind, and she is now appearing regularly in their releases where she is living up to her high reputation for beauty, talent and unusual dramatic ability.

WORLD FILM PROMOTIONS.

World film is noted for the rapidity and equity of the promotions it distributes among its loyal and deserving employees. W. W. Drum, the Western division manager of the corporation, has under him a force of men whom he has developed and whose efficiency and assiduity have soon brought them their rewards. The humblest employee of World Film has the chance of getting to the top of the ladder if he will show merit and ability. W. E. Knotts, who has just been made the manager of the Denver office, started in as a salesman at San Francisco; Mr. Theuerkauf, a clerk at the San Francisco branch, has been appointed the Los Angeles branch manager; Charles Gilmour, a Denver branch selesman, has been placed in charge at Salt Lake, and R. H. Clark goes to San Francisco as manager.

All the young men are comparatively new to the film business, having entered it in the past year. These promotions have been made in four out of the five Western divisions. Denham Palmer, the Western division manager, was originally a salesman and preceded Knotts in the management of the Denver branch.

UNIVERSAL PLAYER BECOMES U. S. ENSIGN.

Marshall Hageman of the Universal's west coast forces, has been elected to the post of ensign in the Seventh Division of the California Naval Militia. This is regarded as a special honor in view of the recent government ruling which places such officers on an equal footing with graduates of Annapolis.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Noi Li Abbiamo Debellati.

That means, in Mexican, "we've got their goats." It is taken from a throwaway of the New theater, San Francisco, printed in Spanish and English. There seems to have been a promiscuous goat getting out there to judge from such pleasant lines as:

> As one illustration the foul-smelling and disease breeding picture house on Broadway Street, near Dupont, is showing old junky Keystones, and by putting a "Charley Chaplin" in their lobby have fooled people into thinking that they really had something worth seeing. Fooling people or humbugging them out of their money is equal to stealing their money; they managed to steal a few nickels the first few times but the public quickly got on to such petty larceny tactics and now when they put their "Charley Chaplin" in their lobby it attracts a few rubber-neckers, BUT NO ONE BUYS TICKETS. He was a smart man who said "You can fool some of the people some of the time, but you can't fool all of the people all the time."

Righteous wrath is one thing and abuse of a competitor is another, and generally the latter boomerangs. There is a lot of cheating going on about Keystones. Just the other day another Exhibitor said he thought every Keystone ever made must still be working, but it is a lot better to call attention to the newness of your own offering and leave it to the public than to spend space in telling what a cumberer of the earth the other fellow is. People are apt to argue that there must be some other reason than a regard for the public that leads to the abuse, and they will go to see what it is, or else keep away from both houses.

No Exhibitor ever acquired a fortune by spending money in advertising his opposition.

From Saskatchewan.

The Estevan Progress, Saskatchewan, fixes up the copy from the Orpheum, the local house, and Ernest Walter sends in some samples. Mr. Walter gets a pretty display and he gets some good lines, though here and there the editor shows above the advertising man. One line reads: "The Paramount pictures are produced with princely expense. We show them at pauper's prices." "Princely pictures at pauper's prices," would be better, but somehow the "pauper" seems to suggest offense to those who pay those prices. There is too much the suggestion of cheapness—extreme cheapness—which is something that has damned the photoplay in the eyes of many.

But very neatly does he get around the "first run." He writes that: "This picture was released from headquarters November 19. You may be sure it is up to date." Evidently it is a long way to Canadian territory. Optimistic in the extreme—and unconvincing in the same degree—is "Another reel. We do not know the title yet, but it is bound to be a winner." That reads smoothly, but it lacks pulling power. It is *not* bound to be a winner if nothing is known about it. Better announce simply another reel without admitting that its identity is not known. To those unfamiliar with booking conditions, not to know what is to be shown is to suggest slipshod management.

The stories, too, are rather loosely framed. "The Rose of the Rancho," for instance, ending with

> There are soldiers, and consequently some fighting, lots of hard riding, love making, several kisses, hisses by the villain, and "Ha, ha, I defy thee," by the hero. Kearney gets Juanita, and all ends very happily with a beautiful wedding scene in a garden. It's stimulating all the way through.

This is hardly calculated to pull business. It does not fill one with a desire to see that "some fighting" or to see the "several kisses." It is writing, but it is not advertising.

The true object of advertising is to create a demand for the article advertised by setting forth its attractions alluringly. "A Keystone Comedy, very funny indeed," does not advertise. The announcement of a Keystone comedy, without further remark, would have been better than the lukewarm addition. We should greatly prefer to tell a brother in the work that he is clever, but Mr. Walter is filling space rather than pulling people. It is hard to think up a new line for a Keystone comedy when one is run on each program, but the fact alone would be better than the daming with faint praise. It is not the number of lines but the value of them that counts. Take this for instance: "Marguerite Clark. She is dainty, consequently magnetic." Dainty persons are not necessarily magnetic. "A tiny bundle of magnetism" would better describe her. An allusion to her successes on the speaking stage might be still more interesting.

If Mr. Walter will give a little study to the result gained by his lines, he will better understand writing show advertising.

Colored Nights.

The Majestic theater, Grand Junction, Colorado, is running a ladies popularity contest that does not differ in most details from other similar contests, the prizes being a trip to the fair, and jewelry, but there is one novel feature. Tickets carry votes to the face of the admission, five votes for a five cent ticket and ten for a ten cent ticket, but on certain nights the house front will carry red or green nights. On "red" nights any ticket will carry fifteen votes and on "green" nights twenty-five votes will be given. The lights will be the sole notification, which will keep the contestants and their friends on the alert, and help rainy and dull nights immensely. A gree light on a rainy night will bring out a lot of extra business at no extra cost.

The house also publishes a four page newspaper program, but in the issue sent in there is an apology by the printer for the appearance of the sheet owing to a breakdown of the linotype. Succeeding issues should carry some local news as well as the house stuff. It will greatly increase the value of the publication. In addition to the broken linotype it would seem that the press might stand a cleaning up. There is too much offset. The idea is good and the house is headed in the right direction. It cannot be mailed, however, unless they modify that free ticket scheme. To the post office this is a lottery.

Some Hustling.

H. F. McGarvie was Director General of Zone Day at the Panama-Pacific and he ripped things loose generally, even if event number thirteen was announced as half past twelve.

Of course there was a voting contest and this was gradually pulled in until ten days before the close of the ballot—only the highest were counted and ten were taken off every second day until the number was reduced to nine, the highest vote deciding the queen and the others the maids of honor. In some popularity contests, a similar scheme might be worked to free the contest of the floaters toward the close. Though hope springs eternal, the gradual elimination has a stimulating effect upon the rest.

A Teaser.

The New Family theater, Adrian, Mich., sends in a teaser that should be effective. The copy has no relation to the matter inside. It is merely to attract attention and hold it to the turning of the page. The page is cut into three unequal parts by rule work, the three banks reading:

It Certainly
Is Confusing

Mrs. Smith Said "It Was"
And
Mrs. Brown Said "It Was Not"
Other People Were Consulted—then a Horrible Mixup.

Hence we announce the real truth on the inside of this folder.

In a sense it might be regarded as a waste of a front page to give it to such copy, but it is really spending the front page to buy the two inner pages read, and cheap at the price. The great trick is to get a person started reading the bill. Give him a push and he will keep on going. It is the take off that must be figured, though, of course, the better the rest of the copy the stronger the pull.

Deceived.

Dave Udell, of the Crystal, Paxton, Ill., who was invited lately to call often, sends in some more and writes that he is going to "pester" us until he is called off. If he keeps up to his standard and waits for word from this end, he would do well to take a chair. It is going to be some long time before a stop order comes. We are only sorry he never saw us before. We have several of Mr. Udell's samples, but will show but two this time. The matter is all ten inches across two columns. The first is a running reader, the top line being 36 points and the other lines light 24 point faces. Where the stars run there is a jump covering the Elaine copy.

FINISH THIS STORY TO SUIT YOURSELF

Silas, a man who did not attend moving picture entertainments, went to a large city one day for a short vacation. During one of his walks down the avenue a moving picture theater attracted his eye. There was a large number of these shows along the avenue, but this particular one looked the best to him. Silas made up his mind that he would go in. So he entered a picture show for the first time in his life and occupied a good seat in the rear. His ear was startled by a familiar old tune. The pianist was playing

"My Heart Is Thine"

Silas looked up and there before his very eyes was a beautiful moving picture. The picture met his approval immediately. The fantastic charm of the very idea courted his very soul. It was the visualization of someone's mind, partly his own.

MARY FULLER
was playing in
"MARY'S DUKE"

a three act comedy drama. One of those kind of pictures which pleases you through and through. There was no wearisome repetition of scenes. The play went on just like in real life, joys and sorrows equally mixed. The people laughed spontaneously as the many funny scenes appeared. Silas was overjoyed with the advent of the moving picture into his own heart.

* * *

Now you have the same opportunity to see the same program Silas saw at

CRYSTAL THEATRE—TONIGHT

The cost will be only one dime and you will not have to go to a large city to do it. Please remember that "THE NEW EXPLOITS OF ELAINE" commences one week from to-day. We need not drift into a written redundance about this new serial. It is not requisite. See the caption—the continuation will be obvious.

P. S.—Silas goes to the show every night now.

The second is set in eight point full face with 18 point bold italics for the cross lines except "The Moving Picture," which is 36 point in a two point panel. With slight alteration the matter can be run as straight program stuff, but it is worth the greater display in newspaper work or on a throwaway.

The "Beautiful Pathfinder" for all who want simple and inexpensive vacations

THE MOVING PICTURE

It takes you to the ocean, the mountains, to the city, and the village. Sets you down by the running brook and shows you beautiful valleys. For one dime you can see things that would cost you hundreds of dollars if it was not for the pictures.

Foreign Lands

Foreign lands are shoved right under your very nose. Strange people loom up on the screen and countless things appear that you never dreamed of.

The Whole World's a Stage

and the screen is the magic space where each one does his part. Nothing escapes the camera's eye.

$93.60

Will show you everything in the world worth while by simply attending our show for a term of three years, spending one dime each night.

The Actual Trip

If you follow each and every camera man to the places where these scenes are taken it would cost you

$10,000

for the cheapest rate.

Now Is the Time to Start This Big Trip

While you are seeing the famous sights of the world, good comedies and dramas will unravel before your eyes, all on the same ticket.

Start Tonight With

and follow the name of the attraction for the day.

Very Neat.

The Camden theater, Parkersburg, W. Va., sends in a three column advertisement, fifteen inches deep. It is not only good copy, but the absence of heavy type work makes it unusually neat. The house uses a reverse cut (white letters on a black ground) 14 points deep and eight ems wide. This reads merely "Beyond Compare." This is used to get color. It would be more useful were it cast on a twelve instead of a fourteen point base. Then it can be worked in the form better and can also be worked in combination with twelve point border and in other ways. It is well, always, to plan cut copy of this sort to reduce to em measurement and on even rather than on odd ems. That is, the slug should be sixteen ems rather than fifteen or seventeeen or eight rather than seven or nine. Then it is merely a matter of working it with labor saving rules and reglets.

Getting back to the advertisement, which is too long to be reproduced here, the copy covers a week. In the top panel there is the house name and the general argument that this is one of the best week programs ever assembled; a statement borne out by the titles advertised.

Very little display type is used, not more than two lines to a panel, but the white space, relieved by the slugs, stands out better than would a mass of extra-bold letters. Two points were overlooked. The days were not dated and where the top and bottom panels were run side by side, the copy should have been laid out so that the display could be uniform. In each case one panel carries a single display line and the other two. There should have been two each and in a matched type. There was space enough to keep the lines apart and the result would have been more orderly. But these are minor details of an unusually pretty and probably unusually effective advertisement.

One-Reel Feature.

Joseph Goldberg, of the Olympic theater, Louisville, sends in a throwaway for Thanhouser's "Their One Love," a one-reel picture without leaders and asks that his patrons see it "even though it is only one reel in length." This seems to be necessary in these days of estimating the value of the reel by its footage, but it should not be so. A short story may be vastly better than a 50,000 word novel and the short length play may be better than the five-reeler. If only exhibitors and manufacturers alike would realize this and take the same pains with the really good one reel that they take with the multiple, they would be less at the mercy of the feature men. Nowadays most good one reels are up to two thousand feet or more, and lose through padding, yet some of the best stories ever shown have been done in a thousand feet or even less.

The Thanhouser press man sends in the same throwaway, but Mr. Goldberg beat him in.

A Mechanical Man.

Memories of "Frank Reed's" steam man of dime novel days are evoked by the street display of the Victoria theater, Rochester. The man is used to advertise a C——n Week. Apparently he pulls the car, which should be an easy job for a ten footer. John J. Farren, the manager, who is a veteran in the exhibition business, adds that the Victoria is a 1,600 house with a ten cent admission, running General

and Universal features. Mr. Farren does not say how the man was rigged, nor does the photograph show, but presumably there is a belt from the axle to the interior of the dummy and a set of eccentrics to operate the arms and legs. Anything out of the ordinary will attract attention and a dozen persons will take notice of this outfit for each one who would note the decorated car alone.

Cut in Copy.

And will those who are good enough to send in cut copy, please add to their kindess by being willing to let go of the photograph. It is not an easy matter to keep track of an original where so many cuts are made for each issue. Mr. Farren made no such request, but we have had to return two other photographs for this reason the current week.

Gosh!

Melvin G. Winstock, of the National, Portland, Oregon, is still alive, though he seems to have long trances of four months' duration each three times a year, but the other day, between trances, he evolved this:

EMILY STEVENS IN CORA.

About a social parasite who greedily coveted a woman's honor and who paid with his leprous life the penalty of his unspeakable sin.

And that's just an "ear" on a half page for "The Heart of Maryland," to boost the coming attraction. Mr. Winstock writes:

Enclosed please find clipping of a little stunt I am putting through for the benefit of the National theater. I have written a little two-reel comedy entitled "Nutty Nick," with scenes taken out in the park here, and different parts of the city. Naturally the scenes taken in the downtown districts attract tremendous crowds. We did borrow the money for the scene, as the paper prints it.

Am also pulling off another stunt here in the form of pantomine. Sunday a week ago put on OLGA PETROVA in "HEART OF A PAINTED WOMAN," and had three living actors on the stage: the artist, the model, and a statue. (Stage was set beautifully with borrowed paintings, beautiful electrical effects, with a pretty fireplace, etc.) It was rather daring, but absoltuely beautiful. The Mayor sent word through the censorship lady that the kiss at the end of the scene was too long, and the model's dress too short. But she afterward denied this, so don't say anything about it. But the thing was artistically fine, and nobody could find any fault. This week worked the same stunt with VALLI VALLI in "THE HIGH ROAD." Put on "The Renunciation" scene from this film. On "THE HEART OF MARYLAND" will put on three branches of militia, infantry and cavalry, who combined will give me a picture scene with every possible lighting effect. Owing to our great big stage and big doors at each end, can have these people do return stuff. There is a strong patriotism developed through presenting American history and every military man in town is helping with all his might.

Catchlines.

Get "her" and come.

Don't beat your wife (10-point bold caps) to the Ideal. Bring her with you.

Treat your face to a smile.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Did You Write One?

PROBABLY a census of the studios would show that not fewer than a thousand scripts have been written on the destruction of the Lusitania. More than one thousand persons have spent from a day to two weeks on such a script. Supposing the average to be four days: something more than *ten years* have been wasted on a plot that could not possibly be used.

And yet the incident is rich in plot suggestion. Take Charles Frohman's last words to the effect that death is the greatest adventure in life. There are plots innumerable right there. There is the man who seeks death and cannot find it. There is the man who fears death, but learns to lose his fear. There is the person to whom close contact with death brings a new viewpoint of life. Each of these points in turn will suggest more than one story.

Take the death of Alfred Gwynne Vanderbilt. Here, again, are many suggestions: the man whom money could not save; the man who found in death the great leveler of mankind; the man who gave up life and millions to save some woman of the steerage to a continuance of her poverty-stricken existence. What could be more dramatic than the theme of a man of millions, possessed of all that makes life worth the living, giving his chance in a boat to a woman who later curses his memory because he saved her to a life of shame and misery?

These are but two of the aspects of the hundreds that a reading of the daily papers could suggest. None of the plots evolved would require a sinking steamship or even a marine environment.

Going further, it is even possible to turn this ghastly tragedy into material for comedy in the sense that the imagination, once quickened, will turn to all factors.

Let us suppose the man who misses the boat because he stayed up too late at a farewell dinner. When he finally comes out of the Turkish bath, he is afraid to confess to his wife and his employer. He decides to wait for another steamer. Meanwhile the accident comes. His name is on the passenger list, but not on the list of survivors. He takes a vacation for a week or two, then turns up with a highly colored story of how he was picked up by a sailing vessel and out of touch with the wireless. He is feted and made much of. Then the hotel where he spent his unexpected vacation sends by mail the suit of pajamas he forgot. The wife gets the letter accompanying it. The story would be in bad taste at the moment and presented in connection with the Lusitania, but after a time and with a fictitious shipwreck, such a comedy might sell.

The great trick in plotting is to get your mind into the plotting mood. A great happening moves the imagination more strongly than a lesser one, and is apt to produce a stronger grade of plot, but for safety's sake get as far away from the real happening as possible. Use the horror merely to start the chain of thought just as you use wood to kindle the coal in the boiler, the coal making the steam that does the real work in the cylinders. A single match may be the first step in the train that leads from match to kindling, to wood, to coal, to steam, to the exertion of a hundred horse power. One sees the manifestation of power, but never thinks of the match, yet each step in the progress is dependent upon the one just below just as a scrap of paper, blowing down the street, may by a process of evolution and elaboration lead to the production of a powerful plot wherein the scrap of paper plays no part whatever.

To the Thomas pupil who is assured that his work is a trade, the sight of a dog chasing a cat may be no more than the suggestion of a comedy story in which a dog chases a cat. To the finely trained mind the cat may be the weak oppressed by the strong and repeated progressions may evolve from the happening a powerful preachment on the labor question, a strong study of social economics or the love history of a cave dweller, according to the mood of the moment.

Puzzles.

We know an author who will work an hour over a word square in a newspaper puzzle department, and yet when he wants to write he must dash off his stuff in a couple of hours or he loses interest in his work. Even the suggestion that he regard his work as a puzzle seems to help not at all, yet the accurate development and placement of scenes is one of the prettiest puzzle games that could be imagined.

Regard your problems as puzzles. If you need to get a new arrangement of scenes; if it seems to you that they do not go together properly, write them out on separate sheets, card catalogue size or the unspoiled halves of spoiled sheets. Arrange and rearrange them. See how they should go. Write in others, or take out some of those you have. Take just one section of action at a time, not the entire script. It will generally be found that action breaks naturally at certain spots. Perhaps scenes one to eleven are part of one development and scenes twelve to fifteen, sixteen to twenty-seven and twenty-eight to forty may be similarly grouped. The breaks come whenever a new line is taken up. Take each by itself and see what you can make of it.

So the same thing with your plot. Do not write it as a solid paragraph. Break it into arguments. Write:

John loves Mary.
Harry loves Mary.
Mary's preference is for John.
He proposes. She accepts him.
Harry goes west to hide his disappointment.

Run the paragraphs along until you have told your full story. It will take more paper than the solid paragraph, but you'll do it on cheap seconds and the cost will be little. Working in this way you can get a better view of the story in going over it because you read it as factors and not as a whole. See if you cannot make changes in plot factors that will strengthen the story. You will be surprised, sometimes, to see how many changes you can make always with the improvement of the story in mind.

That's a more intelligent and more profitable occupation than working puzzles from the paper, and it will get you somewhere. If you have the right attitude toward your work you will enjoy it. To the workman good work is not a task but a pleasure; a triumph.

Comfort.

When you look at your story and know it is bad, think of the time you were so foolish that you thought similar rot was good. Realize that all great writers were once where you are now, and that some day, perhaps, you will be where they now are. Take heart of grace and turn back to work. It's your only hope, and it *is* hope.

Money.

Don't let money rise superior in your thoughts to opportunity. We know one youngster who gave up a four dollar job as usher that paid from ten to fifteen in tips to take a four dollar job as office boy with no tips. In three years he was making as much money—and earning it—as the theater manager who gave him his first job, and he could call the manager by his first name. He saw Opportunity loom larger than fourteen or fifteen or nineteen dollars. Don't try to write scripts just for money, or you'll make no money, and you'll write no scripts.

Real Comedy.

One of the recent books we've dug up tells the student to write a story that is novel in all its factors, violating none of a common list of don'ts, then:

> Write to the scenario editor of some company and explain to him that you realize you have been on the wrong track and tell him you have studied my course of instruction and feel that you have, at last, written something really worth while.

And you send this under separate cover and put the editor to all the trouble of hunting through the pile of stuff (if he does) to find your script. Then the professor hedges by adding:

> Don't be disappointed if your manuscript is returned to you, for the company you sent it to may not be in the market for that style of story, but it is almost certain that you will get a nice encouraging letter from the editor requesting you to submit something else.

Per-haps and then, again, per-haps not. And yet men with no greater knowledge (or else regard for the truth) pose as instructors! There is a laugh here, but it has its serious side as well.

Visions.

Someone wants to know the proper way of writing visions. Visions are no longer written the proper way. They are written as fades, and this is what the correspondent, very probably, means, since it is the way in which they must be worked to be passed. But let's get back a little.

Most writers can remember the time when, for instance, Jim seemed to say "How well do I remember them happy days at muh dear old Mother's knee, when I, an innocent little cheeild was heppy heppy the livelong day." Then Jim fixed himself comfortably in a position indicating deep thought, and on the left hand portion of the screen came in the picture of James, evidently very much younger, and Mother dear.

To make this, that portion of the screen was blanked out by a metal mask. When the camera is started, each turn of the crank is noted and it is found that James commences to see things at the twentieth turn of the crank and stops at the thirty-seventh, the scene running to fifty-one turns of the crank. This figures that vision runs seventeen turns and the action continues an additional fourteen turns. Shutter is covered, the reverse is thrown in and the film is turned back into the feed box fifty-one turns. Now the mask is removed and a new one inserted, giving just the reverse effect, the corner now being uncovered and the rest blanked out. The camera is taken to the other scene and focussd to get the child and its mother in the space provided. The camera is set back to normal and they start turning. When that twentieth turn comes, the camera is uncovered and left open the necessary seventeen turns. Then it is covered and fourteen turns more made. When the film is exposed the negative carries the original scene and the vision.

This is slow and costly, though it is effective and the best way to convey the suggestion of a vision. Someone, to get around cost, invented the fade vision. Here it is not necessary to count, to turn the film back, to make the vision before taking the film from the camera or to do any other of the things that involve delay and cost. The scene and the vision are treated as units.

When Jim begins to reminesce, the director calls "Fade" and the camera man closes the diaphragm of the lens. The light is shut off from the film until practically no light impression is made and the

developed negative comes out clear, which in the positive print gives blackness. After a moment, during which enough film is run down to separate the parts, the action begins, the lens aperture is opened to full and the scene is completed, or rather two scenes have been made, the first covering the early action to the point of the vision and the second all of that following the vision.

It may be two or three days later before the director, in a spare moment, poses the mother and child. This time he starts with the lens opening closed and closes again at the end of the vision.

On the screen we see Jim thinking. The screen goes black and there comes up the scene he has been thinking about, this goes down and we come back to Jim. These are "fades" instead of "dissolves," because we do not see the scene with Jim fade into the scene of the mother, but fade into blackness. If it dissolved into the scene with the mother, the same piece of film would be used for the fade down with Jim and the fade up with the mother. This, in turn, would necessitate making the picture of the mother before taking the film from the camera.

Instead of a continuous strip of film, giving the three parts of this scene, each merged into the next, we have three strips of negative; one for each part. Since there are three units to the scene, there are three scene numbers, so we get a script that reads—

19—*Room as in No.* 10—Jim sitting thinking—head in hands—fade down.

20—*Fade up*—Jim at Mother's knee, using a child about six years old —fade.

21—*Back to No.* 19—Fade up Jim—he comes to sudden determination —he rises—exits.

Now, in scene twenty-three, we know that Jim refuses to join Blake and Cronin in their attack on the bank vaults because he remembers his early teachings. It costs from six to ten feet in footage, perhaps, over the straight vision, but it has saved from several hours to a whole day in time.

That is all there is to writing visions. You write the scene up to the vision, then you fade. Then you write a new scene for the vision, fading up and down again, then you go back to the first scene of the trio and fading up, run the action to the end of the scene.

It is inartistic and slovenly, but it is the way it is done, and it should be written in no other way. There are, of course, some minor variations. If the first scene in the story was that scene at mother's knee, you would write in scene twenty—

20—*Fade up* a few feet of scene one—fade down.

If you are a very careful workman, you may, at the end of scene one add a tickler, something like this:

1—*Farmhouse kitchen*—Mother in rocking chair by stove—Baby Jim in nightie kneels at her feet in prayer—she lays her head tenderly on his head in maternal benediction. (Note—This is also used for the vision in scene 20.)

This can be done, if you are very careful, but if the director is careful, he will know before he uses a set just what scenes are to be made in that set, so the note is permissible, but not at all necessary.

Imagination.

It is not enough to have imagination. You must have a trained imagination. You must invent not only plot, but must be able to add incident. You must be able to embroider the details. Some writers get down the idea and think that enough. It is not. It is sometimes a minor detail of incident that makes the plot effective.

No Press Work.

If the correspondent who wanted to know through this department about a certain typewriter will send a reply envelope and repeat his question he will be answered with pleasure, but until the company sends us a machine and a couple to the boss, they'll have to take advertising space.

"Can" and "Will."

Two forms are used by inquirers as to limitations. One starts off "Will a director" do this or that? The other substitutes "can." Many things can be done that probably will not be done, and authors need to realize that there is a difference in the meaning of the two words. A director can make a scene of a railroad wreck, but he probably will not. He can make horrible scenes, such as the dissecting room of a hospital, but he probably will not. The best way is to write stuff that you do not have to ask about, because probably any company not only can but will make production.

As a rule the question as to the ability of a story to do a certain thing means that the story depends on this particular scene. And it is almost equally certain that the scene really is the story, a mechanical punch to cover up a paucity of an idea. Anyone can detonate a ton of dynamite and write a story around it. The trick is to put the lick of the dynamite into the plot and not the plot into the dynamite.

Side Plots.

At the Inquest lately there rose a discussion on side issues or subplot. A certain release had tried to carry two side lines and failed. Marc Edmund Jones suggested that it was well to make a note of where you wanted your story to get to unless you would be lost in the labyrinth of sub-plot, but this should not really be necessary. The average writer who can get one full plot into a reel or two reels is doing about all that can be expected. To introduce added factors and skip the story from one development to another is to lose the interest of the spectator. It is not as it is in a story where several threads can be run to be tied into a knot at a climax. There it is possible to follow one theme for a time then turn to another and a third, coming back to the first to resume the interrupted recital. In photoplay there is always present the need for telling of action at the time of its happening. The two or three sets of incidents must be related in chronological order, and the result is that the two or three threads of story become too badly tangled to be unraveled when the time comes.

Standards.

And now Mayme Fickes, who is at least our third best observation pupil, breezes in with the remark that she sent some stuff to a certain company "because she writes so much better than the stuff they produce."

Just for that, and because we have a mean disposition, we hope that the company takes and makes her stuff and she takes all her friends to see it. Then she'll sing smaller by a lot. The stuff you see on the screen is not to be taken as your standard. The stuff you see on the screen is what is left of a good story, as a rule. It is not the stuff the studio buys. It's the stuff the studio gets. You cannot always blame the director. Sometimes it is the studio policy. If a man gets an expensive script and is told that he must not spend more than a dollar a foot, he is likely to produce it on a ninety-cent basis, and the story will be poor.

Don't write down to the screen standard. Write the best that is in you, but make it the sort of stuff where the story carries the punch and not the externals. Then try that sort of stuff on the studio that makes stuff "not so good as your own," and they'll probably take it, but don't argue that you write better stuff until you have had a chance to see what the original script of the poor story looked like.

Naturally.

Here is something that comes up about every so often. We are always glad to reply, but sometimes we wonder whether the writers might not have seen the same thing discussed many times in this department. It seems to be necessary to handle certain matters such as this about every so often. The writer says:

> Not long ago I read a letter published in "The World," the author of which seemed to think that the reason for his small number of sales was that he had written too few plays. He had written eleven in a year.
>
> Now I have been in the game about a year and a half, playwriting as an avocation. The result is one 2-reeler and three 1-reelers with no sales. I have put my best efforts into these plays (which accounts for the length of time taken), rewriting and revising each one several times before submitting once. At present I am working on three others.
>
> My idea is that my progress has been unusually slow in spite of the fact that four nights in the week are devoted to my regular vocation.

Five reels in four subjects in a year and a half is far too little. Don't get the idea that you must write one perfect play before you can write another. Work on plots until you can write plots, then keep on until you can write good plots, then practice putting the best of the plots in proper technical form and keep at it to improve your form. Working on one story for several months will get a writer nowhere in particular. Write.

At the start the most important thing is to be able to get plots rather than an ability to get one plot into supposedly good form. Write a hundred and every one of the ninety nine will teach you something about that first plot and about all the other plots you have turned out. Study plotting and not merely a single plot. Slow but sure is a good motto, but don't be too slow.

Honest, No!

Lately we wrote that a young author had small chance to make sales because his views of life were too confined to be interesting. Comes at once a sixteen year old who says we are all wrong because he sold a script. He writes for the benefit of his "fellow author." One sale may be an accident, and anyhow this sale was a comedy and comedies do not call for a grip on the affairs of life. Almost anyone can make an accidental sale now and then. An author is one who sells at least sixty per cent. of what he writes, and most persons in their 'teens do not and cannot reach this record. This is not written to discourage young writers. It is written to keep them from becoming discouraged. Start writing as soon as you please and keep at it, but don't expect to make sales before you can offer a mature product.

Reverse English.

Don't think you know it all. When you know it all you won't think so.

Synopses.

If everyone wrote synopses only, who would write the plays the synopses suggest.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

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Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Important! Operators, Notice!

THIS DEPARTMENT has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition, and I might say that I am doing it at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me with a statement as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now please understand, I must have the following data. First: What make of film is it; second, Does it come from a Universal, a General Film, a Mutual, or an independent exchange; third: What day was it received? And *don't mix up bad patches or other faults cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Operators' Union Directory, I. A. T. S. E.

NOTICE.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

LOCAL UNION NO. 321, TAMPA, FLORIDA.

Frank Farrell, president; Douglas Blount, vice-president; David M. Brown, secretary-treasurer.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 92.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high clas men will do well to watch the Roll of Honor.

What are the possible causes of excessive flaming of the carbons, and what are the effects? What, in your opinion, can manufacturers do to improve projection carbons? What, in your opinion, ought to be the D. C. amperage per square foot of screen, when using a cloth curtain, plaster screen, metallic surface and mirror screen? What, in your opinion, ought to be the A. C. amperage per square foot of screen?

Roll of Honor on Question No. 86.

The Roll of Honor on Question 86 consists of Joseph H. M. Smith, Fort Worth, Texas; P. Reg. Dey, Brandon, Manitoba; A. T. Weiss, New Orleans, Louisiana, and C. A. Dann, Toronto, Canada.

The editor had the misfortune to lose some of the Roll of Honor replies to this question out of his pocket. I do not remember the names now, though I am quite sure Brother Solar was one of them. Too bad, but accidents will happen in the best regulated families.

The reply of Brother Dey has been selected for publication.

Reply to Question No. 86.

By P. Reg. Dey, Brandon, Manitoba.

The Question:

Ought your projection machine, including the machanism, lamphouse and table to be grounded to the operating room metal? Ought the metal of the operating room to be grounded? Explain, in detail, the reasons for your answer.

The Answer:

The projection machine, including the machine head, lamphouse and table should, in all cases, be grounded to the metal of the operating room. If they are not and the lamps or connections make electrical contact with the lamphouse walls and a reel loaded with film is accidentally or otherwise touched to the mechanism or the magazine and the metal of the operating room at the same time there is likely to be a spark of sufficient intensity to ignite the film. Of course if one of the old style projectors with wooden table be used, then the grounding of the lamphouse would be sufficient, and this should be done, because otherwise the operator might, under certain conditions, get a very unpleasant shock. If the conduit system is grounded, as it always should be, the metal of the operating room should also be grounded, since otherwise there is a possibility of sparking between the two, and where there are sparks and film the condition is far from ideal. Unless the fire or insurance regulations call for it there is no reason why the operating room metal should be grounded, other than those before named.

From Terre Haute.

B. Steinhauser, Terre Haute, Indiana, says:

> I note May 29th issue, an article by Mr. Wilson, in which he compliments my projection. I wish to take this opportunity to thank him through the department, also to reinstate my less fortunate brothers at the "American" and "Varieties." The faults at the former have since been corrected. The equipment at the latter consists of two six-year-old "Kintedrome" machines, taking D. C. through a rectifier, the tube of which, the operators tell me, is not in the best condition. The boys of 373, I. A., are somewhat handicapped by being obliged to use A. C. Though this is a city of 60,000 population, there is no commercial D. C. plant. A few down-town houses have rectifiers, or motor generator sets. I have the latter, using 60 amperes to project a 16-foot picture at 90 feet; mirror screen and Powers Six A machines. Am using a film container of my own design, which reduces time in changing reels by about 50 per cent. Will submit one for your approval within a very short time. We have been organized since January, and the houses Friend Wilson visited were displaying the union slide, though he failed to mention that fact. Every operator must have a city license, obtained from the city examining board consisting of the city electrical inspector, master electrician and journeyman electrician, and, through the courtesy of these gentlemen, the local has succeeded in adding an operator, Brother Schaffer, to the board. That is one of the many things organization accomplishes. With a few exceptions managers and operators are pretty well satisfied. Every one receives an unlimited amount of help from the department, which we hope some day will receive more space.

No, Friend Wilson did not mention the union slide, and I am glad he didn't, because I might have made some pointed remarks about coupling the union slide with poor work, and then, when I knew the facts, I would have been sorry, though, even so, I am not a believer in displaying the union slide in houses where the operator is so handicapped in his work that he cannot deliver the goods on the screen. In my opinion the union slide should come to be in the mind of the public a guarantee of a good picture.

I am glad to know that the boys in the two houses named were not to blame for the faults Brother Wilson spoke of. My regards to the members of Local 373. May she live long and prosper! At any time this department, or its editor can be of any service to you, you have only to make that fact known.

Edison Improvement.

The Edison Company, Orange, New Jersey, per L. W. MacChesney, manager Motion Picture Division, says:

> The item at the bottom of the first column on Page 1775, June 12th issue, interests us very much, because Mr. Gall has lately worked out a scheme for joining the titles right in with the negative films, thus eliminating the usual splice at the begining and end of each title. Edison positive prints going out now have only as many splices as there are rolls in the print—usually not more than five or six. This ought to help some if exhibitors are having as much trouble as you say with bad patches, etc.

Well, there is not a bit of doubt with regard to the trouble with bad patches, any operator will swear to that proposition. We certainly congratulate the Edison Company for having achieved this long step in advance. It is not the only thing Friend Gall has accomplished in the way of improvements. The new Edison projector was very largely evolved by him. I am very certain operators and managers well welcome the lessening of the number of splices in Edison films.

Around the Circle.

Recently the editor had business with Brother Griffiths, of Ansonia, Conn., and priming the gasoline heart of his go-devil into action he hit the trail for that classic village. After a talk with Griffiths it developed that he would require a day or two in which to straighten out the matters I called to his attention. Now this particular quill pusher has long had a hankering to view Plymouth Rock, and, that historic spot being only a matter of a couple of hundred miles or so further on, quickly decided to become a pilgrim, and, as a matter of fact, did, after a more or less tempestuous gasoline voyage, land at the stone the Pilgrim Dads made famous some considerable spell ago.

But one or two incidents of the voyage are worth relating.

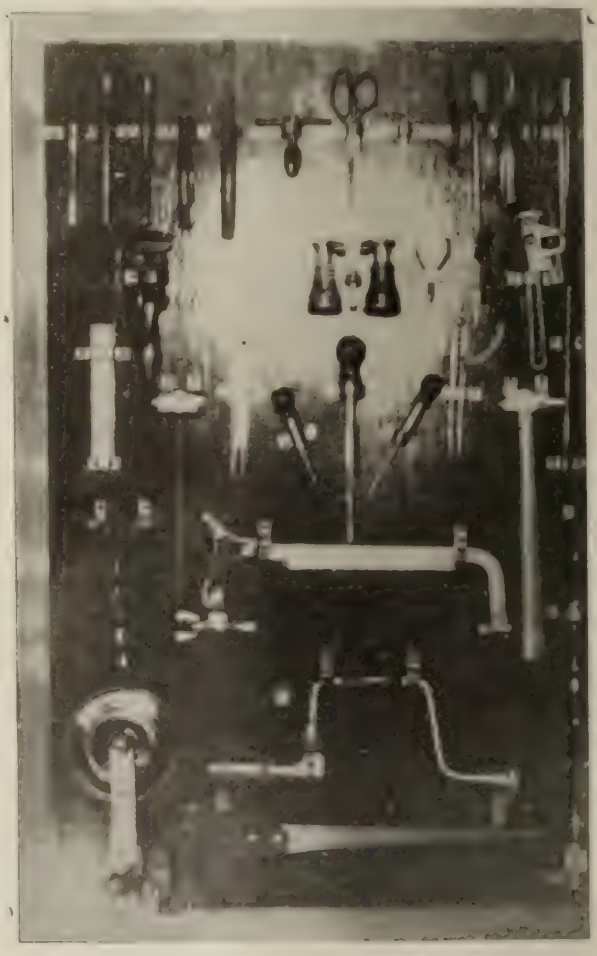
At New London, Conn., I pitched my tent for the night, and, though somewhat weary, decided to drop in at one or two of the New London theaters. Marching up to the "Crown," a house with an imposing front, I boldly presented my card to the autocrat at the door, who at first did not seem inclined to bother even to look at it. Finally he did consent to take the card after the editor had pushed it into his hands. I asked for the manager, but was promptly informed he was away and that the operator was busy. Of course I was squelched. But Mr. Doorkeeper did tell me the manager ran another house, the "Lyric," and that I would find him there. Well, I went to the "Lyric," but no manager. I was informed if I waited half an hour I would be accorded the inestimable privilege of seeing the operator. I did not wait, but went back and bought a ticket to the "Crown," went in and remained ten minutes. The projection was good, or at least what I saw of it was. The light was brilliant and well handled, and the speed left nothing to be desired. I was too tired to stay longer. As I came out the doorkeeper had apparently waked up; he suddenly became quite cordial and informed me that he had "telephoned the operator," but I was tired and I guess a little disgruntled at his former rather cavalier treatment, and told him he need not bother.

The thing that gets my goat is this: I think it may fairly be conceded that during the past five years this department and my Handbooks have made it possible for the managers of theaters to have on their screens the class of projection I saw at the "Crown," and that theater managers, whether they acknowledge it or not, owe a debt of gratitude to the projection department and the Moving Picture World, which they can never repay. It therefore goes a little against the grain to be snubbed by a doorkeeper who should have been instructed to show at least reasonable courtesy to the bearer of a card of the Moving Picture World. Fortunately, however, these instances are rare, and no doubt had the manager been there, there would have been nothing to complain of. I am sorry I did not see the operators at the Crown and Lyric, for at least the Crown man certainly was producing high class work. I did not see the projection at the Lyric.

I also met the manager of the "Empire," a very pleasant gentleman, and had quite a chat with him, though I did not go in the theater, as it was crowded to the doors and I was tired.

And now comes something amusing. It has nothing to do with projection, but, nevertheless carries with it a good laugh. Five miles beyond Narragansett Pier is Saunderstown, where you take ferry to an island and from this island take another ferry to Newport. Just behind me on the second ferry was a big limousine car, driven by a woman, and containing three women passengers. This lady, I have reason to know, was one of the Newport 400, though just who she was I don't know—I would give a perfectly good five dollar bill if I did. Beyond Newport I had to pass through Tiverton, and I asked this lady if she knew the way. "Yes," said she, "I am going over there myself," and started to tell me the way, but I interrupted with: "Oh, well, I will just follow you. You can always say you had one good man after you." She smiled and said: "Very well." But accompanying the smile was a queer slant of the eye that I did not catch the meaning of till later. We pulled off the boat and passed through a short street for probably one hundred yards before turning to the left into the main street of Newport, and right then and there I caught the meaning of the aforesaid slant, for she opened up that big limousine and went up through the main street of Newport 45 miles an hour. It took me about two and a third seconds to decide that that particular lady was not going to get away with that particular stunt, if she had in mind putting me in the discard, so I fed Mr. Go-devil a bunch of gasoline and he responded nobly. Away we went! I saw a motorcycle cop cranking his engine to beat the band—that was the *last* I saw of him. It is ten or twelve miles from Newport to Tiverton, and the road is p-u-n-k; horribly dusty, rutty and contains some reasonably big holes. At the edge of Newport she added another ten miles to the forty-five, and, regardless of the considerable traffic on the road, it was straight fifty-five miles an hour clear to the stone bridge going into Tiverton, about ten or twelve miles, I judge. I was compelled to drop back a quarter of a mile, and while I didn't have time to laugh then, it was more than funny. All I could see ahead was a big flare of dust with the black top of that infernal limousine sticking out of it occasionally. That lady certainly was "going somewhere." There were times when I wondered if the Moving Picture World would have a projection editor or a grease spot. Going into Tiverton there is a stone bridge, rather narrow and about a mile long. The limousine folks could not see behind them for the dust, and I was supposed to have been in the discard long ago. Going down off the bridge she was compelled to slow up. I didn't. I went down the hill onto the bridge exactly sixty miles an hour, with the officer holding one hand up and waving the other at me. I should worry! I was going to catch that limousine or die in the attempt. And I did it, too! Before she reached the other end of the bridge I rode up besides her car, then going about twenty-five miles an hour, and when the lady looked out and saw me, she was so surprised she let go the wheel and nearly wrecked her car against the side of the bridge. She grabbed the wheel again, took another slant at me, and the expression on her face was certainly worth seeing. I'll bet four dollars she will have a bunch of respect for motorcycles in the future.

Well, when I got to Plymouth Rock it was only fifty miles to Boston, so, after viewing the sights I went on, and next day dropped in at the Park theater, where Thad Barrows is in charge of projection. The Park is a beautiful house, which is partly owned by the same people who own the Strand in New York City. The stage setting is modeled somewhat along the lines of the Strand. The operating room is a good one; it is 20 feet long, 9½ feet wide, with an 8½ foot ceiling. There is a vent flue 2 feet square with a 24-inch exhaust fan. Brother Barrows produces high class projection, and, moreover, is a man with ideas.



I present here a photograph of Fried Barrows' tool rack and tools, and would recommend to operators and managers that they take a good rubber at it. It is the most complete tool board I have seen in an operating room, and the tools are not only well selected but of high quality. Let me remind you, gentlemen, that very often, and in fact, usually the tools are a good indication of the workman, Brother Barrows' Six A machines set at a heavy slant and he has hung the machine motor drive on extension bolts, so that the motor drive sets level. This is a decided advantage. Friend Barrows has also evolved a film chute, exactly similar to those described on Page 839, August 23, 1913, issue. The device is a metal chute about 2 inches thick, high enough to take a reel, and long enough to contain as many reels as are used for the entire show. This chute is attached to the wall at an angle. At the lower end is a door and at the upper end another. Reel No. 1 is placed at the door in the upper end and rolls down to the door in the lower end; reel No. 2 rolls down against reel No. 1, and so on. Reel No. 1 is taken out, placed in the machine, projected and put back into the top end. The reels are thus always kept in their proper sequence, and cannot possibly get mixed up. If rightly constructed it is thoroughly fireproof and the best operating room film container I know of. My compliments to Friend Barrows. I wish there were more like him.

While in Boston I was handed the following:

Pinkerton National Detective Agency.

$1,000,000 Reward.

For William Franke, Jr., known under the following aliases: Piute Pete, Lacteal Luke and Borden Bob. Age two days. Habits slovenly. Does not change his clothes. Hard drinker. Up all night. Sleeps day time with bottle in bed. When last seen was wearing square clothes folded on bias fastened with bar pin motto Safety First. Crime, larceny of hearts of all he meets.

It developed that this mysterious document referred to the son of Brother William Franke, former business agent Boston Local No. 182. I promptly went out and viewed this young reprobate, and, incidentally advised Mrs. Franke to put strong straps around her distinguished husband before he exploded with pent up pride. While in Boston I called

at the old union address but they had moved and it was raining and—well I didn't connect. Will next time sure. Coming back I left Boston at 9 A. M., made a detour by Ansonia, Conn., took one hour for lunch at New Haven; stopped and talked with Griffiths, and arrived in New York at 6 P. M.—257 miles in less than 8 hours' actual running time. *Some* traveling! Huh! Business of swelling up.

Possibly.

A. W. Hornsby, manager "Royal Opera," Port Hope, Ontario, sends in a subscription, and says:

> Enclosed find sketches which I think will explain reasons for flashes in the lamphouse spoken of recently in the department. You will notice that when closing the carbons, sliding bar A

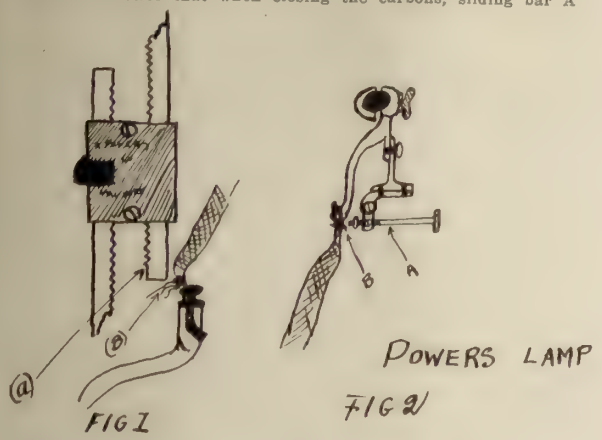


FIG 1

> would come in contact with any loose strands from connection B, Fig. 1. In Fig. 2 you will notice there is a big chance of strands B making contact with spindle A. As operator I always read the World, which came to my manager, but as I have been promoted and am now the Head Push (manager) it is up to me to do the subscription act myself, so here is the money.

The sketches are referred to our readers for consideration. They certainly offer one possible solution of the flashes in the lamphouse.

First of All.

Harry Grant, operator, Elite Theater, Placerville, California, writes:

> With reference to the different methods already mentioned in the department by means of which a stereopticon light is taken from the side of the lamphouse, I would say that J. B. Travelle, of this city (my old friend, Joe. Hello, you villain! How's Landers?—Ed.) completed a device of this kind in 1098, the same being as per attached sketch. I had this apparatus on my machine and used it for two years. It certainly is all right. My object in sending this is to show the scheme is not a new one in this section of the country; also to prevent you easterners from swelling up your manly chests to too great an extent. I believe J. B. was the first in the field with a device of this kind.

The sketch shows a condensing lens attached to the side of the lamphouse opposite the arc, with the slide carriage between the condenser and lamphouse. The condensers set flat against the lamphouse wall and attached to it is a mirror which sets at an angle of 45 degrees, thus making a right angle reflection of the slide into an ordinary stereo placed in front. In general it is the same scheme used by the others, but the Projecta Strama goes very much further—very much further indeed, therefore, we, of the effete East, are still entitled to expand our superstructure until our vest buttons pop. My compliments to J. B. and his better half. They are old-time friends, and Joe is, in his way, something of a genius; also he is, I think, the best shadowgraph artist that ever happened.

Seattle Ball.

Louis L. Goldsmith, Seattle, Washington, who signs himself "Your not exactly Irish friend," has the following to say concerning the recent operators' ball:

> Well, the ball was one huge success—the biggest one pulled off for some years past. Dancing started at 9 o'clock, with five hundred people waiting to get in; by 10 you could scarcely move. At 11.30 the Grand March began. Just before the Grand March there was a parade down town, led by a big band, the mayor and the queen of the beauty contest and a number of others. We had the Hippodrome all fixed up with electric effects inside and out, with plenty of steam on the roof, and from Second to Fifth Avenue we had electric lights all over the streets. All in all, it was the talk of the town. All electrical effects were donated by the city and light companies and different theaters. Dancing lasted until nearly 5 o'clock. Yours Truly arrived at his wigwam at 5.30, was due at work at 11, and got there, too. We had five cameras on the job, all moving pictures, and they tell me they came out fine. Every operator was there who could possibly be there, and in full evening dress at that. Class? Well, I guess! Brother Ladd really looked dignified. Conditions here are very good, and most of the boys are working.

So Bill Ladd looked dignified, did he? Well, if he ever comes to New York and I get him to Coney Island he will look something else—take it from me! I will have that particular gentleman standing on the west corner of his northeast ear, singing "On the 5.15" to the tune of "God Save the King." There is a reason! I am glad to know the affair was a success, and that conditions in Seattle are good. May they continue so. Incidentally, I wish it were so I could see one of the moving pictures. The tickets surely are unique. It certainly is going some when the mayor of a city the size of Seattle leads the Grand March of a moving picture operators' ball. But that is exactly what happened. Miss Gertrude Fonda, said to be the prettiest girl in Seattle, and Hiram C. Gill, mayor of Seattle, led the Grand March. Reports are that from a mechanical and commercial viewpoint this ball was notable both for the extravagance of the lighting and decoration. The big hall was a veritable blaze of light, both inside and out, and eight mercury arc rectifier torches were used to make the flashlight picture. When the line had circled the room twice, Mayor Gill and Miss Fonda, preceded by Wagner's band and followed by a retinue of little girls bearing flowers and ribbons, entered the hall and took their place at the head of the march. The programs were printed on strips of silk ribbon made up to represent a motion picture film and each dance was known as a reel. The officials of the union who pulled this ball off are W. W. Ladd, president; A. L. Bohnert, recording secretary; Vance Bartlett, treasurer; George Smith, vice-president; E. W. Jones, financial secretary; Earl Cram, business agent, and A. F. Melin, sergeant-at-arms.

Be Fair.

C. A. Dann, Toronto, Canada, writes:

> As a member of the don't-know-it-all tribe of operators I am glad, indeed, to take advantage of the up-to-date information provided in the department. I very much admire the fair-minded way in which you deal with the problems which arise between managers and operators. The trouble with some people is one-sidedness—inability to make proper allowance for point of view of the fellow on the "other side" of the matter at issue. This desire to be just has apparently made you enemies among those whom you are probably doing the most for, but the magnanimity of the editor toward those who oppose him appeals to me, and I believe the day will come when the spirit you display will gain for you a place of honor amongst your fellow-men far above even that you now hold among the right-minded of the fraternity.

Well, I suppose I ought to blush, but I guess I have forgotten how. I am using this letter because Neighbor Dann brings out a point here which needs a little airing. It is not easy for the editor of a department of this kind to be just and fair to all parties, because of the fact that temptation to take the path of least resistance and avoid trouble is always strong. You are perfectly right, Friend Dann, in assuming I have made enemies through refusing to look at just one side, even though that side be the one on which my interest, my inclination, and by heart lies. I must always remember, however, that, of necessity, the Moving Picture World must serve *all* interests in the industry, and its projection department, while it may point out to the manager errors it believes he is committing, and may point out to the unorganized operator the errors it believes he is committing, still, having done this it must serve what it believes to be, all things considered, the best interests of all these various opposing interests. The worst and most discouraging feature the editor has to contend with, however, lies in the fact that many of the unions bitterly resent any criticism of their policy, or any suggestions as to the policy they ought to pursue. This is unfortunate. It is wrong. It is even childish. But, nevertheless, it is the fact, though, I hope and believe this spirit of intolerance is on the decline, and that the day is not far distant when organized operators will realize the fact that honest criticism is not a thing to be feared, but actually to be desired.

Yes, Friend Dann, the position of the editor is not altogether a bed of roses, but he, nevertheless, manages to hoe his particular row pretty reasonably well, I guess, and keep reasonably close to the head of the procession.

A New Theater.

Ohio makes the following inquiry.

> Our new theater is about half finished. When completed the rear seats will be 106 feet from the curtain. The auditorium will be 67 feet wide, and its ceiling 26 feet above the floor level; seating capacity will be practically one thousand. (a) Under these conditions what size picture would you recommend? (b) What is your unbiased opinion as to the best screen to use, to get the best tone, everything considered—muslin, plaster, wall, mirror or a patent screen? (c) What depth of shadow box would you use at the screen? (d) For a general lighting scheme (subdued or indirect, of course) for the entire auditorium, what shade has been found to affect the picture the least—green, orange, yellow or what? We would thank you very kindly for complete and full answer to each of the above questions, and would appreciate a prompt reply, for which we enclose postage.

Umph! I should think you would, as a "complete" reply would take up at least one entire issue of this department. (a) Under the conditions named, with a 67-foot-wide house, the rear seats 106 feet away from the screen, I would project about an 18-foot picture. On this subject Brother Arkin (October 10, 1914, issue) gives data concerning his views on picture size, but his way of figuring would only give you a 15-foot picture, and that I do not think is large enough where a portion of the audience is more than 100 feet from the screen, though I do believe that the choice as between 16, 17 and 18 feet would, in your case, be largely a matter of personal preference as to the smaller, more brilliant picture, and the larger less brilliant one. With regard to the

18-foot picture, my mind goes back to the upstairs "Bijou Dream" theater of Chicago (long since defunct) where I operated for a year. The last seats were 105 feet from the screen and an 18-foot picture seemed to be just about right. Winding this part of your inquiry up, I would say that my personal preference, under your conditions, would be either a 17 or 18-foot picture. (b) My "unbiased" opinion is what I endeavor always to give, Ohio. It is the only kind of opinion that "goes" in this department. I would not use muslin. It gives a beautiful picture, but is too wasteful. Plaster coated with white calcimine makes a splendid screen, but it requires heavy amperage to secure a brilliant picture on this kind of surface, and, moreover, such a surface should be renewed about once a month in order to get best results. The glass screen has an exceedingly brilliant surface, but it is difficult to get a mirror surface screen which will give entirely satisfactory results in a house 67 feet wide, if the front seats are to be anywhere near the screen. Of the so-called metallic surface screens I can recommend the Mirroroide, the Day and Night and the Minusa Gold Fibre, with the proviso that the manufacturer be required to give a written guarantee as to durability of the surface. I would not, at this time, care to commit myself further on the question of tinted screen surfaces. Personally, I have always stood for a pure white, but those who argue for tints make certain claims which I don't feel in position to dispute. This much, however, I can confidently say, viz.: the addition of any color of any kind to either the lens or the screen surface will compel the use of more current in order to secure equal brilliancy. (c) With a house such as yours I would have a shadow box or border of dead black 6 feet across, though it need not have any considerable depth, say, two or three feet, and outside of this black, which should be a plain surface, covered with dead black (without any gloss at all), I would have a heavy ornamental molding 18 inches to 2 feet, built with round corners at the top, somewhat after the fashion of a proscenium arch. I am assuming that you propose to place the curtain on a flat wall at the front of the auditorium. If you have a stage, then that is something else again. With a stage I would set the picture back, say not less than 5 or 6 feet from the proscenium line, and have a black outline around it of considerable width, say 5 or 6 feet, with ornamental dark colored draperies filling the entire stage from the proscenium arch to the edge of the black. Of course this advice is only given broadly. There are hundreds of ways of doing the thing, but so far as the black is concerned I stand, and have always stood for a wide, plain black border. (d) Side lights should not be used at all, except purely for ornamental purposes; that is to say, behind ornamental semi-opaque shades which will not give off any light at all, but merely "look pretty." If the indirect lighting system is used I think I would prefer white lights with the ceiling containing considerable yellow—a sort of light tan color. This gives perhaps the best effect I have seen, but I cannot keep up with things of this kind. I have not the time to examine the thousand of light effects produced by the ideas of thousands of individual managers. I think you are as well able to judge of this particular item as I am. I would, however, recommend that you investigate the lighting system described on Page 388, April 17, 1915, issue. I am inclined to believe that this is the ideal system of moving picture theater auditorium lighting. A letter to the Shadow-Lite Manufacturing Company, Beaver Falls, Pa., will bring particulars.

Not Correct.

John Solar, Watertown, New York, writes:

> In reading the department, issue June 5th, I see that Nova Scotia does not understand Friend Bullock's curves. These curves do not represent the true action of induction or of a choke coil. They represent the reverse pressure due to self induction by curve B, in a fixed position with the impressed voltage, represented by curve A. If it were possible to have the line voltage and the current waves in time phase, his curves would be true, but if they were in phase there would be no induction, and curve B would not exist. Induction retards or chokes back the current and causes it to lag behind the impressed voltage, therefore when induction is present the impressed voltage and the curent waves cannot be in time phase. The current (not the voltage) sets up the magnetic field in the core, and curve B, representing reverse pressure due to self induction, should be in a fixed position with the current wave. He says the reactance, or counter E. M. F. chokes back or opposes the applied E. M. F., and only the amount in which the E. M. F. is in excess of the reactance or counter E. M. F. can pass through the coil and reach the lamp circuit. From this and the diagram it is very evident that Brother Bullock considers the counter E. M. F. as opposing the impressed E. M. F., where he should have considered it as opposing the current. When induction is present the current lags behind the impressed E. M. F., that is, part of the pressure wave has been formed at the time the current wave forms at zero, and during this interval the pressure is exerted in forcing current back into the line. This energy is termed the wattless component of the current. The balance of the pressure is exerted in forcing current through the arc and is termed the useful component of the current. The reason we do not get the line voltage at the arc is that the current and voltage are not in time phase, consequently the maximum pressure and maximum current do not occur at the same instant.

Well, now I don't know about this, Brother Solar. I do not and never have professed to be an electrical engineer. My understanding of a choke coil is that the counter E. M. F., due to induction, opposes the impressed E. M. F., lessens the voltage and reduces it to a quantity which is sufficient to allow the desired current to flow. Technically it is quite possible that your objection to the term E. M. F. as applied by Bullock is correct, practically, however, I do not think it is. I do not see how you can oppose "current." You oppose the E. M. F. which forces the current against resistance, and, of course, in so doing you might say you oppose current. It is an interlocking proposition, and, while I do not criticise your criticism of the diagram, I do criticise your statement to the extent named. I would rather not, however, go into these very highly technical discussions very much. Not because I get into deep water myself, for that is easy. I could send these letters to one of the best electrical engineers in the city of New York, or, for that matter, to any one of a half dozen of them, and they would give me the absolutely correct dope, so you see I am in position to save my own face at any time, regardless of whether I know the right answer or not. That is a trade secret, but it is the fact just the same. Please don't tell this to anybody, because I would not have it known for the world. The real reason is, that I haven't room to spare for very much of this sort of thing. I only want to give enough of it to start you fellows studying.

Try It Anyhow.

C. Wallis, Hamilton, Ontario, says:

> I note on Page 1772, June 12th issue, that Morehead, Minn., has trouble with his lens. I had a similar difficulty, which I remedied by readjusting the three screws which hold the lens ring of the Powers Six A. It took the out-of-focus effect away for me; perhaps it will for him. I see Roy Chase, Boyne City, Mich., still has use for the pocket Handbook you published long ago. I also received one and it was a great help to me when I was on the road some years ago. I still have it. Am anxiously awaiting the result of the experiments. If you put them in book form put me down for a copy right now. I think it would be a good way to defray expense of the experiments, and you can have my bit.

The Moving Picture World stood the expense of the experiments—no small item. That matter is all settled. The result will be published in the projection department of the Moving Picture World, and in the third edition of the Handbook, when it is printed. I had hoped to have the light matter ready very soon, but getting it into final shape is one whopping big task. There is not so much of it—maybe thirty or thirty-five pages of manuscript, a lot of drawings and photographs and some tables, but to whip the thing into final shape, and make sure that it is at least reasonably correct is—well if you had the job in front of you you would understand why it will be a month or more yet before I can begin its publication. In matters of this kind it is better to go slowly and be very careful, because the tables, which really represent the whole result, are going to be subjected to microscopic scrutiny by a great many people who would have no greater joy in life than to point out faults. I have no hopes they won't be able to find them—none whatever. But I do want to be sure that they won't be able to prove that the whole thing is based in error, and, by heck, I am going to be certain of that before I publish it, if it takes a year. I fully expect to begin the publication in the department not later than August 1st, and, possibly very much sooner. As to the other matters, they are referred to the parties interested.

Interesting and—Practical.

The Day & Night Screens, Inc., is trying out a scheme which looks good. In the demonstration room of the Universal Film Mfg. Company the throw is only 23 feet, with a 9-foot picture, therefore, the out-of-focus effect has been a rather serious proposition. The Day & Night people have so arranged a screen that the operator with one motion swings the screen on a pivot in such manner that it stands exactly square with the machine he is using.

This is something it seems to me that is entirely practical to use in houses where a large picture is projected on a short throw, using two machines. If the screen is properly arranged the movement could not be seen at all, and it certainly would eliminate the out-of-focus effect. Of course, it would make the angle a little greater from the left side of the house when the right-hand machine is being used, and greater from the right side of the house when the left-hand machine is being used, but this, I believe, would hardly be noticeable, and certainly would not be nearly so objectionable as out-of-focus effect.

My own ideas of it would be to set the screen behind a black mask and outline the screen in black, letting the mask rest just far enough ahead of the screen so that the edge of the screen would just touch at the extreme of the swing, and so that the black edge of the mask would fall on the black border of the screen. If this was properly done I think the mask would hardly be perceptible to the audience. In that way the swing of the screen could not be seen, and the thing ought to work perfectly. Yes, it looks to me like a scheme having a whole lot of real value in houses where the conditions before named are encountered.

OPERATORS Are you perfectly satisfied with the results you get on the screen?

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MOVING PICTURE WORLD

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Comments on the Films

General Film Company

THE CONDEMNING CIRCUMSTANCES (Biograph), June 21.—An excellent sub-title for this one-reel drama would be "The Romance of a Vacuum Cleaner," the author of the film employing that useful article to clear the hero of a charge of murder. The reel makes an intense little drama, and is ably acted by Charles Perley, Madge Kirby and Augusta Anderson.

THE MAN WHO FOUND OUT (Essanay), June 21.—A one-reel dream play, with a comedy denouement, this one-reel drama teaches a lesson against unfounded suspicion. Meritorious in treatment and in the acting of Sydney Ainsworth, Beverly Bayne and John Thorn.

THE SACRIFICE ("Road o' Strife" Series, No. 12) (Lubin), June 21.—This instalment of the Emmett Campbell Hall serial is replete with action. The showgirl, Daisy, is the central figure in a number of melodramatic happenings, which end with the girl sacrificing her life for those she loves. Admirers of the story will find "The Sacrifice" deeply interesting.

HEARST-SELIG NEWS PICTORIAL, NO. 49, 1915 (Selig), June 21.—Balloons at Panama-Pacific Exposition in gale, is the opening picture on the reel. Next in order are: Balloon "Venice" drops into San Francisco Bay; Flag Day exercises by New York City school children; flood at Fort Worth, Texas; Chicago street car strike; Lucile fashions; Yale oarsmen at Gales Ferry, Conn.; war spirit in Italy, Nebraskan in dry dock at Liverpool; explosion of dynamite at quarry, Richard City, Tenn.

MR. JARR AND LOVE'S YOUNG DREAM (Jarr Family Series, No. 12) (Vitagraph), June 21.—For a young lady from Philadelphia, the diabolic plot with which Irene Cackleberry revenges herself isn't half slow. The poison ivy motive in this number of the McCardell Serial is the cause of much laughter.

IN HIGH SOCIETY (Kalem), June 22.—There is one very sad feature connected with this "Ham" and "Bud" comedy—it never happened. The two merry gentlemen spend a delightful evening in high society and accumulate unlimited quantities of punch, also the golden trinkets of the other guests, and have a high old time—until "Ham" wakes up and finds, to his unspeakable sorrow, it was all a dream. One of the best films of the series.

FATHER SAID HE'D FIX IT (Lubin), June 22.—A half-reel farce, written and produced by Will Louis, and acted by the Lubin Colored Contingent, this photoplay is a happy reminder of the old-time minstrel afterpiece. Billy Higgins and Mattie Edwards are the chief funmakers.

WITH THE HELP OF THE LADIES (Lubin), June 22.—On the same reel with "Father Said He'd Fix It." A fairly amusing farce, George Welch, Eloise Willard and C. W. Ritchie, contributing largely to its success.

WITH THE AID OF THE LAW (Selig), June 22.—The novel feature of this one-reel drama is Tom Mix in the character of a young business man from the city. The author of the story has discovered moonshiners out beyond the Rockies, and the erstwhile cowboy marries the daughter of the chief illicit distiller. A fairly entertaining photoplay.

A SPORT OF CIRCUMSTANCES (Edison), June 23.—An exceedingly clever string of nonsense is wound up on this single reel. Preston Kendall has hit upon a fresh and amusing theme, and Will Louis has done it ample justice in the producing. Raymond McKee, Arthur Housman, Dallas Welford and Caroline Rankin are especially to be commended for their acting.

THE FABLE OF "THE SEARCH FOR CLIMATE" (Essanay), June 23.—George Ade has beautifully sugar-coated the pill, but this fable, deep down inside, is as pure and unadulterated a temperance lecture as the blown-in-the-bottle brand of W. J. Bryan. The shrewdly humorous insight into one of life's foibles is still there, however, and we swallow the homily with the same relish that the "poor Gloomer" acquired for his buttermilk. One reel.

THE ONION PATCH (Selig), June 23.—A mild one-reel drama, very human in its situations and characters, but possessing little real drama. Lyllian Brown Leighton, John Lancaster, Wm. Stowell and Vivian Reed form a satisfactory cast.

AN INTERCEPTED VENGEANCE (Vitagraph), June 23.—William McLeod Raine has supplied material for a vital and well-made western drama. The death of the bully, Jim Henson, will give great satisfaction to all beholders of the film. Margaret Gibson, Jack Mower, George Stanley and William V. Ranous are particularly good in their respective characters.

HER CONVERT (Biograph), June 24.—The story of this one-reel drama has much to commend it, but the ease with which windows and safes are opened, and the careless way that valuable papers are left lying around, weakens its hold on an audience. Claire McDowell, Harry Carey and Chas. H. West are as reliable as ever.

A HOT FINISH (Essanay), June 24.—An amusing one-reel comedy, that cleverly satirizes the folly of a mistaken ambition. The abrupt change from the country girl's dream of fame to the reality of her existence, forms a ludicrous climax. Marjorie Reiger and Bob McKenzie highly commendable.

THE STOLEN CASE (MinA), June 24.—The foundation of this one-reel farce is not new, but the producer shows originality and skill in building up the incidents. George Ovey is amusing in the leading part.

HEARST-SELIG NEWS PICTORIAL, NO. 50, 1915 (Selig), June 24.—An amateur circus at Rensselaer Institute, Troy, N. Y., starts the reel. Other subjects are: Col. E. M. House at Roslyn, N. Y.; yacht Margaret on Hell Gate rocks; Brookline, Mass., Country Club Meet; Rose Carnival at Portland, Ore.; big guns dragged to Fort Sheridan by heavy tractor; Lucile fashions; Moving Picture Theater Managers of New England at outing; race meeting at Panama-Pacific Exposition; launching of Arizona at Brooklyn Navy Yard; demonstration in "Little Italy," London; Rome after war was declared and motor boat squadron at Hull, Mass.

WHAT'S OURS (Vitagraph), June 24.—The "Fairy Prince" marries the lowly maiden in this one-reel comedy quite in the storybook way. It is all told in a strictly modern manner, but is an engaging bit of romance, nevertheless, and has been given an excellent production by S. Rankin Drew. Muriel Ostriche is a sufficient excuse for the infatuation of her prince, and uniformly capable portrayals are given by Raymond Bloomer, Anders Randolf and Louise Beaudet.

FIGHTING BLOOD (Biograph), June 25.—There is no lack of vigor in this one-reel reissue. It depicts the dangers of frontier life in a very realistic manner, the fight with the Indians forming a strong climax.

HER REALIZATION (Essanay), June 25.—Marguerite Clayton has the lion's share of the acting in this one-reel drama and carries the burden with ease. The story is interesting and original. G. M. Anderson and Lee Willard also make light work of their roles.

HER ANSWER (Lubin), June 25.—The author of this one-reel drama has done his own thinking and evolved a situation which is only an episode in the life of one man, but of great moment to the woman in the case. William Cohill and Lilie Leslie play these parts excellently, and Rosetta Brice contributes a character study of real power.

THEIR FIRST QUARREL (Vitagraph), June 25.—The first quarrel of Mr. and Mrs. Newlywed can lead to but one result—all of their admirers will demand an encore. Sidney Drew Newlywed and Mrs. Sidney Drew Newlywed may promise each other never to quarrel again, but let us hope for the worst, and be on hand to enjoy the fun. (The "scrap" was instigated by the Rev. Cyrus Townsend Brady!)

THE GIRL HATER (Biograph), June 26.—The best laid scheme of a foxey guardian doesn't go wrong in this one-reel comedy, and the girl hater is made to realize his mistake about the fair sex. A neat little comedy, which receives proper handling by Gus Pixley, Jack Hulhall and Irma Dawkins.

THE BREAKS OF THE GAME (Edison), June 26.—Material enough for a three-reel drama has been boiled down and utilized in the one-reel photoplay by Eugene Nowland. This play is highly sensational, opium smuggling and an abduction in New York's Chinatown comprising the big features. The production has been skilfully made, and the cast, headed by Augustus Phillips and Maxine Brown, is entirely satisfactory.

IN DANGER'S PATH (An Episode of the "Hazards of Helen" Railroad Series) (Kalem), June 26.—Locked in a blazing freight car is one of the "hazards" taken by Helen in this one-reel episode. The fight in the pit of the turntable is another bit of real excitement. The same "know how" care is shown in this reel that has been used in the preceding ones.

JUST LIKE KIDS (Lubin), June 26.—There is a deal of human nature in this one-reel comedy for which Epes Winthrop Sargent is responsible. The fight of the neighbors over their children's quarrel, only to find that the two kiddies have shown the better sense and promptly "made it up," is another proof of the truth of the Shakespearian aphorism: "What fools these mortals be!" Billie Reeves gives a capital performance of an Irish hodcarrier.

THE TIGER CUB (Selig), June 26.—The manner in which the tiger is made a part of the story of this one-reel Jungle-Zoo drama reflects considerable credit of the author, Emma Bell. The African scenes and characters are convincing.

General Film Company Specials

WHEN THE MIND SLEEPS (Kalem), June 14.—Reviewed by Hanford C. Judson on page 1786, issue of June 12.

THE WORKING OF A MIRACLE (Edison), June 18.—Reviewed by Louis Reeves Harrison on page 1621, issue of June 5.

WORK (Essanay), June 21.—A two-reel Charlie Chapman release, the opening comedy business of Charlie of the Guileless Grin will put a broader smile on the face of Momus. Nothing better than the entire

reel has been seen to the screen, but the originality and comic invention of the first five minutes of "Work" has seldom been equalled.

THE MISSING MAN (Kalem), June 21.—This two-reel photoplay is a crook play and a western drama rolled into one. It is filled with exciting incidents, rather overcrowded, in fact, and the climax is weakened by the number of the dead and wounded. The filming has been carefully done, and the cast, headed by Elizabeth Baird and Fred Church, is competent.

THE FORTUNES OF MARIANA (Selig), June 21.—The human nature and heart interest in this two-reel drama make a strong bid in its favor. Bessie Rowland, the author, has kept well within the bounds of possibility and constructed her story with skill. Stella Razeto handles the title role with sure grasp, and Scott Dunlap's embodiment of Hinky is without flaw. Lamar Johnstone and Eugenie Besserer assist materially in the success of the picture.

THE WIVES OF MEN (Biograph), June 22.—Reviewed by Hanford C. Judson on page 1438, issue of May 29.

BRAGA'S DOUBLE (Essanay), June 22.—The fight in the cafe, which is one of the big moments in Braga's Double, the two-reel photoplay by Henry C. Roland, comes very near being the real thing. Sheldon Lewis, who has the dual role in the drama, plays the American and the Argentino with finished art, and proves himself a handy man in a row. The illusion of life in Paris is cleverly maintained, and the plot bristles with exciting episodes.

VICTOR'S AT SEVEN (Vitagraph), June 22.—A direct descendant from the old Palais Royal farces, this three-reel photoplay, by Eugene Mullin, has all the spirit and sparkle of its French ancestors. The sporty business man, flirtatious professor, jealous wife, Fifi the chorus girl, her jealous lover, private supper rooms—the correct ingredients have been furnished by the author and fashioned into a delectable bit of fooling by Producer C. Jay Williams, Hughie Mack, Anna Laughlin, Kate Price, Charles Brown, John T. Kelly, Nicholas Dunaew and Ethel Lloyd, guarantee the grade of acting.

THE VIVISECTIONIST (Kalem), June 23.—The theme of this two-reel drama has considerable of the gruesome strength of a story by Edgar Allen Poe. Producer James W. Horne has been faithful to every detail of the situations, and there is no denying their grip. Persons with delicate nerves will not find it enjoyable.

THE KICK OUT (Knickerbocker Star Feature Company), June 23.—Reviewed by Margaret I. MacDonald on page 2110, issue of June 26.

THE LIFE LINE (Lubin), June 23.—Elizabeth R. Carpenter has written a two-reel drama of modern life that will command the respect of any audience. The story ends happily, but the lesson it teaches is brought home with telling effect. Lottie Briscoe gives a lifelike impersonation of the heroine, and Arthur Johnson, Leon Kelly and Howard Mitchell afford her excellent support. The production has received the careful attention of Arthur Johnson.

THE DREAM DANCE (Lubin), June 24.—The pathos of Ouida's "Two Little Wooden Shoes" and the moral lesson of "A Fool There Was" are both to be found in this three-reel drama, written and produced by Leon D. Kent. The story is built up in a workmanlike manner, and the atmosphere of Paris and the studios reproduced with skill. L. C. Shumway, Velma Whitman and Natalie de Lontan are the leaders in a well-chosen cast.

SANDS OF TIME (Selig), June 24.—One of the best features of this powerful three-reel drama by Colin Campbell, is the fine restraint shown by that gentleman in filming his work. The subject could easily have been turned into commonplace melodrama. Mr. Campbell has given it the benefit of refined feeling and artistic dramatic expression. The acting of Harry Lonsdale and Martha Boucher ably seconds the efforts of the producer.

THROUGH TURBULENT WATERS (Edison), June 25.—Reviewed by Louis Reeves Harrison on page 2107, issue of June 26.

HONOR THY FATHER (Kalem), June 25.—Reviewed by Hanford C. Judson on page 1947, issue of June 19.

A DIGNIFIED FAMILY (Essanay), June 26.—Lovers of romance will find much to their liking in this three-reel photoplay, which tells of the love of two brothers for an uneducated mountain girl of the South. It is the story of Cinderella over again, the modest little grub bursting into a butterfly of fashion during the progress of the play. Ruth Stonehouse was a happy selection for the part, and the production maintains a high level of merit.

THE SILENT W (Vitagraph), June 26.—Donald I. Buchanans two-reel comedy belongs to the "Daddy Longlegs" order of romances. The pretty heroine of humble origin who marries the wealthy and good-looking hero, is a bit of stage fiction that is relished by all right minded folk. Lillian Walker and Evart Overton make a fitting pair of lovers, and the production is on a par with Wilfrid North's usual standard.

George Kleine.

THE SPENDTHRIFT, June 21.—Reviewed by James S. McQuade on page 78, issue of July 3.

Metro Pictures Corporation.

MY BEST GIRL (Rolfe), June 14.—Reviewed by Lynde Denig on page 76, issue of July 3.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 25, 1915 (Mutual), June 24.—In this issue are shown the first aerial "jitney"; scenes of the Chicago car strike; Col. Roosevelt at the Battledore bird reservation, Louisiana; the Rose Festival at Portland, Ore., and the launching of the "Arizona."

THE MOTOR BOAT BANDITS (Majestic), June 25.—Irene Hunt, Felix Modjeska, Catherine Henry and Ben Lewis are the chief members of the cast of this production. That there is nothing particularly attractive about the picture is, however, not due to these talented players, but rather to the lack of a good story. The story is of the newspaper-detective sort, but of little account.

BEAUTIFUL LOVE (Komic), June 27.—This is a burlesque on the woman suffrage idea, and illustrates a remarkable flight of imagination on the part of somebody. The picture is a clever one and makes good entertainment.

THE SHOWDOWN (Reliance), June 28.—The characters are well introduced in this story of a young girl's experiences in a boarding house. One young fellow steals the money given her by a pretended friend and then saves the girl from the latter's clutches. This is not powerful but entertaining throughout.

THE MADONNA (Beauty), June 29.—This picture has a good moral, and would interest the majority of audiences. It is the story of how a dissipated young man of wealth found his redemption through a painting of a madonna which he bought. He looks up the model who posed for the picture and with her finds happiness and a new life.

THE KID MAGICIANS (Majestic), June 29.—A clever juvenile subject, featuring Violet Radcliffe, George Stone and Carmen De Rue. Unlike many children's pictures, it shows them doing real kid tricks, and is accordingly more interesting than usual.

A GOOD BUSINESS DEAL (American), June 30.—With the exception of a few scenes that have been very cleverly arranged in such a way that they attract admiration of the individual sort, there is little to recommend this production as an entertainment. The story is slight and uninteresting.

IN OLD MEXICO (Reliance), June 30.—A rather conventional story with a pleasing Mexican setting. A husband's jealousy is aroused by seeing another's arm about the shawl he has given his wife, but it turns out the wife has loaned the shawl to an engaged girl, so a tragedy is averted. The suspense toward the close is well sustained.

A WOMAN SCORNED (American), July 2.—This is rather a good one-reeler. The story is of how an adventuress tried to ensnare a married man and put between him and his wife by bribing a poor man whom she caught stealing in her rooms, to photograph herself and the man in the act of kissing. The kiss, by-the-way, is forced upon the man in an unguarded moment. The plan fails through the poor man, who is now an employee of the rich man, revealing to the disturbed wife what he knows of the case.

THE SILENT CO-ED (Falstaff), July 21.—A light comedy number featuring a basket ball contest, with girl players. The janitor is in love with the settlement girl and wins her in the face of opposition. The scenes are well-pictured and the number quite pleasing.

ONE GOOD COOK (Royal), July 3.—The village undertaker induces his landlady to start up a cooking school. She does so, and, as a result, all the husbands in town are made ill. The idea in this is better than the presentation; it proves only fairly successful.

Mutual Film Corporation Specials.

LITTLE TEACHER (Keystone), June 21.—Reviewed by Louis Reeves Harrison on page 79, issue of July 3.

A BAD MAN AND OTHERS (Reliance), June 26.—A two-reel production savoring of the southwest. It will be found fairly interesting. The theme has not been worked out altogether satisfactorily, and it is distinctly felt that opportunities for dramatic situations have been lost. William Lowery as "Mesquite Mike" and George Walsh as George Hewitt of the play, and also Daisy Robinson in the role of Hewitt's wife are exceptionally satisfying. In fact the picture is not in any way lacking in types.

CHILDREN OF THE SEA (Majestic), June 27.—The cast in this two-reel Majestic are deserving of especial praise for the manner in which they have portrailed the various characters of the story. The production has been prettily made, but the story itself is not above the ordinary, and follows a theme that has been oft-repeated in pictures under various kinds of treatment. It is the story of a fisherman's daughter who tired of her quiet life and left home to meet with an unhappy fate. The latter part of the production is taken up principally with the story of her daughter, who makes an attempt to follow in the footsteps of her mother. There are some discrepancies in the picture, chiefly due to the neglect to suit make-up to the flight of years.

BY WHOSE HAND? (American), June 28.—In this production will be found an intensely interesting mystery story. George Field plays the heavy and Winnifred Greenwood is seen to good advantage as the farmer's daughter. The story centers about the wicked life of the villain, who, while he is being searched for throughout the country for one murder and robbery, commits another robbery and attempts murder at the same time. He, himself, becomes the victim, however, and is shot to death, while the farmer, whom he attempts to murder, escapes with a scalp wound. There is a question as to who it is that kills the robber, the farmer's son being out with a rifle near the spot at the time of the murder. Hence the title of the picture.

CROSSED WIRES (Thanhouser), June 29.—A two-reel number, featuring Flo Labadie, Morris Foster and Boyd Marshal. The maid poisons the elderly lady employing her in order to gain an inheritance, throwing the guilt on the nephew. The crime and subsequent happenings are pictured in a most graphic way, the plot being much better than the average offering of the kind. The telephone feature was handled in good style. A crime story with many dramatic moments.

THE FLYING TWINS (Mutual Masterpicture), July 1.—Reviewed by Louis Reeves Harrison on page 76, issue of July 3.

TOOLS OF PROVIDENCE (Broncho), July 7.—A two-reel Western number, featuring Wm. S. Hart and Rhea Mitchell. The former appears as a saloon owner and she as the daughter of a minister. She agrees to wait on the bar five minutes if he will attend church next day. He agrees, and becomes a convert. Later he saves her from the advances of a gambler. The closing scenes are quite dramatic and exciting. This is a strongly-enacted number of its kind.

THE ACE OF HEARTS (Domino), July 8.—A remarkably strong two-reel Western number, abounding in good scenic effects. Walter Edwards, Charles Ray and Ethel Ullman play the leads; the part of Baptiste was also well handled. The story contains a murder mystery, and the manner in which the sergeant traces the criminal is not so obvious as frequently happens. The avalanche and struggle in the snow all make good out-door effects. This is stronger than the usual Western offering.

THE HAMMER (Kay-Bee), July 9.—This two-reel number by T. H. Ince and J. G. Hawks is exceptionally good. The plot is new and splendidly developed. It demonstrates how a girl on the upper floor of an apartment house knocks a hammer over the bannister, killing the miserly landlord. The artist on the first floor is held as a murderer. A strong case of circumstantial evidence is built up against him, but the clever detective picks the evidence to pieces and saves his life. A very deft piece of detective work is seen in this production. Frank Borzag, Leona Hutton, Margaret Gibson and Arthur Maude appear. A good offering.

North American Film Corporation.

A RUNAWAY MATCH (American), June 28.—Chapter 9 of "The Diamond from the Sky." In this instalment Blair brings the diamond to Vivian and asks her hand in marriage. During the ceremony an attempt is made to place him under arrest, but both escape. Further scenes of a dramatic nature are pictured at the gypsy camp, where Luke Lovell is injured in a rock slide. Arthur is still in the West and is seen toward the close trying to prevent a train robbery. The number is characteristic and serves to carry forward the different threads of the story.

Paramount Pictures Corporation.

THE DICTATOR (Famous Players), June 21.—Reviewed by Lynde Dening on page, 81, issue of July 3.

THE WILD OLIVE (Morosco), June 24.—Reviewed by Edward Weitzel on page 77, issue of July 3.

THE RUNNING FIGHT, July 15.—Reviewed by W. Stephen Bush on page 81, issue of July 3.

Pathe Exchange, Inc.

PATHE WEEKLY, NO. 49, 1915, June.—Among the more interesting items of this issue are the launching of the "Arizona," scenes in the streets of Chicago during the recent car strike, and a flood in a Texan town.

THE PUBLIC PARKS OF PARIS, July.—To those interested in travel subjects this film will be found very interesting. In it glimpses, splendidly photographed, are given, of most of the beautiful parks in and about Paris. On the same reel with "Small Denizens of the Sea Shore."

SMALL DENIZENS OF THE SEASHORE. July.—On the same reel with the above and illustrating the life and habits of the whelk, the sea ear, wood lice and other forms of life that inhabit the sea shore.

SHE'S A PIPPIN (Starlight), July.—The first of the Aubrey and Kendig comedies to appear on the program of the Pathe Exchange. Heine and Louie are, as usual, looking for a living in the belief that the world owes it to them. A millionaire's daughter is the center of attraction, and it is a sad reflection for both to be brought suddenly to a realization that the young woman is the possessor of a husband. This farce comedy is a thoroughly enjoyable one.

Pathe Exchange, Inc., Specials.

THE FRUIT OF FOLLY (No. 11 of the "Who Pays" Series), Rel. Wk. June 21.—Reviewed by Margaret I. MacDonald on page 82, issue of July 3.

ROMANCE OF ELAINE, Episode 2, July.—So far "The Romance of Elaine" gives no clue to what may be expected of people and things in general. Elaine continues to be surrounded by harrassing events, but the relationship between the manipulations of the mysterious Mr. X. and those of Marcus Del Mar is not yet even to be guessed at. There is little if any diminution in the interest which was kept always on the qui vive in the previous episodes of the Elaine story, and there is promise of more startling developments to follow.

STRAWS IN THE WIND (Balboa), July.—A three-reel production of fair values. The development of the story is not always natural and the utter lack of discrimination displayed by the characters may hold good in some instances, but as an illustration of the average human nature it is not altogether true to life. The production will not, however, lack interest to the average observer.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 172 (Universal), July 22.—Leading features of this number are a floral parade in Los Angeles, Universal Beauty excursion, subway opening, a railroad wreck and launching of the battleship "Arizona."

THE ADVISER, (Big U), July 4.—A story of love and politics, written by Harvey Gates. The gangsters employ an adventuress to approach a prominent politician, to make his wife jealous and ruin his standing. The plot is neither very strong nor very new. It makes an average number.

BILLY'S BABY (Laemmle), July 4.—A comedy drama with Peggy Hart, Millard K. Wilson and others in the cast. A young detective falls in love with the employe of an unscrupulous promoter; his investigations result in saving the savings of the girl's aged woman friend. This plot is not very strong, though the situations are well-pictured. It makes at the most only an average offering.

WHEN THEIR DADS FELL OUT (Nestor), July 6.—A light comedy number, featuring Billie Rhodes and Jack Connelly. This is full of action, which consists chiefly in a unique elopement in which the participants and pursuers impress into service a handcar, train and automobile. This chase feature is made unusually strong.

STEADY COMPANY (Rex), July 6.—A bright, pleasing subject, picturing the love affair of a poor working girl, who has a worthless father. Pauline Bush and Lon Chaney play the leads. There is a lot of real life in this story and, in spite of the girl's hard circumstances, the humorous side is always up. A good picture, full of natural, homely touches.

THE CHILD NEEDS A MOTHER (L-KO), July 7.—Featuring Hank Mann, Peggy Pearce and a fat young man dressed up as a baby girl. The scenes are mostly of a knockabout type, rough in spots, but quite laughable.

LADY BAFFLES AND DETECTIVE DUCK, NO. 4 (Powers), July 8.—This number bears a special title of "Baffles Aids Cupid." This series of burlesque detective comedies by Clarence G. Badger is offering a lot of enjoyable nonsense. In this particular instalment the detective and his fair nemesis are at their best.

LIZZIE BREAKS INTO THE HAREM (Nestor), July 9.—An Al E. Christie number, in which the humor is rather breezy for some audiences. Lizzie, the country girl, decides to take the place of an escaped Turkish wife. She goes to the harem, followed by her rube lover, where they have many exciting experiences. The fun is of a rough, knockabout sort.

Universal Film Mfg. Company, Specials.

JANE'S DECLARATION OF INDEPENDENCE (Bison), July 3.—A two-reel number, written and produced by Charles Giblyn, featuring Hobart Henley and Agnes Vernon. The girl's father objects to her marriage with a soldier, but she is a daughter of the revolution and takes action on her own account. The flashes picturing the battle of Concord were timely and well done. The scenes at Fort Winfield Scott are very attractive. Miss Vernon is particularly pleasing as the girl. The closing scenes are not very strong, but the number, as a whole, is better than the average.

THE CURSE OF WORK (L-KO), July 4.—A two-reel low comedy number, featuring Billy Ritchie, Louise Orth and others. Billy is a bootblack with a fondness for women customers. He follows one of these to the park and has numerous adventures. The humor is rather broad and not quite so complicated as in some numbers, but it will serve to amuse observers who enjoy this class of film.

THE LITTLE WHITE VIOLET (Victor), July 5.—A pretty two-reel story of a young girl raised in a nunnery, written by Olga Clar[illegible]. A young man comes into her life and she has a strong spiritual conflict before she can decide whether or not to renounce her vows for love. The ending, in which she elects to remain with the church, may disappoint some, but the whole production is beautifully and thoughtfully handled. Mary Fuller as Little Viola brings grace and charm to the part. The photography is good and the settings in and about the nunnery are attractive. Pedro de Cordoba is pleasing as the lover. A good offering of a serious sort.

WHEN THE CROWN ROCKED (Universal Special), July 5.—No. 3 of "The Broken Coin" series. An effort is made in this number by Count Frederick to get King Michael intoxicated and lead a revolution. His plan is outwitted by Kitty Grey. Miss Cunard interpolates some burlesque touches in this number which somewhat interfere with the dramatic effect of certain scenes. The story, however, continues to be entertaining, thought the action of the plot is slightly mechanical. Roleaux reappears in the second reel and rescues the girl in a daring manner.

THE CROWN OF DEATH (Gold Seal), July 6—The sixth and final instalment of "Under the Crescent" series, featuring Princess Hassan. In this number Zorah works out her revenge by killing the prince. This leads to a very dramatic situation, where Olga is discovered to be a queen in her own right One of her first acts is to demand the freeing of the Christians. A revolt occurs and the army of deliverance arrives just in time. This closing number is unusually strong. The series as a whole has been particularly strong in atmosphere and settings.

BETTY'S DREAM HERO (Laemmle) July 7.—A two-reel number, by Witt Cochrane, featuring Robert Leonard and Ella Hall. The time is that of the civil war. The cast is large and the settings are elaborate. The views of the darky quarters are pleasing, and the interpretation of Betty's dream of the old heroic days was very attractive. Some short, spirited war scenes occur and Betty meets her hero in real life, he seeking refuge in her home. The invasion of her room and the subsequnt interview was delicately handled. This has no particularly strong features, but is a decidedly pleasing offering of its type.

SOULS IN PAWN (Rex), July 8.—A three-reel offering by M. B. Havey, featuring Ben Wilson, Dorothy Phillips, Wm. Cortleigh, Jr., Vivian Prescott and Jos. W. Girard. The theme is a somewhat sordid one, with a tendency to the sensational, but the story is well-constructed and holds the interest. It pictures the manner in which an actress

lures a young man from his sweetheart. John's efforts to bring him back raise the tone of the story considerably and give it a good motive. Dick kills the actress' lover in a jealous rage and John accepts the blame for the crime. During the trial scenes the truth is brought out in a dramatic manner. The story is a good one of its type, though this is not of the strongest.

THE ULSTER LASS (Bison), July 10.—This two-reel Irish production features Gene Gauntier, Jack J. Clark, Albert MacQuarrie, Lydia Yeamans Titus and others. It is the usual Irish tale of a young man surrounded by enemies who wish his life. The girl saves him in the nick of time as he is to be shot. Many of the plot ingredients are familiar, and in spite of this the opening scenes are very vague. Old themes to be successful must have more directness and force than is found in this. The photography and settings are very good and the characterizations are pleasing.

V-L-S-E, Inc.

THE VALLEY OF LOST HOPE (Lubin), July 5.—Reviewed by W. Stephen Bush on page 1853, issue of December 26, 1914.

World Film Corporation.

THE FACE IN THE MOONLIGHT (Brady), June 28.—Reviewed by Lynde Denig on page 80, issue of July 3.

Miscellaneous.

LITTLE SUNSET (Eiko—Bosworth), July.—Reviewed by W. Stephen Bush on page 80, issue of July 3.

THE HEART OF LADY ALAINE (Great Northern), July.—Reviewed by Lynde Denig on page 79, issue of July 3.

Mrs. Sidney Drew.

Mrs. Sidney Drew, a distinguished member of the Vitagraph Stock Company, forsook an enviable position on the concert stage to become a star in the field of expression dominated by the camera. She was born in Sedalia, Mo., April 18th, 1890, and christened Lucille McVey.

Her schooling was obtained in the public and high schools of Sedalia and as a student in the Sedalia College of Music and Nebraska Wesleyan School of Expression, receiving well-deserved degrees from both colleges. When she decided to adopt a profession,. she chose the concert stage as the best adapted to her talents. While Mrs. Drew has had practically no experience on the legitimate stage, she spent six years as an entertainer, in America and abroad, under the direction of the Redpath Lyceum Bureau and became recognized as one of the foremost child dialect readers in America.

Mrs. Sidney Drew.

A restlessness that demanded a change of vocation resulted in her making application to the Vitagraph Company for a position as a member of their stock organization, and again her judgment stood her in good stead as she was not only given a part, but was fortunate in being cast as one of the principals in a comedy being directed by Sidney Drew. A mutual interest attracted these two players and resulted in the present combination of the most popular artists in the field of silent drama.

Mrs. Drew besides playing in all the pictures produced by Mr. Drew has written many scenarios and elaborates and constructs the majority of the stories in which she appears. Her best literary work is in a picturization of Richard Harding Davis' story, "Playing Dead," which, when completed for the screen, will be her greatest acting drama. Mrs. Drew has become identified with comedy in her picture acting but has also proven, in several instances, as "Playing Dead" and "Between the Two of Them," that she is equally at home in dramatic subjects. Besides the two mentioned above, what she considers her best pictures include "The Hair of Her Head," "The Timid Mr. Tootles," "Boobley Baby," "The Story of the Glove," etc.

Mrs. Drew's principal stage experience was obtained during the run of "What the Moon Saw," playing opposite Mr. Drew, when this delightful domestic drama was presented at the Vitagraph Theater, New York City, for a run of four weeks.

"Peer Gynt" with Cyril Maude in Films.

AT THE Los Angeles studios of the Oliver Morosco Photoplay Company, work on this concern's latest screen production, "Peer Gynt," with the well known actor-manager Cyril Maude, is rapidly progressing and it is readily expected that this release will present the largest subject yet put out by the Morosco film forces.

Oliver Morosco's Principal Film Players in "Peer Gynt" at Palm Springs, California.

In addition to the unusually large sets which are being prepared for the interior scenes of this play an exceptional cast of large proportion and including such able players as Herbert Standing., William Desmond, Myrtle Stedman, Charles Ruggles and many others, together with a most generous supply of extras, has been selected to support Mr. Maude. Inasmuch as the subject embraces the world wanderings of a poet-souled adventurer typical scenes of every clime and people will be presented. Already an ocean trip to Catalina Island, another to the desert in the Imperial Valley, costing $1,000 a day, and to many canyons in the Sierra Madres, as well as a journey to the San Bernardino Mountains, have been made by the principals and an army of others including supers, riders, stage and property men, camera-men, directors, etc., to say nothing of the rather unique collection of live-stock which will play an important part in the film. Other big trips are at present being arranged by the producers in order to get the desired atmosphere into the subject.

"Peer Gynt" is an adaptation from the famous dramatic poem by Henrik Ibsen, published in 1867. In February 1876 the first stage presentation of this subject was made with Edward Grieg's famous incidental music at the Christiania Theater, Christiania, Norway, where after having played thirty-seven times, it was burned out in a stage fire. The production was revived in the same theater in 1892 and met with big success, Bjorn Bjornson, the celebrated poet and dramatist, playing Peer. The play was first staged in English by Richard Mansfield in 1906 at Chicago, where its European success was duplicated. Its splendid screen qualities will readily assert themselves to its viewers and a big subject in quality as well as quantity is promised by the producers.

COAST TO COAST SHIFT FOR MANNY FELDSTEIN.

General Manager of the United Film Service Exchanges of Montreal and Toronto, Manny Feldstein, will enjoy the first vacation he has received in his many years of activity in motion picture affairs when he takes the trip from Montreal to California in the interests of his company next week. Although Manager Feldstein will be called upon to get back into the harness again as soon as he reaches the coast, he has arranged his trip in such a manner that he will have a couple of weeks of much needed rest before he takes up his new duties.

Screen Club to Give "Public Reel"

First Public Show of New York Screeners to Be Something New and Pleasing—Many of the Best Players in Country Belong to Club.

"PUBLIC REEL" is a thing that no one has yet seen; the Screen Club is now at work on the first of them and it promises to be a brilliant event that, followed by others in the coming years, will be a shining milestone in American theatrical history. It is not in any sense going to be a "Gambol" or a "Scamper" or a "Rehearsal," but a "Public Reel," something quite different and new.

Members of the Club have felt that something of the kind should be attempted and ever since the Club's beginning groups seated in the smoking room or about the dining-tables have discussed it. The need of putting a fresh punch into the club life set the idea germinating at a recent meeting of the Board of Governors and a general meeting was called to discuss the matter. This was held in the roof garden of the club house, Friday evening, June 25, and several schemes were outlined for an unique and distinctive show. Among these, one that seemed to win most favor, was a plan by William Quirk, of the Vitagraph Company. The final working out of the matter was left in the hands of a committee of the Club's members, who are directors.

A call for volunteers to serve the Club with such powers as each brother had from Heaven and with the things that each could do, brought a ready and enthusiastic response—many of the Club's most talented members declared they were willing to scrub, carry on a trunk, lift scenes, take tickets, or do anything at all that was required of them. It showed the spirit of true brotherhood. Among those present were:

King Baggot, Bill Bailey, Jack Noble, James Kirkwood, Bill Haddock, Paul Scardon, Frank Holland, Billy Quirk, R. M. Smallwood, Thurloe Burge, Peter Lang, Glen White, Maurice Costello, Tom Moore, Guy Coombs, Darwin Karr, Mitchell Lewis, John Harvey, Sam Spedon, Harry Spingler, Harry Morey, Arthur Housmann, Arthur Leslie, Jay Bee, Leo Singer, St. George Harden, "Wid" Gunning, Arthur Vaughn, Jud Langill, A. B. Travis, Sam Ryan, Hugh Hoffman, E. Mason Hopper, James W. Morrison, Edward Middleton, Fred Nicholls, Joe Gerard, Samuel Harrison, Charles W. Seay, George Lessey, Dave Wall, William Bechtel, Hurbert Prior, Albert Roccardi and others who did not take time to register.

Telegrams answering the solar plexus letter composed by Arthur Leslie came from absent members offering their help in the movement. Among these was one from Carl Laemmle and one from Adolf Zukor. Marshall Farnum sent word by Edgar Lewis that he, too, wanted to be of assistance in any way the Club could use him.

Metro Will Fly Flag

Will Swing Huge Banner Across 42d Street July 4.

THE Metro Pictures Corporation on July 4th will unfurl in Times Square the largest national flag in the world. On a steel cable, strung between the eighteenth floor of the Heidelberg Tower, in which building the Metro offices are located, and the nineteenth floor of the Times Building, an American flag, measuring one hundred and seventy-five feet in length and ninety feet in width, will be unfurled after a dedicatory speech, either by Mayor Mitchel or Borough President McAneny, promptly at two o'clock on Independence Day, and all because President Richard A. Rowland of the Metro Pictures Corporation believes July 4th to be his lucky day.

This huge flag, undoubtedly the biggest in the world, was made by a New England cotton mill and measures one hundred and seventy-five by ninety feet. The total weight of this flag is twenty-six hundred pounds and in order to safely sustain it, two steel cables, each one inch in circumference, are required. The cables will stretch across Broadway and 42nd street and will be anchored on reinforced "dead men" in the respective buildings.

The flag will remain hanging all day until Monday, and late Monday evening it will be packed and shipped to the Metro headquarters at San Francisco where, on July 15th, which is to be Metro day at the Panama-Pacific Exposition, Francis X. Bushman will unfurl the flag on the Exposition grounds. Special committees of various civic and patriotic organizations will atend the unfurling in Times Square.

WORLD FILM DECLARES DIVIDEND.

World Film's Board of Directors has declared a dividend of 3 per cent. on the capital stock of the Corporation and payment will be made to holders of record on July 15th.

Screen Favorites on Spoons

National Stars Corporation is Distributing Handsome Souvenirs—Broad Advertising Campaign.

THE National Stars Corporation has launched a plan for the distribution of souvenir spoons bearing the likenesses of screen favorites, which should appeal strongly to exhibitors. It is inexpensive, simple in operation and certainly worth trying as a means of pleasing patrons.

The officers of the National Stars Corporation, C. F. Pritchard, vice president, and J. W. Young, general manager, have secured the exclusive rights to reproduce on spoons the photographs of the most prominent photoplay stars. Anita Stewart was the first and at intervals of about two weeks others will follow, the public being allowed the deciding voice in selecting the players to be included in the collection. Spoons bearing the image of Mary Pickford and a few other favorites, certain to be named in any voting contest, have been made already, but in subsequent selections, the National Stars' officers will be guided by the votes of motion picture patrons.

To reach enthusiasts throughout the country, advertisements are being run in the Photoplay Magazine and the Motion Picture Magazine, each containing a coupon requesting that the reader cut it out, designate his choice and mail it to the National Stars Corporation. This is but one feature of a publicity campaign which includes the trade papers and in time will be extended to the general magazines with the largest circulations, for the plans of Messrs. Pritchard and Young are national in their scope.

The spoons will be distributed solely through picture theaters by means of coupons. A representative of the corporation visits a house manager, supplies him with coupons and assists in arranging the details of the campaign, including a spread advertisement in the local paper, paid for by the National Stars concern. There is never any difficulty in finding a redemption station in some store near the theater, usually a drug store. Here the spoons are kept and one may be secured by any person presenting a coupon and fifteen cents, which is in reality a good deal of a bargain, for the souvenirs represent exceptionally fine workmanship.

They are made by the International Silver Company with a base of pure white metal heavily coated with silver. Each one bears the imprint of William Rogers and Son and is accompanied by a guarantee. The sculptured reproduction of the star is at the top of the handle and below it is the name, woven into an artistic design utilizing the flower of the month in which the player was born. The floral design is continued on the back of the handle, where the name of the month is given. Each issue of spoons will be unlike any of its predecessors.

To aid exhibitors in working up public interest in the souvenirs, the National Stars Corporation supplies a lobby display presenting a picture of the star whose spoons are in circulation at the time, all the needed information about the redemption of the coupons and two spoons in a case, that people may judge of their attractiveness by examining the designs on the handles, front and back. Of fine quality and expert workmanship a set of these spoons will be well worth having.

SELIG PLAYERS AT SAN DIEGO.

As a motion picture center, San Diego, California, daily becomes more popular and it is predicted that in a short time it will be as well known as a place for the production of pictures as any section of the country. Miss Bessie Eyton, one of the most popular screen favorites of the Selig Company, has visited San Diego with a company of players, and is engaged in the making of a three-reel Selig Diamond Special entitled "The Whisper." Other than Miss Eyton, considered the most athletic of motion picture actresses, the players visiting San Diego include Lloyd Carleton, director; Edwin Wallock, Alva Blake, Jane Keckley and Edward Lyttel.

UNIVERSITY PLAYS KLEINE PICTURES.

Brown Ayres, president of the University of Tennessee, last week closed a contract with the George Kleine Atlanta Office, whereby the university will show "Julius Caesar," "Quo Vadis?", "The Lion of Venice," "Antony and Cleopatra," "The Last Days of Pompeii," and other great Kleine features. The subjects will be exhibited during the month of July, when the program will be used in connection with the summer school for teachers held each year by the university.

Sir J. Forbes Robertson in Knickerbocker Production.

SIR J. FORBES ROBERTSON, the famous English Actor, who some years ago was knighted by the King of England, will soon appear on the regular program of the General Film Company in a magnificent three-reel production of "Hamlet, Prince of Denmark."

Forbes Robertson made his debut on the stage in 1874 as Chastelard in "Mary Stuart" played at the old "Princess's Theater" London. A man of splendid education and family he soon showed signs of wonderful possibilities, and with many years of rigid practice, became an actor of world wide renown in 1895. At this time he made his first tour of the United States with Mary Anderson as Pygmalion, Romeo, Orlando, Ingomar, Claude Melnotte, etc.

Sir J. Forbes Robertson.

In 1900 he married Gertrude Elliott, sister of Maxine Elliott, and with her has appeared in many plays both abroad and in this country. Perhaps the best known of these plays to the American theater goer are "The Passing of the Third Floor Back," "Mice and Men," "The Light that Failed," "Caesar and Cleopatra," "The Merchant of Venice," "Othello" and "Hamlet."

Mary Nash Signs With Knickerbocker

MARY NASH, the well known character actress of the legitimate stage, has just signed a contract with Knickerbocker Star Features to appear in a strong character part in their three-reel release of August 4th, on the regular program of the General Film Company.

Knickerbocker Star Features feel gratified in having secured the services of Miss Nash as she was hesitating between many offers. She finally decided that these features would offer her the best opportunity. The part in which she is to appear will depict the five ages of woman — ages of twenty, forty, fifty, sixty and eighty, and Miss Nash is known to be capable of successfully rendering this difficult role.

Mary Nash.

Miss Nash made her debut on the stage in 1909, appearing at the Criterion Theater with Ethel Barrymore in "Alice Sit by the Fire." Under this well known actress she received a thorough schooling. The following season she appeared with Miss Barrymore in repertoire in "Captain Jinks," "His Excellency the Governor," "Cousin Kate," and the "Silver Box." In 1911 she played the leading role in Clyde Fitche's "The City" at the Lyric Theater, for one year and went on tour with that production the following season.

Since that time she has been seen on Broadway in "The Woman" at the Republic Theater, "The Lure," at the Maxine Elliott Theater, and in numerous vaudeville sketches.

She is young, pretty and above all a wonderful actress. Her engagement with Knickerbocker Star Features will be looked forward to by many exhibitors.

National Engages Norma Talmadge.

Well Known Vitagraph Girl to Be Starred in Big Productions on the Coast.

BRUCE MITCHELL, managing director of the National Film Corporation of Los Angeles, registered at the Astor Hotel, New York City, announced a few days ago that the company with which he is identified had signed a contract with Miss Norma Talmadge, well known Vitagraph star, to appear exclusively in their productions for a term of years beginning soon after July 1, 1915. The contract with Miss Talmadge was closed soon after Mr. Mitchell and other members of his organization arrived in New York some days ago after having corresponded with Miss Talmadge for a number of weeks. It is claimed that the little Vitagraph girl, who is being billed as "The International Darling," will be paid one of the largest cash salaries which has ever been offered a photoplay star.

Norma Talmadge.

The National Film Corporation is a company which is backed by prominent business men in St. Louis, Mo., Los Angeles, Cal., and San Francisco, Cal. They have established modernly equipped studios in Los Angeles and have already made a number of pictures. Plans already formulated call for the making of at least one four or five-reel feature each month, and a number of one and two-reel subjects for distribution through one of the big releasing organizations. Mr. Mitchell will supervise the production of all of the pictures and will have associated with him a number of directors who are well known in the motion picture industry by reason of past performances.

The features in which Miss Talmadge will be starred will, for the most part, be adaptations from well known books and stories, the screen versions to be prepared by Anthony Coldewey. Mr. Coldewey is with Mr. Mitchell on the present trip to New York, and the pair have already secured options on some of the works of widely known authors who make their headquarters in the East.

Miss Norma Talmadge has been with the Vitagraph for the past five years and work which she has done for that well known company has endeared her to photoplay fans throughout the country to such an extent that the National people feel that the campaign which they intend to wage to establish her as one of the most prominent stars in the motion picture firmament cannot fail of success. The little Vitagraph girl is enthusiastic over her new connection and expresses the opinion that the really great work of her career remains to be done. Miss Talmadge, whose life has been insured for $100,000, will leave for the Coast immediately upon the completion of a big picture in which she is working at the Vitagraph studios in Flatbush, and work on her first feature under the National banner will be begun at once with the hope that the picture will be ready to release about August 1. Mr. Mitchell himself will direct every picture in which Miss Talmadge appears.

TOM MOORE LEAVES KALEM CO.

Tom Moore, for the past four years identified with the Kalem Co., leaves that concern this week. Mr. Moore, during his long engagement as leading man and director with the Kalem Co., has made an enviable record in both departments and while he has not announced any immediate plans for the future, will undoubtedly be heard from shortly regarding further activities in the realms of silent drama.

WILLIAMS LEAVES FOR TOUR OF WORLD.

J. D. Williams, general representative for Winik-Brock, Inc., which controls the world rights to the World Film releases, left New York June 28 for a trip around the world on behalf of his company. He will be accompanied to Australia by Harry Musgrove, who is one of the powers in Australasian film circles.

Power at Exposition.

Extensive Exhibit Will Be Made by Old Time Machine Maker at San Francisco.

THE connection of motion pictures with that largest and most impressive of World's Fairs, the Panama-Pacific International Exposition, is interesting to note. It would appear from the very numerous applications for space in the exposition for purposes of motion picture demonstration that a great majority of exhibitors had decided to use the most modern and up-to-date as well as educational methods of presenting before the visiting multitudes their product and their strides in advancement. The possibilities in this direction were limited, but still permitting the use of many theaters daily engaged in interesting those seeking information in particular lines. One can enter comparatvely few of the very beautiful buildings without finding the omnipresent motion picture screen with the machine busily grinding out what the exposition exhibitor most desires to present to the public.

As showing the diversified application of motion pictures in the demonstration of what is constantly occurring and most interesting to the public, may be mentioned a range from the operations in the conducting of a mine to the remarkable performances of an aeroplane in mid air—manufacturers showing the details in the preparation of their product—land development with all its accomplishments—conservations of our timber lands in the prevention of devastating fires as well as the development of new growth—action in the extraction of the earth's treasures, and the every day happenings in large cities.

Nicholas Power Exhibit at Exposition.

It would take many pages to mention the applications of motion pictures in detail, and the methods by which all this is accompished deserves the greatest consideration. There is shown in a very interesting exhibit the means by which animated photography is presented in its highest possible development, viz., the motion picture projecting machine at the Nicholas Power Company's exhibit. Appreciation of the many years of time, labor and exclusive attention to this branch of the motion picture industry is not shown by the general public until they become acquainted with the highly developed machine construction as is presented in Power's Cameragraph No. 6A, by the use of this machine in the various exhibits throughout the exhibition grounds, there being thirty-five machines of this manufacture.

The general public as well as exhibitors and others vitally interested is becoming acquainted, as shown by the never ending stream of visitors at this exhibit asking questions and examining views of the largest factory of its kind in the world, listening with rapt attention to the description of the enormous plant necessary and skilled work requisite to the construction of this highly developed and wonderfully successful motion picture projection machine. However, appreciation was fully and clearly shown by the Jury of Awards of an International character, which awarded the highest possible honor ever given to a motion picture projection machine at any World's Fair, the Grand Prize.

Awards have previously been given to the Nicholas Power Company for their product by juries of domestic character, but it is indeed a worthy appreciation of many years of untiring devotion to the development of the motion picture art, in granting this acknowledgment to the efforts of a pioneer. Showing their interest in the efforts of the "man behind the machine" a collaborative medal was also awarded to one of the many unheralded projection experts using a Power's Cameragraph No. 6A for the most perfect operation of a projecting machine.

The Longest Throw.

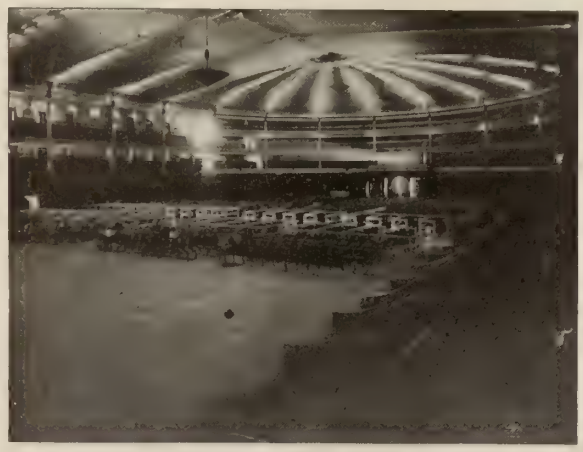
Distance from Lamp to Sheet at Madison Square Garden Longest in the World.

By Will C. Smith.

THE instances where the projection of a motion picture exceeds two hundred feet in this country can be counted on the fingers of the hand and so far as I have been able to ascertain there are only two theaters in Europe where

No. 1—Interior of Garden Looking Toward Screen.

this distance is exceeded. We have often seen the powerful rays of a searchlight penetrating the gloom for great distances and think it remarkable, but when you stop and think of a motion picture projecting machine, with an aperture of one-fiftieth the size of the aperture of the searchlight,



No. 2—Interior of Garden Showing Operator's Booth.

throwing a solid ray of light a distance of over three hundred feet to a screen and having life-sized pictures appear thereon, it is truly remarkable and the credit which belongs to the inventor of the projecting machine accomplishing this wonderful feat should be freely given.

As concrete evidence and what is known to be a world's record for long distance projection of motion pictures, I wish to cite the following:—About two months ago the management of the Madison Square Garden in New York City, known throughout the country as one of the largest amusement places in America, decided to convert this wonderful building into a motion picture show house, they were confronted with many difficult problems, chief of which was the projection of the pictures on account of the size of the building. You will get some idea of the enormous area of this building from picture No. 1.

Many suggestions were made as to the location of the booth for the projecting machines and the most practical appeared to be that of hanging the booth from the iron girders and placing the machines therein. About this time I was called into consultation by Mr. Presburg of the Madison Square Management and when I suggested placing the booth and machines at the end of the hall (a distance of one entire city block, or a trifle over three hundred feet), it afforded a great deal of amusement, as a throw of this length was considered impossible, especially with respect to maintaining a steady picture with the proper detail.

Both of these were accomplished in the highest degree, and proved the practicability of my suggestion, with the result that two Power's Cameragraph No. 6A projecting

No. 4—Screen at Madison Square Garden in Process of Erection.

machines were installed. The screen used in this building is the largest ever erected, and is 34 feet wide by 26 feet high (see picture No. 4). In picture No. 3 you will note that the first row of seats is 88 feet from the screen.

When one stops and considers the fact of the enormous area of this building and that it covers an entire city block, that the screen used is the largest in the world, that each picture on the film is magnified over 169,000 times and that this is the world's record for long distance projection, you will agree with me that the development of the motion picture industry is truly remarkable and it really deserves a place as the eighth wonder of the world.

KANE TOURING THE WILD WEST.

Robert T. Kane, President of the Prohibition Film Corporation, who recently left New York on an extended tour of the "wild and woolly West" for the purpose of closing contracts for the sale of territorial rights on "Prohibition," the big anti-liquor photoplay feature, has penetrated as far as Portland, Ore. Mr. Kane will visit Seattle, Wash., and other important American cities before returning to his office in the Candler Bldg., New York, about three weeks hence.

BARD RETURNS FROM TRIP.

Arthur Bard, General Manager of the Associated Film Manufacturers, has just returned from a business trip which took him as far west as Chicago. During his trip, he touched Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago and Buffalo.

At Leading Picture Theaters.

Programs for the Week at New York's Best Motion Picture Houses.

Vitagraph Theater.

FRANK DANIELS, the comedian who has made thousands laugh during the days when he was the acknowledged king of the comic opera stage, will return to Broadway, this time in the silent drama, and will make his initial bow as a screen artist at the iVtagraph Theater in "Crooky," the picture heading the list of features for the week commencing Sunday, July 4th. "Crooky" is a five-part comedy, written especially for Mr. Daniels by Paul West, and produced by the Vitagraph Company under the direction of C. Jay Williams. In Mr. Daniels support will be found such well known Vitagraph comedians as Charles Eldridge, Harry Morey, Edwina Robbins, Anna Laughlin and Evart Overton. Chapter IX. of "The Goddess" is another feature, the two parts of which will be shown, beginning Sunday.

The Strand.

The Strand Theater will present a picturization of Sir Gilbert Parker's celebrated story, "The Right of Way," in which William Faversham, the distinguished dramatic star, will appear. The production of this play was made at Kinsbury, Canada, the exact locale of the story. John W. Noble, who staged the production, required ten weeks in which to complete the Canadian scenes alone. B. A. Rolfe, the producer of the play, has surrounded Mr. Faversham with an excellent cast including Jane Grey and other well known Broadway favorites. An entire village was erected by the Rolfe Company and later burned to the ground. The second installment of Ayleworth's Big Game Pictures will be shown. Scenic and educational studies, patriotic pictures, a new comedy and the Strand Topical Review, complete the screen attractions. An unusually attractive musical program will be rendered, chief of which is an "American Fantasie" by Victor Herbert, which will be played as an overture by the Strand Concert Orchestra under the direction of Carl Edouarde. The Misses Beverly and Galloway will sing the "Barcarolle" duet from Offenbach's "The Tales of Hoffman," and other musical numbers will be rendered by other vocal soloists who are newcomers to the Strand.

Mary Pickford at the Broadway.

"Little Pal," a Famous Players production, with Mary Pickford in the title role, is the leading number at the Broadway Theater. The scenes of the drama are laid in the Northwest, and the little star has a part that gives her a fine scope for the display of her unique abilities. One of the Bray "Col. Heeza Liar" cartoons, Broadway Animated News, Paramount South American Travel Pictures, and several of the latest comedies, complete the program.

The Central Film Company, Chicago.

Territorial Rights to the Chicago Tribune Animated Weekly with Old Doc Yak Now Being Offered to Feature Exchanges Throughout the Country.

THE Central Film Company, Chicago, announces that territorial rights on The Chicago Tribune Animated Weekly with Old Doc Yak in animated cartoons, are now being offered to feature exchanges throughout the country. The feature consists of a weekly release of 500 feet of current news pictures gathered by Chicago Tribune photographers in various parts of the world, and 500 feet showing the funny antics of Old Doc Yak, the cartoon character made famous by Sidney Smith, of the Chicago Tribune. It has made a big hit in the central west, where it has been appearing for several weeks.

Old Doc Yak is a national character. He appears each week in the Chicago Tribune and in other leading newspapers throughout the country. Nearly everybody knows Doc, and everybody who sees him laughs at his side-splitting adventures. Few comic supplement characters in the history of journalism have gained the popularity enjoyed by "Sid" Smith's Doc Yak, who appeals to children and to grown-ups alike.

Each week a prize of $50 is offered for an idea acceptable for an Old Doc Yak animated cartoon. This is open to everybody. The fame of the Chicago Tribune—The World's Greatest Newspaper—is international. The facilities of that stupendous organization, which covers every nook and corner of the globe, are exceptional when it comes to assembling motion photographs of international events of interest.

Spectacular incidents in the great world war, assaults of the Germans, counter attacks of the Allies, the great campaign in the Dardanelles, uprisings in India, riots in Singapore, sensational scenes from South Africa, and important happenings in the United States, are some of the assignments of Tribune camera men.

The Central Film Company, 110 South State street, Chicago, has made every preparation to meet the demands of the feature exchanges and of individuals who may desire territorial rights to this fine new feature.

Simplex at the Exposition

Has Comprehensive Exhibit in Departmental Theater No. 2, Equipped With All Latest Appliances for Projection.

THE Panama-Pacific Exposition is unique and different from any other of the large Expositions that have ever been held here or abroad, because of the use of motion pictures. Their use stands out so prominently that even a casual observer cannot help but notice that they are everywhere, no matter which way you turn. You cannot go into a building without seeing them.

Office of Simplex Exhibit.

The magnitude and importance of this change is not appreciated until one stops to realize that the projection machine and the motion picture is almost universally used at the Exposition, not only by Government Exhibits, foreign and domestic, but also because of the fact that the larger industrial corporations have introduced them into their daily routine and have brought them to the Expostion as part of their regular equipment and to illustrate their methods.

These industrial corporations, bear in mind, use the motion picture in a hundred different ways, to instruct their men in the operations they are to perform in manufacture and illustrate to and convince the public of the advantages and purity

Exterior of Departmental Theater Number 2.

of their product by showing the operation o fthe entire plant and the scientific methods used.

Probably the most significant fact of the use of motion picture at the Fair is that it was brought about regardless of the action in this direction on the part of the Directors of the Fair, as the preceding statement indicates. This emphasizes more forceably the fact that the projection of motion pictures is not a thing of the past, or a temporary thing, but a progressive growing industry, which is bound to increase and will eventually influence and become a part of every activity whether industrial, or educational, to mention nothing of the large field of influence from an amusement standpoint.

This statement is further emphasized by listing a few of the Exhibits using Simplex machines: U. S. Government, U. S. Steel Corporation, Yelolwstone National Park, Board of Education, Vidaculture Exhibit, United Shoe Machinery Co., New Zealand Building, Palace of Education, Departmental Theaters Nos. 1 and 2, California Building and many others.

The Simplex was selected after a competitive trial and installed in Theaters No. 1 and No. 2. Accompanying photographs show the theaters and the model operating room and the office of the Precision Machine Co. Frank B. Cannock, inventor of the Simplex, spent the month of June in San Francisco and received many congratulations upon the perfection of his machine. Fred A. Clark has been on the ground since the opening of the exposition, and L. W. Atwater, sales manager, is now in San Francisco arranging for the Exhibitors Convention.

Operating Room Theater Number 2.

Kalem's "Maxim Girl" Button

That exhibitors realize the advertising value of the business booster which Kalem is issuing in the form of the "Maxim Girl" button, is demonstrated by the fact that over a million of these buttons have already been sold. A New Jersey exhibitor's order received by Kalem last Saturday boosted the quantity sold past the million mark.

The exact size of the "Maxim Girl" button is seven-eighths of an inch and it is being sold for $4.50 per thousand, f. o. b., New York. There is no denying the attractiveness of this business booster and it should prove invaluable as a form of advertising prior to the exhibition of "Midnight at Maxim's," or as a souvenir when this four-act feature is shown.

PATHE TO FILM "SIMON THE JESTER."

Pathe has acquired the picture rights to another William J. Locke novel, "Simon the Jester," which will be produced by Edward Jose and feature Edwin Arden. "Simon the Jester" is written in Mr. Locke's best vein and proved to be one of the biggest sellers of its publication year. Judging from Mr. Arden's interpretation of "Paragot" in "The Beloved Vagabond," he is well cast for the title role.

RAY LINCOLN WITH HORSLEY.

MinA Films announces the addition to their producing force in Los Angeles of Ray Lincoln, who has appeared in many motion picture productions. His first apearance with MinA Films is in "The Fighting Kid," a comedy in one reel, to be released through the licensed exchanges on July 15.

N. Y. M. P. and Keystone Stars.

Kessel and Baumann Sign Many Prominent Players to Appear in Feature Productions.

IF BIG names and reputations for past achievements mean anything, the New York Motion Picture Company and the Keystone Company are now in a position to better even their own enviable record for successful productions and turn out an all-star program week after week. As announced in the Moving Picture World of July 3, the present plans of Ad Kessel, Charles Kessel and C. O. Baumann call for two five-reel pictures and a like number of two-reel pictures each week, and in each cast there will be a star of country-wide reputation. Every day brings the addition of a new name to the roster of New York Motion Picture and Keystone players, making it impossible to publish a complete list, but the following will give a fair idea of the quality of the artists being engaged.

Charles Kessel.

Up to June 30th these prominent players had signed contracts to appear in New York Motion Picture productions: Willard Mack, Orrin Johnson, William S. Hart, Dustin Farnum, H. B. Warner, Henry Woodruff, George Beban, Forrest Winant, Helen Ware, Louise Dresser, Julia Dean, Bessie Barriscale, Jane Grey and Mary Boland. Signed for the Keystone Company are Weber and Fields, Eddie Foy, Raymond Hitchcock, Bert Clark, Hale Hamilton and Fred Mace, who has returned to the fold and, according to all reports, is glad to get back. In the court proceedings with the World Film Corporation over the allegiance of Eddie Foy, the claim of Messrs Kessel and Baumann was sustained so that his appearance in Keystone pictures is assured.

Mr. Kessel said a few days ago that the studio at Fort Lee, N. J., would be opened in about a month and at present the enlarged studios on the coast are being utilized to their fullest capacity. Under the supervision of Thomas H. Ince the production of four multiple reel features was begun last week. They are "The Conqueror," starring Willard Mack; "Matrimony," starring Julia Dean; "The Last Act," starring Bessie Barriscale and "Redeemed from Bondage," starring Forrest Winant.

Raymond Hitchcock.

In connection with his return to the Keystone Company, Fred Mace has issued the following unique statement:

"When I first started acting up before the camera I realized that in place of dialogue and effects, worked by the drummer in the orchestra, which I had been used to on the speaking stage, I had to depend on comedy situation and facial expressions. To the uninitiated let me say it is the hardest thing in the world to make a camera laugh and you always have a studio audience standing about with an expression on their faces which seems to say, "I wonder if he thinks that's funny; can't make me laugh, etc." Believe me, Charlie Chaplin and others who succeed in making the audiences laugh earn every cent they can command.

"When I started directing my troubles began; perhaps it was because I had succeeded so well and was in demand that my head began to expand so that a seven and one-eighth no longer sat comfortably on my head. I required a seven and a quarter and even that, at times, pinched a little. I also thought I could write, produce and star in my comedies. Well, I did, but the result showed that the only one I was kidding was Fred Mace. D. W. Griffith told me when I started that I was attempting an impossibility, but the 'seven and a quarter' asserted itself and my ears were locked with success—alas had I listened to the superior advice I would have been far better off to-day.

Fred Mace.

"At that time, nearly three years ago, I was at the top, from a comedy standpoint. The three talked-of comedians were the late John Bunny, Max Linder and myself. With my 'One Round O'Brien' and the two Sherlock Holmes comedies which Mabel Normand, Mack Sennett and myself did, we were just about two years ahead of the times. My mistake, however, was leaving the screen to direct, which I have come to realize fully, so when Mack Sennett made me an offer to rejoin Keystone I accepted and, believe me, I am glad to get back "home," for it sure feels like home to be back with Mabel and Mack, we three who all started with the Biograph. I am certainly going to try and retrieve the ground I have lost and I hope and trust the public will be pleased with my efforts."

Another valuable addition to the forces of the New York Motion Picture Company is Alan Dwan, who, through years of experience as a director for a number of companies, among them the American, Universal and Famous Players, has shown himself able to get the best results out of a wide variety of photoplay subjects.

Metro Pictures at Strand

"The Right of Way" First to Be Shown on Foremost Screen, July 5.

FOR THE first time in the history of the Strand Theater, since the fourth week after it opened, a picture other than that of the only program then in existence, will be the offering during the week beginning Sunday, July 4th. Metro, the newer and ambitious concern, whose remarkable progress and growth during the ten weeks of its existence, is to be honored. A Metro picture opens at the Strand on the above date and the picture, according to all reports is one of the really big feature productions of the day. "The Right of Way" has the honor of inaugurating the Metro service at the Strand and the favored star is William Faversham, who plays the leading role.

There is no gainsaying the fact that Metro is the miracle working institution of the industry. With the exception of the Broadway Theater at 41st street, Metro pictures will now be seen at every photoplay theater on Broadway charging ten cents admission or more. General Manager Rowland of the Metro concern, when asked if he was elated at the thought of Metro pictures being accorded the signal honor of opening a new era at the Strand, said: "No, Metro will not assume the honor. It is entirely due our determined producing allies and, while we are elated that Metro pictures are to be featured at the Strand, we will not be content until the one other house on Broadway, at present not playing our pictures, contracts for them."

"The Right of Way" is a Metro de luxe production, from the city studios of the Metro concern and was directed by John Noble. William Faversham, the noted dramatic star, played the leading role in the production and was supported by a select cast, including Jane Grey.

Reviews of Current Productions

Two Biograph Features.

"Reapers of the Whirlwind" and "A Daughter of Earth" Are Dramatic Subjects of Considerable Strength.

Reviewed by Lynde Denig.

J. FARRELL MACDONALD is the producer of these two-reel dramas, introducing the same players with a few exceptions. In "Reapers of the Whirlwind" the cast comprises Charles H. Mailes, Violet Reid, Jose Ruben, Gretchen Hartman and D. Raymond Nye; whereas in "A Daughter of Earth" the last three players named appear in company with Edward Cecil and Alan Hale.

Scene from "Reapers of the Whirlwind" (Biograph).

Mr. Ruben, who in "Reapers of the Whirlwind" makes his debut as a Biograph actor, is a recruit from the legitimate stage, certain to attract attention in this and coming productions. His personality qualifies him for juvenile roles and in combination with a youthful appearance is the sure art of a thoroughly seasoned actor trained under the best auspices. His acting is so sincere and filled with emotional feeling that one naturally hopes to see him featured more prominently than is possible in these two photoplays, although even here his characters are by no means negligible.

"Reapers of the Whirlwind" is a relentlessly dramatic story of marital infidelity in which a husband becomes infatuated with a beautiful actress, deserts his wife and son and is killed in a duel with the actress's manager. A few years later the son falls a victim to the woman's wiles, not knowing, of course, that she figured in the earlier affair with his father. The inevitable climax, strongly presented, shows how the horror of the situation is brought home to the youth and how the actress reaps the whirlwind of a trouble-making life. Miss Hartman presents a woman of sensuous appeal in complete contrast to the country girl she portrays in "A Daughter of Earth."

Scene from "A Daughter of Earth" (Biograph).

Here we have an expert handling of one of the favorite elementary plots, in which a farmer's daughter is spoiled for the simplicity of life in the country and the love of a village doctor by the flattery of a wealthy man, who insists that her voice is worth a fortune. She runs away to the city and makes out surprisingly well at concerts, receptions and gay supper parties given in her honor; but when the backer of her career becomes ardently personal in his attitude, she is glad enough to return to the quiet of the little village and the genuineness of the doctor's love.

There are many sympathetic touches in the presentation of this simple story. Mr. Cecil as the father of the singer and Mr. Ruben as the brother, are effective in their semblance of grief over the disruption of the family, and throughout the acting carries a tone of sincerity.

Hamlet, With Forbes Robertson.

The Knickerbocker Film Company Offers in Three Reels a Great Play With a Great Star and a Great Cast Supporting Him.

Reviewed by Hanford C. Judson.

IF ever a great play with a well known star had advertising possibilities, Forbes Robertson in "Hamlet" should draw from the start. The picture of the powerful player over the name "Hamlet" should and probably will draw many passers to enter and see the picture. It is only three reels long and is to be offered, not as a feature, but on the regular Knickerbocker program. It illustrates Robertson's acting very well and is surely a valuable contribution to stage history. The person wh cares nothing for Shakespeare, or Forbes Robertson, or for good acting, will be entertained not by a powerfully moving story clearly told, but solely by the inherent grace of the illustrations such as an artist might place in a book. "Hamlet" is a play that should never be put into pictures for the gallery, but there is justification enough in Robertson's acting of Hamlet, in Gertrude Elliott's playing of Ophelia, and in the support that the Drury Lane players give to these two stars.

Scene from "Hamlet" (Knickerbocker).

There is no actor to-day whose playing of this character reaches so noble a height as Forbes Robertson. The things that he brought out of the spoken stage play absolutely astounded this reviewer when he first saw him in the part and the play is so tremendous that, see it as often as you please, there is always something new in it to be discovered, because the mind is not able to grasp it all at once. The depth, of course, is not in the story, but in the poetry and in the humanity, which in this play reveal themselves first in the rhythmic lines themselves, then in the interpretation and finally in the stage sets and background illustration. The picture gives the backgrounds as no stage could; it also gives that part of the acting which is not dependent on the words of the poet, but solely on the actor's knowledge of their meaning. This is only a part of the whole.

There are scenes in the picture of special excellence and two that are particularly beautiful and effective. The first of these, in which there is undeniable poetry, is the mad scene where Ophelia distributes flowers. In this scene, set in a church yard, the center that catches and holds the eye is the face of the actress, Gertrude Eliott, full of meaning and sub-

tlety, pathetic in all its changes, showing both the lovely garden of the soul that was and the ruin that is; as true to madness as sweet chords intermixed with discords. The last group of scenes, beginning with the duel of Hamlet with Laertes and closing with the coming of Fortinbras, is impressive and dramatic though silent. The acting of Robertson rises to its height and the Queen, the King, Horatio and Laertes all are human and convincing. It seems to be an exact replica of the stage business and is thoroughly worthy. It is an offering especially made for lovers of the stage and admirers of Robertson, of whom there are many.

"All for a Girl."

A Pleasing Story Is Given Fine Production by Mirograph Corporation—Released in Five Reels.

Reviewed by Lynde Denig.

IN ONE respect, at least, "All For a Girl" is not open to improvement. Flawless photography, for which George Condert is responsible, makes every scene a delight to the eye, and this, in a picture introducing so many pretty country locations, is no mean asset. Audiences will like Rupert Hughes's wholesome story built around the ever popular theme of a wealthy American girl, whose fortune is a bait for titled foreigners. Tiring of attentions having a mercenary inspiration, she slips off to a New England village and there assumes the character of a simple girl, who must be loved for her own good qualities or not at all. Her loneliness is soon relieved by an upright young American, willing to marry her only on condition that they live on his salary of twenty-five dollars a week until his plans for a big railroad deal materialize, as, of course, they do in the final scenes of the picture.

Renee Kelly.

Renee Kelly is the very fresh and engaging star of H. J. Streyckman's production. She appears equally to advantage as the center of attraction at elaborate social functions, or in the simple garb of a rural maid. There is a charm and a spontaniety about the playing of Miss Kelly that is of particular value in a role of this type. One comedy passage deserving of mention because of its oddity is introduced in the duel

Scene from "All for A Girl" (Mirograph).

between the noblemen, rival suitors for the hand of the heiress. It happens that the affair of honor is arranged by Americans and instead of rapiers or pistols the duelists are presented with boxing gloves, which they do not know at all how to use. After a really ludicrous sparring match, in which the combatants instinctively adhere to the technique of fencing, they call it quits and henceforth have little connection with the story.

Another well arranged scene is that showing the narrow escape of the heroine when the horse she is driving runs away and leaves her stranded on the railroad tracks in front of an approaching express train. Here is the psychological moment for the appearance of the poor, but honest and well bred young American destined to rescue and then marry her. The cast in this acceptable offering numbers Roy Applegate, Frank Vernon, Sue Balfour, E. T. Roseman, Robert Lawrence, Georgia Harvey and others who meet the not very severe dramatic requirements. Mr. Applegate was the dramatic director of the picture.

"Secretary of Frivolous Affairs."

A Four-Reel Mutual Master Picture by the American Adapted from the Book by May Futrelle.

Reviewed by James S. McQuade.

IN THE "Secretary of Frivolous Affairs" I saw for the first time the special feature company of the American Film Manufacturing Company at work. I was soon impressed very favorably both by the ability and fine appearance of the

Scene from "The Secretary of Frivolous Affairs" (American).

members of that company, and compliment Samuel S. Hutchinson on their happy selection.

The book by May Futrele is hard to adapt to photodramatic use and necessarily requires many introductions before the thread of the story is taken up in a way that commands hearty interest, and so it is not until the second reel is being screened that one becomes thoroughly engrossed in the story. The interest steadily increases after this and the strong climax at the close shows fine construction of plot.

Director Ricketts merits unstinted praise for the staging of the scenes. Many of the interiors are elaborate in structure and appointments and we are treated to several beautiful exteriors, all in perfect harmony with the requirements of the story. In conjunction with fine photography these scenes are very pleasing.

May Allison and Harold Lockwood, in the leading roles of Lulie and Hap Hazard, claim chief attention throughout. Miss Allison is a beautiful girl and a talented actress, and Mr. Lockwood is a fine-looking young man and an impressive actor. There is good promise of many fine efforts from them in future pictures.

Laura Hazard, Hap's sister, is well impersonated by Carol Holloway, another attractive young lady, and Mrs. Hazzard, the mother of Hap and Laura, is given strong characterization by Lillian Gonzales. The Natalie of Josephine Ditt and the Josephine of Blanch Light merit commendation. Carl Von Schiller plays the part of Duc de Trouville, the villain of the story, with strong effect. In the life-and-death struggle in the library with the footman (Wallace MacDonald), Mr. Von Schiller fights with fiendish determination, and Mr. MacDonald is a worthy opponent. Crowninshield, a lawyer, and Winthrop, an aspiring author, are well impersonated by Hal Clements and William Ehfe. The release date is July 8.

"Always in the Way."

A Six-Reel Screen Version of Charles K. Harris' Famous Song—On the Metro Program.

Reviewed by Edward Weitzel.

THE Dyreda Art Film Corporation's production of this six-reel screen version of "Always in the Way" has but one serious fault—it is one reel too long. The first part of the story is devoted to the history of the motherless little child of the song, Ethermary Oakland taking the character during this period of the play. At the time Mary Miles Minter appears as Dorothy North, the girl is about fifteen years of age and has been taken to Africa by a missionary and his wife. The scenes in this part of the world are novel, dramatic and intensely interesting. In the latter part of the

drama, Dorothy returns to New York, and it is here that the action could be condensed to the play's advantage. The final scene, where she is restored to her father, is too full of stage tricks and lacks the sincerity of most of the other incidents.

On the credit side of the play's ledger, the list is a long and honorable one. To begin with, the character drawing has been truthfully done, and the elements which make for popularity include deep heart interest, sound moral feeling, and, in the main, consistent and sensible actions on the part

Scene from "Always in the Way" (Metro).

of the persons involved. J. Searl Dawley, the producer, has lent his best efforts to the filming of the drama, in itself a sufficient guarantee that the work has been done in a thoroughly artistic manner.

Mary Miles Minter's portrayal of the heroine has the charm of youth, beauty, and intellect. Her acting is refreshingly unforced, but always equal to the occasion, and she embodies the character with a winsome grace and depth of feeling that are sterling adjuncts to her histrionic acquirements. Well executed conceptions are given by Lowell Sherman, Edna M. Holland, Hal Clarendon, James Riley, Harry Blackmore, and Franklin B. Coates.

"The Lorelei Madonna."

Dramatic Subject of Unusual Strength Produced by Rollin S. Sturgeon at Western Vitagraph Studio.

Reviewed by Lynde Denig.

"THE LORELEI MADONNA" may be recommended without reservation as one of the very best of the dramatic pictures produced by the Vitagraph Company in recent months. L. Case Russell wrote the scenario and Rollin S.

Scene from "The Lorelei Madonna" (Vitagraph).

Sturgeon produced it in three reels, which seems to be the natural length of the story. There is no padding to fill out the required footage, neither is there any undue condensation.

The picture is a consecutive work of art, admirably constructed and presented in perfect settings. This is not extravagant praise for the cloister and the mission gardens in which the earlier scenes are laid, no more is it fulsome when applied to the environment created for the incidents in the South Sea islands—the street scenes in Tahiti, the dwellings occupied by the visiting Americans and the dive in which Malcolm meets his Lorelei Madonna. One wonders where Director Sturgeon found so much atmosphere of just the right kind.

Mrs. Russell's plot is not extraordinary, but it becomes the foundation of a superior picture because it has been worked into something very live and human. The story grips; it excites an active interest in the characters and offers a really effective dramatic contrast in the shift from the spiritual quietude of the monastary to the tropical exuberance of Tahiti. We see Malcolm as a boy left in care of the priests, then as an unworldly youth—an artist painting a Madonna for the wall of the mission chapel—and know all along that the passion in his nature has yet to be aroused.

On a trip through the South Sea islands with his uncle, he meets the Lorelei, a half-breed French dancer, under the oddest of circumstances; for, just to surprise the frequenters of the dive, she appears in sanctimonious imitation of the Madonna. Knowing nothing of her reputation, Malcolm takes the spiritual quality of her face to be genuine, falls in love, and under the inspiration completes his painting. The Lorelei dies, protecting from the wrath of her discarded lover the first man who ever treated her with respect. Alma Reuben puts much intensity into her playing of the half-breed dancer, and other excellent performances are given by Juan de le Cruz, George Kunkel, Marcia Moore, George Stanley and Edgar Martin Teller.

"The Crooked Path."

Three-Reel Picture Well Directed by Robert Vignola—The Heroine Marries Twice; She Chooses Ill at First but Her Evil Husband Is Killed Over Stolen Money.

Reviewed by Hanford C. Judson.

SOME spectators of this three-reel Kalem offering, "The Crooked Path," may be inclined to find fault with its theme as one too often used. The theme is old, but it takes on youthful life once it gets started. The careful direc-

Scene from "The Crooked Path" (Kalem).

tion and human, natural conduct of the players all along keep it interesting; and the last half of the story, up to within a few feet of the end, is gripping.

The author of the script is C. Doty Hobart and it was directed by Robert Vignola, with Alice Hollister in the leading woman's role and Harry Millard and Arthur Alberton as the villain and hero respectively. Helen Lindroth has a good role as the mother of the hero. Henry Hallam plays well the small part of the villain's father. John E. Mackin makes a good president of a bank as does James B. Ross, a convincing crook. The action begins when the two young men are still in high school and are rivals for a girl. She is lead to choose the one that we feel she did not want, just because she didn't know her own mind soon enough. We are not able to speak with absolute assurance about the ins and outs of this courting—the director shows us a good deal and leaves a good deal to us to imagine. He manages to satisfy us that it is human.

The boys both get jobs in the same bank (they have done it pretty often in pictures). The one keeps on stealing and one works hard. It is not said that the bad one is promoted over the other; yet he has married the girl and has a pretty home. The other still helps his widowed mother in their respectable poverty. The good youth takes the other youth home in a drunken condition one night and from that point a growing jealousy makes the bad husband a real villain. It ends with his getting his friend accused of thefts so that he has to serve his two years. From this point on the tale leaves the beaten track and becomes not only fresh but exciting. The growing hatefulness of the husband is pictured and also how the wife, in the goodness of her heart, helps the widowed

mother of her old friend now in prison. The husband follows her one night and it happens that the innocent prisoner has been released. He finds her in the house and the other man thanking her for the kindness to his mother. He shoots, and wounds not his adversary, but his wife.

A good deal of how the wife looks upon hese things is pictured and we are kept feeling that some denouement is drawing nigh. It comes unexpectedly and is dramatic.

"On Dangerous Paths"

Four-Reel Edison by Sumner Williams

Reviewed by Louis Reeves Harrison.

THE story of the country girl who goes to the city and braves its social perils has been a favorite with directors for many years. She is supposedly a weak and vascillating creature, with little conscience and almost negative

Scene from "On Dangerous Paths" (Edison).

results from fine home training, whereas the city chap is pictured as an accomplished villain of hardened sensibilities, a serpent ever on the lookout for such fluttering little doves of feeble innocence. Such is "On Dangerous Paths." The country boy—it used to be the "Westerner" as opposed to the "Easterner"—is supposed to represent all that is good and noble as distinguished from the utterly vicious man in the city. Facts show that the real peril is for the impoverished girl of the city, who knows what it means to be an outcast, yet is overpowered by force of circumstances when unfortified by fine home training. The clean-minded, wholesome girl of good country family is far from being the wobbly weakling she is pictured—she is nowhere so misrepresented as in pictured stories—she deserves that the truth be told about her.

That a country girl such as is described in "On Dangerous Paths," one of noble father and mother, of refined home associations, one having influential friends and a splendid sister in the city, should renounce all the good character that has been built up in her during eighteen or twenty years and be on the point of yielding to the first temptation that comes her way does not argue strongly for good home training, though it is possible that such inferior characters exist. They are not of the kind that make fine wives and worthy mothers. They are as undesirable in real life as they are in reel life, not of the stuff our mothers were made of, not to be exploited as heroines of the screen.

Staats Zeitung War Pictures

Leading German Newspaper of New York Has Received Twenty Reels of Official Moving Pictures of the War—Same as German People Are Seeing.

Reviewed by Hanford C. Judson.

THREE reels, taken at random, from twenty just received by the Staats-Zeitung of New York from Germany were shown to a reviewer of the World as samples. These pictures are the self-same that the German people are seeing; they are official, and while full of interest and information, many of them wonderfully so, do not teach much history. But it is a marvelous thing to be permitted to see these German, Austrian, Turkish regiments on the march in the very lands where they are battling.

As the films slide before one's sight, glimpses come of the dreary planes of Galicia, of the shell smashed wind mills of Belgium, of the great guns in action, etc. Trench fighting is also liberally shown and there is one scene in Galicia of a superior officer visiting the outposts that might pass as a very realistic dream of Dante's Inferno. He passes over a bleak and lonely plane with reaches of barren mud, few trees and those broken and dead. Now and again as he passes, a spiked helmet rises up seemingly out of the ground and the outpost sentry reports as from his tomb, where he has buried himself to escape burial. Not one whit less like the Inferno is a picture of a French forest in which a regiment had been hidden and had been shelled out. One would think no hurricane could work that peculiar, shattering kind of destruction.

The films are not lacking in the human side of the war. We see many soldier faces often laughing and joking, fine brave fellows, boys and men. The "goulash gun" is shown shooting beef stew for dinner. French prisoners pass through one picture as guarded by their captors they come from the battlefield. There is a good likeness of General von Hindenberg and his staff. Many of the pictures are town scenes and show, for the most part, the regiments departing for the front.

The reviewer saw these pictures with the German subtitles, which he was seldom able to make out; but they will be translated, it is said, into neutral explanation of the scenes. The New York Staats-Zeitung, of 182 William street, New York City, is receiving new consignments of fresh films from time to time and purposes to release them to regular exhibitors in the form of a weekly series of one or two reels. We may state finally that the photography is remarkably good; that we see no reason why the pictures should offend partisan sensibilities; that they give mere scraps that are informing and deeply interesting. We, ourselves, would feel amply repaid for a good admission price by these films.

"Colonel Carter of Cartersville"

Burr McIntosh Appears in Five-Part Production of Famous Story Released by World Film.

Reviewed by Lynde Denig.

F. HOPKINSON SMITH wrote nothing more certain to live in American literature than "Colonel Carter of Cartersville," which finds its way to the screen under the auspices of the Burr McIntosh Film Corporation, with McIntosh himself playing the role of the proud, blustering, but always likable Colonel Carter. In physical and temperamental characteristics he is just the actor to give life to the author's inimitable creation and the supporting company is an able one, with Richard Neil, Lily Cahill, Katherine LaSalle, Charles F. Emerson and Aaron Emerson in conspicuous parts.

The story, as worked out in pictures, is divided into three distinct periods, the first some years prior to the Civil War, when we are given a quite engaging depiction of the manners of Southern aristocrats; the second during the war, and the third after peace has been declared. In finding correct costumes and pretty locations for the opening chapter in the affairs of the Carters, the director was unfailingly successful, but the full value of some of the scenes was not realized on

Scene from "Colonel Carter of Cartersville" (World Film).

account of imperfect photography. The variation between clear film and that in which the people and figures were not sharply outlined, was also apparent in the battle scenes presented on a lavish scale. Possibly the defects are not in the negative and subsequent prints may present scenes all on a par with the best, which reveal careful studio work.

The secret marriage of Nancy Carter and Robert Gill, supplying the material for the first section of the picture, is a dramatic episode almost complete enough in itself to become a one-reel photoplay. It closes with a tragedy—the suicide of Robert because his wife will not continue to forgive his intemperance. After this there is an interval of some seventeen years and we are plunged into spectacular battles, which are handled with no little skill. The romance of Nancy Carter begins with the entrance of a victorious Union company, headed by Lieutenant Klutchem. They fall in love, she nurses him when he is wounded and in due time, after the end of the war, they are allowed to marry. Mr. McIntosh's best opportunities for character drawing come during his arguments with Klutchem, Sr., in the concluding reels. Miss LaSalle makes a sweet Laura and Miss Cahill is a suitable Aunt Nancy, save that she does not suggest the requisite age.

"Courthouse Crooks."

Two-Reel Keystone Farce on a Very Live Subject.

Reviewed by Louis Reeves Harrison.

CHARACTERIZED by unusual ingenuity of plot, "Courthouse Crooks" has a still higher value in its farcial attack on that most farcial of all modern institutions, our judiciary. That the dignity of any form of public service

Scene from "Courthouse Crooks" (Keystone).

should be set up as superior to the people paying for it is a form of delusion which has held over from times more primitive than these, when the majesty of the law was that of might rather than of right. The idea of autocratic authority still prevails in this branch of service, the last tawdry old remnant of despotism, and this assumption of superiority, implying the inferiority of people who sustain courts of law to adjust points in contest, offers a vast amount of opportunity for laughter and derision.

Beneath its purely farcial elements "Courthouse Crooks" has some earnestness of truth and bitter truth at that. While the ceremonies and solemnities of trials by courts of justice are only mildly amusing to those who contemplate the hollowness of the whole structure from afar, there is a vast amount of peril, at least of humiliation, for those who imagine that vindication of right is the aim and purpose of politicians when their careers of graft have landed them on the bench. Still, knowing as we do that the whole system is rotten with corruption, we have grown so accustomed to the old score that we tolerate rather than apply the cautery of heroic treatment. It is for comedy, even farce-comedy, to hold up all this vain pomposity of organized crooks to ridicule.

Keystone directors have a rich field to work in exposing the corruption and pretense of our judiciary, a work which will attract general sympathetic interest.

The Smallest Aviator.

Little Will Archie, the "miniature" comedian, who has just completed his first picture for the Headline Amusement Company, has given an order to a local aeroplane manufacturer to build for him a specially designed airship. The machine is promised for delivery Aug. 1, and if after the initial flight Mr. Archie still has his health he will file an application with the Aero Club for a license. This will give him the distinction of being the smallest aviator in the world.

"Gambier's Advocate."

Hazel Dawn as Clarissa Is the Chief Attraction in This Famous Players Production.

Reviewed by Lynde Denig.

HAZEL DAWN deserves better material than that offered in Ronald MacDonald's story, produced by the Famous Players. As has been remarked before, Miss Dawn looks exceedingly beautiful on the screen and there is no fault at all to be found with her acting of Clarissa, but beyond the radiant fairness of the young star of musical comedy fame there is little in the picture to stir enthusiasm, unless it be the locations and the fine photography.

Probably the best incident in point of novelty and dramatic feeling is that in which Clarissa rushes to save her foolish young step-mother from the penalty of indiscretion. We are told that the woman is so emotionally thankful to the man who rescued her from drowning that she needs must stand in the moonlight with her arms around his neck. As seen from the windows of the house by Clarissa and her father, the attitude is unmistakably loverlike. So the girl, rather than have a family row, hurriedly warns her mother to disappear, and when the head of the household comes to investigate, he finds that his daughter, not his wife, is a partner to the embrace. Under the circumstances Clarissa and Gambier are virtually forced to play the game through by assuming the roles of lovers and announcing their engagement.

This part of the picture is plausible enough, much more so, in fact, than that concerning an insane man's quest of his ex-wife—the sub-titles always use "ex" instead of "former" in referring to the husband or wife—who had him confined in an insane asylum; his shooting of the ex-wife with a revolver given to her by Gambier and the arraignment of Gambier on the charge of murder. Clarissa, however, is fortunate enough to snatch a letter from the murderer which will clear her lover, and in case this should be insufficient, the ex-husband con-

Scene from "Gambier's Advocate" (Famous Players).

fesses before he dies of apoplexy. An audience that remains unmoved by the melodrama in "Gambier's Advocate" may be contented to enjoy the pleasing countenance of Miss Dawn, the finished acting of James Kirkwood and the choice bits of scenery. Fuller Mellish, Dorothy Bernard, Robert Broderick and Maude Odell should be mentioned for conscientious performances.

"The Romance of Elaine."

Third Episode of the New Elaine Series, Entitled "The Vanishing Man."

Reviewed by Edward Weitzel.

THE lost torpedo model furnishes the motive for most of the action in this installment of the Pathe Serial. Elaine is staying at the Dodge summer home, and is surprised, at the opening of the picture, to have her missing trunk brought to her by a farmer. In the tray of the trunk she finds the missing torpedo, but it is stolen by one of Del Mar's men during her absence. The thief does not escape with the plunder, how-

Scene from "The Romance of Elaine" (Pathe).

ever. He is stopped by the mysterious tiller of the soil and, during a lively rough-and-tumble fight, the farmer knocks the model into a shapeless mass with shots from his revolver. Del Mar and his accomplices next proceed to mine a bridge, and when Elaine and Jameson accidentally stumble upon the evidence of the foreign agent's activities, while out automobiling, that energetic individual promptly flashes a heliograph signal to his men to blow up a bridge Elaine and her companion are about to cross. The two escape death by a narrow margin as the structure is hurled high in the air, the friendly farmer

managing to warn the occupants of the auto just in the nick of time.

From the above summary of the episode, it is easily understood that Elaine's sojourn in the country is not at all quiet and restful, but just the reverse. Events move with the high-speed clutch controlling the action. As usual, the photography and filming, under the direction of the Whartons, calls for unqualified commendation. Several of the exterior views are noteworthy for their romantic beauty. Pearl White, Lionel Barrymore, Creighton Hale and the Mysterious Mr. X are in evidence after a fashion that will greatly please their admirers.

"Chimmie Fadden"

The Most Amusing Character In Local Fiction Skillfully Portrayed in a Lasky Feature by Victor Moore.

Reviewed by W. Stephen Bush.

"CHIMMIE FADDEN," the clever creation of Mr. Townsend when he was on the staff of The New York Sun, has found a most apt and amusing interpreter in Victor Moore. "Chimmie" is a product of the lower East Side or, if

Scene from "Chimmie Fadden" (Lasky).

you wish it, The Bowery. Townsend's reportorial experiences well qualified him to act as the recorder and describes of Chimmie and of the circles he moved in. There is the fine dramatic story and the contrast between The Bowery and Fifth Avenue. The human bond which connects these extremes of society is most carefully constructed and most artistically. There is that happy commingling of humor and pathos which never fails with an American audience.

The laughable incidents in Chimmie's sudden career of a butler are really precious. When as improvised doorman Chimmie literally obeys his instructions and refuses to admit a visitor to the Van Cortland mansion because he has no card the audience is tickled. When he throws the visitor out and justifies his action with saying "De guy had no ticket and I bounced him," the audience just roars. The play is full of touches like this. Rarely have I seen a better cast, I mean a cast more suitable for such a play. A word of special praise is due to Mrs. Lewis McCord. I have not seen a better Old Irish woman since the days of Annie Yeamans. Another clever impersonation was that of the French maid, Hortense, whom Chimmie fondly and admiringly referred to as the Duchess. It is due to the director to mention the fact that he caught all the happy spirit and all the descriptive power of the author. The atmosphere is splendid, both of the lower East Side with its struggling human bee hive and its picturesqueness, and of the Fifth Avenue section. The contrast is consequently all the more effective. Of the settings and the photography and the types I can say no more than that they are up to the best Lasky standard, which is indeed saying a good deal.

"Greater Love Hath No Man"

Popular Plays and Players Make Five-Part Adaptation of Frank L. Packard's Book for Metro Program.

Reviewed by Lynde Denig.

THE appeal of this five-part adaptation of Frank L. Packard's book is three-fold—in the story, in the genuine acting of Emmett Corrigan, as Varge, who voluntarily pays the penalty of a crime committed by another man, and in the exceedingly attractive production. Photographically the picture approaches perfection, and no subject of recent origin comes to mind in which a fire scene is presented with such a quantity of realistic detail. The spread of the flames through the rooms, the narrow escape of the young woman who is prostrated by smoke, Varge's heroism in braving the fire to carry her to safety, and the final destruction of the house—all this is shown in a most impressive fashion in the spectacular third reel of the picture.

And closely following these scenes of peril on land is a shipwreck, in which a sailing vessel is blown up, leaving two men to float about on a raft until they are rescued by a crew from a life saving station. Here again, the director attained satisfactory results under obvious difficulties.

Mr. Corrigan has a highly sympathetic role in the character of Varge, whose life illustrates the Biblical passage commencing, "Greater love hath no man." The picture opens with the murder of the man who took Varge from an orphan asylum and reared him as his son. Out of gratitude and a desire to lessen the suffering of the woman who had taken the place of a mother to him through his boyhood, the adopted son accepts responsibility for the crime committed by the good-for-nothing offspring of Varge's foster parents. Scenes in the penitentiary, to which he is sentenced, are accurately pictured and various incidents serve to reveal the manly qualities of the martyr, for, in effect, he is no less.

Slightly less convincing, but passable, granting that a picture must have a love interest, is Varge's affair with the warden's daughter and his escape from the penitentiary, be-

Scene from "Greater Love Hath No Man" (Metro).

cause he thinks it unwise to remain near her. Ultimately, his innocence is established and the story closes with the customary embrace of united lovers. Appearing in support of Mr. Corrigan are Mary Martin, Thomas Curran, Mabel Wright, Crawford Kent, William Morse and Lawrence Grattan.

The Indian Princess

An Italian Production In Which Animals Figure As Aids To the Drama.

Reviewed by W. Stephen Bush.

THE photography of this play which originated in the Gloria studio, is uniformly good and there is an effort all through the play to emphasize the weird and the sensational. The plot is rather thin and innocuous, but the play is not without strong and interesting scenes.

It does seem as if here and there an intelligent pruning oper-

Scene from "The Prince of India" (Sun Photoplay Co.).

ation might improve the feature. The story deals with the mysteries of the Far East, and at times the atmosphere is truly Indian. There is a melodramatic flavor which no doubt

will be appreciated by people who care for that sort of thing. Tigers and lions figure prominently in the play; the lions are in the cages of a collector of animals. This collector wants a supply of tigers to complete his collection and in this way he comes to engage an Italian nobleman, who sets forth for India, where he has been before, to hunt for tigers and to find adventures generally. The nobleman is poor and that is one of the reasons he takes the tiger-hunting job. The parts which show a tiger jumping upon a camel and digging his fangs into the back of the wretched animal and the other scene which shows one of the big cats seizing a kid have been reduced to a flash. It is well that this is so, because scenes of this character invariably offend the women and children.

The acting is fair and at times good. The settings leave nothing to be desired.

Cromelin Ends Successful Year

Twenty Cosmofotofilm Releases Have Been Well Received in America—Big Subjects for Coming Season.

IT IS approximately one year since Paul H. Cromelin organized the Cosmofotofilm Company for the marketing of European pictures in this country. War, or no war it has been such a successful year that Mr. Cromelin marked the first anniversary of his business by moving from the fifth floor of the World Tower building, West Fortieth street, New York, to the sixth floor, where he furnished larger offices.

For the purposes of an importer of pictures his new quarters are quite ideal, including as they do, a deep, well ventilated projection room equipped with two machines. Then, on the same floor, just a few steps from the Cosmofotofilm offices, is the World Tower annex, supplied with vaults for the storage of film belonging to tenants of the building; also rooms for cutting and assembling. The arrangement could scarcely have been bettered for the needs of Mr. Cromelin had he drawn the plans of the building himself.

Twenty features, starting with "The House of Temperley," produced by the London Film Company, as were most of the others, have been brought to America during the past year. Mr. Cromelin intends to let the dull summer months pass without venturing any big productions; but beginning in the autumn, he plans to release on an average of two subjects a month and among them will be some strikingly big pictures.

It is not unlikely that the coming season will be launched with a picturization of the famous old play, "Liberty Hall," and no less notable will be the production of "The Shulamite," also a profitable offering for September or October. Then there are several big plays hanging fire on account of copyright uncertainties, among them being "Trilby" with Sir Herbert Tree as Svengali. Mr. Cromelin declares that this is a wonderfully fine picture and he is confident that eventually it will be released in this country. An American production with Wilton Lackaye would afford an excellent opportunity for comparing the performances of the two great exponents of Svengali. Other important photoplays likely to come through the Cosmofotofilm office are Anthony Hope's "The Prisoner of Zenda" and "Rupert of Hentzau."

Naturally, Mr. Cromelin is much interested in the progress being made by the London Film Company, which he considers without a rival among picture producers in England. He is ready to give due credit to the American directors, Harold Shaw and George L. Tucker, and to the head of the scenario department, Bannister Shaw Merwin, likewise a product of American methods. The policy of the company, consistently maintained, has been to employ only the best players and never to skimp on the cost of a negative. Actors and actresses, trained in studios on this side, have appeared frequently in London Film pictures; two favorites whose names immediately come to mind being Jane Gail and Edna Flugrath.

In speaking of the record of the year just closed, Mr. Cromelin expressed satisfaction at having sold pictures to two of the largest distributing organizations in the country, Paramount and Metro. "Brother Officers" and "The Middleman" went through these channels and were popular successes, as were W. W. Jacobs' comedies. "She Stoops to Conquer," "Called Back" and those admirable offerings for the Christmas season, "Two Columbines" and "A Christmas Carol" won a high place on the list of Cosmofotofilms.

Then it was Mr. Cromelin's good fortune to release "England's Menace" on the very day that the first of the European nations declared war. This picture was made three months prior to the outbreak of hostilities, but had it been prepared out of a full knowledge of coming events, it could not have reflected the subject more accurately. Even if the war continues for another year, Mr. Cromelin sees no reason for anticipating a shortage of good productions from England, for the London Film Company is steadily increasing the quality and quantity of its output.

Boston's Big 4 Installs Minusa Screen.

The V-L-S-E exchange in Boston have installed a Minusa Gold Fibre Screen for the demonstration of Big 4 features in the projection room of the exchange at 67 Church street. The screen is 7x10 feet in size, and was made and framed especially for the V-L-S-E at the St. Louis factory of the Minusa Company.

Broken Ways

Henry Walthall and Blanche Sweet in a Superbly Acted One-Reel Biograph Re-Issue.

WITH subjects such as these being offered, it is not hard to explain why there is such a large demand for the Biograph re-issues. In "Broken Ways," the sixth of the series, we have a subject that is equal, if not better, than the previous releases. We have Henry Walthall and Blanche Sweet in the principal roles, under the direction of D. W. Griffith.

Scene from "Broken Ways" (Biograph).

That in itself is an assurance of a skillfully presented and exceptionally well acted production. Indeed, it would be impossible to find a trio that is more capable. Add to that the consistency of the Biograph photography and the unequaled facilities of the Biograph studios, and you have an unbeatable combination.

The story deals with a road agent, who, under false colors, wins the love of the young telegraph operator. She does not learn his true character until after their marriage, and decides to live her life apart. Going to another place she obtains a position at her former occupation and meets the local sheriff, who asks her to marry him. The husband, trying to escape the sheriff's posse, also crosses the divide, and, going to the railroad station meets his wife. He tells her of the pursuing posse and she hides him. Later, after the danger is passed, he asks her to go back with him and start life all over again. She turns him out and in a pistol fight with the sheriff that follows the road agent is killed. She is then free to marry the sheriff.

The well constructed situations of the story give Henry Walthall and Blanche Sweet an opportunity for their respective dramatic qualities, the closing scenes especially being very effective. Harry Carey and Robert Harron also have prominent parts and do some very good work.

The "Agfa" Book

Has Formulas for Developing and Fixing Film, for Tinting, Toning, Etc.—Other Valuable Data for Camera Men and Manufacturers of New York City.

A VERY valuable little booklet is being sent by the Berlin Aniline Works of 213-214 Water Street, New York City. It gives developing formulas recommended for positives and negatives where the film has been normally, or under or over exposed, as well as for rapid or for slow development. There are special formulas given for use on Agfa film, Eastman film, Lumiere film, Ensign film, Gevaert film. Formulas are given for toning and tinting both separately and combined and toning with aniline colors, with formulas for black baths and clearing baths. Besides these, it takes up "Defects and Errors in Developing Film and How To Avoid or Rectify Them," and under this head it discusses lines along the margin of the film, intense spots, veiling or ghosts, transparent round spots, yellow damp spots, flatness, chalkiness. It tells how these things come in the negative and how to remedy them. In the same way defects of the positive are considered, such as lack of sharpness in the center of the image, small white irregular spots, small irregular black spots and many other defects. The book contains also many other useful things, such as tables of weights and measures and tables of help in converting from metric to ordinary measures.

Fay Tinchner in "A Chase by Moonlight."

"A Chase by Moonlight" is the latest "Komic" comedy featuring Fay Tincher. In it the ever funny Fay wears pajamas in an automobile. "A Chase by Moonlight" deals with an affair of the heart between Fay and Maloney. A policeman, with burglars, flirtatious elderly men, and several auto and motorcycle adventures keep the fun up.

Manufacturers' Advance Notes

MAUD ALLAN IN NEXT BOSWORTH RELEASE.

In its next release, Bosworth, Inc. presents for the first time on the screen, Maud Allan, the world famous dancer, in "The Rug Maker's Daughter," a charming romance of the American-Turkish rug trade. Miss Allan, who is considered one of the two greatest dancers in the world, has repeatedly turned down flattering offers to appear before the motion picture camera and was returning to London after a sensationally successful eighteen months' tour of Australasia,

Scene from "The Rug Maker's Daughter" (Morosco-Bosworth).

India and the Far East when, on stopping off at Los Angeles she was finally persuaded to appear in a film play that would do justice to her wonderful art, incidentally acquiring for the screen world another prominent name of international import.

By presenting this star in an exquisite divertissement of dance and drama, Bosworth, Inc. has departed from the usual channels in motion pictures, and, penetrating into a hitherto forbidden realm of modern art, has borrowed one of its most distinguished figures. The wonderful ability of the artistic dancer is given wide opportunity to assert itself in this production and the various dances which she performs in the film will readily stamp her as one whose fame has not been misplaced. Her dramatic accomplishments are also shown to good advantage in this stirring love story.

Maud Allan's principal support is Forrest Stanley, one of the most popular leading men on the American stage and for several seasons the lead in Oliver Morosco's famous Burbank Theater stock company. The cast includes Howard Davies, long associated with Wilson Barrett in England and with the Lieblers; Herbert Standing the well known Bosworth player; Jane Darwell in one of her distinguished society women roles; pretty Mary Ruby and Laura Woods Cushing and young Harrington Gibbs. The release date is scheduled for July 5, when this production will open on the Paramount program.

"THE AMERICANO" NEARLY FINISHED.

Nearing completion at the Reliance-Majestic studios, is the two reel feature, "The Americano" in which Thomas Jefferson is featured. It is a story of turbulent Mexico in which Elaine, the daughter of an American, is carried off by bandits. She is ultimately rescued by Boyd Norton, an American, who fights with the constitutionalist forces in order to reach Elaine. Marguerite Loveridge, Lawrence Payton, Raymond Wells, Carl Formes, Jr., and Kate Toncray support Mr. Jefferson.

SELIG RED SEAL RELEASE DATES.

Following are the official release dates for forthcoming Selig Red Seal plays to be released through the V-L-S-E, Inc.: "The Rosary," June 28; "A Texas Steer," July 26; "The House of a Thousand Candles," August 23; "The Circular Staircase," September 20; "Whom The Gods Would Destroy," October 18; "The Ne'er-Do-Well," November 15.

KLEINE'S "THE SPENDTHRIFT" MAKES BOOKING RECORD.

George Kleine's "The Spendthrift" released June 21 and featuring Irene Fenwick and an all-star cast, bids fair to break the Kleine booking record. All Kleine offices report unusual activity on the part of better-class theaters to make early dates. Among the well known middle-west houses that have already arranged engagements are the Ziegfeld theater, Chicago; all Hamburger theaters; Jones, Linick and Schaefer Circuit; the New Grand Central, St. Louis; Lyric theater, Cincinnati; B. F. Keith's, Louisville; Broadway Strand, Detroit; Apollo, Peoria; Majestic, Springfield, Ohio, and The Family theater, Davenport, Iowa.

VIVIAN MARTIN IN A CONGENIAL ROLE.

"The Little Dutch Girl," is the name of the next Vivian Martin play, which is now being made at the World Film Corporation studio, with Director Chautard in charge. Since Vivian Martin played in "Old Dutch," with Lew Fields, it has become customary for her to wear wooden shoes. Many of the scenes that are being taken for "The Little Dutch Girl," are being specially built at Watson's Pond, near Fort Lee, and when it is seen on the screen, one may be sure that there will be many questions asked regarding what part of Holland the play was made.

"FIFTY YEARS AFTER APPOMATTOX" (Thanhouser).

The woman who loved them both waits the summons to join them in that land where there is no strife, or sectional feeling, or hatred of any kind. That is the last thought that occurs to an audience as the final scene of "Fifty Years After Appomattox" fades into the Thanhouser trademark, leaving Lorraine Huling alone in the cemetery where she has just decorated the graves of her husband and brother who fought, respectively, on the Confederate and Union side. This poetical drama, so capably interpreted by Charles Emerson, Boyd Marshall and Miss Huling, begins with pictures showing the thinning ranks of the Grand Army of the Republic parading on Memorial Day. As she goes to the cemetery the old lady, who has been watching the parade, rehearses the past and recalls the part she took in the gigantic fratricidal struggle known as the Civil War.

When the brother enlisted on the Union side, she went through the lines as a spy and finally was caught with incriminating papers. A young Southern officer, touched by her

Scene from "Fifty Years After Appomattox" (Thanhouser).

appealing beauty, interceded and she was given her freedom. She becomes a nurse. Among the wounded brought to her care, is the Southern major who saved her life. She assists in his escape, but is detected by her brother who finally becomes a party to the deception when he learns what the Southerner once did for his sister. After the war's conclusion, the two young people meet amid peaceful scenes and their love comes to a happy conclusion.

"MOUNTAIN MARY" (American).

"Mountain Mary," a two reel Flying "A" drama to be released July 5 in the Mutual program, is the thrillingly enacted story of a feud among mountaineers. The children of combative parents become entangled in the softening net of love and romance and lend the story a more charming side, a side the beauty of which is heightened by the wonder of the settings in which these pictures were taken. Vivian Rich has the leading role, that of a joyous, care-free daughter of the mountains.

Scene from "Mountain Mary" (American).

Joseph Galbraith plays opposite her in the part of Ivan Doone, the artist who plots her ruin, but falls in love with her instead. Jack Richardson and Louise Lester are also in the cast.

Because her father and his have long been at bitter odds, Ivan plots the ruin of Mary. His mother suggests the plot in a spirit of vengeance because her husband, Ivan's father, has been wounded in an encounter with Giles Turrell, Mary's father. Before they finally find happiness, however, many exciting adventures and misunderstandings threaten them. In the end, in a unique way, Mary brings the two grizzled feudists, their parents, together.

"THE PURSUING SHADOW" (Picture Playhouse).

The Picture Playhouse Film Company state that they are nearly ready to release "The Pursuing Shadow," the first of their features starring Tom Terriss. This play had remarkable success on the legitimate stage, when William Terriss and Edwin Booth appeared in it, both in the United States and in England. Now, Tom Terriss, the son of William Terriss, rivals on the screen his father's brilliant success before the footlights.

An unusual feature is that Tom Terriss takes a double part, playing not only the character of Earl Dexter, the polished young diplomat, but also that of Tony Oscaros, a disreputable character and a thief.

Owing to the activities of Craig Dare, a gentleman burglar acting in league with Tony Oscaros, a valuable pearl necklace is stolen and suspicion is cast on the young diplomat. Even Dexter's father believes him guilty and there is a stirring and wonderfully staged court scene. He is set free when the real criminal is captured after a thrilling pursuit.

Anna Luther, who has played a leading part with Lubin and Selig, takes the part of the charming wife of Dexter, while Alfred Hemming, who has played with Henry Irving and in many plays of Dickens takes the part of Dexter's father. R. De Cordova takes the part of Craig Dare, the gentleman thief, while Lionel Pape, who has appeared before the public in this country in "Fanny's First Play" and in "Milestones," makes his debut in filmdom playing the part of Viscount Acheson.

ALICE BRADY WITH WORLD FILM.

William A. Brady's charming and accomplished daughter, the youthful star, Alice Brady, has signed a long contract to appear in pictures released exclusively through the World Film Corporation. Miss Brady in December, 1914, made her screen debut in the photoplay version of the famous Brady-Snyder drama "As Ye Sow." She repeated her success in "The Boss," with Holbrook Blinn, released by World Film only a few weeks ago. The names of the new Alice Brady pictures will be published shortly.

V-L-S-E. LAYS CORNER STONE.

The ceremony attending the laying of the cornerstone for a building to be occupied by the Seattle branch of the V-L-S-E that took place on Saturday, June 19th, proved to be a gala affair, and was staged with all the pomp and dignity at the command of the Seattle city administration. All of the Seattle newspapers devoted front page space to the story on the event.

Mayor Gill of Seattle played the star role, in what the newspaper called the V-L-S-E release, "Laying the Cornerstone," and the ceremony was attended by the Chamber of Commerce and all of the leading business men in the northwestern metropolis, all of whom, owing to the fact that the occasion was recorded by the Hearst-Selig Weekly, became for the time being moving picture performers.

KRAUS WILL HAVE TWO EXHIBITS.

At the forthcoming exhibitors' convention in San Francisco the Kraus Manufacturing Company have leased a space which they have taken in conjunction with their San Francisco representative, George Breck, who will show all visiting exhibitors a replica of what is now being displayed by this concern in the building of Fine Arts.

At the exposition proper, there is a more complete line of their goods. At both places there will be showing life-size paintings for lobby display, and various styles of glass transparencies of all sizes, and the different styles of hand-colored pictures, sizes ranging from that of a post card to the one sheet size. Six hundred different faces will be displayed in post cards.

"AT THE POSTERN GATE" (Reliance).

A one reel drama of unusual charm called "At the Postern Gate" is released by the Reliance company in the Mutual program on July 9th. Teddy Sampson is the featured player in the cast which includes Maxfield Stanley, a leading man new to the Mutual, Ray Myers, George Pierce and Mabel Wiles. The scenes of the story are laid in old France and a realistic whole is preserved down to the last detail. The production was made under the direction of Lloyd Ingraham. The costumes of the period and largely to the picturesqueness of the play.

At the postern gate near his mother's chateau the little and pretty Antoinette was accustomed to meet handsome young Argle in secret. Her mother, Louise, had selected a wealthy cousin, Philippe, as a husband for Antoinette, but this choice found no favor in the eyes of the girl. A generation previous at this same postern gate, Louise had been accustomed to meet Jacques, Argle's father, and there the two parents had plighted their troth. In the end, however, Jacques had deserted Louise and made a marriage for money, since when Louise had hated him. Philippe told Louise how Antoinette was meeting Argle, but when Louise suggested that Philippe should meet Argle on the field of honor his craven heart failed him. So Louise herself dressed in men's clothes met Argle. Argle saw through her disguise, however, and refused to use his sword and it was Antoinette who rushed on the scene and adjusted the old quarrel between her mother and Argle's father.

Scene from "At the Postern Gate" (Reliance).

"THE STRAIGHT AND NARROW PATH" (Kalem).

The wonderful human note touched by "The Straight and Narrow Path," a two-act Kalem drama scheduled for release Wednesday, July 14, sets it apart from the average two-reel production. Reviewers who have repeatedly deploreu the tendency to stretch two reel stories into four and five reel productions will delight in this. Here is a story which many would have taken four reels to tell, compressed into two.

The honors of this production, the scenario of which was

Scene from "The Straight and Narrow Path" (Kalem).

written by Harry O. Hoyt, easily go to Ollie Kirkby. As Frances, the department store girl who is sorely beset by temptation, Miss Kirkby has demonstrated that she possesses all the qualities which make the real actress. We know of no finer bit of acting than her work in the restaurant where Harris endeavors to induce his victim to desert the straight and narrow path.

The magnificence of the sets and the portrayals of the various characters go far towards making this an exceptional offering. James W. Horne is the producer.

ALL CELTIC EXPANDING.

The All Celtic Films have some big plans for the future which are not ready for publication at this time, but it is said that when they are announced that many will be surprised, for some of the biggest stars and plays of filmdom have been secured, and will be produced in a series by Charlie O'Hara.

"MONEY! MONEY! MONEY!" (Lubin).

A misunderstanding husband, his pretty wife, and a wealthy bachelor, who is a friend of the family, are the three central characters in the Lubin drama, "Money! Money! Money!" featuring Ethel Clayton and Joseph Kaufman and released July 9th.

The husband unjustly assumes that the bachelor is winning

Scene from "Money! Money! Money!" (Lubin).

his wife's heart with money. He broods over this until he gets in such a state of mind that he plans a robbery in order to get money to lavish on his wife. A real thief, however upsets the plans and after a series of unexpected developments the husband sees the truth—that his wife is in love with him only and that the bachelor is a real friend of the family in every sense of the word.

"THE MOUNTAIN GIRL" (Majestic).

The effective Griffith star Dorothy Gish is featured with Ralph Lewis in "The Mountain Girl," a two reel Majestic feature. Miss Gish, Mr. Lewis and a company under the direction of Paul Powell made "The Mountain Girl" in the San Bernardino Mountains. They went far from the railroad on horseback and found some exquisite settings.

Miss Gish got thoroughly under the skin of her part. Living the life of a girl of the mountains during the making of this

Scene from "The Mountain Girl" (Majestic).

production, she did some of her best work as a screen actress.

The strongly dramatic situations in "The Mountain Girl" are brought into splendid relief by the surroundings. The mountain girl lived in a primitive log cabin among the pines. For years her only companion was her grandfather (Ralph Lewis). Finally love enters into her life in the person of Ned, a mountaineer (W. E. Lawrence).

The course of true love even in the mountains cannot run smoothly, however. The obstacle to its delightful course comes in the person of the stranger (Frank Bennett). He is a gambler who has been expelled from the mountain hamlet not very far from the girl's cabin.

A thrilling situation comes when he endeavors to make forcible love to the Girl. Her grandfather, helpless and paralyzed cannot interfere, but prays for strength. In his youth he had been a veritable Sampson. Suddenly, his prayer seems answered. With the firm grip of his youth he seizes the gambler by the throat and overpowers him.

"THE OCTOPUS" (Selig).

"The Octopus" produced by Thomas Santschi, from the story written by Charles Belmont Davis, released Thursday, July 15, as a Selig Diamond Special in three reels, is the story of a great city; of how its tenacles entangle and poison the hearts and minds of those susceptible to its fascination. "The

Scene from "The Octopus" (Selig).

Octopus" teaches a lesson that all that glitters is not gold, and not all of the success and joy of life is to be found within the environments of the metropolis.

This Selig Diamond Special contains beautiful scenic effects, and the action is carried convincingly forward by Thomas Santschi, Lillian Hayward, Leo Pierson, Marion Warner and others.

DANIEL FROHMAN AGAIN PRESENTS "SEVEN SISTERS."

The five-part photo-adaptation of the famous international triumph, "Seven Sisters," presented for several seasons by Daniel Frohman at the Lyceum theater in New York City, serves as the medium for the next return to the screen of Marguerite Clark, who, since her motion picture debut, has achieved an uninterrupted series of distinct screen successes.

Scene from "Seven Sisters" (Famous Players).

This amusing Famous Players production is scheduled to appear on the Paramount program July 26.

The play is based on the Hungarian system of marriage, where the matrimonial conventions inexorably consign to spinsterhood a girl whose younger sister marries before her. As Mici, Miss Clark is altogether delightful. She plays with a thorough enjoyment of her part. Her mischievous gravity is enhanced by a rather wistful air, which she varies with bursts of wild, uproarious mirth, as suddenly suppressed. Her frank ingenuousness, her quaint philosophy, and her irresistible girlishness, are altogether captivating. Miss Clark's success is complete, and the assistance of her capable supporting company, which includes Conway Tearle, who recently distinguished himself in "The Hawk," in support of William Faversham, enhances the value of her characterization.

The Hungarian atmosphere of the subject is faithfully suggested, an exact replica of a typical Hungarian town having been built in the Famous Players studios.

IN CHICAGO FOR RADIUM GOLD FIBRE SCREENS.

J. L. Kempner of the Radium Gold Fibre Screen Company was called to Chicago a few days ago to close a number of contracts for screens which resulted from the placing of a Radium Gold Fibre screen in the Colonial theater, Chicago, which recently turned to the photoplay policy under the direction of Jones, Linick & Schaffer.

The show at the Colonial has made quite a success and the screen installed is given considerable credit for the splendid projection which is being secured.

Radium Gold Fibre sales in the Chicago territory are directly controlled by the Central Film Company, but Mr. Kempner, of the New York Radium office, is in charge of the timely sales campaign which is being conducted at the present time.

Before his return to New York, Mr. Kempner expects to visit a number of the other important cities of the Middle West for the purpose of establishing regular commercial sales offices to aid in the wider distribution of Radium Gold Fibre Screens.

BURR McINTOSH STARTS WEST TO PICTURIZE "MY PARTNER."

Burr McIntosh left for the West the other day with a company of thirty people to make the next production for the Burr McIntosh Film Corporation. The piece selected is Bartley Campbell's famous play, "My Partner," which was universally recognized as the greatest melodrama up to the time it was first produced, by a remarkable cast of stars at the Union Square theater, Tuesday evening, September 16, 1879.

Mr. McIntosh will visualize "Joe Saunders," the most popular part of the late Louis Aldrich. John Leach, acknowledged to be the best Chinaman on the stage today will be the "Wing Lee" which Charles T. Parsloe made such a classic. Arthur Deagon whose splendid work in "The Follies" of last year, will do some wonderful open-air stunts on the tight rope and rings in the mountains of California. Miss Marie Edith Wells, whose beauty and ability are assisting to make "The Builder of Bridges" so successful, will be "Mary Brandon" and Miss Ethel Mantell, Robert B. Mantell's attractive daughter, will be the ingenue. The production will be made by Mr. Eugene Sanger, a master in the art of producing high grade features.

M. H. BLACKWELL FEATURE DISTRIBUTORS.

Pittsburgh exhibitors will be interested in learning that the feature distributing business formerly conducted by A. A. Weiland, under the name of The Northern Film Co., has been taken over by M. H. Blackwell. The offices of the new company will be at the same address as the old, that is at 113 Fourth avenue, Pittsburgh, and will be under the management of J. O. Fay, an exchange man favorably known in the Pittsburgh territory.

The M. H. Blackwell Feature Distributors have bought the films owned by the Northern Film Co. and will secure other offerings that are dependable as they come upon the market. These films will be rented to exhibitors at a price that will leave a reasonable profit for both the exchange and exhibitor. The idea being not to supply a program, even of one a week, but to have especially good pictures to send out as often as needed. A short prospectus has been sent to the trade in the Pittsburgh territory especially recommending the Carlyle Blackwell features and stating that in smaller towns where these have not yet been shown, a price can be quoted that will be especially attractive so that exhibitors can give their patrons a feature that is worthy of the biggest and best conducted houses in the cities. They are not asking for all the business, but only as much of it as the service that they give justifies. This seems to us a modest and commendable way to solicit patronage.

TULLY ENGAGED BY RELIANCE.

A purchase and an engagement of great importance in the motion picture world is announced by the Reliance Motion Picture Corporation. The engagement is that of Tully Marshall, one of the most artistic and effective actors in the country, to become a member of the permanent stock company at the Reliance-Majestic studios in Los Angeles, California.

The purchase is that of Horace Hazeltine's widely read novel "The Sable Lorcha." In the photodramatization of "The Sable Lorcha," Thomas Jefferson is also to be featured with Mr. Marshall.

Tully Marshall has been known for years on the speaking stage not only as an actor who created vividly the most repulsive types of men and the most heroic with equal ease, but as a stage director of great resources. He was the weakling husband in "Paid in Full" which was widely successful.

"Sable Lorcha," which is to be made the foundation for a multiple reel feature, is a Chinese mystery story with deeply colorful dramatic situations. Chester B. Clapp of the Reliance-Majestic literary forces has begun work upon the scenario. The two chief characters are brothers, one a man of attainments and the other a ne'er do well. The part thus becomes a dual role.

"THE BATTLE OF THE BALLOTS" (Good Luck).

"The Battle of the Ballots" will be complete by Saturday, July 4th. This picture is not made along the old lines, but is liberal, entertaining and convincing. It does not appeal to passion, but reason. The picture is full of action and strong dramatic effect. It shows a large town under the administration of the Wet Forces and then shows the town under the Dry Forces. It vividly depicts the methods employed to carry elections and the hard work done by both sides. There are new and original features in the picture that were never produced

Scene from "The Battle of the Ballots" (Enterprise).

before, that will undoubtedly appeal to the public. A romance runs through the story, but at all times the main point of showing the evil of drink is never forgotten and is constantly kept before the audience.

An exhibition will be given on Saturday. State rights will be sold for the "Battle of the Ballots." M. A. Neff, who is the author and producer, has copyrighted the picture and will place it on sale in the near future.

"THE ARROW MAIDEN" (Reliance).

For the first time in her life "Billie" West plays an Indian role, that of the maiden in the Reliance production "The Arrow Maiden." Among her support are two players of Indian blood, Eagle Eye and Dove Eye. The Indian hero, Brave Heart, is played by H. Moody.

The point of view taken by Director Francis Powers, who filmed "The Arrow Maiden," was that Indian superstition as believed by the Indians should be visualized on the screen. Consequently, we see the tribe's medicine woman, Dove Eye,

Scene from "The Arrow Maiden" (Reliance).

placing the hero, Brave Heart, under a spell so that he dies. She relents, however, and resurrects him. All these unusual scenes are pictured in "The Arrow Maiden."

There is also a strong love story in the foreground of this latest Indian subject. Eagle Eye, a "bad" Indian and Brave Heart, a "good" Indian, are rivals for the hand of the maiden. She is to become the squaw of the one who excels in Indian games. Brave Heart wins but then the medicine woman works her spell.

After the resurrection of Brave Heart, Brave Heart himself deals with Eagle Eye, hurling him over a cliff to the sea below. The tribe comes to chant a ceremonial over his body but find him arisen from the dead and making love to the maiden.

"THE ISLAND OF SURPRISE" (Vitagraph).

"The Island of Surprise,' another popular Rev. Cyrus Townsend Brady story, has been adapted for the screen and is now in course of production by the Vitagraph Company under the direction of Lorimer Johnston. The cast will include William Courtenay, who will be seen in his first Vitagraph picture, which will also be his initial appearance on the screen. Mr. Courtenay will portray Robert Lovell, a character admirably suited to his personality and artistry. Edith Storey will play the lead opposite Mr. Courtenay, appearing as Dorothy Arden. Others in a long cast of principals include Julia Swayne Gordon, Zena Keefe, Charles Kent, Anders Randolf, Charles Wellesley and Leo Delaney. "The Island of Surprise" is a story that lends itself ideally to the demands of the camera, and employs many unusual and daring situations. Two beautiful girls and a man are marooned on an uninhabited island. The man is husband to one of the girls, but their marriage has been kept secret. The other girl has been selected by their parents to become his wife. It is from this situation the author has built his story. One of the big scenes will show a horde of savages attacking the three on the island, while a counter attack by a warship is in progress that effects their rescue.

"A NIGHT'S LODGING" (MinA).

The one-reel comedy, "A Night's Lodging," is to be released Thursday, July 8, on the program of the General Film Company.

"A Night's Lodging" is a hilarious farce, replete with situations and action. The fun starts in the very first scene and develops into a riot at the climax. It may be said that "A Night's Lodging" is perhaps the funniest film MinA Films has made. In view of the quality of the previous MinA releases this recommendation is quite forceful.

The story of "A Night's Lodging" relates the trying experience of Jerry to escape the law's vigilants after he has departed abruptly from his boarding house, where he overlooked the little formality of paying his room rent. By a trick of his own Jerry obtains sufficient money to engage a room in a hotel. His lack of knowledge of hotel rules force him into trouble and the more he attempts to extricate himself the deeper he becomes enmeshed, until finally the police reserves are called. Jerry finishes his night in a cell.

Jerry is played excellently by George Ovey, who is given real assistance by Goldie Colwell, Janet Sully and others of the cast.

SAM BERNARD BEGINS WORK FOR FAMOUS PLAYERS.

Following the announcement recently made by the Famous Players Film Co. to the effect that they had secured the exclusive motion picture services of the world-famous comedian, Sam Bernard, reputed to be the highest salaried comedian on the stage today, comes the statement that this celebrated star has now begun work before the camera in his initial screen appearance. The subjct selected by the Famous Players for Mr. Bernard's introduction to the motion picture public is an original story, so constructed as to display to the utmost advantage the inimitable comedy talents of the star, entitled "Poor Schmaltz—Sam Bernard 'In Dutch.'"

Mr. Bernard will portray the role of a German wig-maker who becomes the principal agent in a side-splitting series of comic adventures and humorous difficulties. The title "Poor Schmaltz" was selected because in the best known of his stage successes he bore this character-name. From the first few scenes already taken, Mr. Bernard has evidenced a remarkable adaptability to screen performance, and the directors of the Famous Players are confident that his first screen impersonation will be surprisingly effective.

"THE BROKEN COIN" (Universal).

The Universal's new serial, "The Broken Coin," is to run in film theatres for the next fifteen weeks. The story will be released in installments of two reels each and will be published concurrently in newspapers throughout the country. The story was written by Emerson Hough.

"The Broken Coin" was produced by Francis Ford, who put on "Lucille Love" two years ago, and appeared as he does in this serial, with Grace Cunard in the leading role. Eddie Polo has a strong role which calls for a series of hair breadth escapes and experiences.

BOOKING RIGHT FOR BETTY NANSEN PICTURE.

The Pioneer Feature Film Corporation, Nathan Hirsh, president, 130 West 46th street, has secured the exclusive booking rights for the Great Northern Film Company's latest release, "The Heart of Lady Alaine," for Greater New York and northern New Jersey. This is a five-reel production of exceptional merit, with Betty Nansen, the celebrated royal actress, in the lead as Lady Alaine.

Mr. Hirsh is delighted over the criticisms he has received on this production by numerous exhibitors and bookings thereon are coming in beyond his expectations.

"JABEZ'S CONQUEST" (Essanay).

This is another of the thrilling adventures of Dominica Meduna, the series written by Henry C. Rowland and being produced by Essanay. Nell Craig carries out the part of the beautiful and accomplished girl thief with her usual cleverness. Constantly seeking adventure for the pure joy of it, she flirts with a rich stranger and he becomes so enamored with him

Scene from "Jabez's Conquest" (Essanay).

he is ready to do anything for her. She tells him a hard luck story of her brother being in trouble and the necessity of raising an immense sum of money at once. She gives him the imitation Rajah's tunic as security. It is supposed to be worth a fabulous sum, but in reality cost but a few thousand francs. She makes a big haul, then her heart gets the better of her. The rich stranger was so generous and his ways so fascinating that she returns the check. Released July 20.

KEEP YOUR EYE ON INCE!

THOS. H. INCE
Director-General Motion Picture Corporation

We concede that to be a trite command, but—it is forcefully expressive of what we think you should do

The world knows Ince and his achievements, but it has yet to learn that he is capable of accomplishing greater things

Some are calling him "the giant of the movies" and "the 42-centimeter producer." There is only one reason why; because he stops at nothing

A noted writer, in commenting on one of Ince's productions, recently said: "I have seen a perfect photoplay." We wonder what adjective he will choose to describe the coming attractions that will bear the Ince ingenuity?

Out in California, Ince has his finger on the pulse of the Kay-Bee, Broncho, Domino and Fulton plant. The most illustrious stars of the theater are working there under his supervision. His aim is in common with ours: to make wonderful picture-plays. We end as we began—"Keep your eye on Ince!"

ADAM KESSEL, JR., and CHARLES O. BAUMANN
Executives

NEW YORK MOTION PICTURE CORPORATION

Longacre Building, New York City

William D. Taylor

Feature Producer

Directing

"The Diamond from the Sky"

Serial

American Studios

Santa Barbara, Calif.

GREETINGS TO THE EXHIBITORS' 1915 CONVENTION

FROM THE REIDS

Wallace Reid

Dorothy Davenport

Mrs. Wally

Now with Lasky. Forthcoming release, "Maria Rosa" supporting Geraldine Farrar.

Current releases: "The Lost House," "A Yankee From the West," "Old Heidelberg." Mutual Master Pictures.

Myrtle Stedman
Leads

Morosco-Bosworth
Features
Los Angeles

Recent Release
"Wild Olives"

Harold Lockwood

May Allison

Starring with American Film Mfg. Co.
Santa Barbara, Calif.

Arthur Shirley

Australia's
Popular Juvenile

who has recently joined
the Universal, playing leads
under the direction of
Joseph De Grasse

OLLIE KIRKBY

Kalem Company

LEADS

Under the Direction of JAMES HORNE

Henry Otto

"The Artistic Producer"

American Film Mfg. Co.

Santa Barbara, Cal.

Herbert Rawlinson

alias

Sanford Quest, Criminologist

the featured leading man and athlete with the Universal whose impersonation of the great scientific detective in the "Black Box" serial has won him world-wide fame. His other most notable success was the rendition of Pythias, the great Grecian General, in the 8-reel production of "Damon and Pythias."

Pauline Bush

Feature Leads

Willis & Inglis

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MARIN SAIS

LEADING WOMAN

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Trade News of the Week

AUTO FILM EXPRESS ON JOB

Works Between Washington and Baltimore—Planned to Fill Needs of Picture Men.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE local film exchanges, it is said, are enabled to save considerable money through the operation of the Baltimore & Washington Film Express, and although in operation but a very few weeks, it seems very practical and capable of rendering a most efficient service.

"We must give better service and for less money than the express companies," said Frank H. Durkee, head of the new concern, to the World correspondent, "and we must do everything we can to help the exhibitor get quick deliveries. Now, instead of the operator taking the film cases to an express office, which may be in an out-of-the-way section, he merely delivers them to one of the exchanges, where they are picked up by our automobile. It makes no difference to what exchange the cases may be consigned, nor in what exchange in Baltimore or Washington they are left. The machine leaves Baltimore between 1 and 2 a. m. It is a two-hour run over the road, but we allow ourselves four hours to take care of any breakdown that may occur. The return trip is then made following the picking up of cases due to go back to Baltimore. The operator of the automobile knows the location of every telephone along the road so that in the event of trouble he can quickly communicate with the garage, where a reserve machine is kept for emergency use. The four hours which we allow ourselves each way would enable us to send out the extra car and continue the trip without further inconvenience in the way of loss of time."

Mr. Durkee is himself an exhibitor and has a good idea of the class of service an express of this kind must give. The company enters into a contract with the film exchanges on the basis of the number of shipments to be made during a given period of time. All of the larger exchanges and many of the feature offices are now using the service.

NEW PROJECTING MACHINES.

Harry Crandall, of Crandall's theater, never allows his projecting machines to get in bad shape, and, in fact, has changed them three times in the seventeen months that the house has been open. He first used two Edison projecting machines and he found these perfectly satisfactory, but he had a chance to turn them in with a small amount of cash and get two Powers 6-A machines. These were all right, but the opportunity came when he could exchange these for two Simplex projecting machines, and the trade was made. Mr. Crandall states that he can get far better results through this method than by keeping the same machines working all the time.

CAPITOL CITY JOTTINGS.

The Colonial theater, in Farmville, Va., has been taken over by the Exhibitors' Co-Operative Booking Agency, located in the Bank of Commerce and Savings Building. Farmville is a seminary town and the new operators expect to do a good business with features charging an admission of 10 and 20 cents. Two new Powers 6-A machines and a new screen are to be installed. The front will be remodeled and the interior is to be redecorated. The house is little more than a year old and had been operated by V. D. Venable, who has leased it to Earle A. Reese and George W. Smiley, of the agency. It has a seating capacity of about three hundred and will be run under the management of E. M. Henry. He was formerly engaged in the film exchange in Atlanta, Ga., having operated the Metropole Feature Film Company in that place. He recently sold out his business to W. H. Peck.

The Princess theater, 1119-1123 H street, Northeast, is to undergo extensive alterations during the summer. The front is to be redecorated and the exits changed around to make possible the enlargement of the operators' booth. When this work is completed another Simplex projecting machine will be installed. The interior will also be redecorated and Manager Joseph P. Morgan intends getting his house in good shape for the fall, when he will again run a feature program with an admission of 10 cents.

Mr. and Mrs. Harry Coffey, of Cincinnati, Ohio, are in Washington visiting the father of Mrs. Coffey, Marcus Notes, who operates the Empress, on Ninth street, northwest, and the Criterion, at Atlantic City. Mr. Coffey was formerly connected with a local film exchange. He is now manager of the United Film service office in Cincinnati.

J. Martin McKee, traveling representative of the local office of the United Film Service, has just been released from a hospital in this city, where he has been confined for some time from an attack of rheumatism. Mr. McKee was taken ill while traveling through Virginia and was forced to give up his trip and return to Washington. He will be able to again go on the road during the coming week.

H. P. Gooding has opened the Pleasant Hour Park on Twelfth street, Northeast. This airdome, which is located between C and D streets, is a new one this year and is operating with General Film Service.

Joel G. Bodine, who has been house manager of the Stanton theater, in Stanton Park, Northeast, has been placed in charge of the Empire theater, on H street, between Ninth and Tenth streets, Northeast, succeeding Mr. Alvine in that position, the latter going to the Empire Park. Mr. Bodine is one of the most popular young theater managers of the city and it is believed he will do well in his new position.

Samuel Greenberg, formerly manager of the Empire theater, and a member of the company operating that house, the Stanton and Empire Park, and from which he recently severed his connection, has taken over the Truxton Park theater, it is said, and has secured a long lease to that place. It is understood that he will rename the theater upon reopening it.

Peerless Park, on Georgia avenue, Northwest, has been reopened for the season with Pathe service by William Gains.

The airdome at Fourteenth and V streets, Northwest, has been taken over by the Boston Park Company, of this city, and renamed Tango Park.

The Pickwick theater, on Pennsylvania avenue, Northwest, has been closed for the summer season.

Monte Craig, who manages the New theater, in Staunton, Va., was a visitor at the local exchanges, booking films for that house.

D. P. Wine, who operates the New Virginia, in Harrisonburg, Va., while in town last week, reported that business in his locality is improving in a most satisfactory manner. "The South has been a little up against it," he said, "and we have felt the result of large numbers of people out of employment. The cotton troubles, however, did not reach Harrisonburg. There is a marked improvement in business generally in my section and those who were out of work are gradually obtaining employment so that conditions are becoming more normal. I cannot complain now, for the New Virginia is doing very well." Mr. Wine's house has a seating capacity of 1,012 and was built for use both as a motion picture and legitimate theater. The proprietor is president of the Exhibitors' League of Virginia.

The Randolph Park, a new airdome just opened at the corner of First street and Randolph place, northwest, has proven a magnet in this section of Washington, D. C. Although located within three blocks on either side of three other theaters and two parks, the new airdome is proving a success from the start. A varied program, with feature bills, makes up the weekly programs. Many attractive features are also introduced during the week for the pleasure of the patrons. Mr. J. F. Brady is manager of the park.

LETTER FROM LYNCHBURG, VA.

By Julian T. Baber, Lynchburg ("Daily Advance") Correspondent for Moving Picture World.

THEATRES in Lynchburg showing features are landing the business these days, and several managers are already booking the big ones as fast as they can make arrangements.

The Trenton theatre has given up the Paramount service and is now putting on other features.

The National theatre, of which M. L. Hoffheimer, of Richmond, is manager, is showing the Paramount pictures, having grasped this opportunity when the Trenton theatre turned loose the franchise.

The Gayety theater is offering the United Program and is getting its share of the business among the smaller houses. Manager Sanderson has the faculty of working up a clientele that will come once and then again, and he is satisfied with the service that he is now getting. The Academy of Music is also showing the United, presenting three reels in addition to a regular tab program every day.

The popularity contest being conducted at the Universal theater is attracting not a little attention among the female patrons of this attractive house, and by the time it is concluded Manager W. R. Wilkerson will no doubt have made up his mind that the publicity he has received was well worth the effort which this feature required.

Manager Guy Barrett, of the Belvedere theater, has dispensed with the services of his piano player and drummer and is now depending upon his new Wurlitzer orchestra to supply the musical feature of the Belvedere program. The Belvedere is the oldest theater in the city and is regarded as one of the best.

Julian T. Barber, address "The Daily Advance," Lynchburg, Va., is reguar correspondent of The Moving Picture World in and about Lynchburg. He will be glad to receive any items of interest that may come up in his neighborhood.

Ordinance Upheld

Circuit Court in Portland Sustains Demurrer in Film Case—Follows U. S. Supreme Court Rulings in Ohio and Kansas Cases—Proposed Drastic Building Ordinance May Drive Exchange Men from Portland.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

FOLLOWING the filing of briefs in the case where the Majestic Theater Company sought to enjoin the city of Portland from enforcing its new censorship ordinance with reference to William Fox's production, "The Valley of the Missing," Circuit Judge Davis sustained the city's demurrer to the theater company's complaint, and based upon the recent Supreme Court decisions in the Ohio and Kansas censorship cases cited by Deputy City Attorney Tomlinson, held the censorship ordinance to be constitutional.

The theater company contended that under the city charter the council had no right to pass the ordinance, that the powers held by the board were powers unlawfully delegated and that the ordinance denied the people affected the right of due process of law. Edwin James, manager of the theater, was in San Francisco at the time the decision was rendered, and although the injunction suit was started to test the ordinance, it is not known whether a further appeal will be taken to the Supreme Court.

ANOTHER DRASTIC ORDINANCE.

The motion picture industry in Portland seems to be the target for more than its share of drastic legislation, and following at the heels of an ordinance giving practically unlimited and unappealable power to the censor board of the mayor's choice, comes an ordinance calculated to deliver a solar-plexus blow to the exchange men of the city should it pass in its present form.

Late Tuesday evening, June 15, the exchange men for the first time became aware of the fact that an ordinance similar to the one recently vetoed in Seattle was coming before the council on Wednesday morning and that day found representatives of the exchanges there in a body. The council was induced to postpone action in order to give the picture men an opportunity to present their side of the matter, and a meeting between the commissioners and the exchange men was arranged.

Among the points in the ordinance that stand out as impractical are that no exchange or other building harboring films shall be situated within 30 feet of the nearest wall of buildings of the classes enumerated, which include nearly every class, but particularly buildings of frame construction, that under working conditions for a film exchange of any size, the repair room, shipping room and wash room must necessarily be separate rooms divided by fireproof walls, supplied with fireproof doors fitted with automatic firelocks; that no more than one two-ounce bottle of ether or amyl acetate or similar repair cement shall be kept in a repair room, and that only 90 days are given to the exchange men to alter their buildings to comply with the ordinance.

The ordinance was initiated by the fire marshal and aimed particularly against film concerns in the suburbs using wooden buildings for part of their work. In search for a precedent, the Seattle ordinance was selected.

City Building Inspector Plummer, when interviewed by the writer, intimated that a redraft of the ordinance was probable, as it was not the idea of the Portland commissioners to drive the film exchanges from the city, which would be the effect of the ordinance in its present form. An emergency existed, declared Mr. Plummer, requiring regulation of buildings housing films in addition to that found in the building code and the Seattle ordinance, with a slight toning down by himself and Percy Boardman, assistant fire marshal, was submitted to Chief Fire Marshal Stevens, who presented it to the council.

Six of the large exchanges of the city are located in a building erected by the Espe estate for their special use. Under the proposed ordinance the changes in the building necessary to be made will amount to thousands of dollars. Rather than go to this expense the film men are ready to move their exchanges to nearby towns. Already J. P. Kiggins, a prominent business man and owner of the U. S. A. theater in Vancouver, Wash., directly across the Columbia River from Portland, has offered the exchange men the use of six acres of land in the heart of that city, rent free for a long time, and other inducements, to persuade them to locate their business there.

The exchange men appreciate that something different from the present regulations in the building code is required for their own protection and they hope that their conference with the city officials will result in a redraft of the ordinance eliminating the obnoxious features.

LOCAL PICTURES TAKE.

Pictures of the Irvington Rose Festival, held in that section of the city following the big Portland festival were taken by a local concern and exhibited at the Columbia theater. Mr. Bergner, the manager of the theater, advises that a great deal of local interest was aroused and the Irvington people turned out in force to see the pictures of their efforts, together with "Fine Feathers," the regular World release.

NEW THEATRES.

B. J. Callahan, of Seattle, Ore., is opening a new theater there with a seating capacity of 500. He will run three changes of Pathe pictures weekly.

The Nat theater opens at Newport, Ore., July 2.

J. J. Bryan announces the opening of a theater of Eugene, Ore., shortly.

The Bijou theater, Grants Pass, Ore., has been opened by Guy Harvey and Clark Morey.

The Orpheum, at Seaside, Ore., Mr. Cacharelis, is scheduled to open July 4.

C. A. Vogt, a druggist of Davenport, has opened the Park airdome motion picture show at Brady and Pleasant streets, in that city.

Samuel Gibson has sold his show at Charles City and will open another at Osage.

Fire destroyed the opera house at Grand Junction, owned by W. W. Kirby.

PORTLAND BRIEFS.

The Service Film Company, W. A. Stone, supplied the Master Bakers' Convention, held at the Multnomah Hotel, in Portland, with a projecting machine and temporary booth for the exhibition of a film showing the modern methods of baking bread.

The Portland lodge of Elks recently exhibited the "Pioneer Peacemaker," a historical picture now making the rounds among the Elks lodges.

The Ford Weekly contracted for several hundred feet of the Portland Rose Festival films, as did the Woodmen lodge. The pictures were furnished by the Northwest Weekly.

The Sunset theater, J. E. Murphy, manager, has signed for the new Mack Sennett Keystones, commencing June 20.

PORTLAND VISITORS.

H. M. Wilson, of Cottonwood, Idaho, and well known as an exhibitor throughout Montana, passed a few days in Portland and swapped yarns with Mr. Malcolm of the General Film Company's Portland office.

John Rance, of the Rex and Dream theaters, in Bremerton, Wash., passed through Portland on his way to Los Angeles.

LETTER FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

Iowa.

THE Iowa Bankers' Association is contemplating a plan for using motion pictures for showing better methods of farming.

Films probably will be made under the direction of agricultural experts at the state college at Ames and in co-operation with the county advisors who are numerous in the state.

Every local banker will see to it that pictures are properly exhibited and explained in his community.

Another moving picture theater romance in Iowa—Miss Hilda Holubar, 'cellist in the Palace theater orchestra at Cedar Rapids, and Frank Jerusha, operator for the same house, were married at Iowa City.

The Scenic, at Red Oak, gave a free matinee July 5 for children between 3 and 5 years of age. This house played "Graustark" for two days.

James Cruze and Sidney Bracy appeared in person at the Nicholas at Council Bluffs.

Grovert & Lancaster sold the Grand theater, at Ft. Dodge, to Mrs. Leoti Rose, of Missouri. The Baker-Dodge theater company will continue its lease.

Bernard Stelze has been negotiating for the purchase of the Gem theater, at Corydon.

Minnesota.

EXHIBITOR C. E. VAN DUZEE sold five downtown houses in Minneapolis, to the Great Western Investment Company. The "Joy," at 38 Washington avenue S., was again sold to Frank Dillon, formerly connected with Van Duzee. A. F. Hickman, another Van Duzee employee, secured the Majestic, at 1326 Washington avenue S. Three other houses taken over by the Western Investment Company were the Isis, 30 Sixth street S.; Seville, 413 Hennepin avenue, and Wonderland, at 27 Washington street S. C. E. Van Duzee will devote his time to the Princess, Central avenue and Fourth street, his sole remaining theater.

The Lake Amusement Company, of Minneapolis, is erecting an $18,000 brick motion picture theater on University avenue, between Asbury and Snelling avenues, in St. Paul.

The senior class of the high school at Granite Falls will purchase a motion picture machine for school work.

The Premier, at Dassel, is now operating six days a week. Special rates are offered to automobile parties of ten or more.

The lobby of the remodeled Brinkman, at Bemidji, is octagonal in shape. It also has an electric sign 14x6 feet.

The Huntleys are still doing good camera work at Winona. The steamer Frontenac sank in the Mississippi early Sunday morning, and the Huntley's films were shown that night at the Winona Opera house. The Huntley comedy film of the United Commercial Travelers' convention has been booked for International Falls, Bemidji, and Clouquet, Minn., and Decorah, Ia.

C. E. Brewster has purchased the Spitz theater, at Howard Lake.

G. J. Abeln sold the Grand, at Staples, to Stanton McDonald.

J. J. Walsh, of Ely, has taken over the Grand, at Biwabic.

A. C. McGiffin, of Minneapolis, who pur-

chased the Topic theater, at Sauk Rapids, has remodeled the house.

E. M. Bjorge, of Lake Park, took possession June 15 of the Scenic, at Detroit, which he purchased from Billy B. Watson. A six-piece orchestra will be a feature, as the new owner is a talented musician.

Slogar Brothers have installed a $2,500 electric piano in their new Rex, at Ely.

Jay Craig sold the Wonderland theater, at Tracy, to D. F. Klark, who with Mrs. Klark has had charge of the music in the house.

Charles Faircourt has sold his motion picture house at Mountain Lake.

A new motion picture house will be erected at Bloomington Prairie, it is reported.

Elmer Casper has opened a motion picture show at Madison Lake.

Otto Rath sold the Gaiety, 447 Wabasha street, in St. Paul, to Miss Cora Castritious, of Minneapolis.

Nebraska.

EXHIBITOR ED GERING has sold the Pastime theater, at Gering, to Mrs. L. J. Cross.

Frank Roberts, of Hendly, has opened a motion picture show at Stanford.

W. J. Lorenz will open a new show at Odel.

The Knights of Columbus Hall Company has opened the Grand motion picture show in the K. of C. opera house, at O'Neill.

Christensen & Nelson sold Dreamland theater, at Minden, to Oscar Persons. The new owner will run "The Trey o' Hearts" in co-operation with a local paper.

A new airdome has been opened at Murray.

Films of the big parade of the Travelers' Protective Association were featured by the Empress at Omaha.

Franke's new airdome, at 30th and Farnam streets, in Omaha, has been opened.

PRAISE FOR GOOD PICTURE.

The Edison people have made an impression in Illinois with "The Stoning." There is a very thin line of demarcation between faithful portrayal of village life and travesty. Few productions have been able to awaken the necessary sympathy because there has been a tendency toward types that at least subtly suggest the "b'gosh" drama. The World representative was pleased with the cast of "The Stoning," a country-bred friend took the pains to write of his satisfaction, and now comes the Republic at Madison, a small Illinois city, saying: "It should have been seen by every young person in Madison, for it was better than any sermon, and was true to life."

ILLINOIS ITEMS.

The city council in Bloomington plans to raise license fees sometime this summer.

The Argo skating rink at Argo has been purchased by the Daisy Film Company of Chicago, which announces the opening of a studio in which 100 persons will be employed making pictures.

Armentrout & Jacobus have opened a new airdome at Wyoming, Ill.

Manager Gracey of Crystal Lake has started a motion picture show under canvas at Barrington.

Miss Anna Smith has opened the Pastime theater in Williams building at Clayton. W. K. Coffman will have charge of projection.

Kelly & Nelson sold their motion picture show located in Teden's opera house at Lemont to E. H. Anderson, of Joliet.

O. S. Hoffman and T. L. Phillips are remodeling a building at Delavan into a modern photoplay house. It will open sometime in July.

The American theater at Carthage has been enlarged, increasing the seating capacity to 400.

Martin & Lemle, of Chicago, have been incorporated with a capital stock of $5,000. The incorporators are: Daniel L. Martin, William H. Lemle and Edward J. McArdle.

Will Probably Sign Bill

Olsen Bill, Passed by Illinois Legislature, Expected to Get Governor Dunne's Signature—What State Papers Have to Say About the Measure—What It Provides for With the Penalties— League Against Bill.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

A CENSORSHIP that is welcomed only by likely office holders becomes effective in Illinois July 1. The possibility that Gov. Edward F. Dunne will veto the bill is remote, as political dopesters cannot foresee an act that would antagonize the Secretary of State's office and its following. There is a demand for its veto by such papers as the Chicago Tribune. In fact the leading papers of the state are opposed to censorship. All three of the state capital papers, including The Register, of the Governor's own party, have been against it.

The Register says of the act: "Its principal desire seems to be to create additional jobs at the expense of the taxpayer." The State Journal terms it superfluous and "adding an unnecessary burden of expense to exhibitors. Springfield has had no complaint of the work of the national board." "Unless the people show strong disfavor," warns the News-Record, "Illinois is likely to have an affliction of moving picture Comstockery." Representing Northern Illinois, the Rockford Star declares: "There has not been one demand for further censorship. The bill has only one purpose, and that is to make jobs for hungry politicians."

The bill, which was passed by the house, 95 to 10 at one of its closing sessions, was introduced by Senator Olson. It provides: The Secretary of State shall appoint, with the approval of the Governor, three persons, one for one year, one for two years, and one for three years, who shall constitute such board. Upon the expiration of the term of each member so appointed a successor shall be appointed in like manner for a term of three years.

Sec. 2. The Secretary of State shall furnish the board of censors with suitable office rooms, and with sufficient equipment to properly carry out the provisions of this act. The board of censors may organize by electing one of its members as president. The Secretary of State shall select a competent person who shall act as secretary of the board. Every member of the board of censors shall receive an annual salary of two thousand five hundred dollars per year. The members of the board shall be considered as employees of the state, and shall be paid as other employees of the state are paid. The secretary of state shall appoint such assistants and clerical help as may be necessary to carry on the work of the board.

Sec. 3. It shall be the duty of the board of censors to examine and censor as herein provided, all motion picture films to be publicly exhibited and displayed in the State of Illinois. Such films shall be submitted to the board before they shall be delivered to the exhibitor for exhibition. The board shall charge a fee of one dollar for each reel of film to be censored which does not exceed one thousand lineal feet, and one dollar for each additional one thousand feet. All moneys so received shall be paid each month into the State treasury to the credit of the general revenue fund.

Sec. 4. Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board. They shall be stamped or designated in an appropriate manner and consecutively numbered. Before any motion picture film shall be publicly exhibited, there shall be projected upon the screen the words, "Approved by the Illinois Board of Censors," and the number of the film.

Sec. 5. The board of censors may work in conjunction with any censor board or boards of legal status of other states as a censor congress and the action of such congress in approving or rejecting films shall be considered as the action of the board and all films passed, approved, stamped and numbered by such congress, when the fees therefor have been paid by the Illinois board, shall be considered approved by such board.

Sec. 6. Ninety days after this act shall take effect no films may be publicly shown or exhibited within the State of Illinois unless they have been passed and approved by the board or the censor congress and stamped and numbered by such board, or congress, as provided for herein

Sec. 7. Any person, firm or corporation who shall publicly exhibit or show any motion picture within the State of Illinois unless it shall have been passed, approved and stamped by the Illinois board of censors or the congress of censors, shall, upon conviction thereof, be fined not less than $25 nor more than $300, or imprisoned not less than thirty days, nor more than one year, or both, for each offense.

Sec. 8. Any person in interest being dissatisfied with any order of such board shall have the same rights and remedies as to filing a petition for hearing on the reasonableness and lawfulness of any order of such board, or to set aside, vacate or amend any order of such board, as is provided in the case of persons dissatisfied with the order of the Public Utilities Commission of Illinois.

Illinois exhibitors are congratulating themselves that the bill introduced by Representative Jackson, a Chicago negro, failed. This bill was aimed at films likely to cause race riots, but was so worded as to exclude even still pictures of the crucifixion which might tend to create a prejudice against the Jewish race.

W. W. Watts, of Springfield, treasurer of Illinois State Branch No. 2, M. P. E. L. A., and his fellow exhibitors did commendable work against the censorship measures. They enlisted the support of local editors. Letters signed by all were sent to all the members of the legislature.

SOME SAFE HITS BY SHOWMEN.

The film, "The Christian," will long be remembered in Paxton. It was shown at the Majestic and Crystal theaters under the auspices of the Young Men's Athletic Association. At the Majestic the show opened with a tableau of a pilgrim kneeling before the cross with the Holy City in the background. The lighting effects were appropriate. During the tableau "The Holy City" was sung. Special orchestras were used at both houses. "Uncle Sam at Work" was shown at the Elite in Somonauk for the benefit of the school library.

Merchants in Camp Point will provide business to the Photoplay for twelve Monday nights by giving tickets with each twenty-five-cent purchase. Not more than ten tickets are allowed one person. The Court at Pekin has discontinued the five and six reel features during the hot months. The Empress at Galesburg has a new Wurlitzer pipe organ. The Lyric at Litchfield gave its patrons small silk flags the day before flag day. Members of the fire department saw "Out of the Ruins" as the guest of the Eagle at Princeton. "The Closing of the Circuit" was a repeater for this house. The La Salle theater and a photographer at La Salle combined in a baby voting contest. A feature was that no names were published. The Globe at Ivesdale is giving away ironing boards, clothes bars and the like, one a night.

Plenty of Taxes

Tennessee Taxes Materially Increased for Coming Fiscal Year—$100 a Year Imposed on Picture Theaters—More If They Have Private Electrical Plants—Rates Become Effective May 11.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

REVENUE for all three—state, county and city—will be materially increased during the next fiscal year in Tennessee by reason of the passage of the revenue bill by the 1915 legislature. This bill provides a tax of $100 annually against all moving picture film companies. Itinerants, which will probably include traveling road shows, are taxed $40 to $150. Electric light and power companies will pay an additional tax of $500 to $1,000. In some cases theaters in smaller towns have put in their own power plants, with which they have furnished light to neighboring buildings. The new law will force the owners to pay a tax for this privilege. This taxation all comes under the head of "privilege licenses." The new tax bill is the first that Tennessee has had since 1899, and became effective May 11.

The county court clerk at Chattanooga recently received a number of copies of the bill, which he is now distributing. The county court at the July term will adopt the state revenue bill as its revenue measure, and the city commission will adopt it for the city. Under the law neither the state nor county can adopt a revenue measure in excess of the amount assessed by the state, neither can the county or city assess a privilege license against anything that is not assessed by the state.

MEETING FOR BETTER PICTURES

Mrs. Frederic Levy, of Louisville, was in Knoxville, Tenn., on June 17, and as leader in the international movement for better and cleaner moving pictures for children she spoke at two meetings held under the auspices of the City Beautiful League. Educational pictures were shown at the two meetings and a special luncheon was given at the Hotel Imperial. The City Beautiful League invited every one interested in better pictures to attend the performances. Mrs. Levy was a resident of Knoxville up to the time of her marriage.

PICTURE MEN APPROVE OF THE FREE SHOWS.

That the moving picture exhibitors of Nashville are not opposed to free motion picture shows at the public parks and playgrounds of the city is proved by the fact that the Crescent Amusement Company, which operates numerous houses in Nashville and surrounding cities, has assisted the Board of Park Commissioners considerably in the latter's attempts to furnish amusement for the open-air parks. These shows started on June 1 at Watkins Park. The show is generally shown in one park at a time. Two nights at one park and then the show goes on to another park so that each park has a show about once a week. These free shows will be continued through July and August, it is understood.

GOVERNOR PRAISES "SAM DAVIS PICTURES."

"The Sam Davis Pictures" recently made in Tennessee and shown at the Parthenon theater, of Nashville, probably attracted more attention than any local pictures which have previously been made. The pictures have been shown at a return engagement and the sign S. R. O. has been displayed on numerous occasions. Governor Rye, of Tennessee, was present at the theater on Friday evening, June 18. Upon entering the theater the audience began calling for a speech. The Governor finally responded, after being introduced by General John P. Hickman, commander of the Tennessee division of the United Confederate Veterans. Governor Rye in his brief address highly complimented the Sam Davis film.

"It typifies the scenes of the old South, so dear to our hearts," said the Governor. "The man's heart which is not touched by this picture must be stony, indeed."

TENNESSEE ITEMS.

The Elite, of Clarksville, Tenn., recently played a return engagement of Dustin Farnum in "Cameo Kirby." The play went so well the first time that the popular show house had many requests that it be shown again.

The Orpheum, of Nashville, Tenn., which was closed some time ago following a fire which destroyed a portion of the stage, has been remodeled and has reopened as a stock theater. It has been improved decidedly.

"Cotton Bolls and Wedding Bells," a Memphis, Tenn., moving picture, which was shown before 30,000 Memphis people a few weeks ago, has just been shown at a number of towns in the vicinity of Memphis and especially in the cotton district. These towns are Dyersburg, Tenn.; Fulton, Ky.; Forrest City, Ark.; Stuttgart, Ark.; Covington, Tenn.; Osceola, Ark.; Amory, Miss.; Itta Bena, Miss.; Sardis and Grenada, Miss. The film was booked solidly for the first ten days in June. It will shortly return to Memphis, where it will be shown at several of the airdomes and outlying theaters.

The management of the Airdome Theater Company, of Nashville, Tenn., recently booked a full week with the Starnes Stock Company. Vaudeville and moving pictures were shown between scheduled acts.

Marvin Wiles, of the Crescent Amusement Company, Nashville, Tenn., recently made a moving picture of the post-office of the city. The picture showed the heads of the various departments, mail distributing department, the men leaving the station, and the sub-stations around town. A parade of the entire force was also made in front of the camera. The rural equipment brought up the rear of the parade. These pictures will probably prove interesting in the smaller towns throughout the state.

NOTES FROM SOUTHWEST.

Special to Moving Picture World from Midwest News Service.

THE new Fort Worth, Tex., censor board will criticize pictures as well as censor them. Mrs. J. V. Brewer, secretary of the board, issued the following statement to the Mayor:

"We have attempted to see every change of program, and with some assistance have almost succeeded. We found many good pictures, some medium, a few questionable and two of such a nature we felt it our duty to report to you our condemnation. We felt that the character of the pictures has improved and is improving, and we have found there exists a kindly feeling of co-operation from the proprietors. Our first call on them assured the picture show owner that we would pass no white slavery pictures.

Vandals put a block of wood in the ventilator shaft of the Dell theater, at Stuttgart, Ark. When the fan was started it was damaged. Later cayenne pepper was placed so that it was distributed throughout the theater by the fans. Still later that night the front door was broken and the electric piano badly damaged. An effort to get at the projection apparatus failed.

Chaplin pictures are in the limelight more than usual. The Grand, at San Antonio, Tex., had amateurs compete to see who could get the best Chaplin make up. The Queen, at Waco, Tex., announced it would "throw a Chaplin fit four days." The Nickel, at Waco, took the New Essanay release, "Work," and the first day ran it continuously on the theory that there were plenty of people that wanted to see nothing but Chaplin.

Fire destroyed the Hicks theater, at Kensatt, Ark. Loss $1,000.

"Fantasma" was the first children's show at the Queen, in Houston, Tex.

Oklahoma.

O. Gill has been having the Erie, at Hugo, remodeled, and as soon as that is done will add to the seating capacity of the Dixie.

Raymond Gear, of Florence, Kans., has purchased the Gaiety theater, on Court street, at Muskogee. He will personally manage the house, using motion picture and musical comedy.

The Liberty, at McAlester, has been redecorated.

L. Brophy, owner of the Yale theaters will open a new Yale theater seating 466 at 208 West Broadway, in Muskogee, about July 15. He will show pictures exclusively. A balcony where smoking is permitted will be a feature.

Fred Brown, of Crowder, has purchased the Grand Opera House block at Ft. Smith, Ark.

NORTHWESTERN ITEMS.

Special to Moving Picture World from Midwest News Service.

HENRY F. BRENNAN, of Casper, Wyo., has purchased an interest in the Ideal theater, at Thermopolis, Wyo. It has been renamed the Isis.

E. H. Phillips has leased the Terry Opera House, at Terry, Mont., to Stanley Guy and William Grandfield.

Wallace Coburn, of Havre, Mont., has organized a company to take motion pictures in Montana.

The Gem, at Bozeman, Mont., has reduced prices to 5 and 10 cents except on Paramount nights.

Max and Gus Kohn are converting the West theater, at Trinidad, Col., into a motion picture house.

H. E. Dotson sold the Gem, at Wenotchie, Wash., to Mr. and Mrs. Frank Stannard, its former owners.

"Smashing the Vice Trust" was shown at the Methodist church in Hailey, Idaho, by the pastor.

The Washington State Amusement Company will erect a motion picture house seating 400 at Enumclau, Wash., it is reported.

H. M. Wilson sold the motion picture theater at Cottonwood, Idaho, to H. C. Ames, of Lewiston.

Oscar Peterson, owner of the Index theater, at Index, Wash., three years ago, has bought that house from Abernathy & Martin.

The Star Amusement Company, with J. Herbert Miller as resident manager, has opened the Star theater, at Seventh and Main streets, in Lewistown, Idaho.

Manager A. E. Voelker has closed the Casino, at Coeuer d'Alene, Idaho.

Manager Potter of the Dream has taken over the Rex and the two houses have been consolidated. O. R. Shern, manager of the Rex, retains an interest in that house.

H. L. Thompson has retired from the management of the Arcade theater, at Hoquiam, Wash., and A. D. Hicks, owner of the building, has taken charge.

"Doc" C. S. Crews, "Dispeller of the Blues," opened his new Liberty theater, at Walla Walla, Wash., June 17. Pictures will be used and Pantages vaudeville will be given two days a week.

A committee to see what evils were in the motion picture business and how they could be removed was appointed at meeting of the Washington State Conference of Charities and Corrections held at Everett, Wash.

JERE AUSTIN PASSES ATLANTA.

By A. M. Beatty, Atlanta correspondent of Moving Picture World.

JERE AUSTIN, four years a Kalem picture star in company with Jos. Geisman, also an actor for the Kalem Company, passed through Atlanta Thursday from Jacksonville, Fla., in an automobile. The destination of the two actors is Chicago, Ill., where Mr. Austin will enter the employ of the American Film Company, while Mr. Geisman will spend a two months' vacation in that city.

"SCANDAL" SHOWN.

A special showing of "Scandal," the Universal film produced by Lois Webber and Phillip Smalley, was given to a party of exhibitors and newspaper men Wednesday afternoon at the offices of the Consolidated Film and Supply Company, Atlanta agents for the Universal films, in the Rhodes building. It made a great impression on the newspaper men especially. "Scandal" will be booked here by a local exhibitor soon.

TO FILM LA GRANGE COLLEGE INDIAN PAGEANT

A moving picture company has asked for the exclusive right to make films at La Grange, Ga., of the Indian pageant "The American Indian, in Lore, Legend and History," which will be given on the campus of the La Grange College on the afternoon of June 25, given by the La Grange College and under the auspices of the La Grange Woman's Club.

About 300 La Grange people will take part in the performance. The pageant is divided into fourteen episodes, depicting the historical phase of Indian life from the landing of Columbus to the days of the Puritans.

SAME FILMS TOO OFTEN.

Moving picture patrons are beginning to complain in Atlanta because of the same films being shown too often at the different theaters. Especially is this true of the four and five-reel features.

ATLANTA GOSSIP.

Walton H. Hill, of the Plaza theater, Montgomery, Ala., spent the latter part of the week in Atlanta with the different exchanges.

The Universal has announced the booking for the "Broken Coin," which will soon be shown in Atlanta.

It is said the Bijou theater, at Savannah, Ga., will become a moving picture theater under the management of Jake Wells.

E. P. Stone, an old and experienced exhibitor, has taken over the Lyric, of Athens, Ga., and has contracted for the entire output of the Mutual.

A. G. Soteropoulos, of the Princess, Macon, Ga., spent the week end in Atlanta. While here he rearranged his bookings on the Mutual Master Pictures, with which he is doing a tremendous business in Macon.

It is rumored Mion Brothers have sold their interests in the Strand, in Atlanta, to Mr. Z. Zakas, who will soon arrange to install a 17-piece orchestra as well as make other improvements of the latest order.

Manager Anderson of the North American, reports that bookings are pouring in from every section of his territory on the "Diamond from the Sky," proving the real worth of this wonderful production.

C. E. Tandy, of the Paramount Feature Film Company, is on a business trip through North and South Carolina and Florida.

C. O. Chivers, who has been connected with various film exchanges in Atlanta, has left for Charlotte, N. C., to take a position in one of the exchange branches there.

The Montgomery offers an unusually strong bill during the coming week—"The Acid Test," "Saved from Himself," "When Justice Sleeps," and "Hypocrites" for three days.

Operators Want New Scale

Kansas City Local of Operators' Federation Makes Demands That Would Almost Double the Cost of Projecting Films—Charges for Operating and for Special Branches of Work—Exhibitors' League Formed.

Special to Moving Picture World from Kansas City News Service.

WAR clouds have begun to gather in Kansas City between the exhibitors and the moving picture machine operators. In this war that is about to break the Federation of American Picture Machine Operators local union is the aggressor. They startled the exhibitors last week by sending out letters telling briefly of their intention of making a new scale, which will go into effect in the near future. The new scale will include charges for operating the machines and handling the films and for all other separate branches of the work that they are expected to do. The new scale will about double the expense of operation, according to the exhibitors.

The exhibitors were recently recipients of unsigned letters urging immediate cooperation in the matter. The anonymous letters were at first attributed to one of the most active exhibitors, but he claims that he had nothing to do in the matter. The exhibitors have all taken the stand in the matter as if their fight against these charges should be a most secret one. They have all refused to say in just what way they intend to oppose the new scale and all have refused to show the letters that they have received.

However, some one let the cat out of the bag. It is known that many of the exhibitors with the larger interests held a meeting for the purpose of discussing the situation. D. F. Dugan, of the Eastern theater, was elected president, and W. Quade, of the Bonaventure theater, secretary of the New Kansas City Exhibitors' League.

Mr. Quade refused positively to discuss the new organization or its purpose. He says: "The letters which we received were very mysterious, and although at first attributed to me, I have succeeded in acquitting myself. I am unable to say just what action the league will take in the matter or to yet give out any of the business that it has already transacted. The league is made up of the exhibitors owning the largest interests in the city, and although not barred very few of the people operating smaller shows have joined. Meetings will be held weekly either at a hotel or in a moving picture theater. The trouble that is now in hand seems to affect all the shows. Authough I cannot now state just what it is, it will, if successful, put many of the theaters out of business."

Mr. Quade says that he is very desirous to get the business in motion as early as possible to ward off the blow that threatens to kill the exhibiting game here. The film exchanges generally have not heard of this trouble or at least the lack of information seems dense. It is not known just who was behind the organization of the exhibitors, but it is known that the large amusement companies that are operating several theaters here have a hand in some place.

FIRED ELECTRIC THEATER.

The Electric theater, in Kansas City, Kan., was the victim of an incendiary the night of June 14. Persons passing along the street about midnight heard a smashing at the front door. They burst in the door and discovered a fire on the stage. The fire department was called and extinguished the blaze before more than about $2,000 damage was done. The fire chief discovered what looked like the cause of the trouble—two five-gallon cans that had contained gasoline. It was very plain that somebody had started the fire on the stage with gasoline, and had tried to escape by the front door, but was unsuccessful, probably becoming confused after the dastardly deed was executed, and had then got away by a rear exit. A. F. Baker, manager of the theater, said that gasoline was never used or kept about the theater. George and Edward Grubel and Mr. Baker, owners, have offered a reward of $500 for the arrest and conviction of the incendiary.

BACK TO FIVE CENT SHOW.

A. Durrin, manager of the Twelfth Street theater, last week changed his show from a 10-cent one to a 5-cent one. He is now using the first run Universal program service exclusively and is not showing any of the long features. He says that he believes that the show is in much better shape since the change was made and he will continue to run the Universal service throughout the summer. It was only a short while ago that Mr. Durrin changed from the 5-cent class into the 10-cent class and began showing feature pictures. He says that the first few weeks paid him well, but during the hot weather the patronage fell off to a certain extent and he thought it advisable to go back to the 5-cent show. The Twelfth Street theater is on a street that is lined with 5-cent shows and it is almost impossible for a 10-cent one to run any length of time with large success.

KANSAS CITY GLEANINGS.

J. A. Schnack, of Larned, Kan., was in the city recently and visited the exchanges here. He was well pleased with the business done with the "Who Pays" serial, and is looking for the next release of its kind. Mr. Schnack says that the business in Larned has been good all summer and that he does not believe that he will have one poor audience all the year round.

Archie Blue, of Salina, Kan., was in from the wheat fields, visiting the film exchanges. He called on Mr. Edwards at the Pathe Exchange and confided to him that the crops were in the best of shape and that they would harvest a great amount of money this year, for the farmers will all attend the moving picture shows when they get to the town.

The Kriterion Film Company recently opened offices in the Glody building, at Kansas City. J. W. Cotter, general manager of the company, established the office and placed E. A. Liles in charge of the branch. Mr. Liles has had a great deal of experience in moving pictures and he says that his branch is in the field to stay.

DAKOTA NOTES.

Special to Moving Picture World from Midwest News Service.

WATERTOWN, S. D., will have Sunday shows. The citizens by a majority of 118 voted to repeal the ordinance which prohibits Sunday amusements.

Louis Mulvey has taken over the business of the Imperial and Princess theaters, at Madison, S. Dak., Joseph Henkin and B. E. Ketcham retiring.

E. Sawyer will have charge of the projection at the New Lyric theater, which J. E. Snyder has opened at Williston, N. Dak.

A new motion picture theater will be erected at Wilton, N. Dak.

A special show of "The Sea Wolf" was given at the Grand, at Bismarck, N. Dak., for bankers and their wives, who were in the city to attend a convention.

The Grand Lodge of the Knights of Pythias, in session at Aberdeen, S. Dak., adjourned so the delegates could see the film "Damon and Pythias."

Dreamland, at Rapid City, S. Dak., featuring its music thus: "P. H. Bartholz, the German photoplay pianist from Berlin."

Drops Summer Vaudeville

In Louisville, the Management of the B. F. Keith Theater Drops Former Custom of Cheap Vaudeville During the Hot Months—Will Show Feature Pictures Exclusively—Vaudeville Again in Fall.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE management of the B. F. Keith theater in Louisville will discontinue summer vaudeville at ten cents and show moving pictures. The theater was opened Sunday, June 20, and had as its first attraction Fox's production, "The Plunderer," in which William Farnum plays a part similar to the one he took in "The Spoilers." Other plays booked to follow are "Hearts in Exile," "The Millionaire Baby," "The Spendthrift" and the "Sporting Duchess."

The company will reopen with vaudeville in the fall. Louisvillians are not at all strong for summer or cheap vaudeville, which has never taken very well in the downtown theaters. At the parks it has done fairly well.

WANT LESS PADDING.

Numerous comments have been heard lately in Louisville among the moving picture patrons concerning overplaying certain feature films. Moving picture patrons are now becoming so thoroughly versed in good pictures that a film which could easily be played in two or three reels, but which is drawn out to five or six reels, proves more or less irksome. This condition is especially true in hot weather when it is hard to hold the attention of a big audience even with very interesting films in which every reel shows action throughout. Instances have been noted where the star in the picture was overplayed, and the pictures were so slow that interest was lost in the plot. This condition is brought about more by hot weather than any other cause, as it is practically impossible to keep large theaters, seating a thousand or so perspiring persons, cool and comforable.

BUILDING C. F. F. STUDIO.

The Children's Feature Film Corporation, recently incorporated to manufacture "Aladdin Films," is rapidly getting ready to start producing pictures in Louisville. A lease has just been closed with Ed Alvey, owner of a large "pool" room in South Louisville, for the use of the building at a very attractive figure. This building was formerly used by the bookmakers when Louisville was practically a wide open gambling town, but has not been used for several years. It covers a plot of ground 105 x 65 feet and all operations will be handled on the ground floor. Glazers and carpenters are now making estimates on the work required to build a wing on the west side and put the building in first-class shape.

It is proposed to operate three stages so that three productions can be made at one and the same time if necessary. Around the west side and the front will extend the property room, kitchenette, dark room, dressing rooms, rest room, smonking room, private offices and general offices. The kitchenette and dining rooms will be used when films have to be rushed straight through without interruption, and meals will be served on the grounds. A downtown office will also be maintained. B. W. Conant, general manager of the company, reports that things are now coming along in nice shape and he is very much pleased with the progress made.

SWITOW NOT WORRYING.

M. Switow, of Louisville, president of the Switow Amusement Company and the Phoenix Amusement Company of Lexington, Ky., said that building operations had not been resumed on the theater at Lexington, due to the failure of the contracting firm. However, the bonding company is losing $25 a day which is a forfeit for every day that the contracting firm is behind in finishing the theater on a specified date. Mr. Switow said that he really preferred opening a little later than had originally been planned, as warm weather would be experienced in the early fall, and he preferred to inaugurate pictures at a season when the weather was cool and good crowds could be secured from the start.

THEATER OWNER ENGAGED.

Announcement has just been made in Louisville of the engagement of Miss Mary Shreve Lyons of this city to Dennis H. Long, secretary-treasurer and chief stockholder in the Alamo theater, owned by the Fourth Avenue Amusement Company. Mr. Long is a son of George J. Long, the millionaire turfman. He is a college bred man and an all-round good athlete. Miss Lyons is the daughter of Harry J. Lyons, a wealthy stock brocker of the city. Miss Lyons for several years has been one of the champion tennis players of this section of the country and is highly educated and talented in many ways. The engagement is one of the big social discussions of the season in Louisville society. George J. Long owns Bashford Manor, one of the handsomest estates in Kentucky, and one of the largest thoroughbred stock farms.

NOTED IN LOUISVILLE.

Frank Schoeffel, vice-president of the Palace Amusement Company, which formerly operated the Palace theater at Shelby and Rupp streets, has just filed notices of the dissolution of the corporation. The notices were filed in local papers on June 5, 12, 19 and 26. This theater was closed when practically the same stockholders opened the new Shelby theater.

Louis Dittmar, manager of the Majestic Amusement Company, is making several changes in the theater. The entire entrance lobby has been torn out and is being done over. A scaffolding and canvas platform was erected in the meantime to prevent any possible damage resulting from falling materials. On the interior of the theater heavy brass rails, four inches in diameter, have been set back of the rear rows of seats to prevent big crowds between night shows from jostling or annoying persons who are seated in the last row. Heavy, turned mahogany posts are inserted every few feet to carry the brass railings. The idea is a capital one, as the jam at the rear of the theater has on many occasions disturbed the people in this last row considerably.

The Clifton theater and the Broadway theater are both represented this season in the Juvenile League, which is composed of the boys in the advanced classes of the grade schools, or boys under a sixteen-year age limit. The two teams were tied for second place recently when both had won six games and lost two. The theaters get a good deal of advertising out of this sport at a very low cost.

John S. Purnett, of Jeffersonville, Ind., recently closed a lease at Shelbyville, Ky., on the Hartford building, which was formerly occupied by the Stag saloon, which he will use as a motion picture theater. Immediate possession was taken and remodeling work was commenced at once. The theater will be ready to start shortly after July 1. Mr. Purnett has decided to call the new picture house a rather unusual name, that being "The Green Dragon." Mr. Purnett was recently in Louisville and purchased 500 seats, two Powers 6A motor driven machines, a curtain, fireproof booth and other equipment.

E. S. Sullivan, of Cecilia, Ky., was recently in Louisville, and closed contracts for equipment with which to start three motion picture theaters which will seat 400 persons each, at Cecilia, Grayson Springs and Stithton. Powers machines were purchased for all of the theaters.

The Sanders Amusement Company of Louisville, composed of Henry B. Sanders, Andrew F. Sanders and Putnam Sanders, is now operating two airdomes, one in Crescent Hill and one on West Broadway, known as the Crescent Airdome and Broadway Sky Dome. The company has just sent out some very attractive blotters which were delivered by a boy throughout the office buildings in the downtown district. The blotters carried a message for tired hot men, showing that the company controlled the coolest spots in the city, and had just the place for muscular relaxation. Failure to state the locations of the theaters on the advertising marred its value somewhat, however.

The Preston Amusement Company is finding a good deal of use for its airdome just now in spite of the fact that rain is being experienced more this summer than for several previous one. The Preston, with its tight theater for bad weather, is continuing to get the public regardless of weather conditions, while both airdomes and theaters not running in conjunction have felt the climatic changes more or less. The Highland theater, on the Bardstown Road, is another local concern which is adapted to any kind of weather. This concern operates a theater on one side of the street, and the Baxter airdome on the opposite side. The shows are swapped backward and forward according to weather conditions.

At Albany, Ky., J. H. Miller is making arrangements to open a new moving picture theater which will have a seating capacity of 275 people. A Powers machine and other equipment has been purchased and the show will shortly be started.

What promises to prove a paying venture is that of the Mammoth Cave Cafeteria Company, at Mammoth Cave, Ky., which has just purchased a complete moving picture outfit with which to give shows in a building which is 100 x 100 feet. It was necessary to install a private lighting plant to operate the machine.

CHIPPEWA FALLS CENSORSHIP.

Special to Moving Picture World from Midwest News Service.

ALDERMAN J. R. COSTERISAN, of Chippewa Falls, has introduced a censorship ordinance before the council of that city.

It provides that managers shall furnish the board with a form of the program five days in advance. If anything is suspected the films or other program will be inspected. Fine of from $5 to $25 for failure to make cut-outs ordered, is provided.

HEIM SUNDAY BILL KILLED.

The Wisconsin State Senate killed the Heim bill, which would permit moving pictures and other amusements on Sundays, by refusing to concur in the measure, which originated in the house, but a reconsideration motion was announced.

WISCONSIN GOSSIP NOTES.

The Regent theater has been opened at 407-411 North avenue, in the Washington Park district of Milwaukee, by Manager Grauman.

Manager Stebbins of the Vaudette, at Manitowoc, has expanded by taking a lease of the North Side Opera House and incidentally marking the end of theatrical attractions for that city. Stebbins has booked the Paramount pictures for two nights a week and may add the World

Film Corporation service for a third feature night at the new house.

Manager Siebert, also proprietor of the U. S. Hotel, has opened the World theater, at Mineral Point.

Manager Jolin Herziger is enlarging the Doty, at Menasha, so it will seat 500.

R. D. Hadfield has been remodeling the Orpheum, at Superior, which he acquired after it had been dark for several weeks.

Alice Washburn, of the Edison company, appeared in person at the Idle Hour theater at Neenah.

Charles Chaplin statuettes were given away one night by the Lyric at La Crosse.

Manager Winninger of the Bijou, at Appleton, sent a man among his fellow citizens taking snap shots for screen novelties.

IN SAN FRANCISCO.

The Star theater at Pacific and Hyde streets is now being conducted by H. King.

Sam Harris, of the Hippodrome, is making a business trip to Los Angeles.

William Citron, manager of the local branch of the William Fox Film Corporation, will leave shortly for Chicago to attend the meeting of branch managers to be held there.

A Motiograph projection machine has been sold to the Salvation Army Camp at at Lytton, Cal., and a series of pictures of farm activities have been taken by Mr. Edward H. Kemp. Mr. Kemp has also taken pictures of school work at the Hitchcock Military Academy, near San Rafael, and has sold a Motiograph machine to this institution.

Raimund Wurlitzer, of Cincinnati, is here with his sister, Miss Valesca Wurlitzer, to visit the Exposition and the local Wurlitzer branch.

CALIFORNIA BRIEFS.

The Lyric at Richmond has been opened under the management of I. Chabot of San Francisco. A number of improvements in the house are contemplated.

The Beach-Krahn Amusement Co., of Berkeley has been permitted by the State Corporation Commission to issue $25,000 par value of its shares to H. L. Beach and F. W. Krahn in exchange for their assets and business of the co-partnership of Beach & Krahn, operating the Strand and Lorain theaters; also to sell stock to the extent of $15,000 for the purpose of rebuilding and enlarging the Lorin theater.

The Benson-Hopley Co. is planning the erection of a factory at Sacramento for the manufacture of motion picture screens.

W. W. FaMar has opened a moving picture house at Cottonwood.

A Powers Cameragraph No. 6A has been sold to Wm. V. Tramblyn, of the Broadway theater, Nevada City, by G. A. Metcalfe, of San Francisco.

The Eureka theater, at Eureka, has changed its name to that of the Sequoia.

A moving picture house has been opened at Cortland by Jang Moy, a Chinese.

W. B. Martin, of the Star theater, Modesto, has purchased a Powers Cameragraph No. 6A from Walter Preddey, of San Francisco.

The Movie Palace has been opened at Atascadero as an airdome by Emile Clark.

A new building ordinance is being prepared at Fresno, but theater owners do not anticipate many changes in the existing regulations.

A new moving picture house has been opened at Newman, this having been built by A. Dobrzinski.

A municipal auditorium, which will be available for moving picture performances, is to be erected at Merced.

The Victor theater has been opened at Oak Park by I. N. Throckmorton with a Mutual program. This is a new house with a seating capacity of about six hundred. A feature of the theater is a model operating room, modeled along the lines of the one in the New Fillmore theater at San Francisco.

Capture San Francisco

Universal Beauty Party Reaches Coast—A Glorious Day at the Fair—Trip to Mount Tamalpais with Dinners and Dances Make Visit a Noteworthy Event—Could Well Have Stayed Longer.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE Universal Beauty Special, bearing sixty of the prettiest girls to be found in all the United States, arrived at the goal of its transcontinental trip promptly on time and San Francisco was not long in realizing the honor that had been bestowed upon it. Shortly after the arrival the girls were taken to the local Universal Exchange, which had been tastefully decorated for the occasion, and then sight-seeing trips through the city were in order. On Thursday evening they were the guests of the management of the Tivoli theater, and the announcement that they would be present packed this big play-house. Following the regular performance a vaudeville entertainment was furnished by talent from the Empress theater contributed by Sid Grauman, and a buffet lunch was served on the stage to the girls and hundreds of invited guests. Dancing was indulged in on the stage and in the spacious lobby and it was early in the morning when the guests began to leave. Among those who enjoyed the entertainment were Carl Laemmle, Joe Brandt and Morris L. Markowitz, representing the Universal Film Manufacturing Co.; Ruth Roland, Art Smith, the aviator, and his wife, and practically all of the exchange men of the city.

On Friday the visiting beauties were taken on a trip to Mount Tamalpais, through what was declared to be the most beautiful scenery they had found on the whole journey. Lunch was served on the mountain and in the evening, after the return to the city had been made, a ball was given in their honor at the Hotel Manx. The entire office force at the local exchange was given a vacation on this day to enable all to enjoy the festivities. On Saturday the visitors were taken to the Exposition grounds and watched the great harness meet, after which the various palaces were inspected. In the evening a banquet was tendered them at the Old Faithful Inn, and later they visited some of the leading attractions on the Zone, as the amusement district is known. A longer stay was made here than was originally planned, and it was regretted that a longer stop could not be made, as the time allotted did not permit of a thorough inspection of the Exposition, but it was impossible to rearrange the schedule.

REGULAR HOUSES WANT PREFERENCE IN FILMS.

The tendency of late in large vaudeville houses to feature leading moving picture productions, and to reduce prices to the level of the exclusive moving picture theaters, has brought about a condition that is causing exhibitors to take action. These combination houses insist on first-run pictures, and so far have been successful in securing them. Exhibitors take the stand that the film exchanges are dependent upon picture theaters for their success, and not upon vaudeville houses, and are refusing in many instances to book films that have first been shown at these houses. The exhibitors of Alameda County, through their local organization, have gone on record to this effect.

C. B. PRICE OPENS OFFICES FOR V-L-S-E.

C. B. Price, Pacific Coast manager for the V-L-S-E., Inc., has returned to his San Francisco headquarters from Los Angeles, where he opened a branch exchange, and will shortly visit Salt Lake City on a similar mission. The Seattle branch is now in splendid working order and is relieving the local office of much detail work.

BATTLESHIP OREGON INSTALLS CAMERAGRAPH.

A Powers Cameragraph No. 6A has been installed on the historic old battleship Oregon, which played a prominent part in the Spanish-American war, and entertainments are given on Monday, Wednesday and Friday, a General Film Company service being used. This vessel is lying off the Exposition grounds and is visited daily by thousands of people.

TO HANDLE EDUCATIONAL FILM

The Atlas Film Corporation has been incorporated at San Francisco with a capital stock of $10,000 for the purpose of handling film used in churches, schools, lodges and other places outside of regular theaters. The incorporators are George E. Chamberlain, F. E. Guenther and W. H. Waite, all of whom have had considerable experience in film exchange work. Quarters have been fitted up at 114 Golden Gate avenue, and already a considerable stock of film of an educational nature has been secured. Additional subjects will be added as soon as they can be purchased and a strong bid will be made for patronage. This exchange promises to fill a long felt need in this territory and has the indorsement of school authorities and clergymen, who have found diffculty in the past in securing subjects to meet their particular requirements.

AMERICAN THEATER COMPANY INCORPORATED.

The American Theater Company has been incorporated with a capital stock of $25,000 by Edwin F. James, J. H. Christie, C. S. Rogers and M. Christie, to conduct the American theater, on Market street. This house was opened as a moving picture theater several months ago by Mr. James and is now closed for extensive alterations.

FILM MEN SAIL FOR SOUTH AMERICA.

Lynn Ivey and Carlos Swan, who recently incorporated the Compania Cinematografica De Las American, sailed this week from San Francisco en route to South America.

ZUKOR VISITS EXPOSITION.

Adolph Zukor, president of the Famous Players Film Company, is in San Francisco with his wife and children to visit the Exposition. He plans to be here for some time and will keep in close touch with the Coast studios while enjoying the fair.

T. & D. CHANGES MANAGERS.

The Turner & Dahnken Circuit has appointed E. V. Clover, who has had charge of the Tivoli theater for some time, manager of the De Luxe theater at San Jose, and William Hannell of the latter house will be placed in charge of the Tivoli. Mr. Clover is well known in San Jose, having been resident manager of the De Luxe before.

SAN FRANCISCO NOTES.

"The Clansman," which recently completed a six weeks' run at the Alcazar, is again the attraction at this play house.

The Majestic of this city has been sold and is now being conducted by Lahm Bros., formerly of Vallejo, Cal.

(Continued on page 352.)

It was written by

THE REV. CYRUS TOWNSEND BRADY

He Wrote

"THE ISLAND OF REGENERATION"

also

"HEARTS AND THE HIGHWAY"

It will please your audiences

BOOK IT

at any V·L·S·E office

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EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.

NEW YORK CHICAGO LONDON PARIS

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E., Inc.

We are now offering

"THE EAGLE'S NEST"

Featuring Edwin Arden and Romaine Fielding. A thrilling photoplay of Western life, made in the famous "Garden of the Gods" country in the Colorado Rockies. Six parts.

"THE COLLEGE WIDOW"

GEORGE ADE'S Famous Comedy

Featuring **Ethel Clayton** and **George Soule Spencer.**

"THE SPORTING DUCHESS"

From the famous play of the same name, featuring Rose Coghlan and Ethel Clayton.

IN PREPARATION

"THE DISTRICT ATTORNEY"

From the famous play of the same name by Charles Klein, featuring **Dorothy Bernard** and **George Soule Spencer.**

"THE VALLEY OF LOST HOPE"

By Shannon Fife, showing the most spectacular railroad wreck ever worked up. Featuring **Romaine Fielding.**

"THE CLIMBERS"

From the famous play of the same name by Clyde Fitch. Featuring **Gladys Hanson** and **George Soule Spencer.**

BOOKED DIRECT

LUBIN--V.L.S.E. 1600 Broadway **New York**

Selig

SELIG RED SEAL PLAYS

The Right Steer Bears the Quality Brand

Released July 26 in five cute cut-ups and pressed down and running over with gurgles, giggles, and glee—

"A TEXAS STEER"

Features Tyrone Power, the notable Actor, as "Maverick Brander," the cattle king, supported by Grace Darmond—

ROPE IN "A TEXAS STEER" WHEN RELEASED JULY 26th

Charles Hoyt's merry comedy of social satire, teeming with homely philosophy, keen wit, and funny situations. Five thousand feet of fun, frolic and frivolity lassoed as a Selig Red Seal Play of Quality.

PLAYS NOW SHOWING

"The Carpet from Bagdad," with Kathlyn Williams.

"The Millionaire Baby," with Harry Mestayer.

"The Rosary," in seven reels with Kathlyn Williams.

PLAYS FORTHCOMING

"Mizpah," "The Crisis," "A Black Sheep."

"The Ne'er-do-Well," "The Circular Staircase."

"House of a Thousand Candles," "Whom the Gods Would Destroy."

"The Red Seal of Quality"

"THE ROSARY" IS BREAKING MOTION PICTURE RECORDS!

Released June 28th, as a Selig Red Seal Play, through V-L-S-E, Inc., "The Rosary," in seven exciting reels, is shattering motion picture records for attendance, just as it broke all records for sincere praise from critics. Kathlyn Williams, the world's most popular motion picture actress, presents her most emotional character role as Vera Milton, who is misunderstood. Selig Red Seal Plays never grow old. Early releases through V-L-S-E, Inc., and branch exchanges are continually increasing in popularity.

Book Direct! Book Direct! Book Direct! Book Direct!

SELIG, 1600 Broadway, New York City

Selig

"The Sins of Ignorance Bring a Life of Sorrow To Thousands of Girls"

Mary Ann was all sweetness and innocence. She lived in a world of dreams, peopled with gallant knights and dashing heroes of her story books.

When her hero came and told her of London Town, with its lure of lights and music, it was an easy matter to persuade her to run away. In a short time her house of cards tumbled down. The tinsel gone, her romance dead, she crept back to the village in tears.

Her broken hearted mother took her to the curate for advice. In the quiet of his study she sobbed out her story.

"I didn't know," she wept. "I didn't realize the harm. I had never been told."

The curate looked out of the window and saw his own daughter, Effie, dancing in the sunlight, happy in her youth, exalted in love. She had been carefully educated, safe from contact with the outside world.

A great light dawned on the curate. It was not Mary Ann's fault that she had answered the lure of London Town. It was not her fault that life had dealt her so severe a blow.

The curate hastened to his wife and demanded that she instruct Effie of those impulses that enter so seriously into the lives of all girls. But his wife was horrified. Her mother had never told her. It shocked her to think of telling the truths of life. And she refused.

Then there happened an incident in the life of Effie which aroused the curate to the fury of action. Through her innocence she had committed an indiscretion. Then she was told and she was saved.

And there arose from the curate's heart a great prayer for the mothers who avert life's issues; for the fathers who delude themselves; for the unutterable piteousness of the blindness of virtue.

This startling revelation of the mysteries of life and love is made in Cosmo Hamilton's masterpiece, "The Blindness of Virtue," which Essanay has produced in a great six-act photoplay, released through all the branch offices of the V. L. S. E., Inc.

HE HAS MADE MILLIONS LAUGH
HE WILL DO THE SAME FOR YOU

FRANK DANIELS
IN
"CROOKY"

RELEASED JULY 12TH BY THE V.L.S.E.

A VITAGRAPH BLUE RIBBON FEATURE

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

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THEY STAND NOT ONLY FOR BOX OFFICE INSURANCE, BUT-

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OPTIO... 4.

CONTINUE T... AS AN "ORDI... CONTI... POLICY ...YMENT.

Continue the insurance as heretofore for —— $10,000 —— by continuing the payment of premiums as heretofore, LESS a cash reduction of 40% or thus reducing the ANNUAL premium to —— $209.50 —— (including disability premium)	Continue the payment of the original premium (—$349.20—) (including disability premium) and increase the insurance to —— $15,060.00 —— payable at the maturi... of the policy upon ...	Continue the payment of the original premium for —— THIRTEEN —— years longer, when the policy will become fully "paid-up" for its face val... ,000) —— payable upon ... death of the Insured.	Having made the policy "paid-up," as provided for in Option 3, continue the payment of the original premium for —— NINE —— additional years,† whereupon the policy will mature and its face ($10,000) —— will be paid to the Insured in a... †Unless the policy should mature ... consequence of death.

Note that written notice of the Option selected must be given to the Society at its Home Office not later than the date on which the premium due at the be... ye... ...ns) ... Option 3 will apply automatically.
If Option 1 or 2 is selected, ... properly ... ...dance with the Option selected will be issued *Option 2 will only be granted subject to the production of evidence of insurability satisfactory to the Society for the increase in the amount of insurance.

V.L.S.E. INC.
1600 BROADWAY
NEW YORK CITY

Clemmer Visits Studios

Spokane Film Magnate Back From Visit to California Gives World Man Interesting Account of Picture People He Met and of Los Angeles Studios—Saw Hundreds Enjoying Sight of Films in Making.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

DR. H. S. CLEMMER, of the Clemmer and Casino theaters, and who is also interested in the Clemmer theater, Seattle, took a vacation trip to San Francisco and Los Angeles and returned a couple of days ago. He visited the moving picture studios and the moving picture city near Los Angeles and upon his return said:

"After getting our passes from the head offices the rest was easy. The first man we spotted at the Lasky studios was Theodore Roberts. It seemed like meeting an old friend to see the old film favorite come stalking across the lawn. I introduced myself and he showed us around. He is a fine genial chap and took pride in showing us his dressing room, which he declares is the best there.

"We saw and were introduced to Blanche Sweet. She is just as sweet personally as her name would indicate and a delightful girl. We also met Myrtle Stedman and were very much impressed with her charming personality. We found William C. De Mille, the popular Lasky director, hard at work directing a production and too busy to talk much.

"I encountered an old boyhood friend in James McGee, now manager of the Selig interests at Los Angeles. At the Griffith studio we saw most of the people of the Mutual and Reliance features at work. In the Universal City we encountered Hobart Bosworth, who is now working for the Universal people. They admit the public to see the making of films, charging a small fee, and 1,200 people were on hand that afternoon.

"At the Bosworth studio I found another old friend, E. J. Atkinson, who now heads the producing end of that company's operations. We saw the making of Keystone comedies first and the whacks of slapstick comedy are considerably more realistic and strenuous when seen in real life than when portrayed on the screen.

"In one of the cafes we saw Mabel Normand and Ruth Roland, both very pretty attractive girls, surrounded by and stared at by crowds of people everywhere they go. That is true of all the moving picture stars. They seem to be known by everybody.

"On one of our automobile trips we discovered the Essanay people making a comedy in front of a restaurant with Charles Chaplin as the feature. He is by far the funnier in the flesh on the street than he appears on the screen. And hundreds of spectators were roped off, enjoying his antics immensely.

"The natives are every bit as much interested as the tourists. You see 'location work' everywhere, in front of palatial homes, by the seashore, on the drives, in the suburbs, and in fact everywhere you go. In every group of actors you recognize somebody you have seen and it is like being acquainted with them. Citizens willingly donated the use of their fine homes for the motion picture people.

"We visited the studio of the Famous Players, but it was a holiday and nobody was working. We viewed the field of action where D. W. Griffith filmed his famous $500,000 production, 'The Birth of a Nation,' based on 'The Clansman.' We saw the complete picture in Los Angeles and it fairly made us hang on the brass rail in front of us for the three hours it was running."

SPOKANE BREVITIES.

James McConahey, manager of the Best Show, recently signed a contract for Pathe features and reports that he is doing a fairly successful business and that the films are pleasing the audiences.

The Casino closed a contract during the week for the V. S. L. E. features and is expected to show the first production under this contract July 4. It will probably be "The Eagle's Nest," with Romaine Fielding and Edwin Arden appearing in the leading roles.

"The Battle," with Blanche Sweet in the leading role, proved a good drawing card at the Class A.

Mary Fuller and Josephine West are favorites with many Spokane audiences.

Mary Fuller and Matt Moore appeared at the Rex theater during the week just closed in "The Honor of the Ormsbys."

"The Eternal City," by Hall Caine, and made by the Famous Players under the direction of Edwin S. Porter and Hugh Ford, and featuring Pauline Frederick, has been booked for the Clemmer.

LOCAL FACES IN LINCOLN HIGHWAY FILM.

Special to Motion Picture World for Indiana Trade News Service.

LINCOLN Highway day was celebrated at LaPorte and several thousand citizens got into a film that is being made of the principal cities on the highway.

General Counsel H. C. Osterman and his official party in four cars spent two days in Laporte taking pictures of the parade. The feature was the selection by the official party of Miss Dorothy Dolan, daughter of Mr. and Mrs. P. J. Dolan, of Laporte, as the prettiest girl in Indiana. In each state the prettiest girl is selected and this girl becomes the Lincoln Highway girl of the state.

Carl Fisher, "father" of the Highway, posed for the film. One picture shows him stuck in the mud, a picture of dejection and disgust, then he has a vision, and is shown riding down a stretch of road with a seraphic (in all dictionaries) smile on his face. Then the picture comes back to mud again, and Fisher is shown jumping to his feet with the words "I'll do it" almost audible they are so well registered.

Zaring & Rhodes have sold the Delight theater, Twenty-fourth street and College avenue, Indianapolis, to J. Woolley. The theater is running the Criterion program.

COOL BREEZES IN-DOORS.

The Orepheum theater, Hartford City, Ind., has installed a ventilator in the roof, the Murat, Indianapolis, is serving ice cooled air, the Isis offers a cool change every three minutes, and the Palms gets the atmosphere with a palm out in front, into which an electric fan shoots its cooling breath. All indications that in Indiana, at least, summer is at hand, and the lure of ourdoors is real competition for the picture exhibitors.

WISDOM IN BROWN COUNTY.

Abe Martin, the Brown county philosopher, says that a movie actor plays jest as good before empty seats as before a crowded house.

BLINN THEATER CORP. ELECTS.

Officers and directors for the Blinn Theater Corporation were elected at Frankfort, Ind. It was the twelfth annual meeting of the stockholders. The directors named were Jesse Blinn, T. C. Paris, J. B. Meifield, H. F. Campbell, Dr. Charles G. Chittick, W. R. Hines and Marvin Hufford. The directors then chose the following officers: President, Jesse C. Blinn; vice-president, T. C. Paris; secretary, Marvin Hufford; treasurer, H. F. Campbell. W. R. Hines, former secretary, is retiring for business reasons which make it necessary for him to leave the city.

The John W. Ruskin jungle pictures drew exceptional crowds at the Lyric theater, Indianapolis.

INDIANA JOTTINGS.

The Victory theater, Union City, is installing a new Edison machine which it is believed will improve the projection.

Manager Bailey of Valparaiso, Ind., will attempt to open Sunday afternoon with a religious program. Manager Bailey is the new owner of the Lincoln theater.

The Gem theater, Plymouth, Ind., is installing a new motiograph.

The Summer theater, Corydon, Ind., has added a canvas top, and expects to give a show hereafter, rain or shine.

The New Union theater, South Illinois street, Indianapolis, was entered by burglars and a valuable lens and an electric fan was taken. The picture screen was cut.

Harry Bassett, Joe Rolles and Otto Ray were a committee to call on Mayor Joseph E. Bell to protest against alleged interference with union pickets in front of the New Union theater, Indianapolis. The union operators charge that a picket who was arrested for assault and battery was held under $1,000 bond.

Guy Kinman and Carl Thompson are building an airdome in Sullivan, Ind.

Joe Schnitzer, manager of the Central Film Service, Indianapolis, went to Pittsburg this week to visit his parents.

The Lyric theater, Connersville, Ind., has been sold to Roy Wheeler. Angelo Iammarino, the former owner, is going to remove to Cleveland, Ohio. Mr. Iammarino has been running Fox and Universal pictures and Mr. Wheeler announces that for the time being he will make no change in program.

John H. Pruett has bought The Royal, Terre Haute, from Charles Roberts. The show has been under the management of Harvey Lowry. Mr. Bruett expects to install an electric piano and will change the program.

Ora Garretson has bought the Warren, Ind., picture show from Charles Foust.

W. A. Laverty, manager of the Montezuma Mineral Springs Pool and Airdome has put on the United Film Company service. Laverty's pool and airdome are doing a good business.

The Edison, Royal Center, Ind., has added a new machine, according to Manager Ed Howard.

The Majestic theater, Evansville, Ind., is to be leased to Buffalo parties according to Philip Skora, the owner.

Russell Premer, restaurant keeper at Bluffton, Ind., has been ordered to move. A picture theater, soon to be started, has leased the quarters.

The Orpheum theater, Hartford City, is using amateurs every Tuesday night.

The Tri-City Theater Company, which owns the Sipe theater, Kokomo, the Wallace theater, Peru, and another house in Anderson, Ind., declared a seven per cent. dividend. The company contemplates the erection of a new house in Kokomo at Main and Taylor streets, an old residence on the site being wrecked now.

Herbert Moore is building an airdome at Jamestown, Ind.

Roy Shanks, owner of the Kai Gee, Rochester, Ind., is opening an airdome which he calls the Kai Gee Garden. Some advertising sense to the choice of the new name, as all the advertising value of a well known name is added to the new enterprise.

H. M. Personett is opening the Sky Dome in Richmond, Ind.

The Winchester, Ind., airdome has installed cypress seats. Last year they were pine, and pine exudes resin and resin ruins clothes, hence the cypress seats this year.

"The Diamond from the Sky," first chapter, drew three record-breaking crowds for Manager H. Harrell of the Strand theater, Oriental and Washington street, Indianapolis. The house seats 709 people and more than 2,200 tickets were sold for the three shows. Extra ticket takers were used.

Frank Green has opened an airdome at State and Fletcher avenues, Indianapolis, and is using the Universal program.

MANAGER OF THE SAVOY WAS IN THE BOOTH.

Special to Moving Picture World from Midwest News Service.

THE coroner's jury at Hancock decided that the death of 17-year-old Bert Omanas in the operating room of the Savoy theater June 3 was accidental. The verdict was: "We, the undersigned jurors, find that the late Bert Omans came to his death through an accident due to an unprotected switch while employed as assistant in the operating room at the Savoy theater June 3."

Testimony at the inquest revealed little.

Manager Ruttenberg of the Savoy takes exception to the statement, in a circular sent out by the state fire marshal, that the boy had been in charge of the booth a few minutes before the fire. Ruttenberg claims that he was in the booth with young Omans when the fire occurred, in fact for several minutes preceding the accident, and that the only time his helper, the deceased, was alone in the booth was at the end of the first performance. The fire occurred during the second show.

The Savoy has made an additional exit from the booth, has purchased a Simplex machine and has been redecorating preparatory to reopening.

BUTTERFIELD BUILDING IN JACKSON.

A new theater to be known as the Orpheum will be constructed on Main street, in Jackson, by W. J. Butterfield. The house, which will cost $60,000, will seat 1,250. Construction will start about July 1. It will be devoted to pictures and vaudeville. Construction features will include a gold-fibre screen, Kimball pipe-organ, ladies' retiring room and smoking room. The entrance between two stores will be arranged with a garden wall effect in rough brick with coping and from this there will spring lattice work covered with vines.

MICHIGAN NEWS NOTES.

The city council at St. Johns has instructed the marshal to see that moving picture shows are closed on Sundays.

A movement for local censorship in Kalamazoo is reported.

"The motion picture is a wonderful boon to the deaf," said Willis Hubbard, a member of the faculty of the Michigan School for the Deaf at a meeting of the state association for deaf at Flint. The three hundred delegates saw films of an address given by Mr. Hubbard at the national convention in Cleveland in 1913.

Manager Sullivan of the Grand, at Escanaba, is conducting a voting contest with an Overland auto as capital prize.

Manager Frank Anderson of the Star, at Cadillac, has contracted with the World Film Company of Detroit, to use that service.

Roberts & Henman have sold the Princess, at Albion, to D. C. Snuggs and Robert De Noylles, of Jackson. Snuggs was treasurer of the Victor Amusement Company at Jackson, and De Noylles was manager of the Temple theater, in that city.

Leroy Hornbeck has been made manager of the Fuller theater, at Kalamazoo.

The Apollo, at Holland, was closed for three days to be fitted out with a new summer dress.

The Bijou, at Albion, played a return date of "The Pit."

Turnaway business at the Family theater, in Greenville, was caused by running slides of local celebrities taken unawares.

A. J. Hicks has moved the Gem, at St. Johns, to a new location.

The Aladdin, at Bay City, had motion pictures of the Flag Day exercises supplemented by slides of "people you know."

"Dreamland," a new motion picture house at Reading, has been opened.

Ingersoll on Film Prices

Prominent Detroit Theater Man Discusses Exhibitor's Side of Higher Cost of Making Pictures—Manufacturers May Be Asking Too Much—Increase in Number of Theaters Aids Makers at Showmen's Expense.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

FREDERICK INGERSOLL, president of the Knickerbocker Theater Co., which operates the Knickerbocker theater at Jefferson avenue and the Belle Isle bridge approach, said to the writer the other day, "What's the matter with the motion picture business?" I answered, "Nothing so far as I can see."

Mr. Ingersoll said: "It looks very much to me as if exhibitors were paying too much for the film. With competition getting keener and very little opportunity to raise the prices above 15 to 25 cents for an outskirt theater, the exhibitor stands little chance of showing an increase in his attendance from week to week. Yet he must pay higher prices for film than ever before. Now, the argument that the film salesmen use is their manufacturers must pay more for stars, and that they are putting on the productions better than ever before. That is true, but that does not justify the asking of more money, because where the manufacturer had an opportunity to sell a dozen people in a big city, he now sells two or three dozen; in this way, he can offset the extra money he is putting into his production.

"But consider the poor exhibitor; on all sides of him they are building theaters just as beautiful as his; in some cases they are larger; it is out of the question to raise prices for one or two days just because the exhibitor is presenting an expensive film. The exhibitor must realize that often his patrons put up with a poor picture, hence the 'extra good' pictures simply offset the others. The question is just this: how can the exhibitor get more business to meet the extra expense he must go to get good features? It looks to me as if the exhibitors were getting the worst end of it. As for the manufacturer, he is reaping the benefit of the thousands of new theaters being built. I have given the matter a great deal of thought, and in my opinion unless the exhibitor is able to get his film for less money than he is now paying so that he can, to a degree, offset the loss of business which is sure to come by the keen competition, the time is not far distant when hundreds of moving picture theaters are going to discontinue business.

"The hand-writing is on the wall. Take the Knickerbocker theater for an example; it is doing a satisfactory business, but the chances are that it will never do much more than it is doing right now; we are making a little money, but what has the future in store for us, more theaters being erected to take part of our business away, on top of which we are asked to pay more for our film. I don't deny the fact the manufacturers are paying more to produce them, but they are also getting more from each exhibitor and there are more exhibitors to sell. Show me a single moving picture theater to-day in Detroit that is doing a bigger business to-day than a year ago. They are few and far between.

"The manufacturer and the exhibitor should get closer affiliated. It seems to me that the manufacturer has not been quite as considerate of the exhibitor as he might be. The manufacturer by taking less money from the exhibitor for his film is going to help prolong the life of hundreds of theaters which otherwise are doomed to failure."

WHY THE NORWOOD WAS BUILT.

Not every owner of a moving picture theater expects to make a "mint" of money. There are really some very interesting reasons why some of them are built. In this connection, the new Norwood, located on Woodward avenue, near the Grand Boulevard, is worthy of comment.

The owner is Charles Rall, wealthy real estate operator and former confectioner. To a representative of the Moving Picture World he said: "The reason I built the Norwood was not so much as a money-making proposition as it was to draw people to the particular block in which it is located. Another gentleman and myself own most of that block; we understood that new theaters were to be built near us on the opposite side of the street. We have all good tenants in the block and we wanted to do something to help retain the trade for them. We figured out what the rent would bring by leasing one of the stores, but decided that we could do better, using the store for an entrance and lobby, putting the theater on property in the rear which was bringing in no revenue.

"Fortunately, the new Norwood is doing much better than we expected. It is doing almost capacity every night. It is beginning to realize a good profit on our investment, we are bringing a lot of new people to the stores in the same block which greatly pleases our tenants. But if we only broke a little over even we would not complain because, as I said before, our main object is to help our tenants." H. W. Irons is manager of the Norwood.

KUNSKY FORMS SCENIC CO.

John H. Kunsky, operating eight theaters in Detroit, as well as a film exchange, carpentry, electrical and sign shops for the moving picture industry, has formed a new scenic company to make all kinds of stage settings, scenery and effects of all descriptions for motion picture theaters. He will have a complete studio with artists for turning out the highest class of work. For the present the studio will be located at the Washington theater, where everything is in readiness to carry on such work. The office will be at 2206 Dime Bank building. Not only will this new enterprise furnish material for the Kunsky theaters, but it will be in a position to take orders from any exhibitor in Detroit or the state of Michigan.

DETROIT FLASHES.

C. A. Hoffman and Graham Hoffman, of the Palace theater, Detroit, have become financially interested in the Hippodrome theater which is to be erected in Saginaw, Mich. The company has been recognized and the name changed to the Palace. Offices will continue in the Dime Bank building, Detroit. The original intention was to make this new playhouse a theater for vaudeville and musical comedy, but it has now been decided to devote same to high-class photoplays exclusively.

Manager McGee of the Majestic theater reports that all records were broken for Monday, June 21. "We did as much business on that day as we have on any day since we have been operating outside of our opening and holidays," said Mr. McGee. The attractions on June 21 were "The Sporting Duchess" (V-S-L-E) and pictures of the recent Board of Commerce boat cruise which were made by the Atlas Motion Picture Co. The cruise was participated in by 600 of Detroit's leading business men. Most of them were on hand to see the pictures.

The Garden theater, operated by John H. Kunsky, has raised its prices. Under the new scale, there are no 20 cent seats, regular evening prices being 10, 15 and 25. The Garden is now under the management of Robert Von der Goltz, who recently joined the Kunsky ranks.

Tax on Exchanges

St. Louis Board of Aldermen Considering Measure That Will Impose License Fee on Renters of Films—Bill Has Been Reported Favorably by Committee on Legislation—How Fees May Be Graded.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE bill which was introduced to the Board of Aldermen by member Scholl, which provided that a license fee of five hundred dollars should be collected from all persons, firms or corporations which sell, lease or rent films to others, was reported on favorably by the Legislation Committee of the Board of Aldermen at a meeting held on June 22. A number of amendments which have been added to the bill reduces the license fee to $50 a year for the first $50,000 of gross rentals received by the exchange, and $25 a year additional for each $30,000, or fraction thereof above the first $50,000 in rental receipts. The bill was sent to the engrossment committee, and will come up for action at the next regular meeting of the Board of Aldermen.

NEW FILM DEVELOPING PLANT.

Erker Brothers, the photograph and optical goods dealers at 608 Olive street, have added a moving picture film developing department to their establishment. The laboratory, which is on the fourth floor of the Erker Building, is complete in every way, and the firm is prepared to handle anything in the film developing line. Mr. Oscar Nedelhorst, for several years in charge of the developing plant at the studio of the St. Louis Motion Picture Company, at 25th and Montgomery streets, is in charge of the Erker Brothers laboratory.

BIG FEATURES ARE POPULAR IN MISSOURI TOWNS.

Jos. M. Carr has returned to St. Louis after a three months' trip throughout the state booking and boosting "Tillie's Punctured Romance." Mr. Carr says that film conditions throughout the country districts in the matter of houses and equipments are improving all along, and that the country managers are always anxious to book good features. Mr. Carr visited St. Joseph, Joplin, Springfield, Sedalia, Warrensburg, Monett, and all the other important towns in the state.

FILMS TO REPLACE FIREWORKS.

The Big Play Day, that will include all the children in the city, that the St. Louis Park Department is planning for July 4, will include moving pictures as a part of the entertainment to be offered the people. Pictures will be shown at many of the parks and playgrounds on that evening, taking the place of fireworks.

HENRY SLOCUM RESIGNS.

Henry Slocum, assistant manager of the General Film Exchange at 3610 Olive street, has resigned. Mr. Slocum, who has devoted all his time and energy to the film renting business, will take an extended rest during the next few months in a quiet town on the east side of the Mississippi River.

WORLD CORRESPONDENT GETS SERPENT'S TOOTH.

Rex Weber, who is known as the youngest moving picture director in the country, and Mrs. Weber, whose professional name is Marjorie La Fern, arrived in St. Louis last week with negatives of the five-reel feature, "Whirlwind Dick," which Mr. Weber directed in San Antonio, Tex., recently. The films will be developed at the new plant just stablished by Erker Brothers in this city. Mr. Weber speaks in high terms of the Texas country; the climate and scenery in and about San Antonio is ideal for staging any kind of picture. Mr. Weber brought a number of rattlesnake fangs from Texas, one of which he kindly presented to the World correspondent. (We hope the pesky thing has been "denatured.")

ST. LOUIS SHORTER ITEMS.

A new airdome at Compton and Easton avenues has just been opened by Wm. McDonald. The outdoor theater will seat 2,000 patrons and will show an exclusive moving picture program.

The Cherokee theater, which has been under the management of Geo. H. Kern, has been taken over by a new firm, composed of Edward Westfield and T. Guy Roberts. Mr. Westfield is the well known dramatic director and manager of the Westfield players, and Mr. Roberts was assistant manager of the Cherokee before the new arrangement. The policy of the house will be changed to an all-picture bill, with the exception of Sunday night, when a vaudeville addition will be made to the regular program. The price of admission to the Cherokee will be five cents until the hot weather is over, when it will go back to the regular scale.

The Gravois theater, Gravois and Jefferson avenues, in order to keep open all summer, has put in a number of extra electric fans, and has arranged to close the balcony and seat all the audience on the first floor at five cents admission, until the regular season opens in the fall. Heretofore the Gravois has closed in the hot weather.

Mrs. M. Matthews, manager of the Fern Lee airdome, near 1700 South Broadway, has had the airdome fitted out with new equipment, including a new Simplex projection machine installed by the Lears Supply Co.

Moving pictures will form a part of a two weeks' entertainment for the benefit of the Police Relief Association of St. Louis, to be held in Mannion's Park on South Broadway. There will be two daily performances in the theater, with vaudeville and moving pictures. A Charles Chaplin comedy will be one of the features.

The Buy in St. Louis League have launched their campaign by showing slides urging that home-town industries be patronized, in a hundred and twenty-five moving picture theaters. The slides are made very readable and interesting by carrying their messages in witty and pointed language. The slides will be run until July 10. Richard S. Hawes, who is at the head of the Buy in St. Louis League, is responsible for enlisting moving picture theater managers in the good work.

The City Council of the town of Desoto, a six thousand population little city forty miles south of St. Louis, passed an ordinance prohibiting a moving picture theater to keep open after six o'clock on Sunday. Manager Walther, of the Jefferson theater, says he will only show moral and religious pictures on Sunday.

BIG HOUSES CLOSE

Cleveland's Legitimate Theaters Give Summer Pictures.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

LEGITIMATE theaters of Cleveland, adopting motion pictures for summer business, have "given up the ghost"—and closed for the season. Competition for good pictures is too keen and the overhead expense of keeping the big houses open too heavy, theatrical men maintain. B. F. Keith's Hippodrome inaugurated pictures at the close of the vaudeville season, redecorated and cooled the theater with iced air, installed an orchestra and added several stage specialties each week in the hope of rattling the coin box with dimes that would pay off carrying charges for the summer. It succeeded to a certain extent the first two or three weeks, but not sufficiently to induce the management to continue screen offerings.

The Opera House followed practically the same policy as the Hippodrome, but it, too, was forced to close for lack of patronage. Neither theater was able to compete with the established picture houses in downtown Cleveland in competition for first-run and high-class features. The smaller houses have established an enviable patronage for their brand of pictures. The Reel, with Paramount offerings; the Standard, with World and Fox productions; the Orpheum, Mall, Dreamland and a dozen other houses scattered in business and outlying sections appear to have cornered the patronage—and moreover, they are keeping it without interference.

Weather conditions have been extremely good for the picture houses, a comfortable temperature contributing to the attendence of almost every theater in the city. Fans have not been necessary up to the present date and the Duchess, which recently completed installation of an iced-air system, has found no occasion to use it.

"BETTER BABIES FOR A GREATER CLEVELAND."

Preliminary to the actual opening of Cleveland's baby welfare week, 100 picture theaters last Saturday night flashed on their screens the slogan, "Better Babies for a Greater Cleveland." The week was observed in a campaign by Welfare Council and Chamber of Commerce to instil caution in the care of infants during the summer months. Theater managers lent their efforts to start the campaign with telling effect.

SIX REELS STOLEN—FOUND.

Six reels of film were stolen from a messenger's wagon standing in front of the Mutual Film Company's exchange, Columbia building, Cleveland, last week and were found several hours later, buried in an excavation of a nearby street. John Bernack, messenger for the Mutual, reported the theft to the police and the value of the films at $600. A patrolman searched the neighborhood and found the pictures where they had evidently been hidden.

CLEVELAND ITEMS.

There are 964,302 Clevelanders who visit the 175 motion picture theaters of the city each week—as an average—according to statistics the Superior Advertising Slide Company claims to have secured. With the city's population at 700,000 and the company's figures as a basis it is safe to say all of Cleveland goes to a show once a week—and some go twice.

Sunday picture entertainment is classed with Sunday baseball, saloons and cigarettes in a resolution of condemnation adopted at the convention of the Ohio Sunday School Association at Zanesville. A blanket resolution was passed after considerable discussion of the "evils"—and the congress agreed that picture theaters open on Sunday should be included with the rest.

A new theater is to be erected at Lexington avenue and E. 66th street, Cleveland, opposite the American League baseball park. It will be known as the Indian—also the popular name for Cleveland's baseball team—and will be managed by A. Silberberg, who has taken a lease on the premises.

The Ray theater, Prospect avenue, Cleveland, has been sold by F. H. Kramer to Guy Black. Mr. Black is now in charge and has adopted a program of Universal productions. The Ray is one of the new-

st picture houses in downtown Cleveland.

"The Devil's Daughter," latest of the Fox Film Corporation productions submitted to the Ohio board of censors, was rejected and 1,300 feet of eliminations ordered. The eliminations covered practically every scene in which Theda Bara appeared, and as the entire film is based on Bara's talent it is unlikely such cuts will be made. The film was reviewed by dramatic critics of Cleveland newspapers before its submission to the censors, upon the invitation of Paul C. Mooney, Cleveland exchange manager, and all agreed there was nothing that could be termed objectionable.

J. E. Johnson, manager of the Pathe-Eclectic exchange, Cleveland, has received notice of the Pathe convention in Chicago July 12 and that his presence is required. Territory problems and general discussion of film conditions and an opportunity for exchange managers to get acquainted are the objects of the meeting.

Work on the Kleervue Film Company's studio, near Elyria, is progressing rapidly and the building will be ready for occupancy soon, according to the announcement of R. J. Morris, president of the company. Cleveland capital is backing this project for producing pictures.

Fred Brandt, long interested in Cleveland theatrical enterprises, and Michael Shea, booking agent, have formed a partnership to handle picture films and book talent for theaters, clubs, cabarets, etc. They have opened offices in the Erie building.

C. G. Thompson, manager of the Victor Film Service, Cleveland, distributors of Universal productions, announces bookings for the latest serial, "The Broken Coin," bid fair to break all previous records for pictures of this character. He credits the popularity of Francis Ford and Grace Cunard with the success of bookings in this territory.

All the theaters on the west side of Cleveland observed "carnival week," the occasion for opening of the new market house, with programs suitable to the gala affair. The Fairyland, managed by W. C. Caspar, advertised as "Charlie Chaplin's Home this Week." Other houses booked multiple-reel features in addition to their regular programs.

As a part of a new $60,000 commercial building, a picture theater will be included in the structure for O. G. and Ferdinando Melaragno, Cleveland bankers and publishers of the weekly newspaper, "The Voice of the Italian People," to be erected at Central avenue and E. 14th street. Plans for the building were drawn by Nicola Petti, architect, and the project financed through the offices of the Associated Investment Company. The theater, like the stores and offices which will occupy the rest of the building, will be leased.

AROUND CINCINNATI.

Mayor Frank E. Bryan, of Niles, O., is credited with being behind a movement to construct a new theater in that town, on North Main street, a lease for the property having been given recently.

The Lincoln Theater Co., recently incorporated at Massillon, O., with a capital stock of $25,000, will construct a handsome modern picture theater. John E. McLain, A. M. McCarty, C. B. McClintock and several others are interested in the enterprise.

The Lubin, of Cincinnati, feels that it has made a regular ten-strike in securing the first run of the new V-L-S-E pictures in the downtown section of the city, especially in view of the high quality of the pictures thus far shown under the new brand. George Ade's "College Widow" was one of the recent hits of the big combination, and the others shown and promised for the near future give every promise of being of the highest quality. Other leading houses, notably the Forest, of Avondale, have taken to the V-L-S-E enthusiastically, giving the new exchange established here, under the management of R. L. Schrader, formerly of Indianapolis and Louisville, plenty to do.

Films Boost Big City

Cincinnati Will Use Moving Pictures On Grand Scale to Advertise Its Attractions-Beauty of Situation, Manufacturing, Education, Hygienic and Art Advantages Will Be Made Clear by Films.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE use of moving pictures as a means of city exploitation, in the best sense, is by no means new, as an idea; but while many cities, even of the smaller sort, have within recent years had pictures of more or less value and interest taken, in the hope of deriving some favorable publicity from them, few have undertaken work of this sort on so extensive a scale as Cincinnati, nor with such good prospects of actually getting them before the public. One reason for this difference lies in the fact that the city is peculiarly favored from a scenic standpoint, views from the various eminences around the suburbs over the city and looking over the river and to the Kentucky hills beyond being numerous and unusually attractive.

Moreover, there are numerous large industries, known nationally, pictures of whose activities have much interest, while some of the great public works of the city, such as the waterworks and the big sewers now being constructed, as well as the points of interest such as the famous Zoo, the Art Museum, and the like; and the plans for showing all these in moving pictures is backed by local capital to a point which insures their success.

FREE PICTURES IN CINCINNATI.

The free exhibition of moving pictures under the auspices of the city authorities in Cincinnati's parks and playgrounds during the summer evenings, which was tried with some degree of success last summer, is naturally somewhat distasteful to local exhibitors, who feel that this simply means taking just that much business away from them.

The plan has not yet been inaugurated to any extent this season, the playgrounds having been opened only recently, but it is understood that it is to be followed all over the city, and it is more than probable that the exhibitors will make some organized effort to head it off. Incidentally, it may be pointed out that at Athens, O., Supt. of Schools Skinner recently announced that next fall he intends to inaugurate the exhibition of moving pictures of an educational nature in the schools, charging one cent admission only to school children. This charge is to be made to pay the rental of the Grand theater, where they will be shown, and is not expected to show a profit. This is in line with the free exhibition at the University of Cincinnati of educational pictures, and if the free pictures in the parks were confined exclusively to these there might be no room for complaint on the part of exhibitors.

WALNUT STREET A FILM ROW.

The well known tendency for business concerns in the same or similar lines of business to seek the same section of a city for a location, which is perhaps best evidenced by the "Gasoline Rows" seen in many cities, where automobile and accessory firms gather, is now being seen in the moving picture business, bearing witness to the industrial importance of that line of activity. This is especially the case in Cincinnati recently, a sort of general movement having taken place within the past few months to Walnut street, already a theatrical thoroughfare of some importance.

With the Strand, one of the leading moving picture houses of the city; B. F. Keith's theater, with its continuous vaudeville and moving pictures; the Walnut, a popular house, showing feature pictures during the summer, and several other houses, large and small, on or near this street, it has always been a scene of much Thespian activity, "canned" and otherwise.

Recently, however, a number of leading film concerns have moved over, making the street even more important, especially to the moving picture world. Among these are the Mutual Film Co., with fine quarters at Seventh and Walnut, formerly occupied by the General Film Co., now at Elm and Opera place in its own building; the Universal's Cincinnati branch, and the Cincinnati Buckeye Film Co., in charge of Manager Edward Lux, in the Strand building, where are also the downtown headquarters of the Highland Film Corporation. Across the street from this building is a new structure, where the new Paramount Exchange is located, and several other exchanges are also preparing to secure quarters in this building or in the same block.

The exhibitor can thus make the rounds of some of the leading offices without giving his legs much exercise, and can also take in some of the best productions being shown.

WARM NIGHTS MAKE AIRDOMES POPULAR RESORTS.

Despite the remarkably cool evenings recently, the fine, clear weather experienced during the past week has called out crowds to the airdomes all over town, and among these the Orpheum "sky theater," which had such a successful season last summer, has already come into its own. The management is continuing its policy, inaugurated last summer, of showing the same program each evening in the auditorium, one of the largest in the city, and on the roof, several hundred feet higher up, thus giving patrons the choice of taking the air or avoiding it, as they desire. Mrs. Leslie Carter in "The Heart of Maryland," Elsie Janis in "Betty in Search of a Thrill" and other Paramounts, with the popular serials and the Orpheum's regular feature a night, have kept people coming as usual, giving every promise that there will be no let-up in the normal big attendance this summer.

HEARD IN CINCINNATI.

The management of the Dome theater, in Youngstown, O., has secured formal permission to do reconstruction work on the building to the extent of $6,000. This is to cover the building of a gallery, which will give the house an additional seating capacity of 300.

J. E. Camplin, who recently acquired the lease of the Family theater, in Marion, O., and will assume its management in person, has taken an up-to-date and very sensible means of getting acquainted with the people. He used a three-column newspaper advertisement, featuring his picture, with the head-line, "I Want to Get Acquainted," explaining his purchase of the theater and his intention to give patrons of the Family first-class pictures. Incidentally, he announced at the same time a cash prize contest calculated to deepen interest in the house, following this up with subsequent advertisements. Indications are that Mr. Camplin will make good with the Family, after this excellent start.

The city authorities of Springfield, O., have announced their intention of enforcing stringently the fire regulations regarding places of amusement, two theaters having been notified that they must install sprinkler systems since the reconstruction of the streets gave the opportunity. Most of the Springfield houses have these devices for their protection, and it is the object of the fire department to see that all are brought into line.

Universal Buys Wardrobe

Boston Opera Company, Now Defunct, Had One of the Most Extensive Wardrobes on This Side of the Ocean—Universal Buys It for About $10,000—Costumes Will Be Seen in Pictures.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE entire wardrobe of the defunct Boston Opera Company has been sold by the receivers to the Universal Film Manufacturing Company. The price paid is said to have been $10,000. This wardrobe is one of the most extensive in the country. It contains not only costumes for the principals and chorus of the many operas which have been staged here, but also costumes of every description for all the principal ballet numbers. The sale was closed by Max Rabiloff, wardrobe master for the film interests.

It is believed that a large number of these costumes will be worn in the picture productions, featuring Madamoiselle Pavlowa, the Russian dancer, who has recently signed a contract with the Universal Company.

BOSTON OPERA HOUSE MAY SHOW PICTURES.

It has been rumored that the Boston Opera House, under the management of the Shuberts, will be devoted to the presentation of moving picture features. The house will be operated in a circuit of other theaters throughout the country. In addition to moving pictures, it is stated that the program will include a large chorus orchestra and a tabloid musical comedy.

When grand opera was not resumed at this playhouse last fall, a picture policy was used for a few months with a great financial loss. Men familiar with theatrical conditions in this city have stated that the house will never be a financial success, because of its out-of-the-way location. It is located in the Back Bay, in close proximity to the Conservatory of Music.

BIG PROGRAM AT THE BOSTON.

The management of the Boston theater claims that the longest show in the city is given at this historic playhouse. The entire performance takes three and one-half hours. The program is made up of a five-reel feature, a Chaplin comedy, a Pickford reissue, an installment of "The Goddess," a one-reel comedy and a one-reel travel film. The music is furnished by the famed Boston Fadette orchestra, under the leadership of Caroline B. Nichols.

This policy is showing a great increase in the box office receipts. Admissions of fifteen and twenty-five cents are charged.

The house, which is under Keith management, abandoned the legitimate for pictures last fall. At that time, the financial results were disappointing. Big feature pictures were then used for a short time, but the results still continued to be unsatisfactory. Finally, a short time ago, Manager Frank J. D. Ferguson decided to try the big show with no repeats. The throngs of people who attend these performances are the best proof of its success.

GOING STRONG IN BOSTON.

The Griffith spectacle, "The Birth of A Nation," has entered upon its thirteenth week at the Tremont theater, Boston. film has made a greater hit than any legitimate or photoplay production that has ever been presented in the city. According to the outlook at the present time, the photoplay is good for the remainder of the summer.

General Manager Joseph J. McCarthy has received several offers from the proprietors of pavilions, music hall and seaside theaters from the north coast all the way down to the Mason and Dixon line for the production. As the weather has been very poor for the beach resorts the persons interested in these enterprises are desirous of obtaining some good attraction to bring the people.

A traveling scene reproduced from the film is being used as an outdoor advertising stunt and has attracted a great deal of comment during the past fortnight in several of the smaller New England cities. An old fashioned barouche of Civil War times shows Elsie Stoneman and Margaret Cameron in the rear seats, faced by Colonel Ben Cameron and Captain Phil Stoneman. The persons impersonating these parts are Bostonians. They are costumed accurately to the era they represent. The display is in charge of Frank A. Johnson, a widely known and efficient outdoor publicity man. The display attracted considerable favorable comment from the large crowds at the Harvard and Yale boat race when it visited New London on the day of that event.

THIRTY CENTS ADMISSION AT PARK THEATER PAYS.

Manager Fred Bossner of the Park theater, Boston, is responsible for a raise in the price of admission to the playhouse since he assumed charge three weeks ago. The price has been raised from twenty-five to thirty-five cents. The new policy has met with the approval of the patrons of this house, as the audiences are increasing instead of decreasing. He is also responsible for many innovations in the theater. He has installed a lighting system of green and red lights. By means of this arrangement, a perfect picture can be shown while the house is lighted. It has added materially to the appearance of the house. His next move will be to install a lighting system in the lobby, and he claims that when this is completed the Park will be the most beautiful house in the city.

NEW ENGLAND BREEZES.

Owing to the large amount of film that is now being handled by the New England Pathe Exchange, Manager Samuel Bernfield has found it necessary to hire another room in the building which he now occupied at No. 3 Tremont Row, Boston. This room, which is very large, will be used exclusively for film storage. This exchange is the only one in the city which is not compelled to store film in fireproof vaults because they use inflammable film.

Herman Craig has resigned from the management of the New England office of the Picture Playhouse Company. Before assuming this position Mr. Craig was a roadman for the Mutual and Pathe Exchanges in the New England territory.

Manager George F. Boisden of the New England V-S-L-E office has contracted with J. Lourie of the Modern theater for the use of Big Four productions.

J. Bonn, who has been connected with the road staff of the New England office of the World Film Corporation for the past few months, has left Boston to assume the management of the World office at Kansas City. His New England friends wish him success and prosperity in his new venture.

Joseph Harris, the operator of the General Film Company, and Miss Alice Penn, formerly connected with the stenographic forces of the New England Universal Film Exchange, were united in marriage during the week. The members of the Massachusetts Motion Picture Exhibitors' League presented the groom with a purse of $105 in gold, while his office associates presented him with a $75 purse. The office associates of the bride presented her with a handsome silver service.

Henry MacMahon, who has been the manager of "The Birth of A Nation" company since it opened at the Tremont theater, Boston, has departed for Chicago to take charge of the Western publicity of the new Griffith-Ince-Sennett organization. It is thought that he will be succeeded by George Bowles.

Taking a Picture by an Allison & Hadaway Light.

Individuality of environment and the association of the surroundings with the action of the play is the watchword of the Vitagraph Company, which has recently leased for a term of years a brownstone mansion for home studio purposes at 30 East 50th Street, New York.

Here any number of changes can be rung in and the accompanying picture shows John T. Kelly and Mrs. Frances Connelly in a scene from "The Cave Man," in which Robert Edeson is the star.

The picture shows Director Theodore Marson in action and a part of the scene being made. The illumination is furnished from a pair of Panchroma Twin Arc lamps furnished by Allison & Hadaway of New York.

FIND MONTREAL CHARITY TAX LAW CLUMSY.

By Gerald Gallagher, Montreal Correspondent of Motion Picture World.

In the last Montreal column it was reported that the City Attorney had drawn up a law for the levying of a charity tax in this city. The law was duly presented to the City Council and passed. Patrons of different amusements will be compelled to pay an additional cent on entering such places. As yet the law has not been put into practical use. While there is no gainsaying that the money will be devoted to a good cause, yet it is pretty much the general opinion that the law, like most others relating to moving pictures in Canada, is clumsy. Business secrets will now be open information to every Tom, Dick and Harry, since managers have to submit a report as to the daily attendance at their houses.

There is talk in some quarters of starting a campaign against this new move of hare-brained legislation. However, the film trade in general is getting pretty nearly fed-up with rumors of this sort. Organization is possible in some places. Toronto exhibitors can get together and get what they demand; Montreal seems satisfied to let things take their course. Let the legislators continue taxing, the censors continue to cut everything, and ruin will follow. In the interim, "vesti la guiba," on with the play.

NEW THEATER IN NORTH END.

The Independent Amusements, Ltd., announce that they will build a new theatre. The site has already been chosen; the new house will be located on Park avenue at Laurier. It will cost in the neighborhood of $100,000, and will be of reinforced concrete and thoroughly modern, fire-proof, and well ventilated. It will have seating accommodation for thirteen hundred people. The Independent Amusements own the Strand and Moulin Rouge theatres in this city, and are evidently in a prosperous condition just now, as a dividend was only recently declared.

The North End of Montreal is a rich field for picture shows, and has always been looked upon favorably by show promoters. Opportunity is afforded to draw upon the patronage of thirty-five thousand people. These are of the comfortably situated class. Furthermore, only one block away lies the town of Outremont. So far there is only one theatre in this locality, the Mount Royal. The secret of keeping the North End people from downtown shows is to give them as good uptown as they get downtown.

NOTED PLAYERS SUE AGAIN.

The Noted Players Feature Film Company have again instituted proceedings against the Allied Features, Inc. This time the former company accuses the latter of contempt of court in continuing to rent out to theatres Alliance films. It will be remembered that the plaintiffs had previously secured an injunction against the Allied. Because the Allied Features persisted in booking Alliance films, "Beulah" was seized while at the Globe theater. The suit is now being conducted in the Montreal courts.

MONTREAL NOTES.

Mr. Solomon, treasurer of the World Film Corporation, Toronto, has been in town a few days visiting the local branch. R. S. Bell, local manager, has been paying mysterious visits of late to the City Hall. However, he let the cat out of the bag. It appears that he has been looking for a license. The truth is that Mr. Bell, after due deliberation, has decided to possess himself of—an automobile.

The lay-out and furnishings of the local Famous Players have been changed and the result is a neat and impressive appearance of "tone." The latest acquisition is a well-fitted projection room. Mr. P. Kaufman, general manager for Canada, was in town recently on business.

Curfew Slides

Harrisburg Police Ask Managers of Picture Houses to Have Slides Thrown on Screen Warning Children That It Is About 9 O'clock—Law Compels Unattended Youngsters to Be in by 9:30.

Special to Moving Picture World from Philadelphia News Service.

THE police of Harrisburg have asked for the co-operation of the proprietors of moving picture theatres in helping to enforce the new curfew ordinance. The plan is to have slides thrown on the screen about nine o'clock announcing that unaccompanied minors under fifteen years of age must be home by 9.30 o'clock. If a minor is seen coming from any theater unaccompanied, after 9.30 o'clock, he comes under the provisions of the ordinance and will be punished accordingly. The police are of the opinion that, with the helpful assistance of the proprietors of the picture houses, there will be very little trouble in having the new act rigidly observed. The law was only recently put into effect. Provision has been made for those minors whose business keeps them on the streets after the allotted time limit. These children will be given certificates which will grant them immunity from arrest for being on the streets of Harrisburg after curfew hours.

THE BORDENTONIAN OPENS.

The Bordentonian theatre, Bordentown, N. J., was recently opened to the public. The theatre is of Gothic architecture and is 221 feet in length and 43 feet in width, and cost about $30,000. It has a seating capacity of 700 and is absolutely fireproof in construction. E. K. Minnick, of Bordentown, who for more than twenty years has been interested in the theatrical business, and who managed the only other theatre of which Bordentown could boast, the Park Street Opera House, is managing the new theatre for the owners, the Mercantini Brothers.

TRENTON'S ST. REGIS READY.

The new St. Regis Theatre, 142 East State street, Trenton, N. J., was recently thrown open to the lovers of moving pictures living in that vicinity. The building is not quite finished, but when fully completed will be one of the finest picture theatres in the State.

CARRY FIRE LAWS TO SUPREME COURT.

Moving picture men in Philadelphia have taken exception to the recent ruling of Judge Audenreid, who held that the act of 1913 did not exempt their places of amusement from complying with the earlier fire protection laws, and that the fire marshal was right in demanding certain interior construction and appliances at the various theatres. They have taken their cause to court and an argument was recently heard where the question was debated hotly on both sides, Assistant City Solicitor Gordon, representing the fire marshal and city authorities. No satisfactory agreement could be reached and the decision of Judge Audenreid will be finally threshed out in the Supreme Court.

QUAKER CITY GOSSIP.

The Crescent theatre, 818 South Broad street, Chambersburg, Pa., has recently changed management. Three well-known young men of that place have taken the theatre. The new proprietors are Andrew C. Strucker, John Breezer and Michael Sisky.

Joseph Sannit has bought from Alexander Berman, for a nominal consideration, the two-story brick motion picture theatre at 2907-09-11 North Fifth street, Philadelphia.

The extremely torrid weather that has prevailed during the past few days in the vicinity of Trenton has been combated with unusual force at the Trent theatre and the Taylor Opera House. Manager Moses has had each house equipped with the revolving type of electrical fans, which tend to keep up an invigorating breeze.

Mr. Fisher, proprietor of the Family theatre, Ninth street and Columbia avenue, Philadelphia, recently announced that he will close his theatre for the balance of the summer season, but will reopen in the fall.

Quakertown, Pa., boasts of a new moving picture theatre. The new establishment has been opened by Mr. Graf and is known as the Lu Lu Park theatre.

It was recently announced at the Swaab Film Service, 1327 Vine street, that they have obtained the exclusive agency for the Minusa screen. This screen is of gold fibre texture and is manufactured in the United States.

The playground movement instituted by the Women's Club, of Clearfield, Pa., will profit greatly by the generosity of Manager Driggs of the Globe theater, who has donated the use of the theater to the ladies of the club for four consecutive Thursdays, to be used for the purpose of running benefit shows.

Manager M. L. Shannon, of the Plainfield theatre, Plainfield, N. J., is already booking the legitimate attractions in preparation to having some well merited features at the Second street playhouse during the coming season.

N. J. Hitner has recently opened a thoroughly modern moving picture theatre in Hackettstown, N. J., and expects to show nothing but the best of pictures.

Fred Stehmer, artist for the United Mechanics Company, has completed the redecorating of the exterior of the Orpheum theatre, Carlisle, Pa., and has greatly improved the appearance of that well-known theatre. The color scheme is Turkey red and ivory with a ceiling decoration of flowers.

The Strand Theatre Company was recently incorporated under the laws of New Jersey, the incorporators being Charles C. Hildinger, with 500 shares; Philip Papier, with 499 shares; Marie Papier, with one share. The new concern is located at 14 Coryell street, Lambertville, N. J. The company is capitalized at $25,000.

Allfeatures, Ltd., now occupy the entire upper floor in the Scala theatre building. H. S. Decker, formerly of the Famous Players and Universal local offices, has joined Allfeatures. "Vampires of the Night" is now being booked by this firm. Manager Malone reports good business.

Geo. Rotsky made a recent trip through the Maritime Provinces, and claims that business down there is fair. Mr. Rotsky remained in town a few days and then went to Toronto. He will arrange affairs in the Queen City for "The Diamond From the Sky," as well as the Mutual Masterpieces. The serial has been released in Montreal and among the big houses is playing at Midway, Tivoli and Moulin Rouge theaters. The fiction version runs in the Standard and La Patrie.

Mr. Goldie has organized the Canadian Art Photoplays, Ltd., and taken over the studio of the defunct General Flm Corporation of Canada at Longueuil, across the river. Comedies will be produced.

Several changes in the staff of the Pathe office have been made. A. Keegan, formerly of the St. Johns, N. B., office, has been transferred to Vancouver. His place in St. Johns will be taken by A. Quintal, late of the local office. A. Rondeau has been appointed roadman from coast to coast. New men in the Montreal office are A. Laurente, formerly with the Mutual, and E. Lefebvre, heretofore cashier at the United Film Service Montreal office. Charles Lalumiere, booking manager, signed up the Olympia theatre, Quebec City, for fifteen reels a week of Pathe films. Mr. Paquette, the manager of this house, states that an increase of forty per cent. in business has been the result.

A SUCCESSFUL EXCHANGEMAN NOW WITH PHOENIX FILM CORPORATION.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

DOWN-EAST exhibitors need no introduction to the homely face displayed in this article. "Tinker of Maine" is known in all parts of the New England territory and particularly well in the States east of Boston. With an experience dating from 1909, during which time he has been exhibitor, press agent, film salesman and exchange manager, he has acquired an acquaintanceship and prestige which is worth much to himself, and which nothing but experience plus a square deal can secure.

His first prominent connection in the

Tinker of Maine.

rental business was with the General Film Company, and he worked from their branch at Bangor, Maine, and later from the Boston office under Mr. W. R. Scates. Later Mr. Tinker engaged in the exploiting of the then popular State-right pictures and handled many successful ones in New England. He retired from this line of endeavor to accept a position as Maine representative for the Eclectic Film Company. When Mr. F. H. Vine, then manager at Boston for Eclectic, resigned to accept the Boston management for the World Film Corporation, Mr. Tinker tendered his resignation and also signed up with the World Film to handle Maine, New Hampshire and Vermont.

A few weeks ago when the change of administration was made at the World Film offices, Mr. Tinker found himself on the outside looking in. He then negotiated with the Phoenix Feature Film Corporation of Massachusetts, one of the principal eastern feature distributors, to handle their Maine business, believing that by concentrating in the one State, it would be more profitable than to half cover more territory.

MAINE RIPPLES.

The Bath Times is informed by a reliable man, it says, that responsible New York theatrical interests have been looking over the field in that section for some time and their agents say that there is a strong probability of a brick building being constructed in Bath to contain a modern theater. The work may begin in November under certain contingencies. Two sites are said to have met with the approval of the agents, who have been looking over the local field. Each of these locations is in the central part of Bath. New York capital is behind the proposition.

The Peakes Island pavilion, Portland Harbor, opened Saturday night, June 26, under the management of Mr. O'Brien, with motion pictures and dancing. Music is furnished by the Arlington orchestra.

The Rollerette, just over the bridge from Riverton Park, Portland, has opened for the summer season under entirely new management and has been remodelled for moving pictures and dancing.

The Crescent theater, Lubec, managed by Mr. W. J. Mahleman, is finding business good through the summer months. General Film service and the Tinker-Phoenix features are proving good drawing cards.

The Royal theater, Waterville, has just installed a new motor generator of extra size for making the brightest white light possible for clear pictures.

Fred B. Chase, of Dorchester, Mass., Orono, Me., and Camden, Me., reports that his houses are meeting with good business as a rule.

Dr. C. H. Haines of Haines & Wayman, managers of the Park theater at Dexter, was a visitor to Bangor during the past week. He is using Universal service and says business is good.

C. E. Lindell, who is conducting a road show in Washington county, reports profitable houses with Universal service.

Fred Johnson, manager of Music Hall, Farmington, has bought out the Peerless Amusement Company houses at Phillips and Strong, and will show one night a week in each town.

Charles Stern, manager for the Universal in Maine, and reported to be the champion bowler among the film men in this part of the state, suffered a humiliation last week when Manager Arthur Allen of the Palace theater, who is a mere beginner at bowling, defeated him badly.

The Strand theater at Oldtown, which has just opened up, is to use Broadway star features of the Universal Company one night a week, commencing July 28th. The first feature will be Jane Cowl, the leading woman in "Within the Law," appearing in "The Garden of Lies."

Manager Arthur A. Allen, of the Palace theater, Bangor, in addition to using Universal service on his regular program, has been showing World Film features, including Beatriz Michelena in the "Lily of Poverty Flat." Mr. Allen has contracted for "The Broken Coin," to start July 12, and the Broadway special features starting July 28.

Guy M. Farmer, formerly manager of the Palace theater, Bangor, has been in Camden during the past week on business in connection with taking on a theater.

Mr. H. N. Bragdon, of South Paris, has purchased the Little Hip theater of Freeport, from Mrs. J. P. Coombs. Mr. Bragdon will use regular service from the Mutual office and Phoenix features from E. B. Tinker, of Ellsworth.

Guy Roberts, proprietor of the Graphic theater at Millbridge, was a visitor to Bangor the other day. Mr. Roberts reports that the Graphic is doing good business, running three nights a week and using Universal service. The admission price is 10 cents, and occasionally 15 cents when features are shown.

C. H. Martin recently opened a moving picture show in the Opera House at Millbridge, using General Film service, and giving a show three nights a week. The admission price is 10 cents.

"The Goddess" opens at the Park theater, Bangor, about the middle of July.

Oxford is to have an up-to-date theater. This small town, situated on the Grand Trunk road, was discovered and tried out by H. N. Bragdon of South Paris, and the outcome is that a new modern theater is practically completed in the town, remodeled at a cost of $4,000. General regular service and Phoenix feature service is getting the money. Oxford also has another theater, using Mutual service.

Manager A. L. Ehrgott of the General Film Exchange, at Bangor, has returned from an automobile trip to Tennants Harbor, where he supplied Mrs. Glen E. Ross with a moving picture machine and will send her General Film plays. This is the first moving picture theater ever opened at Tennants Harbor.

Guy M. Farmer, who with Mrs. Farmer, conducted the Palace theater at Bangor during the past winter, is said to be negotiating for the purchase or lease of two summer moving picture theaters in eastern Maine. His many friends wish him success in his new enterprise. Mr. Farmer has a fine reputation among Maine film men.

Ernest Stiner of Winterport and Greenville Jct. who conducts theaters, in partnership with his mother, in both places, reports business as fine in both places, and since the coming of warm weather is especially good.

Manager Charles M. Stern of Bangor reports many requests for "The Broken Coin," largely because of the popularity of Grace Cunard and Francis Ford, the stars of "Lucille Love," which was very popular in Maine. Mr. Ford is a native of Portland, Me.

The New Portland theater, Portland, Me., offered special inducements to members of the Loyal Order of Moose, of which the New England convention was in session at Portland last week. The famous moving pictures of Moosheart, showing the great vocational school, etc., were featured, and proved to be a drawing card.

The Bijou, at Jackson, vaudeville and moving pictures, will be redecorated while it is closed this summer.

(Continued on page 359.)

TO THE MOVING PICTURE TRADE

The Moving Picture World is glad to print short accounts of happenings in the trade—Send your news items to the nearest correspondent

EXHIBITORS!

On the following two pages is given a reproduction (slightly reduced to fit these pages) of the new high-class half-sheet window cards to be issued with our features commencing with the release of July 7th

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with

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STAR THREE REELERS

Scene from "The Cup of Chance"

ALICE BRADY

DAUGHTER OF WM. A. BRADY

in

"THE CUP OF CHANCE"

Released July 21st

MARY NASH

the Noted Legitimate Star Will Appear in the

Release of August 4th

GENERAL FILM CO.'S REGULAR PROGRAM

Ones, Threes, Sixes

Knickerbocker Star Features

NEW YORK

STEEL CITY SPARKS.

The new Strand theater, which is being erected at the corner of Lincoln and Lemington avenue, East Liberty, Pittsburgh, by E. Keller, is rapidly nearing completion, and it is expected to be ready for opening about the first of July. John Schweckendieck will be the manager of the Strand. This house will be up-to-date in every respect and will have a 300 capacity. The basement will be used for a poolroom and bowling alleys and the second floor will be used as a dance hall and club room.

The Colonial, in Erie, Pa., has been closed for the season, and is being remodeled and redecorated. It will open some time in July under an exclusive picture policy.

Manager Simons of the Oakland has had his theater redecorated and repaired and it now presents a greatly improved appearance. A new composition, guaranteed to prevent sweating of the walls, has been applied.

It is understood that Nathan Friedburg of the Alhambra, in East Liberty, has purchased ground in Cleveland, O., and will soon start the erection of a new motion picture theater.

Harry Davis' Enterprises are using all Mutual Master Pictures in their big theaters in Pittsburgh in addition to other big features and are meeting with great success. Whenever Mutual Master Pictures are on the program the houses are packed to the doors.

Scherer & Kelly, owners of the Park Family theater, in Johnstown, state that they are meeting with such an exceptional success with Mutual Master Pictures that they have just closed a contract to repeat all of them.

Manager John McAleer of the Pittsburgh branch of the Picture Playhouse Film Company, has been notified by the home office that the next Tom Terriss release will be "The Pursuing Shadow," and it will be released in about 10 days. After Sept. 1 the Picture Playhouse will release one new picture each week.

Henry Poke, owner of the Shiloh theater, on Mount Washington, Pittsburgh, has nearly completed plans for the erection of a fine large house to be erected on the lot adjoining his present theater. This house will be one of the most modern and up-to-date theaters in the hill district when completed. It will have a capacity of 1,100 and will cost about $35,000.

The Palace theater, locater at 1505 Carson street, South Side, Pittsburgh, has been purchased by George Papas from Charles E. Dailey, for $1,250. This theater, which has a seating capacity of 200, boasts of an expensive orchestrion, which was included in the deal.

O. M. Potter, of the Columbia, in Erie, Pa., recently opened a picture theater at Waldemar Park, near this city, and he reports that it is doing a good business.

All the films of the Richards' Features Company has been sold to Michaels & Freeman, of Delray street. George A. Jones was manager of the Richards Company. The stock consists of about 60 reels and includes such features as "Life's Temptations," 4 reels; "Diamonds of Destiny," 4 reels, and "Kadra Safa," 5 reels.

John A. Badger, of Third street, Elwood City, Pa., has taken over the management of the City theater, and has reopened it with great success. This theater has been closed for some time.

R. D. Morrow, who has operated the Lyric theater, in Clairton, Pa., for over a year past, has closed the house and is trying to dispose of the business.

The Strand theater, the new Long avenue house in Mahoningtown, Pa., opened last week, presenting a strong bill with Charlie Chaplin as the stellar attraction.

Thomas Bush is now assistant manager of the downtown Camerophone. He is very well known in film circles.

The Family theater, being erected on East Ohio street, Northside, will open about July 1. The house will have a seating capacity of 500 and will be thoroughly modern. C. J. Schweitzer will be manager.

Protest in Smoky City

Pittsburgh Darkies Determined to Fight Showing of "The Birth of a Nation" Film —Committee Appointed to Take Matter Up with the State Board of Censors—An Excitable City.

Special to Moving Picture World from Pittsburgh News Service.

IN view of the information which has reached and been circulated in and about this city that the photoplay, "The Birth of a Nation," will show in Pittsburgh in the near future and for a period of two weeks, the Pittsburgh Courier, a weekly published in the interest of the colored race, immediately sounded warnings and admonished Afro-Americans to be vigilant, to be determined and to see that nothing is offered for public observation which bears even the slightest possibility of injury to the race.

In a recent issue of the Courier an article appeared stating that from a certain source of information they had learned that "The Birth of a Nation" was scheduled to be shown at the Miles theater, and immediately a committee was appointed to take the matter up with the State Board of Censors, in an effort to have the play disqualified in Pennsylvania. It also stated that another committee was appointed to arrange for a mass meeting to be held in the very near future, at which time the matter would be laid before the people generally and a combined effort made to enlist the good offices of the white civic bodies in the city in the plan to prevent the production of "this very injurious play."

Charles H. Miles immediately directed his managing director, William Moore Patch, to write a letter to the editor of the Courier requesting him to make known through his paper that Mr. Miles had made no arrangements whatsoever, for the depicting of "The Birth of a Nation."

Due to the antagonistic efforts of these various movements city council adopted a resolution introduced by Dr. Dillinager requesting the mayor to direct the Public Safety Department director to inaugurate a rigid censorship of all moving pictures in which the negro race is depicted, and to prevent the exhibition of such reels as "The Birth of a Nation" or any similar picture which tends to bring "disgrace, criticism or scorn" on the negroes.

All of this combined with the prohibiting of showing the "Nigger" in this city recently, has put the Pittsburgh motion picture men on their toes and it is expected they will soon start some movement in an effort to overthrow the arguments of the colored race and their associates.

The Afro-Americans contend that in their struggle to advance they can ill afford to have anything portraying adversity submitted to the public, while the motion picture men hold that there is nothing of this sort depicted in such productions as "The Birth of a Nation," which would influence the broad-minded public.

Pittsburgh, by reason of its industrial prominence, is composed of a wide and various mass of humanity, a humanity that can be swayed one way or another.

METROPOLITAN BOOKING TAKES KRITERION FILMS.

The Metropolitan Booking offices, located at 405 Fourth avenue, Pittsburgh, announces that they have taken over Western Pennsylvania and West Virginia for the Kriterion program. The Kriterion program is reported to have been running with great success in every section of the country except Western Pennsylvania and West Virginia. Until the Metropolitan offices were established in this city no satisfactory arrangement could be made for the handling of this program in these sections mentioned.

Mr. Rockwell, the local manager, announces that there are over 300 subjects available at the present time, and he will release them as fast as conditions warrant. The film vaults, now at 121 Fourth avenue, will be moved to Film Row, having outgrown the present quarters.

FILM SHOWS PIPE MAKING.

Twenty-five hundred feet of film, showing the various processes used in the manufacture of wrought iron pipe at the South Side plant of the A. M. Byers Company, steel mills, have been finished. This is another accomplishment of George Bates, of the Pittsburgh Commercial Motion Picture Company, who also has contracts with the Standard Sanitary Manufacturing Company to make film, the views being taken at Pittsburgh, New Brighton and Louisville, Ky. This job will also be completed in the near future.

JAMES FORBES SICK.

James Forbes, an old-time theatrical agent, but recently employed at the Pittsburgh branch of the Fox Film Corporation, was removed to the hospital last week after having developed a serious case of pneumonia. The entire trade wishes to extend their sympathy and good wishes for a quick recovery. Mr. Forbes states that he will likely go to the farm owned by J. B. Hogan, who at one time was general manager for Lincoln J. Carter.

ORPHEUM TO GIVE PLACE.

Announcement was made last week by Prof. Otto E. Davis, manager of the Orpheum theater, in Butler, Pa., that the present building would be practically torn down during the summer months and a new and handsome modern theater building would be erected in its place.

Saturday night the Orpheum closed for the season and as soon as plans for a new structure can be completed work on tearing down the old building will be commenced and a contract for the construction of the new will be given. It is the desire of the promoters of the new theater, which will be known as "The Butler," to have the new theater ready for the opening of the fall season.

NEW CASTLE'S STRAND OPENS.

The new Strand theater, which has been under construction in the southern industrial section of New Castle, Pa., opened its doors last week.

This theater is completely built on modern photo-play lines and was a big surprise to the photo-play fans of this city. Upon entering one is greeted by lofty ceilings and columned walls decorated with eye-soothing tints of ivories, buffs and creams, with lightly blended greens. Indirect lighting and ventilation have been well taken care of.

PITTSBURGH EXCHANGES GIVE A PICNIC.

About forty motion picture men and employes of the Pittsburgh film exchanges spent Sunday in a most pleasant manner in Bradford Woods, near this city. The picnickers left by street car at 11.30 a. m. and returned to the city about 10.30 p. m. William LeBarton and Lee Hunt had charge of the affairs at the outing and they are to be complimented on the way they had things arranged for a good time. There were plenty of good eats and drinks in charge of a chef. A game of baseball between picked teams and other outdoor sports contributed to make the outing one of enjoyment and one to be remembered.

Calendar of Daily Program Releases

Releases for Weeks Ending July 10 and July 17

(For Extended Table of Current Releases See Pages 410, 412, 414.)

General Film Company

Current Releases

MONDAY, JULY 5, 1915.

BIOGRAPH—The Summoning Shot (Drama).
ESSANAY—The Leather Goods Lady (Drama).
KALEM—The Seventh Commandment (Special—Three parts—Drama).
LUBIN—Road o' Strife Series No. 14, "A Story of the Past" (Drama).
SELIG—A Studio Escapade (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 53, 1915 (News).
VITAGRAPH—The Revolt of Mr. Wiggs (Comedy).

TUESDAY, JULY 6, 1915.

BIOGRAPH—The Smuggler's Ward (Special—Two parts—Drama).
ESSANAY—The Rajah's Tunic (Special—Two parts—Drama).
KALEM—Some Romance (Comedy).
LUBIN—The Cannibal King (Comedy).
—Ping Pong Woo (Comedy).
SELIG—The Coyote (Western—Drama).
VITAGRAPH—The Man From the Desert (Broadway Star Feature—Special—Three parts—Western—Drama).

WEDNESDAY, JULY 7, 1915.

EDISON—It May Be You (Comedy).
ESSANAY—"Dreamy Dud" In King Koo Koo's Kingdom (Cartoon—Comedy).
KALEM—The Frame-Up (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Hamlet (Special Feature—Three parts—Drama).
LUBIN—The Beast (Special—Two parts—Drama).
SELIG—The Adventure Hunter (Drama).
VITAGRAPH—The White and Black Snowball (Juvenile Comedy).

THURSDAY, JULY 8, 1915.

BIOGRAPH—The Claim of Honor (Drama).
ESSANAY—Education (Comedy).
LUBIN—Whom the Gods Would Destroy (Special—Three parts—Drama).
MINA—A Night's Lodging (Comedy).
SELIG—Ebb Tide (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 54, 1915 (News).
VITAGRAPH—Bertie's Stratagem (Comedy).

FRIDAY, JULY 9, 1915.

BIOGRAPH—A Timely Interception (Comedy—Drama) Biograph Re-issue No. 5.
EDISON—Eugene Aram (Special—Four parts—Drama).
ESSANAY—Broncho Billy Well Repaid (Western—Drama).
KALEM—Hiding From the Law (Special—Two parts—Drama).
LUBIN—Money! Money! Money! (Drama).
VITAGRAPH—Love's Way (Comedy—Drama).

SATURDAY, JULY 10, 1915.

BIOGRAPH—Old Offenders (Drama).
EDISON—The Scar of Conscience (Drama).
ESSANAY—The Counter Intrigue (Special—Three parts—Drama).
KALEM—A Wild Ride (Episode No. 35 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The New Valet (Comedy).
SELIG—Bound By the Leopard's Love (Jungle—Zoo—Drama).
VITAGRAPH—Insuring Cutey (Special—Two parts—Comedy).

General Film Company

Advance Releases

MONDAY, JULY 12, 1915.

BIOGRAPH—As It Happened (Drama).
ESSANAY—The Reverend Salamander (Drama).
KALEM—Midnight At Maxims (Special—Four parts—"Broadway Favorites" Cabaret Show).
LUBIN—Road o' Strife Series No. 15, "The Coming of the Kingdom" (Drama).
SELIG—The Shadow and the Shade (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 55, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 14, "Mr. Jarr and Gertrude's Beaux" (Comedy).

TUESDAY, JULY 13, 1915.

BIOGRAPH—Coincidence (Special—Two parts—Drama).
ESSANAY—Temper (Special—Three parts—Drama).
KALEM—A Flashlight Flivver (Comedy).
LUBIN—What a Cinch (Comedy).
—Studies in Clay (Comedy).
SELIG—The Parson Who Fled West (Western Drama).
VITAGRAPH—A Natural Man (Special—Two Parts—Comedy-Drama).

WEDNESDAY, JULY 14, 1915.

EDISON—Cartoons in a Laundry (Comedy).
ESSANAY—The Fable of "The Scoffer Who Fell Hard" (Comedy).
KALEM—The Straight and Narrow Path (Special—Two parts—Drama).
LUBIN—All For Old Ireland (Special—Three parts—Drama).
SELIG—Pup the Peacemaker (Drama).
VITAGRAPH—The Honeymoon Baby (Comedy).

THURSDAY, JULY 15, 1915.

BIOGRAPH—The One Forgotten (Drama).
ESSANAY—The Pipe Dream (Comedy).
LUBIN—A House of Cards (Special—Two parts—Drama).
MINA—The Fighting Kid (Comedy).
SELIG—The Octopus (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 56, 1915 (News).
VITAGRAPH—Billy, the Bear Tamer (Comedy).

FRIDAY, JULY 16, 1915.

BIOGRAPH—Broken Ways (Drama) (Re-issue No. 6).
EDISON—Her Vocation (Special—Three parts—Drama).
ESSANAY—The Bachelor's Baby (West-Drama).
KALEM—For Her Brother's Sake (Drama) (Re-issue).
LUBIN—An Hour of Freedom (Drama).
VITAGRAPH—Welcome to Bohemia (Comedy).

SATURDAY, JULY 17, 1915.

BIOGRAPH—The Little Runaways (Comedy-Drama).
EDISON—For His Mother (Drama).
ESSANAY—Jane of the Soil (Special—Two parts—Drama).
KALEM—A Deed of Daring (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Wifie's Ma Comes Back (Comedy).
SELIG—Subject not yet announced.
VITAGRAPH—The Confession of Madame Barastoff (Broadway Star Feature—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending July 10 and July 17

(For Extended Table of Current Releases See Pages 410, 412, 414.)

Universal Film Mfg. Co.

SUNDAY, JULY 4, 1915.

BIG "U"—The Advisor (Drama).
LAEMMLE—Billy's Baby (Drama).
L-KO—The Curse of Work (Two parts—Comedy).
—Educated Roosters (Vaudeville act).

MONDAY, JULY 5, 1915.

IMP—The Wrong Label (Drama).
JOKER—Right Off the Reel (Comedy).
VICTOR—The Little White Violet (Two parts—Drama).

TUESDAY, JULY 6, 1915.

GOLD SEAL—Under the Crescent, Adventure No. 6, "The Crown of Death" (Two parts—Drama).
NESTOR—When Their Dads Fell Out (Comedy).
REX—Steady Company (Drama).

WEDNESDAY, JULY 7, 1915.

LAEMMLE—Betty's Dream Hero (Two parts—Civil War—Drama).
L-KO—The Child Needed A Mother (Comedy).
UNIVERSAL ANIMATED WEEKLY—Number 174 (News).

THURSDAY, JULY 8, 1915.

BIG "U"—No Release this Week.
POWERS—Lady Baffles and Detective Duck In "Baffles Aids Cupid" (Comedy).
REX—Souls In Pawn (Three parts—Society—Drama).

FRIDAY, JULY 9, 1915.

IMP—Copper (Two parts—Modern—Drama).
NESTOR—Lizzie Breaks Into the Harem (Comedy).
VICTOR—The Violin Maker (Drama).

SATURDAY, JULY 10, 1915.

BISON—The Ulster Lass (Two parts—Irish—Drama).
JOKER—Baby Bumps Gets Pa's Goat (Living Cartoon).
—A Trip to the Pyramids (Educational).
POWERS—Was She a Vampire? (Drama).

SUNDAY, JULY 11, 1915.

BIG U—The Closing Chapter (Three parts—Drama).
LAEMMLE—Martin, Love Fixer (Drama).
L-KO—No Release this date.

MONDAY, JULY 12, 1915.

BROADWAY UNIVERSAL FEATURES—The Garden of Lies (Five parts—Drama).
NESTOR—When Father Had the Gout (Comedy).

TUESDAY, JULY 13, 1915.

GOLD SEAL—People of the Pit (Two parts—Modern Drama).
IMP—His New Automobile (Comedy).
REX—When Hearts Are Trumps (Juvenile—Drama).

WEDNESDAY, JULY 14, 1915.

ANIMATED WEEKLY—Number 175 (News).
L-KO—No release this week.
VICTOR—The Prize Story (Three parts—Drama).

THURSDAY, JULY 15, 1915.

BIG U—The Opening Night (Two parts—Drama).
LAEMMLE—Dear Little Old Time Girl (Drama).
POWERS—Captain Kent's Seals (Vaudeville Act).
—Friend of the Animal Wizard (Ditmars Educational).

FRIDAY, JULY 16, 1915.

IMP—The Eleventh Dimension (Two parts—Drama).
NESTOR—Her Rustic Hero (Comedy).
VICTOR—The Trust (Drama).

SATURDAY, JULY 17, 1915.

BISON—The Toll of the Sea (Two parts—Drama).
JOKER—Freaks (Comedy).
POWERS—The Stranger (Drama).

Mutual Film Corporation.

SUNDAY, JULY 4, 1915.

KOMIC—Mr. Wallack's Wallet (Comedy).
MAJESTIC—The Old High Chair (Two parts—Drama).
THANHOUSER—His Two Patients (Drama).

MONDAY, JULY 5, 1915.

AMERICAN—Mountain Mary (Two parts—Drama).
KEYSTONE—Court House Crooks (Two parts—Comedy).
RELIANCE—The Healers (Drama).

TUESDAY, JULY 6, 1915.

BEAUTY—The Guy Upstairs (Comedy).
MAJESTIC—The Hired Girl (Comedy).
THANHOUSER—A Maker of Guns (Two parts—Drama).

WEDNESDAY, JULY 7, 1915.

AMERICAN—The High Cost of Flirting (Drama).
BRONCHO—Tools of Providence (Two parts—Drama).
RELIANCE—The Fortification Plans (Drama).

THURSDAY, JULY 8, 1915.

DOMINO—The Ace of Hearts (Two parts—Drama).
MUTUAL WEEKLY—Number 27, 1915 (News).

FRIDAY, JULY 9, 1915.

FALSTAFF—Mme. Blanche, Beauty Doctor (Comedy).
KAY-BEE—The Hammer (Two parts—Drama).
RELIANCE—At the Postern Gate (Drama).

SATURDAY, JULY 10, 1915.

RELIANCE—The Headliners (Two parts—Drama)
ROYAL—They Ran For Mayor (Comedy).

SUNDAY, JULY 11, 1915.

KOMIC—Beppo, the Barber (Comedy).
MAJESTIC—The Mountain Girl (Two parts—Drama).
THANHOUSER—Tracked Through the Snow (Drama).

MONDAY, JULY 12, 1915.

AMERICAN—Zaca Lake Mystery (Two parts—Drama).
RELIANCE—The Arrow Maiden (Drama).

TUESDAY, JULY 13, 1915.

BEAUTY—Applied Romance (Comedy).
MAJESTIC—A Ten-Cent Adventure (Comedy).
THANHOUSER—Mercy On a Crutch (Two parts—Drama).

WEDNESDAY, JULY 14, 1915.

AMERICAN—To Melody A Soul Responds (Drama).
BRONCHO—The Ruse (Two parts—Drama).
RELIANCE—A Breath of Summer (Drama).

THURSDAY, JULY 15, 1915.

DOMINO—The Burglar's Baby (Two parts—Drama).
MUTUAL WEEKLY—No. 28, 1915 (News).

FRIDAY, JULY 16, 1915.

FALSTAFF—Dot on the Dayline Boat (Comedy).
KAY-BEE—The Tide of Fortune (Two parts—Drama).
THANHOUSER—His I. O. U. (Drama).

SATURDAY, JULY 17, 1915.

RELIANCE—The Americano (Two parts—Drama).
ROYAL—Your Half and My Half (Comedy).

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Picture Theaters Projected

LOS ANGELES, CAL.—Irving Abner has taken over the Optic theater located at 45 South Main street.

MILL VALLEY, CAL.—Work on the new moving picture theater being erected by C. H. Menzies is progressing near completion.

OAKLAND, CAL.—The Adeline theater located on Seventh street is being enlarged so as to provide for about 200 additional seats.

OAKLAND, Cal.—F. Meussdorffer has awarded the contract for the erection of a moving picture theater on Telegraph avenue.

SELBY, CAL.—Colbert & Cook have arranged to open a new moving picture theater here within the next few weeks.

VISALIA, CAL.—W. Thompson will shortly erect an airdome, with seating capacity for about 500 persons.

STAFFORD, CONN.—C. A. Tinker, Springfield, Mass., is preparing plans for a one-story moving picture theater, 50 by 165, $40,000.

BRIDGEPORT, CONN.—Samuel Greenbaum is having plans prepared for a two-story moving picture theater, 42 by 96 feet, with seating capacity for 900 persons. The house will be located at the corner of Bostwick and Wordin avenues.

WILMINGTON, DEL.—Joyce & Kerrigan will shortly commence work on the construction of a one-story moving picture theater for Dr. S. G. Elbert at 810-12 French street, to cost $2,300.

WASHINGTON, D. C.—Home Amusement Company are having plans prepared for a three-story moving picture theater, 50 by 110 feet, to cost about $25,000.

QUINCY, ILL.—McConnell & Hoefler are planning to build a two-story moving picture theater, 30 by 190 feet.

COLUMBIA CITY, IND.—George Brookins is having the Lyceum theater thoroughly overhauled and renovated.

DARLINGTON, IND.—Glenn Bower has opened a new airdome in this town.

FT. WAYNE, IND.—Frank E. Stouder and Byron K. Barnett have disposed of their interest in the Lyric theater to Charles A. Spanley and John E. O'Connor. The purchase price was reported as being about $130,000.

GREENSBURG, IND.—James Alcorn has opened a new airdome here.

MONTICELLO, IND.—C. B. Williams who conducts a moving picture theater which bears his name, is planning to have extensive alterations made to the house.

NEWCASTLE, IND.—G. M. Royer, of Bellefontaine, O., has taken over the Theatorium.

ROCHESTER, IND.—Roy Shanks has opened a new airdome at Seventh and Main streets.

TOPEKA, IND.—The Sycamore Literary Hall, Olvin Yoder, chairman, are considering plans for a three-story moving picture theater and library, 64 by 140 feet, to cost $30,000.

WILLIAMS, IA.—John Krumbe is having plans prepared for a one-story moving picture theater, 26 by 96 feet, to cost $10,000.

BALTIMORE, MD.—Lord Calvert Amusement Company, 701 Calvert building, are considering plans for a one-story moving picture theater, 37 by 145 feet, to cost $20,000.

AUBURNDALE, MASS.—Carl Alberty has opened a new airdome here, with seating capacity for 2,500 persons.

BOSTON, MASS.—Gerry & Northrup, 458 Harrison avenue, have been awarded the contract to remodel a theater building to cost $20,000.

BROCKTON, MASS.—F. B. Washburn Estate will shortly commence work on a new two-story moving picture theater, 125 by 60 feet.

CHELSEA, MASS.—F. A. Noyes, Old South building, Boston, Mass., is planning to erect a one-story moving picture theater, 59 by 120 feet, to cost $26,000.

MEDFORD, MASS.—M. M. Dyer is erecting a new fireproof moving picture theater at 34-36 Salem street, to cost $100,000.

WALTHAM, MASS.—John J. Johnston, 16 Morse street, Boston, Mass., is having plans prepared for a two-story moving picture theater and store building, 125 by 65 feet, to cost $45,000.

ALBION, MICH.—M. P. Carney of Battle Creek, Mich., is preparing plans for a one-story moving picture theater, 33 by 88 feet, to cost $3,500.

GRAND RAPIDS, MICH.—United States Theaters Company are planning to expend about $15,000 for alterations to the Orpheum theater.

PENTWATER, MICH.—H. W. Young will erect a one-story moving picture theater, 44 by 108 feet.

PONTIAC, MICH.—Smith, Shaw & Ladue will expend $7,000 in remodeling their theater building.

MINNEAPOLIS, MINN.—T. Mix, 2003 Emerson avenue, will erect a one-story moving picture theater, 88 by 35 feet.

JEFFERSON CITY, MO.—J. W. Riner has let the contract for the construction of a two-story opera house.

CLIFTON, N. J.—E. M. Yereance will build a one-story moving picture theater, 40 by 90 feet, to cost $10,000.

E. PALESTINE, O.—C. S. Lincoln has been awarded the contract to erect a two-story moving picture theater, 44 by 60 feet, for J. Chamberlin. Upon completion it will be operated by Ford Henry, who has leased the house for a term of years.

PIQUA, O.—Young & Adler are having plans prepared for a three-story moving picture theater and office building, 40 by 97 feet, to cost $20,000.

WALLACE MacDONALD

JUVENILE—ASSISTANT DIRECTOR—WRITER

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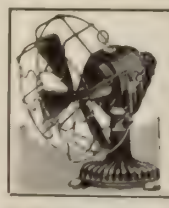

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Stories of the Films

General Film Company

A CORRECTION.

The title of the Edison release for July 10th has been changed from "The Brand of Cain" to "The Scar of Conscience." Exhibitors will please observe the correction in making use of the story of this picture, which was published on page 116 of the issue dated July 3.

KALEM.

THE SUFFRAGETTE SHERIFF (Carlyle Blackwell-Alice Joyce Release July 2).—Rattlesnake Bill and his wife enjoy life until the arrival of Bill's old maid sister, Miss Wronged. The latter, an ardent suffragette, expounds her views so exasperatingly that Bill's wife becomes disgusted with her and leaves the kitchen to enlighten those of her sex who dwell in darkness. Bill, unaccustomed to work of any sort, finds household duties irksome. Upon his wife's election to the office of sheriff, he sees that it is up to him to do something desperate. Gathering his cronies together, Bill unfolds his plan.

It is agreed that Bill shall pretend to kill a man. This would devolve upon the sheriff the duty of bringing the supposed murderer to justice—a proceeding which Bill feels would be impossible with his better half. Old Judge Soft is advised of the plan and the little drama begins to enact itself. Unfortunately, however, the principals are in ignorance of the fact that the sheriff has overheard the plot. The trial is a weird affair. Bill can scarcely control his laughter, while the old Judge frequently forgets his dignity as he beholds the spectacle which the lady officials present by their earnestness. Later, the magistrate calmly orders Bill hung.

To Bill's horror he finds no trace of pity in his wife's heart. The conspirator is led to the scaffold where the sheriff attends to the adjusting of the noose with remarkable dexterity. Bill's anguished explanations that the whole affair is a jest are ignored. At the proper moment the trap is sprung. Down goes the unfortunate victim—not to eternity, but into a tank of ice-cold water installed below by the sheriff and her deputies.

THE MIDNIGHT LIMITED (Episode No. 34, "Hazards of Helen" Railroad Series—July 3).—Under the influence of liquor, Griffin foolishly displays a roll of bills. Wheeler and Walter yeggmen, see the money and trail the traveler to the station. The men learn the berth he is to occupy. Hastening to a bridge under which the train must pass, they drop to the roof of one of the cars when it appears. Helen, transferred to Burnett, is a passenger on the train. By mistake, Griffin gets into her berth. Because of the man's condition, Helen consents to allow him to keep her berth. The girl takes the one which Griffin's ticket calls for.

An hour later, Helen is awakened by a peculiar noise outside the car. Hastily dressing, she sees the window being raised. Wheeler's face appears at the window. The man foils Helen's attempt to shoot him, disarms her and then climbs back to the roof of the car. Helen pluckily follows, although the train is traveling at a good speed. Walter thereupon cuts the rope leading to the roof. Helen drops but catches hold of the window ledge. The noise attracts the crew and the train is halted. Helen is rescued, and although an attempt is made to capture the crooks, they escape. Shortly after she assumes her duties at Burnett, the girl sees two men attacking the postmaster and recognizes her assailants. After giving the alarm, she pursues the men. Walter and Wheeler flee. Helen overtakes them and pluckily engages them in a battle. The yeggmen are about to slay her when help arrives. Another desperate struggle ensues and the desperadoes are finally subdued and placed under arrest.

THE SEVENTH COMMANDMENT (Special—Three Parts—July 5).—Compelled to flee the village to escape the wrath of Amos Mitchel, Jennie's husband, Simon Craig deserts his wife and daughter. Mrs. Craig and Dorothy make their home with relatives. Driving his wife forth, Mitchell vows to make Craig pay a terrible price for the wrong he has caused. Years later finds Craig a wealthy man and a candidate for the mayoralty. Mitchell, who has kept track of the man, obtains a position as Craig's secretary. Craig is in ignorance concerning Mitchell's identity. As the next step in securing vengeance, the secretary sends for Dorothy, offering her a position as Craig's stenographer. Father and daughter are unaware of their relationship.

Jennie drifts into town. Dick Wallace, a reporter who has fallen in love with Dorothy, overhears Jennie tell a companion of her hold over the candidate. He learns that she is blackmailing Craig. In the meantime, Craig, instigated by Mitchell, regards Dorothy with lustful eyes. Wallace investigates Craig's past and learns of what had transpired years before. On the day of his election, Craig, highly excited, drinks heavily. Mitchell gloats over the thought of his approaching triumph. The mayor attempts to make love to Dorothy, but the girl flees to her room and locks the door. Wallace enters the house just as Craig is endeavoring to smash the door. Hurling Mitchell, who attempts to stop him, aside, Wallace goes to Dorothy's aid. Then the reporter tells Craig of his relationship to Dorothy. Horrified, the mayor retreats from the door. Jennie enters the house. The sight of the woman drives Mitchell mad. He shoots her and follows this up by slaying Craig. Wallace overpowers the man who, by this time, is a raving maniac. While the police take Mitchell away, Wallace endeavors to comfort the heart-broken Dorothy.

SOME ROMANCE (July 6).—Ham and Bud, employed as street cleaners, become heroes when they stop Gwendoline's runaway steed. The girl loses her necklace in the excitement. The adventurers find the jewel and when a reward is offered for its return the following day, Ham decides to return the necklace. He promises to split the reward, 50-50, with his pal. Gwendoline has made an awful hit with Ham. Hastening to her palatial home, he gives her the necklace. Ham also informs her that he is a nobleman in disguise. As the result, when Gwendoline's father later offers to reward Ham for returning the jewel, his daughter indignantly informs the father of Ham's social position.

Bud, tiring of waiting, enters the house and demands his share of the reward. Distracting Gwendoline's attention for a moment, Ham shamelessly kicks his little pal out of the place. Jack, the girl's sweetheart, appears. Gwendoline, however, hypnotized over the thought of being in the company of a nobleman, sniffs at Jack in disdain. The forlorn youth leaves the grounds. He meets Inspector McGinnis. Ham's boss, outside. The inspector, a regular Simon Legree, is looking for Ham. Jack tells the man of Ham's whereabouts. McGinnis thereupon blows his whistle. Ham recognizes the summons and hastens to obey. Back he rushes to his broom and shovel. Pausing only to aim a swift kick at Bud, who is jeering at him, Ham does his share towards making the city's streets clean and sanitary.

THE FRAME-UP (Special—Two Parts—July 7).—Rivalry between Pat Freeney and Lewis, the "Frog," for Nellie's hand, leads to a feud between the two. The girl is summarily ordered to choose between the two. To Lewis' rage, she indicates her preference for Freeney. Determined to get the latter out of his way, Lewis plans to have him captured by the police. By bribing Thompson, another crook, and using the latter as a cat's-paw, Lewis is successful in having both men captured just as they are committing a burglary planned by him.

While in jail, Freeney learns of the frame-up from Thompson. Thirsting for revenge, he orders Nellie to smuggle a revolver into the cell. Freeney carries the weapon with him when taken to court. Later, when Lewis takes the stand, Freeney shoots at him. In the ensuing excitement, the prisoner successfully makes his escape. Anna Lane, a Special Investigator, is assigned to the case. She learns that Freeney and Nellie were in the habit of patronizing Hennegan's dance hall. In the meantime, Freeney has made Nellie's home his hiding place. Filled with hatred towards Lewis, he is determined to kill him.

That evening Freeney and his girl go to the dance hall. Anna and Podyne, a Central Office man, see them enter. Later, when Lewis arrives, Freeney fires at him point blank. A projectile hits the "frog" squarely in the forehead and the man drops. Anna and Podyne make Freeney prisoner and then turn their attention to his victim. To their surprise, they find the man uninjured. Nellie confesses that, fearing Freeney would make himself a murderer, she removed the lead pellets and substituted soap bullets. Mad with rage, Freeney is led away.

HIDING FROM THE LAW (Special—Two Parts—July 9).—Her head turned because of her success as an amateur actress, Estelle determines upon the stage as a career. Her opportunity comes when Clifton, her husband, goes to the mountains in search of health after a break-down due to overwork. Clifton meets Rita, the wife of Jacques. A warm friendship springs up between the two. Jacques, brutal and overbearing, regards this with suspicion. While intoxicated, the trapper beats Rita. The girl flees from their cabin. Late that night, Clifton finds her unconscious near his cabin.

The surgeon carries Rita into the building and finds her suffering from a badly wrenched ankle. Jacques, in the meantime, searches for his wife. He finally finds her under Clifton's care. Wild with jealous rage, the trapper attacks the surgeon and is beaten down. Believing he has killed the man, Clifton flees with Rita and takes refuge in a cave. Jacques is found by a detective employed by Estelle. The latter seeks to obtain a divorce. Upon recovering consciousness, the trapper tells his story. The man is induced to accompany the detective back to the city, where, as the result of a contemptible plot, Estelle succeeds in obtaining her freedom.

Jacques receives $1,500 for his work. Back to the mountains he goes. The money he displays excites the cupidity of a couple of mountaineers. Later, Clifton witnesses an attack made by the latter upon the trapper. Although he interferes, he comes too late to save Jacques' life. The latter recognizes Clifton and with his dying breath tells him of what has taken place. Hastening back to the cave, the surgeon imparts the news to the girl he loves.

A WILD RIDE (Episode No. 35 of the "Hazards of Helen" Railroad Series—July 10).—The bad blood existing between Reardon and Haley results in a fight in which Reardon is worsted. Reardon, vowing vengeance, climbs back aboard his engine while Haley resumes his station. The fight is witnessed by a number of railroad men. In climbing back to the water tank, Haley stumbles and falls between the cars. By a miracle, the man escapes death, but the shock leaves him temporarily demented. By the time Reardon discovers that his fireman has disappeared from his station, the train is several miles from the scene of the accident. A search is made for the missing man, but, since Haley has taken refuge in the underbrush, it proves futile.

Although Reardon is suspected of having done away with his fireman, lack of evidence keeps him out of the law's clutches. Shortly afterwards, Helen, in passing between two boxcars, comes upon the insane fireman. Leaping upon her, Haley knocks the girl unconscious and then lashes his victim to the driving rod of the freight engine. Climbing into the cab, Haley opens the throttle. The startled trainmen see the engine dashing down the track and wire ahead, ordering the tracks to be cleared. Reardon thus becomes aware of the runaway. A steep grade causes the engine to slow down as it approaches the crossing where the engineer waits. A flying leap and Reardon boards the locomotive.

Haley leaves his throttle to attack the engineer. Reardon, however, catches the insane man squarely upon the jaw and knocks him unconscious. Springing into the cab, the engineer brings the locomotive to a halt just in time to avoid crashing into the Hendon express at the Thomas Crossing. Leaping to the ground, Reardon cuts the cords which bind Helen. The girl is unconscious as the result of her frightful experience, but soon revives.

VITAGRAPH.

THE JARR FAMILY SERIES NO. 14 ("Mr. Jarr and Gertrude's Beaux"—July 12).—Gertrude, the Jarr servant, is invited by her three beaux, Claude, the fireman, Gus, saloonkeeper, and Hogan, to go on an excursion. She accepts them all, and the rendezvous for the three is the park bench at seven. Willie and Emma Jarr steal a bottle of glue from the carpenter and put a thick layer of the sticky stuff on the park bench seat. The three swains arrive and take their seats on the treacherous bench. They get into an argument, try to rise and find they cannot. Daring Dan, the reckless laundry driver, sees their predicament and with an eye for business, sells them three pairs of white duck pants belonging to the Commodore, one of his customers. Daring Dan then drives to the Commodore's and excitedly tells him he has been robbed. They set out in search of the thieves. Meanwhile, Gertrude meets Casey, the cop, who also invites her to the excursion. She accepts, forgetting all about the other three. The whole party, including the Commodore and Dan, meet on the boat. The Commodore recognizes his "white ducks" and during the riotous commotion which follows, Gertrude jumps overboard. Brave Claude jumps after her and rescues her. Gertrude then flouts the others and smiles on Claude in gratitude for saving her life. Accusations and counter-accusations commence anew about the trousers, but finally the truth comes out, and after having Daring Dan arrested, the Commodore proves a good fellow by allowing the three friends to keep on the white ducks, and joining in the dance on deck.

A NATURAL MAN (July 13).—[illegible] baby, and [illegible] being hit by [illegible] Karl Holden is indeed a "natural man." He loves nature, and [illegible] physique. So much for the Man. The Maid in the story, Rose, is a wealthy heiress and tired of society's [illegible] With perhaps the hope of meeting a real man, she visits her [illegible] her daily rambles, she is discovered by Karl. Greatly frightened, she runs, but the chase is short, and picking her up bodily he carries the girl to his home. There he eagerly tells his astonished father that he has found a mate, and perhaps, if he looks, he might find one out in the woods.

Holden is speechless, but says nothing. Rose, finding Karl possesses a natural delicacy, despite his cave-man methods of winning a mate, becomes greatly interested in him. She stays with the Holdens over night, and next morning her uncle and a party of searchers burst in on them. Karl, not understanding, wants to fight, but Holden prevents hostilities by introducing himself and explaining matters. Karl sees his mate being led away by her anxious uncle and Mr. Holden has his hands full preventing the boy from following. A few days later Karl suddenly appears at her town house, clad in an ancient suit of clothes. Rose's uncle has taken a liking to Karl and invites him to stay a few days. For a while he proves a white elephant, but after some humiliating [illegible] experiences, Rose is awakened to the fact that he is indeed her real mate, and she accepts him as her affianced husband.

THE HONEYMOON BABY (July 14).—The former "Frat" members of the newlyweds, Alexander and Enid Nast, headed by Rocksy Tripp, give them a big send-off when they leave on the train for their honeymoon. Rocksy telegraphs ahead to Sunnyview, the Newlyweds' destination, telling some of his friends there of their expected arrival and asking them to hand out a royal welcome. During the journey, the Nasts attract much attention and create a great deal of amusement when "Wopsy Popsy" feeds "Ickle Dolling" chocolates. A few stations later on, Billy Squires, a long-time married member of Alexander's Fraternity, boards the train with his wife and baby. The two men recognize each other's Fraternity pin and after exaggerated secret signs and [illegible] old memories and friendships. As the train pulls into Sunnyview, the Nasts are terrified to see a crowd of young people with a decorated auto, a brass band and much hilarity, evidently awaiting the arrival of the newlyweds. Alexander is struck with a brilliant idea. He borrows the Squires baby [illegible] to meet them later, and smilingly steps off the train. The crowd start for him, but on seeing the baby in his arms, stop, and as none of them know the Nasts by sight, they get by without molestation. Then the Squires' come down the steps and with one accord the crowd sweep down upon their helpless victims and carry them off struggling and protesting. Meantime, the Nasts, at their hotel, are having an awful time with the baby, who is bawling at the top of its lungs. When Squires finally escapes and gets back to the hotel he finds Nast trying to palm off the baby on the hotel clerk. Squires is furious, but finally all see the joke, and after a hearty laugh, the Newlyweds are left in peace and happiness.

BILLY, THE BEAR TAMER (July 15).—Constance's father *thinks* he is a great hunter. He and his wife and daughter go to a mountain cabin to rough it for a while and are followed by Billy, who loves Constance, but is disliked by her father. Pa orders him to stay off the premises, but the young people correspond by means of a carrier-pigeon. Constance notifies her lover that Papa is going into the woods to hunt bear with a guide, and after thinking up a plan, the two take the guide into their confidence to secure his aid. Billy purchases a complete bear costume, and puts up signs in the woods reading something like this: "Fifty Dollar Fine for Killing Bear Under Fourteen (14) Feet Long." Then the guide surreptitiously extracts the cartridges from Pa's rifle, substituting blanks for them, to prevent accidents. Father and guide start off and in the deep woods, with strange noises all around them, the signs particularly the "14 feet long"—make a deep impression upon Pa. He keeps looking over his shoulder as they advance. Then Billy in his costume steals up behind him and touches him on the shoulder. When Pa sees what is behind him, he lets out a yell and drops to his knees, but the guide "saves his life." Pa takes a shot at the disappearing bear, with, of course no result, except that Billy turns and starts after them again. This time Pa keeps going at full speed until he reaches home. There, through the window, he is horrified to see the big black bear pick Constance up bodily and carry her off. A few moments later, Billy in his natural clothes, appears, does the "hero act," and returns in triumph with his clothes torn, a bearskin and Constance. Overcome with gratitude, Pa gladly consents to let Billy marry his daughter.

WELCOME TO BOHEMIA (July 16).—Reluctant to bring his demure bride into the Bohemian atmosphere of his studio, Paul Venner, an artist, wires ahead to Herman, the janitor of his apartment, to [illegible] up to look as though human beings lived in it. Vic and Dickie, fellow artists, learn of Paul's return and for a joke exchange clothes with [illegible] for artist's models them [illegible] to give Paul a suitable Bohemian greeting. The whole crowd descend upon the new-ly-wed [illegible] to make themselves at home. They act like wild Indians and Paul is ashamed of them. Paul receives a telegram announcing that mother-in-law is coming to look over the new husband, and he begins to worry. The bell rings, and Vic says it must be Rene, the leading lady of "Three Weeks," who has promised to drop in. Paul [illegible] but when she [illegible] the door he beholds a bepainted and dolled-up creature, who flings her arms about him wildly. Without a word, he thrusts her into a closet and locks the door. The bell rings again and a trim tailor-made lady steps in. Supposing this to be mother-in-law, Paul gives her a warm greeting. The stranger slaps his face severely and his wife gives him an awful raking over. Meanwhile Vic and the others precipitate a catastrophe, then Agnes hears pounding on the closet door. Paul, nearly crazy with it all, agitatedly opens the door, and with a cry of "Mother!" Agnes rushes into the woman's arms. Mrs. Bresslin then delivers a little lecture while the others try to placate the [illegible] Then the boys step up and the explanations which follow happily straighten out [illegible]

THE CONFESSION OF MADAME BARASTOFF (July 17).—Three Parts [illegible] Three Parts. [illegible] officers is traitorously carrying information to the enemy. General Barastoff gives orders that any officer absent from his quarters during the night shall be courtmartialed, and if unable to satisfactorily explain his absence, shot as a traitor. Through [illegible] Barastoff has heard that his young wife, Constance, is secretly in love with Lieutenant Sergius Kauvar, one of his officers. The general is a man of keen analytical mind and receives important confirmation of his suspicions entrusts the lieutenant with a dangerous mission. As Barastoff calculated he would, Kauvar that night—with an overpowering desire to see Constance before he leaves never to return perhaps—steals from his quarters to bid her good-bye. During the clandestine meeting, Barastoff sends for the lieutenant and the orderly reports Kauvar cannot be found. A fierce joy surging through him, the general next morning summons the lieutenant to court-martial. Confronted with the charge of being the traitor who is conveying information to the enemy, Kauvar swears he is true to his country but he positively refuses to tell where he was last night. Constance is summoned to the little court, and intensely emotional scenes follow, culminating with the sentence of the court that Kauvar be shot as a traitor without delay. The firing squad take him out, and Constance, through the window, sees the brave young officer prepare to meet his Maker. The strain is too much and with a wild cry of "Stop," she is about to confess—but it is too late, her cries mingle with the crash of the rifles, and the confession remains a dead secret.

EDISON.

CARTOONS IN A LAUNDRY (July 14).—Jip, the dog, in "The Kelly Kids' Kabaret" is ground into sausages before our very eyes. When the dog's natural enemy, the cat, makes fun of him after the [illegible] has been worked upon him, the indignant sausages come to life and give the sarcastic feline a run for his money, the chase ending in an artist's studio where the hungry artist seizes the sausages and prepares to turn them into an [illegible] The Suburbanite is a satire on the woes of the commuter, whose troubles at home and while on his daily trips to and from the city go on, like Tennyson's brook, forever.

Our old friend, Mr. Hicks, the redoubtable Hicks, soars to celestial heights—is transformed into an angel—and, through a telescope, watches his termagant wife sweating over a wash-tub. Then the bottom drops out of heaven and Hercules awakes. Once more he is a mere husband the slave of the woman he promised to love, honor, obey and support. In "Cupid vs. Divorce" we see Cupid, with the aid of a [illegible] dispensing the cause of [illegible] and eventually restoring divorce lawyers and enforcing the law of "Everlasting Love." This time the ones who are made merry by the mirth-provoking cartoons are a quarrelsome young couple, a bad

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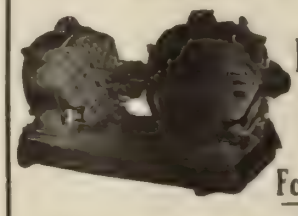

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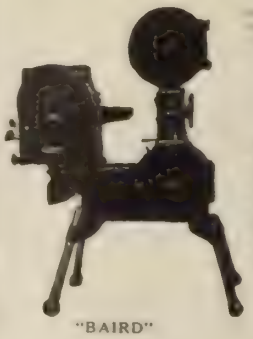

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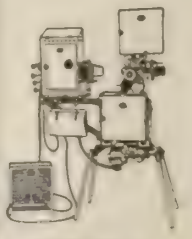

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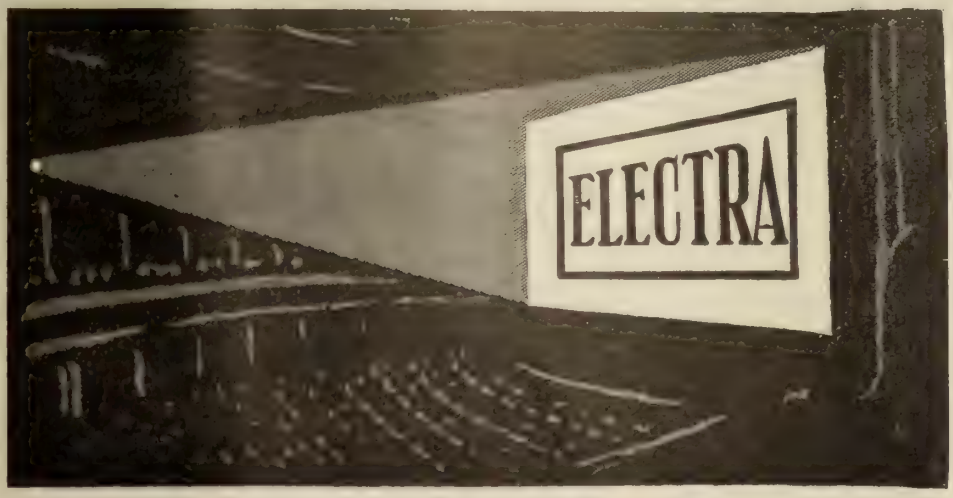

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small boy and a pair of Chinese laundrymen, the action taking place in the establishment of the latter two.

HER VOCATION (Special—Three Parts—July 16).—Mrs. Wallace receives word from a magazine editor that he is anxious to publish a paper she has read at a meeting of the Colonial Association. The letter indicates that the editor feels that she possesses considerable literary talent, and, fired by reading it, she decides to drop her routine of social duties and amusements and devote herself to fiction writing. Her first short story is returned with a letter from the editor in which he states that her ignorance of underworld life and conditions make the manuscript unavailable; and he suggests that she try to get a first-hand knowledge of anything of which she may write in the future. She thereupon starts out to "do" the Tenderloin, her trip ending abruptly when she is sent home with her husband, who has been summoned by a policeman after his wife had got into a mix-up with a couple of street loafers. Mrs. Wallace, thereupon, after much persuasion, induces hubby to invade the Tenderloin in search of "local color" which she can use in her writing. In the "Silver Star," a notorious cafe and dance saloon, he meets Jean Halliday, "special" writer for a metropolitan newspaper. She, too, is after "atmosphere," having been assigned to do a story of night life in the city for the Sunday edition. At midnight everything is in full swing at the cafe, but at about that time Mrs. Wallace, greatly worried over the lateness of the hour and the knowledge that hubby is in a very "lively" locality, sets out to find him. Knowing that he has gone to the "Silver Star," she follows him there, and when admittance is refused, she proceeds to call a cop and have the place "pinched."

In the excitement, her husband and the girl reporter escape through a back window, but are picked up on the outside by one of the reserves. At the station, Mr. Wallace calls his house on the phone, but is told that his wife has gone out. Miss Halliday, too, is unable to get in touch with her sweetheart, a young artist, he also having gone to the cafe to make sure that she was all right. The artist and Mrs. Wallace reach the police station shortly after the husband and the girl reporter have been brought in. The cop, whose beat is in Mr. Wallace's neighborhood, is called in and clears matters up by explaining how he had directed him to "The Silver Star," and a few days later, after Mrs. Wallace has abandoned literature as being too strenuous an occupation, they receive a telegram telling them that their friends of the "Silver Star" adventure, the girl reporter and the artist, are to be married.

ESSANAY.

THE LEATHER GOODS LADY (July 5).—Hopelessly discouraged by her inability to work out of the department store grind, Annie Whitlock, young and pretty, resolves to end her life. She draws from the bank her savings of four years and schemes a big "last day" in which she will seek all of those pleasures she had always longed for. John Burke, a big honest fellow, has procured means to acquire a limousine which he uses as a taxicab. Annie spends her last fourteen dollars for a two hour ride about town. She stops him at Suicide bridge, but Burke does not realize the significance of her despondency until he sees her jump over the rail. He rescues her and they wed.

TEMPER (Special—Three Parts—July 13).—Frank Bradbury, twenty years old, leaves home because his father's ungovernable temper has made life unendurable. He battles hard to conquer the same emotionalism which he has inherited from his father. The only vicious exhibition of Frank's temper occurs when a school mate annoyed his childhood sweetheart—Rose Claybourne. He was expelled from school because of the terrific beating he gave the youth. He becomes engaged to Rose and together they return to his home, seeking his father's consent to their engagement. The mothers of both are hopeful for a reconciliation. Because she had sanctioned the boy's return home, his mother is attacked by the father. Frank arrives while the father shakes his fist in her face and Frank kills him with a paper weight, is brought to trial and acquitted on the grounds that he was justified in the act as he was protecting his mother. Rose and he marry.

THE FABLE OF THE SCOFFER WHO FELL ARD (July 14).—Mr. Pallzey was a Beetle on Base Ball. Although he had heard of Golf he vowed he would never waste any Time watching the fool game. But one Sunday he was hooked in for fair. After trailing behind numerous Bugs for eighteen Holes he stood off and smiled in a Superior Manner, saying he would like to swat the Robin's Egg just once. And it wasn't long before he had a complete supply of Clubs. The Disease had struck him hard. He took lessons from a Pro. He gave up Business and consecrated himself to his Life Work. After eight years, at a cost of $18,000, Pallzey won Something which looked like an Eye Cup with Handles on it. He called it a Trophy. And now Pallzey declares Golf has added Ten Years to his life.

MORAL: No Man is Safe after he makes one Wallop.

THE PIPE DREAM (July 15).—After a night's sleep in an ash barrel, the tramp seeks breakfast at a nearby house. The fat cook ushers the bulldog onto the scene who chases the tramp up a tree. His corn cob pipe lulls him to sleep again and he dreams. He fancies he picks up a pocketbook filled with bills on the walk, is chased by its owner through the woods, over farms, down streets and finally over the bay, using moored rowboats for a footing. In the woods a fairy appears who dances before him and performs various freaks of nature for his amusement such as inducing chickens to walk backwards and swimmers to dive from the water to the board and then—as he tries to kiss her—she disappears. Wandering restlessly away he enters a barrel for rest. The barrel is rolled down the hill by several boys. It strikes a tree and explodes. Then he awakens, having fallen out of the tree.

JANE OF THE SOIL (Special—Two Parts—July 17).—As a result of a shake of dice Jane goes away to school, although she has grown up in the Tennessee mountains in wilfulness and ignorance. At college the girl is taken care of by Marion Doyle, whose brother John she meets and whom she promises to marry. During her vacation in the mountain home Jane meets Ralph, John's worthless brother. He attacks her and she shoots him with his own gun. She rushes terror-stricken to the city and tells John she is a murderess. He goes to the mountains whence has come word of Ralph being insane. Having escaped, Ralph again seeks the mountains and there chases Jane, who has returned to the scene of the shooting. She hides in a hut. The door opens and John enters, searching for Ralph, who steps in behind him. There is a struggle. Ralph is choked into unconsciousness. When he recovers he again is sane. Jane comes out of her hiding place and Ralph is told of their betrothal. His heart is touched and he promises to mend his ways.

LUBIN.

ROAD O' STRIFE NO. 15. "The Coming of the Kingdom" (July 12).—So soon as Robert Dane has regained sufficient strength to leave the hospital, he is brought to trial for stealing the cup from the court records, and, upon his admission, is sentenced to pay a fine of $1,000 or serve six months in the penitentiary, the court pointing out that, though the circumstances were unusual, the law cannot permit the interference by an individual with established forms. Being unable to pay the fine, Dane is transferred to a cell pending his removal to the penitentiary.

Meanwhile Alene has learned of the part played by Dane in her rescue from the gallows, and the thought that she will soon be wealthy and able to save him from the consequences of his acts fills her with happiness. She soon learns however that she is not to be wealthy, the lawyer Madison sadly informing her that her fortune has been thrown away on wildcat securities not worth the claiming. Alene possesses nothing of value except the jewel which has been preserved with the documents in the cup, and this she gives to Madison, asking that he sell it and buy Dane's freedom. Gershom has, through the local Consul, gotten in communication with the Hervo-Alesian Ambassador, and this official has communicated with his government and received instructions. Accompanied by Gershom, he seeks Alene, and reaches the Madison home at about the same time that Dane, released through Madison's efforts, arrive. The Ambassador desires a private audience, but Alene tells him to speak before her friends, or not at all. He tells her that he bears a message from the Emperor; that if Alene will agree to wed a prince of Hervo-Alesia, and to become an ally of the Empire, the Emperor's armies will restore the monarchy and place Alene upon her father's throne as Queen of Urania; that her answer must be given now, and once for all. Dane listens with breaking heart. For a time Alene is silent, looking into the face of Robert Dane, and then she asks softly, "Do you love me?" Again Gershom interposes with a warning cry —"She is a queen—it is her destiny!" And Dane says, while his soul dies, "I do not love you." For long the girl looks into Dane's eyes, then turns to the waiting Ambassador and gives her answer: "Your Emperor's aid is not needed, for I have already come into my kingdom." Their protests silenced by a gesture, all save Dane file slowly from the room. When they are alone, Alene turns shyly to the man for whose love she has sacrificed a throne. He is dazed, but into his face comes a great light as she whispers—"Now, now I am only a girl, Robert Dane"—and he draws her close against his heart.

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STUDIES IN CLAY (July 13).—Something new in the clever animated cartoons is here offered. An eccentric sculptor finds himself without inspiration. He can do nothing with his clay. After consuming an enormous "schooner" of beer, however, he is transported to dreamland. Sitting in a chair before his rough statue he sees it assume many changes. Particle by particle the clay disappears before the eyes of the spectator, until a perfectly modeled image is revealed. Then the statue again assumes its unfinished state, and once more the invisible sculptor produces a beautiful masterpiece. This is repeated several times until the little pen-and-ink tries to take liberties with a tempting girl of clay and meets with a rebuff which knocks him out of sight.

WHAT A CINCH (July 13).—Chief of Police Myers is in love with Molly Mason. So is Dick Young, his lieutenant. Molly tells the chief that perhaps she will marry him when he gets $500. Cohen, a pawnbroker, calls at the station house to lodge a complaint while Myers is away. Dick is in charge. He is in a bad humor and further insults Cohen by fining him twenty dollars. Myers arrives in time to make the entire force apologize, and Dick is forced to return the twenty.

Dick frames up a deal to get some easy money. He calls at Cohen's shop and leaves an old ginger box in Cohen's care, telling him that he will call for it on his return. Dick disguises himself and calls again at the pawnshop. He spots the ginger box and offers Cohen $500 for it. Cohen is frantic, but he promises to try and secure it for him. Dick leaves a fictitious address and departs. Cohen takes the chief into his confidence. Myers drops his bankroll and when Dick returns he sells the box to Cohen for four hundred. Cohen and Myers start to find the antique collector and find nothing but a vacant lot. They realize that they have been swindled. Myers blames it all on Cohen and proceeds to beat him up.

ALL FOR OLD IRELAND (Special—Three Parts—July 14).—Eileen [illegible] Murphy. Eileen's mother approves, so why shouldn't the young people make light of the ever present sorrow of Ireland—British oppression. Colonel Reid of the English army, acting on instructions from his government, seeks at every turn to thwart Irish independence. He has found a willing aid in traitorous Fagin, unsuspected by the townspeople of selling their secrets to the King's representative. But Fagin after all has done little harm to the villagers, nor has he earned the money paid by Colonel Reid. More spying is demanded of him. He dares press his attentions upon Eileen and is soundly thrashed by Myles for his presumption. After that Fagin makes Myles [illegible] enemy. He betrays him to the British as being in league against the British government, and, after a search, Colonel Reid discovers Myles in Eileen's home. He is marched to prison.

The girl seeks the consolation of Father O'Flynn, who succeeds in gaining permission to take her to the prison to see Myles. In his presence the lovers meet and Eileen surreptitiously hands Myles a metal bar by which he may effect his escape. Then she and the priest leave. Nightly Myles works on the stone wall of his cell, and when the last stone is loosened, and the bars are twisted, he knocks senseless a passing guard. Then Myles slides down a rope, where he finds Eileen waiting for him. They are about to hurry away when the patrolling guard discovers them. The alarm is given and Myles is pursued. He is succored by Eileen and her mother and concealed in their hay wagon. The bayonets of the Britishers, piercing haystacks and into the wagon itself, barely miss causing Myles' death. Finally Eileen opens the way for Myles' escape, though the cost to her is bitter. On the ship which has secretly arrived from France bearing arms and ammunition for the patriots of Old Ireland, Myles finds refuge as she is about to sail across the sea. He protests his undying love for Eileen and solemnly promises to send for her mother and herself as soon as he finds a haven in France.

A HOUSE OF CARDS (Special—Two Parts—July 15).—At first John Allen stands high in the esteem of his companions. He loves Mary Clark. At a barn dance one night he receives a special delivery letter, informing him of a position awaiting him in the city. Mary is alarmed, but John promises never to forget her. His assurance somehow fails to allay Mary's fears, and she begs him to take her home. As they go, John slips an engagement ring on her finger. And so "the deck is cut," and John leaves for the city to play fortune.

He becomes a clerk in the office of William Robertson, a broker. Mary receives a glowing letter, and is proud of her John. Then John meets Myrtle, the broker's daughter, and the attraction is mutual. John advances in position by his discovery that Brown, a fellow-clerk, is "one card shy," having stolen funds from his employer. "A heart flush" results from John's growing intimacy with Myrtle, and soon Mary receives a letter from him, stating that he is too busy to write. John's good fortune increases. One night he meditates in his room by the fireside, and his ambitious dreams are visualized in a wondrous house of cards which appears in a vision before him. Mary is completely forgotten in the career John sees for himself. He makes a "lucky draw" when he is made junior partner and Myrtle consents to be his wife. There is "a broken suit of hearts" back home, where Mary is heart-broken when she does not hear from her lover.

John's ambition ever leads him onward. He dabbles in stocks, has a sure proposition, and "chances a four card draw" by taking the firm's securities to put over the deal which will bring him a fortune. He has been told that he cannot lose, but he is troubled. His thoughts wander back to the past, and Mary. The impulse comes to go back to her, and he leaves a hasty note of explanation for Myrtle, stating that he has been called to the country for a few days. But meanwhile, Mary, "the discard," has grieved sorely, and is seen to be very ill. When John arrives in the country town, he is astonished at the reproachful glances given him. He goes to Mary's home, finds the village doctor in the front room, and to his anxious query for Mary, the doctor points to the next room. John enters the room slowly, and finds Mary dead. An overwhelming remorse seizes him for what he has done. A few moments later the doctor hands him a telegram. John reads that his stock deal has collapsed, all his securities are gone, and he realizes that he is an embezzler. The house of cards again appears before him, but only to collapse.

AN HOUR OF FREEDOM (July 16).—Thomas Goddard proposes to Edith Walton and is accepted. Preparations are made for their marriage. The night before her marriage she cannot sleep—she can only think. She is to marry the catch of the season, and be surrounded by wealth and luxury. She can't reason it out, but there is something lacking. It is romance. As the dawn peeps in and Edith realizes that she has but a few hours of freedom left, she feels impelled to go out doors and walk. She dons simple clothes and tiptoes downstairs. The front of the house is locked but Edith gets out through a rear window, just in time to meet the milkman on the back steps. The milkman is a husky, red-cheeked youth, who has a record of housemaid sweethearts. He mistakes Edith for a new maid and proceeds to get in right.

In the mood for any sort of adventure, Edith half encourages the youth. He invites her for a ride on his wagon and she daringly accepts. [illegible] grows hungry and he gives her a bottle of milk. His milk all served, the driver halts his horse in a quiet lane, intending to become better acquainted with his new conquest. He [illegible] but has never had quite so hard a time gaining a kiss from a girl. But this makes him determined and Edith becoming alarmed, when on that quiet lane, appears Thomas Goddard. Tom, the night before, had been given a farewell dinner by his [illegible] which has put him in a frame of mind that impels him to seek a last few free hours. The shock is mutual. Tom demands to know the meaning of this. The exasperated milkman, interrupted at his favorite sport, bids Tom to go along about his business. [illegible] in which the milkman comes out second best. Then come explanations. All go off in the milk team and at eight are married in a country parsonage while the society folks at home search high and low for the bride and groom.

Tom and Edith have half a mind to start right out on their honeymoon without going back home, but decide it would be a shame to cheat society out of its ceremony, so they return in the milk wagon secretly and show up at high noon to go through with the red tape stuff as the minister ties the knot in a perfectly formal way. Tom and Edith exchange winks, which are really little signs of a happy marriage, meaning that their perfectly formal marriage was not unattended by romance.

WIFIE'S MA COMES BACK (July 17).—Wifie at the breakfast table informs Billie that his mother-in-law, who is an invalid, has been advised by her physician that to regain her health she must visit the seashore. Acting upon the advice, she is soon on her way to pay them a long visit. This news upsets Billie so that he starts to throw plates around the room and tears up the place in a fit of rage. He goes to his office, where he makes it very unpleasant all day long for the clerks.

On his return home wife informs Billie that mother-in-law is waiting to receive him. He goes to meet her, none too willingly, and tells her that what she needs is strenuous exercise. He at once takes her in hand and starts to give her boxing lessons, much to his delight as he can maul her about. Later wife has an idea and phones for a real boxing instructor who soon has Billie's mother-in-law in tip-top shape. Imagine's Billie's surprise when she invites him to put on the gloves. He does so reluctantly and, after being mauled around the room, he is finally counted out. Mother-in-law then takes the reins of the establishment and rules the household by forcing Billie to pay all bills contracted by his wife.

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BIOGRAPH.

AS IT HAPPENED (July 12).—The new foreman falls in love with the ranchman's daughter, and notes with jealousy her joy over a letter which her father receives. An hour later, in town to purchase supplies, he sees the girl, who has driven to meet the train, bestow a warm welcome on a young "tenderfoot." The newcomer is the girl's brother, as her lover might have learned; but in a fit of jealousy he rides back to the ranch and draws his time. The ranchman, not wishing to lose a good man, inquires the reason, but gets no satisfactory answer. "I want to quit," is all the foreman will vouchsafe. He takes what is coming to him and rides away on a prospecting trip. The girl's brother, home after four years at college, has brought back with him some ill habits. He falls in with bad company and goes down the line. While he is gambling in a saloon with two card sharps, the ex-foreman, on a trip to town, enters and, recognizing the tenderfoot, watches the play. It is obvious that the young man is being cheated. Suddenly his suspicions are aroused, and he jumps to his feet, only to look down the barrel of a pistol. There is a shot, and the card sharp, wounded in the arm, drops his gun. It is the ex-foreman who has fired. A few moments later, outside the saloon, he hears the tenderfoot confess that the large sum of money thus miraculously saved was stolen from his father. "Your father?" exclaims the ex-foreman. "Then she is your sister!" Cautioning the young man to say nothing, he rides to the ranch house late at night, and effecting an entrance, replaces the money in the drawer from which it was taken. Hearing a sound, the rancher comes on the scene and, after denouncing the foreman as a thief, orders him out. On the road, he finds the tenderfoot a victim of the card sharps, who, not finding the money, have ridden on to break into the ranch house. Taking the boy back to the ranch, the ex-foreman is held up by the card sharps, but by means of the "twirling gun" trick gets the drop on them. His honor cleared, he wins the girl.

COINCIDENCE. (Special Two Parts—July 13).—Shakespeare George and Tom Evans, arbitrators of public opinion in Willow Creek, are present when the boys begin to ridicule the music of an old blind violinist set down by the stage coach that afternoon. They pronounce the music fine, and, to sustain their reputations as critics, clean out the saloon. They take the old man to their mine, where he is welcomed by their friend, Stinger Johnson, and his wife, Marietta. As the days pass, the old man endears himself to them all. Marietta treats him as a father. The partners make a big clean-up and insist that he share with them. One day Stinger Johnson reads aloud a news item to the effect that a notorious desperado is dying in jail at San Bernardino. The old man startles them by requesting to be taken to San Bernardino.

Arrived there, he asks a question of the dying man: "What have you done with my daughter and her child?" The question dates back twenty years, when the old man, then a young musician, had forbidden his daughter to marry a worthless man. She had gone the way of her heart and bitterly regretted it. Discovering her whereabouts, the father persuaded her to come with him when her husband entered, the worse for drink, and, in a struggle, blinded his antagonist with pepper. Then the desperado took his wife and child away. Dying, he tells, how, after his wife's death, he placed the child in care of an old neighbor and never learned what became of her. Back to Willow Creek goes the old man, his question still unanswered. But coincidence—"the greatest mystery of human events," as Shakespeare George said—reveals his long-lost granddaughter in the person of Marietta. An old portrait of her mother, and some papers which the sheriff took from the desperado, serve to establish her identity—and the wanderer's quest comes to an end at last.

THE ONE FORGOTTEN (July 15).—Grant Allen, off to the woods to recuperate, bids goodby to his neighbor, Louise Sumner. In the woods he falls in with John Orten, a trapper, who has a lovely daughter, Marie. Falling in love with Marie, he marries her, and remains with the trapper. As time passes, he begins to long for the city life. Summoned home on important business, he bids farewell to his wife, and departs, never to return. In the city he becomes infatuated with Louise, who is not aware of his marriage. The following summer Louise, with a party of friends, goes on a camping trip to the same locality. Separated from her friends, she comes across a newmade grave, with a young woman strewing flowers on it. It is Marie, who has recently buried her baby, named after its father. Louise reads the name, and, by skilful questions, confirms her suspicions. She persuades Marie to go home with her, and there brings Grant Allen unexpectedly face to face with his wife. In an agony of shame he implores Marie's foregiveness, and takes his wife to his arms. Though lured by the city into temporary forgetfulness, he has never really loved another woman.

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BROKEN WAYS (July 16—Re-Issue No. 6).—Under false colors, the road agent wins the love of the young telegraph operator. She does not learn his true character until after the marriage, when he begins to entertain strange, uncouth visitors, with whom he goes out on mysterious night rides. At last she determines to live her life apart, and, leaving him, goes to another place, where she obtains a position as operator at the railroad station. The local sheriff meets her and presently asks her to marry him. She holds him off; but when he renews his suit she feels in honor bound to tell him of the barrier that exists between them. Hard pressed by the law, the road agent circulates a report of his own death, and, under cover of the security thus obtained, commits another outrage. The sheriff, taking the trail, follows it alone across the divide and enlists the aid of the local sheriff. The bandit has gone to the station, where he recognizes his wife and implores her to aid him. She hides him from the officers, but later refuses to go with him when he suggests a new start. Angered, he seizes her, and a struggle ensues. An express agent sees what is happening and runs after the officers. They return, and in the pistol battle that follows the road agent is killed. His wife is thus freed from the bond which has kept her from the arms of the man she really loves, and later, her faith in mankind renewed, she weds the sheriff, turning her back upon the tragic past, facing the future with confidence.

THE LITTLE RUNAWAYS (July 17).—Daddy and mamma quarrel, and the little girl is very unhappy. She has a nurse who is more interested in popular novelists than in her charge. Not until the family reaches its summer home does the lonely child find a real companion—the son of the gardener. On the day when mamma's friends come to visit, daddy is shut up in his room after another tiff. The girl wanders through the house and, reaching for a flower on a table, smashes the vase. Mamma promptly scolds her, and daddy, taking her part, makes matters worse. She wanders into the garden, convinced that nobody loves her. The gardener's boy, of the same opinion, suggests that they go away together, in search of new parents. By the lake they find a boat moored and are about to embark in it when the boy decides that he will first go for provisions. He has just looted the larder when his father, entering, catches him red-handed. Explanations ensue, and the gardener rushes down to the lake, where, the boat having drifted away, he has a long swim before rescuing the girl. Meanwhile, daddy and mamma have missed her and are frantically searching the grounds. In joy over her safe return they become reconciled.

SELIG.

HEARST-SELIG NEWS PICTORIAL, NO. 49 (June 21).—San Francisco.—Heavy wind spoils efforts to send twenty-five balloons away in race at Panama Fair. One gets started but big hole is torn in side and with aeronaut it drops into bay.

New York.—Dr. Bernhard Dernberg, whose comments on the Lusitania brought a storm of criticism, sails for Germany.

Forth Worth, Texas.—Floods from the Trinity river sweep lower part of Fort Worth, spread over wide section, inundate 600 homes and render 2,000 people homeless.

Chicago.—Big car strike ties up transportation in Chicago for three days. Crowds treat whole matter as holiday affair and walk to work, ride in improvised jitney busses or fill railroad trains so full that some find places on the engines.

New York.—Lucile, Lady Duff Gordon, designs novel costume for Hearst-Selig News Pictorial to illustrate trend of summer styles.

Gales Ferry, Conn.—Oarsmen of Yale crews gather for final practice before regatta with Harvard.

Rome, Italy.—Monster crowds gather in the streets of Rome and march about shouting for the government's action in declaring war on Hungary. Pictures made by Staff Photographer A. E. Wallace.

Liverpool, England.—Steamer Nebraskan, American ship torpedoed by German submarine, goes into dry dock in Liverpool where big hole in her side is exposed to view.

Richard City, Tenn.—Twenty-six tons of dynamite is fired in quarry at Richard City raising hundreds of tons of rock into the air.

New York.—Children of public schools gather at soldiers' and sailors' monument in Flag Day celebration.

HEARST-SELIG NEWS PICTORIAL, NO. 50 (June 24).—Troy, N. Y.—Students of Rennsselaer Polytechnic Institute hold novel circus parade and circus.

Roslyn, L. I.—Col. House, personal friend of President Wilson, who has been touring Europe arrives in America.

New York.—Schooner yacht Margaret goes on rocks off Wards Island in East River.

Brookline, Mass.—Brookline Country Club holds annual races. Society folk flock to event and see jockey thrown in dangerous jump in steeplechase.

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Portland, Ore.—Annual rose carnival brings out crowd to see parade in which floats decorated with thousands of blossoms are feature.

Waukegan, Ill.—Battery C of Illinois National Guard moves entire equipment to Fort Sheridan hitched behind single gasoline tractor.

New York.—New novel fashions from Lucile, Lady Duff-Gordon, made exclusively for Hearst-Selig News Pictorial.

Pemberton, Mass.—New England Moving Picture Exhibitors hold outing and get some hard bumps in athletic efforts.

San Francisco.—Harness meeting is inaugurated at San Francisco Exposition.

New York.—Super dreadnaught Arizona is launched at Brooklyn Navy Yard.

Rome.—Pictures from Staff Photographer A. E. Wallace show remarkable scenes in Rome at time of war declaration.

London.—Little Italy joins with Britain in remarkable celebration over nation's entry into world war.

Hull, Mass.—Motor boat naval reserve squadron of Boston Yacht Club goes through maneuvers. This is the only organization of its kind in United States. Men and boats are subject to call from Navy.

A STUDIO ESCAPADE (Special—Two Parts—July 5).—Blanche Whitman, an artist's model, tires of Bohemian merrymaking. David Rood has no assignment and leaves the newspaper office at midnight. Collins escorts Blanche from the studio. When they enter an automobile Collins endeavors to embrace Blanche and she struggles and escapes from the auto into her boarding house. David Rood, about to enter his room, sees Blanche's distress. Beach resolves to give a party and tells Collins in his studio that he will engage Blanche for a refined song or two. A milliner admires Blanche's hat and is told by Blanche that she trimmed it herself. The milliner then says: "If you could raise $500.00 I would take you as a partner." Rent day comes and Blanche has no money. She receives a letter from Beach offering her $20.00 to sing at the Bohemian party the next Sunday night.

Beach's Bohemian parties have become notorious and the police resolve to raid the place. A tip comes to the newspaper office, and David Rood is assigned to the story. The revelry is at its height at Beach's studio. Beach endeavors to become familiar with Blanche. David Rood, the reporter, enters and, seeing Beach's action, strikes him on the jaw, and Beach drops across the table. Blanche clings to David and says: "He only did what a real man would do. You are a set of cowards." David then tells Beach of Blanche's opportunity to enter the millinery business. Beach sends Blanche a check for $500.00.

THE COYOTE (July 6).—On the campus of the co-ed college, the bank president's daughter and the carpenter's son show mutual admiration Five years later Rodney is in charge of workmen in the mountains. He receives a letter which intimates that James Thorpe, the new president, will be there to witness the explosion of the "Coyote." Isobel and Rodney again meet.

Preparations have all been made to blow up the mountainside. Isobel asks Rodney to show her the "Coyote" tunnel before it is blown up. He does so, and as they are about to return there is a land slide. Together, inside the tunnel, they take the marriage vows. However, the couple are rescued in the nick of time.

THE ADVENTURE HUNTER (July 7).—Alan Darrel, an energetic young American, visits the little kingdom of Etruria, where he is fortunate enough to save the Princess Griselda from injury in a runaway. Prince Otto, who reigns in the neighboring kingdom of Vosmark, seeks the heart and hand of Princess Griselda. When the Princess refuses him her heart, the Prince vows to go to war.

Alan Darrel overhears the plot, visits King Frederick and proposes to encase all the automobile trucks in steel and invent other engines of destruction in order to successfully combat the larger army of Prince Otto. Alan Darrel, the American, slays Prince Otto in an exciting sword combat. He thus wins the love of Princess Griselda.

EBB TIDE (Special—Three Parts—July 8).—Estelle Velaine becomes utterly absorbed in a book, entitled "Love, Spiritual and Material." She has utterly forgotten that Jerome Esmond is to call upon her that evening. Mrs. Velaine, a much be-diamoned dowager has ever materialistic ambitions for Estelle. When Jerome arrives at the Velaine home, the dowager rushes in on Estelle's reverie and orders the daughter to hurry and receive Jerome Esmond. Estelle accepts Jerome's proposal to marry in order to please her parents. She does not love the man. Business with his publishers calls Allen Forbes to the city. Helena finds a newspaper which contains the announcement of the engagement of Estelle Velaine to Jerome Esmond. Helena resolves to invite Estelle to her home to help pass the lonely days.

Then comes the first ripple of the incoming tide, for, in the interior of an art exhibit gallery in the city, Allen Forbes and Estelle Velaine meet before the same painting. They register the same emotions and each wonders where they have known the other before. The tide continues to rise for Estelle Velaine accepts Helena Forbes' invitation to Highcliff. The tide nears its flood, for Estelle arrives at Highcliff, and then the tide floats a haunted ship, for the scene seen from Estelle's window at Highcliff is suggestive of the painting which had so strongly impressed her. Allen Forbes is unconscious of the fact that Estelle Velaine and the woman who so appealed to him in the art gallery in the city are one and the same. Several days later Jerome joins the house party. Jerome and Helena are also mutually attracted and slowly but surely also drift together just as Estelle and Allen, only they are perfectly unconscious of themselves while the other pair are perfectly conscious that the tide is sweeping them onward.

Estelle and Allen stroll to the beach. The incoming tide reaches ever higher onto the sands Allen says to Estelle: "Flood tide! What a wonderful moment it has brought to us!" He starts to gather Estelle in his arms. She steps aside with a warning gesture. She points back to the house. "No, Allen, we must not. Think of her tragedy if we yield, remember the ebb tide!" she exclaims. But at this moment a great wave foams in. It frightens her and she falls into his arms as the flood tide curls about their feet. Jerome shows her the sympathy for which she has hungered so long. Suddenly he kisses her. She springs back with a look of horror as the door opens and Allen and Estelle step in. Both women shrink back from each other instinctively with a cry of mutual guilt.

Midnight and ebb tide! Estelle in her apartment tries to fight down her love for Allen. In the empty sitting room, Allen, haggard and suffering, walks slowly through the room. He leaves the room and Estelle sees his retreating form and follows him. They meet at the beach

Good night—and good-bye! Thank God there's no wreck on the beach!" she tells him. He kisses her hand lingeringly She hurries back to the house. Allen starts as if to throw himself into the sea. Estelle stops, looks back, sees his movement, calls back to him, holding up her hand in rebuke: "Don't do it, Allen, that would not be brave." He turns and stares at her; then strolls along the low tide with bowed head.

BOUND BY THE LEOPARD'S LOVE (Jungle-Zoo Picture—July 10).—Ursaline and Chiquita, are beautiful daughters of Morgan, a mine owner. Ursaline is engaged to marry Philip, a surveyor. Chiquita secretly loves Philip. Chiquita is stricken with a mysterious jungle fever and all the efforts of the physician to bring her to consciousness prove unavailing. Zoreeka, a servant, goes to Kinta, a native herb doctor, is given a potion and is told that Chiquita will regain consciousness in twelve hours. Chiquita is presented with a cub leopard by the herb doctor. She takes the cub home, but it later makes its escape, returning to the home of the herb doctor. Chiquita follows it, and is attacked by the herb doctor. Philip sees a leopard passing by. He follows it to the herb doctor's hut just in time to rescue Chiquita.

THE SHADOW AND THE SHADE (Special—Two Parts—July 12).—John Hillman a banker, is convalescent after a serious illness and is cared for by his wife, Anne. Hillman is told that he may visit his office for a few hours, but must avoid all excitement, for a sudden shock might prove fatal. Robert Foster desires to effect a compromise with the Hillman interests who control the Consolidated Stores Company He sees Hillman at his office, who refuses to compromise, and he tells Foster that his syndicate must settle in full by Wednesday noon Foster, in desperation, remembers that he knew Hillman's wife years ago and resolves to plead with her, for he realizes that it his only chance. He meets Anne Hillman at her home, but she says she cannot help him As he pleads with her, Hillman enters and shows jealousy.

Foster tells his business confreres that with Hillman removed, a settlement cannot fail to be effected. He causes a note to be written Mrs Hillman, signed by her husband's physician, asking her to consult with him privately regarding Mr. Hillman's condition. Anne Hillman and her maid leave to consult the physician, and Hillman believes that they leave for some other motive. Dr. Harden, Hillman's physician, is surprised when Anne calls upon him and tells her that he did not send her the message. He decides to return with her to her home. Foster has had a profile of Anne Hillman fastened to a window shade opposite the window of Hillman's apartment. A light placed behind the silhouette makes it appear as if Anne were in Foster's room. Spying this profile, the excitement and jealous rage is too much for Hillman, who falls to the floor unconscious. His man servant, conspiring with Foster across the way, phones to Foster that Hillman is dead and Foster believes that his plot has succeeded.

Dr. Harden and Anne Hillman enter the Hillman home where the physician restores Hillman to semi-consciousness. Mrs. Hillman calls in Darceau of the Secret Service. He discovers Foster's plot and summons the police. Foster is arrested and Hillman comes to realize that his wife has been faithful through all things.

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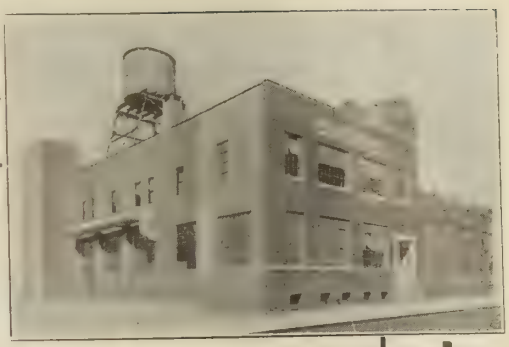

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THE PARSON WHO FLED WEST (July 13).—The Rev. John Grant receives a letter from his sister, Nell, in which she tells him that her husband has speculated with and lost the $10,000 of church funds he entrusted to him. Arthur Evans, his brother-in-law, contemplates suicide, but John Grant enters just in time and saves the man's life. Grant tells Arthur: "As you have my sister and child to care for, I will take all the blame for the loss of this money." He writes to the church vestrymen that the $10,000 subscribed for the church and entrusted to Grant has been lost in speculation and that he is forced to go away. The vestrymen order the Rev. John Grant's arrest.

The parson arrives at Ten Strike, Nevada, where he opens a little church and works among the rough westerners. His acquaintanceship with Bess, the Organist, ripens into love, but he tells her there is a stain upon his name and he can never marry. Later, the whereabouts of Grant are discovered and orders are sent to arrest him, but the westerners resolve to rescue him from the sheriff. The parson, however, agrees to go with the sheriff. Just as he is about to be rushed into prison, a telegram comes that the guilty man has confessed and Grant is freed.

PUP, THE PEACEMAKER (July 14).—Jake Adams and his wife Sarah cannot agree in anything. The wife says, "You can have the boy, I'll take the girl and go." Jake tries to dissuade Sarah, but she is determined. They part. Until Mrs. Adams can arrange matters satisfactorily, she and her little daughter, Mildred, make their home with a nearby friend.

Both the children are lonely, each without the other. The little girl sighs for her dog, and the mother tries to pacify her with another one, but Mildred insists upon her own little dog. Adams, in his lonely home, has fond memories of the days of their honeymoon. He seeks consolation with his little boy.

Mildred wanders away from her mother and finds her little brother and the beloved pup. The children and the pup play together. The mother, following the trail of her missing child, meets the two children and their father. Adams convinces his wife of her folly and they are reconciled.

THE OCTOPUS (Special—Three Parts—July 15).—Archie Sheldon, determining to go to New York City, is given a letter by his mother to Thatcher Thole, Gotham's most unscrupulous financier. She tells her son that Thole is an old friend of the family, and will undoubtedly give him a start in life. Archie rises in the business world under the unscrupulous financier's tutelage until he becomes known as Thole's right-hand man. Early in his start Archie becomes acquainted with Violet Reinhardt, an artist's model, who has become afflicted with the great white plague. Violet Reinhardt has been told by her physician that a year in the country will restore her health. Archie Sheldon sends her $500 with boyish liberality and the Octopus—the great city—retains Violet in its clutches. Instead of spending this money in the recovery of her health, she again seeks the bright lights of Broadway.

In the meantime, Thole is coaching Archie who frequently proves the intermediary for Thole's shady deals. Mrs. Slade, a prepossessing widow, has invested in Thole's worthless stocks. Thole, in the meantime, becomes entangled with a chorus girl, who being insanely jealous, writes Thole a letter telling him that she will not be supplanted by another woman, and that she will make known his shady deals. This letter is inadvertently left in the home of Mrs. Slade by Thole, and is read by her. Planning to marry Thole herself, she becomes enraged and asks for an explanation from the financier. Thole cannot afford to lose Mrs. Slade's investment. At one of the midnight revelries at his palatial home, he orders Archie Sheldon to assume responsibility for the letter, telling Archie that he, Thole, has informed Mrs. Slade that the letter was intended for Archie. Archie refuses to surrender his manhood in such a manner. Then it is that the insanely jealous woman supported by Thole, cries to Archie: "You cannot refuse. He is your father and everybody on Broadway knows it."

Archie is stunned by this news. He looks questioningly at Thole, who acknowledges the fact. The women leave and they are left alone. Thole then tells Archie of the old life, when he had promised to marry Archie's mother, but how the poison of the great city had compelled him to forget his determination; of how Archie's mother had returned to him unopened his letters and drafts, and of how mother love finally conquered and she had sacraficed her pride and asked that her son be cared for by Thole. Archie refuses a reconciliation with his conscience-stricken father and informs him that he will return to his mother who needs him.

MINA.

A NIGHT'S LODGING (July 8).—Jerry is unable to pay his board bill and because his landlady makes insistent requests for her money he decides to leave without the customary adieus. The landlady, however, divines his plan and sets in wait for him. But her efforts go for naught as Jerry escapes after vanquishing all interferers. With trouble and worry thus banished from his mind, Jerry blithely strolls into a cafe where, by a process all his own, he acquires a bit of money. This he proceeds to spend immediately by selecting a room in a hotel in preference to a dreary lodging house.

The hotel halls are mysterious to Jerry who, in an effort to locate the bathroom, wanders by chance into the room occupied by a young couple. Screams from the woman and blows from the man make Jerry realize his mistake and he bolts away at top speed only to rush into the arms of other guests whom, because of his negligee attire he wishes to avoid. A bathroom door is conveniently unlocked and into it Jerry ambles only to confront a very queer looking old maid who promptly faints. Horrified, Jerry hurries away by way of the fire escape and after a few interesting incidents en route finally reaches the street. Here he is nabbed by a squad of police who have been chasing him for hours. The final scene shows Jerry behind the bars which he strums appropriately.

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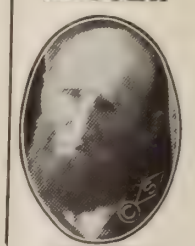
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VICTOR.

CIRCUS MARY (Three parts June 21).—Mary Elton, a wire-walker, marries John Hammond, a lawyer and politician. After her marriage she bids farewell to the circus. After the honeymoon, Mary finds that she is a detriment to her husband's political career and, after coming upon a letter addressed to him in which he is informed that his marriage to a circus girl makes it impossible for him to receive a congressional nomination at the hands of Michael Haggerty, a prominent politician, she writes a letter to her husband informing him of her discovery. Mary returns to her old life in the circus, and receives a cordial welcome from Marsan, the head clown, and her former associates. John Hammond pursues his political ambitions and makes no effort to find his wife, not knowing that a daughter has been born to them. Mary dies in child-birth, having previously extracted a promise from the clown that he will look after her baby. Little Mary grows to womanhood and becomes the joy and pride of the circus. She makes the acquaintance of Hugh Graham, the district attorney.

The district attorney and John Hammond, who has been elected governor, view the circus parade. Mary is seen coming down the street on horse-back followed by the clown. After the parade the various outside attractions of a typical circus are pictorially reproduced. We see Pedro and a crowd of men gambling while Mary visits the snake-charmer and plays with the snakes. The manager objects to Pedro's gambling and threatens to notify the police whereupon Pedro and the other gamblers assert the manager. Instantly there arises a cry of "Hey Rube," and a fight ensues between the gamblers and the circus employees. Pedro pulls out a revolver and kills one of the tent men. The police arrive and the district attorney is summoned to investigate the murder. Mary tells the district attorney that she had seen Pedro fire the shot, and the murdered man is taken away in the patrol wagon, Mary and the other employees following in an auto. Pedro and his followers attack the auto, gag Mary and the district attorney, and take them to a den. Left alone, Mary and the district attorney manage to rid themselves of the ropes that bind them. Mary, being an expert wire-walker, goes to the window and, with the aid of an open umbrella, walks across the telegraph wires and climbs down a telegraph pole. After her escape from the den, Mary telephones to the police station and the captain sends policemen in an auto to the address she gives over the telephone.

While the gamblers are carousing in their den, they are notified that policemen are arriving. They try to escape by running to the top of the house. The district attorney has barred the attic door with furniture to prevent the gamblers from entering. The gamblers break in the attic door and while they try to get the best of the district attorney, who is vigorously defending himself, Mary and the police arrive.

Pedro manages to escape by swinging along a telegraph pole to the ground, but the other gamblers are captured. Mary takes an umbrella and goes through her remarkable wire-walking act, being closely watched by the governor from a private box. Next we see Pedro entering at the back of the box. He has a knife in his hand and Mary, catching a glimpse of him from her elevated post on the wire, shouts a warning. The detective seizes Pedro and the governor is saved. Mary loses her balance in the excitement and is seriously injured by her fall.

The governor sees a remarkable resemblance in her to the wife who deserted him years before, investigates, and discovers she is his daughter. Later Mary marries the district attorney.

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May 10, 1915.

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CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
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THE PRIZE STORY (Three Parts—July 14).—Martha Turner and John Campbell, sweethearts, are talking over their future when, much to Martha's disgust, she finds her father and Dick Osgood, the city chap, discussing her. Dick takes his leave, being assured that he shall marry Martha. Martha and John approach Martha's father, who emphatically tells the young man that Martha shall marry Dick Osgood and not him. Martha pleads and finally persuades her father to give his consent upon one condition—that John shall make $1,000 within a year. Picking up a magazine, John sees an advertisement of a $1,000 photoplay contest, which is to close April 30, 1915. He decides he will write a scenario. While planning his plot he decides at once that Martha shall be a beautifully gowned society girl, Dick Osgood, the city chap, and the villain, and last of all, he, himself, a successful artist. He writes the following story:

Martha, now in the city, driving her machine, is in an accident. John, the successful artist, upon entering his studio, hears the crash, goes to her assistance, and takes her to his studio where he gives her a stimulant. John gives her his card, and invites her to call again. Upon her arrival home, she decides to tell her husband all about her experience, and he, upon hearing that the artist must be rich, thinks he can get some easy money, so insists that Martha 'phone John and invite him to call the next day, planning to return as the unexpected husband and demand a check for several thousand dollars. Martha absolutely refuses, but at the point of his revolver does as he bids. Next day arrives and John calls up Martha. Then Dick and his friends enter the scene, tell John that he will kill him unless he comes across with a check, for he is her husband and has heard everything. John complies. Dick and his companions leave, but first place Martha in a chair with his revolver pointed at John. When Dick leaves, John turns upon Martha and says he thought she was a good woman, but her little game worked. Martha is very repentant, assures John she is good, and couldn't help doing what she did. John won't believe her, and is about to go when Martha persuades him to listen to her story. She tells him that Dick Osgood was the catch of the season and her father insisted that she marry him. Dick does not care for this, so writes Martha a letter and asks her to elope with him. The night of the elopement comes, Dick comes to town, 'phones some of his friends and tells them he wants one of them to impersonate a parson. Everything is arranged. Dick brings Martha to the inn and they are supposed to be married, but later she learns the truth while in her city home. Dick, with his drunken friends are playing cards and the supposed parson tells of the mock marriage performed at the inn. Martha overhears and from then on vows she will get even with her supposed husband.

Then the picture fades back to Margaret telling John that she will get even with Dick this night, and will return him the money Dick has taken from him with interest. John now believes Martha and takes his leave. That night Dick returns in a drunken rage. They quarrel. Finally he throws a chair, and furniture, lamps and other articles fly. The room is ablaze. Martha strikes Dick over the head and flies for her life. She goes to John and explains to him that she has not the money, but that she had killed Dick. John and Martha go to the window and watch the house burn, but John tells her not to fear, he will engage the best lawyers in the country to defend her. Then the butler enters and tells about the fire. Martha excitedly inquires if any one was saved and receives a negative reply. John then takes Martha in his arms and says we won't need those lawyers now. That is the end of John's story.

Ten days later John calls on Martha and tells her what he has done. The postman comes along and gives John an envelope. He is very nervous when he sees it is from the Universal Film Manufacturing Company and cannot open it; so Martha does, and much to their amazement, find a check for $1,000, and also a complimentary letter and an offer of a position in their scenario department. They rush to Martha's father and show him the letter and check for $1,000. When he sees both he is not very pleased, but, having given his consent, must live up to it. However, he says, "If it weren't for those movin' pitchers he would never have gotten her."

THE TRUCE (July 16).—Because of the extravagance of his wife, Jim Mason's home is broken up and he becomes a thief. His first attempt at burglary nets him the famous Allison pearls and a most unexpected acquaintance with Florence Allison, whose home is about to be broken up through the neglect of her husband. Jim recalls his own lost happiness, and, prompted by deep sympathy, he suggests a plan to restore her husband's love. In gratitude, Florence insists that Jim shall keep the pearls, which he does, only on condition that he shall return them in six months in case his plan shall have failed. The husband, upon returning after a night out with the boys, finds Florence bound and unconscious, and realizes that his neglect has placed her life in jeopardy. The shock rekindles his dormant love and Florence regains her happiness.

The trust makes Jim face life from a new angle. To protect the pearls and make good his word of honor to a trusting woman becomes the ruling passion of his life. He faces and overcomes temptations to dispose of the pearls. Down on his luck, he drifts back to the old rendezvous, where one of the gang who has long suspected Jim has the pearls, determines to have them. In a fight which ensues Jim is injured and drags himself to the Allison home to redeem his pledge, as he believes his plan has failed. He finds Florence happy in the possession of her husband's love and receives from her his just reward.

BIG U.

THE CLOSING CHAPTER (Three Parts—July 11).—Hamilton Walker, an elderly widower, is living with his unmarried sister, Martha. As the story opens, the Colonel receives a letter from his daughter-in-law, appealing to him on behalf of his grandchild, Beulah. The letter refers to the fact that the Colonel had disinherited his son, John, Jr., some sixteen years before for having married a poor girl, and that John, Jr., too proud to ask his father's assistance in time of trouble, had died of worry and overwork. The wife supported herself and the child during the following years, but now, being broken in health, she appeals to the grandfather to provide for Beulah. Martha finds the letter before the Colonel sees it; and, suspecting its source, she opens it. As a result of the Colonel's break with his son (which was due largely to the influence of Martha), the Colonel has willed all of his property to Martha; and Martha, now fearing that by some possibility her brother might be influenced in favor of the grandchild, is determined to thwart the possibility and is about to destroy the letter when she is interrupted by the announcement of a caller.

The maid finds the letter and returns it to the Colonel, who is greatly disturbed by its contents, and finally determines to aid his grandchild. He has never seen Beulah, and he writes a note to the mother asking that Beulah call to see him. However not to be thwarted in her selfish designs, Martha promptly interferes, and through the exercise of her sinister influence over the Colonel she convinces him that Beulah's mother is a designing woman, bent upon gaining a hold on him. She persuades him to

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destroy the letter he has written her and to absolutely ignore her.

Beulah is a winsome girl of about fifteen. Her mother is a gentle, refined woman, unable longer to work. Failing in her appeal to the Colonel, she now tells Beulah for the first time how desperately straitened they are. Beulah thereupon impulsively determines to make a personal appeal to her grandfather. She calls at the house. Martha intercepts her without giving her an opportunity to see the Colonel. She tells her that her grandfather will have nothing to do with her and warns her never to come near the house again.

A day or two later Beulah and the Colonel meet by accident in the park. Neither knows the other. The mother and the Colonel meet later and suddenly recognize each other. All is thereupon forgiven and the Colonel folds his grandchild to his breast. Unknown to Martha, Beulah and her grandfather become devoted friends. Carefully concealing the fact from his sister, the Colonel calls frequently at the little bungalow home of Beulah and her mother and spends many happy times with his beloved Beulah. The love for his grandchild brings a new light and joy into the Colonel's otherwise lonely life. Martha notes the change in her brother, but is unaware of its meaning until one day she discovers a postcard photograph of the Colonel and Beulah taken together on the occasion of one of their happy clandestine outings to the beach.

The Colonel provides liberally for Beulah and her mother, and determines now to change his will in favor of Beulah, so that she may be provided for in the event of his death. For this purpose they call together at the lawyer's office. Martha follows them there and attempts to interfere. But for the first time in his life, the Colonel asserts his independence and refuses point-blank to listen to his sister. He arranges to return to the lawyer's office the following day and sign the new will. But the next day he is suddenly stricken with a fatal illness. The lawyer goes to the house to have the will signed, but Martha refuses to allow him to see the Colonel. The doctor, who is in love with Martha and in collusion with her in her determination to gain her brother's property, likewise positively refuses. However, by a subterfuge the lawyer manages to get the Colonel's signature. Beulah, impelled by a premonition that something is wrong with her grandfather, hastens to the house in spite of her fear of Martha. Martha refuses to allow her to see her dying grandfather. The Colonel hears Beulah's voice and calls to her to come to him. She eludes Martha and runs into the Colonel's room in time to throw herself into his outstretched arms and kiss him goodbye. Happy and contented, the Colonel sinks back upon his pillow and as the picture fades he and the girl think of the many happy days to follow for the now happy family.

THE OPENING NIGHT (Two Parts—July 15).—Nina Vaughn, an actress, who for two years has deserted the stage for married life, is unhappy with her husband because of his unfaithfulness to her and his continued gambling. Vaughn is carrying on an affair with May, a chorus girl, and, not having the money to entertain her elsewhere, brings her to the house, where he orders Peters, the family butler, to serve them tea. Peters, whose sympathies are with Nina, purposely spills tea over May's dress in order to get her to leave. Benheim, a theatrical man, is looking for a star to create the leading role in a new play that he is about to produce and finally persuades Nina to assume the role. Hoping to secure grounds for a divorce from Nina, Vaughn follows her to Benheim's apartments, where she has gone to talk over the play.

Bursting into the room, he accuses Nina and Benheim, but Powers, the leading man of the production, who has stood unnoticed beside the door, tells Vaughn that his suspicions are unfounded. Benheim is angered at Vaughn's actions and throws him out of the apartment. Vaughn swears to them that he will spoil the opening night of the play if it costs him his life. The date of the opening arrives, but Vaughn, having forgotten all about his threat, has planned to leave the city with May. He steals Nina's jewels and pawns them to get the money, but upon arriving at May's room he is introduced to her husband, who has arrived from a road tour. In a reckless mood he leaves and goes to the club, where he loses the money at gambling. Leaving the club he decides to commit suicide, and, then, recalling his threat to spoil the opening night, proceeds to the theater.

By this time the play is just about closing the second act and is almost an assured success. Vaughn arrives at the theater while the third act is in progress. Aware of a certain piece of business at the close of the third act in which Nina calls over the phone for help, Vaughn takes the coil of wire, which he finds in the wings and which is attached to the phone on the stage set and connects it to the phone in Nina's dressing room. Then, gun in hand, he sits down to wait for the play to reach the point where she phones. The act progresses and Nina takes down the receiver and over the wires comes Vaughn's voice telling her that he is committing suicide in her dressing room. A moment later the shot sounds over the wire. Nina gains control of herself and goes on with the act. Benheim, not thinking that she knows of the affair, has the body carried out. Nina goes back on the stage and finishes the fourth act and the play is a success. Coming off she collapses and tells Benheim that she heard the shot that killed Vaughn. She shows him the wire connecting the two phones and tells him that for the sake of the play she pretended ignorance of the affair.

NESTOR.

WHEN FATHER HAD THE GOUT (July 12).—The girl and boy have many ups and downs in their love affair on account of the girl's father, who has a bad case of the gout. He is peeved at the smallest thing and when he sees them making love becomes so angry that he "throws a fit." The doctor tells him that he must have a change, so he makes preparations to take an outing at the beach. Billie tells his sweetheart, and when they arrive at the beach he is nearby and gives her "the glad signal" behind father's back. Hardly do father and daughter get settled when Billie sneaks out and meets her lover on the sands. They are having a "spoony" time, when father, who missed Billie, runs across them. He tells the boy that the next time he catches him with Billie it means jail for him. Father orders Billie to her room and sternly tells the clerk that she is not to be allowed out and will have her meals served in the room.

The boy, not to be foiled thus easily, becomes, by a subterfuge, a waiter in the hotel. Father is pretty "foxy," however, and one day he observes a scene that proves his suspicion that the new waiter is his daughter's sweetheart. He catches the boy with his disguise removed spooning with his daughter. Dad is still in his invalid chair, but gives the boy a chase around the corridors. Father has been accustomed to taking an outing every day and has for his attendant an old native, who shies at the appearance of a "skirt." One day the attendant gets a letter supposedly from a woman telling him that she admires him. He is so enthusiastic that he runs at once to her apartment. Here he meets the boy, who promptly ties him up, cuts his whiskers and with the aid of some glue disguises himself as the attendant. When the boy shows up to take father out, father upbraids him for his tardiness and they set out. Father is taken to a lonely spot on the beach and shoved in the water. The boy now discloses his identity and tells father that if he doesn't consent to his marrying the girl he will be left in the water. The tide is coming in and the water rises from father's feet to his knees, but he is still obdurate. The two enjoy themselves and when they return the water is up to father's neck. He then relents. When he is rescued he tries to change his mind, but fear of another ducking makes him agree, and the two escort him away from the sad sea waves.

HER RUSTIC HERO (July 16).—Eddie, tired of club life, decides to bid his friends good-bye and go to the mountains to lead the simple life for a while. Victoria longs to be an authoress and studiously reads her book on "How to Become an Author." From that volume she learns that she should study in real life the types about which she desires to weave her story. Determined to write a story around a mountaineer type, she coaxes her father to take her on a trip to a mountain resort, which he finally is prevailed upon to do. One day while in search of her big idea, Victoria happens upon Eddie as he sits in borrowed rough clothes fishing in a quiet stream. She knows at once that she has found her character. He thinks her crazy, but finally, learning her true object, decides to teach her a lesson. He takes his father's friend into his confidence and they plan a joke. Next Victoria finds her hero waiting for her. In order to learn more of his character, she indulges in a little love-making.

Later they are together when the other party comes upon them. He claims to be Eddie's father and accuses the city girl with endeavoring to corrupt his innocent son and says that nothing but a marriage can square matters. Victoria protests in vain and a mock marriage is performed in all seriousness. Victoria makes her escape finally and, rushing back to the resort hotel, tells her father of what has occurred. Her father refuses to believe her at first, but, finding that she is serious about it, gets a gun and sets out to get Eddie and his supposed father. Eddie has decided by this time that the joke has gone far enough and, donning his own clothes, repairs to the hotel to call upon Victoria and explain all. On the way he meets her father, but neither knows the other. Eddie meets Victoria and explains his little joke in such a way that their friendship becomes stronger than ever. He then returns to the cabin and explains that the joke has gone far enough and that he has explained all to Victoria. The

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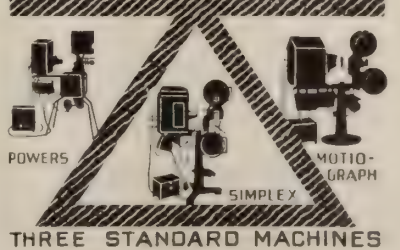

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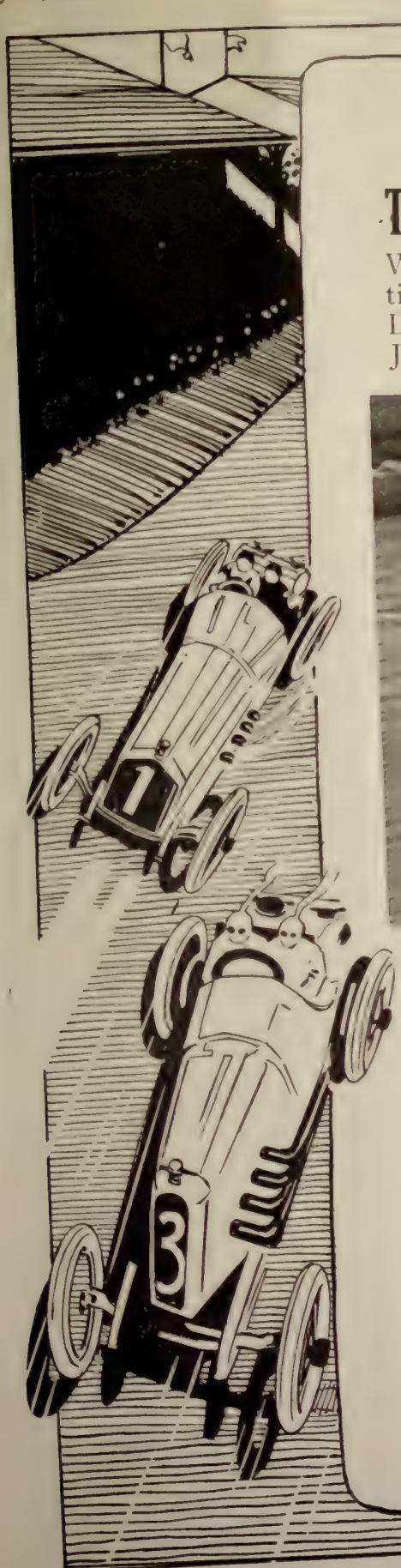

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surprise comes, however, when, in the presence of Victoria, the friend of Eddie's father explains that the marriage was really binding, as he was an ex-minister with full authority to perform the marriage. After a few moments of perplexity the young people decide to make the best of it and Victoria finds that her father is not averse to the marriage.

IMP.

HIS NEW AUTOMOBILE (July 13).—King Drake has the automobile craze, and announces to his fellow-boarders that he is about to buy a car. He tells his sweetheart, Jane Gallup, that he will invite her to drive with him down Fifth avenue, and, left alone in the parlor, they take an imaginary joy-ride, King using a stool as a steering wheel. Ned Roarer, the floorwalker is trying to sleep in his room above the parlor and bangs his shot on the floor. In spite of this protest and a further protest on the part of the landlady, King and Jane kept right on with their "automobiling" and making lots of noise.

After bidding Jane good night, King goes to his room and writes a letter to an automobile manufacturer, ordering a new car on time payments and enclosing $1.00. The new auto arrives a few days later. King looks it over, and tries to regulate and start it according to the instructions in the book of rules provided by the manufacturer. The car starts unexpectedly and King and Jane run after it. During the preliminary try-out, the car comes to a dead stop and King gets underneath to see what the trouble is. After righting matters, he rides off with Jane to meet with all sorts of trouble before he gets the hang of manipulating the steering apparatus.

Getting too confident of his newly acquired skill as a chauffeur, he is warned by Jane that he will be arrested for speeding. But his speeding doesn't last long, as he loses control and the car, owing to his faulty steering, begins to skid backwards. After managing to stop the car, King and Jane consult the book of rules to ascertain the cause of the reverse action. King inspects the feed tank, but something goes wrong in the works, resulting in a terrific explosion. After a while, King picks himself up, looking like a tramp and aching from head to foot. He looks around for Jane and picks her up on the adjacent rocks in a most woe-begone condition. Giving Jane a sympathetic kiss, he looks up and spies the remains of the auto smouldering in the branches of a tree.

THE ELEVENTH DIMENSION (Two Parts—July 16).—Plunged into the depth of mysticism and led by the ever-beckoning finger of science, the mirage of an Eleventh Dimension is always before the old professor's eyes. His concealed laboratory is filled with the latest chemical appliances and, in spite of his daughter's pleadings, his days and most of his nights are spent vainly searching for the unknown. Betty's joy in the love of young Lloyd Chambers is interwoven with anxiety for the state of her father's mind, especially as, for some unknown reason, he disapproves of her union with her lover and at the same time countenances the suit of his elderly friend, Dr. Lovejoy. Betty having retired for the night, the old man prepares to spend the hours in his beloved experiments. The electric furnace is at white heat. All the test tubes are laid out and retorts cast their reflections around. He transfers a few drops of liquor from one tube into another and a pale blue smoke arises—a flash—and to his distorted brain appears the image of a large cat. His hoarse cry of "success at last" is heard by Betty, who has crept from her bed and now stands at the open door of the laboratory. The terrible light in his eyes tells her that his brain has at last given way and, frightened, she closes the door.

Dr. Lovejoy, interested in the old man's work, to a certain point, offers to bring one of his patients for experimental work, one whose life is despaired of. However, the sight of the laboratory quenches all desire for martyrdom in the visitor and he promptly refuses to lend himself. Foiled by his departure, the professor's twisted mind prompts him to chloroform the doctor and in an unwary moment the latter is drugged and strapped to the chair. Recovering consciousness, he pleads for mercy and the professor agrees to play a game of chess, the loser to give up his life, in order that he, the professor, may prove his theory that one lives after death.

Beaten in the game, the doctor cheats and the old man turns the gun on himself and fires. A moment passes and he finds that he is still alive. Quickly he grabs the paper and writes: "This proves existence after death." Meanwhile, Betty, sensing something is wrong, tells Lloyd that her father and Lovejoy have been for hours in the laboratory. The police are called and the door is burst open. The wild exclamations of triumph from the professor are cut short by the discovery that the bullet has been deflected by his watch. The fact that he was not dead—not even hurt—is a sore blow to the old man's pride, but his sorrow is short-lived, however, for the sight of his daughter being embraced by young Lloyd restores his reason.

JOKER.

FREAKS (July 17).—Among the various freaks of the side show are the strong man, Herculo, and the beautiful Circassian maid, Yum Yum. Herculo showers his attentions on Yum Yum, and she, greatly admiring his handsome figure, accepts his ardent wooing. Their spooning during business hours, however, conflicts with the notions of the show manager. He is forced to give strict orders for the regulation of their conduct in public. Now, Hamus, a broken-down actor, whose acting days are plainly all over, arrives via the railroad ties with his grip. He is awfully hungry. Spotting the mess tent of the side show, he tries to steal a handout, but is discovered by the irritated chef. Poor Hamus is roughly handled until the manager, arriving to straighten matters out, sees how skinny Hamus is. He immediately recognizes Hamus' value as a living skeleton, if added to his collection of freaks, and makes a proposition. Yum Yum, attracted by pity for poor Hamus, urges him to accept. So they shake hands on it.

Yum Yum's actions arouse fierce jealousy in Herculo. But these actions of his only cause the Circassian maid to turn all her attentions to Hamus and Hamus, in his seventh heaven, reciprocates. Then Herculo, enraged, starts a riot, in which he decidedly gets the worst of it, and which the manager has a hard time quelling. Finally Herculo, recognizing that he must use other tactics to win back the heart of Yum Yum, places a photo of a woman inscribed "Your loving wife" among the effects of Hamus. Yum Yum finds the photo and, sure that Hamus is false, throws him over and returns to the exultant Herculo again. Humas' protests of innocence are useless. He pines away at a great rate, becoming thinner every day. The manager sees this and doubles his salary, making the other freaks sore. Then a woman with ten children come to see the show. It is the woman of the fatal photo. She sees Herculo and recognizes him as her long lost husband. The kids clamor about him yelling "Papa." Yum Yum, in disgust, collapses in the arms of the happy Hamus.

L-KO.

A DOOMED HERO (Two Parts—July 18).—Billie was a groom, but he had a secret hankering to be a social lion and when the baron was absent he posed as the latter gentleman. The affair started well, but the maid he had promised to marry recognized him making love to the heiress and told her brother, who had a nasty temper and carried weapons. Billie had to take back the maid, but only temporarily, as he got away and attended a reception in his honor at the heiress's home. The vendetta, however, mistook him for the real baron they wished to assassinate and threw bombs at him.

These had a disturbing effect on the dinner party and everybody tried to get away gracefully, but with haste. Billie ran into a shed, but a bomb followed and exploded in his rear. Billie immediately went up. His descent was much more rapid than his rise, and several unpleasant obstacles were met with on the way down. Another man got the maid and the baron got Billie.

BISON.

THE TOLL OF THE SEA (Two Parts—July 17).—Captain Nelson, in the employ of John Mendon, owner of a ship company, is in love with Virginia Mendon. John Randall, a secret service officer in the employ of the Board of Marine Underwriters, is also in love with Virginia. Captain Nelson, in command of the sailing vessel "Aggie Norde," is about to leave San Francisco for a European port, but before leaving, determines to state his affection to Virginia and is overwhelmed when he alights from his taxicab to see Virginia kissing Randall good-bye. Nelson waits until Randall leaves, then seeks Virginia and tells her of his love. She tells him she is engaged to Randall. He pleads with her for an engagement that evening, but she tells him that she has a supper engagement at Captain Robinson's home. Nelson, depressed, leaves and, to quiet his unsteady nerves, tries to drown his troubles in drink. Two sailors of his crew meet him in the saloon and Nelson tells them of his trouble. One sailor suggests that he capture Virginia and take her aboard the ship, where she will belong to him and him only.

Although a good man, Nelson, in a fit of anger and passion, decides to have Virginia kidnapped and assigns the two sailors to the task. She is kidnapped on her way home from Captain Robinson's, and taken aboard the sailing vessel. The following morning her father discovers her absence and is heart broken. Randall, in the meantime, has been put on the trail of a gang of salvage pirates and is busy on the

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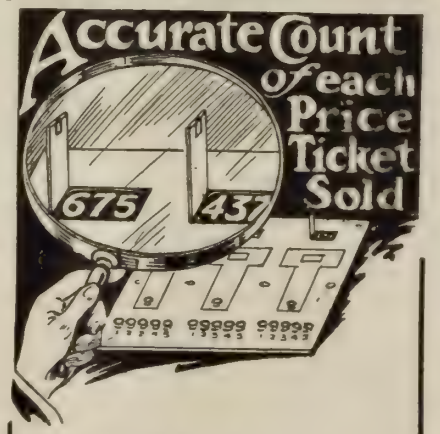

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case while Virginia is suffering the agonies and tortures of the damned. The first mate of the sailing vessel, who has always been a loyal friend of Mr. Mendon, discovers that Virginia is aboard and declares mutiny aboard ship. With a gang of men he tries to save her from the clutches of the captain. A contraband cargo for European disposal is ignited during the battle which ensues between the captain and the mate's crew and the ship is blown to atoms. Virginia is the only one aboard the ship whose life has been spared, and the salvage pirates, seeing the ship wrecked, determine to get whatever gear and equipment can be saved. Arriving at the burning vessel, they find Virginia almost drowned. A battle between the two salvage crews takes place on the high seas, and another battle between the winning crew and the secret service boat, make the story intensely interesting and highly sensational. Virginia, who has been taken ashore to the salvage pirate's camp, is later discovered by Randall, who has finally found the men he is looking for. The men are brought to justice and Virginia is returned to her home, where she again declares her love for the secret service officer.

UNIVERSAL.

ANIMATED WEEKLY, NO. 173 (June 30).—Shriners at Drill.—Mystic Order of Veiled Prophets holds national convention at Buffalo, N. Y.

Lipton Cup Winner.—Sloop "Westward" takes trophy in her first race.—San Francisco Bay, Cal.

New York's "Finest."—Crowds thrilled by daring stunts of mounted police to raise money for Hero Fund.—Gravesend Track, L. I.

Atlantic City Pageant.—Naval celebration of elaborate character is feature of carnival at famous summer resort.—Atlantic City, N. J.

Busy Bees.—Swarm of honey producers so tame they can be handled fearlessly by child.—Los Angeles, Cal.

First Race on Speedway.—Noted auto drivers in thrilling 500-mile race.—Chicago, Ill.

Looping-the-Loop.—World-famous aviator Niles performs dangerous tactics in clouds.—Columbus, Ohio.

Battle of the Hose.—Rival firemen bombard each other with harmless volleys at State Fire Tournament.—Sapulpa, Okla.

250th Birthday Celebration.—Thousands cheer as city's new official flag, presented by Amsterdam, Holland, is unfurled at City Hall, New York City. Sub-titles—A. Van de Sande Bakhuyzen, Consul-General of the Netherlands, presents flag to Mayor Mitchel. Governor Whitman.

Yale-Harvard Regatta.—Yale's powerful crew wins great victory over Harvard in annual 4-mile contest on the Thames.—New London, Conn.

Daring Air Raid.—Enemy's powerful bombs cause much damage in streets of Paris, France.

Great Italian Demonstration.—Tremendous ovations are given ambassador by Italian enthusiasts upon news of their country's entrance into the war.—London, England.

Cartoons by the world-famous carcicaturist Hy Mayer of Puck.

POWERS.

THE WIZARDS OF THE ANIMALS (June 17).—On the same reel with "The Panzer Troupe," Synopsis on Page 1832, issue of June 12. Scenes from the daily life of Raymond L. Ditmars, curator of the New York Zoological Park, showing Dr. Ditmars and a baby orang-outang; several giant Siberian tigers, the famous "Gunda," weighing 9,000 pounds, which was shot because of his vicious mankilling propensities on June 22, and "Dinah," a gorilla, in a baby carriage.

WAS SHE A VAMPIRE? (July 10).—Henry Desmond is a self-constituted guardian of his younger brother, Alfred. Alfred goes to the city to carry on his legal studies. He is put under the care of a wealthy old bacholer, Spencer. Enid returns from a convent and is surprised to observe the occupation of her father: that of a gambler. Old Spencer, seeing the boy remain out late, follows him and sees he is a gambler. He misses him in the gambling rooms and searches for him. Then he hears his voice and, pulling the curtain of an ante-room aside, he sees Alfred speaking fondly to a young woman. He sees she is Enid, the daughter of the proprietor. Old Spencer thinks Enid is a handsome siren who is bent on leading the boy to his ruin. He tears the curtain aside and denounces her. She indignantly denies his charge. The girl's pride is aroused and she refuses to see Alfred again. He is a great deal shaken by his losses, the girl's announcement that she will never see him again and the cutting off of his money, for old Spencer refuses to give him another penny, and the foolish boy disappears. He is found dead and on him a letter saying he has ended all because the gambler's daughter refused to marry him.

This is read in the paper by the elder brother and the bachelor and they go to the gambling house to upbraid the girl. Also the elder brother, Henry, has determined to punish the girl's father. But they fled the city and the house is for sale. She goes to the country and changes her name. She refuses to touch a cent of the gambler's money. She has never loved Alfred and has never encouraged him.

Henry, the elder brother, hates this girl with a dumb unreasoning hatred and hires a clever detective to trail her. In the country where he goes for a fishing and hunting trip and to forget the death of the foolish young brother whom he loved he meets her under her assumed name. She does not connect him with the dead youth for the latter also used an assumed name. They love and become engaged. The old bachelor, brimming over with love for Henry and cheerfulness at the thought of his wedding, arrives and is horrified to see that his fiancee is the gambler's daughter. He reproaches her, but is won over by her mental prostration and appeal and finally believes that she was not guilty, but begs her to tell Henry all. She refuses because she fears the consequences. The old man is won by her and keeps the secret. They are married and as soon as the ceremony is over the hired detective appears and tells Henry that his wife is the vampire woman they have been seeking. Enraged at what he considers either the man's lie or stupidity, Henry casts him aside, but soon learns the truth and is about to seek her out and denounce her when she appears and denounces herself. Henry is heart-broken and would drive her from him, but he is won by her emotional appeal and takes her to his heart.

THE STRANGER (July 17).—Dayton Lee and his wife, Dorothy, live a dual life. Lee, a prominent business man, finds his chief pleasures in the bright lights of the cafes, while his trusting little wife makes a home of refined elegance for her unfaithful husband. The brutal nature of Dayton Lee is brought forth when planning his evening pleasures with his secretary, Nan Clark. He purchases a peace offering for his wife in the form of a diamond lavalliere, to keep her contented and satisfied during his supposed absence at business downtown. In a fashionable jeweler's the purchase of the lavalliere is witnessed by one Sydney Strange, one of the cleverest thieves in the city's history, a man refined, quiet and observing, whose character has never been suspected by the police.

On the night of Dayton Lee's social engagement with his stenographer, Nan Clark, at a local cafe, Lee's home is entered by Strange, and the jewel taken from its deposit in Lee's private safe. Unnerved by her husband's brutality before his departure for town that night, Dorothy finds her way to the library and would bury herself in a good book, and so try and forget, when her intention is interrupted by her noticing the blowing of the curtains over the French window leading from the library to the garden beyond. She also discovers the door of the safe open. In the cafe, Lee, disgusted by the flirtatious actions of Nan Clark with another man, leaves in anger and returns home to find his wife with a strange man. Lee's brutality again takes hold of him and he would strike his wife, but the timely aid of the stranger saves her. Lee finds he has been robbed of the lavalliere purchased for his wife and, disregarding her appeal, he telephones for the police. Just before their arrival to arrest Strange, Dorothy faces her husband and tells him that if he will give the man up in spite of her, the man who saved her from her husband's brutality, she will swear the stranger was her lover. The police are told that "it was all a mistake." Strange takes from his pocket the stolen lavalliere, places it on the table before Dorothy, before whom the husband kneels and asks forgiveness.

BROADWAY UNIVERSAL FEATURE.

THE GARDEN OF LIES (Five Parts—July 12).—Eleanor Mannering, an American girl, living abroad at the home of her cousin, Jessica Mannering, chooses Prince Carl of Noyodna from among her titled suitors and marries him. As they start on their wedding trip they meet with an automobile accident and Eleanor is injured. Baron Von Steinberck, prime minister of Noyodna, arrives at Jessica Mannering's house shortly after the Prince and Princess have left it. He has a message for Prince Carl calling on him to return at once to his capital as his father, the King, is at the point of death. He learns that the Prince has just started on his wedding journey. Accompanied by Dr. McKenzie and one of the Prince's advisors, Von Aldorz, the prime minister, follows Prince Carl and Eleanor. They arrive on the scene of the auto wreck. The Prince leaves at once for Noyodna, after placing his wife in the hands of Dr. McKenzie and Von Aldorz.

Princess Eleanor, back at the home of Jessica, develops aphasia and does not remember anything that has happened prior to the accident. In delirium her memory partially returns. She calls for her husband piteously, though it is evident that she has forgotten his appearance and personality. Dr. McKenzie and Von Aldorz decide that she has one chance of regaining her reason. A man must appear at her bedside posing as her husband. Mallory, a lover of adventure, and a daredevil, is selected for the role of the bogus Prince. Mallory is presented to the Princess. She falls in love with him at sight and he with her. She believes that he is, as she has been told, the Prince, her husband.

The real Prince returns unexpectedly and finds his wife in the arms of Mallory. Von Steinberck wishes to rid the Prince of his morganatic wife and abducts her. Prince Carl's father had died and Carl is now King. Mallory sees the abduction and follows. Prince Carl learns of it, too, and pursues with Dr. McKenzie and Von Aldorz. The Princess is carried by Steinberck to a deserted castle. Mallory gets into the castle, followed by the Prince and his group. There is a battle with pistols, during which Steinberck wounds Mallory and kills Prince Carl. Eleanor is freed. Her love for Mallory turns to resentment when she hears of the deception. But Mallory is now hovering between life and death. In his delirium he calls for Eleanor just as she did for a dimly remembered husband. Dr. McKenzie tells her that her presence at Mallory's bedside alone can save Mallory's life. As she kneels beside the Irish adventurer and calls him by name, he smiles in recognition. The picture fades out with them in each other's arms.

GOLD SEAL.

THE PEOPLE OF THE PIT (Two Parts—July 13).—Robert Fuller is a grain broker with a beautiful daughter, Hilda. The old broker discovers that his confidential man, John Sherwin, is in love with his daughter and that this love is returned He objects to the union, informing Sherwin that he aspires higher than a clerk as a son-in-law. The two men have an argument. Sherwin remarks that with modern business methods he can go out on the market and whip Fuller. Fuller challenges him to do it and discharges Sherwin. Sherwin goes into business for himself as an operator and corners the wheat market, ruining the old man. Hilda is angry, as she thinks that Sherwin has ruined her father merely through vindictiveness. She cleverly tricks him, causing a fall in the wheat market, and buys in all his holdings while her father is sick in bed from shock.

She later learns through a letter from Sherwin that his action has only been perpetrated to convince the father that he (Sherwin) could make good, and with the hope of finally winning the hand of Hilda. The girl is sorry for what she has done. She is appalled to learn later that Sherwin had been shot by a crank who heard of the operator's amassing a million dollars in one day and who had demanded ten thousand dollars. Hilda had cleverly bought in all of Sherwin's holdings when the market fell. She has an interview with her father and tells him of Sherwin's intentions. Both go to the hospital to see Sherwin, where Hilda makes a clean confession of her act. Sherwin takes the matter good naturedly, congratulating her on her cleverness. The story ends happily by old man Fuller remarking that no harm has been done as the money still remains in the family. He gives his consent to his daughter's marriage, telling Sherwin that the firm will now be Fuller & Sherwin

UNDER THE CRESCENT SERIES NO. 4, "For the Honor of a Woman" (Two parts—June 22).—The caravan of the prince, on its long trip across the desert, pauses at an oasis for the hour of prayer. A rising sand storm sweeps up from the desert and threatens to obliterate the kneeling Arabs. All hasten to shelter, but in the meantime Tousson has taken advantage of the storm and Zohra's absence (she having gone to procure water from the well in the oasis), to rid herself of what might be an unwelcome heir. He causes her child, his own illegal son, to be hidden beneath a rock and, after the storm has passed, the caravan goes on its way, leaving the little one deserted. The child is found by a band of Bedouins. Their leader, Rasaid, recognizes an amulet about its neck as that belonging to his daughter, Zohra, who, months before, ran away with the prince and dishonored her father.

The Moslem idea of honor is to wreak vengeance on the woman, and Rasaid sets forth to trace and kill his daughter. He finds her in the prince's palace, gone mad from the loss of her infant. Madness is sacred to the Mohammedans and Zohra is saved from his wrath. He casts about for a means of vengeance upon the man who wronged her and accidentlly discovers a secret door and passageway in the palace leading from a leopard cage to the bath of the harem. This leopard the prince calls his "Little Executioner." In its cage is a trap door, leading to a cell below, where Stanley Clyde is confined. The princess defies and loathes Tousson. In determination to break her spirit, he causes the trap door to be opened and the leopard is face to face with its prey. The prince hurries back to the harem baths to inform the princess of what he has done, but reckons without Rasaid who, creeping up to the

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cage, unbars the door, setting the leopard free. The beast finds its way into the harem baths. Clyde, in his cell, hears the princess scream. He reaches her in the nick of time. While the leopard is being killed, Clyde, the Princess Zohra and her father escape.

UNDER THE CRESCENT SERIES, NO. 5, "In the Name of the King" (Two Parts—June 29).—The Prince, as soon as the excitement over the leopard's escape has subsided in the harem, seeks out the Princess, Clyde and the Princess's father. He learns from a spy that they have fled into the desert and immediately saddles his horses and orders his troops to follow after. After an exciting brush with desert "rats" or robber barons who infest the wastes of the Sahara edge, the Prince sees the Princess, Clyde and the Princess' father silhouetted against the sky with a band of roving Bedouins. The Bedouins, anxious to give harbor to all the enemies of the merciless Turks, have taken the Princess and her party into their councils and in order to recapture them the prince realizes that he will have to make a strong fight. He sends back for more reinforcements and camps several miles in the rear of the desert nomads waiting for his additional troops to come up.

Next morning the Bedouins discover that they are being followed by the troops of the Khedive and although they realize that their fight is a hopeless one against great odds determine to sell their lives as dearly as possible. A running cavalry fight follows in which the ferocious Turks and bloodthirsty Bedouins slash and cut at each other with razor edged scimitars. Borne down by sheer force of numbers, the Bedouins are exterminated one by one, each one of them, however, fighting off at least three Turks before being cut down.

The Prince finally comes to the tent where Zohra, the Princess, Stanley Clyde and Zohra's father have hidden. The old man attempts to shield those in the tent, but the Prince brutally runs him through with his sword. Zohra, over his dead body, vows to be revenged upon the Prince, who has struck her father down in cold blood. Meanwhile the Princess and Clyde escape through the back of the tent into the desert.

By feigning madness, Zohra aids in the escape of the Princess and Clyde. Prince Tousson pursues on horseback, but they elude him and come across the dead body of a despatch bearer, who was conveying to the commander grave information of the impending massacre of the Christians. They decide to risk passing through the enemy's country for the purpose of delivering the despatches. By a ruse, they evade capture, but are separated. The princess is finally captured and taken before the Khedive, who recognizes in the supposed spy the wife of his Prince. He threatens every kind of torture to make her betray the Christians, but suddenly dies of heart failure just as the Princess is about to kill herself to escape his tortures. The attendants arrest her for the murder of Said Pasha.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 1, "The Broken Coin"—Two parts—Released week June 21).—Kitty Grey, a reporter, leaves her office for lunch. On her way to the restaurant she sees in an old curiosity shop half of a broken coin, inscribed in Latin. The name "Gretzhoffen" attracts her attention, and she buys the coin. On her way out of the shop she drops the papers she is carrying, which are picked up and handed to her by a foreign-looking man, who had been watching the coin before Kitty came along. Kitty goes on her way and the man enters the shop to buy the coin. He is told by the proprietor that the young lady who just left the shop bought it. Kitty, thinking she has material for a good story, forgets about lunch and goes to her room for an old article she has written regarding the poverty-stricken Kingdom of Gretzhoffen, and with the aid of a Latin grammar, translates the inscription on the coin, which reads: "Underneath flagstone of north corner torture cham be found treasures valuable s the kingd Gretzhoffen Mi;" this arouses her imagination to such an extent that she hurries back to her office and asks the editor to give her three months to go to Gretzhoffen and locate the other half of the coin.

In the meantime the mysterious looking foreigner has followed Kitty to her home, entered her room while she was at the office and ransacked everything in general, looking for the coin which Kitty, at that moment, had in a chamois bag around her neck. He leaves, disgusted. Everything ready for her departure, Kitty goes aboard the boat, where she comes face to face with the foreigner. After dinner Kitty falls asleep in her stateroom, after making sure that the half coin is safe. She awakens suddenly to glimpse the profile of a man at the porthole of her compartment. He disappears as she sits up. Realizing something is wrong, Kitty, after making sure no one is watching her, takes the coin, her passport and other valuables from the bag and hides them in her stocking. After another cautious survey she returns to bed. Some time later she is awakened to find a hand holding her chamois bag disappear through the porthole. She runs to the porthole just in time to see the form of a man disappear around the bow of the boat. Realizing the bag contained only her handkerchief and an American half-dollar, and that the coin is safe in her stocking, Kitty locks the porthole and retires for the night. She sees no more of the strange foreigner, and arrives safe in Gretzhoffen.

On investigating, with the help of the American Consul, Kitty finds that the Kingdom of Gretzhoffen is a very poor little principality, ruled by a puppet king, Michael the Second, who is under the power of a supposed friend, Count Frederick. Frederick, in reality, is the pretender to the throne occupied by the puppet, and uses Michael, under the guise of friendship, to further his own plans and to ascend to the throne of Gretzhoffen. The financial straits of the little kingdom are due to the fact that gold scripts and jewels belonging to Michael's father, the old King Michael the First, have been missing since the death of the old king, and the only clue to the missing valuables is half of a broken coin, inscribed in Latin, and given to the present king by an old servant of Michael the First's on his, the servant's, death bed. Michael, the puppet, has, after a fashion, tried to locate the other half of the coin. Count Frederick, knowing of the coin and its value, procures it, through the aid of his valet and accomplice, Grahame, and determines to find the other half, dethrone Michael, and ascend the throne, a rich ruler of Gretzhoffen. Thanking the consul for the information, Kitty bids him good-day and strikes out for the hotel. In the meantime, Roleau, the foreigner who followed Kitty on her trip and is, in reality, a hireling of the unscrupulous Frederick, reports to his employer with the bag he has obtained from Kitty on board the liner. Frederick is greatly angered at finding the bag minus the precious half coin and beats the cringing Roleau. Frederick, quickly forgetting Roleau, sets about to find another way to get the coin. Kitty, in a taxi on her way home, sees a man stagger from the back door of a fashionable house, trying to cover his blood-stained face with his coat sleeve and, stopping her car near the man, she gets out and tries to help him.

THE BROKEN COIN (Episode No. 2, "The Satan of the Sands"—Two Parts—Rel. Wk. June 28).—Kitty meets her enemy, the international spy, now living under his own name, Count Frederick, realizes she is "up against" a hard proposition, in searching for the other half of her coin. Frederick asks Kitty to be seated. This she refuses to do and attempts to leave through the door leading to the hall, but is stopped by the entrance of another man in the employ of Frederick. She then starts for the door leading to the den, but Frederick beats her to it and, removing the key, tells her if she will turn over to him the half of the coin in her possession, he will allow her her freedom. She refuses and starts again for the door and is again stopped by Frederick, who threatens to lock her up if she does not be quiet. This is overheard by Rolleau in the adjoining room, and he tries to get to her, but the door is locked and the key is in the possession of Frederick. He is quickly overpowered by the men who have regained a little of their strength. On the other

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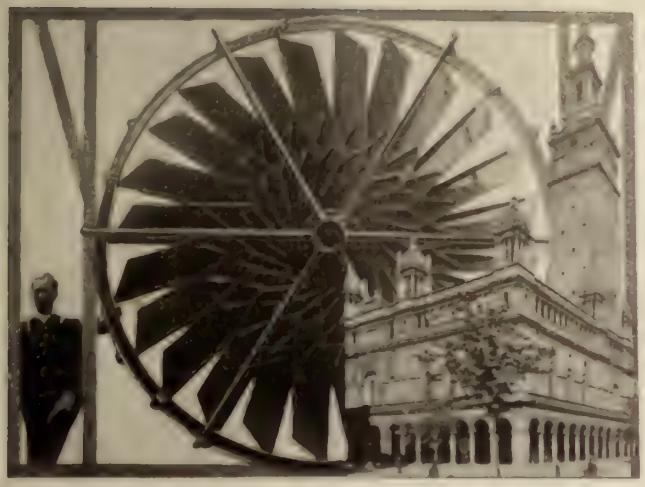

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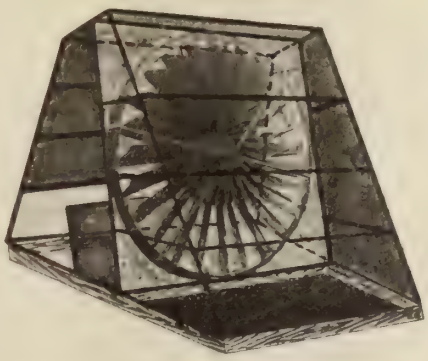

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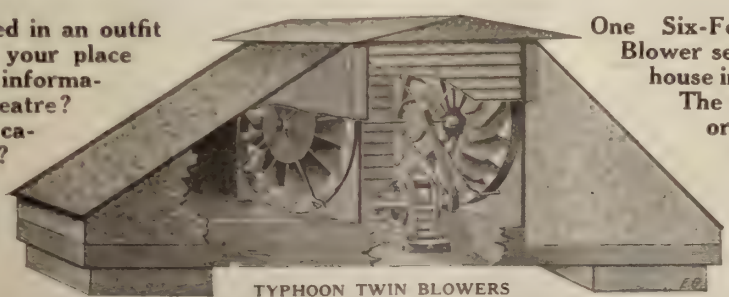

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side of the door Frederick gives the man who has just entered the room a side look, and asks Kitty again to give up the coin; this she still refuses to do and, as he starts to grab her, she makes an attempt to strike him. She succeeds and sends him flying across the room; she rushes for the door, but is grabbed from the back by the man and quickly taken from the room. Frederick follows and tells her if she does not come across with the coin and stop meddling with his affairs, he will put her where she cannot do anything. The girl steadfastly refuses to give up her half of the coin and Frederick, hearing the noise in the next room and realizing that if Rolleau gets to him he may fare badly at his hands, quickly gets Kitty out of the house. Rolleau succeeds in getting into the ante-room just in time to hear Kitty, Frederick and his accomplice going down the hall. He rushes out, but can find no trace of any of them.

Kitty is hurried into a cab and rushed across the desert, headed for the adjoining country of Grahoffen. With Rolleau close at his heels, Frederick employs his man to overpower Kitty, take the coin, and beat a hasty retreat. Kitty is knocked in the head and falls to the ground, unconscious, after having seen Rolleau shot by one of Frederick's men who was following him. After many hours Kitty comes to, to find herself alone on the desert, with the supposedly dead Rolleau a few feet away from her. She gets to her feet and staggers over to where Rolleau is lying, unconscious. She realizes his bad condition and the necessity for water, and, making him as comfortable as she can, looks about for an oasis for his relief. Wandering about, she suddenly sees upon the skyline a caravan en route to Grahoffen. Waving her arms and running toward it, she finally attracts attention. The leader of the caravan comes to her assistance and takes them to a peasant's home in a village near the principality. Kitty, making Rolleau comfortable and promising to return at once, goes out to inspect the country. Count Sachio, of the diplomatic circle of Grahoffen, out on a hunting trip, sees and becomes interested in Kitty. They immediately start a conversation, wherein Kitty states that she is a stranger there and has an injured servant at the peasant home a short distance away. Sachio, who is an unscrupulous villain at heart, pretends to be sorry for Kitty in her predicament and asks what he can do to help her. Kitty tells him she is anxious to get back to Gretzhoffen. Sachio calls his groom and, placing Kitty on his horse and riding the groom's, he invites her to have tea at his lodge.

In the meantime Frederick has returned to Gretzhoffen with the half of Kitty's coin, and pays the King another visit, hoping to get his part of the coin. The King suspects something wrong, and tells Frederick that it is in the bank with the other valuables. Frederick tells him it is no good, but that he thought it might make a nice charm. Michael laughs him off and Frederick leaves to think out a plan to get it some other way. Kitty, having made tea for Sachio, notices the other guests slowly scattering, and the sensuous looks of Sachio. Sachio, becoming bolder, tries to embrace her; she repulses him, but the brute in him is awakened and he is just about to take her in his arms when he hears someone at the front door and, releasing her, comes face to face with Rolleau. Kitty prevented a fight, and, holding tight to Rolleau's arm, leaves the lodge. On arriving at his apartment, Frederick finds an invitation for a week-end at Count Sachio's hunting lodge, and he starts quickly for the lodge.

Kitty and Rolleau, on the two horses they took from the outside of Sachio's place, start across the desert, headed for Gretzhoffen, when they come face to face with Frederick and his valet. Rolleau and Kitty succeed in getting the coin from Frederick by sheer brute strength, when they are all held up by a band of outlaws. Frederick demands immediate release in the name of the King of Gretzhoffen, and the bandits, thinking Kitty is also of the court, send word to King Michael that they have one of the women of his court and by paying a large ransom he can have her. When Michael gets this message he thinks it may be one of his many sweethearts and immediately sends the money, with several of his trustworthy soldiers. A fight ensues, wherein the soldiers rescue Kitty and take her to the King, while Frederick succeeds in making his escape.

THE BROKEN COIN (Episode No. 3, "When the Throne Rocked"—Released Week of July 5). —Kitty again meets Count Frederick, holds out to him the King's half of the coin they are both in search of. Frederick makes a grab for the coin, but Kitty quickly puts it back of her. When the King and Count Sachio enter the room she ignores Sachio entirely, but makes a quaint courtesy to the King, asking his permission to return to her hotel, telling him she is quite strong enough, after the rest she just had. The King tries to persuade her to remain, at the place as his guest, but Kitty, anxious to locate the other half of the coin which Frederick's man took from her on the desert, refuses. Kitty, sorry for the King in the hands of two such villains as Sachio and Frederick, and, liking him for himself, starts a little harmless flirtation which the King takes rather seriously.

Kitty, returning to her hotel, is snubbed by the women guests, who think her very questionable, being American, and, then, too, she brought Rolleau to the hotel, and "no decent woman" would do that. The next day the guests were surprised when the King's messenger came with a note for someone in the hotel. All were surprised to learn that it was Kitty, who receives an invitation to a "Black and White" ball to be given at the palace in a few days. Kitty purposely drops her invitation so the busy bodies may see it, then just as they are all looking at it, asks its return. Hurriedly having a black and white gown made, Kitty tries to locate Rolleau, whom she left for dead at Sachio's lodge, and failing to get any trace of him, she prepares for the ball. She starts to conceal the King's half of the coin on her person, but remembering her experience on the desert, is about to put it into a drawer when she hears someone sneaking along the hall; quickly running to the door she is just in time to see the figure of a man disappear around the end of the corridor. Realizing the coin will not be safe there, she strikes upon an idea and, wrapping it into a small package, sends for a telegraph messenger and tells him to deliver it to either Kitty Gray or King Michael at the palace, at 12 o'clock sharp. That off her mind, she finds she has all afternoon and part of the evening before the ball and, knowing Frederick is at the palace or at least thinking he is, she starts for his apartment, and slipping out a back entrance of her hotel, just misses one of his men who he has put there to watch her.

Sneaking into Frederick's apartment she is startled by hearing his voice, and is about to turn and run back when she listens and overhears Frederick and the Prime Minister talking. Under the assumption that Frederick is a friend of King Michael, the minister tells him that the people of Gretzhoffen are going to revolt if the king does not cease his debauchery, and asks Frederick to do all that he can to have the king stop drinking. Frederick promises, but as soon as the minister has left, Kitty hears Frederick plan with his confederates to get the King drunk and have himself placed upon the throne. Kitty sneaks out and, returning to the hotel, sends a message to Michael warning him that although it may seem very strange to him, not to drink anything that night, should anyone offer him anything, to pretend to be intoxicated, and she will explain when she arrives at the ball. After sending her message, Kitty, hoping to learn more of Frederick's plans, returns to his apartment. Seeing him go, she enters his den and starts searching for the other half of the coin. In the meantime, Frederick's man who has been watching Kitty's movements, tells Frederick about the coin she has had sent to the palace and that she is at the time in his apartment. They return, find her there and lock her in. Kitty, desperate, tries to get out and warn the King about Frederick's treachery and her coin that Frederick will get, should he succeed in getting Michael drunk, but she finds every door locked and the window two stories from the ground.

Frederick, sure Kitty will stay in his den until he lets her out, goes to the palace to carry out his plan, dethrone Michael and ascend the throne. Frederick at the palace, has everything in readiness for the revolution to take place

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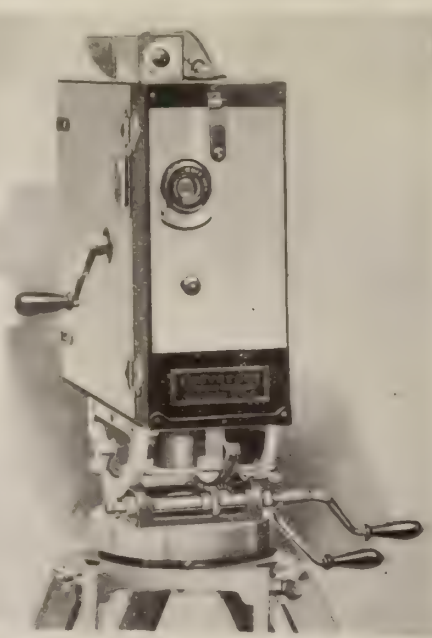

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that night, and goes out of his way to offer the King liquor, which he furtively pours out of the glass, when Frederick is not looking, having faith in the message from Kitty. About eleven o'clock, Kitty sees in a window across the way, her old friend and helper, Rolleau, who has been watching Frederick's windows for sometime. Rolleau, seeing Kitty's plight, hangs from the fire escape by his knees and telling Kitty to jump, catches her in his hands and pulls her into his room safely. Quickly telling him that they must be at the palace at twelve, they hurry to the hotel for her gown. In the meantime, Frederick has, as he believes, gotten Michael intoxicated and, taken to a room asleep, just as the message arrives with the package Kitty sent, to be delivered to herself or King Michael, at twelve o'clock sharp. Frederick, gloating over his easy victory with the King and Kitty, is just about to take the package when a commotion is heard in the rear of the ball room and, turning, Frederick and the guests are surprised to see Kitty Gray, the American girl, walking cooly down the marble stairs on the arm of the strictly sober King Michael. Kitty smiles at the King and, with a little different smile at Frederick, takes the package from the waiting courier.

LAEMMLE.

DEAR LITTLE OLD TIME GIRL (July 15).—Kitty Bruce has grown up like a wild mountain flower in Virginia hills. She has a rich aunt, old-fashioned and who knows about as little of modern life as Kitty. She sends Kitty to her wealthy sister in New York City, a Mrs. Van Trump. James K. Lee, a wealthy Southerner, visiting in New York, is sought after by Mrs. Van Trump, who desires to capture him for her daughter, Dorothy. Lee has grown skeptical of the value of modern beauties and dreams of an old-time heroine. In a vision Lee's mother shows him what modern society is really like and it proves that Dorothy is not worthy.

Kitty comes to the Van Trumps and gets a Cinderella treatment. She is not permitted to attend the big ball at the Van Trumps, but steals down, dressed in one of her aunty's old hoop skirt gowns and Lee sees her. He takes her to a balcony. Mrs. Van Trump and Dorothy miss Lee and search for him. Finally in the hall they meet Lee and Kitty as Kitty is about to tiptoe upstairs. Mrs. Van Trump, noting the affection in Lee's eyes for Kitty, orders her to her room. Guests from the ballroom enter and laugh at the costume Kitty is wearing. Lee, taking Kitty's hand, kisses it before all and says: "Good-night, Dear Little Old Time Girl until tomorrow."

FOR HIS SUPERIOR'S HONOR (July 18).—Ruby is the daughter of Colonel Granden of the "Twenty-first" and is the pride of the regiment. Jim Austin, the Colonel's orderly and she are great chums. Mrs. Granden thinks that it is a slight to the dignity of the household for her daughter to be on familiar terms with the soldiers and especially with the orderly. Jack Raymond, old flame of Mrs. Granden, arrives, and is installed as one of the household. His admiration for the Colonel's wife breaks out anew. The orderly, being in the house a great deal, one day comes upon the pair in an almost compromising attitude.

Ruby is suddenly taken sick and the nurse sends Jim for her mother. Jim comes upon Mrs. Granden and Raymond as they are about to embrace. He tells her of the child's illness. She leaves hurriedly. Raymond realizes that the child is the only bond that keeps Mrs. Granden from leaving with him. The child recovers, but Mrs. Granden and Raymond decide to elope but the nurse finds the note telling Mrs. Granden where to meet him. She shows it to Jim, who finds Raymond and thrashes him and makes him leave alone. Then the woman realizes what she has been saved from. She and the Colonel make up and Jim is now thought worthy to be the guardian of an officer's little daughter

JOKER.

SKI-HI, THE CARTOON CHINAMAN (On the same reel with "At the Bingville Barbecue," synopsis of which can be found on page 1846 issue June 12—Released June 19).—Ski-hi has an auto. He loads it up with nitroglycerine and takes a trip through the clouds. A mule kicks two of his enemies on him as he is repairing the car. Ski-hi jumps in and starts off with the two on the radiator. The car goes through a fence and knocks off a fat person sitting on it, goes through a mountain of granite, falls down a precipice through the roof of a house, but Ski-hi is finally captured and dragged about by his pigtail.

Mutual Film Corp.

THANHOUSER.

THE CROSSED WIRES (Special—Two parts—June 29).—Avarice and envy are two of the worst vices with which a person can be possessed, but they dominated the feelings of the housekeeper of a wealthy woman. The mistress was very kind to her servant and thought highly of her, but the realization that she was poor and the other woman rich nearly drove the housekeeper frantic. The rich woman had a niece and nephew of whom she was very fond, and made a will bequeathing the most of her property to the youth, although she provided liberally for his sister, and did not forget to make a substantial bequest to her housekeeper. The nephew accidentally discovered how the servant hated the aunt, and he warned his relative. To even suggest that her servant was not loyal was sufficient to rouse the old lady's anger, and a quarrel ensued, which was overheard by the servants. After nephew and niece had gone the housekeeper craftily tried to induce her mistress to change her will and disinherit her nephew. The schemer was unsuccessful, however, but was determined to secure her part of the inheritance without delay.

In the evening the nephew called, apologized to the aunt and was readily forgiven, but after he had gone the old woman was taken violently ill and when she summoned her housekeeper she discovered that her supposedly faithful servant had caused her illness and was waiting for her to die. The dying woman, in her endeavor to outwit the treacherous woman servant, dragged herself to the telephone and called up police headquarters. She started to tell the police officer that her nephew had warned her against the servant when central disconnected the two lines, and all that the policeman heard was the words, "I am dying—poisoned—Will Drake." The call was then accidentally switched on to the wire of a young civil engineer who was on the point of leaving town. The words "Will Drake warned me. Susan is guilty" meant nothing to him, for he considered it to be nothing more than a family quarrel, and left the city at once. But when the police got to the home and found the wealthy woman dead, the evidence they secured made it look very bad for the nephew. The servants had witnessed the quarrel, the officer on the beat saw the nephew leave the house shortly after, before his aunt was discovered dead, and then there was the incriminating fact that he was the chief heir and the voice at the telephone, mentioning his name. Of course the civil engineer could have done much to clear the accused man, but he was in the west and for many weeks worked in the wilds far from newspaper and other adjuncts of civilization.

The nephew was brought to trial for the murder of his aunt, quickly convicted and sentenced to death. He would probably have paid the penalty had it not been for his sister. His sister, worn out by anxiety, was sent to the country to rest. There she accidentally met the only man who could prove her brother's innocence. The engineer recalled the mysterious conversation over the phone and when the evidence was laid before the police a plan was made to trap the guilty housekeeper. The plan was a very unusual one, but it worked upon the conscience of the murderer so powerfully that she broke down and confessed her guilt, and the innocent man was freed. The civil engineer who received the mysterious call, the grateful girl asked him to name any reward he desired, whereupon he told her that he wanted her, and as she had grown to care for him very much, she was glad to make him happy.

HIS TWO PATIENTS (July 4).—The village blacksmith's one sorrow was due to the fact that his daughter was a hopeless invalid. She suffered from the affliction of the spine and the local practitioners could afford no relief. One day there came a ray of hope: a wonderful specialist from the great city came to the town. He had been summoned to attend the wife of a wealthy man, who owned a vast estate where he resided in summer. Perhaps he might be able to help; so the blacksmith went to the great house, and was lucky enough to find the doctor, just as he was departing. The great practitioner was in an unpleasant mood. His wealthy patient was one of those women who delight in thinking they are sick, and after a brief examination he had gruffly told her so. The doctor was wealthy and the fee was a matter of unimportance. What he resented was losing his time, and he was anxious to get back to the city, so he hardly listened to the blacksmith, told him he had just time to get the train, and hurried off down a country lane.

A few minutes later, while passing through a lonely part of the road, the doctor was attacked. At first he thought he had fallen into the hands of robbers, but his assailant said he was the man who accosted him at the "great house" and unless he came and treated his "little gal" he, the doctor, would never get back to the city alive. The doctor was impressed with the blacksmith's anxiety, and consented to accompany him. When he met his patient to be he was struck with her beauty and sweetness, and readily agreed to give her the best of care. Interested in both his patient and her case, he worked hard to bring about a cure, and one day, while they were seated at the water front he told her she had fully recovered. She could not believe him, he then walked for a few paces away, told her he loved her and wanted to marry her. He knew that she loved him by the way she listened to the words he said, so he tried his final experiment. Holding out his arms to her he said "Throw away your crutch and come to me." With love in her heart she obeyed him, and the doctor's patient was well and happy again

THE PICTURE OF DORIAN GRAY (Two Parts—July 20).—Basil Hallward, a celebrated artist, had completed a portrait which he privately declared was his masterpiece. It was a picture of Dorian Gray, a wealthy and handsome young man, who was a great favorite in London society. Basil and Dorian were looking at the painting in the artist's studio when Lord Henry Wotton, a mutual friend, came in. He complimented Dorian upon the picture, and remarked that in years to come it would be something to look back upon, for it would remind him of what he had been in the days of his youth.

Dorian was deeply in love with an obscure actress who played Shakesperian roles in a minor theater. For a time he wooed her from afar, finally scraped up courage and secured an introduction, and speedily won the love of the simple-hearted girl. One evening he told her of his love, and she gladly consented to marry. The next evening Dorian was again in the theater, this time accompanied by Basil and Lord Henry. Dorian had told them of the actress they came prepared to admire, but remained to laugh, for her work was woefully mediocre, in fact so bad that the audience hissed her from the stage. Angered, Dorian abruptly left his friends and went back upon the stage. He reproached his charmer, and she told him she never again would act well, for his love had taught her "the hollowness, the sham, the silliness of the empty pageant" in which she had always played. She looked to him for consolation, he threw her from him with reproaches and angrily told her she killed his love, and that he would never see her again. Then he left, and heard in the morning that she killed herself. It only stirred him vaguely. A little later he idly looked at his picture. It was not the same picture; there was a touch of cruelty about the lips.

The picture he secretly hid in the attic of his home. As the years rolled on he became more evil, but those who heard the stories about him could not believe them, for he always had the look of one who kept himself unspotted from the world. But there were moments of anguish of which no one knew, the times when he slinked up to his attic, drew aside the draperies that concealed a portrait, and saw for himself how his wickedness was indelibly stamped upon his picture. He would examine it with minute interest, and sometimes he would laugh when he realized that to the world he was still young and pure in appearance. One day he determined to get rid of this hateful reminder of his vices. He smiled as he picked up a knife, and smiled again as he sunk the knife into the breast of the horrible painting. There was a terrible cry, and when the servants broke in the door, they found hanging upon the wall a splendid portrait of their master, as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was with-

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The foremost Lincoln Mover

WHEN the Charter Features Corporation decided on the Lincoln Idea for its initial bow to the public, there was only one man in all the country to lead and inspire the work.

Of the host of Lincoln workers, lecturers, actors, playwrights, essayists, impersonators, there has stood out head high and foremost for fifteen years Benjamin Chapin. By physical appearance, manner, ideals—Lincoln. He has come to be known throughout America as "The Lincoln Man."

But if Chapin were merely the the actor in the Cycle, he would not have been sufficient. So we are fortunate in that Chapin means more, far more to the Lincoln movement. Chapin is the first and premier figure in all the Lincoln propaganda. Chapin is leading America to a better understanding of its noble President, believing in so doing he is spreading a gospel of true Americanism.

He has believed always in his mission. And in proof of it he has given his life to it.

Chapin has been honored by all who knew Lincoln. And the great public that flocked to him in vaudeville, and the legitimate stage, and that loved him on the Lyceum Circuit and the lecture platform, will follow him to the movie theatre.

(*Continued on next page*)

A new departure not a serial, or a series, but a succession of big features, each a distinctive unit and a powerful play, yet fitting into the progression of the whole. Gives the Exhibitor the pulling power of the serial without its defects.

Charter Features Corporation

Announces

A CYCLE OF PHOTO DRAMAS

Based on the Life of Lincoln

Under the direction of Benjamin Chapin, the foremost Lincoln Authority and Impersonator. 29 productions in all—each a 4 or 5 reeler.

Based on the life of Abraham Lincoln—each unit of the Cycle is a distinct entity, a drama of supreme force—and a feature of single-program intention—yet fitting into the progression of incidents that occupied the career of the Great Emancipator.

Not made to educate but to entertain. No picture more exciting or well made. Yet an education anyway.

Releases One each Six Weeks

First release day announced in forth-coming issue of the World

Charter Features Corporation

Announces

PRODUCTION THE FIRST

IN THE

LINCOLN CYCLE

Made under the direction of Benjamin Chapin, the foremost Lincoln Authority and Impersonator.

ENTITLED

"OLD ABE"

THE PIONEER ADVENTURE OF GRANDFATHER LINCOLN

5 reels—a play of Boone and old Lincoln. Just as moving as anything you've ever shown.

CHARTER FEATURES CORPORATION

110 WEST 40th STREET, NEW YORK **BENJAMIN CHAPIN, Inspirator**

Forces in Combine

Not only has the Cycle of Lincoln Plays the obvious inherent value and popularity due to its chief character, but allied already with Charter Features Corporation is a score of forces which must mean thousands of dollars worth of advertising to your theatre.

ASSOCIATIONS

The Lincoln Societies throughout the country are to back the Cycle. Leading Historical Societies will be in sympathy with the pictures as a big interest winning attraction for their own sakes.

Sociological Organizations, Literary Clubs, Writers' Associations, the Woman Suffrage Organizations, the Prohibition and Anti-Prohibition leaders—all of these and many more will be such boosters that if they were on the payroll they couldn't be more helpful.

PUBLICATIONS

Such of the organizations as are allied with the Charter Corporation which have their own official organs, will carry the stories which will send audiences to the theatres. In addition newspapers will carry the work as a feature. And in addition the most original step has been taken whereby national magazines will carry the work as a feature and an assistant to theatres. Religious, class, negro, farm, political publications all will be used to bring the pictures to the attention of as wide a portion of the country as it is possible to reach.

PUBLISHERS

Publishers of Lincoln books are also tying up with the movement and lending their advertising to the general end while availing themselves of their particular profits.

EDUCATIONAL BOARDS

Alliances all over the country are being made with the local Board of Education and a plan of assuring a certain attendance at all Lincoln pictures through this alliance will be one of the unique sidelights to a general merchandising plan.

RELIGIOUS AND ETHICAL ORGANIZATIONS

So, too, following the examples of the Educational Board will the religious and ethical organizations join on the same co-operative basis as noted above and will themselves form part of that guaranteed attendance which the Corporation will be able to assure its exhibitors. Curiously nearly every religious sect and faith claims Lincoln for its very own. (It should be noted here too, that the several hundred school and college papers throughout the country will be allied in spreading the stories of the Cycle production.)

ADVERTISING

But in addition to all of this publicity, the Charter Features Corporation has employed an advertising department of men of recognized ability who have prepared advertising, certainly the most unique ever seen in the [illegible] of any moving picture man. But the particular point about the advertising that should interest any ex-

Instead of spending the appropriation nationally, over the whole country, it will be contributed individually to the exhibitors and spent in the immediate vicinity of them under [illegible] In [illegible] ing the Cy- [illegible] that whatever adver- [illegible] not be bent to help [illegible] But [illegible]

First Release

announced in forth-coming issue of the World

But no order will be received until the entire moving picture fraternity has had an opportunity to investigate all of the ramifications. The tendency is so generally to rush an exhibitor off his feet by the first flush of enthusiasm that this more conservative method will give all exhibitors ample time to see whether or not they want to join. Therefore, we appoint the

First Order Day August 1st

Informative Literature Sent On Request

The most comprehensive and startling literature ever issued is ready for your reading.

EXHIBITORS SERVICE DEPT.

Charter Features Corporation

110 WEST 40th STREET, NEW YORK

BENJAMIN CHAPIN, Inspirator

The Most Stupendous Dramatic offering in all the Annals

LANCE over the history of the world's play-acting. There are but few milestones: the Passion Play at Oberammergau, the National Theatre of Bayreuth, the Rhine Plays of Wagner, Shakespeare.

And now The Cycle of Lincoln Photo-dramas.

To make the point, recall Oberammergau, for instance.

At Oberammergau, the Passion Play extends for a solid week, without intermission or cessation. The characters are played year after year by the same actors, whose lives are devoted to this alone, and whose very natures become that of their parts. Thus is the life of Jesus in all its beauty and realism presented to the pilgrims who visit Oberammergau for the play alone, and Jesus and his doctrines are made real to all believers.

The Passion Play has been the most comprehensive attempt to show a great figure in all the history of the world.

And now comes a more broad and far-reaching enactment—a dramatic presentation of Abraham Lincoln.

And with the idea appears the most impressive, the most vital motion picture classic of the epoch.

A Cycle of Photo-Dramas based on the life of Lincoln, authentic and true to the life of the Great Emancipator is in truth, the Epic of America, for Abraham Lincoln embodies the very spirit of the Republic. Because Lincoln rose from the lowest rank and reached the pinnacle of all the world; because Lincoln's every act was the reflection of our finest ideals; because Lincoln knew no master but Liberty—Lincoln is the typification of America and the noblest example for American manhood and womanhood.

In all the pages of history, no character so inspires all America, no character so touches the deepest recesses of our hearts.

The pages of story and history are dumb. Give America her Lincoln as he was! Show the rising

(Continued on following page)

CHARTER FEATURES CORPORATION

110 WEST 40th STREET, NEW YORK

BENJAMIN CHAPIN, Inspirator

generation what Lincoln did! See him as he really looked, acted, prayed, aided, led, wooed, fought, worked, studied, was born and died.

And you have t..e most popular motion picture character ever seen on the screen. There is no need to popularize a Lincoln picture. Every school, church, society, newspaper, magazine is making a moving picture Lincoln more needed and more craved for.

The Lincoln Sentiment

HIS life was a great adventure. No melodrama ever pictured could compare with the excitement, intrigue, romance of his brief years.

Born ugly, poor, out of sight of civilization, with his two hands he reared himself, paid to educate himself, rose, conquered, and then at the helm of the shattered Ship of State, he led America to the position from whence she rises to inspire all the world.

Hence Lincoln is *the* national character—the beacon light, the example par excellence for all America.

To concentrate all this national interest in a series of photoplays is the plan of the Charter Features Corporation.

A conservative, broad-visioned policy of giving America what she wants, is the intention of the Charter Features Corporation. Backing up the intention is the capital to buy all that is needed to impress the motion picture public with the fact that the Charter Features Corporation is to be the foremost producer of *high-class features in series form.*

Benjamin Chapin as LINCOLN

Nothing Succeeds Like Success and Rafferty Pictures

The greatest minds of the film world. Men that know from whereof they speak say that the adventures of Peaceful Rafferty are the greatest hit of the year, and they are. Because they are amusing, high class, clean, original and up-to-date. Fun without vulgarity we made famous; others follow where we leave off. Take a tip and book the following, now ready:

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and
"RAFFERTY STOPS A MARATHON RUNNER"

Coming
"RAFFERTY AT THE HOTEL De REST"
and
"RAFFERTY GOES TO CONEY ISLAND"

GO TO THE NEAREST

WORLD FILM EXCHANGE

and tell the manager you want Rafferty, that's all, for he is the best known character on the screen to-day. Your patrons know him, you know him, so play him and make money.

One new Rafferty picture each week

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FILM BUSINESS ON A BUSINESS BASIS

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Behind us stand seven of the most experienced and successful of American producers. These, together with thousands of feet of film in our vaults, and unlimited financial resources are the undeniable assurances of our future.

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LINDBLOM MOTION PICTURE COMPANY, Los Angeles. Makers of Monty Brand.

NAVAJO FILM MANUFACTURING COMPANY, Los Angeles. Makers of "Navajo" Brand.

RAMONA FILM MANUFACTURING COMPANY, Santa Barbara. Makers of "Ramona" Brand.

BANNER FILM COMPANY, Los Angeles. Makers of "Banner" Brand Comedies featuring Bill Stinger.

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ARTHUR BARD, General Manager

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had never heard of widowed mothers' pensions and if anyone told her that the state should contribute to the support of the little family she would have been very much surprised. Ever since her father was killed in an accident she and her mother worked hard to provide food and shelter for themselves and the girl's little baby brother. A small boy in an orphan asylum concluded to run away. No one in the big institution cared about him and he determined to seek his fortune in the big world. He found the world altogether too big and unfeeling, but he found one sympathizer and friend, the little

story and then invested fifty cents of her well-

fledged seller of the daily news, but his vocation was short lived for an uncle, who had just learned of the death of the boy's parents appeared and took the youngster away to his

member her young friend by was an I. O. U. in boyish handwriting for the fifty cents she had advanced him. The boy had been so excited over his new prospects that he had forgotten to re-

mission from the city to conduct a newsstand at a busy corner. A political hanger-on, envying the girl's success, induced the mayor to give him the newsstand privilege at that street corner, and the girl was dispossessed. She had no friends to turn to and only a peculiar discovery enabled her to triumph over her opponent. In a newspaper she read an account of the rise to power of a young state senator and recognized in the statesman the boy she befriended, when she called at his office he did not remember her name and refused to see her, so she literally took her life in her hands in a daring attempt

the tattered I. O. U. to her acquaintance of years ago. The young senator recalled the debt and, after he listened to her story, called up the mayor on the phone and angrily ordered him to restore the newsstand privilege to the girl. The young man was a power in politics and the mayor meekly obeyed. So the childhood friendship of man and girl was renewed and in time it ripened into love. The little newspaper stand passed into other hands while its former owner presided over the senator's house. The senator and his wife are often asked by their children the meaning of the I. O. U. signed with the senator's name, but only tender smiles have rewarded their earnest questions

TRACKED THROUGH THE SNOW (July 11).—A little girl was suddenly orphaned by the

grandfather, an old miner, in the West. The

for he was bad tempered and a gossip. The coming of the little child changed all this, for she was such a favorite that the rough miners could stand even the crusty old grandfather for

to be grumpy and became a very agreeable old man. The old miner had very bad luck with his claim, but was too proud to ask the aid which the rough men around would gladly have given. Only his little granddaughter knew and

young sheriff of the country was in pursuit of

was to be awarded. He showed the notice to the old man, who reflected bitterly that if he

and the posse returned to town.

them, but were powerless to do anything. While the old miner, at the outlaw's command, provided them with food and drink, the child's alert brain was

the desperadoes and secure the reward. Finally inspiration came. A note in childish handwrit-

and the posse arrived in time to effect the capture of the outlaws. The reward

the old miner and from that time on fortune smiled upon him and he was able to provide liberally for his little grandchild.

MERCY ON A CRUTCH (Two Parts—July 10).—Born in a prospector's camp, orphaned by a flood and taken care of by relatives to whom she was unwelcome, Mercy grew up dodging blows and curses with equal dexterity and in-

sick bed she had the choice of walking forever

lite, the mining camp town, where Mercy lived, there was no niche for a cripple. All girls of

Hbrolite one day—a man whom no one knew

only once did he pay attention to anyone in town and that was when a lounger seized

her reach, but the tormentor quickly surrendered it when the stern-faced stranger demanded its return. The stranger rode away and was not seen in town again. "Wiley shall be caught to-

days later. The men exchanged significant

lamat from the saddle bow. Mercy overheard the remark and was worried, for she felt that she knew who they meant. She had seen the stranger in the mountains hiding, and fancied she saw him creep into a deserted cave

The ride that the little cripple made to save the fugitive is still talked of in the range country. She reached the cave in safety, and found there the stranger, wounded and alone. Escape was impossible for the sheriff's posse soon arrived and surrounded the cave, but Mercy, with

sheriff surprised them all. "Don't fire boys,

Franey, the new marshall over at Vista." Half in a daze Mercy heard the stranger explain that he had trailed Wiley, the outlaw to the cave, and after a desperate fight, had overpowered him. The posse disappeared into the cave and

"But there's going to be no necktie social, boys," explained Franey. "He's my prisoner and he stands trial at the county seat." The posse reluctantly agreed and led the prisoner off. Franey turned to the girl, who looked away in con-

with, averted face, told him. Franey took her two hands in his and drew her to him. "Mercy

tiest name!" And so happiness came to little

FALSTAFF.

fortable fortune by his father, bu

a generous spender, and at last

chant, and told that there was little left of his property. "You are an idler, and you couldn't earn a cent, if you tried," the keen old business man brutally told him. "But I will give you a chance to make good. Whatever you earn during

you for the next three years."

individual, and his clerks lived in daily terror

who liked the boy, pointed out the merchant's

wife took great pride in her personal appearance and suggested a plan by which he might

saw everywhere advertisements telling of wonders accomplished by Madame Blanche, the famous beauty specialist, who made grandmothers look like debutantes, she determined to investi-

prepared trap, for the college boy, in wig and gown, made a most impressive Madame Blanche

should realize that nothing could be done for her, but when the young chap

she decided to engage Madame Blanche's services.

Madame," but the merchant's wife paid

to live up to his promise, the prospect of paying $500 a week to a college boy for

man of his word and kept it. However, the boy soon showed such

the younger wo-

FOT ON THE DAY LINE BOAT (July 10).—In Wall street the financier's name was spoken in

cringed before him, and it was tradition along newspaper row that no writer had ever obtained an interview with him. On one occasion it was particularly important to learn what the Great Man meant to do in a certain financial emergency. One reporter reached his august presence

from a brother financier. He saw the great

but the great man simply glared at him, pressed

reporters, and they trembled when the door of the private office opened and the large

to the young man who had been evicted and sh-

oughly enjoyable trip to Albany. The girl was

the next day when he got the New York papers

girl" did not know anything about financial af-

landed "a scoop" which always brings joy to a good newspaper man or woman, and incidentally she avenged the man she loved.

nothing about Greek and Algebra, and four of

played the entire college team and scored an

girls knew a basketball player when they saw

settlement girl to enter college and play on

penses. The new star of the five became known as the "Silent Co-ed" by the boys of Jones Col-

was some queer. The janitor of the settlement

had long been an ardent suitor of the settlement girl, and when he received a letter from her, telling about a "Percy Boy" who brought

come to end her college education.

The day arrived when the game with Harford College was to take place, and the Jones

game started the janitor turned up at the col-

was a rough young man and refused to listen to the pleadings of the captain of the team, who saw all hope of victory fading away. Sud-

and hurried him protesting into a nearby motor car. Before he could recover from his bewilderment the car was speeding off into the

tors refused to stop the car, while in the col-

performed prodigies of skill and brought victory to Jones College. Well, she didn't marry her "Percy Boy," for the janitor in his forceful way convinced her, and as she told Percy when he asked her for her answer as to whether she would be his: "I have spilled your words to my steady and he says it can't be did."

JAMES AUBREY
IN THE
"HEINIE & LOUIE" PICTURES

NOTICE TO

Exhibitors

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announces that in the future

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Exchanges.

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AS "LOUIE" IN THE
"HEINIE & LOUIE" COMEDIES

BOOK NOW "SHE IS A PIPPIN." Released July 10th
"LAUGHING GAS." Released July 12th

MITTENTHAL FILM COMPANY, Inc.

1402 Broadway, New York City **Studio, Yonkers, N. Y.**

DON'T CRY OVER BUM BIZ!

"40 YEARS IN SING SING!"

Just look how NEW YORK IS EATING UP this brand new 3-reel feature

Sold on State right plan. Only 7 States left. Comedy Theatre, Broadway and 14th St., New York, broke records with it. Ask them. Please do. Plenty big, flashy paper, Convict Uniforms, etc. New York, New Jersey and Pennsylvania territory booked direct from here.

SING SING FILM CORP., 145 WEST 45TH STREET, NEW YORK CITY

MAJESTIC.

THE HIRED GIRL (Two Parts—July 6).—Sally Smith, a poor girl, hires out to the rich Widow Smith who is no relation of hers. Sally is forced to work very hard while Dora Smith, the widow's daughter, is always having a good time. Dora is invited to a party where Henry, the idol of the village, is to be present. Her mother orders that a beautiful frock which has just arrived in town, be sent to the house, as she intends to buy it for Dora to wear to the party. The package is delivered at the kitchen door. It is directed simply to Miss Smith. Sally receives it, thinking that some unknown fairy godmother has made it possible for her to go to the party. She is overcome with happiness. Because the dress does not arrive, Dora gives up attending the function. But Sally goes in the beautiful gown, and Henry immediately falls in love with her. The widow and daughter discover what has become of the dress. They go to the party to arrest Sally for stealing it. But Mr. Crocker, the store keeper, tells them that as the frock was not paid for, it is not their property, and that this makes the arrest illegal. He then gives the frock to Sally. Later, Henry marries his Cinderella.

A TEN-CENT ADVENTURE (July 13).—Bill, the biggest boy in the school, abuses one of the smaller pupils and then puts the blame on Joe, the son of a poor widow. Joe is punished by the teacher. But after school he calls the bully to account and worsts him in a fistic encounter. He also protects Dorothea, the pretty little daughter of the bank president, from the unwelcome attentions of the bully, and she rewards him by inviting him to her birthday party. But the poor boy has no money to buy Dorothea a present. He is a young man of advanced ideas, however, and so applies at the local bank for a loan of ten cents. The bank president issues the tiny loan with all formality, and the poor boy buys the present and goes to the party. A week later, Joe's loan falls due. He earns the money and hurries away to repay the bank. Arriving after closing hours, he enters a store next door, and finds himself among crooks, who are absorbed in breaking into the bank. Joe hides. Following the bandits into the bank, he manages to make his way into a private office where he calls up the bank president on the phone. The police arrive. In the gun fight, Joe is accidentally wounded. The bank president gives the boy's mother a substantial sum of money as a reward of her son's bravery. Dorothea and Joe pledge to be friends all their lives.

RELIANCE.

THE FORTIFICATION PLANS (July 7).—Lieutenants Lydell and Selbert are members of Major Steever's staff in the department of fortification construction. The young men are good friends, though both love Marcia, the daughter of their chief. Not until Lieutenant Lydell saves Marcia's baby sister from drowning, does the girl realize that it is Lydell whom she really loves. Selbert, quick to see that she has made up her mind, casts about for means to win Marcia for himself. He overhears Lydell indignantly refusing to sell certain newly completed plans to Paul Zare, who offers him a handsome bribe. Selbert is greatly in need of funds to cover his gambling debts. He steals the plans, barters them to the spy, and then sets about to fasten the crime upon his rival. This is nearly accomplished when, to the astonishment of both Lydell and Selbert, the "spy," Zare, appears, salutes the Major, and returns into his keeping the stolen papers. Zare is an employee in the secret service. The guilty officer is brought to justice, and Lydell is rewarded with promotion and the girl he loves.

THE HEADLINERS (Two Parts—July 10).—The manager of a vaudeville theater at Coney Island is advised that his headline act cannot go on the dates scheduled. In the emergency he engages Gabriel Castinara, the wonderful life guard swimmer, and advertises him in a sensational diving stunt. An Italian Strolling Players' troupe also is featured at the theater. It includes an old clown, Punelli, with his performing dog, and Punelli's beautiful daughter, Beatrice, who sings Sicilian songs to Michael Busoni's mandolin. When Gabriel and Beatrice meet, they discover in one another old sweethearts back in Italy. Suddenly Busoni flings himself upon the life-guard with murderous intent. The struggling men are separated. Then Gabriel tells the story of an ancient grudge which has to do with the killing of his father by the father of Busoni, and his own accidental killing of Busoni, the elder. He had promised Beatrice that he would not be avenged, but, meeting his father's murderer unexpectedly, they had been led to quarrel, and Busoni had dropped dead of heart failure. Gabriel had escaped the police and made his way to America, whither he learned Beatrice had gone. Michael Busoni plots Gabriel's death. But through his own carelessness, the theater catches fire. Gabriel braves smoke and flame to save the girl and her old father. Michael loses his life.

ROYAL.

THEY RAN FOR MAYOR (July 10).—The Schultz family and the Duffy family live in a two-family house. Father Schultz and father Duffy are both running for mayor against Levi, the independent candidate. Schultz's son, Frantz, is in love with Duffy's daughter, Maggie. Their parents are so bitter that they will not allow the young folks to speak. Duffy even puts up a spite fence in the yard. On election day, Schultz attempts to draw the crowd with a German band, while Duffy uses a phonograph. Both lose their constituents to Levi, who furnishes sandwiches and beer. Schultz and Duffy unite against a common enemy. They rain bricks against the Levi platform. But, in the end, Levi is elected—and the defeated families are left upon a friendly basis.

DOMINO.

THE FAILURE (Two Parts—July 1).—Jim Blake, a prospector, living near Bennett, a western mining town, is a failure. He works a worthless claim near his shack. At Lucky Strike Mine, a few miles away, everything is booming. Stine, the foreman, gets into trouble with the miners over the dismissal of one of their members, and the angry men send a delegation to the mine owner. They threaten to strike unless the drunken Stine is discharged. The foreman, questioned, becomes insulting to his employer, who discharges him. Jim Blake's six-year-old child is dangerously ill. The doctor has refused to make another call unless Blake pays at least a part of his bill. The grocer at Bennett also has cut off Blake's credit. Accidentally, the desperate prospector learns that the incoming Thursday night stage carries a big pay-roll for Lucky Strike Mine. He makes up his mind to rob the coach. Meanwhile, Stine has learned of the pay-roll and also plans to hold up the stage. The following night, Blake, shaven and disguised, arrives at the spot he has selected for the robbery, only to find that another desperado is before him. He watches the hold-up, sees Stine wounded, sees him, despite this, make off with the treasure, and the stage drive away like mad for the sheriff. Blake finds Stine lying unconscious from his wound. He helps himself to ninety dollars of the pay-roll, leaving the rest in the thief's possession. Blake pays his bill at the store with three twenty-dollar gold pieces. The storekeeper's suspicions are aroused and he informs the sheriff. The rest of the money Blake gives to the doctor, who goes home with him to his sick child. The following morning the sheriff arrives at Blake's shack. The prospector sees him coming and makes his getaway, the officer and posse in hot pursuit. Blake's horse is wounded and he falls. Handcuffed and helpless, he confesses to the sheriff all the details of the stage robbery and substantiates his story by leading the officer to the dead body of Stine and the booty, still lying undiscovered in the woods. On the way back to town, passing his cabin, Blake begs permission to see his sick child. The sheriff removes the handcuffs and permits the miner to enter his cottage. Through the window the officer watches the child die in its anglished father's arms. Blake comes out and gives himself up. But the sheriff tells him that he has been punished enough and states that he will make up the ninety dollars out of his own pocket. Blake stumbles back into the shack to comfort his heart-broken wife.

THE BURGLAR'S BABY (Two Parts—July 15).—Bill Slade, an ironworker, with a wife and child, loses his job when the mills shut down and tries all kinds of ways to keep his family fed and clothed. At last he applies to the charities. Red tape and delay are the sole result, and the desperate man decides to burglarize the house of Dr. King. The doctor sees Bill helping himself to the silver, and gets a good look at him before Slade can make his escape. Shortly afterward, the mills reopen and Bill goes back to his old job. The Slade baby is taken very ill. Unable to get the neighborhood physician, its anxious father begs the druggist to call a reliable doctor. Dr. King takes the case. On arriving at the home of the child, the physician recognizes in Slade the burglar, and Slade is overcome with terror at the idea of being given over to the police. He makes a confession to King who is greatly moved by Slade's story. He promises to keep Bill's secret. Dr. King pulls the baby safely through, and he and Slade become fast friends.

BRONCHO.

THE RUSE (Two Parts—July 14).—"Bat" Peters, reformed gun fighter, receives a letter from a Chicago firm to whom he has written in reference to selling his mine, stating that they think they will have no trouble in disposing of his property if he will come to Chicago, bringing samples of the ore. Peters arrives in Chicago and goes at once to the office of the firm where he interviews John Folsom, president of the company. He meets there May Dawson, Folsom's stenographer, and rents a room in May's home. Folsom and his confederates plan to put up a job on Peters and fleece him out of his mine.

May, returning to the office one evening for her handbag, which she has forgotten, overhears the plan, but she is discovered by Folsom, who forcibly places her in an attic chamber under the care of an old hag. Peters completes his deal with Folsom, and that night he is shown the "sights" by one of Folsom's confederates. After visiting a dance hall, they ask him to sit in a game of poker and take him to the same house in which May is a prisoner. There they try to put up a crooked game, but Peters is too wise for them and, drawing his guns, tells them that they can't shove any six-card draw on him. Covering the gang with his gun, he backs out of the room and locks the door on the astonished gangsters. He rushes up the stairs to the attic landing, putting up a good fight. He suddenly hears May scream and recognizes her voice. He sets a barrel of straw on fire and yells "Fire," which brings Folsom from May's room. Peters steps into the room and locks the door. It is battered in by the gangsters. The police, hearing the racket, come on and arrest the gangsters. Peters knocks Folsom out and all excepting Peters and May are taken away in the patrol wagon. Peters takes May home to her mother.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 26 (July 1).

Latest War Pictures—French expeditionary corps at Alexandria, Egypt. A new regiment of Alpine Chausseurs pass through Nice, France. The Danish colony at Paris donate a hospital ship, "La Danoise." Captured 75 m-m. cannon at the Invalides, Paris, France. Corporal Folcher, who took a German flag, is decorated with the Legion of Honor.

Famous rowing classic on Thames River between Yale and Harvard, at New London, Conn.

New York City commemorates 250th anniversary of the installation of a Mayor and Board of Alderman. Subtitle—Mrs. Duane Cox, great-great-granddaughter of Jas. Duane, Mayor of the city in 1784, raises the new city flag.

The sloop "Mah-Pe" wins Farallone race off San Francisco, capturing the Exposition Cup.

Dr. Cook, of North Pole fame, leaves San Francisco to climb Mt. Everest, the highest peak in the world.

San Francisco, Cal.—All city departments take part in great civic parade.

Largest railway girder in the world is placed in position.

Broken levee on the Trinity River at Ft Worth, Tex., renders several thousand people homeless and causes loss of half million dollars' worth of property.

Governor Trammell of Florida drives golden spike completing the Palm Beach and Everglades Railroad.

The "L'Avenir," Belgian schoolship, with only six cadets aboard, arrives in New York Harbor Subtitle—Capt. Audenaerde.

New $1,000,000 Southern Pacific Railroad station is opened at Los Angeles, Cal.

Oklahoma firemen fight water battle at Sapulpa during recent tournament.

The greatest blast on record. After six months' preparation, 26 tons of dynamite loosen 300,000 tons of solid rock at Richard City, Tenn.

KAY-BEE.

THE HAMMER (Two Parts—July 9).—Donald Barstow, an illustrator, lives in a rickety studio building and is interested in Mrs. Blakely, a married woman. She calls him up, inviting him to go to Philadelphia for the week end. He agrees. Old Simon Bassett is proprietor of the house and has a niece, Molly, whom he makes scrub the floors. Molly has come to love Donald, the illustrator. Simon comes in to collect his rents. Donald cannot pay him and a heated argument ensues. This is overheard by Gustave Schmitz, a chemist on the next floor who is preparing to examine a vial of blood. His room is directly over that of Donald. Donald leaves the studio building and borrows one hundred dollars from a friend. He goes to his room to pack.

Meanwhile, there has been a sign tacked up by a stenographer on the third floor, who casually lays a hammer on the banister. An explosion occurs in the chemist shop, which dislodges the vial of blood. Same breaks and leaks through on Donald's office coat which he has thrown down upon leaving. The explosion dislodges the hammer and it falls on the head of old Simon, who is leaning over the balcony on the next floor. His pocketbook which he is carrying and also the hammer fall beside a garbage can on the well at the bottom of the studio building. During the time Donald was in the studio we have shown him kill a rat with a gas pipe, which leaves the stained gas pipe on the floor. He has gone and thrown the rat in the garbage can after chatting with Molly, who is outside scrubbing and who has seen this action.

A web of evidence is thus built up around Donald. The hundred dollars is discovered on

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him at the station. The gas pipe, office coat, etc., are brought in as evidence. Molly engages Dunbar and through a series of clever maneuvres, he solves the mystery, freeing Donald and the gratitude which he has had for Molly turns into love.

MUTUAL MASTERPICTURE.

THE SECRETARY OF FRIVOLOUS AFFAIRS (American—Four Parts—July 8).—Loulie, suddenly impoverished, becomes Mrs. Hazard's social secretary, her chief duties being to separate Mrs. Hazard's son and daughter from undesirable matrimonial choices they have made. Loulie pleases everyone, but several mysterious thefts cast suspicion on her. These thefts are finally traced to Winthrop, the young author engaged to Miss Hazard. He denies them, but is chased by the authorities in his motorboat. Meanwhile, Hap has transferred his affections from Natalie, who is older than he, to Loulie.

Loulie hears a noise at night and goes downstairs in her kimona. She surprises some picture thieves at work, is overpowered and kidnapped. Hap goes to her rescue, but is injured. The chase becomes very exciting. Loulie is locked in a deserted house, but shoots at the guard through the door and escapes only to faint on the beach, where Hap discovers and rescues her.

Back in the house Thomas, the new footman, discovers the Duc de Trouville and a gang of thieves at work cutting the paintings from their frames. The Duc and Thomas fight. The new footman, who turns out to be a detective, is saved by the party returning with Loulie. It is now made clear that Mrs. Cutler, a guest in the house, belongs to the gang and by a trick fastened guilt on Winthrop who is restored to favor. Loulie accepts Hap.

Pathe Exchange, Inc.

PATHE NEWS NO. 50 (Released Week of June 21).—New York City—Sculptor John Flanagan puts the finishing touches on the medal of award which has been accepted for the Panama-Pacific Exposition. Subtitles—The obverse, or face, of the medal shows the "marriage of the oceans," typifying the joining of the Atlantic and Pacific by the Panama Canal. The reverse, or back, relates to the Exposition, showing the tower of Jewels with San Francisco Bay and the mountains in the background.

Chicago, Ill.—An automobile truck, used as a jitney bus during the street car strike, slipped off a bridge, so a driver made preparations to raise it. Subtitles—The driver went into the water and attached a few chains—and a derrick did the rest.

New York City—Remarkable picture of the dreadnaughts Texas and Utah, made from the Brooklyn Bridge as the great warships steam majestically down the East River.

Milton, Mass.—A good example of maximum effort with a minimum result is seen in a tug-of-war at the anual water carnival of the Milton Boat Club. Subtitle—A scramble race furnishes merriment for the spectators.

Perryan, N. Y.—The carelessness of a corkman who knocked the ashes from his pipe in the stock room causes a disastrous fire in a local factory.

The Eyewitness at the Front—Subtitles—A party of artillerymen is pitching pennies—when an aeroplane is sighted above. At once the guns under heavy foliage brought in from all sides. Meanwhile, the anti-aircraft machine gun, firing continuous "clips" of cartridges, is put to work. A few miles away, higher up in the snow-clad mountains the work of repairing military telephone lines broken by storms goes on continuously. Orders from headquarters continue to arrive in the valley throughout the day. Men are seen in this picture carrying picks and shovels to build new defenses against the enemy—and many a day is spent on the hill tops erecting barbed wire entanglements to defend a newly captured position. The picturesque surroundings add a most impressive character to the Sunday celebration of mass by a priest, who is also a soldier.

PATHE NEWS, NO. 51 (Released Week of June 21).—New York City.—The bark L'Avenir (The Futuro) from Antwerp, until the war a training ship for Belgium naval cadets, but now a freighter, anchors in this harbor. Sub-titles—There are only seven cadets left, but their training still goes on. Between the decks where young Belgians formerly learned seamanship oil will be stored hereafter. L'Avenir's few remaining cadets and the ship's officers.

New York City.—On the 250th anniversary of the installation of the first mayor of New York, this city is presented with an official flag by the city of Amsterdam, Holland. Sub-titles—Mayor Mitchel accepts the flag from A. Van de-Sands Bakhuyzen, Consul-General of the Netherlands. The flag is raised by Mrs. Maria Duane Bleecker Cox, great-great-granddaughter of James Duane, Mayor of the City in 1784. Governor Whitman is an interested spectator. The Old Guard takes part in the ceremonies. This is the flag. It combines the colors of the Dutch flag that floated over Manhattan Island before New Amsterdam became New York.

How the martial spirit that is gripping England finds expression in the activities of the people throughout the land. Sub-titles—The shirkers, the young men who have failed to hear their country's call for recruits, are everywhere reminded of their duty. Even on crowded Regent street they are exhorted to enlist by a singer of patriotic songs. A striking example to the shirkers is furnished when they witness a hero receiving his reward. A miner, who has won the Victoria Cross, is shown here being honored by his fellow-townsmen at Mansfield. David Lloyd George, the Minister of Munitions, who is taking a leading part in fostering patriotism, enters his motor car after addressing the Dock Workers Battalion in Liverpool. The Dock Workers drilled with enthusiasm since being placed under military rule, and now are as expert in tactics as any body of men in the country. Meanwhile the training of troops continues everywhere. The wayside pond where the farmer used to halt now is used to water the horses of cavalrymen tired by a long practise march. The entry of Italy into the European war has increased the number of patriotic demonstrations. Every day crowds of Italian reservists leave from the Victoria Station, amidst enthusiastic scenes, to join their regiments.

Sayre, Pa.—Mounted on a motor truck and accompanied by a procession of autos the replica of the Liberty Bell, cast for the Pennsylvania suffragists, starts on its vote winning tour of the state. Sub-titles—At each town a halt is made, and a suffrage meeting held. Mrs. K. W. Ruschenberger, of Stratford, donor of the bell, is making the tour as a speaker. How the bell is carried.

Toledo, O.—12,000 employes of the Willys-Overland Auto Co. march from their factory to Swayne Field to see an exhibition baseball game between the Detroit Tigers and the New York Giants at the employes' annual outing. Sub-titles—Ex-Gov. Tener, president of the National League, and a former big leaguer, shows he hasn't forgotten how to handle a baseball. Ty Cobb and Christy Mathewson shake hands with Mr. Tener, Ban Johnson and John Willys, president of the Overland Co. Hughey Jennings does some characteristic coaching at first base. Robertson of the Giants makes a home run.

Kansas City, Mo.—The open country near this city becomes a vast sea of water as the recent rains cause the Kansas rivers to overflow. Subtitle—One section of the Kansas City Southern Railway bridge is swept away by the rushing waters.

THE ROMANCE OF ELAINE (Episode No. 27—"The Vanishing Man"—Two Parts—Released Week June 28).—Marcus Del Mar, a foreign agent, searching for Craig Kennedy's lost torpedo, and posing to Elaine as an investigator in search of Kennedy, takes up his headquarters close to Elaine's summer home. Elaine, Jameson and Del Mar, while standing on the lawn of the Dodge summer home, are surprised to receive from a farmer Elaine's missing trunk. Elaine and Jameson thank the farmer very cordially and he throws Elaine an apple and departs. Elaine is dumbfounded to find a note cleverly concealed in the apple. It reads, "Be careful of Del Mar." She slowly tears it into small pieces and, thinking she is not observed, throws it away. But Del Mar has noticed, and recovering the torn parts pieces them together and reads. Elaine discovers the lost torpedo in the tray of her trunk and goes quickly to tell Jameson of it. While she is gone, one of Del Mar's men steals the torpedo and is making off with it when he is intercepted by the farmer who threw Elaine the apple containing the warning. They struggle, and in the fight the farmer manages to destroy the torpedo, much to the rage of Del Mar, who comes up just a moment too late to save it. Del Mar sends a note to his agents as follows: "Install submarine bell. Am mining harbors and bridges as per instructions from government."

Great bridges and harbors are being secretly prepared for destruction by Del Mar and his assistants. Elaine and Jameson, out for an auto spin, are compelled to scramble down some huge boulders to the seashore to chase Jameson's hat, and Elaine comes accidentally upon evidence of the wreckers. She starts away quickly, and as she does so a heliograph signal is flashed to the bridge wreckers to blow up the first bridge she attempts to cross. The message is received, not only by the wreckers, but by the seemingly innocent farmer, who manages always to be near Elaine in times of her utmost peril. She and Jameson in her car start to cross the bridge. A description of the end fails its purpose, and the best way to get a knowledge of the closing episode is to see the picture.

TOMBOY (Two Parts—Released Week June 28).—Bob Seaton, paymaster of the Tomboy mine, is in love with Dot Cory, daughter of the owner. Buck, one of the foremen, admires Dot, but she repulses him. One Day Buck forces his unwelcome attentions on a miner's daughter and Bob gives him a sound thrashing for his effrontery. This angers Buck, and he and some of his accomplices plan revenge on Bob. Accordingly they hold up the paymaster and drag him to a deserted house in the woods, where he is securely bound and gagged. After a hot game of tennis with her brother Jim, Dot decides to don his riding outfit and take a spin in his roadster. While spinning over the mountains at a good clip, the car skids and is smashed, Dot being thrown out and rendered unconscious. Regaining her senses, she goes for help and while passing the apparently deserted house, hears voices within. She peers through a crack in the wall and sees her lover bound and gagged. She then rushes back to her car, but is unable to fix it.

The conspirators accost her in her plight and she is carried off on horseback to another deserted house and locked up. She finds herself a captive and learns, to her horror, that snakes infest her prison, and throws Jim's cigarette case, which she finds in the coat pocket, at the reptile. Later her captor comes back for her and is bitten on the leg, but fails to notice the wound. He is taking her to the prison where Bob is kept when the venom takes effect and he is thrown from his horse. Dot then wheels the mount and dashes for town where she telephones her brother of her plight and that of Bob. Jim jumps into the Cory touring car, in which his mother has just returned, and, gathering help, goes to Bob's assistance and releases the paymaster from his captors. The men at the mine become uneasy at the absence of their pay envelopes and Bob, Dot, and the rescuing party receive a hearty reception when they come into camp. Bob and Dot are married later, but she doffs her brother's riding suit and dons the "conventional white."

WHEN CHARLEY WAS A CHILD (Released Week June 28).—Charley is a kid. To be a movie actor, and emulate his film hero is his heart's desire.

He goes to bed, imagining himself doing valorous stunts in an unconcerned, heroic manner, and as he falls asleep his imagination takes definite form and lo!—he is a vest-pocket edition of his beloved hero. He sees a "chicken," and proceeds promptly to "knock her dead." She is ready to "fall" for him, when along comes his hated rival. The contesting lovers resort to a hundred comedy tricks to vanquish each other in the eyes of the fair one.

The final laurels fall to Charlie. But alas! he cannot enjoy the victor's spoils, for his damsel is captured by bloodthirsty redskins. Here Charlie out-Buffalo's Buffalo Bill, for, single-handed, he conquers the whole tribe and is just assuming a graceful pose, with his right foot on the chief's head, when he suddenly feels himself falling through space, and lands—on his pillow! His mother doesn't fancy being made a footstool of, and tells him so in no uncertain words.

DANCES OF THE MALAYS (On the same reel as foregoing—Released Week June 28).—The Malay's conception of music is accentuated rhythm everlastingly repeated. Here is shown their curious orchestra and its strangely-shaped instruments. The Malay women consider it bad form to dance without their jewelry and accordingly bedeck themselves in all their finery, to "trip the light fantastic." A classic measure is shown here, wherein the feet play a minor part, the women's bodies moving from the waist up, in sinuous undulations, to the beat of the weird music. The native dance, more popular than the others, is performed in the traditional grotesque adornments peculiar to the tribe. A strikingly characteristic movement of the hands and arms is much in evidence in the dances of the Indo-China tribes.

THE RIM OF THE DESERT (Released Week June 28).—The Brute runs a liquor joint on the rim of the desert. He also runs everyone who enters there and abuses The Woman. One day, on his way across the desert, the Man happens in. He joins the crowd in a game of draw poker and cleans up. The Brute watches, and then sits in, hoping to frighten the Man into losing his nerve. But the Man's nerve is the product of many a year's tempering, and he sits tight. The Brute loses everything, when suddenly the Man catches sight of the Woman. He offers to stake his all on her and they play. The Man has four of a kind. The Brute has a gun. But he's not quick enough on the draw, and the Man "covers" him as he backs out with the Woman.

Out into the night they go on their way across the desert, the Woman trudging silently beside her new master. They pitch camp for the night. The Brute has followed, maddened to fury at having been beaten. He attacks the Man as the latter lies sleeping and only leaves off when he feels assured his score is settled. He wanders off in search of the Woman, but canot find her. On and on wanders the Brute, and when day breaks and the sun comes up in all its scorching white heat he knows he is lost in the desert. His de-

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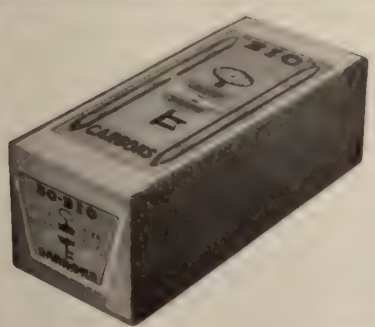

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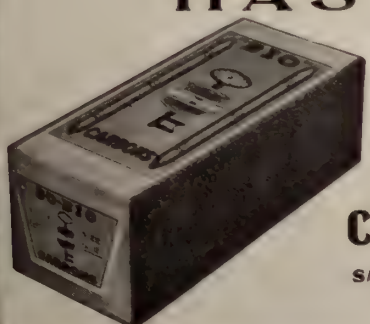

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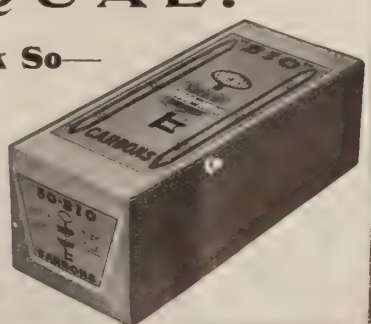

ranged mind pictures a cool stream in the hot sands and he starts for it with hands outstretched. He dips his hands into the smiling waters and is about to bathe his swollen tongue when the mirage fades, and through his eager fingers there flows naught but sand. The Woman nurses the Man back to health, and learns quickly the difference between Force and Strength.

WHO PAYS? (Series No. 12 and Last—"Toil and Tyranny" -Released Week June 28).—David Powers, lumber king, treats his employees as inconsiderable details of his business, to be replaced without question at his pleasure. He is backed in his patrician contempt for labor by his legal adviser, Perry Travis. Both Powers and Travis love Powers' daughter Laura with a love that amounts fairly to worship. Laura has promised to marry Travis. Karl Hurd, his wife Mina, and their six-year-old daughter Betty form a pathetic example of struggling poverty. Hurd works as a stevedore for Powers. In a fight with his foreman, Hurd is beaten with a club and laid up for many months. His wife, slaving to support her family, contracts tuberculosis. When Hurd, still weak, again applies for work at the lumber yard, Powers drives him away.

Conditions become unbearable in Powers' plant and his workers decide to strike. Laura's pleas for the workmen are of no avail. Mina dies. On a mission of exploration to the workers' homes, Laura finds Hurd sitting beside the lifeless body of his wife. He is inconsolable, and Laura sees she can do naught to assuage his grief. She leaves her purse, and departs. The strikers decide to be revenged on Powers, and lie in wait for his automobile. Hurd, crazed with grief at the loss of his wife, and attributing all his troubles to Powers, takes a revolver from the strike leader's pocket and decides to do "the job" himself. He waits a block in advance of the mob of strikers.

Laura eludes her father and Travis, and entering Powers' limousine starts for the strikers' meeting, resolved to help them. Hurd empties his revolver into the automobile, and the chauffeur, fear-stricken, rushes home. When Powers and Travis open the car door, they find Laura dead within, and realize that her death is the result of their wilful blindness. Hurd learns too late of his terrible mistake, and will go through life ever as the self-accused murderer of his benefactress.

THEY NEARLY GOT THE MONEY (Released Week June 28).—Two tramps, broke, find a specimen copy of an accident insurance policy while en tour one day, and forthwith start out to get hurt in order to collect the $250 which they imagine will be their reward therefor. They attempt hazardous means to get on the hospital list, but things break in their favor (or against them), and they come out unscathed.

Tiring of the attempt to get injured by chance, one is selected to be the "goat" and they continue in their efforts to have him maimed. Fate rules against them in these praiseworthy efforts and they find it necessary to resort to fake injuries to get the money. Covered with yards of bandages, the "injured" one is brought to the office of the insurance company. Here they demand the $250, but are told that the policy is a specimen one and their injuries have been acquired all for naught. Ejection from the office follows quickly.

THE ROMANCE OF ELAINE, Episode No. 28 ("The Submarine Harbor"—Two Parts—Rel. Wk. July 5).—Marcus Del Mar, a foreign agent, posing to Elaine as an investigator in search of the lost Craig Kennedy, returns from a mysterious mission. He enters his rooms through a secret panel, a diver's helmet in his hands, and his clothes soaking wet. A message awaits him informing him that Elaine is in possession of incriminating evidence against the harbor miners. Del Mar visits Elaine and Jameson, and learns that Jameson is about to post the damaging information to the government. He quickly communicates with his men, who intercept Jameson, and steal the communication which is delivered to Del Mar. In the fields nearby, a busy naturalist in smoked glasses, covertly watches Del Mar as he receives the message from his subordinate. Del Mar starts in his motor boat, and when he has a few minutes' start, is followed by the naturalist, who suddenly becomes unnaturally spry as he jumps into another motor boat and starts to follow. Del Mar discovers he is followed, and quickly donning a diver's suit slips unobserved into the water. He enters his headquarters through an under water passage, and immediately joins, in a private chamber, a meeting of foreign secret service agents. Taking his place at the head of the table, he picks up a map, and pointing to a certain spot thereon, speaks: "If we hold this section, we hold America!"

Elaine, out for a ride, sees evidences of Jameson's struggle, and tracking him to the bridge wrecker's cave, rescues him in a sensational manner. They are about to leave the cave, when out from behind a rock a man's head and shoulders rise cautiously and a man's arm, pointing a revolver, rises to a level with Elaine's heart. At the same moment, another man, a naturalist in smoked glasses, rises up behind the man with the levelled gun. The climax is tense and thrilling.

THE DOLLS OF INTRIGUE (Two Parts—Rel. Wk. July 5).—A band of foreign secret agents send two of their number, a girl and a man, to secure the plans of the Rolling Repeating Coast Defense Gun, which one of their number has located in America. The penalty for not accomplishing their purpose is death. Landed in America, they learn that the plans are in the possession of Lieut. Thomas Sheldon, and Simms, his aide. They proceed to encompass their ends by making the acquaintance of Simms, who is young and impressionable and spends much time in the girl's society. They play cards, and he loses vast sums to the girl's companion. Simms gives his I. O. U., but cannot meet it, and is threatened with disgrace unless he pays or surrenders the Coast Defense Gun plans.

Lieut. Sheldon, on a slumming tour, becomes interested in a pretty child to whom he promises a doll. Simms agrees to surrender the plans, and Simms becomes enamored of the girl, and that night, at a given signal, passes them out of his window in the body of a doll. The secret agent is robbed of the package containing the doll by a professional pickpocket, who takes it for examination to the alley where Sheldon's little "doll girl" plays. As soon as he sees it is a doll, he discards it, and it is later picked up by the child. The secret agent and his girl assistant, realizing their loss, and what it means to them, and seeing Sheldon hurrying along with a doll for his young friend, immediately connect him with the frustration of their plans. They ask Sheldon for the doll, and their importunities arouse in him a deep feeling of suspicion. Upon his refusal, they give him until that night at eight o'clock to deliver the doll, under penalty of death for disobedience.

Sheldon's sweetheart, on a social welfare tour, discovers the doll containing the government plans, and takes them to the Lieutenant. He immediately sees the whole intrigue and prepares to round up the foreign agents that night. In his scoop he catches his assistant, Simms, who is disgraced for life. The two secret agents are deported, and know well the fate that awaits their unsuccess. Lieutenant Sheldon and his sweetheart keep the broken doll as a memento —and a hope.

SMALL DENIZENS OF THE SEASHORE (Globe—Rel. Wk. July 5).—This is an interesting picture of small marine life. Pictured here are some of the best known species of sea creatures, showing their modes of propulsion, manner of eating, and other interesting phases of their daily life in the struggle for existence.

PARIS AND ITS PARKS (On the Same Reel As Foregoing (Rel. Wk. July 5).—The famous French capital, noted for its marvelous parks, is shown resplendent in all its verdant grandeur. We are taken through the best known and most beautiful of these breathing spots and see nature at her best; the many exquisite spots of rustic splendor give one the impression of a fabled land.

STRAWS IN THE WIND (Balboa—Three Parts—Rel. Wk. July 5).—The Nash and the Barnet families are neighbors in a little fishing village, John and Tom Nash supporting their widowed mother. Nell Barnet is a sweetheart of Tom Nash, but later looks more kindly on John. The latter, however, betrays her and old Barnet demands that he marry the girl. The rascal consents to this, but later elopes with Nora Mathews, a well-known character of the village. Old Man Barnet learns on the following day of John's treachery, and soon the disappearance of the two is neighborhood gossip. The elopers go to the city, where John's money soon is exhausted and he falls in with a gang of burglars. In the little village, Nell is an object of scorn and is despised by everyone. So great is the disgrace that she runs away herself and drifts to the city.

John is successful in his new line of endeavor, and is able to supply Nora's every want, but after a run of hard luck he is short of funds and she leaves him for a more affluent admirer. An unseen hand guides Nell to meet one of John's companions in crime in her search for friends and money, and he brings her to the den where the thieves spend their spare time. She is thrown into a dark room, where John discovers her, and, with the last spark of decency and manhood in him, attempts to secure her freedom. In the fight that follows, John is overcome and rendered unconscious, but not before he has incurred the enmity of one of his brethren. Back in the little village, Tom worries about Nellie's safety and induces Barnet to accompany him on a search for her. They have no success, but by chance run across the man whom John has offended and he leads the way to Nell's prison. The girl is rescued, and Tom pays for his brother's crime by marrying his former sweetheart. John continues his career of crime until a police bullet lays him low as he tries to escape from a steamer which he has robbed.

SHE'S A PIPPIN (Starlight—Rel. Wk. July 5).—Carrying on a socialistic discussion between themselves, Heinie and Louie arrive at the conclusion that the world owes them a living. But a passing sprinkling cart causes a sudden cessation of the conversation. However, out of the mire, Louie rises to meet "a millionaire's daughter." All this excites the envy of Heinie and he sheds tears. He who laughs last laughs best, however, and the next day the inconsolable one dons his best and sallies forth in pursuit of the fair lady. He captures her, and she is apparently so smitten with him that she forgets Heinie. The latter then announces to her his intentions of committing suicide, and she urges him to make a good job of it. He tries the drowning route with rocks tied to his neck, but some men on the dock prevent him. He then hires a desperado to kill him at midnight, but Louie is in the bed alone and receives the murderer's knife on a loaf of bread he had taken for safe-keeping. They make up later and celebrate it with a dinner, but at the restaurant they meet their lady, who introduces them to her husband! They then gently sink their heads beneath the waves.

Miscellaneous Feature Films.

PARAMOUNT.

THE WILD OLIVE (Bosworth—Morosco - June 24).—On the circumstantial evidence of the bloody dagger having been found in his bedroom, young Norrie Ford is indicted on the terrible charge of murdering his uncle, a boss and bully in an Alleghany lumber camp, and is sentenced to death. Breaking away from his guards, Norrie escapes into the mountains, where he is hidden from the pursuing posse in the cabin of a mysterious mountain girl of beauty and culture, who aids him to make his escape to Argentine, after they have vowed their love for each other.

Growing a beard and changing his name, Norrie Ford soon becomes a favorite in the best circles of gay Buenos Ayres. Sending letter after letter to the mountain girl, whom he knows only as "The Wild Olive," the letters are all returned marked "No Such Name." In his endeavors to forget her he becomes engaged to a New York girl and shortly after is transferred to New York by his firm. Venturing back to the States he finds "The Wild Olive" again, only to learn that she is the girl chum of his betrothed. Meanwhile he has been seen by a detective who was one of the deputies during his trial for murder. The clash between Norrie's fiancee and "The Wild Olive" and the latter's noble sacrifice not only to the fiancee, but also to an attorney suitor on condition that he clear Norrie of the murder charge, culminate in a dramatic courtroom scene where the identity of the real murderer is discovered and Norrie is acquitted.

CHIMMIE FADDEN (Lasky—Five Parts—June 28).—Chimmie Fadden, a good-natured Bowery boy, lives in the New York slums with his mother and his brother, a dissipated young crook. The honest Irishwoman has no idea that Larry is a second-story man and the tool of a French thief, Antoine, who is acting as valet for millionaire Van Cortlandt in order to locate the valuables in his luxurious Long Island estate and arrange for a robbery. Van Cortlandt's daughter, Fanny, is a slum worker, and pays her visits to the Bowery accompanied by Hortense, her French maid. One day Chimmie gets into a fight, defending a small newsboy from a "tough," and, after he is arrested, Fanny, who has witnessed the affair, goes to the Police Court and gets the magistrate to release him. Chimmie then becomes Fanny's knight and falls in love with the maid, whom he dubs "The Duchess."

Shortly after this Chimmie saves Fanny from the insults of a Bowery "masher," and accepts the offer of the position of footman in the Van Cortlandt household, doing this largely to be near "The Duchess." He immediately finds that the butler is his rival for the affections of the French girl. Chimmie does many laughable things in his new surroundings in his capacity as footman and, later, when pressed into emergency service as butler. By this time Antoine, the French valet-crook, and Larry, Chimmie's brother, have completed their plans for robbing the mansion. Chimmie is just about to lock up for the night when he hears noises and interrupts the two crooks as they are preparing for their getaway. He is horrified to find that his brother is mixed up in this affair, and a fight ensues. Chimmie, seeking to save Larry, tells him to hide in the fireplace. He then knocks Antoine down. As Van Cortlandt enters he says, "Frenchy said I was drunk and I soaked him one." As soon as quiet is restored, Larry sneaks off with the silver.

The next day Chimmie, though discharged, sets out to recover the valuables. He finally locates Antoine and Larry in a saloon and takes the suitcase full of silver from them. He is arrested on his way back to the Van Cortlandt estate, and the fact that the stolen goods are in his possession seems to leave no hope for him. It is old Mrs. Fadden who discovers the

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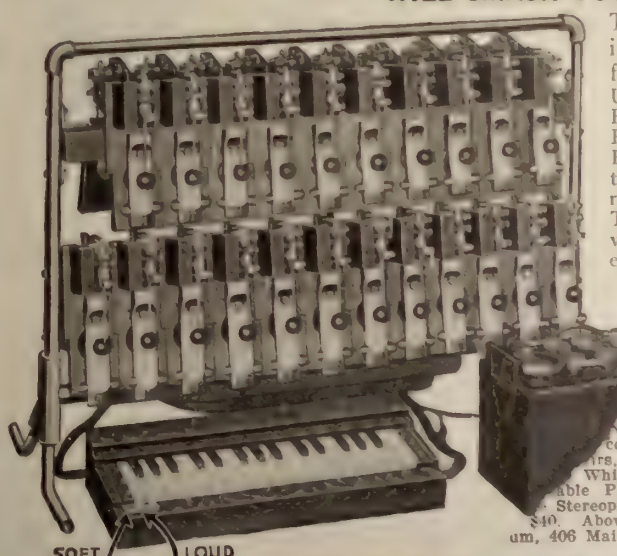

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truth and forces Larry to confess his guilt. The police magistrate at once telephones the Van Cortlandt household, where all are overjoyed to learn of Chimmie's innocence. The only favor which Chimmie will ask from Van Cortlandt is that his brother shall not be prosecuted, and this is readily granted. Van Cortlandt tells Chimmie to come to his office at ten the next morning and that they will make a fresh start. The last scene shows Chimmie and the Duchess alone together.

NORTH AMERICAN FILM CORPORATION.

THE DIAMOND FROM THE SKY (Chapter Nine—"A Runaway Match"—Two Parts—June 28).—Blair Stanley with the diamond from the sky returns to Vivian Marston and promises her the jewel if she keeps her promise to marry him. Later, they arrive at the minister's, and, as the marriage is being performed, Detective Tom Blake and Abraham Bloom, head of the syndicate seeking recovery of the gem, accidentally learn of the visit of Blair and Vivian to the rectory, and force their way into the house. Blake quickly handcuffs Blair, who, unnoticed, had passed the diamond to Vivian. Blake charges him with the murder of Dr. Lee. As Blake turns to question Vivian, Blair raises his manacled hands and brings the heavy steel wristlets down on the head of the detective, knocking him unconscious. A kick puts Bloom down and out. Vivian stops to remove the keys to the handcuffs from Blake's pockets, then she and Blair rush to the waiting auto and speed off. They draw up at the pawnshop of Ike Bloom and enter. Blair, after a sharp tussle, binds and gags the broker. Vivian disguises herself in a suit of male clothing, while Blair hides his identity by means of a heavy pair of glasses. The two then hurry to the depot, where they board an outgoing express, and succeed in escaping.

Luke Lovell, under promise of dividing the wealth supposedly in the custody of Hagar Stanley, rouses the gypsies against her. Entering her caravan, he seizes a tin box, supposed to contain the treasure and returns to his companion. Opening it, he finds it contains a sealed envelope, which Esther Stanley quickly seizes. The angered gypsies drive Lovell from the camp and he falls in with a band of tramps. He leads them in an attack on the camp. Far up on the mountain, Quabba, the itinerant musician, is attracted by cries from the camp below and quickly learns that Hagar and Esther are being attacked. Quabba succeds in loosening a heavy boulder, which goes rolling down the mountain side, carrying tons of rock and earth with it. The avalanche strikes the camp, demolishing it and burying many, among them Hagar, Esther and Luke Lovell. Hagar and Esther make their way out of the debris, uninjured as Quabba rushes into the camp seeking them. Lovell, too, has been hurt, but not killed, as at first believed. He escapes.

In the Far West Arthur Stanley, known as John Powell, secures employment as a sheepherder and overhears a band of robbers planning the holdup of the fast express. They spy the gypsy youth and give chase. Arthur, reaching the railroad tracks, drives his mount alongside the train and leaping from his saddle grabs hold of a window sill and pulls himself through the window of the speeding train. The conductor, believing him a robber, refuses to listen to his story of the contemplated holdup and rushes him to the vestibule. A member of the train crew opens the door and Arthur is hurled from the train, his body striking the bank, skirting the track and turning over and over as it goes whirling down the bank.

PICTURE PLAYHOUSE FILM CO.

THE PURSUING SHADOW.—At a dance given by Earl Dexter, his wife, for the gratification of a whim, wears a beautiful pearl necklace recently purchased by Viscount Acheson. Craig Dare, who is a gentleman thief, makes love to Earl Dexter's wife, and at the same time succeeds in stealing from her the pearl necklace and handing it out of the window of the house to Tony Oscaros, a chauffeur, who is none other than Dexter, who is leading a dual life.

The party ends in confusion at the announcement of the loss of the necklace. Craig Dare learns that Viscount Acheson, who carries with him a considerable sum of money, is going to be at an inn (owned by Dexter's father) in the neighborhood. Dare goes with Acheson to the inn and allows him to fall into the hands of Tony Oscaros and his gang. Shortly before this happened, Earl Dexter comes to the inn to see his father, who, however, is absent at the time. Dexter's father returns to his inn in time to find the murdered Acheson, and see Tony Oscaros dashing out of the house. By a peculiar coincidence, Oscaros looks so much like Earl Dexter that even his father is deceived by the resemblance. Later, Earl Dexter is accused and convicted of the murder of Acheson. At the last moment, Tony Oscaros' little boy recognizes the fact that Dexter is not his father, and so gives the clue to the guilt of Tony Oscaros. The police follow up the clue and after finally encounter and capture Tony Oscaros.

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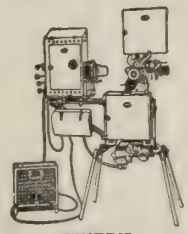
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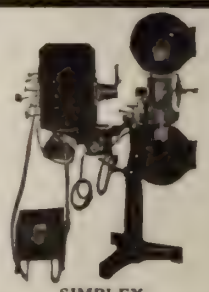
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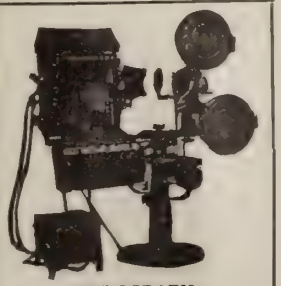
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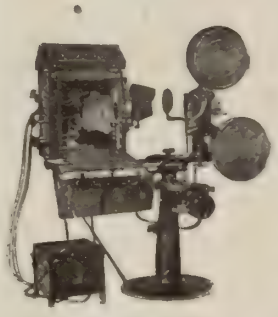

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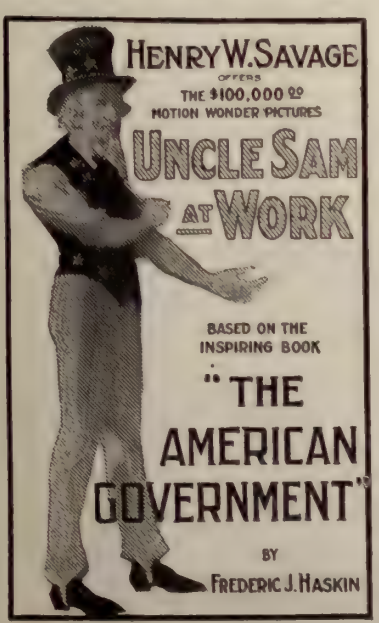

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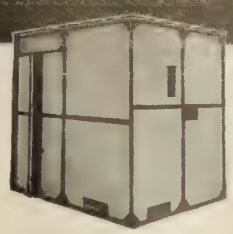

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 360, 362.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Imp, Joker, Victor.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Imp, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

June 24—The Tinker of Stubbinville (Drama).
June 27—Their Secret (Two parts—Drama).
July 1—The Old Grouch (Drama).
July 4—The Advisor (Drama).
July 8—No release this week.
July 11—The Closing Chapter (Three parts—Drama).
July 15—The Opening Night (Two parts—Dr.).

BISON.

June 26—The Test of a Man (Two parts—Western Drama).
July 8—Jane's Declaration of Independence (Two parts—Independence Day Dr.).
July 10—The Ulster Lass (Two parts—Irish—Drama).
July 17—The Toll of the Sea (Two parts—Dr.).

GOLD SEAL.

June 15—Under the Crescent, Adventure No. 3 "In the Shadows of the Pyramids" (Two parts—Drama).
June 22—Under the Crescent, Adventure No. 4, "For the Honor of a Woman" (Two parts—Drama).
June 29—Under the Crescent, Adventure No. 5 "In the Name of the King" (Two parts—Drama).
July 6—Under the Crescent, Adventure No. 6, "The Crown of Death" (Two parts—Drama).
July 13—People of the Pit (Two parts—Modern—Drama).

IMP.

June 14—The Riddle of the Silk Stockings (Comedy).
June 18—The White Terror (Four parts—Dr.).
June 21—Mismated (Comedy).
June 24—Larry O'Neill, Gentleman (Two parts—Drama).
June 28—No release this week.
July 2—The Marble Heart (Four parts—Romantic—Drama).
July 5—The Wrong Label (Drama).
July 9—Copper (Two parts—Modern Drama).
July 13—His New Automobile (Comedy).
July 16—The Eleventh Dimension (Two parts—Drama).

JOKER.

June 28—The Mechanical Man (Comedy).
July 3—A Skin Game (Comedy).
July 5—Right off the Reel (Comedy).
July 10—Baby Bumps Gets Pa's Goat (Living Cartoon).
—A Trip to the Pyramids (Educational).
July 17—Freaks (Comedy).

LAEMMLE.

June 23—A Boob's Romance (Two parts—Com.).
June 27—Eleven to One (Drama).
June 30—The Grail (Two parts—Semi-West—Drama).
July 4—Billie's Baby (Drama).
—Educated Roosters (Vaudeville Act).
July 7—Betty's Dream Hero (Two parts—Civil War—Drama).
July 11—Martin Lowe, Fixer (Drama).
July 15—Dear Little Old Time Girl (Drama).
July 18—For His Superior's Honor (Drama).

L-KO.

June 20—Blue Blood and Yellow Backs (Two parts—Comedy).
June 23—A Dismantled Beauty (Comedy).
June 27—No release this week.
June 30—No release this week.
July 4—The Curse of Work (Two parts—Comedy).
July 7—The Child Needed a Mother (Com.).
July 11—No release this week.
July 14—No release this week.
July 18—A Doomed Hero (Two parts—Com.).

NESTOR.

June 25—No release this week.
June 29—When Hubby Grew Jealous (Comedy)
July 2—When the Spirits Moved (Comedy).
July 6—When Their Dads Fell Out (Com.).
July 9—Lizzie Breaks into the Harem (Com.).
July 12—When Father Had the Gout (Comedy).
July 16—Her Rustic Hero (Comedy).

POWERS.

June 26—Learning to be a Father (Drama).
July 1—The Cameron Sisters (Vaudeville Act).
—The Miniature Circus (Vaudeville Act).
—Marvels of the Insect World (Educational).
July 3—Fifty Years Behind (Drama).
July 8—Lady Baffles and Detective Duck in "Baffles Aids Cupid" (Comedy).
July 10—Was She a Vampire? (Drama).
July 15—Captain Kent's Seals (Vaudeville Act).
—Friends of the Animal Wizard (Ditmars—Educational).
July 17—The Stranger (Drama).

REX.

June 22—A Mountain Melody (Drama).
June 29—Title not decided.
July 1—Vanity (Two parts—Domestic—Dr.).
July 6—Steady Company (Drama).
July 8—Souls in Pawn (Three parts—Society—Drama).
July 13—When Hearts Are Trumps (Juvenile—Drama).
July 18—No release this week.

VICTOR.

June 25—The Remedy (Comedy).
June 28—The Cheval Mystery (Three parts—Mystery-Drama).
July 2—No Release This Week.
July 5—The Little White Violet (Two parts—Drama).
July 9—The Violin Maker (Drama).
July 14—The Prize Story (Three parts—Dr.).
July 16—The Trust (Drama).

UNIVERSAL SPECIAL FEATURE.

June 21—The Broken Coin (Episode No. 1, "The Broken Coin"—Two parts—Drama)
June 28—The Broken Coin (Episode No. 2, "The Satan of the Sands" (Two parts—Drama).
July 5—The Broken Coin (Episode No. 3, "When the Throne Rocked"—Two parts—Drama).
July 12—The Broken Coin (Episode No. 4 "The Face at the Window"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 7—The Right to Happiness (Two parts—Drama).
June 9—The Soul of the Vase (Two parts—Drama).
June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).
June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).
June 28—By Whose Hand (Two parts—Dr.).
June 30—A Good Business Deal (Drama).
July 2—A Woman Scorned (Drama).
July 5—Mountain Mary (Two parts—Drama).
July 7—The High Cost of Flirting Comedy).
July 12—Zaca Lake Mystery (Two parts—Dr.).
July 14—To Melody a Soul Responds (Drama).

BEAUTY.

June 8—The Redemption of Jasons (Drama).
June 15—The Mollycoddle (Drama).
June 22—A Deal in Diamonds (Com.-Dr.).
July 6—The Guy Upstairs (Comedy).

BRONCHO.

June 23—The Shadowgraph Message (Two parts—Drama).
June 30—The Sea Ghost (Two parts—Drama).
July 7—Tools of Providence (Two parts—Dr.).
July 14—The Ruse (Two parts—Drama).
July 21—Cash Parrish's Pal (Two parts—Drama).

DOMINO.

June 24—Hearts and Swords (Two parts—Dr.).
July 1—The Failure (Two parts—Drama).
July 8—The Ace of Hearts (Two parts—Dr.).
July 15—The Burglar's Baby (Two parts—Drama).
July 22—The Man who Went Out (Two parts—Drama).

FALSTAFF.

June 25—The Stolen Anthurium (Comedy).
July 2—The Silent Co-ed (Refined—Comedy).
July 9—Mme. Blanche, Beauty Doctor.
July 16—Dot of the Dayline Boat (Comedy).
July 23—P. Henry Jenkins and Mars (Com.).

KAY-BEE.

June 25—The Floating Death (Two parts—Drama).
July 2—His Mother's Portrait (Two parts—Drama).
July 9—The Hammer (Two parts—Drama)
July 16—The Tide of Fortune (Two parts—Drama).
July 23—The Play of the Season (Two parts—Drama).

KEYSTONE.

June 3—Mabel Lost and Won (Comedy).
June 7—Those Bitter Sweets (Comedy).
June 7—No two-reel release on this day.
June 14—The Cannon Ball (Two parts—Com.).
June 14—A Home Breaking Hound (Comedy).
June 21—The Little Teacher (Two parts—Comedy).
June 28—Foiled by Fido (Two parts—Com.).

KOMIC.

June 13—Unwinding It (Comedy).
June 20—Where Breezes Blow (Comedy).
June 27—Beautiful Love (Comedy).
July 4—Mr. Wallack's Wallet (Comedy).
July 11—Beppo, the Barber (Comedy).
July 18—A Chase by Moonlight (Comedy).

MAJESTIC.

June 20—The Woman from Warren's (Two parts—Drama).
June 22—The Ash Can (Juvenile-Comedy).
June 25—The Motor Boat Bandits (Crook-Comedy.)
June 27—Children of the Sea (Two parts—Dr.).
June 29—The Kid Magicians (Two parts—Drama).
July 4—The Old High Chair (Two parts—Drama).
July 6—The Hired Girl (Comedy-Drama).
July 11—The Mountain Girl (Two parts—Dr.).
July 13—A Ten-Cent Adventure (Comedy).
July 18—The Mystic Jewel (Two parts—Dr.).

(*Mutual Releases continued on page 412.*)

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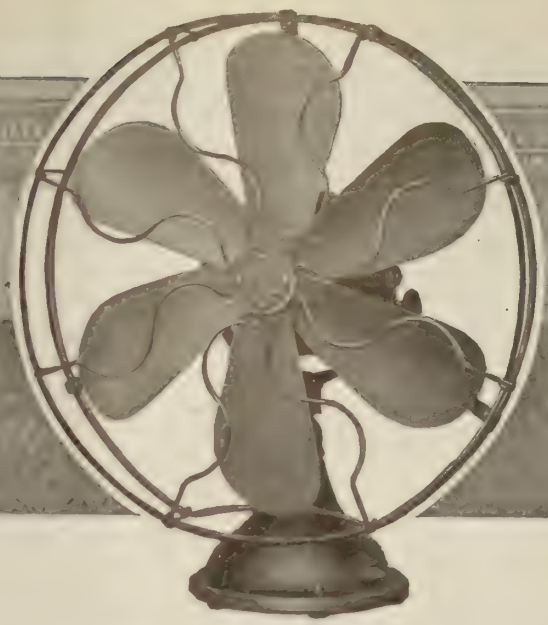

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 360, 362.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 25—Fighting Blood (Drama—Reissue).
June 26—The Girl Hater (Comedy-Drama).
June 28—His Fatal Shot (Drama).
June 29—Love's Melody (Special—Two parts—Drama).
July 1—Fate's Healing Hand (Drama).
July 2—The Sands of Dee (Drama) (Re-issue No. 4).
July 3—Luxurious Lou (Drama).
July 5—The Summoning Shot (Drama).
July 6—The Smuggler's Ward (Special—Two parts—Drama).
July 8—The Claim of Honor (Drama).
July 9—A Timely Interception (Comedy-Drama) (Biograph Re-issue No. 5).
July 10—Old Offenders (Drama).
July 12—As it Happened (Drama).
July 13—Coincidence (Special—Two parts—Drama).
July 15—The One Forgotten (Drama).
July 16—Broken Ways (Drama Re-issue No. 6).
July 17—The Little Runaways (Com.-Dr.)

EDISON.

June 16—Cartoons in the Parlor (Cartoon—Comedy).
June 18—The Working of a Miracle (Special—Three parts—Drama).
June 19—The Corporal's Daughter (Drama)
June 23—A Sport of Circumstances (Comedy).
June 25—Through Turbulent Waters (Special—Four parts—Drama).
June 26—The Breaks of the Game (Drama).
June 30—Cartoons in the Hotel (Comedy).
July 2—The Tragedies of the Crystal Globe (Special—Three parts—Drama).
July 3—Was It Her Duty? (Drama).
July 7—It May Be You (Comedy).
July 9—Eugene Aram (Special— Four parts—Drama).
July 10—The Scar of Conscience (Drama).
July 14—Cartoons in a Laundry (Comedy).
July 16—Her Vocation (Special—Three parts—Drama).
July 17—For His Mother (Drama).

ESSANAY.

June 18—Broncho and the Land Grabber (Drama).
June 19—Vain Justice (Special—Two parts—Drama).
June 21—The Man Who Found Out (Drama).
June 21—Work (Two parts—Chaplin Comedy).
June 22—Bragga's Double (Special—Two parts—Drama).
June 23—The Fable of "The Search for Climate" (Comedy).
June 24—A Hot Finish (Comedy).
June 25—Her Realization (Western—Drama)
June 26—A Dignified Family (Special—Three parts—Drama).
June 28—Trapped (Drama).
June 29.—Providence and Mrs. Urmy (Special—Three parts—Drama)
June 30—Dud Resolves Not to Smoke (Cartoon—Comedy).
July 1—A Countless Count (Comedy).
July 2—The Little Prospector (Western—Drama).
July 3—The Inner Brute (Special—Two parts—Drama).
July 5—The Leather Goods Lady (Drama).
July 6—The Rajah's Tunic (Special—Two parts—Drama).
July 7—"Dreamy Dud" In King Koo Koo's Kingdom (Cartoon—Comedy).
July 8—Education (Comedy).
July 9—Broncho Billy Well Repaid (Western—Drama).
July 10—The Counter Intrigue (Special—Three parts—Drama).
July 12—The Reverend Salamander (Drama).
July 13—Temper (Special—Three parts—Dr.).
July 14—The Fable of the Scoffer Who Fell Hard (Comedy).
July 15—The Pipe Dream (Comedy).
July 16—The Bachelor's Baby (West-Dr.).
July 17—Jane of the Soil (Special—Two parts—Drama).

KALEM.

June 22—In High Society (Comedy).
June 23—The Vivisectionist (Special—Two parts—Drama).
June 25—Honor Thy Father (Special—Three parts—Drama).
June 26—In Danger's Path (Episode No. 33 of The "Hazards of Helen" Railroad Series—Drama).
June 28—The Bondwoman (Special—Three parts—"Broadway Favorites"—Drama).
June 29—The Merry Moving Men (Comedy).
June 30—The Accomplice (Special—Two parts—Drama).
July 2—The Suffragette Sheriff (Comedy).
July 3—The Midnight Limited (Episode No. 34 of the "Hazards of Helen" Railroad Series) (Drama).
July 5—The Seventh Commandment (Special—Three parts—Drama).
July 6—Some Romance (Comedy).
July 7—The Frame-up (Special—2 parts—Dr.).
July 9—Hiding from the Law (Special—Two parts—Drama).
July 10—A Wild Ride (Episode No. 35 of the "Hazards of Helen" Railroad Series—Drama).
July 12—Midnight at Maxims (Special—Four parts—"Broadway Favorites"—Cabaret Show).
July 13—A Flashlight Flivver (Comedy).
July 14—The Straight and Narrow Path (Special—Two parts—Drama).
July 16—For Her Brother's Sake (Drama) (Reissue).
July 17—A Deed of Daring (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

June 24—The Dream Dance (Special—Three Parts—Drama).
June 25—Her Answer (Drama).
June 26—Just Like Kids (Comedy).
June 28—Road o' Strife Series—No. 13—"The Man Who Did Not Die"—(Drama).
June 29—Her Choice (Comedy).
June 30—The Path to the Rainbow (Special—Three parts—Drama).
July 1—By the Flip of a Coin (Special—Two parts—Drama).
July 2—Her Mother's Secret (Drama).
July 3—A Day on the Forge (Comedy).
July 5—Road o' Strife, Series No. 14—"A Story of the Past" (Drama).
July 6—The Cannibal King (Comedy)—Ping Pong Woo (Comedy).
July 7—The Beast (Special—Two parts—Dr.).
July 8—Whom the Gods Would Destroy (Special Three parts—Drama).
July 9—Money! Money! Money! (Drama).
July 10—The New Valet (Comedy)
July 12—Road o' Strife Series No. 15—"The Coming of the Kingdom" (Drama)
July 13—What a Cinch (Comedy).—Studies in Clay (Comedy).
July 14—All for Old Ireland (Special—Three parts—Drama)
July 15—A House of Cards (Special—Two parts—Drama)
July 16—An Hour of Freedom (Drama).
July 17—Wife's Ma Comes Back (Comedy).

MINA.

June 3—Life's Mysteries (Comedy).
June 10—Father Forgot (Comedy).
June 17—A Mix-Up in Males (Comedy)
June 24—The Stolen Case (Comedy).
July 1—A Harmless Flirtation (Comedy).
July 8—A Night's Lodging (Comedy)

SELIG.

June 26—The Tiger Cub (Jungle-Zoo—Dr.).
June 28—The Girl and the Reporter (Special—Two parts—Drama).
June 28—Hearst-Selig News Pictorial No. 51, 1915 (News).
June 29—On the Border (Drama).
June 30—The Mystery of Dead Man's Isle (Dr.).
July 1—The War o' Dreams (Special—Three parts—Drama).
July 1—Hearst-Selig News Pictorial No. 52, 1915.
July 3—Trail to the Puma's Lair (Drama).
July 5—A Studio Escapade (Special—Two parts—Drama).
July 5—Hearst-Selig News Pictorial No. 53, 1915 (News).
July 6—The Coyote (Western—Drama).
July 7—The Adventure Hunter (Drama).
July 8—Ebb Tide (Special—Three parts—Dr.)
July 8—Hearst-Selig News Pictorial No. 54, 1915 (News).
July 10—Bound by the Leopard's Love (Jungle-Zoo—Drama).
July 12—The Shadow and the Shade (Special—Two parts—Drama).
July 12—Hearst-Selig News Pictorial No. 55, 1915 (News).
July 13—The Parson Who Fled West (Western—Drama).
July 14—Pup the Peacemaker (Drama).
July 15—The Octopus (Special—Three parts—Drama).
July 15—Hearst-Selig News Pictorial No. 56, 1915 (News).
July 17—Subject not yet announced.

VITAGRAPH.

June 26—The Silent W (Special—Two parts—Comedy).—When We Were Twenty-one (Comedy)
June 28—The Jarr Family Series—No 13—"Mr. Jarr and the Captive Maiden" (Comedy).
June 29—The Hand of God (Special—Two parts—Drama).—A Cute Little Bear (Educational).
June 30—The Evolution of Cutey (Comedy).
July 1—The Honeymoon Pact (Comedy).
July 2—Hunting a Husband (Comedy).
July 3—The Criminal (Special—Three parts—Broadway Star Feature—Drama).
July 5—The Revolt of Mr. Wiggs (Comedy).
July 6—The Man from the Desert (Broadway Star Feature—Special—3 parts—Western Drama).
July 7—The White and Black Snowball (Juvenile Comedy).
July 8—Bertie's Stratagem (Comedy).
July 9—Love's Way (Comedy—Drama).
July 10—Insuring Cutey (Special—Two parts—Comedy).
July 12—The Jarr Family Series No. 14—"Mr. Jarr and Gertrude's Beaux (Com.)
July 13—A Natural Man (Special—Two parts Comedy-Drama)
July 14—The Honeymoon Baby (Comedy)
July 15—Billy, the Bear Tamer (Comedy).
July 16—Welcome to Bohemia (Comedy).
July 17—The Confession of Madame Barastoff (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

June 5—The Way of the Transgressor (Special—Three parts—Drama)
June 8—Love, Snow and Ice (Special—Three parts—Scenic—Comedy).
June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).
June 22—Victor's at Seven (Special—Three parts—Drama).
July 3—The Criminal (Special—Three parts—Drama).
July 6—The Man from the Desert (Special—Three parts—Drama).
July 17—The Confession of Madame Barastoff (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES

July 7—Hamlet (Special Feature—Three parts—Drama).
July 21—The Cup of Chance (Special Feature—Drama).

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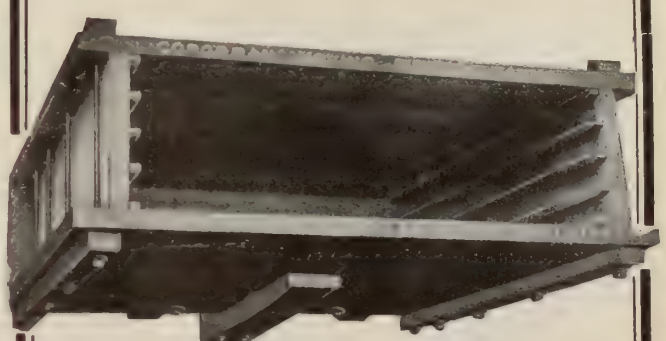

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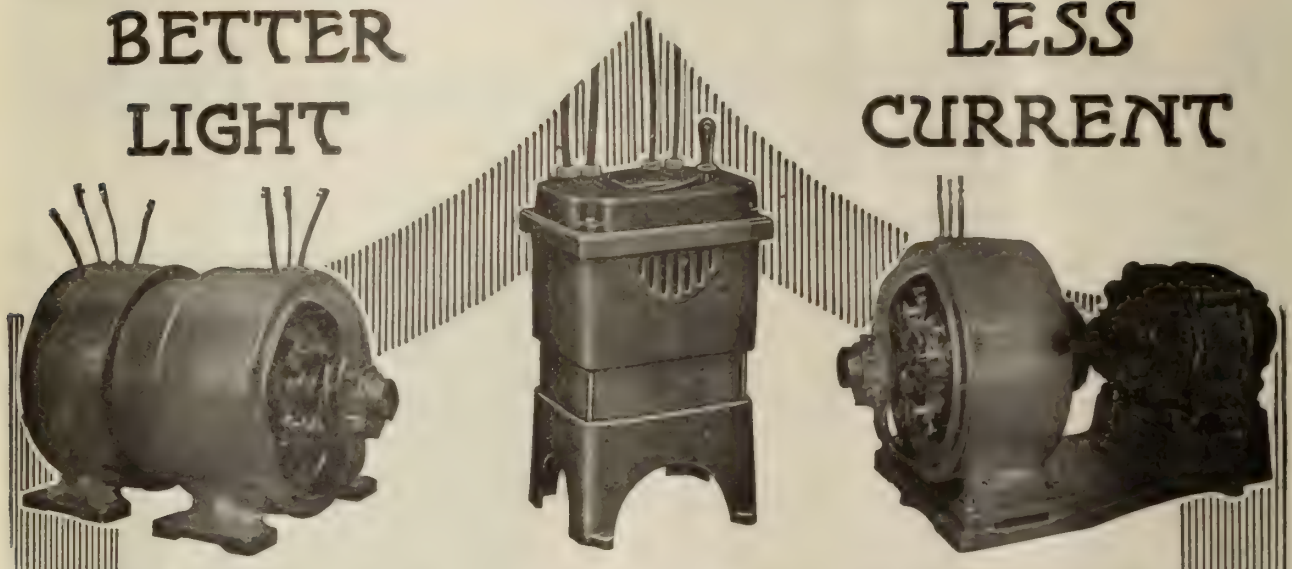

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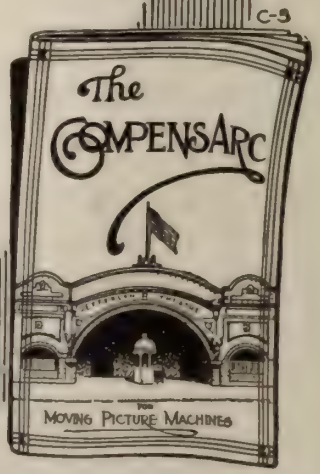

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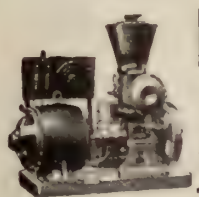

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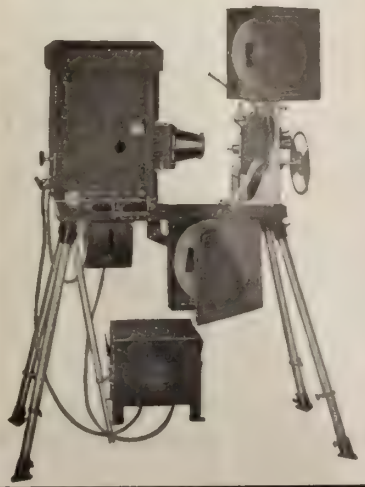

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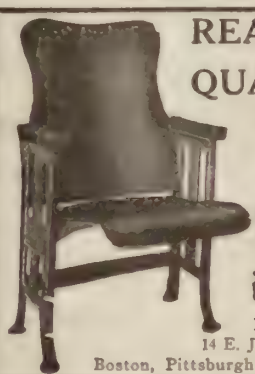

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It's the kind of a smashing serial that holds your audience spellbound for 15 straight weeks—incident after incident. Crammed chock full of punches.

"THE BROKEN COIN" will prove a whale of a money getter for your house. It will pack 'em in week after week. It will satisfy the most critical.

We have prepared a wonderful advertising campaign book that tells you the complete story—describes the author—the producing company—the leading stars.

It shows pictures of Francis Ford, Grace Cunard, Emerson Hough—all the actors—this book describes and shows you all the big advertising punches, posters, etc.

Send for this big Ad book to your nearest Universal Exchange and BOOK this wonderful serial right NOW. The money is in sight for you. Reach out and grab.

Universal Film Manufacturing Company

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

The first serious attempt ever made to picturize the most beloved figure in all American history, whose life typified America, America's ideals, America's ambitions, America's opportunities, America's very history.

The most stupendous motion picture production ever attempted in point of size, length, breadth, purpose, authenticity, vital meanings, popular-appeal, size of cast, direction, advertising, backing.

It is without precedent in pictures, in dramatic history. Its action covers 150 years, the time of its exhibition to the public is three years—one release every 6 weeks, a distinct feature, of from 4 to 9 reels, a complete play equal in point of appeal to anything ever launched. Each production stands independent, yet fits into the progression of the entire Cycle. Thus for the exhibitor is gained the value of the pulling power of a series, without the defects of an incomplete individual performance.

CYCLE OF PHOTODRAMAS

Based on the Adventures of

ABRAHAM LINCOLN

A series of features—the epic of America—one shortly to be released after almost three years' preparation in producing.

With Benjamin Chapin, the most noted Lincoln Authority, Lecturer, Impersonator, Actor, Dramatist—Vaudeville Headliner, at the helm of activities—the most perfect and interesting pictures have been completed.

Requests for releases, state rights, exchange rights, are coming daily. The universality of appeal in a popular Lincoln play is readily realized, and comments of motion picture authorities, competent to judge declare the Lincoln Cycle is the big event of the year.

Informative Literature

sent on request—and all inquiries on any subject answered at once.

First Order Day August 1st

No orders accepted beforehand, in order to allow entire field opportunity to gain an insight before exclusive arrangements are made.

Release Date

will be announced in the next issue of Moving Picture World.

First Production

of the Cycle treats of the pioneer days of America, and shows Lincoln's grandfather, in an exciting adventure on the frontier. It is entitled

"Old Abe"

The Pioneer Adventures of Grandfather Lincoln

and shows the President himself, relating the story of Daniel Boone and his friend Abe Lincoln, Sr. The play is complete in 4 reels, and is played by a splendid cast headed by Benjamin Chapin.

Watch for release dates and space for your territory.

The Charter Features Corporation

Producers of Feature Series

110 West 40th St., New York City

BENJAMIN CHAPIN, Inspirator.

PARAMOUNT

DANIEL FROHMAN
PRESENTS

MARGUERITE CLARK

IN HIS FAMOUS NEW YORK
LYCEUM THEATRE SUCCESS

"7 SISTERS"

A DELIGHTFUL FILM VERSION OF THE
CAPTIVATING COMEDY OF ROMANTIC YOUTH,
AS ADAPTED FOR THE AMERICAN STAGE
by
EDITH ELLIS FURNESS

IN FIVE PARTS

RELEASED JULY 26TH

PPODUCED BY THE

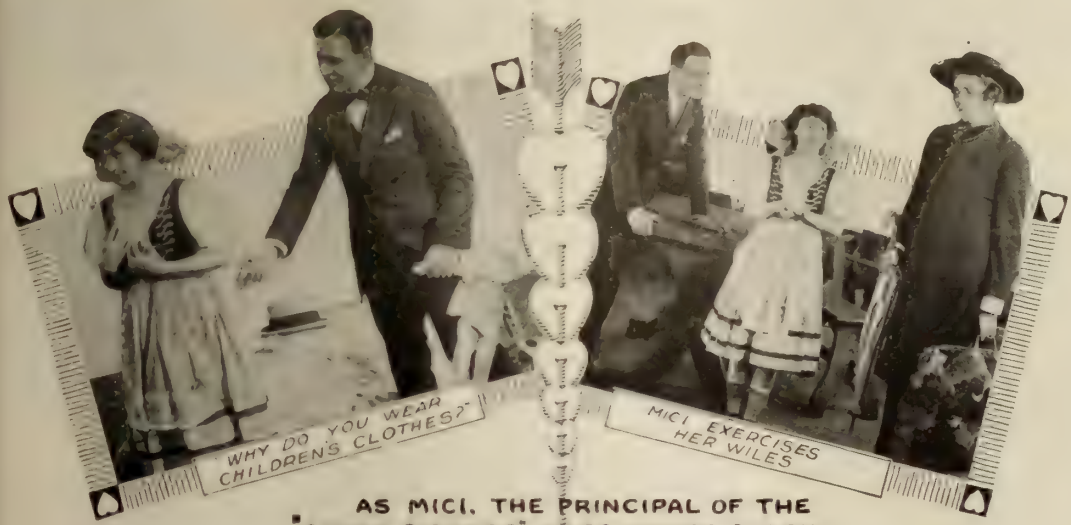
FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER - Treasurer and General Manager

Canadian Distributors—Famous Players

36 FAMOUS FEATURES A YEAR

PROGRAM



AS MICI, THE PRINCIPAL OF THE "SEVEN SISTERS," MARGUERITE CLARK IS ALTOGETHER CHARMING. HER MISCHIEVOUS GRAVITY, HER FRANK WISTFULNESS, HER QUAINT PHILOSOPHY, AND HER IRRESISTIBLE GIRLISHNESS MAKE THE ROLE TOTALLY CAPTIVATING.

FILM COMPANY

Executive Offices

213-229 WEST 26TH ST.

NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

GROW

WITH

Essanay

Essanay has made the greatest strides forward in the past year of any photoplay company. We want to share this prosperity with you. All that is necessary is to book Essanay's standardized dramas and comedies to increase your business.

The next great

ESSANAY---CHAPLIN COMEDY

"THE WOMAN"

In 2 acts. Released July 12.
Is the funniest yet produced by Charles Chaplin, the world's greatest comedian.

G. M. ANDERSON and MARGUERITE CLAYTON
are making a wonderful success in their latest western dramas.

"Broncho Billy Well Repaid"
Released July 9.

"The Bachelor's Baby"
Released July 16.

"THE REV. SALAMANDER, UNATTACHED"
By Webster Denison.
Adapted from Short Stories Magazine.
Released July 12.

"A BAG OF GOLD"
By Andrew Soutar.
A thrilling drama, adapted from Cassell's Magazine.
Released July 19.

"JABEZ'S CONQUEST"
(In 2 Acts)
By Henry C. Rowland.
One of the best "Adventures of Dominica." Released July 20.

"THE FABLE OF THE HOME TREATMENT AND THE SURE CURE"
By George Ade
Released July 21.

"OTHERS STARTED BUT SOPHIE FINISHED"
A side splitting western comedy.
Released July 22.

"THE SKY HUNTERS"
(In 3 Acts)
By Wm. Anthony McGuire
A thrilling and strikingly original drama, featuring Edna Mayo and Bryant Washburn. Released July 24.

Released Through The General Film Co.

Special 6-sheet muslin Chaplin posters—$1.75
Life sized Chaplin cut-outs for lobby stands—$1.50
25-foot strips of Essanay stars—$1.50
} Essanay Publicity Dept.

A 50-foot strip scene of "Graustark," "The Slim Princess," "The White Sister," "The Blindness of Virtue," is the best way to advertise these photoplays in your theatre. Price $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Essanay

Trademark Reg. U. S. Pat. 1907

1333 ARGYLE STREET, CHICAGO, ILL.

Trademark Reg. U. S. Pat. 1907

THREE GREAT STARS

APPEARING IN

Essanay Feature Photoplays

EDNA MAYO
IN
"THE BLINDNESS OF VIRTUE"

VIOLA ALLEN
AS
"THE WHITE SISTER"

RUTH STONEHOUSE
AS
"THE SLIM PRINCESS"

"THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford

"THE SLIM PRINCESS"

In 4 acts. By George Ade.

"GRAUSTARK"

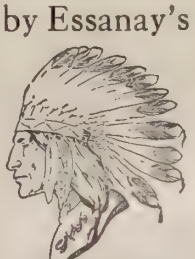
In 6 acts. By George Barr McCutcheon.

These features have the triple merit of being world masterpieces written by leading authors, with the greatest players of the country in the casts and produced by Essanay's matchless system of perfection. They are being booked through all the branch offices of the V. L. S. E., Inc.

Trademark Reg.
U. S. Pat. 1907

Essanay

1333 ARGYLE STREET, CHICAGO



Trademark Reg.
U. S. Pat. 1907

Henry B. Walthall

will be seen in his first

ESSANAY

production

"TEMPER"

In 3 Acts

Released July 13 through
the General Film Co.

A wonderful emotional drama which gives play to all his great genius in interpreting the human passions of grief, love and hate.

Mr. Walthall will appear in Essanay's regular program released through the General Film Co. and its great multiple act features released through the V. L. S. E., Inc.

Trademark Reg.
U. S. Pat. 1907

Essanay

1333 ARGYLE STREET, CHICAGO, ILL.

Trademark Reg.
U. S. Pat. 1907

The Oliver Morosco Photoplay Co.

PRESENTS

LENORE ULRICH

STAR OF
"THE BIRD
of PARADISE"

IN

"KILMENY"

AN EXQUISITE
LOVE STORY OF
THE GYPSY TRAIL

RELEASED JULY 22nd

The Oliver Morosco Photoplay Co.

PUBLICITY OFFICE
220 WEST 42 nd STREET
NEW YORK, N.Y.

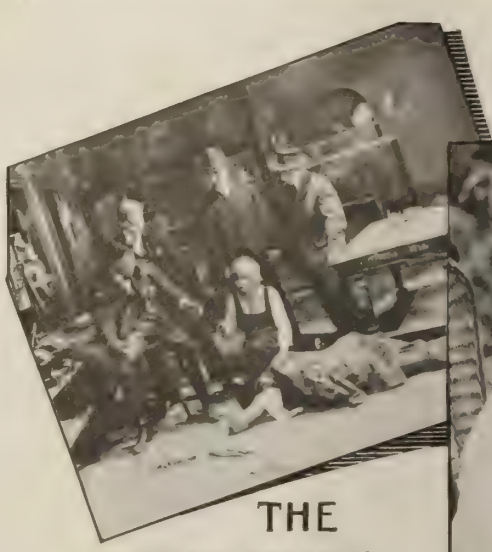
STUDIOS
211 NORTH OCCIDENTAL B'V'D
LOS ANGELES, CALIF.

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL. TORONTO. CALGARY

PARAMOUNT PROGRAM

PARAMOUNT

JESSE L. LASKY
PRESENTS



THE
FOREMOST
FILM FAVORITE

BLANCHE SWEET

IN A PICTURIZATION OF

THE CLUE

AN AMAZING AND ABSORBING INTERNATIONAL
DETECTIVE DRAMA BY MARGARET TURNBULL

RELEASED THROUGH
PARAMOUNT PICTURES CORP.
JULY 8th

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE
MONTREAL TORONTO CALGARY

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

JESSE L. LASKY

PRESENTS

THE RENOWNED DRAMATIC STAR

CHARLOTTE WALKER

IN A PICTURIZATION OF CHARLES KENYON'S MASTERPIECE OF TENEMENT LIFE

KINDLING

BY ARRANGEMENT WITH E. J. BOWES

CHARLOTTE WALKER
WHO MAKES HER PHOTODRAMATIC DEBUT IN "KINDLING"

RELEASED THROUGH
PARAMOUNT PICTURES CORP.
JULY 12TH

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE
MONTREAL TORONTO CALGARY

LASKY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

Paramount

Extends a

Cordial Invitation

to you to make

Your Headquarters

at

Their Headquarters

at the

Fifth National Convention Motion Picture Exhibitors' League

of America

San Francisco
California

July 13th to 16th, 1915

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

Paramount Program

Paramount Program

A NATION GONE,

BOUNDARIES WIPED OUT, A FERTILE LAND MADE A DESERT, A KING IN EXILE, AND THE

PATHÉ NEWS

CAMERAMEN ARE THERE!

The PATHÉ EXCHANGE, INC.

· EXECUTIVE OFFICES ·

25 WEST 45th ST. · NEW YORK CITY

American Film Mfg. Co. Presents

The Honor of the District Attorney

A Two Part "Flying A" Drama—Directed by Reaves Eason

An All Star Cast—headed by *VIVIAN RICH*

The story of a public servant's great sacrifice. He arrests his daughter's husband, but all ends happily. A great picture of a great story. It has *the punch! Release Date—July 19th.*

His College Wife

An American "Beauty" Comedy-Drama Directed by Archer MacMackin

Featuring the famous "Beauty" Stars

Neva Gerber and **Webster Campbell**

A succession of laughs and ludicrous situations. "Daddy" flirts and woe is his. Spontaneous fun. Dan Cupid gets all tangled up. It's a scream! *Release Date—July 20th.*

Wait and See

A One Part "Flying A" Drama—Directed by William Bertram

Featuring Winifred Greenwood and **Edward Coxen**

A pretty story of romance in which love triumphs over riches. Reflects the highest degree of "Flying A" excellence. *Release Date—July 21st.*

Book American Productions—Your Box Office will Prosper

Distributed throughout the United States exclusively by Mutual Film Corporation

American Film Mfg. Company

Chicago, Illinois

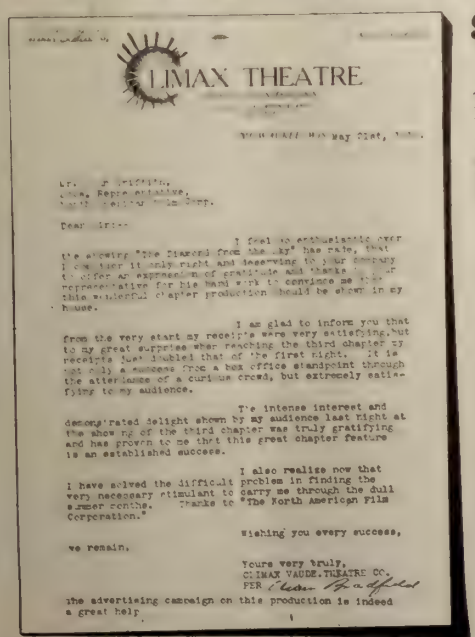
The Biggest Money Maker in the Business

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

Read Actual Experiences of Live Exhibitors Everywhere With This Wonderful Success

Moving picture theatre owners and managers are making money, hand over fist, with "The Diamond from the Sky"—the original continued photo play in chapters. Testimonials from every section of the country tell of the great sustained drawing power of this wonderful $800,000 "Flying A" production, with its widely discussed offer of



CLIMAX THEATRE

Mr. [illegible]
[illegible], Repre sentative,
[illegible] Film Corp.

Dear Sir:--

I feel so enthusiastic over the showing "The Diamond from the Sky" has made, that I can't let it only right and deserving to your company to offer an expression of gratitude and thanks for representative for his hard work to convince me this wonderful chapter production should be shown in my house.

I am glad to inform you that from the very start my receipts were very satisfying, but to my great surprise when reaching the third chapter my receipts just doubled that of the first night. It is not only a success from a box office standpoint through the attendance of a curious crowd, but extremely satisfying to my audience.

The intense interest and demonstrated delight shown by my audience last night at the showing of the third chapter was truly gratifying and has proven to me that this great chapter feature is an established success.

I also realize now that I have solved the difficult problem in finding the very necessary stimulant to carry me through the dull summer months, thanks to "The North American Film Corporation."

Wishing you every success,

We remain,

Yours very truly,
CLIMAX VAUDE. THEATRE CO.
PER [signature]

The advertising campaign on this production is indeed a great help

$10,000 for a Suggestion!

This great prize will be awarded for the most suitable sequel suggestion in 1000 words or less.

The Wigwam Theatre, Colgate, Okla.
North American Film Corp.
Wish to thank you for the help you have given us, as we would have regretted very much to have been forced to cancel the best photoplay we have ever had on our screen.
L. C. House, Manager.

Hippodrome Theatre
New Orleans, La.
North American Film Corp.
This is to advise you that your Chapter Photoplay, "The Diamond From the Sky," is a most wonderful chapter picture. Chapter Five will be shown tomorrow at the Hippodrome, and the interest grows with every release. We find it a very exciting picture and holds one's attention from the very beginning to the end.
J. Miller.

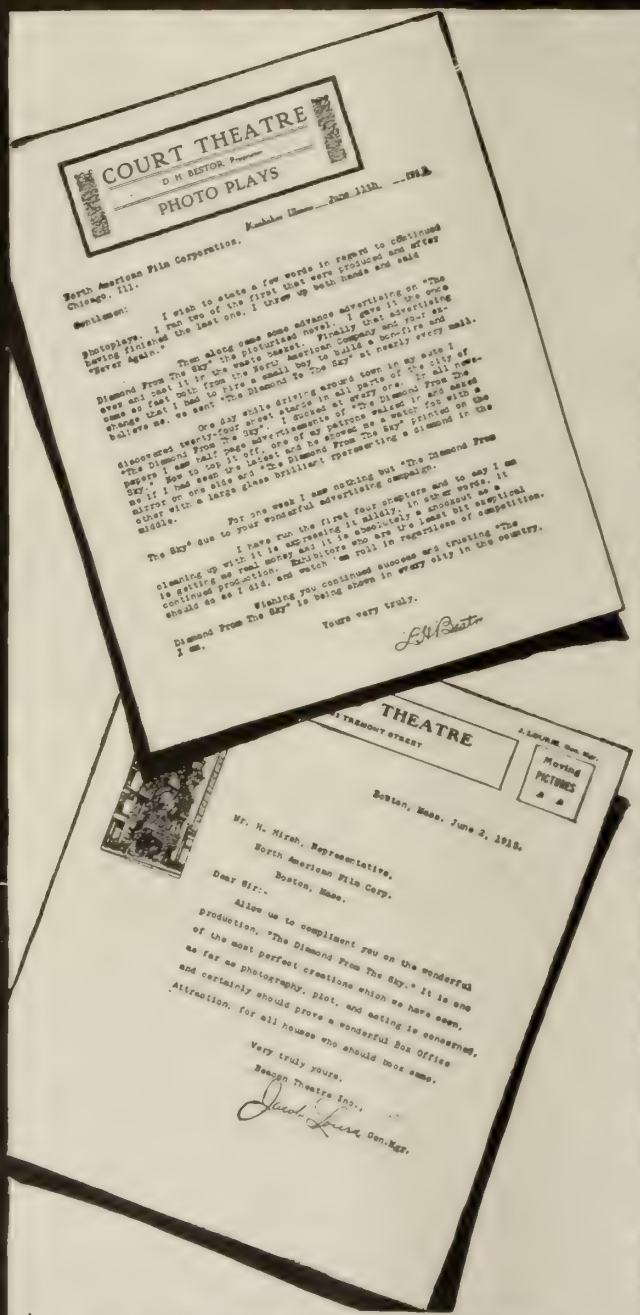
Walton Theatre, Opelika, Ala.
North American Film Corp.
"The Diamond From the Sky" is one of the greatest drawing cards that we have had. The work of Lottie Pickford, Irving Cummings and Bill Russell in the first six chapters couldn't be better. "The Diamond From the Sky" is the best continued photoplay that we have run.
W. F. Glenn, Manager.

The Palace Theatre
Salina, Kans.
North American Film Corp.
We wish to say that we are doing the business on "The Diamond From the Sky" and claim it's the greatest ever put on the market.
H. D. Keefer.

The Elite Theatre
Bethany, Mo.
North American Film Corporation.
The first installment which was used by us last Saturday night was well received by two full houses at night, and the matinee was well patronized. The first chapter was a "hummer."
Poynter & Crouch.

Over their own names exhibitors are shouting the praises of "The Diamond from the Sky." We have printed only a few of the hundreds of testimonials that pour in from north, east, south and west.

Now Turn the Page!


COURT THEATRE
D. H. BESTOR, Proprietor
PHOTO PLAYS

Kankakee, Ill., June 11th, 1915.

North American Film Corporation,
Chicago, Ill.

Gentlemen:

Photoplays: I rise to state a few words in regard to continued having finished the last one. I threw up both hands and said "never again."

Then along came some advance advertising on "The Diamond From The Sky" in the Picturized Novel. I gave it the once over and read with fire in my eyes. Finally I got it. Persuasive stamps that I had. I sent a Diamond to The Sky at nearly every mail. believe me.

One day while driving around town in my auto I discovered twenty-four 24 sheet boards in all parts of the city of the Diamond From The Sky." I stuck one of my photos on it, all over. Boy, how I cut it off, one of my photos on a board in the Sky. I had seen the effect it stuck at every point. The mirror on one side and a large glass brilliant reflecting a diamond in the middle.

For one week I am going but the Diamond From The Sky" due to your wonderful advertising campaign.

I have run the first four chapters and to say I am clearing up with it is expressing it mildly, in other words, it is getting me rich money. Exhibitors who are in the market for continued production. Exhibitors who are in the market for continued production. Exhibitors who are in the market for continued production. Exhibitors who are in the market for continued production. should do as I did, and watch "em roll in regardless of competition.

Wishing you continued success and trusting "The Diamond From The Sky" is being shown in every city in the country, I am.

Yours very truly.

L. M. Bestor

THEATRE
TREMONT STREET
ST. LOUIS CAR CO.
Moving PICTURES

Boston, Mass. June 2, 1915.

Mr. H. Hirsh, Representative,
North American Film Corp.
Boston, Mass.

Dear Sir:-

Allow us to compliment you on the wonderful Production, "The Diamond From The Sky." It is one of the most perfect creations which we have seen, as far as Photography, Plot, and acting is concerned, and certainly should prove a wonderful Box Office Attraction, for all houses who should book same.

Very truly yours,
Beacon Theatre Inc.,
Gen. Mgr.

THE PARIS THEATRE
Santa Fe, N. M.

No. American Film Corp.

It is a pleasure indeed for me to speak a good word for "The Diamond From The Sky." Clever of theme, superbly acted and directed in addition to being perfectly photographed, this is a picture which no wide-awake exhibitor should fail to book.

W. L. Gullett, Mgr.

THE CRYSTAL THEATRE
Glencoe, Minn.

No. American Film Corp.

It is with the greatest pleasure that I wish to state that you on your wonderful picture "The Diamond From The Sky." The settings are surely beautiful and every one of my patrons that saw the picture were very enthusiastic. We can hardly wait to see the next episode.

Jay E. Gould.

AUDITORIUM THEATRE
White Bear, Minn.

No. American Film Corp.

I wish to take this opportunity of congratulating your company upon the success of "The Diamond From The Sky," both from an artistic and a financial standpoint. The many thrilling scenes fascinate the spectators and leaves them with a desire to see more and more of it, which bids well for it from a box office standpoint.

The attendance at the second chapter last Monday nearly doubled that of the opening chapter a week ago.

E. G. Tumstall, Mgr.

ATLAS THEATRE
Cheyenne, Wyo.

No. American Film Corp.

I am running "The Diamond From The Sky" on Mondays. This feature has more than doubled our Monday's receipts.

C. A. Mulock, Mgr.

SOMERVILLE THEATRE
Somerville, Mass.

No. American Film Corp.

I may most honestly say that "The Diamond From The Sky" has proved a decided success, and the story is being followed by many with much interest and attention.

T. D. Rea

EMERY THEATRE
Providence, R. I.

No. American Film Corp.

"The Diamond From The Sky" is going very well here. Personally, I think it is the greatest continued photo-play I have ever run.

M. R. Toohey.

IMPERIAL THEATRE
Chicago, Ill.

No. American Film Corp.

"The Diamond From The Sky" is one of the best money-getters and the best continued pictures I have ever seen. Any picture house manager will certainly make no mistake in booking this picture.

Jos. Pilgrim, Mgr.

BUTTERFLY THEATRE
Milwaukee, Wis.

No. American Film Corp.

I take great pleasure in informing you that your picturized romantic novel, "The Diamond From The Sky," has proven to be a wonderful stimulant in building up our Monday's and Tuesday's crowds.

Our patrons are unanimous in proclaiming it the most wonderful continued photoplay that they have ever had the pleasure of following.

Central Amusement Co.
Per (S) H. D. Graham, Mgr.

THE CHAKERES AMUSEMENT COMPANY
Springfield, Ohio

No. American Film Corp.

Please be advised that we have run two chapters of this picture. The first chapter we were a little in doubt about as we thought it would be like all others, so charged a 5-cent admission, but after running same found it to be so much better that we have changed the admission price to 10 cents and can't take care of the people.

The writer must say that the American Film Mfg. Co. deserves credit as the picture so far as we can see is far better than any one we have ever run and we have used very near every one put out by the different companies.

Will say that any exhibitor wanting to book a continued photoplay that will make the people come back again will not go wrong in booking "The Diamond From The Sky," but by all means to raise the price of his admission.

Phil Chakeres.

DREAMLAND THEATRE
Kewanee, Ill.

No. American Film Corp.

I am now running the sixth picture of "The Diamond From The Sky," and I can consistently say, from standpoint of photography and acting and drawing ability to the exhibitor, it is far ahead of anything that has run in Dreamland Theatre, and I am very well pleased to have been the first to obtain it through your office so that I can run it in Kewanee, Ill., ahead of all my competitors.

Chris. C. Taylor

ANTIGO OPERA HOUSE
Antigo, Wis.

No. American Film Corp.

The picturized romantic novel, "The Diamond From The Sky," is, in my opinion, one of the best pictures being exhibited. As to getting the crowds it eclipses everything that has come within my career in picture operations, and the closest attention is kept from beginning to end of each chapter.

P. J. Walsh, Mgr.

East Benton, Mass
No. American Film Corp.

"The Diamond From The Sky" is the "best ever." Heretofore, Mondays and Tuesdays of each week have been our big days at the Boulevard, but since we have been showing "The Diamond From The Sky," greater days have dawned for us and now the big, big days of each week are Wednesday and Thursday. "The Diamond From The Sky" is the best ever. That is what our patrons say at the Boulevard.

It is the truth that during the showing of the third chapter, in the thrilling scene where the automobile, by a hair's breadth, slips by the express train, the people arose from their seats, it was so real. Talk about thrills! It surely excels them all. I feel free to say if "The Diamond From The Sky" continues as it has begun, with its fine scenes and clever work, etc., it surely will prove a "world beater."

Our patrons know a good thing when they see it and they are looking forward to being beautifully entertained at the "Boulevard" Wednesday and Thursday evenings.

William J. Cotty.

CANDY THEATRE
Stamford, Texas

No. American Film Corp.

We showed the first chapter of "The Diamond From The Sky" to one thousand people last Thursday night. Everybody was well pleased with it.

Pete Chopeles.

NEW GRAND THEATRE
Minneapolis, Minn.

No. American Film Corp.

We are exhibiting your "Diamond From The Sky" having the exclusive downtown showing and find it to be all that you have represented in your advance heralding. We find that the "Diamond" is giving entire satisfaction with each week bringing more inquiries at the box office, regarding the new chapters.

Wm. H. Koch, Mgr.

BIJOU AMUSEMENT COMPANY INCORPORATED
Aberdeen, S. D.

No. American Film Corp.

I have given "The Diamond From The Sky" the greatest advertising campaign that I have ever given any picture in my eight years' experience. Why? Because in those eight years I have never seen another picture that would warrant the expense.

C. W. Gates.

THE NEW LYNDALE THEATRE
Minneapolis, Minn.

No. American Film Corp.

"The Diamond From The Sky" in my opinion, is one of the cleanest and most fascinating continued stories I have ever seen and is bringing us a crowded house every time it is shown, and I consider that it was a wise business move to book it.

Henry J. Hoy, Mgr.

THE HOTEL ROYAL
Fonda, Iowa

No. American Film Corp.

"The Diamond From The Sky" is one of the best pictures we have had.

Everyone who has seen it looks forward to Monday evenings when it is shown here.

Allis S. Smith.

NEW MAJESTIC
Harvard, Ill.

No. American Film Corp.

In regard to "The Diamond From The Sky" will say that the people here think it great. We had 758 paid admissions the first day and expect more next Monday. We did well for a town of 3,000.

Wm. Trieb.

MAJESTIC THEATRE
Wausau, Wisconsin

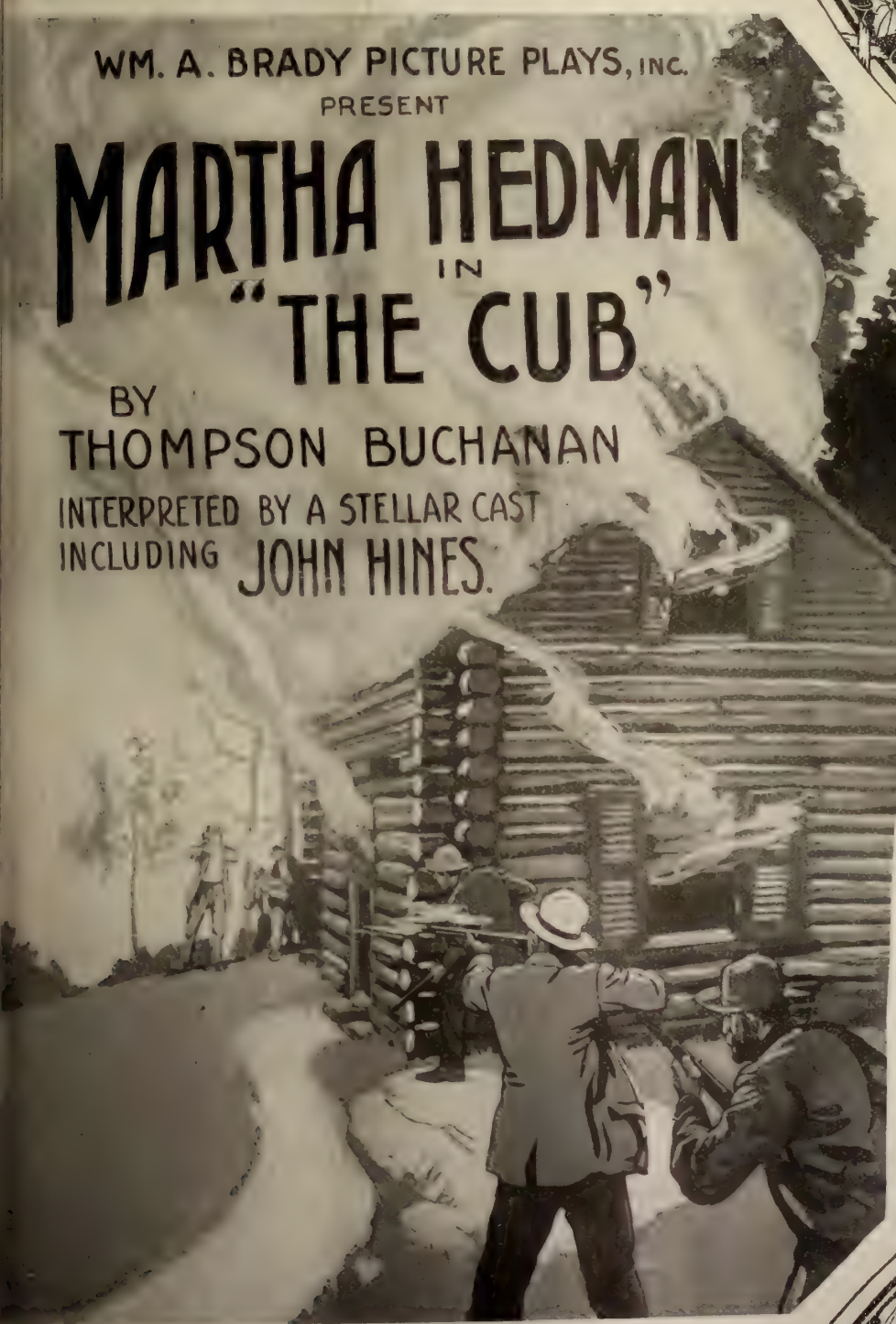
No. American Film Corp.

* * * The first chapter went big here, and if it is all as good as this, it will make all others look as if they were amateurs.

We, of course, [illegible] but after we had the crowds we didn't have to make any excuses.

Al Levenhagen

CORPORATION
Vice Pres Gen'l Mgr.



WM. A. BRADY PICTURE PLAYS, INC.
PRESENT

MARTHA HEDMAN
IN
"THE CUB"
BY
THOMPSON BUCHANAN
INTERPRETED BY A STELLAR CAST
INCLUDING JOHN HINES.

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BRANCHES
EVERYWHERE

SHUBERT
CALIFORNIA
MOTION PICTURE
CORPORATION
WORLD COMEDY
STARS
FILM CORPORATION
GEO. W. LEDERER
PRODUCTIONS

The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JULY 18

SIGNE AUEN

THE MYSTIC JEWEL

A somewhat different detective drama ending in an unexpected way; featuring Signe Auen, Lucille Younge, Charles West, and Spottiswoode Aitken.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE HIRED GIRL (1 Reel Majestic). Release date Tuesday, July 6. A pleasing rural drama featuring Teddy Sampson, with Joseph Belmont, Cora Drew and a full cast of Majestic players. The abused servant girl, like Cinderella, comes into her own.

THE MOUNTAIN GIRL (2 Reel Majestic). Release date Sunday, July 11. An unusual drama featuring Dorothy Gish and Ralph Lewis, in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the gambler.

BEPPO THE BARBER (1 Reel Komic). Release date Sunday, July 11. Beppo, the barber, poses as an Italian Count and gets himself into trouble.

A TEN CENT ADVENTURE (1 Reel Majestic). Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic Juveniles and other regular Majestic players. Georgie Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are captured.

THE MYSTIC JEWEL (2 Reel Majestic). Release date Sunday, July 18. Featuring Signe Auen, Lucille Younge, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.

A CHASE BY MOONLIGHT (1 Reel Komic). Release date Sunday, July 18. Featuring Fay Tincher. An amusing story in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

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One act drama of vital intensity and human interest; featuring **Crane Wilbur** and **Mary Charleson.**

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Comedy in one act (both on one reel); two sidesplitters, guaranteed to make the coldest audience howl with laughter.

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Broadway child star and marvel of "The Stoning"

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Sally Crute in the one-act melodrama, **"The Secret of the Cellar."** Direction J. W. Castle. Saturday, July 24.

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VITAGRAPH

"Mr. Jarr and Gertrude's Beaux"

Comedy ..... MONDAY, JULY 12

Wearing white duck trousers which don't belong to them, the three swains run into serious trouble. But the Commodore sees the joke and Gertrude [illegible] husband. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"A Natural Man"

Two-Part Comedy-Drama .....TUESDAY, JULY 13

A millionairess, disgusted with society, is captivated by the instinctive goodness of a modern cave man. His mistakes are laughable, but his natural gentleness and manliness [illegible] OTTO LEDERER, ALFRED ACE BURGH, MYRTLE GONZALEZ and [illegible] are the cast.

"The Honeymoon Baby"

Comedy .....WEDNESDAY, JULY 14

Born with a baby, the newlyweds [illegible] accommodating [illegible] sees the [illegible] MRS. SIDNEY DREW as the newlyweds.

"Billy, the Bear Tamer"

Comedy .....THURSDAY, JULY 15

A little ingenuity and a bearskin turn Pa's bear hunt into a huge joke, and Billy into a heroic son-in-law. Presenting BILLY QUIRK, CONSTANCE TALMADGE, ALBERT ROCCARDI and EDWINA ROBBINS.

"Welcome to Bohemia"

Comedy .....FRIDAY, JULY 16

Paul's Bohemian friends welcome his bride to Bohemia. They let themselves loose. Mother-in-law tames them and then makes herself a good fellow. WALLY VAN and NITRA FRAZER in the leads.

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Three-Part Drama. Broadway Star Feature
SATURDAY, JULY 17

He keeps the secret which would have proven his innocence. The woman's confession is hushed by the crash of the rifles that kill him. Presenting GLADDEN JAMES [illegible] selected company.

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"THE HIGHWAYMAN"
Comedy ..... Monday, July 19

"THE LORELEI MADONNA"
Three-Part Drama. Broadway Star Feature
Tuesday, July 20

"FOLLOWING THE SCENT"
Comedy .....Wednesday, July 21

"ALL ON ACCOUNT OF TOWSER"
Comedy .....Thursday, July 22

"MR. BIXBIE'S DILEMMA"
Comedy .....Friday, July 23

"A PAIR OF QUEENS"
Two-Part Comedy .....Saturday, July 24

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Mr. Butt's wonderful portrayal in the title role of this production is due to the fact he has played Don Caesar upwards of three hundred times upon the legitimate stage. This sterling performer came to Kalem straight from his success in "The Lie," presented at the Harris Theatre. Mr. Butt also scored in "The Garden of Allah," at the Century Theatre; opposite Grace George in "The Earth," and "Much Ado About Nothing," and in character leads opposite Robert Mantell.

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KALEM KALEM

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page* 572.)

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Saturday, July 17, 1915

Facts and Comments

ONE of the difficulties the exhibitor has to contend with is the unbusinesslike method in booking which seems to characterize so many exchanges and producers. An old friend and reader owning a model theater in a small city in Pennsylvania made a contract with a feature film company to use a certain feature on a certain day. The managers of the theater relying upon their contract, immediately began advertising the film in the press when, just a day or two before the date agreed upon for showing, a letter came from the film concern to the effect that they could not spare the film on that particular day. The exhibitors sent the film concern a bill for twenty-five dollars' damages, to which they have so far received no reply. There can be no doubt whatever that they can collect for breach of contract and that the jury will fix the measure of damages much higher than twenty-five dollars.

HOW the evils of censorship impress an operator may be gathered from a letter we received recently from the man who runs the booth in a theater in Ohio. "I am," he writes, "an operator in the —— theater and I take notice that wherever a cut is made by the censors it is always a very poorly made splice, which either pulls apart or causes the film to climb off the sprockets. Now, if they want laws establishing censors, they should compel them to at least made decent splices. My plan is to have short pieces of film inserted where the censors have made cuts and put in the words: "Cut by the —— Board of Censors." I think the public themselves would help to fight this great evil when they know how much damage is done to their favorite amusement." A most excellent suggestion.

* * *

OFFICIAL censors everywhere are developing a habit of putting "condemned" pieces of film together and using these strips of objectionable film as a means of pro-censorship propaganda. Could anything be more unfair and more contemptible? How easy it would be to make up a page of objectionable things from sacred literature? Tear certain passages from their context and string them along with other passages similarly torn from their proper places and it is very easy to present a twisted version. Is agitation of this kind really much better than a resort to forgery and falsification? One local censor on the Pacific coast has now collected about a reel of this sort of garbage and is anxious to show it to "invited guests."

* * *

EXHIBITORS in Tennessee are threatened with excessive, one might almost say with confiscatory, taxation. The motion picture interests in the state are thoroughly aroused and all exhibitors have been notified to exert their power and influence at a hearing which is to take place before the governor of the state. We hope success will attend this effort and we also hope that in any event there will soon be a powerful and representative exhibitors' organization in the state, which will make any further attempts at confiscatory legislation impossible or abortive.

* * *

YONKERS may be but a small city and its organized exhibitors may be but few, but they certainly are a brave and intelligent body of men. They have resolved to fight the new ordinance for Sunday closing to the finish and to defy the arbitrary action of the Board of Aldermen, on the theory that such action is in law tantamount to oppression and makes the police liable to criminal prosecution. The courts have defined the law beyond the power of the Board of Aldermen to alter and amend. We congratulate the Yonkers exhibitors on their loyalty to principle and conviction and we entertain not the slightest doubt of their ultimate victory.

* * *

OUR old friend Wilbur F Crafts is at it again. Speaking in Freeport, Ill., he now advocates the restriction of motion pictures to one show per week. The manager of a big theater in Freeport sends us a report of Crafts' "lecture," with the request to answer "this narrow stuff." Dr. Crafts is wilfully ignorant and answering doesn't help.

He stated some time ago that he had to take cowboy pictures for his motion picture show because educational pictures could not be secured. The writer told the doctor publicly how ill informed he was, but it made little or no impression.

Issues of Today

By Louis Reeves Harrison.

IT IS QUITE natural for us to draw inspiration from classical antiquity, especially where it lays emphasis on the aesthetic side of life, where visible things have been transmuted into forms artistic to the delight of whatever is fine in our sensibilities. Through centuries of elimination, through the constant exercise of selective taste, the world's whole product in times gone by has been reduced to a few splendid examples of all that was best in arts of expression. One effect of this accumulation on certain placid natures is that of turning the head half way round so that eyes which should be occupied in looking forward are almost entirely absorbed in contemplation of the path traversed. Such natures may be highly appreciative of work done by men who were always looking ahead in the march of progress, and such natures operate as a centripetal force on creative genius, restraining and often regulating its erratic tendencies.

In opposition to this conservatism is the very genius it so much admires. The intellectual idealist of determination, good sense and high aspirations does not confuse change with progress, nor does he disregard the lessons of antiquity, but he is often regarded as impracticable because he strains with all his eager strength to overcome ignorance and its prejudices, ever pushing forward toward finer spirituality and happiness. He is impracticable only in setting his own standards beyond the immediate possibility of individual achievement. No greater mistake could be made than that of supposing a man to be incapable of accomplishment because he is imbued with new spirit, ardent in aspiration and seemingly indifferent to material results. It is in the essence of true genius to consider what bearing events easily foreseen, are to have on vital issues.

What are the issues of largest interest to English-speaking people of the present time? War looms up with overshadowing importance. What effect will it have upon the social fabric? What economic changes will result. News columns are filled with accounts of profits it has brought to a small body of manufacturers and traders, while little is said about that finer profit to the whole universe of imposing a check upon autocratic militarism, even upon despotic forms of government, capable at any time of destroying splendid international relations for mean and selfish purposes. We may be on our way to achievements which will put to shame all that we have hitherto accomplished, but will this prevent our being regarded with eyes envious and covetous by those gangs of men organized to rule by force, especially should their survival depend upon our downfall?

It is not at all impossible that we may be deeply humiliated at the end of this war by well-armed forces ready to use any pretext to collect from us enough to pay their bills. Preparation for such an emergency is coming to be regarded as a live issue, but there is a more far-seeing preparation for all such emergencies to be considered. Our general efficiency as educated and intelligent men of athletic training, our specializing in all departments of engineering and science, our elimination of half-decayed human garbage, our protection of women, homes and children from the evil influences of men who mistake license for freedom, the cultivation of social muscle through the cultivation of all that is fine in human nature, all these are vital themes. It is within the province of this new art to make felt the power of right.

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Those who clamor for peace because they do not understand that war may be waged for a principle, may find vent for their surplus energy in fostering another kind of peace, that between employers and workpeople. Stories bearing on the regulation of what are often regarded as conflicts of interest, which should be matters of common concern, are bound to attract the enormous number of people who work for wages. Correlative themes relating to the health and happiness of workpeople, suitable homes for their families and schools for their children, quite as well as factory inspection and hygiene comprehend issues that are far from dead, though many of them have already engaged the attention of motion picture producers. Big subject, especially in this country, where working people have reached a high degree of self-reliance, is that involving the principle of industrial co-operation.

What of the workman's child? Every splendid child would pay the country high interest on its careful nurture and education. Shall it be sent to earn a pitiful wage in the factory? Shall it be sent out into the street to peddle? Shall it, in this great country of equal rights, be given an even chance to live, achieve and enjoy? How can we even consider a future that shall make this continent one of sunshine, an example to the world, unless we value childhood and youth? We are doing more and more to give them strong bodies and clean minds, but the concern shown in them is so often lacking in ordinary common sense that it would seem as though the parents must be educated as such or the children pass into the care of the public so far as system in training is concerned. Fond mothers make playthings of the human doll. They might be enlightened as to their complete misssion and all womankind accorded opportunity for development equal of that of man.

Tell of the man who lost touch with his kind through devotion to selfish aims and found it when a moment of poverty placed him in contact with a nobler soul. Tell of the woman raised in the luxury of dependence who found her way out of sensuous self-indulgence by the well-worn route of adversity. Picture the meeting of two such disillusioned creatures, the comedies and tragedies of their joint efforts to conduct a servantless household. Send the peace egoist to the trenches, cause him to realize that noble men are making sacrifices there for all humanity. Have the young wife who elopes because she has to perform a few domestic duties cast on a desert island where she cannot overeat or obtain stimulants and has to do real work before she returns home made over, a fine specimen of the new woman. There are plenty of ways of wrapping a story around a live issue for those who know how.

The depressing effect of imitation and repetition is largely due to a chronic inability of former stage directors to recognize a live issue when it is thrust under their noses. The European war will bring a flood of battle scenes, each strongly resembling all the others, with really nothing at stake of vital importance when the smoke is blown away. "What of it?" the intuitive critic says. Better than spectacular massed action, which is less impressive on the screen than on the stage, are picturesque incidents bringing out character and bearing directly upon the main line of interest. That line is easily broken by massed action and the issue so submerged that suspense is scattered to the four winds. It is quite possible that the greatest military play will open war's back door.

them or live in them again; yet heretofore it has been my rule just as soon as a season closed to hie me hence. When I have finished in the pictures in which I am to work I shall stay here the rest of the summer."

William E. Wing, the well-known film writer, who is getting better known all the time and who is also editor of the Script, while strolling through Bloom Center the other day called attention to something new. This remarkable community over in the corner of the big Selig Zoo has had its first burglary. The hotel, drug store and grocery of the village where Marshall Neilan is staging his comedies have been partially looted. The regularly labeled bottles and jars in the apothecary's shop and the type in the print shop of the Bugle escaped the marauders

Laura Hope Crews is another of the stage stars now working at the Lasky plant. Among other plays in which she has appeared are "The Phantom Rival," in which she was featured by David Belasco; "Much Ado About Nothing," in support of John Drew, and "Blackbirds," in which she was starred at the Lyceum. It is a screen version of the latter subject Miss Crews is at present being starred under the direction of J. P. McGowan. She already has finished "The Fighting Hope," under the guidance of George Melford.

Laura Hope Crews in "The Fighting Hope."

Miss Crews will return to the New York stage in October, when she will appear under the direction of David Belasco in a play now being written for her. Talking of her new work the other day Miss Crews said she had found much that was as unusual as it was interesting. She expressed her gratitude to her directors for the help they had given her. Asked if she had noted any difficulty in putting herself into the mood of a story when playing in scenes that were not consecutive she smiled. "Yes," she replied, "I certainly did at first. I very suddenly found the difference between screen and stage when I walked into a set and was told by the director that my husband having died I was expected accordingly to throw a fit." Miss Crews and the company in her support went to San Francisco in the latter part of June for the taking of a number of scenes in "Blackbirds." On the day of our visit the player was working in an Algerian street scene that was strikingly effective. Mr. McGowan, who was a member of the Kalem company that made the trip to Africa and Jerusalem, said that an old Algerian merchant whose wares and presence were employed to add to the atmosphere had commented upon the remarkable duplication of the real thing.

Out at the L-KO studio the other afternoon Manager Victor Hermann showed a photograph vividly portraying the chances taken by screen players. It is a leap in an automobile taken from the bridge at Venice and will be seen in a subject as yet unnamed and in which Gertrude Selby, Hank Mann and Reggie Morris have the leads. Mr. Mann is driving and Mr. Morris is seen as one of the two in the air over the rear of the machine. The car smashed its way through the railing. It was, of course, one of the conditions prerequisite that the railing should be replaced and the car recovered. The machine was raised the following day and taken to the yard at the studio. Manager Herman said in spite of its battered appearance, the skill of the studio's drivers and $50 would fix it up for truck work.

By-by. We are off for Santa Catalina, after having taken unto ourselves a pair of water and dust-proof shoes—they'll be handy in snowstorms back home—a khaki suit, a bathing suit and—a regulation U. S. canteen. We are going to fish, or try to anyway, and swim, and climb the mountains of this desert island. One of the chief outdoor sports at Catalina

Reggie Morris and Hank Mann Giving the Auto a Bath.

is said to be the hunting of wild goats. But why should an inkslinger go gunning for goats with a real gun—especially when on vacation? There are fifty weeks in the year in which to pick off that particular animal—and without knowing anything about it until the mangled corpse is dragged in by its raging owner and slammed on his desk.

Again by-by! And thanks to the many fine fellows and equally fine girls for their open-handed courtesies to a pilgrim from the East. See you at the convention.

BLAISDELL.

COMING VITAGRAPH PRODUCTIONS.

The Vitagraph Company, in a comprehensive search for the best in literature, adaptable to picturization for screen stories, has succeeded in securing a notable list of subjects by authors of international repute. Charles T. Dazey's "The Guilty Man," Archibald Clavering Gunter's "The Surprises of an Empty Hotel," and Will M. Ritchey's "The Living Dead," are now ready for immediate production and when completed will be presented in five parts each and released as Blue Ribbon Features. Each picture will be enacted by a specially selected cast, composed of artists of recognized ability peculiarly adapted to the portrayal of the characters assigned them. Among the other popular books and plays that have been selected, out of a list of twenty-five of the most prominent may be mentioned. "Blue Ocean's Daughter," "My Lady's Slipper," "The Fetters of Freedom," and "Sir Henry Morgan, Buccaneer," by Rev. Cyrus Townsend Brady; "Who's Who," by Richard Harding Davis; "Black Prince Carl," by Allan Campbell; "Glorious Betsy," by Rida Johnson Young; "The Money Mill," by Roy L. McCardell; "Tootles of Treasure Town," by Frederic Chapin, and many others.

"BIRTH OF A NATION" FOR LONDON.

Tom E. Davies, who is one of the largest motion picture men in London, has reached America on a special mission to take D. W. Griffith's great spectacle "The Birth of a Nation" back to England. Mr. Davies saw the picture for the first time Monday night and is enthusiastic about it for English and foreign consumption. He predicts that it will more than duplicate its vogue in America when it reaches the other side. The present plan of Mr. Davies is to produce the picture in London at either the Alhambra or one of the more modern theaters there equally as well known. Following its establishment in the British metropolis other productions will be organized for a tour of the provinces simultaneous with the run in London. In this move it is said that Mr. Davies will have the encouragement of the British military authorities who are keen for the great spectacle because of its tremendous appeal to national pride and patriotism. While it will not be used in any sense as a propaganda the Englishmen who have seen the pictures say it will be extremely useful at this time in stirring up sentiment that will encourage enlistments in the cause.

Special Studio For Pavlowa

Universal Erects Motion Picture Stage at Sans Souci Park, Chicago, for Dancer.

FOR the first time Mme. Anna Pavlowa enjoyed the sensation of having a motion picture camera trained upon her, when the work on "The Dumb Girl of Portici," the massive production of the Universal Film Manufacturing Company was begun early this week. A studio specially built for this picture only has been erected by the Universal adjoining the Midway Gardens, Chicago, Ill., where Pavlowa is booked for an engagement.

The famous dancer arrived in Chicago on a special train Saturday, July 3, accompanied by her big company of forty-five artists, and a retinue of servants of all variety. She immediately plunged into conference with Lois Weber and Phillips Smalley.

The studio is situated in the Sans Souci, a large park, once one of the show places of Chicago, but which some time ago was partly destroyed by fire. Carpenters and scenic artists have been working like beavers at their respective tasks, turning out the interior "sets" required.

In the park are two very large stages admirably situated and suitable to motion picture uses. On their spacious boards can be put Pavlowa's entire company of forty-five dancers, including individual stars, such as Alexander Volinine, for five years director of ballet in the Imperial Opera Houses of Petrograd and Moscow, and for the past two years in entire charge of the ballet of the Paris Grand Opera. Also in the company, a star of first importance himself, is M. Ivan Clustine, Pavlowa's maitre de ballet and partner in many of her dancing duets. Clustine is choreographic director and maitre de ballet at the Imperial Opera Houses at Petrograd and Moscow and at the Paris Grand Opera House.

Bert Adler, of the Universal forces, is acting as business manager in Chicago, and is handling the huge appropriation needed for the production.

Lois Weber, who has been busy on the scenario of "The Dumb Girl of Portici," the grand opera production from the pen of Auber, known to the multitudes by his popular "Fra Diavolo," and other light works, has now whipped her script into shape and is ready for the task of her life—directing the picture. Phillips Smalley, her husband, and co-sharer of her triumphs in "Hypocrites" and "Scandal," will work shoulder to shoulder with his wife.

Inasmuch as Pavlowa will be busy with her month's engagement she will have to answer to the calls of the camera between performances. This will keep her working almost constantly. Although the work will be hard and long she is wonderfully strong and her stamia is superb.

Standard Will Release August 30

President Erb of the Combined Producers Pleased With the New Arrangement.

IT CAN scarcely be called a new combination that brings the Combined Photoplay Producers and the Standard Program together. Every one of the manufacturers releasing on the Standard Program are intimately and personally familiar with the men behind the Standard Program.

Ludwig G. B. Erb, president of the Combined Photoplay Producers, said: "I speak for all our companies when I say that in the light of our experience we have made a decided step forward in releasing through the Standard Program. As a combination of established manufacturers we had, of course, many attractive offers for our product, and a wide variety of choice was left us as to exactly how and through whom our pictures would be released. We went over the field carefully and selected the Standard Program because we knew that with a business management to take charge of the marketing end of the experience, facilities and reputation of our producing companies would be cashed in with a maximum profit.

"The Warners and Al. Lichtman are essentially business men, their marketing methods are those of business men. We are prepared to make for them any class of pictures which they may require. Men who are so constantly and closely in touch with the film industry as these men are, must respond with results embodying the exhibitor requirements. We will release our first weekly program of twelve reels on August 30, increasing our output on September 28 to eighteen reels weekly. This is not an estimate or a hope, these are actual definite dates and figures of what and when our companies will produce.

"At the present time we have six weeks supply of pictures in hand, yet future releases will only be made as fast as pictures are finished so that each release will be thoroughly edited and the producers can always maintain their lead of the release. We have been careful not to crowd the producing companies so that each picture can be prepared in the most careful painstaking manner and not slighted by undue haste. We are building for a permanent organization and nothing will be overlooked to accomplish this result."

Salisbury's Pictures at Sing Sing

DR. EDWARD A. SALISBURY, the pioneer naturalist who has taken remarkable motion pictures of wild life in the jungles and biological reserves of the United States Government for scientific research purposes, has just exhibited his motion pictures to the inmates at Sing Sing, having yielded to an invitation from Warden Osborne, who has been doing so much since his appointment to render the lives of the inmates of New York State's Penitentiary less dreary and barren.

Dr. E. A. Salisbury.

To say that the convicts enjoyed the Salisbury Wild Life Pictures is putting it mildly. Cheer upon cheer arose from the audience of 1,700 men as they gazed upon these photographs of the birds, flowers, fish and mountains to which, by reason of their forced imprisonment, many of them were forever barred.

The showing of the pictures was not without a moral touch which was brought out by Dr. Salisbury himself, who in lecturing in person upon the subject, said:

"It gives me pleasure to show these pictures to you not only because they are instructive but because I believe if men were better acquainted with the woods and out-of door life, there would be fewer inmates in our prisons. The normal, healthy love of the average man for so-called sports which draw him into closer communication with nature, lessens the temptations to which the average man is subjected in our great metropolitan centers like New York City."

At this there was a thunderous burst of applause, Dr. Salisbury seemingly having touched a note that appealed to every man present.

"I will go further than this and say that whereas many experiences have come into your lives that perhaps seem to be beyond your control," continued Dr. Salisbury, "it is not impossible that by familiarizing yourself somewhat with such subjects and by estalishing in your lives a healthy love of nature and her surroundings, the opportunities may come to all of you by which you may be able to reform your own past and sweeten the lives of others."

A standing vote was taken after the showing of the pictures, the unanimous opinion of the convicts being that the insight which Dr. Salisbury had given the audience into the lives of these wild animals and their haunts, was the most enjoyable entertainment which had ever been given at Sing Sing.

NORTHWEST STATES SOLD FOR "PROHIBITION."

A communication received from Robert T. Kane, president of the Prohibition Film Corp., No. 220 West Forty-second Street, New York City, at the home offices announced the sale of the exhibition rights of the big anti-liquor feature photoplay, "Prohibition" for the states of Oregon, Washington and Idaho on Monday, July 5. Mr. Kane is on a trip throughout the country undertaken some weeks ago for the purpose of closing a number of contracts on "Prohibition" which were tentatively made before the big feature had been completed.

As matters rest at the present time all of the New England states, Illinois, Indiana, Iowa, Wisconsin, Minnesota and North and South Dakota have been definitely closed for, with a number of other important deals still pending.

"Prohibition" was installed as the special attraction at the Studebaker theater, Chicago, some days ago, and at once sprung into great popular favor.

Selig's Chicago Offices

New Suite in the Garland Building Admirably Adapted to the Conduct of Big Company's Affairs.

THE executive offices of the Selig Polyscope Company were recently moved from 20 East Randolph street, Chicago, Ill., to the new Garland block, corner Wabash avenue and Washington street, Chicago. The change was made in order to accommodate the rapidly increasing business affairs of the Selig Company. The twelfth floor of the new Garland skyscraper has been occupied by the Selig executive offices and every convenience is furnished in order to expedite the business affairs of one of the largest and most enterprising of the motion picture manufacturing companies.

The accompanying photographs will give you a good conception of the interior of the new Selig executive offices and are the more interesting to the public for the reason that while scenes of the motion picture studio interiors, pictures of actors and actresses, etc., frequently are published it is seldom that photographs of the executive offices of the greater film concerns, giving an idea of the far-reaching business organizations indispensible to the proper conduct of the motion picture industry, are presented.

The Selig executive offices in the Garland Building, Chicago, contain the private offices of William N. Selig, president, and of J. A. Berst, vice-president and general manager. Both of these offices are very commodious and face Lake Michigan on the east.

Adjacent to these offices is located the publicity department and to the west is the scenario editor's department. To the south is located the departments of the accountants, purchasing agents, cashiers and assistants, etc.

The shipping department is also on the twelfth floor and to the north of this department will be found the projecting parlors where Selig Red Seal Plays, Diamond Specials in three reels, and the regular releases are shown and revised. The new executive offices are said to be among the most commodious and best equipped in the Windy City.

J. A. Berst, Vice-President and General Manager, in His Private Office.

Jack Herman, August Selig and Miss Lena Siewertsen.

The Accounting and Cashier's Department. Harry Swift, Cashier; John Selig, A. A. Davison and Miss Marie Ruzicka.

Publicity Department. H. C. Hoagland, Assistant General Manager; Wm. Lord Wright, Clarence J. Caine, John F. Pribyl, Miss Ruth Klopferd.

WORLD FILM AT THE SAN FRANCISCO EXPOSITION.

World Film Corporation, at the Motion Picture Exposition and Convention of the Motion Picture Exhibitors' League of America, at San Francisco, will participate to the limit of its opportunities. W. W. Drum, the Western Division Manager of World Film, will have charge of the arrangements for assuring that all the branches in his division will be represented. These branches are San Francisco, of which R. H. Clark is manager; Los Angeles, of which C. L. Theuerkauf is manager; Seattle, George P. Endert; Denver, W. E. Knotts; Salt Lake City, Chas. R. Gilmour.

These live wire western film men will be at the convention and exposition, all the time, ready and prepared to extend a welcome to all motion picture exhibitors in general and those who show World Film in particular. At the World Film booth, Mr. Drum and his managers will have a line of paper of all the World Film releases as well as portraits, and other illustrations of the famous stars, who are seen in World Film pictures, such as Clara Kimball Young, Robert Warwick, Vivian Martin, Alice Brady, Holbrook Blinn and others. This gallery of beautiful pictures will, no doubt, constitute an attraction to those present at the convention. The booth will be decorated in the most artistic fashion and it will provide a rendezvous for all those exhibitors who may care to be present, and get acquainted with Mr. Drum and his managers.

GREGORY JOINS METRO.

Carl L. Gregory, the cameraman who has been connected with the Thanhouser Corporation for several years past, and who gained some distinction as the photographer with the Williamson submarine pictures, has left Thanhouser to join the forces of the Metro Pictures Corporation.

A New Kind of Weekly

Twenty-three Cities to Be Served with Pictures of Their Local News—World Film the Distributor.

By Lynde Denig.

HAVING signed contracts with newspapers in twenty-three of the cities in which the World Film Corporation operates exchanges and arranged with the World Film for the distribution of his product, H. P. Wayman, president of the National News Weekly and manager of the Triangle Theatre is Chicago, is ready for the launching of a motion picture news service unlike any at present on the market. Beginning August 2nd., the World Film will release each week in twenty-three cities, 1,000 feet of strictly news events, 500 feet of which will pertain to local happenings of particular moment to the communities served.

Mr. Wayman has based his plan on the accepted newspaper definition of news. It is generally conceded that events increase in importance as they approach the lives of those who read about them. The death of one man who jumps from the Brooklyn Bridge is more interesting to the thousands of people who cross the bridge every day, than is a catastrophe in South Africa, which causes five hundred deaths. The success of every newspaper, especially in a small town, is in the main, founded on its circulation of local happenings that would make dull reading where the names of the people and places were unknown. Mr. Wayman learned this at first hand, because he was a newspaper man before he became an exhibitor.

H. P. Wayman.

As the manager of the Triangle Theater, Mr. Wayman realized the value of striking the personal note, of appealing to the very human curiosity that craves information about immediate neighbors. Instead of publishing a conventional house organ, he issued, and still issues, a genuine small town newspaper giving the gossip of the neighborhood, supplied by ten reporters who are willing to furnish the items in return for free admission to the theatre. And carrying out this personal policy he looked for Chicago happenings in the news pictorials sent to his house, but they were all too rare. He figured that his patrons cared little about the usveiling of a monument in Kansas City, however interested they might become were the monument located on the next block. With this condition in mind, he approached the proprietor of the Chicago Herald on a proposition for the making of a news film of and for Chicago. The outcome was the "Chicago Herald Movies," which during the past year has been shown in approximately 200 theaters a week.

Not long ago Mr. Wayman tried another experience. He produced a four-reel "Neighborhood" comedy and during its run his theater was all to small to accommodate those who wanted to see themselves and their friends on the screen. With this and the success of the "Chicago Herald Movies" in mind, he planned a country-wide enlargement of his scheme and early in April he received the backing of the World Film Corporation.

In operation the system sounds simple enough. A camera man will be stationed in each of the twenty-three cities with instructions to take 500 feet of local happenings every week, the negative to be shipped to the National News Weekly laboratories in Chicago. Positive prints will be returned containing the 500 feet of subjects photographed in the city to be served, plus the pick of the events supplied by the other camera men, so that there will be a full reel equally divided between local happenings and those of national importance. Out of 11,500 feet of film it is figured that there will be no difficulty in preparing a live news issue for each city.

The contracts that Mr. Wayman has signed with the newspapers, call for a display advertisement every week and stipulate that the name of the paper shall be used on the film in conjunction with World Film. For example, the Kansas City issue will be called the Kansas City Star—World Film Weekly. Owing to experience as a newspaper man, an ex-[illegible] and a practical [illegible] Wayman knows the business from all angles and he is making a point of getting camera men with the news instinct. It is claimed that his force will be larger than that if any other news service in this country and to make certain that the men understand the idea and realize the type of negative required, he spent last week conducting a camera men's school in Chicago.

The following incomplete list will give an idea of the quality of the publications lending their support to this interesting enterprise: Chicago Record-Herald, Minneapolis Journal, Kansas City Star, Milwaukee Journal, St. Louis Post-Dispatch, Atlanta Constitution, Dallas News, Baltimore American, Pittsburgh Post-Dispatch, Portland Oregonian, Indianapolis Star, Detroit Times, Philadelphia Public Ledger, Cleveland Leader and Buffalo Enquirer. Of course there will be connections in Washington, San Francisco and other im-important centers.

Do Sermonizing Films Pay?

By Carl Horton Pierce.

THE question has frequently been raised in the motion picture industry as to whether films that sermonize and educate are suitable for the general run of photoplay houses. The answer to this question has been brought more forcibly to the industry through the recent successes that have been marked throughout the country of Bosworth's noted release, "Hypocrites."

When this film was placed upon the market some six months ago it was an open question of many as to whether the public would stand for having the given quality of hypocrisy flayed. Many of the wisest heads in the business stated that the public neither wished to be sermonized nor excoriated and yet there were others who recognized in this release many elements of educational merit which would be of lasting benefit to mankind provided the photoplay could be suitably launched so as to bring its merit to universal attention. Of the success of the release there can now be no question. Out of the Los Angeles Exchange alone, four prints are in constant use as against one print of each ordinary subject and the normal receipts of one Los Angeles house, Quinn's Superba, were quadrupled during the run of this picture.

In San Francisco, Salt Lake City, Denver, New Orleans, Atlanta, Athens, Ga., Knoxville, Tenn., and many others that could be mentioned, "Hypocrites" has earned more money than any other feature ever shown in these cities.

J. Eugene Pearce writing from the Tudor Theater in New Orleans, said: "We have run every big feature that has come to New Orleans, but it took 'Hypocites' to top them all."

J. H. Kunsky writing from the Washington Theater in Detroit, said: "'Hypocrites' has earned more money than has any other picture ever shown by me in Detroit, and I have run every big feature that has been shown in America."

The public at large has been practically unanimous in praise of this subject. Norman S. Jacoby for example, proprietor of the Princess Theater, Des Moines, has written: "My wife, Mary Norman, saw the masterpiece and was wonderfully impressed with the masterly treatment of the idea."

Henry S. Sheldon in the employ of the United States Government at Washington, wrote: "A quotation I made to my companion as we witnessed 'Hypocrites' sums up my feelings, 'Those who came to scoff remained to pray.' Could I conceive one such screen sermon I would feel like the inspired soul who penned, 'Let me but write a nation's songs and I care not who wins her battles.'"

Another letter received from Des Moines says: "I wonder if you realize that it is such things as this that will lift your theater above the others. Such pictures as this one teaches lessons and leads people in the right path."

Considering the educational and moral value of this film in addition to its remarkable earning capacity, many authorities in the industry are now asking themselves the question: Is it not possible to so combine the educational and uplifting value of the photoplay with its well recognized amusement value as to create a new era in the industry? Meanwhile it is the opinion of experts that it will be many a day before the like of "Hypocrites" will ever be seen upon the screen.

COL. JOE SMILEY WITH WORLD FILM.

Joseph Smiley has journeyed up from Philadelphia from the Lubin studio to join the World Film forces. He is another addition of whom the World Film Corporation may be proud, as he has a list of many excellent features to his credit. His first picture will be "The Renegade."

CHICAGO LETTER

BY JAS. S. McQUADE

Illinois State Censor Bill Will Be Vetoed.

THE LAST press news from Springfield concerning the state censorship bill—that was on Saturday, July 3—announced that the bill was farther away from approval than was believed when the legislature adjourned on Wednesday, June 30. It was also stated that a veto of the bill would not be surprising to those who were closely watching developments.

The down-state opponents of the bill are willing to let Chicago have its local censorship, as at present, but they demand a hands-off policy for down-state cities and villages.

In the expectation that Governor Dunne will sign the bill, there is already a big rush and much contention for the three positions that will be created by its passage. It appears that one senator, who voted for the bill, had one of these places promised for his wife. Now a prominent woman suffragist and wife of a representative, is urging on Secretary of State Stevenson that one of her friends be appointed as the woman member of the board, instead of the senator's wife.

Senator Olson, father of the bill, has been promised the naming of another member and there are already several hundred applicants for the third place.

Political pull, without regard to fitness will be the guiding hand in composing the board, should the obnoxious bill become law.

Since the foregoing was written I have been advised by responsible authority that the bill will be vetoed by Governor Dunne. Although the city press has had no announcement to that effect, I can write confidently that the statement is reliable. Further particulars will be given in next week's letter.

One of the principal reasons for the vetoing of the bill is that Secretary of State Stevenson and his board of censors would find it impossible to censor all the moving pictures at the present time released in the state and also the new ones that are being placed on the market daily, without great injury to the trade.

Boomerangic Effect of Chicago Censorship.

Some time ago I referred in these columns to an evil to which several Chicago exhibitors were addicted in connection with the censorship of films, in cases where the censor board had ruled that certain films should be exhibited to adults only. These exhibitors sought to make capital out of such rulings by placing in prominent public view, in front of their theaters, the prohibitive sign excluding minors in cases where the films screened at the time were open to adults and minors alike.

Major Funkhouser at the time threatened such offenders with a revocation of their licenses, where proofs could be obtained, on the ground that admissions were being sold under false pretenses. Now the Chicago Tribune has drawn attention to the continuance of the practice in the following editorial:

There is something too neat for exhibition in the fact that movie producers now use an edict of the board of censors to make a pretense of getting the worst effects from which censors are supposed to protect us. When a movie advertisement reads that the police positively prohibit the admission of anyone under 21 a situation is created which cannot be observed other than with chagrin by any one interested in perfecting the censorship system.

The fact that it is advertising intended to deceive, and that the hopes aroused by it will be dissipated by the showing of the film does not change the other fact that the rules of the board of censors are being used as bait for persons who would like to take a surreptitious nibble at the salacious. They get cheated out of their taste of immorality, in most cases at least, but is it a good principle of censorship to permit the temptation to be offered?

Chicago Film Brevities.

At a recent meeting of the Photoplay Authors League, Inc., Los Angeles, arrangements were completed for entertaining the photoplay writers who will visit Los Angeles on the Selig Exposition Flyer, that will leave Chicago Thursday, July 8. Friday evening, July 16, has been fixed as the date for the reception that will be given by the Pacific Coast writers at the Selig Zoo. The reception will be given in the Amusement Building, where a banquet and ball will be held.

* * *

Max Hyman and Sam Katz, proprietors of the Avon theater, 3327 Fullerton Avenue, this city, paid us a visit last week and renewed subscriptions for the World. Messrs. Hyman and Katz have been partners in the Avon for about a year. At one time they were owners of the Hyman & Hirsch Candy Factory in Chicago, which was located at 404-06 W. North Avenue. They formerly owned the Janet, Barry, New Illinois, Strand and Wallace theaters, of which they now retain the Janet and the Wallace. The Avon was opened November, 1914, and has 1,000 seats. They report very satisfactory business since the opening. The Avon can boast of having one of the finest pipe organs on the Northwest side. Miss Hazel Spaulding, one of Chicago's popular organists, plays the instrument. Programs of six reels consisting of all the leading makes of films, are offered at the Avon for 10 cents.

* * *

Fred S. Kahn, who, with his brother Albert, owns and manages the Austin theater, West Madison and Fifty-sixth street, called one day last week. They purchased this house about two months ago and are much pleased with the business, which has been getting better every day since they took possession. The Austin seats 560 people, and programs of Licensed regular service and features of all makes, excepting the Paramount, are offered at 10 cents admission for adults and five cents for children. Six and seven reels are offered at these prices. Mr. Kahn stated that a new heating plant has been installed and that the ventilation at the Austin is perfect. Mr. Kahn prides himself on the fine projection of pictures at his house. Two Simplex machines are used. It is the intention of the Kahn brothers to branch out gradually in the exhibition field, and they are now considering the purchase of several houses, and are looking out for desirable sites. Mr. Kahn devoted his time, about a year previous to the purchase of the Austin, in attending to the bookings of "Dan," a Lew Dockstader feature, for which he owns the state rights to Indiana and Illinois. Mr. Kahn's father, Henry Kahn, is president of the Automatic Exposition Co., which controls the Bijou Dream, located next door to the popular Orpheum, on State street.

* * *

Alfred Hamburger, of the Hamburger theatrical enterprises, purchased the Panorama Theater from the Ascher brothers one day last week. This makes the fourteenth on the Hamburger circuit. The Panorama is practically a new theater, having been erected about a year and a half ago. It seats 900 people and has a fine pipe organ and a well selected orchestra. It is situated in a fine neighborhood, at Fifty-first Street and Prairie Avenue. Another important deal was concluded between Mr. Hamburger and Nathan Ascher, by which, through a co-partnership agreement, the Terminal theater, Lawrence and Spaulding Avenues, and the Ravenswood theater, Lawrence Avenue and Kedzie Street, now in course of construction, will be operated jointly. These houses will be ready for opening some time in August. Each will have a seating capacity of a thousand and a costly pipe organ.

* * *

Within a few weeks the Selig regular program will be increased by a Selig jungle zoo wild animal photoplay, two reels in length. These wild animal photoplays, it is expected, will be released at the rate of two a month.

* * *

Harry J. Cohen, who is well known in film circles here, stopped over Saturday, July 3, on his way to New York from Denver, where he opened an office for the Metro Pictures Corporation, for which Mr. Cohen is the supervisor of offices. A. S. Bailey has been appointed manager of the Denver office. Mr. Cohen, who visited Minneapolis, Kansas City, Denver and this city during his trip, reported that business is very good for his company.

* * *

Clyde Martin, well known among exhibitors throughout the country as a clever adaptor and player of music for the accompaniment of moving pictures, was in the city last week. Mr. Martin stated that he returned from the Pacific Coast about three months ago and that on his return trip he had filled engagements throughout the South and in Kansas and Missouri, in which territory he found the moving picture business in good condition. Mr. Martin is now playing through Wisconsin and Illinois, which he expects to complete in about a month and a half, after which he intends returning to the Pacific Coast with a Griffith production, playing one night stands on the trip and on the Coast.

* * *

"The Fatal Tempter," the first Essanay photoplay in which Henry Walthall is featured, is said to give that clever actor fine scope for the display of his emotional powers.

* * *

Nathan Ascher, of Ascher Brothers, will construct a new moving picture theater at South Ashland Avenue and Sixty-third Street, shortly. The theater, combined with a store

and office building, will cost about $80,000. Architect Henry L. Newhouse has already prepared the plans. The Ascher brothers now own the President, Cosmopolitan, Frolic, Lakeside and Drexel Square theaters.

* * *

I regret to announce the sad death by accident of Miss Dessa Rubens, sister of Julius Rubens, owner of the Fox theater in Aurora, and partner in the Rubens Bros. enterprises. Julius Rubens was extremely fond of his sister, who was crippled some time ago, and the last of his many gifts was a new five-passenger touring car. It was on the first trip of this car that Miss Rubens met her death. It was across country and she was accompanied by her cousin, Edgar Lewis, and other relatives, and finding the strain of driving too much for her strength, she surrendered the wheel to Mr. Lewis. Shortly afterward the machine skidded and turned turtle over an embankment. Miss Rubens was crushed under the back of the tonneau and immediately killed. The deep condolence of the Chicago office of the World is offered the stricken relatives.

* * *

"The Wizard of Oz" and "Sparrows" was the Saturday weekly offering made the young folks at Orchestra Hall, on the morning of July 3. These special programs for children, which were originated by Mr. Divine, president of the Strand Theater Co., now controlling Orchestra Hall, are creating much interest among parents of the young folks as well as contributing greatly to the amusement of the latter.

* * *

Selig's Red Seal feature, "The Rosary," opened at the Studebaker for an indefinite run Saturday, July 3. Already this fine photoplay has created wide interest among moving picture theater goers.

* * *

"The White Sister," in which Viola Allen has won an artistic triumph, has done so well at the Fine Arts theater during its first week's run, that Alfred Hamburger will continue it until July 17.

* * *

W. C. Hoffman, who has been steadily engaged for the past ten months in booking "The Spoilers" throughout the state of Illinois, exclusively, paid us a brief call last week. Mr. Hoffman considers that this makes a record for the booking of any single feature, as it supported him continuously throughout the period mentioned, it having been repeated as many as four and five times in several houses. In the near future Mr. Hoffman will also attend to the bookings of "Guarding Old Glory" in the state of Illinois, as well as attending to the bookings of "The Spoilers." Mr. Hoffman left Tuesday morning to arrange for return bookings throughout northern Illinois. He informed me that fully seventy-eight per cent of all the houses which showed "The Spoilers" have arranged for return dates.

* * *

The Celebrated Players Film Co. has purchased the rights for Illinois and Wisconsin to "The Melting Pot," the Cort Film Company's six-reel production. It will open a run of four weeks at the Fine Arts theater Saturday, July 17.

* * *

Arrangements have been made for a run of "The Birth of a Nation" in Milwaukee, where its exhibition is awaited with eager anticipation and curiosity. Tremendous crowds still throng the Illinois, in this city, twice daily.

* * *

The "Dictator" and "Guarding Old Glory" were the attractions at the Colonial on Independence Day and, as an additional mark of good measure, the Tribune's Animated Weekly with old Doc Yak and world's news events was added, all for 25c admission. Manager Field informed me that "Guarding Old Glory" especially took well with the large audiences.

* * *

Joe Bloom, formerly with the Celebrated Players Film Co., this city, has succeeded M. Winik as manager of the Apex Feature Service in Seattle, and is also sales agent for the Washington Film Corporation of that city. Mr. Bloom is about to put on the market a film bearing the title, the "Ski Man," which was taken in the Cascade Mountains near Hot Springs, in mid winter.

* * *

The Selig Exposition Flyer will leave the Northwestern station, this city, Thursday morning, July 8, with 180 tourists aboard. A train of ten cars, with a "double header" all the way, will rush the sightseers to the Coast and back.

E. Wertheimer of London

A Most Enterprising Film Man Who Favors the American Market Above Every Other.

E. WERTHEIMER is a man worth knowing. Like most men worth knowing he is not very anxious to parade in the lime light. He is therefore comparatively unknown to the rank and file of filmdom, though the people who have big features to sell or who are looking for a man to "swing big things" are fairly familiar with the name and fame of Wertheimer.

Mr. Wertheimer is an Englishman, a Londoner, who twice or three times a year slips very quietly into New York, does his buying for British and Colonial rights on big film and on big theatrical productions and then just as quietly sails back to his home. A representative of The Moving Picture World found Mr. Wertheimer at the Hotel Algonquin and had some trouble in convincing him that the readers of the paper would be interested both in his views and in his transactions. He was not averse to speaking of conditions in England.

E. Wertheimer.

"When it comes to telling what a fellow is doing it is doubtful wisdom in my judgment. The other fellow may learn too much of what you are doing. Conditions in England in the motion picture business are splendid. Strange as it may sound the war, instead of hurting business, has actually improved it. Two things have helped to bring about this seemingly anomalous state of affairs. In the first place, as you know from the papers, the streets of London are in utter darkness at night. Walking on the streets is no longer a pleasant way of passing the time. People must have something to occupy their minds and amuse themselves, hence the increase in the attendance at the motion picture theaters. Another reason is the great prosperity that has come to England. Everybody has employment and everybody has money to spend. I am taking with me to England a large number of film productions of the first order. Among these features is "The Fighting Chance," a splendid filmed version of the famous story by Robert W. Chambers. This feature, which is unsurpassed by the grandeur and lavishness of its settings and indeed of its whole plan, was produced by E. K. Lincoln, formerly of the Vitagraph. I have concluded contracts with Ethel Grandin and Ray Smallwood and am taking nine of their productions with me. I have contracted altogether for fifty-two. I have made arrangements with George Kleine for handling some of his finest productions and we hope the results will be mutually satisfactory. This is my second trip this year and I expect to be back in September.

"I will say that we in England do favor the American film product. I am personally glad to think that the American market is the gainer in England by the elimination of the German and Austrian films. There never were many Austrian films, but Germany flooded England with a lot of cheap stuff, some of which might justly have been described atrocious. The prospects for disposing of good American films in England are better today than ever before in the history of films."

Mr. Wertheimer sailed two days after the interview, that is to say, on July 3, on board an American steamer.

RICHARD CARLE IN HIS OWN PLAY FOR PATHE.

Pathe announces the acquisition of the picture rights to Richard Carle's big dramatic success, "Mary's Lamb," which enjoyed a run of three years upon the stage. Mr. Carle himself will play the lead in the Pathe picture. The famous player in his own famous play should prove to be a strong attraction.

Doings at Los Angeles

WHEN the National Editorial Association leaves California they will remember Inceville, where they were so royally entertained by the makers of the pictures. The pencilmen invaded the place in a long automobile train which was made up in Los Angeles and Santa Monica. They were shown around the big camp and then the barbecue was indulged in, after which the mayors of nearby cities spoke welcoming words, followed by singing by Truly Shattuck, one of Ince's stars, cartooning by Clyde Tracy, Inceville's artist, and a little talk by W. S. Hart, the famous Western character.

* * *

Hard luck has pounced upon husky Lloyd V. Hamilton who is featured in Kalem's Ham comedies with Bud Duncan. Fortunately there are quite a number of releases finished ahead, and while Ham is recovering from the effects of a bad fall down a hill, the Ham comedies will go on just the same as usual. Ham was working at the beach and had to roll down a hill, but when he fell ahead of time he suffered a compound fracture of his left leg. He was taken to a hospital at the beach where he has been in bed for a week. As soon as possible he will be taken to his Hollywood home. At the hospital Lloyd Hamilton said the picture he was working in was to have been called "The Experiment," but that he did not like the way the experiment came out on him. It should have been "The Accident."

* * *

Another comedy company has been added to the Essanay studio where Charles Chaplin works. It is headed by Albert W. Hale and he has as his leading players Marjorie Reiger and Leo White. They have completed their first picture which is called "Fudge and Petticoats." Chaplin has completed a multiple reel comedy called "The Woman."

* * *

Robert Levy and his people of the Eclair are waiting and watching for news from the East which will bid them resume production at the Hollywood studios. They have been idle for a week now, the stop having been caused by the change in the Features Ideal releasing program.

* * *

The Farrar company from Lasky's studio will soon go to San Francisco to film scenes for "Carmen," which has been started here by Cecil DeMille. The stadium will be used as the main setting for the scenes to be done there. Blanche Sweet and Carlyle Blackwell are working under Frank Reicher in "The Case of Becky." George Melford has started another picture which will feature Charlotte Walker.

* * *

Bosworth Inc., is producing "Home Politics" with Macklyn Arbuckle in the lead. The piece was written from "The Reform Candidate" which had been successful on the real stage. Myrtle Stedman will play opposite. The piece was written by Mr. Arbuckle and Edgar A. Guest.

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Clarence G. Badger who for some time past has turned out most of the scenarios for Allen Curtis and his comedians, has taken charge of a company of players and is making comedies.

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The Quality Pictures studio is nearing completion and the small army of workers are making the place look like new. Already the stages are laid and the diffusing system is being installed. The dressing room street and the other big buildings are soon to be finished. Francis X. Bushman and the company are busy producing.

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The other night a sporting club in Venice gave a boxing fightfest which was featured with picture people. Roscoe Arbuckle was referee, and a good one. The main contestants were Frankie Dolan of the Essanay and Alen McNeil of the Universal. The place was crowded with picture folk.

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H. Pathe Lehrman has gone to the mountains at Arrowhead where he will remain for two months with a company to complete at least five big pictures. He has with him Charlie Wininger, Ray Griffith, Gertrude Selby and a dozen other people. Eight more will go up during the period while the pictures are being made. The L-KO studio is quite a busy place these days, so many carpenters are working there. A new building for dressing rooms is being constructed and a big plunge is being put in for the swimmers and water scenes. A complete laboratory is also under course of construction.

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Charles M. Peck has resigned as assistant manager of the Balboa company at Long Beach. As yet no successor has been named to take the place of Mr. Peck, but both the Horkheimer brothers will probably do the work. Will M. Ritchey who turned out the scenarios for the "Who Pays" series and from whose stories the newspapers wrote the serial, has been advanced from scenario editor to chief scenario editor in charge of the script department of the big plant. Six authors are now working for the Balboa under Mr. Ritchey.

* * *

"A Natural Man," a Vitagraph which is to be released as a special two part feature on the thirteenth, is apparently a very good picture. It was made here by Ulysses Davis with Otto Lederer, Alfred Vosburgh, Myrtle Gonzales and George Stanley. In this picture Otto Lederer is an old man and his makeup certainly shows what he can do in the art of disguising himself.

* * *

The bathing girl parade at Ocean Park this season drew out a number of beautiful picture maids as entrants. Last year the event was won by Margaret Gibson of the Vitagraph, but who is now with the Ince forces. She would have entered this year, but owing to work on Sundays could not get free. The winner was Miss Vivian Rice of the Universal, Marjorie Reiger of the Essanay was second, and Edna Purviance of the Chaplin players was third, so you can see that the picture girls had it all over the others. Jumping from third to sixth places, Velma Lefler, who works at Inceville, captured a trophy, and Rena Rogers was another cup winner, being with the National Company in Hollywood. The parade was shot by the Sunset and Pathe weeklies. Mr. Buffum, cameraman for Pathe, got some fine pictures for the Southern California section of the weekly.

* * *

The Kalem studio in Glendale has been gone over again with the result that a new stage was built and artificial lights installed. In the Girl Detective series this week's picture is "The Hotel Detective," and in it a big cast is used in the lobby scenes of the hostelry. Helen Holmes is doing "Helen's Vindication" under the direction of James Davis, who was formerly assistant to J. P. McGowan.

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After being "killed" in the "Diamond" series and dropped out for several chapters, Eugenie Forde is back on the screen after an eight weeks vacation spent at San Francisco and Los Angeles. She returned to her mountain bungalow on the state highway, which is known as Forde's Everwelcome Bungalow, the scene of many merry social parties.

* * *

"Blackbirds" with Laura Hope Crews featured, has been started by J. P. McGowan at the Lasky studio. Thomas Meghan is also in the cast. Geraldine Farrar has received a message from the U. S. Custom authorities giving her permission to keep the costumes she imported from France under bond to return within a year, for another half year. The rich costumes will be used in "Carmen" now under production. Prof. Karl Muck, director of the Boston Symphony orchestra, who is visiting in the West, came to the Lasky studio to see the pictures made and to meet Geraldine Farrar. He saw her when she first sang in Berlin in opera, and now he has witnessed her first appearance on the screen in this country.

* * *

Sportsmen on the Pacific are eagerly watching for the palatial yacht "Vergona," the floating hotel which belongs to Captain Wilbert Melville of the Lubin Western forces. She left New York this week bound for the Pacific via the canal. The yacht was at one time the property of ex-Governor Flower of New York.

* * *

The Morosco studio has been enlarged to the extent of a new stage with roof and diffusing system sixty feet long, and about forty feet wide, to make plenty of room for the two producing companies which are busy now. When Herbert Standing was with the Criterion Theater in London he met Cyril Maude, then a promising young actor. That was many years ago, and recently when Mr. Maude arrived here to work in films he again met Mr. Standing, and the two former stage men had quite a talk of old times.

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Julian Eltinge is said to have purchased an acre of land at Silverlake, near Los Angeles, where he will erect a handsome summer home for himself.

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At the Lubin studio Leon D. Kent is putting on "Jealousy" with Dorothy Barrett, Melvin Mayall and Robert Gray starred. The studio is being prepared for the whirlwind razing which will soon take place preparatory to erecting the big concrete buildings. Captain Melville is busy looking after the construction of the new studio.

At Santa Barbara the American company, as usual supported by the citizens, was the biggest factor in the Fourth celebration this year. They staged a few scenes during the big day's events which represented the signing of the Declaration of Independence. Henry Otto, manager, came down to the city to procure the proper costumes for the event.

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Watch for "Aloha," a release made at Inceville by Dick Stanton, having Willard Mack as its star. Some fine scenery is shown, and a few feet of really spectacular stuff.

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Eddie Foy has been signed by Mack Sennett to work in Keystone comedies. He will arrive here in a few days to start work at once on a two reel special comedy. It is not stated whether all the little Foys will come to the studio with him or not.

* * *

Last week the Los Angeles Baseball Club held a benefit for the widow of "Hap" Hogan, who died here recently. The picture people gave their generous support, there being representatives from several companies to draw the crowds. Charlie Chaplin and some Essanayers were there, and Ford and Mabel, with Roscoe, frolicked around on the lawns. James Snyder, while taking part in the funny ball game, fell and broke his shoulder.

* * *

Tully Marshall, famous Broadway star, has arrived at the Mutual studios, and is appearing in "The Sable Lorcha," under the direction of Lloyd Ingraham. Mary Alden is the latest actress to go on a vacation, and according to one Benjamin Zeidman she has leased a big steam launch to take a water trip during the layoff.

* * *

Pathe's "Neil of the Navy" serial starts about the 28th of next month, according to B. E. Loper, manager of the local Pathe Exchange, at 114 East Seventh street. An installment of this great national interest serial will be put out every week. Another announcement is that the Pathe Company will release large features in five and six reels that are taken from popular plays and books. The first of these films, to be known as the "Gold Rooster" brand, will be "The Beloved Vagabond," by Edward J. Locke, directed by Edward Jose, and starring Edwin Arden. The prints on this subject were so beautiful that they were sent to Paris to be hand colored

* * *

Directing in a bathing suit is what Dell Henderson of Keystone did this week. Having a lot of water close up scenes to do he decided to get into a suit himself, so that he could keep close to the players without getting wet. He was not in the picture either. CLARKE IRVINE.

COLORED PICTURES IN BILBAO.

Consul Wilbur T. Gracey, at Seville, Spain, says that a press dispatch announces the first showing in Bilbao of moving pictures in their natural colors. It seems pertinent to suggest to manufacturers of projecting apparatus and films in the United States of the probable opportunity to introduce these goods here, especially now, at the beginning of summer, when the motion picture is practically the only amusement of the people. In all the principal plazas and gardens of Seville screens are erected and small tables and chairs set out, the exhibitors either making their profits from the drinks sold or by rental of chairs at 2 cents each. Thousands of people go nightly to the different plazas and gardens, and the entire life of the city for about four months centers around these moving picture shows. Anything in the nature of a novelty is sought, and the exhibition of pictures in their natural colors would undoubtedly attract the crowd, and manufacturers should therefore find a ready market. It is probable that credit arrangements would have to be made with the purchasers, as it is unusual to sell here for cash. Pathe Freres of Paris and the Gaumont Co. both have their agencies here, through whom most of the business of this city is carried on.

MOTION PICTURE THEATERS IN PERSIA.

The only picture theater in Teheran, Persia, has a seating capacity of 200, is open each day from 8 p. m. to 9.30 p. m., and is well patronized. Electric power is used. The program is changed every third day. There are no film agencies in Teheran and the theater obtains its films from dealers in Russia, all films being second hand. French, German and Russian pictures are being shown at present. The most popular pictures are comic, tragic, war, and chases with amusing falls. Explanations are generally printed in Persian and French, although English, German and Russian are sometimes used. Films are imported in tin boxes, the duty charged being 5 per cent.

T. N. Heffron With Selig

T. N. HEFFRON is another versatile director of motion picture productions who was recently captured by the Selig Polyscope Company. Mr. Heffron is engaged at the Chicago studios of the Selig Company in directing the production of Selig Red Seal Plays. His first production completed was "The House of a Thousand Candles," featuring Mr. Harry Mestayer, Miss Grace Marmond and an all-star cast. He is now engaged on his second production, "A Black Sheep," with Otis Harlan in the title role.

T. N. Heffron.

Before entering the motion picture field Mr. Heffron was an actor and was also stage director for Mrs. Fisk, John Mason, Charles Frohman, Al Woods, Cohan and Harris, William A. Brady, Kirke La Shelle, Augustus Thomas and others, and played leading heavies and produced in stock nearly every play available for stock purposes in the principal cities of America.

Mr. Heffron commenced producing feature pictures over three years ago and has been identified with many of the leading manufacturers of motion pictures. In motion pictures he has directed such stars as John Barrymore, May Irwin, Tyrone Power, Hazel Dawn, Paul McAllister, Edwin Ables, Marguerite Clark and David Higgins.

"TWILIGHT SLEEP" NEW OFFICES.

The Motherhood Educational Society, Inc., announce the removal of their offices from 140 West 42nd street, New York City, to 110 West 34th street. This is the organization which owns and controls the "Twilight Sleep" film and lecture and are now disposing of some of the states rights.

Considerable interest has been evinced in this feature on account of the strong opposition which it has encountered in some of the larger cities. The producers state that all the attacks have been directly traced to the medical societies, who naturally oppose the production because it is considered a breach of "medical ethics" for subjects of this nature, which have heretofore been religiously veiled with mystery, to be so lucidly explained to the lay public.

H. D. Ashton, the general manager, states that there is a great deal more interest shown in the proposition by the Western exhibitors than by those in the East, and that the inquiries from that source are coming in so fast that it keeps him busy signing for telegrams.

LOUISE GUNNING FOR THE SCREEN?

Since the announcement in the dramatic and musical papers that Miss Louise Gunning, the American prima donna, was now under the management of Philip Mindil, her new manager has received several tempting offers for this well-known singer to become a moving picture star. While Miss Gunning's popularity, beauty and acting ability fit her eminently for the screen, it is not probable that she will listen to the tempter's voice for more than one or two pictures at the most, as her superiority in stellar operatic roles has placed her in a position where she is in great demand. However, Mr. Mindil regarded the offers from filmdom as of sufficient importance to wire his star, asking her to come on as soon as possible from her western ranch, where she has been resting, for the purpose of giving them serious consideration. He stated that he expected her at an early date, when she would also decide which one of the several musical starring offers to accept.

BERT ENNIS REPRESENTING EASTERN FILM CO.

Bert Ennis, who has been identified for the last two years with the Eclair Company, has become publicity and manager of sales for the new Eastern Film Corporation located at Providence, R. I. This is a new organization with big plans, which Mr. Ennis promises to give us the details of later.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

SOLVING THE PROBLEM.

EDUCATIONAL pictures are not doing the work within their power. It has been said that, "theirs is an education that does not educate," doubtless, but then it is because of a lack of its application to the desired result. If the educational powers of kinematography are not producing results, it is surely because they are not being sufficiently applied to the purposes for which they are intended. From this condition springs the problem of:—

How to Make the Educational Picture Serviceable.

Enterprising and intelligent exhibitors have done much to encourage a place for the educational pictures in their regular programs; in many places they have been well received and have also been profitable. In New York City especially has it been proved that a daily program with educationals inserted, has in every way been successful. Only recently an exhibitor in a large town in an adjoining state wrote lamenting the fact that he could not raise the standard of his program because more people were not aware of the value of these better pictures. There is only one way to make these pictures serviceable, and that is by making them popular; it is safe to say that the more they are used, the more they will be called for. It should be distinctly remembered that there is a difference between the educational of today and the so-called educationals of a few years ago. Whereas formerly they were dry and monotonous, they are now full of life and interesting; thanks largely to the topicals which have blazed a way for them. Their former disjointed and disconnected appearance which created a yawning in the audience when they appeared on the screen, has been replaced by an awakening and an interest which is pleasing. Another means of making them serviceable is for the intended users of them to seek guidance from any of the several agencies which make the **time and place for the proper use of educational pictures a specialty.** These agencies have been instrumental in bringing the educational picture out of its chaotic condition, and by classification have made it serviceable for any class of entertainments as also for schools and churches.

Some Practical Ideas.

Among the many hindrances to the more general adoption of moving pictures in educational and religious centers, is the lack of practical adaptability. It is pleasing to note that all other difficulties seem to have passed away. The clergyman critic is now a rarity, and the scholastic questioner is no longer hindering with his queries; alone the difficulty of **getting right down to work remains.**

The installation of a plant is a most formidable subject to many, while others add the prospect of a difficulty in running the projectoscope, together with the limitations of laws of fire, insurance, etc. form a seeming insurmountable obstacle. In the first place it should be pointed out that all these difficulties have been handled by experts and authorities, therefore it only remains for anyone in trouble or doubt to avail himself of the ready to hand experience, and profit thereby. If no closer help is available the Moving Picture World is ready to help in any possible situation.

Unfortunately the majority of users of educational pictures only, such as schools and churches, not being directly connected with the trade may not be readers and users of the Moving Picture World, this is in itself a hindrance, making it all the more necessary for the readers of this article to pass it on to those whom they feel it may help, and so bring them in touch with the authorities and powers they so much need.

The cost of a thorough and suitable equipment varies from three hundred to five hundred dollars according to the need of electric wiring, for the latter amount one could depend upon an outfit of the best order thoroughly satisfying, with all insurance requirements, and capable of doing everything known and required in perfect kinematography.

For many churches this may seem a large sum, but if there is already an electric supply some reduction could be counted upon. To be fully protected with fireproof booth and all necessary safety protection even the largest amount seems small when the perfection and protection it brings is considered.

Operating the machine which at first seems formidable is soon made easy. When we remember that today the average youth can run and often adjust an automobile, a picture machine presents a less difficult problem. There is perhaps not a church or school without an intelligent person who could not only fulfil the requirements, but, if necessary in cities where the law requires, readily pass an examination for operator's license.

As an investment, experience proves that it is readily profitable, soon returning the original cost and thereafter becoming a source of profit while giving instructive entertainment.

Keeping Abreast of the Times.

It is rapidly becoming a question if the school or church which is not using the picture teacher can be said to be fulfilling its standard purpose. Schools recognizing this are almost universally adopting some even temporary means whereby they can secure the benefits obtainable, the primary fact having been established that the picture instructor is a necessity.

The constant complaint from the churches that their hold on the people seems less in proportion than is naturally expected, seems to find a ready solution in the picture work. Conspicuous instances in many centers of the country show how the adoption by the church of the picture aid, has proved overwhelmingly advantageous. The world's progress demands a keeping abreast of the times, those not marching to the advance tune will fall in the rear, with only themselves to blame; no longer can ignorance be an excuse when knowledge is so abundant; for all who will the way is open and ready.

EDUCATIONAL NOTES.

Complaints against the evils of the moving pictures seem now to be reduced to a minimum, never since their inception has there been so little to arouse even the most fastidious; as a consequence the demand for censorship is on the decline, thus proving two things:—First, that the development of the moving picture is a cultured one, which, in the second place, eradicates its own evils. Superior taste and talent in the studios and factories, growing moving picture culture with the public at large combined with educative interests have caused this most satisfactory progress. Every day records great changes in the centers of the moving picture trade, all of which are along continually advancing lines, proving that the pictures are one of the great powers of the day in the lives of the people, consequently their power for good is almost momentarily increasing.

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Wisely selected films for general purposes are found listed monthly in the "Woman's Home Companion," also a question box which is of an interesting nature quite apart from what can be properly treated in a trade paper like the Moving Picture World.

It is both interesting and helpful to notice how standard magazines are lending themselves to the question of "better films" and "educational pictures." Too much good reading both descriptive and instructive cannot be given upon so great and popular a subject as the moving picture; it will surely be profitable for those interested in the educational uses of the pictures to follow these interesting articles, especially as these magazines are all to be found in the average American home, or more essentially so in the homes of ministers and teachers, to whom the information is of untold value, in all cases leading them to a closer knowledge of the "ways and means" in best-result moving pictures.

* * *

On leaving the Strand Theater, New York, Mr. Rothapfel has proved to the world that the educational picture has a place in the theater at once acceptable, entertaining, constant and permanent. Champions of the cause of the educa-

tional propaganda are much indebted to him for this successful proof.

The Strand Theater has made the reputation of the "model moving picture house," its perfect program, its music, its high moral tone, its educational influence together with its graded prices of admission, mark an epoch in high class exhibitions, always beyond criticism, always insuring commendation.

In his new venture we look for Mr. Rothapfel to exceed himself if possible, and because of what he has done in the past, the Moving Picture Educator is confident of another great advance in the best means and methods of perfect kinematography.

* * *

The June releases of educational films though small are of good quality. A series entitled "Japan" in six parts is announced by the United Photo Plays Co. which suggests something good. The Pathe Exchange, Inc. have an additional film on birds entitled "An Intimate Study." There is one feature about these films, in that they are indeed intimate, being photographed in patient detail at very close quarters. The sparrows and chaffinch are here depicted and described, together with a very special study in which young birds are being taught to fly by the mother birds, this is an unusual detail.

All topicals keep us posted in events at home and abroad especially in parts of the war where scenes of an instructive nature can be taken, and should be seen by all who desire an intelligent portrayal of these incidents.

NEW SCENIC EDUCATIONALS.

Essanay has entered a new field for that company in putting out scenic pictures. These scenes are being taken largely in the west. There are many views taken in Colorado and in states bordering on the Rocky Mountains. It is its intention, however, to take scenes of all the beauty spots in America, especially those not too much frequented by tourists. The idea is to find all the beauty spots not already thoroughly known to travelers. These will be interspersed, however, with well known scenes which the public enjoy seeing more than once. They are being released in connection with Essanay's animated cartoons by Wallace A. Carlson. The cartoons are 500 feet in length and the scenic the same, giving a diversity in pictures and not too much of one thing.

ARTISTIC SETTING FOR "THE WHITE SISTER."

The possibilities for brilliant exhibitions of feature picture plays was displayed on the occasion of the presentation of "The White Sister," at the Academy of Music in New York City on June 28, 29, and 30.

This famous show-house is part of the Fox chain of theaters and at the personal request of William Fox, S. L. Rothapfel arranged a special musical score and appropriate stage settings for an elaborate offering of Viola Allen's screen debut in the big V-L-S-E feature.

The stage was arranged much after the style that Mr. Rothapfel inaugurated at the Strand Theater, the orchestra of eighteen pieces being seated on the stage proper, surrounded by an embankment of flowers.

A curtain was arranged over the screen to be raised and lowered on the reflected play as it is on the speaking stage.

Just prior to the projection of "The White Sister" a solo was rendered, after which the picture was heralded by the sounding of chimes, and a few appropriate bars of music were played as the curtain was raised on the first scene introducing Miss Allen.

Throughout the entire presentation of the piece soft, harmonious music was played, continuously rising and falling like the sound waves from an organ, the rise and fall of the music being timed in close sympathy with the degrees of emotion expressed by the actress in her portrayal of the tragic love story.

At 7.30 in the evening on the opening night every seat in the immense orchestra was occupied; at 8 o'clock both balconies were filled.

CARL M. LE VINESS TO DIRECT SYDNEY AYRES.

Carl M. Le Viness, for two years director with the Eclair Company, has been employed by the Universal Film Mfg. Co. to direct Sydney Ayres and his company of Big U players including Doris Pawn, Val Paul and Rea Martin. His first production will be a two-reel story entitled "Around the Corner."

LUND FINISHED FIVE-REELER.

Oscar A. C. Lund and his company of feature players have finished their first big five-reel Universal production, "Just Jim," a sensational story of the real West.

settings and was made under the personal supervision of Forbes Robertson. In it he is supported by Gertrude Elliott and the entire Drury Lane Company. It will be the Knickerbocker release of July 7.

Picture Men Entertained.

Guests Meet Pseudo Charlie Chaplin, and Make Merry At Get-Together Gathering.

LARGE numbers of representatives from various branches of the moving picture industry were the guests of the Rochester Theater Company, owners and operators of the Victoria theater in Rochester, N. Y., at an entertainment and "Dutch lunch" given at midnight of Wednesday, June 9. The affair was held at the company's theater, and it was admirably handled by John J. Farren, secretary of the Rochester Theater Company and manager of the Victoria. He realized that a happy get-together gathering would be instrumental in establishing a closer bond of friendship between the different factions of the business, and the result was that many new friendships were engendered and old acquaintances were renewed. The spirit of good fellowship and harmony prevailed throughout the entire occasion, and everyone who participated voted the affair a big success.

Scene at the Dinner to Film Men by Rochester Theater Co

A conception of the crowd can be had from the accompanying illustration which was taken on the stage of the Victoria, showing the long tables filled with men who have the advancement of the moving picture business at heart. The assemblage was composed of exhibitors, picture theater managers, exchangemen, salesmen, operators, stage employees, and in fact anyone connected with the business who could possibly attend. The various numbers of the entertainment, of which boxing was one, were executed with precision, and the big "eats" agreed with the palates of those with epicurean tastes.

When Mr. Farren conceived the idea he consulted the heads of the different trade organizations who acted with him and had tickets for the event distributed in this way. To add a little ginger to the occasion (and incidentally giving the guests a little exercise) the sponsors for the get-together movement had a local impersonator attired to represent the famous Essanay comedian, Charlie Chaplin, and had him "arrive" on the 11.20 p. m. train at the Buffalo station of the New York Central Railroad where he was met by the guests. The impersonator's disguise was almost impenetrable, and many "fell" for the deception. "Charlie Chaplin" headed a fifteen piece band which was followed by all the participants and marched to the Victoria. The line of march was kept clear by a squad of "Keystone Cops," and the music was punctuated by ovations from the spectators. The assistance of the local police was asked so that the entrance to the Victoria might be kept clear of curious onlookers to permit the participants to get into the place.

Among those present were E. M. Saunders of the New York City branch of the Metro Film Corporation, C. A. Taylor of the Buffalo office of the Metro Film Corp., I. A. Shapiro, E. M. Robins of the Syracuse office of the Fox Film Corp., A. N. McGovern, special representative of the New York City office of the Universal Film Mfg. Co., A. Benedict and H. F. Brink of the Buffalo office of the General Film Company, A. R. Thomas of the Mutual Film Corp., Buffalo, and E. B. Shaw of the Albany and Buffalo offices of the North American Film Corp.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Llewllyn Has Wented.

JOHN W. LLEWLLYN has disappointed us. The inventor of the one-piece coat and skirt hanger, the inventor of the Chaplin jumble-card and a lot of other really original ideas has curled up. Same old disease; threatened opposition. The "ring," and we don't believe a place the size of West Point, Ga., can put up a decent sort of ring, boosted the license with the evident intention of getting him out of town. He went! He had five or six houses down there, but he kissed them all good-bye and went away when so clever an advertiser could have put the ring in the condition technically known as "on the flotz" in about three months. In that respect Mr. Llewllyn does not differ in the least from some of the big New York drama theater managers who went to the theatrical hades by the same route. If you are scared of the other fellow, he won't lick you. You'll beat him to it. Don't curl up. If the "ring" gets jealous of your success and ties the license fee to a sky rocket, blow out the match. If you are too late for that, hit the cyclone cellar until the stick comes down, then pick up the stick and club the hides off the ring. Tell the people you would give better shows, but the ring won't let you. Give facts and figures. Show the license prices in nearby towns. Compare them. Prove that the tax is clearly a hold up. If you'll only fight half as hard as you'll run you can form your own party and be the next mayor. All we started out to say was that Mr. Llewllyn has wented and for a time we can expect no good from the Vaudette at West Point, but we've seen the bogey Competition scare so many others that we hate to see a good man wear out sole leather running.

But one good thing Mr. Llewllyn did for those who come after him. He trained his patrons to say this or that film "did not appeal" to them. Time was then a terse "Rotten!" sufficed, but he argued with them that just because they did not like it it was no sign that an offering was bad and now all West Point classifies films into those that appeal and those that do not. They do not kill other chances with the direct disapproval. Think that over and see if you would not like to have your audiences go out without hammers. The man who likes his eggs fried has no reason to jeer at the man who prefers his poached. They merely do so appeal to him. It is the same way with the films.

Lucky.

Some people don't know when they are lucky. Allan F. Sparrow, of The Ideal, Springfield, Vt., writes that he has no curliques, as though he regretted it. He doesn't know that his throwaways are the better for their lack. He writes:

> I am enclosing samples of flyers for your criticism. As I have a limited supply of type, am not able always to get just the effect I would like, and having no curliques cannot attempt anything fancy. I get these out two or three times a week—sometimes with the program for two days, sometimes for three days. Do the printing myself on an old press built before the war—which war I don't know.
>
> The yellow flyer comes from a neighboring town $100,000 house—where, of course, they are able to put out a much more elaborate job, if that is the correct term. This is not a puzzle—not intended for one, I mean—but quite a few people who are more or less familiar with the moving picture game have not been able to decide correctly just what it was all about. Can you?

Like many others, Mr. Sparrow tries to overwork a throwaway. He gets two days on one bill and uses so much large type that there is little room for explanation. Perhaps, too, the fact that he sets his own type leads him to use the larger and more easily handled faces. It is a mean job for the man who makes printing an avocation to get a lot of six or eight point and distribute it again, and yet it will be worth the time to work harder and give the bills real value. "Story of a mountain feud with a happy ending" is hardly pulling. Pique curiosity; rouse interest, and patrons will be gathered in. Merely telling what you have and what it is does not suffice.

As to the yellow bill, we know what it means, but we'll be darned if we think many non-professional readers would. In the top box, "Charles Kelem" is not Kalem but "Klein." But the gem is this, if the printer will kindly follow the spelling:

Wednesday
DANIEL V. ARTHUR PRESENTS
Lina Cavalieir
The most beautiful woman in the world in the high class production.
Marion Tescant
in 7 parts.

If You Enjoy The Best Dont Miss This Chance To See This Great Picture

There is some excuse in misspelling Miss Cavalieri's name, but "Marion Tescant" is a far cry from so well known a title as "Manon Lescaut." The use of the break rule still furtner complicates the matter. The trouble with the title was probably poor writing the "n" in Manon looking the more common "ri" and the "u" being formed like an "n," but even on a rush job there should have been some brief inspection.

The only safe way is to print all names and titles, each letter by itself. Then there can be no mistake, and with a little practice printing becomes as easy as writing. Where writing is used, it is customary to put a dash *under* the "u" and *over* the "n."

Vale?

C. H. Lynch, of the Palace, Spring Valley, Ill., sends in the fifth and final issue of the Palace News. There has been a shut down at the mines and they are retrenching. That is the best time to hustle harder than ever, as Mr. Lynch seems to know, but the man higher up called a halt. He writes that the News mention of a feature doubled the business, and the house organ will work as hard for any other good offering. Incidentally a piano house took ten thousand of the last issue for advertising work, because of an article on their player-piano, and ordered a set of advertising matter. That's the sort of stuff Mr. Lynch writes, and we hope that the News will resume in time. He writes his stuff instead of clipping, and gives a running comment on the coming program that can be read with interest. It is a gift to be able to state facts interestingly, but it can generally be partly acquired with practice.

Doubling Up.

The Third Street theater people work a scheme on the heralds sent out by the Lehigh Orpheum, South Bethlehem, Pa. They double imprint the heralds with the two houses showing the picture on successive days. This not only makes one printing serve for both, but the houses are so close that a person who misses it the first day knows of the second showing. When the picture is of a sort that makes its own business, the second day will be better than the first. Here they can shift the film and still get the result.

Echo Answers "How?"

George Editor Carpenter prints in the anniversary number (congratulations!) of Real Reels, a picture of the stage of the Judith theater, Lewiston, Mont., dressed with a railroad set for Rule G. and prints a letter from Manager Heinecke in which the latter says that he generally dresses his stage to fit the feature and dresses his boy and girl ushers in harmony. This leads Carpenter to ask how they were dressed for "Hypocrites." We would like to know, too.

Saves on Composition.

D. W. Hook, of the Empire, Putnam, Conn., sends some one sheet programs which he says cost him but $1.50 a thousand as the matter is already set for a newspaper advertisement. He has 2,500 done, of which 1,500 are placed in the Sunday newspapers and the remainder given out at the theater Friday and Saturday.

Mr. Hook does not save when he gets free distribution through the Sunday papers. There is nothing more damnably irritating than to pick up a Sunday paper and shake out half a dozen circulars, like the little Fords that ran out from under the overturned car. If Mr. Hook cannot afford to have his advertisement printed in the Sunday papers—and we take it that he means the out of town papers, in which it would not pay to advertise, he should not try to hang on behind. Few persons, if any, read the junk that some misguided newsmen stuff the Sunday papers with, and most of the bills are a total loss. Many of them are not merely a negative loss but an actual irritant. The man will not go to a show that "sneaks up on him" in this fashion. It looks like a good scheme, but it most decidedly is not.

Getting down to the programs themselves, these are laid out for a newspaper advertisement and are carried in an ornate frame. This frame takes up nearly 16 inches of the 66 inch space paid for. It gives the advertisement as a whole a certain prominence, but it holds down the display of individual lines to eight point. Nine titles are advertised in a space one and three-quarter inches square, with the result that none of them can be emphasized. Save for a line here and there, it is merely an eight point list of the films. The back is filled in with cuts and any letter press that can be lifted out of the reading columns of the paper.

Mr. Hook has eight lines of display catchlines of the "We lead where others follow" variety. All save one of these should be thrown out to get lines for the films; lines that will help make business. This for the newspaper advertisement. For the program he should forget all about the saving on composition and get out a special program, three days to each side of the page, and then he will have room to properly announce his wares. This will cost more than $1.50 a thousand, but if he prepares his copy properly, it will bring him more than the difference in costs.

It is not what a piece of advertising costs that counts. It is what the advertising will bring in, and this bare yet crowded announcement will be read only by the most hardened fan, who would come anyway. If he will take three days to the page and pull up just a couple of the titles to talk about *interestingly*, he will get something for his money, but if this program pays, it is the exception to the rule.

We are sorry to see that Mr. Hook was among those who bolstered up "The Life of Our Savior" with a farce comedy.

Now It's "C. F."

Steve Farrar, of Eldorado, Ill., uses John W. Lewellyn's jumbled types to advertise Charles F. Chaplin, explaining that the F. stands for funny. We don't know just what Steve means when he says "Dough and Dynamite" has been shown in every city in the world. Is Eldorado going to be the last in the line? In this connection he used the Stanton "autogobile" at last. Now he is ready to ship it on to the next man in a westerly direction who will pay the freight, the idea being to get it eventually to Mr. Chaplin, if it holds together that long. Write to him at the Casino.

To get them started on "The Black Box" Steve sold out the house to five merchants, who distributed the tickets. The latter are so well worded that it will pay to file for future reference.

Not in payment, but in appreciation of your patronage, you are cordially invited to be the guest of

THE CROWN TAILORS
at the
CASINO THEATER
On Wednesday Evening, May 19, 1915

This ticket will admit one person free. Good this date only. FOUR REELS OF SPECIAL PICTURES WILL BE SHOWN.

Steve says:

I enclose a "stunt" that I am using to get them started on "The Black Box." I believe that it will work better than the free show, for in this way it does not look as though I was trying to force them to see this picture, and I also get a small amount out of each merchant. I gave each of them 500 of the tickets, so I look for a big house on the 19th.

I never did like the idea of giving the people something for nothing, for when you do that they decide that you are trying to slip one over on them, and it is never appreciated. If you like this idea pass it on for the benefit of others who find it hard to get a serial started.

He is right. The frankly free ticket is always a detriment. Give the card at least the appearance of value. If you can't sell the house, at least you can make them pay for a lot of their own advertising that also advertises you, and there is more than one installment of a serial, remember. Make it easy for them to come the first time and they will follow it up, but if they stay from the first they'll mentally argue that there is no use coming in on the third or fourth week.

Steve is going on his vacation. Last year took a buggy ride as far as Chattanooga. This year he should hop on a train and come east.

He also sends in a four page folder for Mother's Day, gotten out by Joe Hewitt, for the sister house at Mt. Carmel. With "Mother" and "Motherhood" as the attractions, and poetry and Bible texts, the booklet is unusually apt.

Old Style.

The following advertisement is from Virginia City, Nevada. It is good for just once, but it is good for once.

Hark Ye!

Thou shouldst not marry until Thoubst seen ye great Picture Playe

"Ye Battle of Ye Sexes"

In Five Chapters at ye olde Piper's Opera House, Hamlet of Virginia, County of Storey.

Time of ye said Playe the Twentieth day of ye month of Maye at ye hour of ye Curfew.

Assessments two Shillings for ye grown-ups—15 cts ye olde Rustic benche for ye youngsters.

Tickets at ye olde Pioneer drug store.

It is the one instance we have yet found where the Old English seems to belong, the title being set in that face. It would be better, where they can be had, to use "superior letters" for the "e" in "ye" and for some of the other words as the "eth" in "twentieth." It is novel, but only for just once. In the original it is enclosed in a double border, taking seventeen ems of a twenty-six inch space. Superior letters, it might be explained, are letters but half the size of the body and rising to the top. There are also "inferior" letters with the letters or figures at the bottom of the space.

D. M. Bain sends in a set of four issues of the Photoplay Weekly, which he is getting out for the Bijou theater, Wilmington, N. C. We would have a lot more of respect for Mr. Bain's abilities if he hadn't sold his editorial page to a barber shop. He gets it back again in the last of the four issues, but even if we owed a barber for a haircut, we'd be dinged if we would let him have the most valuable page in the paper when there were fourteen out of the sixteen pages of smaller value.

To Mr. Bain and others it is suggested that if a manager could take each member of an audience into a corner and talk confidentially for five minutes it would be worth several hundred dollars. We do not know how much the barber paid. This is what a real Ed. page will do.

But perhaps it is merely that Mr. Bain does not want editorials, for the barber gets only half the page and number two of the second volume carries only these two important editorials:

Edna Maison is prettier than ever in "Courage," a Big U drama, in which she appears as a woodland nymph.

Short Eds.

"Mavis of the Glen" is a three-reel Laemmle brand drama featuring Ella Hall and Bob Leonard, of "Master Key" fame.

Then comes a cut of a child actor, a tailor's advertisement and a puff for Universal City. Perhaps Mr. Bain doesn't know how to write editorials. They are written, generally on a typewriter, with a full heart. They tell about the house and the pictures, they tell about past hits and future hopes. They tell what the manager would say to an intimate friend, but they do not chatter about woodland nymphs.

There is nothing more valuable than an editorial page of the right sort. The right sort of an editorial page NOW may kill a censorship a year from now and it will be making business in between times. To the tall timber with the wood nymphs! Take a whole page for editorials and write matter and not the sort of stuff they syringe into cream puffs and eclairs. Make that one page distinctive.

More Udells.

Here are a couple more Udell advertisements. The first carries the top line and the third in heavy type. The rest is lighter.

HELP WANTED

WE WANT

500 Men, Women and Children

NO QUALIFICATIONS

You do not have to know how to swim, cook, dance, sing, write books, talk, eat, sleep or drink.

EXCEPT ONE

You Must Keep Quiet

DIRECTIONS

To secure this position you must see MARIE WALCAMP in "The OAKLAWN HANDICAP," a good two-act race-track drama.

EASY MONEY.

"EASY MONEY" is a cleverly acted L-Ko Comedy which will surely make you laugh, and MARY FULLER in "THE GOLDEN SPIDER" drama at the

The name of the house follows and some more titles and then—"When you have seen all these you are entitled to your position." The second is somewhat like the first one shown, but with a sufficient difference to make it new. In this the only mention of the house is once in an eight point line. This is unusual, but in a small town they come to look for the Crystal advertising and to many not even a single mention would be necessary.

Lafe Bud Says

TAINT no com'on thing t' see a poor pikture enl mor. Not et th' Crystal Theatre t' taint. "Ere y' goin' t' the Crystal?" is now th' pop'lar openin' wedge t' a conversation. Most folks go t' th' piktures now'days. What chance has th' plain highbrows when th' ayes have it?

Squint down on this program fur

TONIGHT

—NOW THERE'S—

HERBERT RAWLINSON

AND

ANNA LITTLE

The'ir goin' t' play in th' 8 Black Box. There's surely somethin' corked up about th' outcome I don't git yet; but she's good tho.

I seed this one myself once.

Wedding Bells Shall Not Ring

and she's a roarer, too—depend on ut—she's a roarer. Max Asher's in ut; sbound 2B a roarer.

MISS TAWNEY LIPCOT

attended th' show in th' city tother day. She said

Martin Lowe, Fiancier,

wuz fierce but th' music wuz punk. If she couldn' be neutral she could have been non-committal.

BY HECK, I WONDER

WHO PAYS?

an what's goin' t' happen

about th'

The Christian

Down for Summer.

F. H. Mertens sends in some samples of his first airdome program for the Apollo, Jersey City, and wants suggestions.

The program is too large for a vest pocket and too small for a folder. With the copy he runs, he would do better to go to the vest pocket size. The stock is a hot yellow, by no means the thing for a summer announcement, but he writes that he is changing the stock. He would do well to change printers, too. This man is not working hard enough. He is setting the names of big starts in eight point Roman capitals. If he has no display faces, he should get some. If he has them, he should use them. The man might make a good truck driver, but as a printer he is a crime. He doesn't know how to set advertising and should be honest enough to confess the fact and refuse the job. Mr. Mertens should hunt up someone with some type in the cases and some idea of how to set it. Then he should insist upon names and titles in display. If he cannot mark sizes, he should indicate the relative values of the lines by underscore marks. If he wants the name of the star to be larger than the title, he should mark three lines under the title and four or five under that of the star or vice versa if the title is bigger than the player. He could do the same thing by writing "8 pt. Display," or ten or twelve point, for a program this size. We will be glad to see the new job.

Too Much!

The advertising manager of a daily paper eagerly insists that we make a reproduction of a full page advertisement and comment thereon. A house manager asks us to urge fellow exhibitors to make and run a free slide advertising a hair tonic he is promoting. We were born longer ago that that.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Lawyers.

PERHAPS you do not know what a script lawyer is. He is a man who studies the letter of the law but not its spirit. In the law courts he is the man who admits that his client has stolen $999, but gets him free because the indictment charges him with the theft of an even thousand. In photoplay writing he is the man who is so intent upon exactness that he cannot give thought to an idea. He knows precisely when a scene is a close-up and when it so close up that it becomes a bust. He never calls an insert out of its name and he invariably writes "Back to scene" after any insert. But sometimes he does not write plots. This is being written to save a young man from that awful fate.

In Technique of the Photoplay there is a sample script, The Price of Pride. If you have a copy of the book you will find the start on page 39. If you have no copy, the story is a rather elemental one. The rich man wants his daughter to marry the inevitable count. Her own preference is for John, a young inventor. John remembers the count as a chaffeur. In scenes 14 to 16 we see him in the old man's library making a wax impression of the key to the safe. In 17 the same set is shown, but the scene opens with the Count and the girl, Nell, on the stage. Between these scenes there is a leader: "For her refusal to marry the count, Nell is sent to the country." The action runs down to No 22, where John gets a note that reads

> Because I would not marry the Count, father is sending me to Uncle George's place in the country, with the housekeeper for a watchman. I will write soon. Don't be discouraged. Nell.

Later the development shows that the Count plans to abduct the girl, John finds this out and with the father rushes to the rescue.

The inquirer points out that the leader and the letter tell practically the same thing and remarks that it seems to be one of the rules of technique that information shall not be repeated.

Now, strictly in the letter of the law, it is distinctly bad form to repeat information. Viewed with the eyes of the law, this repetition of fact is faulty and forbidden. The correspondent is correct insofar as he quotes the dictum of technique.

But let us examine the facts and apply the law with common sense. Scene 16 ends with the exit of the Count and the father. Scene 17 opens with the Count again on the stage talking to Nell, who has not figured in the previous scene. Some break leader is needed. It is best a fact leader. The leader quoted gives the facts of the scene. The girl refuses to marry the Count, there is a stormy scene and she leaves the room. Without a leader there is a bad jump. The leader not only breaks the two scenes, but it conveys information as to the sense of the latter scene. So far this is good.

Later John must know of this plan. He has not been present at the interview in scene 17. He has not seen the girl. For the sake of clearness it must be shown to the audience that he knows where she is and how she is circumstanced. The letter not only tells the man that she is to be sent to the country, but it gives the additional information as to the place to which she is to be sent and adds that the housekeeper is her sole protection. Now when we see that John discovers the Count's plot, we realize instantly how unprotected the girl is. Knowledge of this fact makes the situation more acute. The leading fact has been contained in the leader, but three additional facts are given in the letter. We are assured that John knows, are told that he knows where she is and has been informed as to the inadequate protection given her. The information as to her exile is not given to inform the audience again, but to inform them that John has come into possession of the facts. There is the further suggestion in the sending of the note that her loyalty to John has been unchanged.

Strictly speaking, the law of technique that prohibits the repetition of a statement of fact has been violated. Broadly speaking it has not. In a wider sense so much has been gained by the introduction of the letter that its use would be excusable, even were it an actual and not a theoretical violation.

It is well and necessary to thoroughly master the laws of technique of form, but it is even more important to learn to apply those laws in a liberal spirit that will permit the author to make the fullest use of them when they are to be used and to ignore them when greater good can come from their being broken.

Learn the laws, then learn how to apply them and then learn when it is better to ignore them. Don't become a lawyer. Do not work for the law, make the law work for you and help you to better things.

Continuity.

"Honestly, I don't see why so much of a fuss is made over what you call continuity," complains an author. "I don't see that it makes much difference whether I follow closely or jump from scene to scene. Suppose that Dan leaves the yard and goes into the house. He is going to get the dinner, but it is to be supposed that he washes his hands first and brushes his hair, he does many other things perhaps, but the thing I next want to show is that at the table he gets an important telegram. Why can't I show him enter the house and then at the table with the dinner eaten? That is the next important scene."

The answer is "because." A motion picture is supposed to preserve the sense of illusion. It cannot spare the film to follow the character closely through the hand-washing and hair-brushing processes, but it will not seem true to life to see him slide into the house and the sixteenth of a second later discover him with his dinner eaten and the dessert on the table. Something must be done to bridge the gap in time, either a break leader: "After dinner," some break scene, or the solid action of the dinner. The latter action is not feasible, since it will eat up footage, but there must be the preservation of continuity.

Jumpy and abrupt action will destroy almost completely the sense of illusion. It will all seem unreal and unconvincing. There will be no sustained interest without sustained action, so it follows that the continuity of the story must be preserved. Anyone can write a story in a succession of scenes, each of vital importance, but it takes a clever writer to preserve the continuity with the smallest percentage of nonessential scenes and break leaders. It is one of the points that marks the finished writer from the novice and gives effectiveness to the work.

Continuity is an interesting study. It is one that will repay the time spent on it. The person who makes the time-connection of scenes a habit will eventually write with an ease that the beginner cannot have. The continuity will presently look after itself. Writing in connected action will become a habit and all that is then necessary will be to get the major action laid out.

The good writer is one who, through habit, takes care of the little points unconsciously and so has time to spend on the greater points of the story. When he has John and Bess walk out of a scene he knows where they are going and why. He is ready either with a continuation of the action or a fresh development under cover of which his young people can get somewhere else. Don't neglect continuity for the more important scenes. To the contrary, at first make this a particular study to the end that presently it will care for itself and you will have more time for other matters.

Quantity and Quality.

Speaking of submissions, one correspondent writes that he sends out many, figuring that in thirty of forty scripts there cannot but be one that will please. Another writes that he sends out only his very best and is asked for more than he can write of this grade.

Of the two, we like the latter policy the better. The author writes many stories, but he sends out only the best. He does not sell all at the first point of submission, but he makes a generous average of sales in his first three times out. And editors ask for more. They note that he writes good stuff and so want to see his line. Presently he will be getting hints that perhaps a story for Miss Blank or something for Mr. Dash or a story that can be made aboard ship is wanted. If he makes good on these hints he will presently get more definite suggestions, then direct orders for stuff. He is known as a dependable writer.

The quantity man becomes known as an in and out writer. One story will be good and the next three or four will be poor. The average is too low. Editors will not feel that it will be worth while to offer him suggestions, since he cannot be depended upon to deliver the goods. If he does, it will be a fluke and not the result of directed effort.

You cannot afford to get a reputation as an uncertain writer. It would be better to make fewer sales and to make these sure fire. Write ten stories and send them all out if you can write good stories, but, if you feel yourself that no more than two may be good, and perhaps not that, don't send out until you are certain that the one or two are good, and send only those.

You would not buy meat from a butcher who sent you one good steak out of five. You would go where the meat was always tender and fresh, if you could find such a place. It is the same with scripts.

Starting the Story.

One writer complains of an inability to start her stories. Once the starting point has been determined there is no trouble in advancing the story, but the start is troublesome.

If the plot is stated properly there should be no such trouble. Given a well-defined plot, the starting point is obvious, but until it has been clearly decided just what the plot is to be, the point from which the story should start remains in doubt.

The best plan is to state the plot in the form of a question. If the story hinges on the time-worn theme of the husband whose engrossment in business threatens his domestic happiness, do not start it with the statement that John Holdomb marries a pretty society butterfly who cannot understand why he should neglect her pleasures for his business affairs. This is an indeterminate start. It might begin with the courtship, showing how devoted John is before marriage. It might start with the marriage, the end of the honeymoon or the commencement of the dissatisfaction. But examine the plot and make it into a question. The statement of the question is apt to be this:

John's engrossment in business threatens his domestic happiness. What does he do to retrieve his error?

At once the story becomes clearly defined and the start is obvious. John's engrossment in his business threatens his domestic happiness. It will not presently threaten his happiness. It is threatening his happiness. Start then to demonstrate this fact and there is the proper start for the story. There can be no two commencements. The first point to be established that John is too busy to give the time to his wife she

demands and that another man is willing to devote. From there on the progress is simple.

Take a recent Vitagraph, What's Ours. Burton Temper, a young millionaire, is in love with Sylvia Chase, a salesgirl in a department store. There can be no question as to this start. Burton is a millionaire. He is shown as the son of wealthy parents. He loves a salesgirl. It is shown that she is a salesgirl and then that Burton loves her. The story is started.

If the plot was that Burton turned from the empty-headed society girls to a woman of poorer finances but more brains, then the story would begin back of the present opening in consonance with the new development.

In the same way, take the comedy story that tells that Jim Smith, a henpecked husband, &c. Jim Smith is henpecked. He decides to throw of his fetters. How does he do it? The start of the picture shows him henpecked. The next development shows the determination to be free, and what follows comes as a matter of course. The middle action may vary with the intelligence and inventiveness of the author, but the start is pre-ordained.

State that proposition and the opening presents itself. It must, if the proposition is properly presented.

The Jam Is Broken.

Arthur Leeds, editor for the Edison company, announces that he has caught up with the back work and that the vexatious delays that for a time marked this company are at an end.

Now how about the company that keeps constantly on hand three to four hundred unbought scripts, some of them for from six to nine months?

Because.

Henry Albert Phillips has given to the Motion Picture Magazine a letter addressed to this department and which was refused publication here.

As we told Mr. Phillips at the time, we cannot print a half column advertisement of the school he conducts even when presented in the guise of a reply to an earlier paragraph.

Russell Smith Moves.

Russell E. Smith has severed his connection with the Reliance-Majestic script department to come back to that dear New York with the Famous Players, as editor. We welcome Mr. Smith and congratulate him on his advancement, but we regret that he will be so far from the editorial rooms of The Script. They need him.

Mr. Smith writes:

> For the benefit of your readers who are scenario writers, would like to give you an idea of our needs here.
>
> Would be pleased to have submitted to me detailed synopses of any ideas you may have that would make four or five reel photoplays.
>
> Am particularly looking for strong material suitable for Mary Pickford, Marguerite Clark, Hazel Dawn or John Barrymore, although anything else that is good will be gladly considered.
>
> Top prices will be paid for really big themes and plots, but they must be of the highest grade of originality, novelty and strength.
>
> Quick decisions will be given and payment made immediately on acceptance.

Now It's Cruze.

Now it is James Cruze who is fathering a script writing school along with his school of acting. It costs you all of two dollars to start in to learn to be an actor, but it's only a twenty-five cent ante to get into the writing school. Two dollars used to be the low-water mark for the schools, but now Cruze, Thomas and Smethport all put it at a quarter.

Positively NO.

A correspondent wants to know if he should have "Photoplaywright" on his letter heads. Most assuredly not. The editor will know if you are and will not be fooled if you are not. Printed stationery is business-like and effective, but let it be merely name, street address, city and state. Nothing else whatever.

Building Up.

Ever try writing your ideas on slips of paper or catalogue cards and carrying them about with you? When you get on the street car or have to wait to see a man, take the pack out and look them over. See if you cannot add some suggestion. Keep at it long enough and the right suggestion will come and you can make the idea into a play. One of the tricks of doing work is to keep at it. Of course methods of work differ, but as a rule it pays to have some ideas handy to work on when you have nothing else to do. For some weeks now we've been carrying a pack of cards around and they grew into a forty-thousand-word manuscript.

Profit.

The script you cannot sell may mean a hundred dollars worth of experience. The script you do sell may mean twenty-five dollars in money and a big head that will set you back a year in time and several hundred dollars in spendable coin. Sometimes there is a golden lining to the seeming cloud.

Files Pictures.

Donald Porter Langdon goes further than most persons in filing not only ideas, but pictures. He writes:

> I have read with great interest the letter of S. Walter Bunting, concerning the filing of his notes, etc.
>
> I agree that it is quite a helpful hint to the average "beginner;" more so to the professional writer. I go still further in my filing system, and cut out every film picture I observe in the various periodicals of the trade. These are filed under "Exteriors," "Interiors of Hotels," "Interiors of Homes," etc. These I subdivide for instance I divide "Exteriors" into "City," "Country," etc. I regard this scheme of picture filing as my greatest help. At times it enables me to study the expressions of the players at critical moments (as the pictures are mostly all taken from a critical time of the film). Likewise I can observe the setting in general, such as the furniture, etc. As all release pictures are of the same size, they are easily filed and occupy little space.

Practically all of the pictures are three and a quarter inches wide and can be classified to suggest groupings and situations.

Finding Out.

Marc Edmund Jones reports progress, like a Congressional committee. The other day he started a melodrama but half way through found that it was getting out of focus because it wanted to be a comedy, so he let it have its own way and wrote a comedy. A year ago he would have written it as a drama in spite of its frantic struggles and it would have taken him two or three weeks to discover what the matter was. It has taken him about four years to get to that point of selection, and yet he has done some good work in those four years—also Runaway June in its first form. And yet the beginner knows it all as soon as he finishes his lesson papers. And he would keep that comedy a drama until he had worn out the scripts and the editors' patience.

Just Remember.

If an editor writes "excellent but not suited to us," do not blame another editor for not making the pruchase. One editor may like his coffee black and the other take it with milk and plenty of sugar. If an editor says he likes a story and buys it, then you may be sure he does. That pat on the back may be pleasing, but it is seldom profitable and sometimes is misleading.

Mr. Stillman Speaking.

This from a letter from Albert Stillman, originator of the metred leader, also the "Screen poem." Mr. Stillman is a business man and follows his profession, making photoplay writing an avocation, but he has found it possible to win success as witness this letter.

> It is now just about a year since I conceived the idea that I might write for the screen, and wrote you anent it. Like most of the others I got it in the upper vertebrae at first. Wanted to quit often—but when a plot gets into your system, it's farewell to sleep and peace of mind till the doggone thing gets on paper. I guess it's worse than the drink or drug habit that way.
>
> The schools never tempted me. Four editors have in this period taken the trouble to write me personal letters, in sending me back Mss, telling me just what the trouble was. The kindness and consideration shown in that way has been remarkable. Hence why the schools? The only real kick I have had has been the eternal holding of scripts—months at a time—by one or two companies—and that's not the fault of the editor.

The last paragraph is the essential one. He does not see the need of schools because Editors—four of them—took the trouble to put him on the right path. If you *can* write scripts, long before you reach the selling point this fact will be recognized and you will be given all the help you need. If you cannot write, not all of the schools that ever will be started can help you.

As to the holding of scripts, this is the fly in the photoplaywright's ointment. With some companies it is closely akin to theft of opportunity, but it must be put up with.

The New Lexicon.

Slapstick is merely humor with the intelligence omitted.

Sad Fact.

A bird in the hand is worth two in the bush and a check in the bank is worth two scripts "being held for consideration."

Advice.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Question No. 93.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What is the optical effect of changing the distance between your condensing lenses? Of changing the distance from condenser to aperture? How can you tell whether your condensing lenses set square with each other or not?

Roll of Honor on Question No. 87.

The Roll of Honor on Question 87 is as follows: Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; John Solar, Watertown, New York; A. T. Weiss, New Orleans, Louisiana; M. W. Larmour, Waco, Texas; F. V. Poyser, Manitoba, and C. A. Dann, Toronto, Canada.

The selection of the reply for publication to question 87 was difficult, as most of the Roll of Honor replies were essentially correct, but very few of them stuck to the text of the question. Almost everyone gave a more or less complete description of how carbons are made, whereas, the question did not ask anything of that kind. I have selected the reply of Brother Larmour for publication mainly because he replied to the question asked and to nothing else. The other Roll of Honor replies were as correct as was Larmour's, so far as concerned the points at issue.

Reply to Question No. 87.

By M. W. Larmour, Waco, Texas.

The Question

What is carbon made of? Tell us how you select carbons when you buy them. What do little globules of black matter which sometimes collect on the point of the lower carbon indicate?

The Answer

Projection arc light carbons are composed of carbon of different grades, held together by a suitable binder, usually pitch or tar in some form, which is itself converted into carbon during the process of manufacture. In purchasing carbons I would ordinarily purchase only those which experience had taught were of even density throughout—that is to say, had no hard spots; those which have no cracks running around the circumference of the carbon, and which have a perfect core, also the carbons must be, to all intents and purposes, perfectly straight. Another important point is that they be hard enough to needle and soft enough not to flicker, flame and give an unsteady light. However, a part of these various points can only be settled by actual test, and presumably the brand which is found, through experience, to be correct as to these points will continue to be all right. Therefore the only things actually to look at in purchasing are the circumferential cracks, and the condition of the core, particularly the latter, since an imperfect core is a prolific source of poor light.

Globules of black matter forming on the tip of the lower carbon may be attributed to two entirely different causes: (a) when too short an arc is used there is not sufficient circulation of air through the arc to complete the volatilization of all the particles of carbon deposited on the lower carbon tip, and they are changed into graphite, which has high resistance and consequently operates to diminish the current flow, hence diminish the screen illumination; (b) sometimes under normal condition glass-like beads will form on the lower carbon tip, and these beads are an indication of high-grade materials in the carbon.

Light Plant Trouble.

C. E. Quinn, Waverly, Minnesota, writes:

I, like many others, must come to you for information. We have a Fairbank-Morse electric light outfit and it is a dandy. The engine is a 6 h. p., and the dynamo a 60 volt, 58 ampere (3½ K. W.) machine. We have never had the least trouble with this outfit since its installation eight months ago. But there is one thing I can never get through my dome, viz.: why we cannot pull a greater amperage at the arc than we do. We pull at the most 30 amperes, and some nights all I can get out of it is 20. Was thinking it might be in the rheostat. We had a Powers 110 volt, 40 ampere rheostat when we purchased this plant, and the electrician who installed it did not seem to know how to cut the rheostat down to 60 volts. The way he cut it down in the first place made the engine pull to beat the band, then he tried another method and the engine runs as though there was no load on it at all. Do any of the machine companies make 60 volt rheostats?

What you want, Brother Quinn, is a 60 volt rheostat having a capacity equal to the amperage you want to pull. I do not know whether or not any of the machine manufacturers make that kind of a rheostat, but almost any supply dealer can get one for you; also I presume the Fairbank-Morse Company can supply you. However, you can use your 40 ampere rheostat as follows: I presume you have an ammeter. The rheostat itself has approximately 1½ ohms resistance and you only need about ¼ of an ohm, therefore, if you attach one wire to one of the binding posts of the rheostat in the usual way, and attach the other so that it will cut out a trifle more than three-fourths of the grids or coils, I think you will get about what you want. That is only a rough guess, made without doing any figuring. The thing to do is to make your connections so as to cut out all but about one-fourth of the grids or coils, start the outfit and see what the amperage is. If it is less than you want, why cut out a little more resistance; if it is more than you want, add a little. But you must remember that the engine has got to work when pulling its full load, so don't get scared if it acts like it was doing something.

From what you say I am led to believe there is something wrong with the engine; that is to say, it does not develop as high speed some nights as others. This probably is due to difference in lubrication, or, perhaps, you monkey with your carbureter and change the mixture (I assume it to be a gasoline engine). If you only get 20 amperes some nights and 30 others, it is pretty nearly a cinch there has been some change made at the engine which has altered its speed. Either that or you allow the dynamo brushes and commutator to get dirty, but it is hardly likely they would get so dirty as to make that amount of difference.

New Film Container.

B. Steinhauser, an operator, and incidentally a member of Local 373 I. A., Terre Haute, Indiana, is the inventor of a film container designed for operating room use. Brother Steinhauser has sent in a sample of

Superior Sectional Film Magazine.

the container, and we have given the device a careful examination. It is made somewhat on the order of a sectional book case, except that the sections set side by side instead of on top of each other. Each section contains one reel, and any number of sections may be used. The container or magazine has a handle at the top and two lugs, one at the top and one at the bottom, with a hole made in the shape of an inverted key hole, so that by placing two screws in the wall, the proper distance apart, the magazine is attached by simply hooking it to these screws. This has the advantage that in case of fire it is but the work of an instant to grab the container off its support and set it outside. This arrangement also has the further advantage of segregation of reels in groups if desired. That is to say, if the operator desires he can place a part of the containers near one machine and a part near the other and, thus have the reels always at hand near the machine they are to be used on; also it would, to some extent, lessen the possibility of the whole thing going up in smoke if one group caught fire.

The container is a little more than the thickness of a reel, and is not built square, but so that when it is hung to the wall the bottom slopes upward. The device looks somewhat like a Powers magazine, but the

door is in the front end, held closed by a spring latch which is instantly opened by striking a plunger at the bottom of the container. When the door is unlatched it springs open and the reel rolls out of its own weight. The container is made of heavy metal, is well and substantially put together, without any solder, and at the bottom is a compartment one-half inch deep into which a moistened blotting paper may be shoved.

On the whole, the container is, it seems to me, a good one. Certainly it is entirely practical. It has, Brother Steinhauser tells me, been tested out in a great many operating rooms in and around Terre Haute, in all cases having been found entirely satisfactory. Incidentally, I might add that the slant at which it is built compels the keeping of the container door closed. Unless it is closed and latched the reels will promptly roll out. The finish is blued steel. On the front of the door is a clip designed to hold a card displaying the number and title of the reel. Just what the retail price of this device will be is not yet determined.

The container is to be known as the Superior Sectional Film Magazine.

The Matter of Speed.

C. A. Dann, Toronto, Canada, says:

I am sending answer to Question 87. You will notice it is written in pencil. The reason is I am making a carbon copy of my answer to the questions, so that when the answers appear in the department I will be able to make comparison, and thus see the weak spots in my own. By-the-way, since the subject of Question 87 is carbons, I wonder if you have ever seen the British carbon called Kinarko. It is a copper-coated cored carbon; the size that I am most familiar with is 10 mm. It is used as the lower carbon in D. C. projection. Its advantages are chiefly (a) an almost immediate burning on striking the arc without the usual hissing and sizzling; (b) the steady maintenance of a rich, soft light. One of the unfavorable features of this carbon which I have noted is the spattering of the back condenser with particles of molten copper. This I noticed in one case only; it was possibly due to a combination of condensers which required the arc to be brought closer than usual to the back condenser.

And now a few words on the subject of improvement in projection. The untiring efforts of the department in this direction have surely been measurably rewarded, but much still remains to be done, which will remain undone as long as the operator is operating mainly for his living and, *incidentally*, for results on the screen, and as long as there are managers who either have not sufficient capital or enough foresight to back up with the necessary moral and financial support the efforts of the operator to carry out the ideals of projection you are constantly setting before the men and which any operator worthy of the name would surely be glad to carry out. Take, for instance, the matter of speed at which the reels should be run. What must be the feeling of an operator, who is thoroughly in accord with your views of this matter, but who is obliged by the management to run the pictures through at a rate which transforms them into a farce and an absurdity. Surely it is enough to discourage a man as regards efforts at proficiency in other directions. Only when and where the art of motion picture projection is removed entirely from the realm of sordid gain and commercialism will you find the largest possibilities for attaining the best results on the screen. I have filled the position of both manager and operator and know whereof I speak. Of course there are exceptions, and these will be found to be managers who either have ample capital and confidence in the operator, or else, in addition to confidence in the operator, have sufficient foresight to see that quality pays in the long run, and that penny wise is more often than not pound foolish. However, Brother Richardson, be sure and hold up the standard of high class projection, and with the demand of the public for high class pictures will eventually come the demand for high class projection of those pictures. When that time does come the men will then have an opportunity of showing what they can do when given the chance.

Friend Dann is an operator with the right ideas; evidently he studies something else besides the face of the clock. What he says is absolutely true, except that whereas his use of the term "commercialism" is perfectly correct, it is a slander on that term, for true commercialism would demand the projection of the pictures in the best possible way. I believe the fault does not lie with commercialism, but in the narrow-mindedness of men who don't seem to understand the simple proposition that almost any man or woman will prefer quality to quantity. I think the principal fault lies in the attempt to give too big a program at the expense of quality, under the mistaken idea that people would rather see five reels butchered than four reels put on the screen properly. Well, I don't believe it, and I don't think I ever will believe it.

No, I'm not acquainted with the carbon in question. If the importer cares to send not less than half a dozen for trial, I will be glad to have them tested. Sending one or two would do no good, however. Your scheme of retaining a carbon copy of your answers is excellent.

A Splendid Production.

It was the privilege of the writer, through the courtesy of the management, to witness the production of "The Alien" at the Astor theater, New York City, recently. "The Alien" is a combination of moving pictures and acting; that is to say, up to the last scene, which is laid in a florist's store, the whole thing is moving pictures, then the scene fades out, and during an instant of darkness the screen is pulled up, the stage lighted, and we see an elaborately set stage and the actors, who then proceed with the play in spoken drama. "The Alien" is *intensely* dramatic. I think when it was finished all the women in the audience were in tears, and a good many of the men had a very suspicious handkerchief movement.

However, it is not of these things I wish to write. I think in this combined moving-picture-acting play I have found the very thing I have been [illegible] viz: the chance to call pointed attention to one certain thing I have been saying for lo these many years.

The projection, almost throughout the entire film was *too fast*. The figures in places moved with an absurd wiggle, caused by a speed which would have been totally and absolutely impossible in real life, but when the real actors, instead of their shadows, came upon the scene, I did not notice them flying around like a windmill; I did not observe any of them taking ten steps a second. No, as I have time and again said, the principal abuse in the projection of moving picture is that the actor is forced into an unnatural speed of action and a speed which no one in the world would think of asking him to even attempt in reality, nor would he do it if you did ask him, nor *could* he do it, for that matter.

The first man I ever heard to defend this proposition was Mr. Griffith of "The Birth of a Nation." I talked with him concerning the speed at which portions of that film was run, and he took the position that it was "art"; that the mind of the audience passed on and followed the story with a greater degree of satisfaction, regardless of the fact that the actual action be totally absurd.

I have every respect for the views of a man of Mr. Griffith's attainments, but, nevertheless, he and I must agree to disagree on this particular proposition. I believe, as I before said, that Mr. Griffith's idea is not the correct one. I do not think there is any art in seeing an actor moving around like a jumping jack, or in seeing a horse or other animal move at utterly ridiculous, absurd and impossible speed, any more than I believe that art cannot be expressed in a draped figure just as well as in a naked one.

I do not wish to be misunderstood in this matter. "The Alien" is a *splendid* production, though, as a matter of fact the gripping climax is largely due to the intensely dramatic acting of George Beban, an artist of large ability. Just how powerful this dramatic climax could be made in moving pictures I am not prepared to say. I would like very, very much to see it tried. Frankly, I do not think it could be done in any very effective way. It strikes me that there are great possibilities in this combined moving-picture-acting proposition. It allows of the bringing in, in the forepart of the play, much which could not be portrayed in any adequate way on the stage, and then staging the actual climax in real acting.

Good Results.

The Stanley Company, Philadelphia, Pennsylvania, have installed a Day and Night Screen in the Alhambra theater, and, although that house is 80 feet deep and 115 feet wide at the rear, they make report that the focus of the picture is clear and sharp from all parts of the theater.

I was myself surprised at the results attained by the Day and Night in this respect. There is no question but that the focus of the picture on a Day and Night Screen is good, regardless of the angle it is viewed from. I have tested that matter for myself.

Martin Converter.

John Alexander, Minneapolis, Minnesota, inquires:

Can you give me some details as to the Martin rotary converter, manufactured by a firm in Chicago? Has the converter the indorsement of the projection department or has it not?

It has not. The manufacturers of the Martin rotary converter have not seen fit, up to date, to present to this department any proven data as to its overall efficiency, nor have they demonstrated the excellence of its mechanical or electrical construction, therefore this department is unable to recommend the Martin. This does not mean that it is not an excellent machine, but that if it is we have been supplied with no conclusive proof of that fact. *This department only recommends a device after its manufacturer has demonstrated its excellence to the satisfaction of the editor.* It is entirely up to the manufacturer. If the commendation of the department is not of sufficient value to him to justify the expense of a demonstration, why that is, I think, no fault of ours.

One-Phase Versus Three-Phase.

J. C. Searcy, Balboa, Canal Zone, Panama, says:

I have a subject of importance to place before the department. Two weeks ago we ordered a motor generator set to take A. C. supply and deliver D. C. at the arc. I recommended a three-phase motor, as the same was to be operated on a 220 volt, 25 cycle line. The electrical engineer of the Panama Canal recommended a single-phase motor. Of course this was merely a convenience on his part, but just the same he put up a stiff argument, and said he could not see the superiority of the three-phase motor. Now I would like to know what some of the other fellows have to say on this subject. I have been operating and managing theaters for four years, and am one of the devotees of the Moving Picture World; also have one of your Handbooks which is I think the grandest thing going for operators. I am at present holding down the position of chief operator for the Club Houses on the Canal Zone, consisting of six theaters. Operators in the States have a cinch to keep things in shape. Down here the machine will rust over night unless we go over it after every performance with an oily cloth; should we forget to do so we find it in bad condition. There is another thing here I never saw in the States, viz.: condensers sweating. I find this is a regular thing here, and the only way to prevent it from lasting more

than ten minutes is to open the door and blow sharply between the condensers. This will stop it. It shows how damp the air is in the rainy season.

As to the single and three-phase motor matter, I do not feel able to put up a very complete argument on that particular proposition, therefore will refer the same to our electrician contributors, some of whom no doubt will deal with the matter at length and in detail. Yes, the air in the Zone during the rainy season is, according to my understanding, not only damp, but distinctly wet. When it does not rain all day and all night it rains all night and all day, or something like that.

Brother Searcy wants to get back to the States. He offers to furnish high class references, and is willing to go anywhere there is a position at reasonable salary. Should anyone desire to avail themselves of his services, he can be reached by addressing him care of F. M. M. Richardson, Superintendent of Club Houses, Balboa Heights, Canal Zone.

Power Correct.

C. A. Dann, Toronto, Canada, writes:

Enclosed find my effort at answering question 88. I am going to have a question booklet sometime, but at present must wait the weekly appearance of the World to get busy on the week's dose. Yes, of course, I have a Handbook, it being my second copy, the other having been lost, strayed or stolen. What Mr. Power says regarding definition and eye strain is undoubtedly correct. This is easily proven by throwing the stereo or M. P. lens out of focus, and then trying to make out the objects in the picture. By-the-way, while advising motorists to look into this matter, why not impress upon the producers the necessity of having the best procurable lenses in the cameras, and then have their cameras men turn out sharp negatives?

The producers have the best lenses obtainable, but, Neighbor Dann, they do not always have the best cameramen. Producers are supposed to have brains, but, like managers, they sometimes make one to think they have not an over supply of that article by employing the cheapest cameramen they can possibly get rather than the best. Moreover, the cameramen and the lenses sometimes get blamed for what is the fault of the darkroom men, or printing room girls. You see there are a good many different things that can operate to mutilate the final result in the positive print. First, a poor lens; second, a dirty lens; third, a poor light, or poor judgment as to stopping down the lens; fourth, wrong speed of the camera; fifth, static; sixth, improper treatment in the dark room, which includes a good many things; seventh, improper treatment in printing, which also includes quite some several things. And these various items must of necessity be "right up to the notch," or the result on the screen of the theatre is going to be in some degree lacking. Yes, Brother Power is right. In fact he quite frequently is. But Mr. Power and the editor of this department very often have lengthy and sometimes reasonably warm discussions, but we are good friends nevertheless.

Serve Under an Operator.

Brooklyn, New York says:

For ten years I have been a radio operator and engineer. Am a member of the Institute of Radio Engineers and have built some of the largest wireless telegraph stations in the United States and South America. This statement is made simply to show you that I certainly know something about electricity. Some two months ago I returned from Santa Marta, Columbia, where I built a 50 K.W. radio station complete, and operated it. At the present time work in my line is hard to get, and not remunerative, owing to patent litigation, the war, etc. Since it is necessary for a man to continue to eat, I looked around for something at which to work to make a living, and decided that motion picture operating offered a good opportunity. I enrolled in one of the schools advertised in the daily papers, hoping to learn such practical details in connection with operating projectors as would enable me to pass an examination for a license. The instruction given was almost exclusively electrical, and therefore not new to me. When I went up for examination I failed because the questions asked me were almost exclusively about the machine, projection, fire hazard, etc. As it is impossible for an unlicensed man to obtain practical knowledge by actually operating a machine, how may his necessary skill and knowledge be obtained? I certainly want to pass my next examination, and thought possibly you could and would tell me the best way to prepare myself. This query is frankly from a man who wants and needs to succeed and is propounded to one who has already done so.

I was just a little bit amused, Brooklyn, upon reading your letter. Now see here, old man, aren't you honestly and truly ashamed of yourself? The contents of your letter, which I have only quoted in part, convince one instantly that you are a man of education and brains. Being such, how in the world do you expect to learn a trade by "going to school" for a few weeks? Would you expect to become a locomotive engineer by going to school for thirty or sixty days? Would you expect to become an architect by studying that length of time? Would you even expect to become an efficient railway section foreman by going to school thirty to sixty days? Certainly you would not. But you calmly propose to do that very thing with motion picture operating. Well, it cannot be did. Do you know why the examiner did not ask you many questions on electricity, whereas most men are examined at length and in much detail on this subject? The answer is easy; your manner of answering the first few questions on electricity doubtless convinced the examiners that you were past master of that end of things, therefore they turned to other things, quickly discovering that your knowledge was practically nothing, except on the electrical end, and the electrical end, while of importance, and an exceedingly important part of motion picture operating, is, after all, but one branch. There is only one thing I can advise. You propose to learn a trade, viz: moving picture operating; you already have the electrical end at your command. All right. Get a position as helper somewhere outside of New York City and serve a sufficient time, which ought not to be less than six months, procure a copy of the Handbook from the Moving Picture World, a 430 page book, devoted exclusively to projection and matters pertaining thereto, and combine study with practical experience. Of course, those helper jobs are hard to get, but that is simply a question of hustle, and anyway it is the only practical method of doing the thing and doing it right. You can no doubt, with your present electrical knowledge, become a fairly proficient operator in less than six months, but the time you serve as apprentice is determined, of course, on how hard you study and how much you are satisfied to know. You should also familiarize yourself thoroughly with the various moving picture mechanisms. This is all the advice I feel capable of offering you under the circumstances, and I am offering it to you through the department at some length for the benefit of others.

Unique Decorations.

P. M. Bridges, Chicago, Illinois, says:

I am forwarding, under separate cover, picture of the "Best Theater" operating room, Pine Bluff, Ark., where I was on the job for fifty-eight weeks, until I got the "Chicago blues" and had to come back to the City by the Lake. Am a member of Local 110, Chicago (old No. 2) and was president of Local 328, Pine Bluff, until I left that city. I want to say right at this point that the boys in 328 are as splendid a bunch of fellows as you could hope to meet. Every one of them knows his business, and one has to prove that he knows it before he can gain admission to the local. With regard to the pennants and banners on the walls, you may possibly object, as it is apparently a veritable "harem," but how many operators are there would not welcome the transformation of the dismal operating room walls into something like this if they could "get by" with it? Surely it adds something to the pleasure of the grind, and the more pleasant a workman's surroundings be, the better the results, invariably. I feel that you will acknowledge this to be the nicest-looking operating room yet brought to your attention. Two Powers Six A motor-driven machines and a Wagner converter comprise the projection equipment, while a huge exhaust fan in the 18-foot ceiling makes it cooler inside than out. Joe Lomonico, the operator who worked with me is seen (to advantage) on the left, with myself on the right. All in all, the "Best" is one of the prettiest and best-equipped little playhouses in the south. I am now working in one of Chicago's largest theaters, but there are no pictures on the wall.

The room certainly is unique, but, Brother Bridges, I cannot do otherwise than object, particularly to the banners. Of course, it is very nice, and adds pleasure to the operator's work. We freely grant all that, but my objections to this particular room, which apparently is otherwise excellent, is first (a) the walls are light colored, and a projection room, like the cab of a locomotive, should be as nearly perfectly dark as it is possible to get it; (b) should there be a film fire the banners would add considerable very dense and pungent smoke.

I am not a crank on matters of this latter sort. I don't believe a wooden work bench in the operating room is in any way, shape, manner or form objectionable; I do not believe a few nicely framed pic-

tures, or, for that matter, pictures not nicely framed, would do any harm at all, but cloth banners are open to the objection above named. Of course, if, in case of fire, you get your port shutter down quickly enough and the exhaust fan is sufficiently powerful to pull all the smoke out, why banners won't do any harm, but if, on the other hand, for any reason the smoke begins to pour out into the auditorium, the banners would provide just that much more of it and add an element of "chokiness." With regard to the lightness of the walls, I freely concede some operators are producing good results with light in the operating room, and with light walls at that. But that does not alter the fact that *the picture can be seen much more clearly when viewed from a perfectly*

dark operating room than it can from a light one. That statement comes within the category of *facts*, and it is useless to dispute it.

Now, Brother Bridges, I hope you won't take this as a roast. It is not. I am glad you sent the picture because it is unique and, therefore, interesting to our readers. What I have said is not designed as a roast, but merely as a discussion of certain points in connection with operating room practice.

Of the Worst Kind.

Vernon Collins writes from Southern California:

> I take this opportunity to set forth the condition of things as I find them in Southern California, outside of Los Angeles. I am not an operator, but a photoplay fan of the worst kind; also a reader of the M. P. World, and the department. Am traveling over Southern California in the interest of a fraternal order, and have many friends among operators of the smaller houses. I find projection to be very good, but all operators are underpaid, and are expected to do too much for what they get. I know of one young man, a very good operator, who is working within sixty miles of Los Angeles, running three shows a day, five reels to a show, for $19.00 a week. He has two machines in a little "coop," or "booth," as he calls it. He tends the stage when they have vaudeville, which is every week, and tells me that his manager—the owner of the theater—wanted him to accept a cut to $15.00, and to see that the sweeping out of the place was done, which, he said, was a nice way of asking him to do it himself. His manager [Manager did you say? Ed.] has been in the business about four years, and the operator has been in the game twelve years that I know of. One projector has been in use three years, and the operator informs me that in that time they have paid out 35 cents for repairs, that being for something he could not do himself. Personally I like to go to a show, and when I know the man behind the projector is well paid I enjoy the pictures, but when I know he is expected to come down in the early morning, sweep out, dust, see to the advertising, and in fact run the house, and then get jawed at on pay night when he only receives as much as a common laborer, it raises my mad. Please say something to the managers of this section of the country. This letter is from a friend of the photoplay—*not* the movie.

Friend Collins, I have talked on this proposition until I am pretty nearly blue in the face. Well, I do know that the talk has at least helped some, but there are still many hundreds of managers so blind to reason that they can only see the one single dollar in their fist. This class of men seems to be absolutely unable to understand the proposition that, within reason, the well-paid operator is, in the end, the best proposition from a business point of view; also that it never has, does not, and never will pay to make the operator maid-of-all-work. Broadly speaking it is good work in the operating room that brings in the nickels and dimes, twenty-five cents and half dollars, and here in New York the dollar and a dollar-and-a-half to the box office. That is an absolutely indisputable fact. It is not subject to argument. Broadly speaking, also, high class work is only put on by the man who has a good enough job that he wants to keep it. The nineteen-dollar-a-week maid-of-all-work operator, who, in addition to projecting the picture, must get the reels, sweep the theater, be scene shifter for vaudeville acts, and grow a luxuriant moustache so the manager can use it for a pen wiper, does not care very much about his job. He can get as good a one almost any time, therefore he is not over-exerting himself to put high class work on the screen.

I do not know just what nineteen dollars a week means in the town where this particular man is working; nineteen a week there might be as much as thirty in New York City, which would, under present conditions, be a fair salary. Be that as it may, however, managers ought to understand that the operator is an *operator*, and not a chamber maid to the theater. He should only be required to project the films and inspect them. Moreover if the inspection takes any considerable length of time he should be paid overtime for that. It is not right, from any point of view, for the theater manager to take advantage of the necessities of a man and force him to do work which is not, by any stretch of the imagination, a part of his duty.

Frude Film Circuit Closer.

This department is in receipt of inquiries regarding the practicability of a device known as the Frude Film Circuit Closer which is made by the Fire Prevention Devices Company, Chicago, Ill.

We have no knowledge of this device other than that gleaned from circulars which have been mailed to us, and certain letters showing that it has the approval of the authorities in a few cities. This department cannot pass judgment or express any opinion based on evidence of this kind, and we are obliged to advise these inquirers that until such time as the manufacturers of devices of this kind, or any other kind for that matter, submit their goods for inspection and test, or demonstrate their practicability and excellence to this department, we cannot recommend them. They may be all right, but the fact that they are approved by the underwriters does not necessarily prove they are the best thing to purchase. The underwriters have approved a number of devices which were good in their way, but lacked a whole lot of being the best thing of its kind on the market. Also the underwriters have at times approved things in connection with moving picture projection which were, from a practical point of view, distinctly bad.

Referred to the Manufacturer.

S. A. Myers, Edinburg, Virginia, sends check in payment for the Handbook and says:

> I have [illegible] used with the lighting plant. Can they be changed to 60 cycle, 110 volt A. C? If so, what would it cost?

I think not. However, it is a question to take up with the manufacturer of the fans. I believe, however, I am safe in saying that even if they could be changed they would be highly inefficient and the cost of changing would be prohibitive. In other words, I think it would pay you better to get new fans [illegible] possible.

Inadvisable.

Jarvis Theater Company, Lansing, Michigan, asks by wire:

> Will there be any trouble about getting picture in focus if [illegible] throw; 14 foot picture; Power's machine; direct current; regular lens that came with machine? Wire answer night letter.

I replied by wire, but the matter is of sufficient interest to be used in this department.

I would not advise these gentlemen to attempt that particular proposition. By means of a carefully selected lens, stopped down considerably and the doctoring of the projection machine itself, by raising one side of the aperture plate away from the casting considerably, and the bending of the gate to square with the aperture plate in its new position, it would be possible, I think, to get at least fairly good results, and perhaps practically perfect results, so far as focus be concerned, though there would still be a side keystone effect and a consequent distortion of the picture to deal with. The distortion could not be remedied, though the side keystone effect could by carefully filling in the top and bottom of the aperture with solder and filing the same to compensate for the keystone.

I do not believe, however, that it is advisable to undertake to project pictures under such difficulties. A building which will not allow of the proper location of the projection machine is not, in my judgment, fit for a moving picture theater. The operating room is, after all, the heart of the moving picture theater, and, even as in the human anatomy, a misplaced heart is not at all desirable. Presumably the Jarvis Theater Company is adapting a building already erected for some other purpose to moving pictures. Now if I were going to do that the very first thing I would look at would be the possible operating room location, and if I could not get what I wanted in that direction, absolutely regardless of other considerations, I would immediately reject the building as unfit for the purpose.

A projection machine 4 feet off center on a 50 foot throw, projecting a 14 foot picture, lacks a good deal of being an ideal proposition. True, fair results might be had even without any doctoring of the machine, but "fair results" are not what we seek these days. The time is rapidly passing when the motion picture theater patrons are satisfied with "fair results." The motion picture theater patron of to-day is looking for the best, and is rapidly learning that out of focus, blurry effects are *not* the best, and that discoloration of the projection light is not necessary and not the best. In other words he is becoming discriminating. He is beginning to buy his moving picture amusement with some degree of intelligence. No, I would advise the Jarvis Theater Company not to attempt anything of that kind, but with the proviso that they may do it, and get fair results, but only "fair."

Focal Length.

I. M. Shryock, Aberdeen, Washington, orders a Handbook, renews his subscription to the World and says:

> Kindly let me know best condenser combination for 5 3-4 E. F. lens. Throw 94 feet with a drop of 25 feet. Measurements on center line from lens to screen Use about 35 amperes through a G. E. rectifier. Kindly send me name of a good make of condenser.

You will, I think, find the Maltese Cross condenser lens to be very satisfactory; also the lens supplied by the Kleine Optical Company, Chicago, though some of the latter have more surplus glass (thicker edge) than I like. On the other hand they are less likely to turn straw color than the Maltese Cross, so on the whole it is about a standoff between the two. That seems to be the only fault the Maltese lenses have, a tendency to turn a very light straw color. However their manufacturers guarantee the lens against any coloring of any kind except yellow.

As to your condenser combination, I am sorry, but I am not giving out any dope on that matter now. I expect within the next few weeks to present you with tables that will enable you to fit up your lens system absolutely correct. In order to answer you intelligently now I would have to know the diameter of your objective. Until the lens matter comes out in the department use two 7 1-2 inch set right up close together. I think you will get the best results if you have the objective, of ordinary diameter, with your lamphouse back somewhere between 18 or 20 inches from the film to the apex of the curved surface of the front condenser.

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Comments on the Films

General Film Company.

HIS FATAL SHOT (Biograph), June 28.—Circumstantial evidence plays an important part in this one-reel drama. The working out of the plot is quite ingenious. Ivan Christy and Herbert Barrington are the principals in an effective cast.

TRAPPED (Essanay), June 28.—The events which take place in this one-reel drama are not very convincing, the detective's scheme for trapping a murderer being altogether too far-fetched. John Thorn and John R. Hope give a good account of themselves in the leading characters.

THE MAN WHO DID NOT DIE (Road o' Strife Series No. 13) (Lubin), June 28.—Most surprising are the happenings which make up this number of the Emmett Campbell Hall Serial. The silver cup has a false bottom and hides a document which proves that Alene is "Her Royal Highness, the Princess Alene, rightful heiress to her father's crown and the throne of Urania." Professor Gershom, who disappeared on the day Alene left the House of Secrets, brings this astonishing news to light.

HEARST-SELIG NEWS PICTORIAL, NO. 51, 1915 (Selig), June 28.—Laying the keel for U. S. Navy transport at League Island, Philadelphia, starts the news items. Then come, in the following order: Leland Standford rowing crew leaving Palo Alto, Cal.; crusade in New York City against dishonest scales; Hawaiian delegation celebrating at the Panama-Pacific Fair; Lucile fashions; blowing up wreck at entrance to harbor, Chicago; street scenes in Rome, Italy, during war excitement; flood at Kansas City; advocates of Peace League meet at Independence Hall, Philadelphia; U. S. Dreadnaughts, Utah and Texas, passing under East River bridges.

MR. JARR AND THE CAPTIVE MAIDEN (The Lait Family Series, No. 13) (Vitagraph), June 28.—Roy McCardell has some shield for his fun in this number of his serial, and producer Harry Davenport has been obliged to do some hard thinking. The result is fairly humorous, owing largely to the hearty support of the cast.

LOVE'S MELODY (Biograph), June 29.—The story of the broken-down musician whose daughter is restored to him through the instrumentality of one of his own compositions has been given in all forms of fiction. Its vitality still remains unimpaired, however, and the two-reel photoplay entitled "Love's Melody" deals with the theme in a fitting manner. Edward Cecil, Gus Pixley, Jack Mulhall, Marie Newton and Irma Dawkins comprise a high grade cast.

THE MERRY MOVING MEN (Kalem), June 29.—The activities of "Ham" and "Bud" in this one-reel comedy may not be strictly true, but they will not seem very much overdrawn to the many sufferers whose household treasures have been left to the tender care of a pair of husky moving men. An amusing satire on an always timely subject.

HER CHOICE (Lubin), June 29.—"Love finds the way" out of the difficulty which an embarrassment of suitors places the heroine of this one-reel comedy. Albert G. Price has handled his material with considerable skill, and Mae Hotley, Ed. Lawrence, Frances McMoyer, Raymond McKee, Jerold Hovener and Ben Walker give a spirited performance.

ON THE BORDER (Selig), June 29.—Not a very complicated little drama, but the girl marries the right man, and the phase of western life is interesting. Robyn Adair and Virginia Kirtley are true to type. "Some Speed," a bit of rapid-fire farce, is on the same reel.

CARTOONS IN THE HOTEL (Edison), June 30.—"Tales of Silas Bunkum," "A Chip of the Old Block," and "Mr. Hicks in Nightmareland" are the three clever "Grouch Chasers" by Raoul Barre, in this set of animated cartoons. Hearty enjoyment goes with each one. The live actors in the picture lend diversity to the reel.

DREAMY DUD RESOLVES NOT TO SMOKE (Essanay), June 30.—Another living cartoon by Wallace A. Carlson, clever in conception and drawing. On the same reel with picturesque views in Arizona.

THE MYSTERY OF DEAD MAN'S ISLE (Selig), June 30.—This compact little one-reel drama was written by James Oliver Curwood, and deals with a band of counterfeiters and a love motive. The interest is well sustained. Clyde Benson and Edith Johnson are pleasing as the lovers.

THE EVOLUTION OF CUTEY (Vitagraph), June 30.—The plot of this one-reel comedy long ago did valiant service in the cause of the drama. In the present version the fun is brought out effectively on the screen. Wally Van, Albert Roccardi, Nitra Frazer and Cissy Fitzgerald lend their talents to a spirited performance.

FATE'S HEALING HAND (Biograph), July 1.—The dramatic material in this one-reel photoplay is strong, human and well knit together. Wm. J. Butler, Frank Newberg and Isabel Rea are all cast to advantage.

A COUNTLESS COUNT (Essanay), July 1.—Knockabout comedy of the most approved burlesque type is the building material in this one-reel farce. Eddie Fries, Harry Pollard, Ed. Armstrong, Robert McKenzie and Margie Rieger work conscientiously and keep the fun moving at a lively rate.

HEARST-SELIG NEWS PICTORIAL, NO. 52, 1915 (Selig), July 1.—Yale defeating Harvard at New London, starts the reel. The remaining events are: Alumni Day at Yale; Graduation Day at Harvard; bathing at Brighton Beach; Upton Physical Culture Class at Middleton, Mass.; London City Guards drilling in Hyde Park; old submarine goes on the junk pile at Philadelphia; opening of Selig Jungle-Zoo; fire drill of New York school children; fireworks display, Panama-Pacific Exposition; Aviator Art Smith making a night ascension; and Rario Resta breaking auto record at Chicago.

A HARMLESS FLIRTATION (MinA), July 1.—George Ovey has the star role in this one-reel farce, which is played in fast time and may be relied upon to amuse an audience. Goldie Colwell and Louis Fitz Roy assist in making the picture a success.

THE HONEYMOON PACT (Vitagraph), July 1.—An excellent reminder of the days when a chap and his wife imagine that they can live entirely on love. The pair of Newlyweds, in the competent hands of Lillian Walker and Evart Overton, have a most amusing experience, and awaken to the terrible truth that even love birds grow weary of just each other.

THE SANDS OF DEE (Biograph), July 2.—This reissue of D. W. Griffith's pictorial setting of Charles Kingsley's celebrated poem, reveals the now famous director's eye for beauty, and skill in photoplay construction when the art was first born.

THE LITTLE PROSPECTOR (Essanay), July 2.—One of the best of the new series of dramas in which G. M. Anderson and Marguerite Clayton are now appearing. Two clever children add largely to the play's success.

THE SUFFRAGETTE SHERIFF (Kalem), July 2.—A shrewd dig at the present feminine agitation which will amuse everyone, including the members of the new party. Alice Joyce enters into the spirit of her role as if strongly in favor of the Suffragettes.

HER MOTHER'S SECRET (Lubin), July 2.—A one-reel domestic drama, with a neat touch of romance, this photoplay is convincingly acted by John Smiley, Carol Halloway, Clarence Elmer and Frankie Mann.

HUNTING A HUSBAND (Vitagraph), July 2.—The Western Vitagraph Company, directed by Ulysses Davis, give a very successful production of this amusing one-reel comedy. Alfred Vosburg, Jane Novak and Jack Mower have the principal parts.

LUXURIOUS LOU (Biograph), July 3.—The richly flavored humor of Roy Norton is responsible for this one-reel Western comedy. The story illustrates the sad truth: Man proposed—and occasionally wishes he hadn't. Mrs. La Vernie is imposing, and wonderfully gowned, in the title role. Ivan Christy, Walter Coyle and Joseph McDermott are a trio of real Westerners.

WAS IT HER DUTY (Edison), July 3.—This one-reel domestic drama does not answer the question asked by the title. They tell of a woman's struggle between love and duty, presenting the problem clearly, and then leaves the spectator to make his own deduction. A well staged and well acted photoplay.

THE MIDNIGHT LIMITED (An Episode of the "Hazards of Helen" Railroad Series) (Kalem), July 3.—Leaping onto the roof of a rapidly moving freight train, and climbing out of the window of a faster moving sleeper, are part of "the day's work" for Helen in this reel, and once more suggests the query, What is she going to do next?

A DAY ON THE FORCE (Lubin), July 3.—Billie Reeves gets back into his own (stage) person in this one-reel comedy. Under the mistaken idea that a policeman's beat is one round of pleasure, he impersonates an officer, and has a number of amusing experiences. One piece of business is entirely too broad.

THE TRAIL TO THE PUMA'S LAIR (Selig), July 3.—A Jungle-Zoo drama, this one-reel picture shows the fate which overtakes a faithless wife. The story, producing and acting, keep the reel on a level with the rest of the series.

General Film Company Specials.

THE BONDWOMAN (Kalem), June 28.—The material used by Mrs. Owen Bronson in her three-reel drama, has been given an intelligent and efficient production by Kenean Buel. The story is not remarkable for its originality, but it has great dramatic value, and keeps a close grip on the attention. Vera Fuller Mellish is girlish and natural in the star role, but lacks the emotional power demanded by the strongest scenes. Henry Hallam, James B. Ross and Helen Lindroth are excellent.

THE GIRL AND THE REPORTER (Selig), June 28.—The love motive, and general trend of this two-reel drama make an entertaining photo-

play; the character and doings of that knowing little rascal, Pete Davis, the office boy, gives it a fine comedy flavor. Roland Sharpe does Pete to the life. Edith Johnson, Leo Pierson and Lafayette McKee are also excellent, and the direction of Thomas Santschi is first quality work.

PROVIDENCE AND MRS. URMY (Essanay), June 29.—This three-reel drama about an American girl who unknowingly marries a lord, is put together with so much skill and so well acted by Beverly Bayne, Francis X. Bushman, Louise Crolius and Helen Dunbar that it has all the charm of a fresh subject. The production, although elaborate, is not always English in atmosphere.

THE HAND OF GOD (Vitagraph), June 29.—There is a strong moral in this two-reel drama by Frank Dazy, in fact, two of them: bigotry often becomes a crime, and even a minister should not deceive his wife. Fear of the truth nearly wrecks the minister and his entire family, in this photoplay. Charles Wellesley, Naomi Childers, Betty Gray and Bobby Connelly bring out all the acting possibilities of the story; and Capt. Harry Lambert, in command of the producing forces, deserves the thanks of his superior officers.

THE ACCOMPLICE (Kalem), June 30.—Reviewed by Hanford C. Judson on page 2108 issue of June 26.

THE PATH OF THE RAINBOW (Lubin), June 30.—The unselfishness which made Dickens' Tom Pinch so lovable, is to be found in Henry Grayson, the leading character in Shannon Fife's three-reel drama. The story has no big dramatic thrill, but is sweet and clean, and well acted by Arthur Matthews, Ormi Hawley and the rest of the cast.

BY THE FLIP OF A COIN (Lubin), July 1.—Julian Louis Lamothe has used army life in India as a background for his two-reel drama. The story is full of action and the interest is held steadily up to the climax. A realistic battle scene is part of the action. L. C. Shumway, George Routh and Velma Whitman make an excellent leading trio.

THE WAR O' DREAMS (Selig), July 1.—This three-reel drama would have made an excellent release for the Glorious Fourth. It is filled with the smoke of battle, and is also a powerful argument in favor of peace. The story, acting and filming are all of a high order of merit.

THE TRAGEDIES OF THE CRYSTAL GLOBE (Edison), July 2.—Reviewed by Louis Reeves Harrison on page 1784 issue of June 12.

THE CRIMINAL (Broadway Star Features Vitagraph), July 3.—Reviewed by Lynde Denig on page 2109 issue of June 26.

THE INNER BRUTE (Essanay), July 3.—There is great dramatic strength in this two-reel drama. The story is not a pleasant one, but it is handled consistently, and filmed so as to bring out its strong points. The locations, especially, have been well chosen. John Lorenz and Warda Howard meet every demand of the situations.

Metro Pictures Corp.

ALWAYS IN THE WAY (Dyreda), June 21.—Reviewed by Edward Weitzel on page 318 issue of July 10.

GREATER LOVE HATH NO MAN (Popular Plays and Players), July 5.—Reviewed by Lynde Denig on page 322 issue of July 10.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 26, 1915 (Mutual), July 1.—The variety of news events pictured in this issue is marked. It opens with war scenes from Europe and among the more interesting of the events, includes the Yale-Harvard boat race, the 250th anniversary celebration in New York and a flood that did great damage to valuable property.

MR. WALLACK'S WALLET (Komic), July 4.—Particular interest attaches to this knockabout farce in that it was one of the last in which Elmer Booth appeared before his tragic death. Mr. Booth supports Fay Tincher in a series of ludicrous complications that make first rate entertainment of the more obvious sort.

FIFTY YEARS AFTER APPOMATTOX (Thanhouser), July 4.—A Decoration Day story, featuring Lorraine Huling and Boyd Marshall. The widow is seen following the ceremonies in the cemetery, going over her girlhood days in civil war time. She was arrested as a union spy and pardoned by Jefferson Davis. This is strongly sentimental in treatment and makes a characteristic offering of the type.

THE HEALERS (Reliance), July 5.—There is a full reel of diverting comedy in this story of stranded vaudevillé performers, who, owing to an accident, and the man's opportune knowledge of surgery, gain a reputation for possessing mystic powers. How they play upon the credulity of simple country folk and are showered with greenbacks, is exceedingly well told in a cleverly conceived photoplay.

THE HIRED GIRL (Majestic), July 6.—Acted in pleasing rural surroundings and introducing the always appealing figure of a girl, who, because of poverty, is denied the normal pleasures of girlhood, this offering is certain of a favorable reception. At a strawberry festival the hitherto ignored hired girl appears very fetching in a new gown, delivered to her by mistake, and the young men of the village are quick to recognize her attractiveness.

THE HIGH COST OF FLIRTING (American), July 7.—With John Steppling in the leading role, audiences will find a thoroughly intelligent and amusing comedy in this one-reel subject. It is a humorous travesty on blackhand methods in which a citizen of blameless repute figures. One day he is unwise enough to kiss a pretty fortune teller and is caught in the act by her husband, who sees a fine opportunity for blackmail.

THE FORTIFICATION PLANS (Reliance), July 7.—Elmer Clifton, Vester Perry, Gladys Brockwell and F. A. Turner appear in this story of military life. The young lieutenants are rivals for the girl's hand; one of them sells valuable plans and the other proves his worth by protecting them. This is nicely pictured, well-constructed and quite pleasing.

MADAME BLANCHE, BEAUTY DOCTOR (Falstaff), July 9.—A prettily pictured comedy number, featuring Harry Benham, Riley Chamberlin, Mignon Anderson and others. The nephew poses as a female beauty doctor in order to raise badly needed funds. This is entertaining, though slight in plot.

AT THE POSTERN GATE (Reliance), July 9.—A costume picture of romantic days, presumably in France. To defend the honor of the family the girl's mother assumes men's clothes and fences with her lover. The duel scene is picturesque. Later, when the lover has been wounded, his father comes and happiness follows. This is well-photographed and pleasing.

THEY RAN FOR MAYOR (Royal), July 10.—A fair burlesque depicting the antagonism of an Irish-American and a German-American candidate for mayor of a small town. Having built a spite fence to separate their yards and abused each other on every opportunity, they become good friends when a rank outsider wins the election.

Mutual Film Corporation Specials.

LITTLE MARIE (Reliance), July 3.—Charles West's playing of an Italian laborer is the most memorable feature of this two-part heart interest drama. At times his acting of scenes with his little daughter, who means everything in life to him, is reminiscent of Beban's performance in "The Alien." The story is fairly dramatic and reasonable enough in its construction, although it offers nothing particularly fresh in idea or treatment.

THE OLD HIGH CHAIR (Majestic), July 4.—A quiet, pleasing two-reel subject serving as a photoplay illustration of a sentimental poem. There is no story to speak of, rather a series of episodes following the career of a southern family, before, during and after the Civil War. The aged mother waits patiently through the years for the return of her favorite son, who went away to become a sailor. Settings and costumes are in good taste and most of the acting is sympathetic.

MOUNTAIN MARY (American), July 5.—Vivian Rich, Jack Richardson and Charles Newton have conspicuous roles in an acceptable two-part melodrama, based on a mountain feud. A plot that might easily become objectionable is handled in a way that gives no offense. The son of an old mountaineer plans to avenge the insult suffered by his father by ruining the daughter of his enemy. In winning the love of the girl, the youth falls in love himself and, as might be expected, the attachment of the young people ends the family warfare. A satisfactory treatment of a conventional subject.

COURTHOUSE CROOKS (Keystone), July 5.—Reviewed by Louis Reeves Harrison on page 321 issue of July 10.

THE MAKER OF GUNS (Thanhouser), July 6.—A two-reel number, featuring Mignon Anderson and Morris Foster. It pictures the making of big guns in an American plant, the girl's father and brother being in the business. Views of this industry are of timely interest and these are well-photographed. The girl dislikes the business intensely; later her brother goes abroad to sell the guns. He is killed in battle by the very munitions of warfare he helped sell. The duel scene was nicely staged. The number is on the whole very entertaining, though it has no great dramatic strength.

SECRETARY OF FRIVOLOUS AFFAIRS (Mutual Masterpicture-American), July 8.—Reviewed by James S. McQuade on page 318 issue of July 10.

THE RUSE (Broncho), July 14.—A two-reel Western offering, featuring Wm. S. Hart, Clara Williams, Gertrude Claire and others. Hart plays the part of Bat Peters, a mining man who goes to Chicago to sell his property. The stenographer knows her employer is a crook and tries to warn Bat. Later he saves her from the employer and also saves his own property. This is well-constructed and interesting throughout. The final scenes, depicting the single handed gun fight, are very stirring. This is stronger than the average story of this type.

THE BURGLAR'S BABY (Domino), July 15.—A two-reel story featuring Walter Edwards, Leona Hutton and J. Barney Sherry. The plot is very conventional throughout and the production offers very little novelty. It tells of a poor man out of work who robs a house and is discovered through a little silver cup he gave to his baby. The recognition of the burglar by the doctor is the strongest scene. Well-constructed and well-acted but not new.

THE TIDE OF FORTUNE (Kaybee), July 16.—A Civil War story in two reels, featuring J. Barney Sherry, George Fischer and Estelle Allen. The young Northern sympathizer marries the colonel's daughter secretly before going to the war. Later he and the colonel appear on opposing sides. During the war the hero hides in his wife's room, after seeing his new born baby. He is captured. The story jumps to the close of the war, neglecting to say how he escapes. He obtains a government office for the colonel, now out of funds. The story is one of average interest, with good construction in the main.

North American Film Corporation

OLD FOES WITH NEW FACES (American), July 5.—Chapter 10 of "The Diamond from the Sky," in two parts. This is full of exciting incidents and carries the story along with a whirl of interest. The train is held up and Vivian is forced to give the diamond over to a bandit. The latter is shot and the diamond falls near a rattlesnake's lair. Other threads of the story are brought out entertainingly. The photography in this number is wonderfully clear and effective.

Paramount Pictures Corporation.

GAMBIER'S ADVOCATE (Famous Players), June 17.—Reviewed by Lynde Denig on page 321 issue of July 10.

CHIMMIE FADDEN (Lasky), June 28.—Reviewed by W. Stephen Bush on page 322 isue of July 10.

Pathe Exchange. Inc.

COL. HEEZA LIAR, DOG FANCIER, Rel. Wk. July 5.—A cartoon comedy without a superior. The dog's revenge upon the Colonel is a stroke of genius. Religious scenes at the famous Grotto at Lourdes, France, are on the same reel.

LAUGHING GAS (Starlight), Rel. Wk. July 12.—A quick moving farce of fun in a dentist's parlor. Will make good its title with many followers of the film.

RURAL ANDALUSIA (Picturesque Spain), Rel. Wk, July 12.—The reel contains striking examples of the mountain scenery of Spain, and along the Ganges River, India.

Pathe Exchange, Inc. Specials.

THE ROMANCE OF ELAINE, The Vanishing Man, Episode No. 27, Rel. Wk. of July —.—Reviewed by Edward Weitzel on page 321 issue of July 10.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 173, June 30.—A Shriners' parade, Atlantic City pageant, auto races in Chicago, Yale-Harvard regatta, war demonstrations and other interesting features are shown in this number.

THE WRONG LABEL (Imp), July 5.—A story of a despondent girl who attempts to take her life with bichloride of mercury, but instead takes a harmless drug. Her lover and a gang of crooks also appear. The plot is not very strong and is not of the most appealing sort.

MARTIN LOWE—FIXER (Laemmle), July 11.—A pretty story by Ben Cohn and Frank Lloyd, illustrating how an old bachelor applies the plot of a short story to real life in converting the girl's father. He succeeds in bringing about the wedding, but the father reads the story and discovers where the idea came from. This is very enjoyable; Frank Lloyd, M. K. Wilson, Vera Sisson and Marc Robbins are in the cast.

WHEN FATHER HAD THE GOUT (Nestor), July 12.—An Al E. Christie number, featuring Harry Rattenberry, Billy Rhodes, Herbert Stanley and Neal Burns. The lover wheels the gouty father out on the beach and refuses to save him when the tide approaches until he gives consent to their marriage. This is not particularly strong, but has amusing moments.

HIS NEW AUTOMOBILE (Imp), July 13.—A light comedy offering, with King Baggott and Jane Gail in the leads. He buys an auto and the fun comes in when he tries to run it. It finally explodes and when last seen is up in a tall tree. This is well pictured and amusing.

WHEN HEARTS WERE TRUMPS (Powers), July 13.—A pleasing juvenile number, with a country school as the setting. The rivalry over the girl is amusing and the hero's conduct at the fire makes him worthy of her. A good number of the kind.

DEAR LITTLE OLD TIME GIRL (Laemmle), July 15.—Featuring Wm. C. Dowlin and Violet MacMillan. The mountain girl is sent to the city, where she charms the young man by her pretty, old-fashioned ways and costume. Not very new but dainty and attractive.

CAPTAIN KENT'S EDUCATED SEALS (Powers), July 15.—A half reel showing for what is said to be the first time on the screen a number of trained seals. They toss hats and balls, beat drums and perform in a very pleasing manner the usual feats of these intelligent creatures.

THE WIZARD OF THE ANIMALS (Powers), July 15.—On same reel with above, pictures of Prof. Raymond L. Ditmars and his wife taking moving pictures of animal life under the microscope. The studies include a tenrec and echida, two rare animals, and some bats. The number as a whole is a good one.

HER RUSTIC HERO (Nestor), July 16. A pleasing comedy, by Harvey Gates, featuring Victoria Forde and Eddie Leonard. She is a would-be authoress and he poses as a mountain youth, though really from the city. Of course a marriage results. The scenes are good and the handling light and enjoyable.

THE TRUST (Victor), July 16.—This story by Katherine M. Kingsbury features Lou Chaney and Vera Sisson. Chaney plays a man of the underworld, who plans to rob a house. He enters it and finds a despondent wife, with whom he makes an agreement to bring back her husband, holding a pearl necklace in trust. There is some vagueness in the construction, but as a whole the story proves quite entertaining and has some novelty in it.

FREAKS (Joker), July 17.—Max Asher, Gale Henry and Milbourne Moranti appear in this story of a circus side show. The scenes are not very attractive, particularly in and about the mess tent. Some of the situations are quite funny, though the production as a whole is only of about average merit.

THE STRANGER (Powers), July 17.—The story of a gentleman burglar who brings together a young couple almost estranged. Val Paul, Doris Pawn and Sydney Ayres are featured. The photography and settings are good and the plot, while not unusual in any way, is developed in an interesting manner. It makes a pleasing release.

FOR HIS SUPERIOR'S HONOR (Laemmle), July 18.—A good story of life at a military post by Frank Lloyd, showing the manner in which a young corporal saves the colonel's wife from wrecking her life by eloping with a scoundrel. The motive is delicately expressed and the cast, which includes M. K. Wilson, Irma Sorter, Gretchen Lederer, Marc Robbins and Lester Calvin, is pleasing. A good offering.

Universal Film Mfg. Company Specials.

THE CLOSING CHAPTER (Big U), July 11.—A three-reel offering, written by Clifford Howard. Murdock MacQuarrie plays the part of a prosperous merchant who lives with an unmarried sister after the death of his wife. The latter turns the father against his own son and throughout the whole production proves very hateful and designing in her efforts to gain her brother's estate. Adele Farrington makes a strong character part of this. The son marries, is cast off, and later his daughter effects a reconciliation with her grandfather under painful circumstances. The production is extremely well done for the type of story it is and shows human nature from both its pleasant and unpleasant sides.

THE FACE AT THE WINDOW (Universal Special), July 12.—No. 4 of "The Broken Coin" series. There is not as much action as usual in this two-reel instalment, in fact some of the scenes seem unnecessarily padded. The chief events are the threatened revolt of the peasants, which is checked by Count Frederick, and the journey to the lodge of Count Sachio. Here Kitty promises to come in for a new series of adventures, in her efforts to get both parts of the coin. This number introduces Normand MacDonald as The Apache, who will no doubt start new troubles.

THE GARDEN OF LIES (Broadway-Universal Features), July 12.—Reviewed by Robert C. McElravy on page 76 issue of July 3.

THE PEOPLE OF THE PIT (Gold Seal), July 13.—A two-reel number by Grant Carpenter, featuring Ray Hanford, Cleo Madison and Joe King. While stock market stories have been frequent, this is unusually clever in many respects. It brings the present European crisis into the American market and shows in an enlightening way the direct effect of rumors on the sensitive quotations. There is a love affair in which the aspiring young clerk ventures into business for himself and almost wrecks the girl's father. The girl pits her wits against his and saves him. The holdup by the crank was well staged. A good stock market yarn.

THE PRIZE STORY (Victor), July 14.—Reviewed by Margaret I. MacDonald on page 79 issue of July 3.

THE OPENING NIGHT (Big U), July 15.—A two-reel number featuring Adele Lane, Edward Sloman and Olive Adair. This is a stage story, and concerns an actress who returns to the footlights after a long absence. Her worthless brother shoots himself off stage because she will not give him any more money. The situation at the close is original, but, of course, very tragic; the brother connects up the phone and telephones his sister on the stage what he intends doing. She continues the performance to the end, knowing he has killed himself. This is well-constructed and quite strong for a story of its type.

THE ELEVENTH DIMENSION (Imp), July 16.—A two-reel production by Raymond L. Shrock, featuring Wm. E. Welsh, Howard Crampton, Alan Holubar and Frances Nelson. Stories of mental infirmity always have an unpleasant tinge. At the same time this plot, which centers about an insane chemist, who tries to kill a man and then restore life, has numerous qualities which are commendable. The girl first suspects her father's loss of reason and brings aid just as he is in the act of trying to kill a friend named Lovejoy. The game of chess and later the bullet imbedded in the watch were good features. There is considerable suspense in the latter scenes.

THE TOLL OF THE SEA (Bison), July 17.—A two-reel story of sea adventure, featuring Sherman Bainbridge, Marie Walcamp, Wellington Playter and others. The girl is made captive by her would-be lover and is taken to sea in his ship. The hero is a government officer scouring the seas for salvage pirates. The girl has many adventures; there is mutiny on the vessel and it is blown up. Two bands of pirates appear and later the hero comes to her rescue. This is full of action, and while some of the construction is jerky, it makes a good yarn of the kind.

A DOOMED HERO (L-KO), July 18.—A two-reel low comedy, featuring Billie Ritchie, Peggy Pearce, Henry Bergman and others. The plot concerns a baron and his groom, pursued by anarchists. Ritchie rides a bucking horse and saves a girl's life by sliding down a wire. The bombs come into play later and there is a lot of good nonsense as the picture progresses. The feature of the deaf man, impervious to the noise about him, was a good one. This is better than the average offering of this company and altogether quite amusing.

V-L-S-E, Inc.

CROOKY SCRUGGS (Vitagraph), July 12.—Reviewed by Lynde Denig on page 84 issue of July 3.

World Film Corporation.

COLONEL CARTER OF CARTERSVILLE (McIntosh), July 5.—Reviewed by Lynde Denig on page 321 issue of July 10.

Miscellaneous.

STAATS ZEITUNG WAR PICTURES (N. Y. Staats Zeitung), July—Reviewed by Hanford C. Judson on page 320 issue of July 10.

ALL FOR A GIRL (Mirograph), July.—Reviewed by Lynde Denig on page 318 issue of July 10.

THE INDIAN PRINCESS (Sun Photoplay Co.), July.—Reviewed by W. Stephen Bush on page 322 issue of July 10.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

Questions in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light.

THE *Ether*: It is hardly two hundred years ago since people first had any adequate idea that our *atmosphere* exists and that we live and move about at the bottom of a sea of *air*, the *weight* of which presses upon us and all other objects about us with a pressure of approximately fourteen pounds to the square inch. The existence of an all-pervading *ether* is even more difficult to grasp. That it exists is only an inference from observed facts, so for that matter is the existence of the atmosphere; we believe it to exist because its existence explains the facts which we observe. Do not mistake the term Ether used in this sense as the aenesthetic chemical which bears the same name.

The *Ether*, then, is an all pervading medium in which the entire universe is submerged, by means of which are transmitted *Light*, Radiant Heat, Actinic Radiation, X-Rays, Electro magnetic oscillations and Herzian Waves. Of these forms of radiant energy, that of light, and to a slight extent actinic radiation, are the only ones which we will consider here. Light is transmitted through the ether in straight lines by very minute waves or vibrations which travel with almost inconceivable velocity. These waves in the ether do not exactly correspond to waves of sound in the atmosphere, which are waves of compression and rarefaction, but are transverse deformations or displacements of the ether; that is, the wave movement or displacement is from side to side at right angles to the direction in which the light ray or waves are traveling.

Fig. No. 1.—Diagram of Light Wave.

Figure number one is a diagrammatic illustration of the movement of light waves from side to side as it might appear, were it possible to

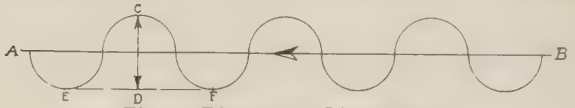

Fig. 1—Diagram of Light Wave.

magnify a light ray to an inconceivable size, if it were possible to render it visible. A ray of light is invisible and cannot be seen in passing through a transparent medium such as the air or glass or water unless there be present in the path of the light particles of matter which because they reflect some of the light give a visible image of the path of the ray. When we say that we see a ray of light, as for instance a darkened room where a ray of sunshine enters through a hole in the curtain or window shutter, it really means that we see the dust particles which float in the atmosphere of the room in the path of the sunbeam. In ordinary illumination they are too small to be visible, but under the strong light of the sun each particle be-

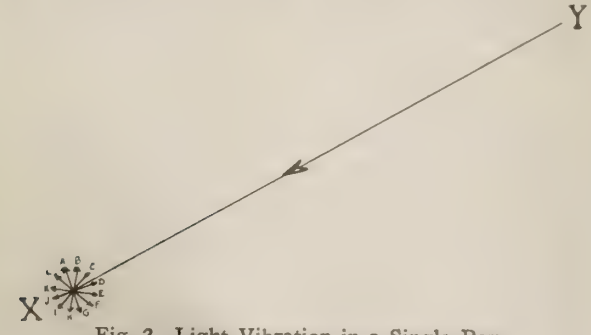

Fig. 2—Light Vibration in a Single Ray.

comes a tiny luminous point. (Or experiment turn the light of a projection machine on in a quiet room or theater that has not been disturbed for some time and you will not be able to distinguish the cone of light, but stir up a little dust or blow a little puff of smoke in front of the machine and see how quickly the light cone springs into visibility.

Fig. No. 2.—Light Vibration in a Single Ray.

Figure number two is an imaginary cross-section of figure number one in which we may conceive that the wave or ray is vibrating back and forth rapidly in every direction within the limits of the circle. An illustration which will help one to produce a mental picture of the nature of a light wave is that of dropping a pebble into a smooth pool, notice how the ripples leave in ever widening circles the center where the pebble was dropped. These waves leave the pebble and move outward in straight lines at a uniform speed and as they spread out in all directions from the center at the same speed they produce a circle. Do not become confused by the idea of the circle, but remember that selecting a point on the crest on any one of these ripples or waves it moves outward from the center in a straight line. In a similar manner, light waves move out in straight lines from their place of origin, not only in one plane, as the ripples do on the surface of the water, but outwardly in every direction; that is, through an inconceivable number of planes. The velocity at which light travels is one hundred and eighty-six thousand miles per second. That is nearly eight times around the earth in one second.

Fig. No. 3.—Emanation of Light from a Luminous Point.

As the whole structure of photography rests upon the application of the science of physics and chemistry it would be well for the earnest student of cinematography to dig up his high school text books and review the subjects of the physics of light and the chemistry of the salts of silver—if he has no such text books the public libraries will prove a mine of interesting text books on these subjects and even to those who have considered physics and chemistry dull and uninteresting the tracing of the relations of their phenomena to the applications of photography will lend an interest not before suspected.

It is not necessary to delve deeply into these subjects to acquire the fundamental facts upon the photography is based, and when once learned they will form the firm foundation upon which to build a solid symmetrical structure of photographic knowledge. Each new fact acquired will then fit in orderly sequence like the bricks in a wall.

Later papers will take up the chemistry of photographic processes in their relation to motion picture making and explain the reasons for the ingredients of the various formulas and their influence in the various chemical reactions which take place in the photographic processes described.

In the study of chemistry we learn that matter is indestructable and although we may change it and even render it invisible, as for instance

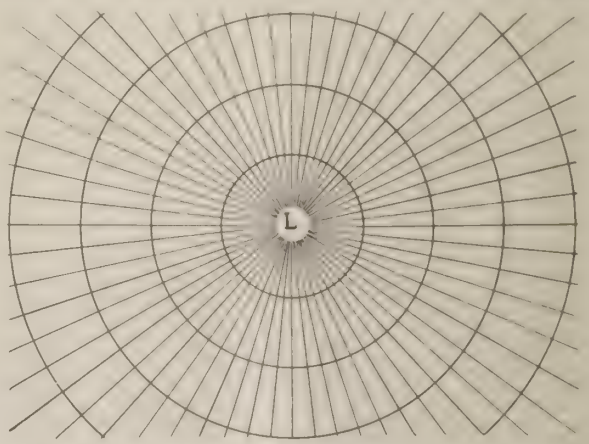

Fig. 3—Emanation of Light from a Luminous Point.

when a substance is burned and its material becomes changed by uniting with the oxygen of the air into invisible oxides and water vapor. We learn that the composition of matter in all its forms may be resolved or analyzed into some one or more of the elements of which they are only about seventy and, aside from a few exceptions like radium which is not yet fully understood, there is no way yet known of transforming one element into another. Chemists believe that all matter consists of inconceivably small particles called atoms which cannot be farther subdivided; and that all matter is made up of combinations of these atoms into molecules which are the smallest divisions of any kind of substance that can exist.

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We can imagine for instance that a grain of common salt could be ground so finely that it would be impossible to reduce the resultant particles of powder to any finer state; one of these particles would then be a molecule of salt; but if this separation were continued all that could be done would be to part this tiny particle or molecule into the elements which compose it; that is, an atom of sodium and an atom of chlorine. Of course this imaginary example is humanely impossible and is only intended as an illustration of the theory which explains much of the sciences of chemistry and physics as they are now understood. In a molecule the atoms may range in number from one as in a molecule of mercury or quicksilver to several hundreds as in the albumen or white of an egg. It is assumed by physicists and chemists that in any substance, particularly in a gaseous or expanded or heated state, that these inconceivably small molecules move about in a space which separates them from one another, almost comparable to planets and suns and stars in universal space and that they are in continual rapid motion or vibration.

The reasons for these assumptions are too complicated to go into here, but are clearly explained in most good texts on physics.

Sir William Thompson, a celebrated physicist, has calculated that if a drop of water were magnified to the size of the earth that each molecule would occupy a space about the size of a football.

Ether-waves are due to the Vibration of Molecules. The light and heat rays emanating from an electric arc are simply the ether waves caused by the vibration of white hot molecules of carbon in crater of the arc.

Vera Doria Latest Film Recruit

Prominent European Dramatic Soprano Secured by Morosco to Appear With George Fawcett and Cyril Maude.

MLLE. VERA DORIA, the famous European lyric soprano who has also had rare experience in big dramatic roles supporting such stars of the stage as Sir Charles Wyndman, Sir George Alexander, Charles Hawtrey, John Hart and others, is the latest theatrical star to be lured into motion pictures by the Oliver Morosco Photoplay Co., in association with Bosworth, Inc.

Vera Doria is perhaps somewhat better qualified for successful picture work than the majority of those coming over from the theatrical profession. Not only has her interpretation of heavy roles in grand opera developed her dramatic talents, but she has also had special experience through her connection with notable dramatic productions in all parts of the world.

Mlle. Vera Doria.

When but a mere girl of sixteen, Mlle Doria appeared in Australia, in a production by Charles Hawtrey, who was making a world tour in his sensationally successful "Message from Mars." This was the beginning of a stage career containing many important milestones and in a short time the black-haired Australian girl became the leading woman for Sir Charles.

In England Mlle. Doria appeared in George Alexander's "The Wilderness," which engagement literally "made" her in the British Isles. Subsequent engagements with Sir Charles Wyndam and other noted managements put her on the high road to notable stage success.

The success of the Morosco-Bosworth concern in securing Mlle. Vera Doria was largely due the good offices of General Manager Charles Eyton, who is her brother. She will appear in prominent roles in George Fawcett's first screen production, "The Majesty of the Law," and in Cyril Maude's screen play, "As the Years Go By."

CLEMENT EASTON AND EDGAR JONES JOIN THANHOUSER.

Clement Easton has left the Universal to become a Thanhouser director. His first production for the Mutual program is "His Two Patients" with Harry Benham featured in the role of a specialist.

Edgar Jones has left Lubin for Thanhouser. "Snap Shots," a Mutual two-reel comedy by Phil Lornergan, was produced under his direction.

G. Charles Bryan

G. CHARLES BRYANT is a native of Shaldon, Devonshire, England, but came to this country when fifteen years of age. After being engaged with several banking institutions, Mr. Bryant heard the call of the footlights and entered the legitimate.

Mr. Bryant's experience as an amateur actor was valuable to him and he succeeded in gaining the late Charles Frohman's favor while appearing in "The Arcadians" and "The Girl from Montmarte" under his management, and also was with Klaw & Erlanger for several seasons, in the "Pink Lady."

G. Charles Bryant.

While rehearsing with "The Little Cafe" George Baker offered him a part in "The Girl at the Lunch Counter" with the late John Bunny, after which he decided he would forsake the stage and identify himself with pictures.

After a long engagement with The Vitagraph Co. Mr. Bryant was specially engaged for the part of Frank Richman, supporting Kathryn Ostermann in "Housekeeping Under Cover."

The "Grandin Film Co. then made a bid for Mr. Bryant's services and he appeared in conjunction with Ethel Grandin in many screen successes, principally "Following Her Daddy's Footsteps," "War at Home," "The Spider," and "The Stranger."

Mr. Bryant has just finished a five reeler entitled "The Battle of Ballots," for which he was especially engaged to play Alfred Tuthill which was produced by M. A. Neff, under the direction of Frank Coigne.

Mr. Bryant is at present spending his vacation at his home in Corona, L. I.

REICHENBACH GOES TO EXPOSITION.

Harry L. Reichenbach, general advertising manager and press representative of the Metro Pictures Corporation, left New York Wednesday, July 7, for San Francisco to look after the interests of the Metro concern during the Exhibitors' Convention and to handle Metro Day at the Panama-Pacific Exposition, which is officially designated by the directors as July the 15th.

The Metro will have a magnificent display on the convention floor, consisting of life-sized paintings and statues of Metro stars, handsome souvenirs for each day at the convention, many novelties and a few surprises.

For Bushman day at the Panama-Pacific Exposition, Reichenbach has arranged with a prominent Panama Coast aviator to illuminate his machine and spell Bushman's name in phosphorescent letters in the clouds. All in all, Metro will be amply represented at the convention and on Bushman day at the exposition.

ROSEMARY THEBY IN "THE EARL OF PAWTUCKET."

Rosemary Theby, the Universal star, has been selected to co-star in the film production of "The Earl of Pawtucket" in which Lawrence D'Orsay made his greatest stage success. Miss Theby has appeared in such plays as "The Hard Road," "Baby," "Mumps," and "The Prize Story," and has been playing leading roles in the films for more than four years, and considers her work with the Universal her best efforts.

In "The Earl of Pawtucket" she is seen to advantage as the much pursued American girl.

RICHARD MARKWELL WITH MUTUAL.

Richard Markwell's name has been added to the list of players at the Mutual's Hollywood studios. He has appeared in support of many speaking stage notables and is a very good type for motion picture work.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

IN PAST YEARS when some problem presented itself and after lengthy discussion those who took part in it found themselves unable to reach a solution it would be said, "I give it up. It will take a Philadelphia lawyer to decide that question." This seems to be the status of the discussion which is under way between manufacturers, exchange men and exhibitors as to single and double reel subjects and features consisting of more reels. One of the pioneer exchange men of this city undertook to solve the question recently and, while he spoke many truths, he really only endorsed an already well established fact—that a good one-reel subject is a far better box office winner than a feature of many parts but of little merit. This idea has been responsible for the reports in the trade that features are waning in popularity with the patrons of the theaters, which really is not a fact. If features have suffered in the estimation of the public it is because they were not features. It is because in many cases there has been only enough merit in them to make a good one-reel subject, but to get the money the producers have resorted to ruthless padding.

* * *

The same exchange man is of the opinion that age or length of a subject has no bearing upon box office value. This line of thought is not a new one from a business standpoint on the exchange's side. Exhibitors who are not new in the business cannot receive it in the same spirit with which it is given unless qualifications are attached. One of the greatest troubles exchanges and exhibitors had a few years ago was to avoid "repeaters." These columns repeatedly appealed to exhibitors not to put on subjects which their patrons had seen but a short time previously, unless there was a demand for them. Exchanges and exhibitors replied that there was a scarcity of subjects. In some instances exhibitors ran repeaters because they got them at reduced prices. These people were warned that a continuance of the policy would greatly injure, if not ruin, their business. Those who persisted in it found this to be true. At the present time unsolicited repeaters will kill the business of any house. The picture "fans" know that the production of films has become so great that there is no room for the excuse that a scarcity of subjects exists. They read the trade journals and they know as well as those closer connected with the business what subjects are to be released, and when. So that, from this view of the question, age of film has a bearing on the box office. It reduces the revenue. Some exchange men may be misled in forming their opinions on this subject by off-hand expressions by exhibitors to the effect that "I had a one-reeler that beat the feature you gave me last night a full mile, and I will bet that with the same advertising on separate nights the single reel will throw that feature in the shade." This does not mean that the exhibitor believes his favorite would bear repetition. It only emphasizes his condemnation of padded subjects.

* * *

When the age of a subject is being considered in its bearing upon the box office, it must be real age, and not recent period. Confer with any of the state rights people and they will show by box office statements that no matter how good their features are and the amount of advertising given them the receipts on a re-booking fall below the first. The cry of motion picture patrons for new subjects is just as strong today as it was when there was a scarcity of productions. It is an established fact that no matter how good a small or feature subject may be the majority of the patrons are satisfied with one presentation. This is the rule, but like all rules there are exceptions to it. Conditions may exist to prevent attendance on the first booking and with those conditions removed the receipts on a re-booking may be far greater than the first. This result is dependent solely on the subject itself. If it has the punch those who missed will get there on the second round.

* * *

Many old timers have been heard saying that there are hundreds of winners lying in the vaults of manufacturers, and only one-reelers, too. This is absolutely correct. It refers, however, to subjects the present generation of picture patrons have not seen. Old exhibitors frequently urge manufacturers to reproduce such subjects and cannot understand why they fail to do it. The writer has discussed the matter with manufacturers and has not been able to get a more definite reply than, "Perhaps some day we will do it." The proposition appeals to them, but there appears to be one or more phases of uncertainty attached to it. In speaking on the subject quite recently, a manufacturer said: "The pictures are not like wine; they do not improve with age. Time places a severe hand upon negatives as a rule, and this is particularly the case with the negatives of early production. It was impossible to preserve many of them. Besides, you must remember that many of the subjects we have been asked to place upon the market again were crude from the standpoint of scenic, costume and other effects. I doubt that a reproduction of them in original form would be the success many anticipate. This impression has been made by the results of reproductions on the stage. How many of the old timers pine to see revivals of dramatic successes and variety and minstrelsy. But almost every revival of them in the original shape have been failures. Yet drama and vaudeville acts embodying many of the same features go big with the new generation of theater goers. Do you know that many of the situations in the current slap-stick comedies are taken from old time variety and minstrel acts? Few of them are original—very few. With this as a criterion, I believe that eventually some of the old-time motion picture successes will be reproduced, but under modern conditions. And they will be winners, even if the veterans do not recognize them in the new dress. I also believe that some of the resurrected subjects will compare very favorably with some successful features of the present time."

* * *

When the writer intimated that the latter part of the manufacturer's statement practically removed the phases of uncertainty in connection with reproduction of old-timers, reply was made that what went so well in the early days cost very little money in comparison with modern productions and with the influx of so many able and well known writers, directors and players into the field of to-day, it is a question whether it would be policy to spend the money upon the excellent material in hand, or go back and experiment with reconstruction. "Sometimes it is better to build a new house than to try to modernize an old one," said the manufacturer. "The cost of building material bears the same relation to the calculations of the architect as salary lists do to the operators of motion picture producers. I see that a manufacturer has taken this stand in replying to a protest made by exhibitors against an increase in prices of films. Naturally such arguments by manufacturers are looked upon with suspicion, especially if advanced by the large companies. It is nevertheless a fact that the salaries paid the players for appearing in successes of the earlier days were but little more than those paid almost obscure players of to-day. The players have advanced in standard with the productions and the respective costs have necessarily kept pace with each other."

* * *

The censorship radicals are respectfully requested to note what Rev. Clarence J. Harris says in The World Magazine concerning motion pictures. After over twenty years spent in the ministry he has given it up for scenario writing. One of his subjects is being used in a temperance crusade by the Unitarian Church. He says motion pictures have taken up the hold on the people that the churches have lost by drifting behind the times, and that the asking for the closing of picture houses on Sundays is a confession of weakness on the part of the church. He adds that millions of people who never go to church go to the moving picture theaters and the field where the millions are found is better for his work than to labor among the hundreds that do not need his inspiration."

KLEINE STARTS WORK ON "WOMAN NEXT DOOR."

The Kleine New York studios were the scene of much activity last week when work on Owen Davis' "The Woman Next Door" was begun. Miss Irene Fenwick will be seen in the lead of Jenny Gay, supported by a carefully selected cast, which includes Miss Camille Dalberg, Della Connor, Richie Ling, Lawson Butt, Ben L. Taggart, Albert Andruss and John Nicholson.

"The Woman Next Door" is founded on Owen Davis' stage success of that name. It is an unusually powerful story, capable of much fine character delineation on the part of Miss Fenwick and many situations of great dramatic strength.

EDWIN STEVENS WITH UNIVERSAL.

Edwin Stevens, who starred in "The Devil," the Molnar play which created such a sensation some years ago, has signed with the Big U company and will appear in a feature play in the near future.

Books and Plays in Pictures

Comprehensive List of Authors and Titles of Their Works That Have Been Produced in Motion Pictures Since 1910, Alphabetically Arranged Under the Names of the Writers

(Compiled by Margaret I. MacDonald.)

George Ade.
The Slim Princess—Essanay, May 24, 1915 (4 parts).
The College Widow—Lubin, May 10, 1915 (5 parts).
Fables—Essanay, 1914-1915.

Edwin Arden.
The Eagle's Nest—Lubin, April 12, 1915 (6 parts).

Arthur C. Alston.
At the Old Cross Roads—Select Photoplay Producing Co., Aug., 1914 (5 parts); (released through Alliance, Oct. 26, 1914).

Thomas Bailey Aldrich.
Judith of Bethulia—Biograph, June, 1914 (4 parts).

F. Anstey.
The Brass Bottle—World Film, June, 1914 (4 parts).

Paul Armstrong.
The Escape—Mutual (Griffith), June 13, 1914 (7 parts).
The Greyhound—Life Photo, June, 1914 (5 parts).
The Deep Purple—World Film, Jan. 11, 1915 (5 parts).
Alias Jimmy Valentine—World Film, Feb. 22, 1915 (5 parts).

Cyrus Townsend Brady.
The Ring and The Man—Famous Players, June 1, 1914 (4 parts).
The Southerners—Edison, May, 1914 (3 parts).
The Island of Regeneration—Vitagraph, May 17, 1916 (6 parts).
The Better Man—Famous Players, Aug. 10, 1914 (4 parts).
The Little Angel of Canyon Creek—Vitagraph, Nov., 1914 (5 parts).
A Child of God—Reliance—May, 1915 (4 parts).
The Chalice of Courage—Vitagraph, June, 1915 (6 parts).
Hearts and the Highway—V-L-S-E (Vitagraph), June, 1915 (5 parts).

Alice Bradley.
The Governor's Lady—Lasky, Mar. 15, 1915 (5 parts).

Edward Boltwood.
A Farewell Dinner (Story from Munsey's)—Majestic, Jan. 31, 1915 (2 parts).

Porter Emerson Browne.
A Fool There Was (adapted from Kipling's "The Vampire")—Box Office Attraction Company, Jan, 1915 (5 parts).
The Spendthrift—Kleine, June 21, 1915 (6 parts).

Robert B. Baker.
The Conspiracy—Famous Players, Dec. 10, 1914 (5 parts).

Barbour.
Northern Lights (written in connection with Hawkins)—Life Photo Film Corporation, Aug., 1914 (5 parts).

L. Frank Baum.
The Patchwork Girl of Oz—Paramount-Oz, Sept. 28, 1914 (5 parts).
The Magic Cloak of Oz—Oz Film Manufacturing Co., Oct., 1914.
The Wizard of Oz—Alliance-Oz, Feb., 1915 (5 parts).

George Broadhurst.
The Man of the Hour—World Film Corp., Oct. 12, 1914 (5 parts).
The Man Who Found Himself—World Film, April 5, 1915 (5 parts).
The Dollar Mark—William A. Brady Picture Play Co., Sept. 21, 1914 (5 parts).
Wildfire (written in conjunction with George V. Hobart)—World Film Corp., Jan. 15, 1915 (5 parts).

Oliver Doud Byron.
Across the Continent—Pilot, 1914 (4 parts).

David Belasco.
The Heart of Maryland—Tiffany Motion Picture Co., Mar., 1915 (6 parts).
May Blossom—Famous Players, April 15, 1915 (4 parts).
The Girl I Left Behind Me—Box Office Attraction Co., Jan., 1915 (5 parts).
The Girl of the Golden West—Lasky, Jan. 4, 1915 (5 parts).
The Rose of the Rancho—Lasky, Nov. 30, 1914 (5 parts).

Dion Boucicault.
The Streets of New York—Pilot Films Corp., July, 1913 (3 parts).
London Assurance—Reliance, May 19, 1913.
Kathleen Mavourneen—Imp, Feb., 1913 (3 parts).

Henry Blossom.
Checkers—All Star, Oct. 29, 1913 (5 parts).

Charlotte Bronte.
Jane Eyre—Whitman Features, Oct., 1914 (4 parts).
—Imp, Feb. 9, 1914 (2 parts).
—Biograph, Aug., 1915 (3 parts).
—Thanhouser, 1910.

Rex Beach.
The Spoilers—Selig, April, 1914 (9 parts).
The Ne'er-Do-Well—Selig, 1915.
Pardners—Edison, 1910.

Henry Bataille.
The Naked Truth—George Kleine, Oct., 1914 (5 parts).

Lord Byron.
The Corsair—Eclectic, 1914 (4 parts).

Robert Browning.
The Pied Piper of Hamelin—Edison, Aug. 16, 1913 (1,005 feet).

Richard Doddridge Blackmore.
Lorna Doone—Exclusive Film Service, June, 1913 (5 parts).
Thanhouser, 1911.

Honore De Balzac.
La Fausse Maitresse ("The Master Criminal")—World Film, April, 1914 (4 parts).

J. M. Barrie.
The Little Minister—Vitagraph, Jan., 1913 (3 parts).

Mary Elizabeth Braddon.
East Lynne—P. P. Craft, Mar., 1914 (7 parts).

Ellis Parker Butler.
Pigs is Pigs—Vitagraph, July, 1914.
Edison, 1910.

John Bunyan.
Pilgrim's Progress—Hochstetter Utility Co., 1913 (4 parts).
Life of John Bunyan and Pilgrim's Progress—World's Best Film Co. (Ambrosio), Jan., 1913 (4 parts).

Emerson Bennett.
Forest Rose—Thanhouser, 1912 (2 parts).

Mrs. Frances Hodgson Burnett.
The Pretty Sister of Jose—Famous Players, May 31, 1915 (5 parts).
The Dawn of Tomorrow—Famous Players, June 7, 1915 (5 parts).
A Lady of Quality—Famous Players, Jan. 1, 1914 (5 parts).
Little Lord Fauntleroy—McEnnery, July, 1914 (4 parts).

Florence Barclay.
The Rosary—Selig, June 28, 1915 (5 parts).

Adolphe Belot.
The Stranglers of Paris—Victory Film Co. (Morion Drama). Dec., 1913 (6 parts).

Marion Brooks.
The Half Orphans—Majestic, April 6, 1913.
The Judge's Vindication—Reliance, March 19, 1913 (2 parts).

James Neville Buck.
The Key to Yesterday—Alliance, Favorite Players, Oct. 19, 1914 (4 parts).

Frank Blighton.
The Tell-Tale Hand—Essanay, Nov. 19, 1914 (3 parts).

Wilson Barrett.
The Sign of the Cross—Famous Players Film Co., Dec. 21, 1914 (5 parts).

Robert Livingston Beecher.
The Beat of the Year—Reliance, 1915 (2 parts).

Henri Bernstein.
Samson—Box Office Attraction Co. (not biblical), Dec., 1914 (5 parts).
The Thief—Box Office Attraction Co., Nov. 29, 1914 (5 parts).

Calderon (De La Barca).
The Moorish Bride—Cines, March, 1912.

Edward Charles Carpenter.
Captain Courtesy—Bosworth, April 19, 1915 (5 parts).

Agnes Sweetman Castle.
The Incomparable Mistress Bellairs (written in conjunction with Egerton Castle), Cosmofotofilm, Feb., 1915 (4 parts).

Edward S. Curtis.
In the Land of the Head Hunters—World Film, Feb. 17, 1915.

H. G. Carlton.
A Gilded Fool—Box Office Attraction Co., Feb., 1915 (5 parts).

Rachel Crothers.
The Three of Us—Alco-Rolfe, Dec. 14, 1914 (5 parts).

Lewis Carroll.
Alice in Wonderland—Nonpareil Feature Film Co., Jan., 1915 (5 parts).
—Edison, 1910.

George Randolph Chester.
The Making of Bobby Burnit—Lasky, Sept. 17, 1914 (4 parts).
Runaway June—(Written in conjunction with Lillian Chester), Reliance, Jan., 1915 (series).

H. D. Carey.
McVeagh of the South Seas—Alliance-Progressive, Nov. 2, 1914 (5 parts).

Hugh Conway.
Called Back—Cosmofotofilm, Nov., 1914 (4 parts).

Victoria Cross.
Life's Shop Window—Box Office Attraction Co., Oct., 1914.

Teobaldo Cicconi.
A Great Mistake—Renowned Players Feature Film Co., Sept., 1914 (5 parts).

Richard Washburn Child.
The Man who Disappeared—Edison (series commenced), June, 1914.

Will Levington Comfort.
The Sheriff of Contention—("The Angel of Contention"), Majestic, July 5, 1914.
The Glow Worm—Reliance, Sept. 16, 1913 (3 parts).

Anna Alice Chapin.
The Eagle's Mate—Famous Players, July 1, 1914 (5 parts).

Frederick Chapin.
The Sage Brush Gal—Vitagraph, Dec., 1914 (3 parts).
C. O. D.—Vitagraph, Feb., 1915 (4 parts).

Bertha M. Clay.
Dora Thorne—Selig, 1910.

James Oliver Curwood.
Duty and the Man—Reliance, Jan. 1, 1913 (2 parts).
Daniel H. Carter.
The Master Mind—Lasky, May 11, 1914 (5 parts).
Wilkie Collins.
The Dream Woman—Blache, Feb. 4, 1914 (4 parts).
The Woman in White—Thanhouser, Oct. 20, 1912 (2 parts).
The Dead Secret—Monopol Film Co., May, 1913 (3 parts).
The Moonstone—World Film, June 21, 1915.
F. Marion Crawford.
The White Sister—Essanay, (V. L. S. E., Inc.), June 21, 1915 (6 parts).
C. Haddon Chambers.
Captain Swift—Life Photo Film Corp., Oct., 1914 (5 parts).
The Modern Magdalen—Life Photo Corp., March, 1915 (5 parts).
The Idler—Reliance, Feb. 14, 1914.
—Box Office Attraction Co., Jan., 1915 (5 parts).
Hall Caine.
The Eternal City—Famous Players, April, 1915 (8 parts).
The Christian—Vitagraph, June, 1914 (8 parts).
James Fenimore Cooper.
The Pathfinder—New York Film Co., June, 1913 (2 parts).
The Spy—Universal, June, 1914 (4 parts).
The Deerslayer—Vitagraph, May 7, 1913 (2 parts).
The Last of the Mohicans—Republic, ("In the Days of the Six Nations"), Dec. 17, 1911 (3 parts).
The Last of the Mohicans—Powers, Aug. 1, 1911.
Marie Corelli.
Vendetta—Eclectic (Kleine), Oct. 2, 1913 (2 parts).
General Film Service, Sept. 1, 1914 (5 parts).
Thelma—Reliance, Aug. 28, 1912 (3 parts).
Wormwood—Fox Film Co., June, 1915.
Harriet T. Comstock.
Joyce of the North Woods—Edison, Aug. 29, 1913 (2 parts).
Will Carlton.
Farm Festivals—("First Settler's Story")—Edison, Dec. 20, 1912 (1,000 feet).
Lincoln J. Carter.
Chattanooga—Carrowcliff Feature Co., Chicago, Nov., 1912 (3 parts).
The Flaming Arrow—Bison, March 11, 1913 (2 parts).
Chateaubriand.
Atala—Selig Polyscope, Nov. 20, 1912.
Cecil B. de Mille.
The Captive—(Written in conjunction with Jeanie MacPherson)—Lasky, April 22, 1915.
Alexandre Dumas.
The Count of Monte Cristo—Selig, Oct. 14, 1912 (3 parts).
Monte Cristo—Powers, 1911.
The Corsican Brothers—Edison, Feb. 9, 1912.
—Universal, April, 1915 (3 parts).
The Three Musketeers—Anglo-American, Feb., 1914 (8 parts).
—Edison, 1911 (2 parts).
—Cosmos, April, 1914 (6 parts).
Chicot the Jester—Leading Players, May 10, 1914 (3 parts).
Camille—Champion, 1912, June 10 (2 parts).
The Reign of Terror—Eclectic, July, 1914 (6 parts).
Margaret of Valois ("Queen Margaret")—Pathe Exc., Inc., Feb., 1915 (5 parts).
William C. de Mille.
Strongheart—Biograph—K. & E., June, 1914 (3 parts).
Classmates—Biograph—K. & E., May, 1914 (4 parts).
The Wild Goose Chase—Paramount—Lasky, May 27, 1915 (4 parts).
Young Romance—Lasky, Jan. 21, 1915 (4 parts).
After Five—Lasky, Jan. 28, 1915 (5 parts).
The Warrens of Virginia—Lasky, Feb. 15, 1915 (5 parts).
The Woman—Lasky, May, 1915 (5 parts).
Paul Dickey.
The Ghost Breaker—(Written in conjunction with Chas. W. Goddard)—Lasky, Dec. 7, 1914 (5 parts).
Charles Darrell.
When London Sleeps—Apex Film Co., Nov., 1914 (4 parts).
Grattan Donnelly.
The Ragged Earl—Popular Plays and Players, Oct. 12, 1914 (5 parts).
Owen Davis.
Hearts in Exile (adapted from the novel of John Oxenham)—World Film, April 12, 1915 (5 parts).
The Wishing Ring—World Film, Nov. 9, 1914 (5 parts).
The Marked Woman—World Film, Dec. 14, 1914 (5 parts).
Lola—World Film, Nov. 23, 1914 (5 parts).
Richard Harding Davis.
Gallegher—Edison, 1910.
The Lost House—Majestic, March, 1915 (4 parts).
Soldiers of Fortune—All Star, Jan., 1914 (6 parts).
The Man Who Could Not Lose—Favorite Players, Nov. 16, 1914 (5 parts).
The Last Chapter—Alliance-Favorite, Dec., 1914 (5 parts).
The Galloper—Pathe Exchanges, June, 1915 (5 parts).
The Dictator—Famous Players, June 21, 1915.
H. C. de Mille.
The Lost Paradise—(Written in conjunction with Ludwig Fulda)—Famous Players, Aug. 21, 1914 (5 parts).
Lord Chumley—Biograph—K. & E., June, 1914 (4 parts).
H. R. Durant.
Moonshine Molly—Majestic, Aug. 2, 1914 (2 parts).
H. A. Du Souchet.
My Friend From India—Edison, Aug., 1915.
Gabrielle D'Annunzio.
Cabiria—Itala, May, 1914 (12 parts).
Marcus, the Venetian Tribune—Ambrosio, Feb. 22, 1913 (2 parts).
La Giaconda ("The Devil's Daughter")—Fox Film Co., June, 1915.
Du Maurier.
Trilby—Famous Players, April, 1913.
Harris Dickson.
The Kangaroo—World Film, June, 1914 (5 parts).
Alfred De Musset.
Simone—Pathe, 1910.
Barbarine—Eclair, 1910.
Thomas W. Dickinson.
The Unbroken Road—Life Photo April, 1915 (5 parts).
Daniel De Foe.
Robinson Crusoe—Universal—Bison, July 29, 1913 (3 parts).
Great Northern, 1910.
Charles Dickens.
Pickwick Papers—Vitagraph, Feb. 28, 1914 (released in episodes).
Barnaby Rudge—Edison, ("Dolly Vardon"), Aug. 5, 1913 (1,000 feet).
Barnaby Rudge—Hepworth, April, 1915 (5 parts).
Little Dorritt—Thanhouser, July 29, 1913 (2 parts).
Martin Chuzzlewit—Edison, 1912 (3 parts).
Nicholas Nickelby—Thanhouser, Mar. 19, 1912 (2 parts).
The Mystery of Edwin Drood—World Film-Blache, Oct., 1914 (5 parts).
The Old Curiosity Shop—Hepworth, March, 1914 (5 parts).
David Copperfield—Hepworth, Oct., 1913 (6 parts).
Love and the Law (scene from David. Copperfield)—Edison, 1910.
—Thanhouser, 1911 (4 parts).
Oliver Twist—General Film Publicity and Sales Co., May, 1912 (5 parts).
—Pathe, 1910.
Christmas Carols—Hepworth ("The Chimes"), Aug. 29, 1914.
—World Film, Sept. 7, 1914 (5 parts). ("The Chimes") ("Scrooge")—World's Leader Features (possibly 1914) —(3 parts)—Released through the Film Exchange.
The Cricket on the Hearth—American, Feb. 16, 1914 (2 parts).
—Biograph, Sept. 8, 1914 (2 parts).
A Tale of Two Cities—Vitagraph, Feb. 21-25, 1911.
A Christmas Carol—Cosmofotofilm, Dec., 1914.
—Edison, Dec. 23, 1911.
Leo Ditrichstein.
Are You a Mason?—Famous Players, March 22, 1915 (5 parts).
De Brisays.
Jean De Poudre ("The Guerrillas of Algiers")—Features Ideal, Dec., 1913 (3 parts).
Sir A. Conan Doyle.
The Hound of the Baskervilles—Pathe Exchange, Inc., Feb., 1915 (4 parts).
Rodney Stone ("The House of Temperley")—Cosmofotofilm, May, 1914 (4 parts).
The Sign of the Four—("Sherlock Holmes solves the Sign of the Four")—Thanhouser, Feb. 25, 1913 (2 parts).
George Dillenbeck.
The Mills of the Gods—Vitagraph, Nov. 4, 1912 (3 parts).
Dante.
Paradiso—Milano-Superior Feature Film C., April, 1912 (4 parts).
Purgatorio—Milano—Superior Feature Film Co., April, 1912 (4 parts).
Inferno—Milano—Superior Feature Film Co., April 1912 (4 parts).
D'Ennery.
A Celebrated Case—(Written in conjunction with Cormon)—Kalem, Feb., 1914 (4 parts).
Alphonse Daudet.
Jack—World Special, Dec. 1, 1913 (2 parts).
Sapho—Eclair, Oct., 1913 (4 parts).
Thomas Dixon.
The Clansman ("The Birth of A Nation")—D. W. Griffith, March, 1915 (about 12,000 feet).
George Elliot.
Adam Bede—Biograph, April 27, 1915 (2 parts).
Silas Marner—Edison, Oct. 24, 1913 (2 parts).
—Thanhouser, 1911.
H. V. Esmond.
When We were Twenty-One—Famous Players, April 5, 1915 (5 parts).
Jose Echgrays.
The World and His Wife—Box Office, Jan., 1915 (5 parts).
Edward Eggleston.
The Hoosier Schoolmaster—Alliance—Masterpiece, Oct. 22, 1914 (5 parts).
Anatole France.
Thais—Sawyer—Loftus, Nov. 16, 1914 (4 parts).
Clyde Fitch.
Her Own Way—Metro, May 31, 1915.
The Stubborness of Geraldine—Art Film Co., May, 1915.
The Climbers—Lubin, V-L-S-E, May 29, 1915.
The Straight Road—Famous Players, Nov. 13, 1914 (5 parts).
The Cowboy and the Lady—Metro-Rolfe, April 12, 1915.
The Moth and the Flame—Famous Players, May 13, 1915 (5 parts).

F. S. Chanfrau.
Arkansas Traveller ("Kit, The Arkansas Traveller")—Kalem, Sept., 1914 (3 parts).

W. B. M. Ferguson.
Face Value, (From magazine story)—Edison, Sept. 11, 1914 (2 parts).

Jacques Futrelle.
The High Hand—Favorite (Alliance), March, 1915 (6 parts).
The Painted World—Vitagraph, Aug., 1914 (2 parts).

Edgar Franklin.
Seven Sealed Orders, (From story in Munsey's)—Essanay, Aug. 28, 1914 (2 parts).
The Motor Buccaneers, (From story in Munsey's)—Essanay, Aug. 7, 1914 (2 parts).

Ludwig Fulda.
The Lost Paradise, (written in conjunction with H. C. DeMille)—Famous Players, Aug. 31, 1914 (5 parts).

De La Motte Fouque.
Undine—Thanhouser, Sept. 4, 1911 (2 parts).

James Forbes.
The Commuters—Geo. Kleine, April, 1915 (5 parts).

Grace Livingston Furniss.
Gretna Green—Famous Players, March 18, 1915 (4 parts).
The Pride of Jennico (written in conjunction with Abby Sage Richardson)—Famous Players, Feb. 20, 1914 (4 parts).

Hurlbut Footner.
Jack Chanty—Alliance, April, 1915 (5 parts).

John Fox, Jr.
The Trail of the Lonesome Pine—Broadway Productions, May, 1914 (5 parts).

Justice Miles Forman.
The Garden of Lies—Alco All Star, Dec. 4, 1915 (4 parts).

Gustave Flaubert.
Salambo—World Film, March, 1915 (6 parts).
—Ambrosio, Oct. 25, 1911.

Paul Feval.
The Hunchback—Union Features, Dec. 1, 1913 (4 parts).

J. S. La Faun.
Shamus O'Brien—Imp., Mar. 14, 1912 (2 parts).

Eugene Field.
Little Boy Blue—Powers, Jan. 16, 1912.

Anna Katherine Green.
The Millionaire Baby—Solax, Mar. 31, 1913.

Goethe.
Faust—Edison, Dec. 28, 1909 (1,000 feet).
Wilhelm Meister ("Mignon")—World Film—Cal. M. P. Co., Jan. 18, 1915 (5 parts).

Archibald Clavering Gunter.
A Florida Enchantment—Vitagraph, Sept., 1914 (5 parts).
The Man Behind the Door—Vitagraph, Dec., 1914 (4 parts).

Arnold Galopin.
The Mystery of Green Park—Eclipse-Urban, June, 1914 (2 parts).

Mary Germaine.
Wildflower—Famous Players, Nov. 30, 1914 (4 parts).

Daniel Carson Goodman.
Imar the Servitor—Majestic, Feb. 7, 1915 (2 parts).

Charles Dana Gibson.
The Education of Mr. Pipp—All Star, Nov. 23, 1914.

Mrs. Barney Gilmore.
Kelly from the Emerald Isle—Solax, May, 1913 (2 parts).

Theophile Gautier.
Captain Fracasse—Biograph, May 15, 1915 (5 parts).

Grimm.
Beauty and the Beast—Rex, July 19, 1914 (2 parts).

Eleanor Gates.
Doc—Sawyer, Oct., 1914 (4 parts).

Jules Eckert Goodman.
Mother—World Film, Sept. 28, 1914 (4 parts).

Angel Guimera.
Marta of the Lowlands—Famous Players, Oct. 5, 1914 (5 parts).

Gustave Geoffroy.
L'Apprenti ("The Horrors of War")—Leading Players, May 30, 1914.

W. S. Gilbert.
Bab's Ballads ("The Yarn of the Nancy Bell")—Edison, Mar. 6, 1912.

Charles Frederick Goss.
The Redemption of David Corson—Famous Players, April 10, 1914 (4 parts).

Karl Gustzkow.
Uriel Acosta—Great Players Film Co., May, 1914 (5 parts).

Oliver Goldsmith.
The Vicar of Wakefield—Hepworth, Dec. 29, 1913 (3 parts).
She Stoops to Conquer—Cosmofotofilm, July, 1914 (3 parts).
—Thanhouser, 1910.

Fred De Gresac.
Cora—Metro, May 9, 1915.

George C. Hazleton.
Mistress Nell—Famous Players, Feb. 1, 1915 (5 parts).

Mrs. Frances Burton Harrison.
The Unwelcome Mrs. Hatch—Famous Players, Sept. 10, 1914 (4 parts).

Bret Harte.
M'Liss—World Film Corp., March 8, 1915 (5 parts).
Salomy Jane—Calif. M. P. Co. (Alco), Nov., 1915 (6 parts).
The Lily of Poverty Flat—World Film—Cal. M. P. Co., April 26, 1915 (5 parts).

John Hay.
Jim Bludso—Kalem, Aug. 30, 1912.

Henry Rider Raggard.
Jess—Thanhouser, May 21 and 28, 1912 (3 parts).
—A. M. Kennedy, Feb., 1914 (4 parts).
She—Thanhouser, Dec. 26, 1911 (2 parts).

Gerhardt Hauptman.
Atlantis—Great Northern, June, 1914 (6 parts).

Emmett C. Hall.
The Beloved Adventurer—Lubin (series of 15 single reels), commenced Sept. 14, 1914.

Edith Ogden Harrison.
The Lady of the Snows—Essanay, March 12, 1915 (3 parts).

J. Milton Hayes.
The Green Eye of the Yellow God—Edison, Sept. 13, 1913.

Thomas Hardy.
Tess of the D'Urbervilles—Famous Players, Sept., 1913 (5 parts).

William Hervey.
Aftermath—Famous Players, Aug. 20, 1915 (4 parts).

Frank Harvey.
Woman Against Woman—Biograph—K. & E., June, 1914 (3 parts).

Forrest Halsey.
The Stain—Eclectic, June, 1914 (6 parts).
A Study in Sociology—Majestic, April 1, 1913.
The Bawlerout—Reliance, April 30, 1913 (3 parts).
The Children of St. Anne—Majestic, May 6, 1913 (2 parts).
The Open Road—Reliance, Jan. 22, 1913 (2 parts).

O. Henry.
The Cabaliero's Way—Eclair, April 1, 1914 (3 parts).
A Chapparral Christmas Gift—("The Mexican's Gratitude")—Edison, March 10, 1914.
The Reformation of Calliope—Eclair, Nov. 5, 1913 (2 parts).
Jimmy Hayes and Muriel—Selig, Oct. 20, 1914.

George Bronson Howard.
Shenandoah—Kalem, July 4, 1913 (3 parts).
The Banker's Daughter—Life Photo Film Corp., March, 1915 (5 parts).
One of Our Girls—Famous Players, June 10, 1914 (4 parts).
Aristocracy—Famous Players, Nov. 16, 1914 (4 parts).
Snobs—Lasky, April 12, 1915.

Heinrich Heine.
The Pilgrimage—Kalem, May 17, 1912.

George Hennessy.
The Mote and the Beam—April 20, 1913.
A Regained Reputation—Reliance, March 15, 1913.
A Well Meant Deception—Majestic, March 30, 1913.
The Reprobate—Reliance, March 12, 1913.

Maurice Hewlett.
The Spanish Jade—Paramount-Friction Picture Co., Inc., April 8, 1915.

James A. Herne.
Hearts of Oak—Mohawk Film Co., March, 1914 (5 parts).
Shore Acres—All Star (Alco), Oct. 26, 1914 (5 parts).

David Higgins.
His Last Dollar—Famous Players, Oct. 15, 1914 (5 parts).

Walter Howard.
The Midnight Marriage—Apex Film Co., July, 1914 (4 parts).

Mary Jane Holmes.
Tempest and Sunshine—Imp, Sept. 3, 1914 (2 parts).
Lena Rivers—Whitman Features—(Cosmos), Oct. 15, 1914 (5 parts).
—Thanhouser, Aug., 1910.

Anthony Hope.
The Prisoner of Zenda—Famous Players, Feb., 1913 (4 parts).

George V. Hobart.
Mrs. Black is Back—Famous Players, Nov. 30, 1914 (4 parts).

Charles A. Hoyt.
A Midnight Bell—Selig, May 3, 1915 (2 parts).
A Texas Steer—Selig, July 26, 1915 (5 parts).

Heath Hosken.
Zoe (written in conjunction with Coralie Stanton)—Blinkhorn, July, 1913 (3 parts).

Homer.
Odyssey—Milano, Feb., 1912 (3 parts).

John B. Hymer.
The Path Forbidden—Alco—Excelsior, Nov. 2, 1914 (5 parts).

Oliver Wendell Holmes.
Elsie Venner—A. M. Kennedy, March 4, 1914 (3 parts).

Victor Hugo.
Ruy Blas—Majestic, Feb., 1914 (3 parts).
Les Miserables—Eclectic, April, 1913 (4 parts).
Notre Dame—Pathe—(Gen. Film), April, 1913 (3 parts).
Lucretia Borgia—Eclectic, Feb., 1913 (2 parts).

Luigi Illica.
Germania—Leading Players—(Savoia), July, 1914 (5 parts).

Frederick Isham.
Half a Chance—Reliance, June 14, 1913 (3 parts).

Henrick Ibsen.
The Lady From the Sea—Thanhouser, Dec. 12, 1911.
Ghosts—Majestic, June, 1915 (5 parts).
The Pillars of Society—May 2, 1911.
A Doll's House—Thanhouser, July 28, 1911.

Eleanor M. Ingram.
The Unafraid—Lasky, April, 1915.

Washington Irving.
Columbia—Thanhouser, July 6, 1910.
Rip Van Winkle—Reliance, 1912 (2 parts).
—Vitagraph, July 6, 1912 (2 parts).
—Thanhouser, Aug. 19, 1910.
—Columbia, Dec., 1910.
—Alco—Rolfe, Nov. 9, 1914 (5 parts).

The Spectre Bridegroom—Eclair, Jan. 23, 1913.
The Legend of Sleepy Hollow—Eclair, Apr. 23, 1912.
Astoria—Selig, Dec. 6, 1912 ("John Colter's Escape").

Helen Hunt Jackson.

Ramona—Biograph, 1910.

Henry Arthur Jones.

The Evangelist—Lubin, Feb., 1915 (multiple reel).
The Dancing Girl—Famous Players, Jan. 11, 1915 (5 parts).
Hoodman Blind—Pilot, Dec. 27, 1913 (5 parts).
The Middleman—Cosmofotofilm, May, 1915 (5 parts).

William Wymark Jacobs.

The Third String—Cosmofotofilm, Aug., 1914.
Lawyer Quince—Cosmofotofilm, Aug., 1914.
The Bosun's Mate—Cosmofotofilm, Aug., 1914.
The Beauty and the Barge—Cosmofotofilm, Aug., 1914.

Will H. Whalen.

Ill-Starred Babbie—Alliance, July, 1915 (5 parts).

Basil King.

The Wild Olive—Paramount-Morosco, June 24, 1915.

Charles Klein.

The Lion and the Mouse—Lubin, Feb., 1914 (6 parts).
The Third Degree—Lubin, Feb., 1914 (5 parts).
The Gamblers—Lubin, 1914 (5 parts).
The Daughters of Men—Lubin, Jan., 1914 (5 parts).
The District Attorney—Lubin, Jan. 19, 1915.

Charles Kingsley.

The Sands of Dee—Biograph, 1912. (Reissued July 2, 1915).
The Three Fishers ("The Unchanging Sea")—Biograph, 1910.

Rudyard Kipling.

The Vampire ("A Fool There Was")—Box Office, Jan., 1915 (5 parts).
—Selig, 1910.

Edward E. Kidder.

Shannon of the Sixth—Kalem, July, 1914 (5 parts).

Theodore Kremer.

The Fatal Wedding—Biograph—K. & E., May, 1914 (3 parts).

Frederic Arnold Kummer.

The Brute—Famous Players, April 17, 1914 (4 parts).

Jack Lait.

Help Wanted—Bosworth, April 29, 1915 (5 parts).

William J. Locke.

The Morals of Marcus—Famous Players, Jan. 18, 1915 (5 parts).
The Beloved Vagabond—Pathe Exchange, Inc., June, 1915 (5 parts).

Chas. H. Langdon.

Man's Enemy (written in conjunction with Eric Hudson)—Biograph-K. & E., July, 1914 (3 parts).

Mark Lee Luther.

The Crucible—Famous Players, Jan. 18, 1915 (5 parts).

Gertrude Lyon.

What Could She Do—Edison, Nov. 20, 1914 (2 parts).

Fawcett Lamox.

The Wrong Woman—Edison, May, 1915 (3 parts).

Jack London.

The Sea Wolf—Bosworth, Inc., Oct., 1913 (7 parts).
When God Laughs ("A Piece of Steak")—Balboa, Dec., 1913.
Night Born ("To Kill a Man")—Balboa, Dec., 1913.
John Barleycorn—Bosworth, Inc., July, 1914 (6 parts).
Burning Daylight—Bosworth, Inc., Sept. 14, 1914 (5 parts).
Valley of the Moon—Bosworth, Inc., Aug., 1914 (6 parts).

La Fontaine.

Henry IV and the Woodchopper—C. G. P. C., May 10, 1912
The Cobbler and the Financier—Eclair, Jan. 12, 1913.

John Lloyd.

The Invaders—Kalem, Aug. 27, 1913 (2 parts).

Andre De Lorde.

Dr. Goudron's System ("The Lunatics")—Leading Players, May, 1914 (2 parts).

Bulwer-Lytton.

The Last Days of Pompeii—Pasquali, Aug., 1913 (8 parts).
Pompeii Film Co., July, 1913 (4 parts).
—Kleine-Ambrosio, Dec., 1913 (6 parts).
The Lady of Lyons—Sawyer, Dec., 1914 (4 parts).
Cardinal Richelieu's Ward—Thanhouser, May, 1914 (6 parts).
—Universal-Bison—("Richelieu"), Sept. 26, 1914 (4 parts).

Francis Lynde.

In Christmas Canyon ("Across the Burning Trestle")—Edison, July 18, 1914.

Samuel Lover.

Rory O'More—Kalem, Sept. 26, 1914 (reissue of 4s 1911).

Meynhardt Leyngel.

The Typhoon (Translated by Emil Nitri)—Paramount—N. Y. M. P. Co., Oct. 8, 1914 (5 parts).

Henry Wadsworth Longfellow.

The Courtship of Miles Standish—Selig, 1910.
The Children's Hour—Thanhouser, Nov. 14, 1913.
The Old Clock on the Stairs—Exlair, 1912.
The Vision Beautiful—Selig, June 13, 1912.
Hiawatha—F. E. Moore, 1913 (4 parts).
The Village Blacksmith—Powers, Aug. 6, 1913.
King Robert of Sicily—Essanay, Aug. 4, 1913.
The Midnight Ride of Paul Revere—Edison, Oct., 1914 (2 parts).
Evangeline—Canadian Bioscope Co., Nov., 1913 (4 parts).
Selig, Dec. 18, 1911 (1,000 feet).

Cleveland Moffett.

The Battle—George Kleine, May, 1915

Lawrence Marston.

An Innocent Sinner—Kalem, May 3, 1915 (3 parts).

Carlisle Moore.

Stop Thief—George Kleine, Feb. 15, 1915 (5 parts).

Martha Morton.

The Bachelor's Romance—Famous Players, Feb. 11, 1915 (4 parts).

J. A. Mitchell.

The Pines of Lory—Edison, Nov. 6, 1914 (2 parts).

J. Hartley Manners.

The House Next Door—Lubin, Oct., 1914 (5 parts).

Victor Mapes.

The Curious Conduct of Judge LeGarde—Life Photo, April, 1915 (5 parts).

Margaret Mayo.

Behind the Scenes—Famous Players, Nov. 2, 1914 (5 parts).

Oliver Morosco.

Pretty Mrs. Smith (written in conjunction with Elmer Harris)—Oliver Morosco Photoplay Co., April, 1915 (5 parts).

Edmund Mitchell.

The Lone Star Rush—Alliance, April, 1915 (5 parts).

James Montgomery.

Ready Money—Lasky, Nov. 5, 1914 (5 parts).

Franz Molnar.

The Devil—New York Motion Picture Corp., April, 1915 (5 parts).

Jules Mary.

A Man's Shadow—Eclectic, Jan. 20, 1914 (6 parts).

A. Manzoni.

I Promessi Sposi ("The Betrothal")—Pasquali American, Aug. 1913 (6 parts).

Prosper Merimee.

Carmen—Thanhouser, May 27, 1913 (3 parts).
—Monopol Film Co., April, 1913 (3 parts).
Colomba—Biograph, Mar. 2, 1914 (2 parts).

Miriam Michelson.

In the Bishop's Carriage—Famous Players, Sept. 10, 1913 (3 parts).

Maupassant.

The Blind Man's Sacrifice—Milano, July 27, 1912 (2 parts).
A String of Pearls—Essanay, Aug. 12, 1912 ("Her Hour of Triumph").
—Vitagraph—1912 ("The Eleventh Hour").

Meridith Nicholson.

The Port of Missing Men—Famous Players, May 1, 1914 (5 parts).

Thomas Moore.

You Remember Ellen—Kalem, Mar. 4, 1912.

Owen Meridith.

Lucille—Thanhouser, Aug. 27 and Aug. 30, 1912 (2 parts).

Maurice Maeterlinck.

Pelleas and Melisande—Universal-Bison, Sept. 2, 1913 (3 parts).
Mary Magdalene—A. M. Kennedy, Feb., 1914 (3 parts).

Harold McGrath.

The Lure of the Mask—American, May 17, 1915 (4 parts).
The Man on the Box—Lasky, July 13, 1914 (5 parts).
The Million Dollar Mystery—Thanhouser (Syndicate Film Corporation), June 22, 1914 (serial).
The Goose Girl—Lasky, Jan. 25, 1915 (5 parts).
The Carpet from Bagdad—Selig, May 3, 1915 (5 parts).

A. E. W. Mason.

Four Feathers—Metro-Dreyda, June 12, 1915.

Augustin McHugh.

Officer 666—Kleine, Dec., 1914 (5 parts).

George Barr McCutcheon.

Brewster's Millions—Lasky, April, 1914 (5 parts).
The Rose and the Ring ("The Circus Man")—Lasky, Nov. 19, 1914 (5 parts).
What's His Name—Lasky, Oct. 22, 1914 (5 parts).
Graustark—Essanay, April, 1915 (6 parts) (Vitagraph-Lubin-Selig-Essanay).

Roy Norton.

The Greater Hate ("Love and Hatred")—Edison, Nov. 4, 1911.

Frank Norris.

The Pit—World Film, Feb., 1915 (5 parts).

Henry Oyen.

The Snow Burner—Essanay, April 20, 1915 (3 parts).

E. Phillips Oppenheim.

The Master Mummer—Edison, Mar. 15, 1915 (3 parts).
The Black Box (serial story)—Universal, Mar., 1915 (released in episode of two reels each).
The Tragedy of Charlecot Mansions ("The Floor Above")—Mutual, April, 1914 (4 parts).

James Oppenheim.

Daybreak ("Nerves and the Man")—Edison, July 16, 1912.
The Stoning—Edison, April 9, 1915 (3 parts).

John Oxenham.

Hearts in Exile—World Film, April 12, 1915 (5 parts).

W. Hamilton Osborne.

The Scapegoat—American, July 28, 1913 (2 parts).

Ouida.

Under Two Flags—Gem, July 9, 1912 (2 parts).
Moths—Thanhouser, Sept., 1913 (4 parts).
Strathmore—Reliance, May, 1915 (4 parts).

Lottie Blair Parker.

Way Down East—Solax, Mar. 12, 1914 (4 parts).

Harry A. Paulton.

Niobe (written in conjunction with Edward A. Paulton)—Famous Players, April 26, 1915 (5 parts).

George Pattulo.

The Rebellion of Kitty Belle—Majestic, June 14, 1914 (2 parts).
Frenchy—Majestic, Aug. 30, 1914 (2 parts).
The Better Man (from story in Saturday Evening Post)—Majestic, Jan. 24, 1915 (2 parts).

Sir Gilbert Parker.

Pierre of the Plains—All Star, May, 1914 (5 parts).
The Rightful Heir—Edison, Aug. 12, 1913 (1,005 feet).
The Seats of the Mighty—World Film (Colonial), Oct., 1914 (9,000 feet).
The Right of Way—Rolfe, 1915.

Channing Pollock.

Such A Little Queen—Famous Players, Sept. 21, 1914 (5 parts).
Clothes (written in conjunction with Avery Hopwood)—Mar. 10, 1914 (4 parts).
The Little Gray Lady—Famous Players, July 10, 1914 (4 parts).
My Best Girl (written in conjunction with Rennold Wolf)—Metro-Rolfe, June 14, 1915 (5 parts).

Paul M. Potter.

The Conquerors—Ramo, May, 1914 (5 parts).

Edward Peple.

The Littlest Rebel—Photoplay Productions Co., April, 1914 (5 parts).
The Spitfire—Famous Players, June 20, 1914 (4 parts).
The Love Route—Via Pittman, Essanay, Mar. 24, 1915.

F. C. Phillips.

As In a Looking Glass—Monopol Film Co., Mar., 1913.

Frederick Paulding.

Trooper Billy—Kalem, Sept. 17, 1913 (2 parts).

Sir Arthur Wing Pinero.

The Second Mrs. Tanqueray—Warners Features, Nov., 1914 (2 parts).

Charles Felton Pidgin.

Quincy Adams Sawyer—Puritan Special Feature Co., Dec., 1912 (3 parts).

Abbe Prevost.

Manon Lescault—Playgoers Film Co., May, 1914 (6 parts).

Thomas Nelson Page.

A Captured Santa Claus ("Within the Enemy's Lines")—Edison, Dec. 13, 1913 (2,000 feet).
The Outcast—Reliance (Mutual Masterpicture), April, 1915 (4 parts).

Edgar Allan Poe.

The Raven—Eclair, May 7, 1912.
The Pit and the Pendulum—Solax, July, 1913 (3 parts).
The Telltale Heart ("The Avenging Conscience")—Griffith-Mutual, Aug. 24, 1914 (6 parts).

Max Pemberton.

Kronstadt—Gaumont, June, 1914 (3 parts).

Edward E. Rose.

Fighting Bob—Metro-Rolfe, June 7, 1915 (5 parts).

Hallie Erminie Rives.

Satan Sanderson—Metro-Rolfe, Mar. 29, 1915 (5 parts).

Cecil Raleigh.

The Sporting Duchess—Lubin (Gem Films), Jan., 1915 (6 parts).
The Great Ruby (written in connection with Henry Hamilton)—Lubin, May, 1915 (1,000 feet).

Alice M. Roberts.

When Fate Leads Trump—Alliance-Excelsior, Nov. 23, 1914 (5 parts).

John Reinhart.

The Scales of Justice—Famous Players, July 20, 1914 (5 parts).

Edwin Milton Royle.

The Squaw Man—Lasky, Feb. 15, 1914 (5 parts).

Stephen Allen Reynolds.

The Master Cracksman—Reliance, May 31, 1913 (2 parts).

James Whitcomb Riley.

The Old Man and Jim—Champion, Feb. 22, 1911.

Madeleine Lucette Riley.

Mice and Men—Famous Players, June 21, 1915.
An American Citizen—Famous Players, Jan. 10, 1914 (4 parts).

Thomas Robertson.

Caste—Edison, Sept. 12, 1913 (2 parts).

Eugene Manlove Rhodes.

The Long Shift (short story)—United-Ideal, Mar., 1915 (2 parts).

Opie Read.

The Tennessee Judge ("The Starbucks")—American, Nov. 9, 1912 (2 parts).

Charles Reade.

Put Yourself in His Place—Thanhouser, Oct. 29, 1912 (parts).
The Cloister and the Hearth—Blinkhorn, Mar., 1914 (5 parts).
The Ticket-of-Leave Man ("Detective Craig's Coup")—July, 1914 (5 parts).
Hard Cash—Edison, Sept. 19, 1913 (2 parts).
Peg Woffington—Edison, 1910.

Alice Hegan Rice.

Mrs. Wiggs of the Cabbage Patch (combination of "Mrs. Wiggs" and "Lovey Mary")—Alco-Calif. M. P. Co., Nov. 30, 1914 (5 parts).

Harry B. Smith.

The Billionaire—Biograph-K. & E., Mar., 1914 (3 parts).

Edward Sheldon.

The High Road—Rolfe Photoplay Co., May, 1915 (5 parts).
The Boss—World Film, May 24, 1915 (5 parts).

Arthur Shirley.

Woman and Wine ("The Model")—World Film, May 3, 1915 (5 parts).

George Sand.

Fanchon the Cricket—Famous Players, May 10, 1915 (5 parts).

Robert W. Service.

The Shooting of Dan McGrew—Metro-Popular Plays and Players, May 2, 1915.

H. S. Sheldon.

Frauds—Essanay, May 1, 1915 (3 parts).
Means and Morals—Essanay, May 11, 1915 (2 parts).

Theodore Burt Sayre.

The Commanding Officer—Famous Players, Mar. 25, 1915 (4 parts).

Bernardin St. Pierre.

Paul and Virginia—Rex, Dec. 5, 1912 (2 parts).
—Thanhouser, 1910.

John Stapleton.

A Gentleman of Leisure (written in conjunction with B. G. Woodhouse)—Lasky, Mar. 1, 1915 (5 parts).

George Bernard Shaw.

Arms and the Man—Alliance-Daisy, Feb., 1915 ("The Chocolate Soldier") (5 parts).

Baroness Bertha Von Suttner.

Lay Down Your Arms—Great Northern, Oct., 1914 (4 parts).

Alfred Sutro.

The Walls of Jericho—Box Office Attraction Co., Dec., 1914 (5 parts).
The Builder of Bridges—Frohman Amusement Co., May 21, 1915.

Winchell Smith.

The Only Son—Lasky, June, 1914 (5 parts).
Brewster's Millions—Lasky, April 15, 1914 (5 parts).
The Fortune Hunter—Lubin, Nov., 1914 (5 parts).

Robert Louis Stevenson.

Dr. Jekyl and Mr. Hyde—Thanhouser, Jan. 16, 1912 (2 parts).
—Imp—Mar. 6, 1913 (2 parts).
Treasure Island—Edison, May 10, 1912.
—Warners, Nov., 1913 (3 parts).
New Arabian Nights ("The Suicide Club")—Apex Film Co., Aug., 1914 (4 parts).

Schiller.

The Robbers—Cosmopolitan Feature Co., Nov., 1914 (6 parts).
—Edison, Aug. 2, 1913 (1,075 feet).
—Leemund Film Co., Dec., 1914 (3 parts).
Mary Stuart—Edison, June 21, 1913 (3 parts).
William Tell—Greene's Feature Photo Plays, May, 1914 (5 parts).
Fridolin—Gaumont, Oct. 28, 1911.

George R. Sims.

'Ostler Joe—Edison, Sept. 28, 1912 (1,015 feet).
Lights O' London—World Film, June, 1914 (5 parts).

Edgar Selwyn.

The Country Boy—Lasky, Feb. 18, 1915 (5 parts).
The Arab—Paramount-Lasky, June 14, 1915.

Sardou.

Divorcons—Eclair, Jan. 2, 1912.
La Tosca—Film d'Art, Union Features, Aug., 1912.
Theodora—Warner's Features, June 16, 1913 (3 parts).
Madame ...ns Gene—French-American Film Co., Feb., 1912 (3 parts) Handled again by the Archie H. Ellis Feature Play Co. ... Mar., 1914.
Fedora ("Princess Romanoff")—Fox Film, May, 1915.

Eugene Sue.

The Mysteries of Paris—Eclectic, July, 1913 (5 parts).
The Wandering Jew—Roma-American Film Co., Mar., 1913 (4,600 feet).

Julius Steger.

The Fifth Commandment—World Film, April 19, 1915 (5 parts).

John Philip Sousa.

The Fifth String—Selig, Sept. 15, 1913 (2 parts).

Mrs. Harriet Beecher Stowe.

Uncle Tom's Cabin—Thanhouser, 1910 (1 part).
—World Film, Aug. 10, 1914 (5 parts).
—Kalem, Dece. 17, 1913 (2 parts).
—Imp., Aug. 25, 1913 (3 parts).
—Vitagraph, 1910 (3 parts).

Rufus Steele.

Rule "G" (from story in the Saturday Evening Post)—Paramount-Blazon, Mar. 4, 1915 (5 parts).

Rev. John Snyder.

As Ye Sow—World Film, Dec. 21, 1914 (5 parts).

Cecil Spooner.

Nell of the Circus—Sawyer, Nov., 1914 (4 parts).

Leroy Scott.

The Odalisque—Majestic, Nov. 15, 1914 (2 parts).

F. Hopkinson Smith.

Caleb West—Reliance, Sept. 18, 1912 (2 parts).

Richard Brinsley Butler Sheridan.

The School for Scandal—Kalem, Dec., 1914 (4 parts).

Sir Walter Scott.

The Heart of Midlothian—Hepworth, May, 1914 (5 parts).
—Famous Players ("A Woman's Triumph"), May 10, 1914 (4 parts).
The Talisman ("Richard the Lion-Hearted")—Cines, Aug. 31, 1912.
The Bride of Lammermoor—Cines, Aug. 27, 1912.
—A. M. Kennedy, Jan. 21, 1914 (3 parts).
Guy Mannering—Reliance, Oct. 9, 1912 (2 parts).
The Lady of the Lake—Vitagraph, 1912 (3 parts).
—Warners, Nov., 1913 (3 parts).
Ivanhoe—Imp., Sept. 22, 1914 (4 parts).
—World's Leader, Jan., 1914 ("Rebecca the Jewess") (6 parts).

Mrs. Shelly.

Frankenstein—Edison, 1910.

John A. Stevens.

Wife for Wife—Kalem, May 31, 1915 (3 parts).

William Shakespeare.
Twelfth Night—Vitagraph, 1910.
Hamlet—Lux, 1910.
A Winter's Tale—Thanhouser, 1910.
The Merchant of Venice—Universal, April, 1914 (4 parts).
—Eclipse ("Shylock"), Mar. 3, 1913 (2 parts).
Antony and Cleopatra—Kleine, Aug., 1913 (3 parts).
—Pathe, May 21, 1914 (2 parts).
Julius Caesar—Kleine, Nov. 15, 1914 (6 parts).
—Cines ("Brutus"), Jan. 20, 1912 (1 part).
Romeo and Juliet—Pathe, Jan. 3, 1913 (2 parts).
—Selig, 1910.
As You Like It—Vitagraph, Oct. 7, 1912.
The Tempest—Union Features, April, 1913.
Othello—Cines, July 1, 1914 (5 parts).
—Pathe, 1910.
Richard III—Shakespeare Film Co., April, 1913 (4,400 feet).
—Broadway Film Co., Sept., 1913 (4 parts).
Cymbeline—Thanhouser, Mar. 28, 1913 (2 parts).
Merry Wives of Windsor ("Sir John Falstaff")—Eclipse—1911.
Selig—1910 (1,000 feet).

Henryk Sienkiewicz.
Quo Vadis—Kleine, April, 1913 (8 parts).
Quo Vadis Film Co., June, 1913 (3 parts).

Upton Sinclair.
The Jungle—All Star, May 25, 1914 (5 parts).

Coralie Stanton.
Zoe (written in conjunction with Heath Hosken)—Blinkhorn, July, 1913 (3 parts).

Herbert Trench.
The Poet and the Soldier—Kalem, May 17, 1913.

H. C. Chatfield Taylor.
The Crimson Wing—Essanay, April, 1915 (6 parts).

Hayden Talbot.
The Truth Waggon—Alliance-Masterpiece, Dec., 1914 (5 parts).

Edith Totten.
A Factory Magdalen—Sawyer, Dec., 1914 (5 parts).

Lillian Bennett-Thompson.
The Seventh Prelude—Essanay, July 31, 1914 (2 parts).

Louis Tracy.
One Wonderful Night—Essanay, July 18, 1914 (4 parts).

Margaret Turnbull.
Stolen Goods— Lasky, May 24, 1915 (5 parts).

E. W. Townsend.
Chimmie Fadden—Paramount-Lasky, June 28, 1915.

Leon Trevor.
Brother Officers—Paramount-London Film Co., June 10, 1915.

Augustus Thomas.
Arizona—All Star, Aug., 1913 (5 parts).
In Missouri—All Star, April 4, 1914 (5 parts).

Charles S. Thompson.
The Painted Lady—Majestic, July 19, 1914 (2 parts).

Mary Imlay Taylor.
Fate and the Pomegranate ("In the Shadow of Death")—Edison, Mar. 19, 1915 (2 parts).
The Long Way—Edison, Oct. 9, 1914 (3 parts).
The Man in the Street—Edison, June 26, 1914 (2 parts).

Thackeray.
Vanity Fair—Vitagraph, Dec. 19, 1911 (3 parts).

Nikolaevich Tolstoi.
Where Love Is There Is God Also—Selig, Oct. 17, 1912.
The Resurrection—Masko Film Co., Jan. 1913 (4 parts).

Ivan Sergievich Turgenev.
Bread of Others ("Petroff the Vassal")—Features Ideal, May, 1914 (3 parts).

Booth Tarkington.
Cherry—Vitagraph, April 6, 1914.
Beasley's Christmas Party ("Sophia's Imaginary Visitors")—Edison, Feb., 1914.
The Two Vanrevels—Edison, May 29, 1914 (2 parts).
Springtime—Alco-Life Photo, Dec. 28, 1914.
The Man from Home—Lasky, Nov. 9, 1914 (5 parts).
Cameo Kirby—Lasky, Dec. 24, 1914 (5 parts).

Alfred Tennyson.
Lady Clare—Thanhouser, May 19, 1911.
—Edison, Dec. 17, 1912 (1,000 feet).
Enoch Arden—Biograph, June 12 and June 15, 1911 (2 parts).
—Mutual-Majestic, Mar., 1915 (4 parts).
The Lady of Shalott—Vitagraph, Mar. 26, 1915 (1,000 feet).

Charles Imlay Taylor.
The Window the Monsieur Forgot ("A Question of Identity")—Edison, Nov. 13, 1914 (2 parts).

Sutton Vane.
The Span of Life—Kinetofote, Dec. 7, 1914 (5 parts).

Louis Joseph Vance.
Sheep's Clothing—Edison, Sept. 18, 1914 (2 parts).
The Brass Bowl—Edison, Mar. 27, 1914 (2 parts).
The Day of Days—Famous Players, Jan. 20, 1914 (4 parts).
The Trey o' Hearts—Universal (serial) released in fifteen weekly instalments commencing July 28, 1914.

Charles E. Van Loan.
Buckshot John—Bosworth, Feb. 4, 1915 (4 parts).
Little Sunset—Bosworth, May 6, 1915 (4 parts).

Carl Vollmoeller.
A Venetian Night—Masko Film Co., April, 1914 (4 parts).

Jules Verne.
Michael Strogoff—Edison, 1910.
Michael Strogoff—Popular Player and Playgoers, Inc., June, 1914 (5 parts).
In Search of the Castaways—World Film, May, 1914 (5 parts).
Around the World in Eighty Days—Lewis Pennant, June, 1914 (6 parts).
20,000 Leagues Under the Sea—Eclair, Nov., 1913 (6 parts).

Bayard Veiller.
The Fight—World Film, May 15, 1915 (5 parts).

Henry Kitchell Webster.
The Butterfly—World Film, May 10, 1915 (5 parts).

W. Carey Wonderly.
The Lost Lord Lovell—Majestic, Feb. 21, 1915 (2 parts).
The Second Mrs. Roebuck—Majestic, Aug. 23, 1914 (2 parts).

H. B. Mariott Watson.
The Picaroon ("On the Isle of Sarne")—Edison, Oct. 16, 1914 (2 parts).

Augusta Evans Wilson.
St. Elmo—Box Office Attraction Co., May, 1914 (6 parts).
—Vitagraph, 1910.
—Thanhouser, 1910.
Bellah—Alliance-Balboa, April, 1915 (6 parts).
At the Mercy of Tiberius ("God's Witness")—Thanhouser, June, 1915 (4 parts).

Eugene Walter.
Paid in Full—All Star Mar., 1914 (5 parts).
The Wolf—Lubin, June, 1914 (5 parts).
Fine Feathers—World Film, June 14, 1915.

Ella Wheeler Wilcox.
Lord, Speak Again to Men—Edison, Feb. 6, 1915 (2 parts).
The Two Glasses—Pilot, Feb. 20, 1913.

Francis Wilson.
The Butterfly on the Wheel—Box Office Attraction Co., Jan., 1915 (5 parts).

Carolyn Wells.
The Gold Bag ("The Mystery of West Sedgwick")—Edison, Aug. 22, 1913 (2 parts).
History Repeats Itself—Edison, 1910.

Owen Wister.
The Virginian—Lasky, Sept., 1914 (5 parts).

William Greenleaf Whittier.
Maud Muller—Nestor, 1912.
—Selig, Oct. 5, 1911.

Thomas Wise.
A Gentleman from Mississippi (written by Thomas Wise and Harrison Rhodes)—World Film, Oct., 1914 (5 parts).

Lew Wallace.
A Prince of India—Eclectic, Oct. 10, 1914 (4 parts).

Grace Miller White.
Tess of the Storm Country—Famous Players, May 30, 1914 (5 parts).

Edward Noyes Westcott.
David Harum—Famous Players, Dec., 1914 (5 parts).

John Strange Winter.
Bootles' Baby—Edison, Oct. 23, 1914 (2 parts).

Stuart Edward White.
Conjurer's House ("The Call of the North," dramatization by George Broadhurst)—Lasky, Aug. 10, 1914 (5 reels).

Helen S. Woodruff.
The Lady of the Lighthouse—Vitagraph, April, 1915.

Mrs. C. N. Williamson.
The House of the Lost Court—Edison, June 5, 1915 (5 parts).

Sir Charles Young.
Jim the Penman—Famous Players, June 3, 1915 (5 parts).

Israel Zangwill.
The Children of the Ghetto—Box Office Attraction Co., Jan., 1915 (5 parts).
The Melting Pot—Cort Film Corp., April, 1915 (5 parts).

Emile Zola.
Germinal—Pathe, May, 1914 (5 parts).

Note—Errors or omissions may occur in the foregoing list of authors and titles, as the information was not always obtainable from first hand. As it is the purpose of the Moving Picture World to bring this list up to date from time to time we will be glad to be advised of any omission or correction our readers may observe.

Fox Film Men Meet

Large Gathering of Exchange Managers at Hotel Astor, New York.

AFTER a week's session in their first annual convention at the Astor Hotel, the branch managers of the Fox Film Corporation from all over the country returned to their respective offices last Tuesday. The entire week was spent in discussing ways and means for making the Fox service the most effective and profitable for the exhibitor, and the effect of this interchange of ideas will undoubtedly soon make itself felt.

William Fox took up every point raised by the branch managers, and went over the ground very thoroughly. It is to be expected that the managers will return to their respective territories with a renewed vim and vigor.

During the convention the auditing and efficiency experts were in constant attendance and assisted materially. Addresses were made by Winfield R. Sheehan, general manager of the Fox Film Corporation, Abraham Carlos, general representative, Louis T. Rogers, manager of the New York Branch, John H. Goldfrap, general publicity manager, and other officials of the company.

Following is the list of the managers of the various branches who attended the convention, and other members of the main offices: William Fox, president; W. R. Sheehan, general manager; A. Carlos, S. J. Irwin, Ned H. Spitzer, Edward Waldo, J. H. Stagg, J. H. Goldfrap, William Alexander, Arthur Dickson, B. P. Fineman, Louis T. Rogers, manager of the New York office, 130 W. 46th Street; O. P. Hall, 619 Rhodes Bldg., Atlanta, Ga.; H. F. Campbell, 10-12 Piedmont Street, Boston, Mass.; C. L. Worthington, 515 Mallers Building, Chicago, Ill.; A. M. Muller, 134 East 4th Street, Cincinnati, O.; P. C. Mooney, 618 Columbia Bldg., Cleveland, O.; Leo. F. Levison, Box Office Attraction Company, 1907 Commerce Street, Dallas, Tex.; Field Carmichael, Ideal Building, 17th and Champa Streets, Denver, Colo.; A. E. Siegel, Box Office Attraction Co., 407 Smith Building, Detroit, Mich.; Chas. W. Hardin, 928 Main Street, Kansas City, Mo.; A. T. Lambson, 734 South Olive Street, Los Angeles, Cal.; E. A. Westcott, Jewelers' Exchange Bldg., Minneapolis, Minn.; Nat. Beier, 43 Strand Theatre Bldg., Newark, N. J.; S. T. Stephens, 826 Common Street, New Orleans, La.; Joe Levy, 315 South 16th Street, Omaha, Neb.; Jack Levy, 1333 Vine Street, Philadelphia, Pa.; H. B. Day, 121 Fourth Avenue, Pittsburgh, Pa.; Jos B. Roden, 318 McIntyre Building, 68 South Main Street, Salt Lake City, Utah; W. J. Citron, 107 Golden Gate Avenue, San Francisco, Cal.; E. R. Redlich, 1214 Third Avenue, Seattle, Wash.; S. J. Baker, 3632 Olive street, St. Louis, Mo.; Herman Robbins, 400 Eckel Theatre Building, Syracuse, N. Y.; Lieut. J. P. Anderson, 305 Ninth Street, N. W., Washington, D. C., and Harry Leonhardt, Pacific Coast Manager, 734 South Olive Street, Los Angeles, Cal.

Power on Parade

Father Nicholas a Prominent Figure In Great Demonstration of Brooklyn Shriners.

ON TUESDAY, June 29, the Shriners of Kismet Temple, Brooklyn, marched and rode in a novel and highly interesting parade in honor of the initiation of twenty-nine candidates for admission into the order. There were over 2,000 Shriners in the parade, which was led by Colonel Alexander S. Bacon, in his official robes as Potentate, riding on a pure white horse and several floats representing historical American subjects, among which were the "Spirit of '76" and the "Surrender of Lee to Grant." Nicholas Power, a Shriner of high standing, led a long procession of automobiles, and was accompanied in his car by John A. Morrison, Past Potentate, Edward Earl, Arthur J. Lang and Dan A. Robertson, the old show man.

The most amusing part of the parade was the "Zoo," which was composed of the twenty-nine candidates who were to be initiated that night. They were garbed in wild animal costumes, lions, tigers, baboons, etc., and the streets echoed the laughter of the spectators at their funny stunts. Hearst-Selig and other animated weekly camera men photographed the parade for their respective weeklies. Motion pictures are to be seen at all Kismet affairs, Mr. Power having recently presented the Brooklyn Shriners with a Power's 6A, and special motion pictures were made of the parade by Pathe, which were purchased by the Shriners.

Gov. Dunne Vetoes Olson Censor Bill

Regarding the Olson censorship bill passed by the legislature of the state of Illinois, the following telegram from THE MOVING PICTURE WORLD correspondent at Springfield, Ill., speaks for itself:

"Springfield, Ill., July 6, 1915.

"Moving Picture World, New York:

"The Olson motion picture censorship bill was vetoed by Governor Dunne this afternoon. The Governor says the act would have created double taxation for Chicago exhibitors and is not needed by the rest of the State. MADISON."

Convention of Fox Exchangemen.

Left to Right—Seated on Floor: S. T. Stephens, S. J. Baker, Herman Robbins, Edward Waldo, Jerome Abrams. Seated, First Row: Abe E. Siegel, L. S. Levine, Nat Beier, Jack Levy, L. Rosenbluth, W. R. Sheehan, Abraham Carlos, Sam Denrow, C. P. Hall, E. A. Westcott, J. H. Goldfrap, William Alexander. Standing, Third Row: Harry F. Campbell, C. L. Worthington, W. S. Citron, J. Shapiro, A. M. Muller, P. C. Mooney, F. Carmichael, Harvey B. Day, S. J. Irwin, Arthur Dickson, B. P. Fineman, George McKibbon, Abe Levy, E. M. Church. Standing, Last Row: A. T. Lambson, E. R. Redlich, J. H. Fortes, Carey Wilson, C. W. Hardin, Lieut. P. J. Anderson, N. H. Spitzer, Louis T. Rogers, Harry Leonhardt.

New National Board Chairman

Cranston Brenton Succeeds Frederic C. Howe as Head of the General Committee on Censorship.

CRANSTON BRENTON of New York, War Relief Director of the American Red Cross, has been elected Chairman of the National Board of Censorship of Motion Pictures. He succeeds Frederic C. Howe, who is now Commissioner of Immigration of the Port of New York, and who resigned some time since. The election was ratified by the General Committee of the National Board at its meeting yesterday.

Mr. Brenton is a man of about forty. He has had some years of business experience as a superintendent of a manufacturing establishment in New York. He graduated from Trinity College in Hartford, Conn., with the highest standing in the Scientific Department in 1899, and subsequently received the degree of Master of Science from that Institution. For ten years he served on the Faculty of Trinity College as Professor of English Language and Literature. Because of his interest in social and civic work, he resigned this position to assume the duties of Executive Secretary of the Social Service Commission of the Diocese of New York. In October, 1914, he accepted his present position with the American Red Cross. Mr. Brenton is a man of executive ability, of broad interests and experience. He has a sympathetic appreciation of the importance of the motion picture in amusement and in the education of the people. His years of specializing upon literary criticism, drama and dramatic technique, has developed clarity of thought and a grasp of dramatic values. Mr. Brenton has an established position as a public speaker and as a student of social questions.

Cranston Brenton.

The work of the National Board has developed rapidly during the past two years until it holds a commanding place in the thought of the public, the motion picture industry and students of amusement. Under this co-operative arrangement with the producers and distributers of motion pictures it viewed last year nearly 6,000 film subjects, approximately 10,000 reels, and has been in close communication with 400 centers throughout the United States. Mr. Lester F. Scott, the acting director of the People's Institute, has served as chairman of the National Board in the interim between Mr. Bowe's resignation and the election of Mr. Brenton.

Zukor Returns From California

President of the Famous Players Arrives in New York with Important Plans for Future Activities.

ADOLPH ZUKOR, president of the Famous Players Film Company, accompanied by Mrs. Zukor, and his son and daughter, returned to New York on Monday, June 28, from his extended visit to California. While on the coast Mr. Zukor made a complete survey and examination of the various studios, with the view of acquiring a sufficient knowledge of the construction and equipment of western producing plants to assist the Famous Players in the perfection of the studios which they contemplate building in Los Angeles during the coming fall. Within the next few days Mr. Zukor will consult with Edwin S. Porter, treasurer and general manager of the Famous Players, regarding detailed plans for these studios. Mr. Porter will leave for the coast within the next two or three months to lay the foundation for the new Famous Players studios.

In answer to a question regarding the future activities of the Famous Players in the East, Mr. Zukor replied: "The policy we have maintained since the organization of the Famous Players, that of supplying a feature program of consistent standard, but of wide variety and appeal, will be more assiduously maintained than ever. If the present wars terminate before the fall or early winter, we will resume our European plans, abandoned at the outbreak of hostilities abroad, for a series of spectacular subjects to be produced in the various countries of Europe and Asia. If, however, there is no indication of the cessation of the present conflict we will, as previously announced, produce the elaborate subjects we have obtained for this purpose, at the new coast studios now being planned, and which will be designed with this exigency in view.

"In summing up the observations of my trip, I can but say that whoever is apprehensive regarding the future of clean and wholesome motion pictures forms this conclusion from the fears in his own heart rather than from direct contact with the factors in the business that create the commercial conditions and phases of the industry—the exhibitors and public."

Clifton Crawford

ANOTHER famous Broadway favorite has cast his lot with moving pictures. Donald Mackenzie announces that he has signed Clifton Crawford to play the lead in "The Galloper," the Great Broadway success of Richard Harding Davis, which is now being produced for Pathe at their Jersey City studios. Melville Stewart, who is now playing in the "Follies of 1915," will support Mr. Crawford. The rest of the cast is also decidedly strong.

Clifton Crawford.

Mr. Crawford held off for a long time before consenting to sign up for the silent drama and it was the tempting contract offered by Mr. Mackenzie which caused him to decide to enter the field.

Born of actor parents in Edinburgh, Scotland, Mr. Crawford took up the stage at an early age and after appearing in small parts for some time became a great favorite in the English music halls. Later he came to America and played in vaudeville, where he always appeared as a head-liner. Later he appeared in such noteworthy successes as "The Peasant Girl," "The Quaker Girl," and "The Three Twins." After starring for three seasons in the last mentioned production he made a tour of the world, and thereby earned the soubriquet of "the man who put a belt of smiles around the world."

Mr. Mackenzie's production will be released in the early fall, and will be of five reels.

ADLER-KATZ.

Cupid seems to be making the Universal offices his headquarters of late. Four Universalites have been married in as many months, the last being the marriage of Bert Adler and Miss Kitty Katz, of the Universal clerical staff. The marriage ceremony was performed at the home of the bride in New York City on Monday, July 5, and was a typical Twentieth Century marriage.

Adler, who is temporarily stationed in Chicago, where he is handling the production of Anna Pavlowa, left that city last Sunday on the Twentieth Century and arrived in New York at 9:45 A. M. Monday. The marriage took place at 1 P. M. and the bride and groom left on the Twentieth Century at 2:45, or one hour and forty-five minutes later. They will remain in Chicago until the Pavlowa production is finished and then will return to New York and take up their residence in Fort Lee, N. J.

The wedding was a quiet affair. Those being present, besides the relatives of the contracting parties, were Joe Brandt, who acted as best man; Mrs. Joe Brandt, who was matron-of-honor, and Miss Blanche Wallick, bridesmaid.

Play and Photoplay

Rowland of the Metro Has a Plan to Run Them Simultaneously—Believes It a New Idea.

WHAT Richard A. Rowland believes to be a new idea in the amusement line is a plan put forward by him through the Metro Pictures Corporation to produce a dramatic play and a photoplay from the same script and by the same cast of players and both productions to be presented to the public simultaneously in nearby houses.

The production to be so treated will be B. A. Rolfe's play, "When a Woman Loves," in which Emmy Whelan is preparing to appear. The feature film version will be held by Metro until a seasonable period and then the stage version will be arranged. In two theaters, yet to be announced, the film and the spoken version will be rendered nightly. Auditors could visit the film performance one night and the spoken drama the night following. An excellent opportunity to compare the possibilities of the two styles would thus be afforded. There has long been arguments as to the respective effectiveness of the two styles of presentation. The stage production with its limits of scenic effects, restricted lines of action and necessity for useless dialogue and absolute falsity of environment, compared with the camera production, with its limitless possibilities, faithfulness to scenic effects, magnificent power of width and depths, and the thousand other details that have provoked comment, pro and con, would be substantially answered once and for all time.

Mr. Rowland promises definite details as to the theaters and cast and date within a few weeks.

Cleo Ridgley Engaged by Lasky

MISS CLEO RIDGLEY, who for several months has been prominent in leading parts in different productions of the Jesse L. Lasky Feature Play Company, has signed a contract by which she becomes a permanent member of the playing organization. She will continue at the Hollywood, California studios, where some interesting work is being laid out for her in the near future.

Besides an unusual attractiveness of features, a versatility of talent and a cleverness of manner, Miss Ridgley brings with her to the Lasky forces a large following among motion picture playgoers throughout the country. She has termed herself the "transcontinental girl" because of her exploit several years ago when she turned equestrienne and rode a pony from the Atlantic to the Pacific. The term might also apply to her fame in photodrama.

Cleo Ridgley.

Miss Ridgley has all the virtues that accrue from being born and raised in New York City. For a time in her childhood, it is true, she lived in Wisconsin, but she returned East. As a small child she once saw her cousin, Victor Moore, the comedian, win the plaudits of an audience, and Miss Ridgley decided to become an actress.

Her first appearance in a Lasky play was in support of Blanche Sweet in "Stolen Goods." She recently has completed characterizations as the Duchess in "The Puppet Crown" with Miss Ina Claire and Carlyle Blackwell; as Rose Fanchon in "The Fighting Hope," with Laura Hope Crews and an all-star Lasky-Belasco cast; as the English actress in "The Marriage of Kitty," in which Miss Fannie Ward makes her debut as a picture star and in one of the leading roles in "The Secret Orchard" with Blanche Sweet.

CLARA KIMBALL YOUNG TAKING SUMMER HOTEL SCENES.

Clara Kimball Young, she of the lustrous eyes, heads a party of actors and actresses to Gedney Farm, near White Plains, N. Y. There they intend to take the summer hotel scenes which figure so largely in the photoplay, "Marrying Money," which Mr. James Young is putting on elaborately for the World Film Corporation. Among those going are Mr. Chester Barnett, Mr. Winthrop Chamberlin, and Mr. William Jefferson.

Rialto Music Director

Hugo Riesenfeld, Former Director at the Manhattan Opera House, Will Be in Charge.

FOLLOWING closely on the announcement that he had engaged the well known composer, Alfred G. Robyn, as organist of the Rialto Theatre at 42nd Street and Broadway comes the statement from Managing Director S. L. Rothapfel that he has placed under contract as director of his orchestra Hugo Riesenfeld, formerly concert master and one of the directors of Hammerstein's Manhattan Opera Company.

Mr. Rosenfeld, who was born in Vienna, and who was a student at the Royal Conservatory of Music there, is equally well known on both sides of the Atlantic as a violin soloist and conductor. He first attracted the attention of Gustav Mahler, of the Philharmonic asd Metropolitan Societies, who, when he heard him play abroad engaged him as first violinist for the Imperial Opera House in Vienna. While there Mr. Riesenfeld composed a ballet and two dance pieces constructed on the music of Chopin, and thereafter became conductor of ballet music in the Imperial Opera House. Heinrich Conrad brought him to this country as concert master of the Metropolitan, but released him to Oscar Hammerstein, with whom he remained for three years in a similar capacity, also conducting the rehearsals of such noted works as Lohengrin, Tannhauser, Elektra and Salome.

Mr. Riesenfeld, while under the management of Klaw & Erlanger, composed the music for "The Merry Martyr" and also conducted some of that firm's other musical productions. He was thereafter engaged to reorganize the orchestra for the Century Opera Company and was one of that organization's conductors.

Mr. Riesenfeld will have under his direction the largest orchestra ever installed in a moving picture house, and his musicians will be chosen for their particular capability in their various lines and from symphony orchestras all over the country. Mr. Rothapfel has given him a free hand to make the Rialto Orchestra the most notable organization of its kind in the country.

Louis Fitzroy of MinA Films

LOUIS FITZROY, one of the principal members of the MinA Films Company directed by Milton H. Fahrney, this week celebrated the twenty-fifth anniversary of his stage debut. His career, as that of his earlier life, has been crowded with adventure.

Fitzroy, the son of an army officer, was born at Fort Brady, Mich., in 1865. He moved with his father's regiment (First United States Infantry) to Dakota, where he remained until after the Custer massacre. He was in the fight which resulted in the killing of the "Apache Kid," a half breed renegade, and the routing of the renegades under him. He was too young to receive a commission in the army, but went with the regiment as second lieutenant.

Louis Fitzroy.

Later he attended Ohio State University. He left that institution to join a summer stock company under Frank G. Campbell, of Winnipeg. That was in 1886. Since that time he has been with companies under new managers, the most prominent of whom are Klaw & Erlanger, C. B. Dillingham, Charles Frohman, Henry French, B. D. Stevens and Joe Brooks. He was with William H. Crane, Lillian Russell, Jerry Sykes and Francis Wilson, besides less prominent members and organizations too numerous to mention.

His first appearance on the screen was in a series of prohibition pictures. He went to California two years ago and joined David Horsley's Nestor Film Company and was with that company when the Universal was formed. Since that time he has been with Selig and Lubin companies and three months ago became a member of the MinA Films Company.

Julia Swayne Gordon

JULIA SWAYNE GORDON, one of the Vitagraph Company's best known leading women, is a graduate from the stock company school of the legitimate, where experience is gained through hard work and advancement only because of merit. Miss Gordon comes from Ohio, having been born near the capital city of Columbus, on October 29, 1881, and was educated in Columbus. Her first stage experience was gained in the William H. Harkins Stock Company, an organization that successfully toured the Canadian Provinces. Two seasons under Mr. Harkins management and Miss Gordon developed into a full-fledged actress. Stock appealed to her and succeeding seasons found her identified with companies in various parts of the country, through the South, East and West respectively. Later she toured the entire South at the head of her own company and has taken one or two successful fliers in vaudeville.

Julia Swayne Gordon.

Miss Gordon first posed for moving pictures at a time when professionals thought it beneath their dignity to be seen on the screen. As a matter of fact she was literally forced into the work by a theatrical agency that had a contract to furnish people to several motion picture producing companies. Her first assignment to the Vitagraph was beset with misfortune, as she was given the wrong direction and instead of arriving at the studio at 9 A. M., the appointed time, did not reach her destination until two hours later. Here, she met the late William V. Ranous, one of the deans of motion picture art, and a friend of long standing. It was through his persuasiveness Miss Gordon was induced to become a regular, joining the now famous Vitagraph Stock Company. She was immediately cast to play leads and registered a personal triumph in her first picture. Her best work has been in such screen stories as "The Painted World," "413," "The Sins of the Mothers," "The Juggernaut," "Lifting the Ban of Coventry," "The Esterbrooke Case," "Hearts Ablaze," etc.

In her home life Miss Gordon is a plain, every-day woman, an ardent horsewoman and an omnivorous reader of serious works with Ibsen as her favorite.

LUBIN COMPANY BANISHES "SCENARIO."

In recognition of the development of the motion picture manuscript from a brief and sketchy suggestion into an elaborate and carefully constructed dramatic composition which, as far as the work of the Lubin staff writers is concerned, is far more comprehensive and specific than the usual speaking-stage manuscript, the Lubin Company has formally banished the derogatory term "scenario," the proper definition of which is merely "a brief dramatic outline," and established in its stead the expressive and now generally accepted word "photoplay."

Henceforth Lawrence S. McCloskey is "Editor of Photoplays" and the members of his department are "photoplaywrights" by designation as well as in fact. It was felt not only that "scenario" was a misnomer, but that its application to work of such dramatic and technical excellence as is being done by Emmet Campbell Hall, Clay M. Greene, George W. Terwilliger, Shannon Fife and Harry W. Chandlee was an injustice.

POWELL PRODUCING "THE SORCERESS."

Frank Powell, director of "A Fool There Was," "Children of the Ghetto," "The Devil's Daughter" and many other feature films of note, is producing "The Sorceress," by Victor Sardou, the author of "Princess Romanoff," which Mr. Powell also produced. Miss Nance O'Neil will be the star of this picture

"THE ETERNAL CITY" EXHIBITED IN PORTER'S HOME TOWN.

"The Eternal City," the Famous Players Film Company's great photo-spectacle of Hall Caine's novel and play, which is considered one of the few most notable photo plays ever presented in the entire annals of the screen, was last week shown in Connellsville, Pa., the home town of its chief producer, Edwin S. Porter. Connellsville, which has always been proud of its native motion picture producer, turned out en masse to see his greatest production to date. It has been calculated by the management of the Colonial theater, where the photo-spectacle was exhibited, that citizens of the town returned two or three times to get another view of their boyhood friend's stupendous screen accomplishment. A slide thrown on the screen of the theater, containing a direct message from Mr. Porter to his old friends, created several enthusiastic demonstrations in the theater. The message on the slide read as follows:

"To the people of Connellsville, Pa.
I hope all my old friends in Connellsville will be as pleased with 'The Eternal City,' as I was to learn that it is being played in my home town."

When Mr. Porter heard that this subject was to be exhibited in Connellsville, he said he was prouder to have it shown in that town than he was at its metropolitan presentation.

"THE WRITING ON THE WALL" (Vitagraph).

In producing the picturization of William J. Hurlburt's play, "The Writing on the Wall," with which Miss Olga Nethersole was identified for two seasons, Vitagraph Director Tefft Johnson required the front of a block of tenement houses, with a particular type of fire escape, for use in one of the scenes. A search throughout the entire East Side of New York City and through the tenement district of Brooklyn, failed to reveal even a single tenement that would answer the purpose, as recent fire laws and the activity of the building inspectors were responsible for the complete elimination of the type of escape that would conform to the requirements of Hurlburt's story. To overcome this obstacle and complete the realism of the pictured narrative, Director Johnson was compelled to have built in the open air studios at Flatbush the outer shell of a front of houses, every detail of which being produced from still pictures of the Bowery, photographed about fifteen years ago. One scene only of the house fronts, which served as the background for tense action, was taken when they were set on fire and one of the most thrilling episodes of the five thousand feet that will comprise the finished picture, was filmed.

EXHIBITORS PLAN PRODUCING COMPANY.

There is to be a meeting in Chicago, Ill., on July 15, to which a limited number of exhibitors have been invited, one from each section of the country. It is expected that altogether about 15 exhibitors will be present. The object of the meeting is to organize an association or company to operate an exhibitors' manufacturing plant. The scheme is to have each exhibitor put up $10,000 each and to send representatives through the country to get a sufficient number of other representative exhibitors, making fifty in all, so that the total capital to start with would be $500,000, on the basis of each exhibitor putting up $10,000. Each exhibitor would automatically become the exchange man in his section, and the money raised would be used to buy productions as well as manufacturing. "It is purely an exhibitors' proposition," said John H. Kunsky, to the Moving Picture World representative at Detroit.

Included among those who will participate in the July 15 meeting are John H. Kunsky and George Trendle, Detroit; Mitch Mark, Buffalo; Warren Sievers, St. Louis; E. Mandelbaum of Cleveland, and Mr. Gordon of Boston.

LULU GLASER WITH UNIVERSAL.

Another of the "holdouts" against the lure of the camera capitulated last week, when Lulu Glaser, the famous stage favorite, signed a contract to appear in a Universal Broadway Feature. George E. Kann, secretary of the Universal, who has been conducting the affairs of the new feature department, had been angling for the services of Miss Glaser for some time, but the prohibitive price self-placed upon her services put her out of reach.

It was the fact that she would be in the company of such distinguished members of the stage profession, stars of both sexes who have enrolled under the sign of the Big U, that finally persuaded her to come down to earth and get in the parade of merit.

To find a book or play for adaptation, which will dove-tail into Miss Glaser's peculiar histrionic qualifications is now the task of Mr. Kann, who is carefully going through a mountain of preferred material.

Letters From "Bugs to Gus"

RING LARDNER, the Chicago sporting editor, recently became famous by the Saturday Evening Post route. He wrote a series of articles, describing the baseball and other adventures of a mythical young fellow who made Gus his confidant. Bugs and Gus are the excuse for the making of the series of pictures to be released by the World Film Corporation, in which all the great people of American baseball are seen, their very own selves. Roger Bresnahan, Hans Wagner, Schulte, Carey Hemming and others.

Ring Lardner.

There is a love interest. Bugs makes up to a pretty girl, but she prefers a husky [illegible] Bugs, who has a wealthy parent, tries to play ball, the effects are comic in the extreme. He gets drunk at a dinner at which [illegible] are present. He has a dog whose antipathy [illegible] is [illegible].

There are real baseball scenes, with real players plus the comedy element, and the [illegible] Ring Lardner stories is eminently realized on the screen. The World Film anticipates that these comedy baseball films will be big anywhere and everywhere.

NORTH CAROLINA CONVENTION.

State Exhibitors League Holds Convention at Fayetteville.

Fayetteville, June 30.—The North Carolina Moving Picture Exhibitors' League held its annual convention here today with a good attendance. The following officers were elected: P. W. Wells, Wilmington, president; L. B. Davis, Raleigh, first vice-president; M. W. Jordan, Laurinburg, second vice-president; S. A. Lambert, Fayetteville, treasurer; W. S. Wishart, Lumberton, first national vice-president; H. T. Drake, Fayetteville, second national vice-president.

It was learned to-day that the league will censor moving pictures after the National Board of Censorship has passed them. On August 1st the league will spend the week-end at Wrightsville Beach. Delegates will be sent to the National Convention of Motion Picture Exhibitors in San Francisco, July 12 to 27, though these delegates were not appointed at to-day's meeting.

SAM SPEDON EN TOUR.

Sam M. Spedon, the genial publicity promoter of the Vitagraph Company, left Tuesday, July 6, for an extended vacational trip. He will include in his itinerary, stopovers in Chicago, Salt Lake City and San Francisco, where he will spend two weeks, representing the Vitagraph Company at the Motion Picture Exhibitors' Convention, and in introducing members of the Western Vitagraph Company, with studios at Santa Monica, California, to exhibitors of the East, in attendance at the convention. On the way back, he will visit the largest cities of the country and make himself acquainted with the local managers of V-L-S-E branch offices. A leisurely trip, which will occupy about six weeks, will afford Mr. Spedon a breathing spell, which he calls his vacation, the first since his joining the Vitagraph Company as head of the Publicity Department, six years ago.

WHERE IS TOM STODDARD?

Mrs. L. B. Stoddard, manager of the Monroe Theater, at 2210 Chippewa street, St. Louis, desires information of her son, Thos. W. Stoddard, who left home more than a year ago. The boy is 18 years old, six feet tall, slender and was smooth-faced when he went away. He is musically inclined, and his mother thinks he will be employed in the orchestra of a theater, as he is a good trap drummer. Any information as to this young man will be most thankfully received.

JACK HARVEY JOINS UNIVERSAL.

John Harvey's acquisition as director by the Universal Film Manufacturing Company, to direct William Garwood and Violet Mersereau at the old Champion plant at Coytesville, is one of the master strokes of the year. Julius Stern is credited with the scoop, and the former Thanhouser Peerless One finds himself at home in the Jersey town, because the old Champion studio was his second home in the picture game, Edison claiming his initial service.

With Mr. Harvey goes John William Kellette, a script writer with an international reputation, as assistant director, to be the buffer between his chief and the watchful waiting line of extras looking for work in Harvey's pictures.

Monday (June 28), morning Mr. Harvey started to cast the three reel feature, "The Wolf of Debt," from the pen of Hugh C. Weir, adapted for the screen by M. B. Havey, and as the story lacked the "punch" Mr. Harvey deemed necessary for his first picture, which will carry considerable night photography, an actual storm with lightning accompaniments at night, and a vivid dramatic tale, it was deemed wise to reconstruct the script, and last week Mr. Harvey and Mr. Kellette devoted their whole time to it.

William Garwood is "Bruce Marsden;" Violet Mersereau, "Helen Stanhope;" Mrs. James Cogan, "Mrs. Roger Stanhope;" Brinsley Shaw, "Anthony Stuart," the heavy, and about 200 others will be used for small parts and extras in the production.

As Mr. Harvey was the first director to make a complete success of night photography, as evidenced in the four reel Thanhouser feature, "The Patriot and the Spy," much is expected in this line for the Universal program in the future.

GENE GAUNTIER HAS NARROW ESCAPE.

Half an inch nearer the temple, and the blow that rendered Gene Gauntier unconscious for eight hours, would have proven fatal. As it is, Miss Gauntier is now rapidly recovering from the accident at her Hollywood bungalow, and thanking her lucky stars that a blackened eye, terribly bruised head and painful abrasions of the neck and face are all that she suffered.

It all happened because Jack Clark respected a Ford, driven wildly by a woman down a mountain pass, and instead of jumping over it turned into a fence over a culvert. The shock of the impact threw Miss Gauntier, who was alone in the tonneau, forward against the rail, dealing knockout blows on the chin, behind the ear and over the eye, just missing the temple. Mr. Clark was uninjured—that is physically. The other car did not stop, and, with a stove-in radiator, a broken wheel, and an unconscious wife on his hands, and no telephone within many miles, he had to wait in the dark mountain pass for aid to happen by. He declares that is the last time he will try to dodge a Ford.

"THE JUGGERNAUT" BREAKS RECORD.

From the general offices of "The Big Four" comes information of a feature production playing for three consecutive days in a town with a population of only 3,221 people.

This feat, remarkable in the history of feature films was successfully carried out by the Regent Theater in Billings, Montana. This theater played the V-L-S-E subject. "The Juggernaut," on what the management says in that territory is the hardest combination of the week—Friday, Saturday and Sunday. In a letter to the V-L-S-E, they express themselves as so well pleased with the result of the experiment that they intend to continue this unheard of policy for a town of that size.

By comparison, this three day run must stand as a greater achievement than the fourteen day runs in the larger cities, and as such, may be considered a record for feature exhibitions.

"HAZEL KIRK" TO BE FILMED FOR PATHE.

The Whartons, Pathe producers, announce that they have secured the picture rights to "Hazel Kirk," the play made famous by Effie Ellsler and Chas. W. Couldock, and which has been running continuously on the stage for twenty-five years. Edwin Arden, William Riley Hatch and Creighton Hale will appear in the Wharton picturization.

JUDGE DENIES LASKY CLAIM.

The application of the Lasky Feature Play Corporation for an injunction to restrain the Fox Film Company and Valeska Suratt from advertising or exhibiting a motion picture in which Miss Suratt was featured was denied by Justice Goff in the Supreme Court after an extended hearing last Wednesday, June 30.

British Notes

THE THIRD annual meeting of the Cinematograph Exhibitors' Association held this week at Edinburgh has furnished a few interesting reflections upon the progress of the moving picture industry within these shores since the declaration of war. Firstly with regard to the Association itself, the outbreak of hostilities on the Continent undoubtedly materially consolidated the Exhibitors' Association as a body. When war was declared it was the first organization in the film industry in Britain to make special provision for the extraordinary emergencies that might arise, and there being no rival faction its prompt action in counselling with the Manufacturers and Renters Associations were fairly representative of the entire exhibiting profession. One outcome of this early counsel of war was the drafting of an arrangement between the three parties whereby the hiring prices of all films would be reduced 25 per cent., but this generous concession has not been taken advantage of yet and the present condition of business shows no indication of it ever being required. Sir Robt. Cranston was the guest at the Conference and drew special attention to the very practical way the industry had assisted the Government in the present crisis. Immediately war was declared the Association issued to its members upwards of 10,000 slides appealing for recruits. Other efforts upon similar lines had resulted so far in over $50,000 being contributed to the coffers of the various relief funds In a few cases theaters were commandeered for Government purposes. British exhibitors had done more, said Sir Robert, than all the speeches and posters.

* * *

One of the most serious difficulties which the war produced concerned the supply of carbons. On account of its cheapness the German carbon was almost in universal use. At the outbreak of war only one firm in England were manufacturing carbons and its entire stock, machinery and plant were taken over by the War Office. Consequently prices soared and were soon 250 per cent. above the normal figure. The Exhibitors' Association made arrangements with the Electrical Engineering Equipment Company to supply carbons imported from neutral countries in bulk and thus stopped in time what might have developed into a corner. An unfortunate circumstance in connection with this is the persistence of certain individuals who are importing German carbons via America and selling them as genuine U. S. A. products. It is certain that the authorities are aware of this smuggling and are only awaiting an opportunity to deal with its promoters. Notable amongst the Parliamentary proposals defeated during the twelvemonth by the Association was one to increase exhibitors' licenses from a guinea a year to a guinea a month and, another to enforce in all theaters the use of non-flam films. Another disturbing element to the Association is the attitude of an organization termed the Performing Right Society. Shortly after formation the Association made a standing arrangement with the Société des Anteurs, Compositeurs, et Editeurs de Musique (the only society in England at the time charging fees for the performance of its clients' musical compositions) for the performance of works under its control upon reasonable terms. But now this Société has been absorbed in a new body, the Performing Right Society which is holding out for much higher fees. At the time of writing, no contract has been made between it and the Exhibitors' Association but negotiations for a compromise are in progress.

* * *

The experiences of the British Exhibitors' Association with Censorship do not appear to have been particularly pleasant despite the fact that the "British Board of Film Censors" was brought into being with the hearty endorsement of its own Committee. Here are the Secretary's own words upon the vexed question: " . . . the Censorship adopted at the outset . . . has become in a measure dangerous to the exhibitor. Although a joint committee of manufacturers and exhibitors exists, it possesses no power, rarely meets, and the representation of the Exhibitors' Association upon it is farcical. In short, the Censorship is a close corporation, controlled entirely by manufacturers. Such recognition as it has obtained from the authorities has been given in ignorance of the real position. The policy which the British Board of Film Censors has recently manifested is going to cause trouble for the exhibitors. It has been adopted without the exhibitor being in any way consulted, and is designed to coerce him. Local authorities have been invited to include in those highly objectionable regulations which are constantly being imposed upon exhibitors, one, to the effect that only films passed by the Censors may be shown. In some instances local authorities discriminate between the two classes of certificates, viz., that for 'public' exhibition and that for 'universal' exhibition, and prohibit the former. The Committee of the Exhibitors' Association in view of this state of affairs asked the British Board of Film Censors to make a radical change in its control, but was referred to the Manufacturers Association which up to the present time has ignored the request. Exhibitors will be asked to consider the situation further. There can be no such voluntary Censorship which it is attempting to maintain in opposition to the wishes of the exhibitor, and the latter would prefer a Government Censorship rather than one run by manufacturers in conjunction with local authorities."

As president of the Exhibitors' Association, Mr. T. P. O'Connor, M. P., journalist and publicist, has been elected, while amongst the first vice-presidents figure the names of Mr. E. H. Montagu (Selig), Mr. G. H. Smith (Vitagraph), Mr. H. A. Spoor (Essanay), and Mr. A. F. Wagner (Edison).

* * *

The shortage of agricultural labor has aroused the Board of Agriculture to a sense of duty and moving picture enterprise at one and the same time. The gradual drain imposed by the war upon the young manhood of the country has particularly depleted the ranks of the agricultural laborer and to such a degree that the state has felt itself impelled to invite amateur haymakers to cope with the coming harvest. The response has been magnificent. All classes, city men in silk hats and frock coats to newsvenders of the streets volunteered for agricultural service. And now they are to be taught the rudiments of the science of haymaking, not to the old adage while the sun shines but by the light of enlightening lanterns.

J. B. SUTCLIFFE.

Olcott's Irish Pictures

A Series of Delightful Subjects Made for the Lubin Company.

A DISTINCT novelty in the way of photoplays and one which no doubt will attract wide interest, will be the first of a series of made-in-Ireland comedy dramas, featuring Miss Valentine Grant, which will be released by the Lubin Company July 14. These plays were especially made for the Lubin Company by Sidney Olcott, the greatest of all producers of Irish stories, and were filmed along the rugged cliffs and broken shores of South Kerry and amid the wondrous and picturesque scenery of the Gap of Dunloe and the Lakes of Killarney, so famed in song and story.

Miss Valentine Grant.

The first of the series is "All for Old Ireland," and is a three-reeler. In two of the plays Mr. Olcott himself plays opposite Miss Grant in characters that have made him famous in the past as a delineator of the rollicking, light-hearted and romantic "gosoon." Miss Grant is charming in her roles. Her pretty and sincere conceptions of the ready-witted "colleen" are delightful, and have brought the little newcomer unbounded compliments from all who have seen the private showing of these films, both here and abroad.

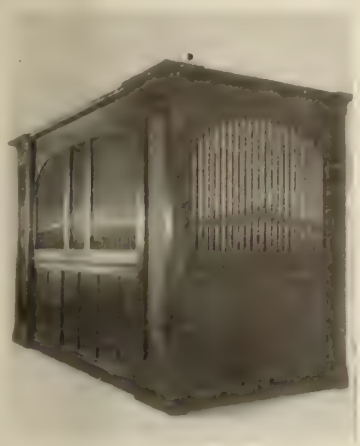
The supporting company includes Laurene Santley, Pat O'Malley, Robert Rivers, Charles McConnel, Arthur Leigh, all of whom were taken abroad, and a number of Irish players, among whom are "Sonny" and Eddie O'Sullivan and Norah Hines.

"All for Old Ireland" is a story of the days of '98 when all Ireland was preparing to resist the iron grasp that was about to close around it. It is replete with charm and dramatic interest. Throughout the play runs a rich vein of humor, and the action is interspersed with quaint customs of the times.

The American Master Organ.

An Instrument by which Piano, Organ and Orchestra Effect Are Produced from the Piano Keyboard.

A REMARKABLE musical instrument is being demonstrated at 1446 Broadway, New York City. In non-technical language, it is a piano that also plays organ pipes by means of concealed electrical wires connected with the key board. In the way it is played, it is a piano, but the pianist with his fingers on the ivories can, at will, at the same time, make all sorts of sweet instruments to sound or silence them when he pleases by the rows or steps, bits of ivory that his finger nail can flick open or close again as his hands pass over the key board. It is his playing on the board that makes both the piano chords to vibrate and the wind instruments or the orchestra to play, so that it seems as though the pianist was being followed by a second player. A World man had a very pleasant hour listening to the American Master Organ and came away frankly enthusiastic as to its scope, sweetness and adaptibility to the needs of the picture show houses.



Master Organ Wind Chest.

Many original things are embodied in the American Master Organ. The company manufacturing the instrument comprises some of the best known theater organists in the country, and expert organ builders who have constructed many British cathedral organs, and subsequently some of the largest theater organs in the United States.

Among the organists who figure prominently in the company are Frank R. White, its president, whose experience began with one entire season at the Century theater, where he supplied the music for the Liebler spectacles, "The Daughter of Heaven" and "Joseph and His Brethren." His subsequent engagements included the Pitt theater, Pittsburgh; the Paris theater, Denver; and seven months at the Vitagraph theater, New York. Augustus C. Ely, Secretary and General Manager of the company, was for two seasons organist of the Cort theater, New York City. Gottfried H. Federlein, organist of the Ethical Culture Society and of Temple Emmanuel. Dr. Gustave Widor-Ronfort and other musicians of prominence are included in the list of organizers of the company, and it is claimed that their practical experience has resulted in producing in the American Master Organ an instrument designed to meet adequately the needs of the modern theater.

Console American Master Organ.

The instrument places the resources of a powerful pipe organ, refined orchestral effects and a Kranich & Bach grand piano at the command of the performer, with an expressive control so complete that all suggestion of the mechanical is eliminated. The remarkable effectiveness of the percussion instruments, such as drums, cymbals, etc., is due to the fact that no expense has been considered in evolving an expressive action, and that the instruments themselves are of the grade and quality used in the large symphony orchestras.

The American Master Organs introduce the first Kranich & Bach new scale grand piano. The massive dignity and beauty of its tone blends superbly with that of the organ and of the orchestral instruments.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

Vitagraph Theater.

"THE SCAR," by Donald I. Buchanan, is the Broadway Star Feature of the Vitagraph Theater this week. The picture is in three parts, its theme being a powerful preachment against the drug habit. The action is arranged in such sequence that titles are unnecessary to the unfolding of the story. "The Star" was produced by William Humphrey, and the cast includes Harry Morey, Estelle Mardo, Gladden James, Mary Maurice and Denton Vane. Chapter Ten of "The Goddess," in two parts, reveals the most exciting episode so far shown in the action of Gouverneur Morris's story, a thrilling battle between the striking miners and the strike breakers. Flora Finch, Kate Price, William Shea and Hughie Mack are seen in a two-part feature comedy, "A Pair of Queens;" Mr. and Mrs. Sidney Drew in "Following the Scent," a typical Drew comedy, in which jealousy and a woman's ingenuity make a puppet of an ordinarily sane man; and Harry Davenport and Rose Tapley in Number Fifteen of Roy L. McCardell's Jarr Family Series, "Mr. Jarr's Big Vacation."

Charlotte Walker at the Strand.

Charlotte Walker made her photo-dramatic debut at the Strand Theater this week in "Kindling," which is presented by the Jessie L. Lasky Feature Play Company. "Kindling" tells the story of a poor woman of the tenements, who is married to a man with socialistic theories. He is in every way a good husband, but believes it is wrong for poor people to have children and bring them up in poverty. The play is a powerful one, and Miss Walker gives a fine impersonation of the star role. The company supporting Miss Walker includes Thomas Meighan, Raymond Hatton, Mrs. McCord, Billy Elmer, Lillian Langdon, Florence Dagmar and Tom Forman. Aylesworth's Big Game Pictures, cartoons by Bert Levy, the Strand Topical Review, and the usual excellent musical program are also given.

Blanche Sweet at the Broadway.

The Jessie L. Lasky Feature Play Company's production of "The Clue," with Blanche Sweet as the star, heads the bill at the Broadway Theater. This photodrama was written expressly for Miss Sweet by Margaret Turnbull, and contains a tense story of modern life. Gertrude Keller, Edward Mackey, Page Peters, Ernest Joy, Billy Elmer and Sessue Hayakawe, are in the cast. Charles Chaplin in his latest two-reel comedy, "The Woman," the Paramount South American Travel pictures, the Broadway Animated News, and a number of the newest one-reel pictures fill out the program.

MAKING BIG RADIUM GOLD FIBRE SCREEN.

The Radium Gold Fibre Screen Company, at their factories in East Orange, N. J., are busily engaged in preparing for early delivery one of the largest projection screens which has ever been constructed. The screen will be eighteen feet high and twenty-four feet wide and has been ordered for T. L. Tally's well known Broadway theater in Los Angeles.

Redlick & Neuman are representing the Radium Gold Fibre people on the Pacific Coast and have already placed quite a number of screens, the large majority of their orders following a first installation in Los Angeles which proved very successful.

J. L. Kempner, who is directing the general sales campaign from the company's home offices in the Candler Bldg., New York City, has been in Chicago for some time giving his personal attention to a number of important contracts which are being closed up through the Central Film Co.

KRITERION RECEIVER'S SALE.

Samuel Strasbourger, receiver for the bankrupt Kriterion Film Corporation, announces that he will receive sealed bids for the several properties of the company consisting of furniture, negative films, positive films, test proofs, both released and unreleased, also office fixtures, safes, etc., located at the premises of the company, 1600 Broadway, New York, or at the vaults of the Gaumont Company, Flushing, L. I. The date set for the receipts of bids is July 9, at 2 o'clock P. M. Inspection of the property to be sold may be made at 1600 Broadway between the hours of 10 A. M. and 4 P. M. daily and at the Gaumont Studios, Flushing, between 10 A. M. and 3 P. M. daily. The address of the receiver is 72 Broadway, New York, where bids must be addressed.

V-L-S-E Classification Approved

Big Four Plan of Grading Features and Rental Prices Gives Satisfaction.

SINCE the recent joint announcement by Walter W. Irwin, general manager of the V-L-S-E, and A. E. Smith, of the Vitagraph Company, to the effect that the "Big Four" subject, "Hearts and the Highway," was placed as a class B subject by comparison with "The Juggernaut," and "The Island of Regeneration," and would not be offered to exhibitors at rental charges in excess of $50, untold comment and discussion has arisen in feature film and exhibiting circles.

At the time of making this announcement, it was distinctly stated that the rental set on the subject in question was not to be construed as a cut in prices, but had been set because exhibitors, owing to the great success of the two preceding blue ribbon features, would be inclined to pay an equal amount for this subject, and the Vitagraph Company did not wish their salesmen to use two regular releases as the basis of charge for this added subject.

Hundreds of letters, however, from exhibitors have been received at the general office and by the V-L-S-E branch managers, and the thoughts expressed in all of these letters are identical. With the exceptions of minor differences in phraseology they might all have been run off on a multigraphing machine.

One of them from a prominent exhibitor in the South will serve as an illustration of the consensus of exhibitors' opinion on the V-L-S-E policy. This exhibitor writing to W. C. Brandon, manager of the Atlanta branch, says:

> We want to congratulate you and the V-L-S-E in the matter of grading their features. We refer especially to the method of handling the Vitagraph release, "Hearts and the Highway."
>
> Some feature exchanges would not have hesitated in juggling this in with their regular feature program and insisted upon the same amount of rental therefor.
>
> The fact of the matter is "Hearts and the Highway" is much better than many feature producers could possibly turn out, and it would have been heralded with much praise on some programs.
>
> Now, although most exhibitors are considered "minus" to a great big extent by producers and some exchanges, I am sure there is not one exhibitor who does not appreciate consideration of this kind.
>
> It is commendable if for no other reason than that you have proved yourself to be honest toward the exhibitor.
>
> I do not remember having received a letter of the sort that was sent out in conjunction with the release announcement of "Hearts and the Highway" from any other feature exchange, and I expect to use this feature when we get far enough along in our program to do so.

The tenor of this letter is identical with thousands now in the files at the executive offices of the V-L-S-E and Mr. Irwin, speaking on the subject, said: "The company is gratified that its efforts to work in close harmony with the exhibitor are so well understood and appreciated."

"Lincoln Cycle" Creates Interest

Innovation Presented by the Charter Features Corporation and Benjamin Chapin Opens New Fields for Exhibitors.

ANNOUNCEMENT in last week's Motion Picture World of the comprehensive motion picture, "The Cycle of Lincoln Plays" to be released by the Charter Features Corporation, has brought forth a surprising response from all over the country and a great number of inquiries from exhibitors for further details.

The Advertising Department of the Charter Features Corporation makes this statement: "We have in preparation a book that outlines in detail many of the activities planned for exhibitors who carry Charter Features' 'Cycle.' It embodies the various sidelights to the general scheme and presents the extensive forces that are at work to back up the pictures wherever shown.

"Plans for educational, religious and political alliances are covered in this book and an outline is made of the new type of advertising that is to be done for the Lincoln Cycle.

"Having planned to spend a goodly amount of money in acquainting the entire exhibitor public with all of the facts through the trade press, it is intended that all moneys spent in reaching the general public shall be done on behalf of and in the name of the exhibitors showing the pictures. In other words, instead of nationally addressing motion picture goers, each theater will be made a pivotal point of all promotion activities so that none of the results shall be lost for the theater."

SOLAR SCREEN IN SOUTH AMERICA.

After trying for several years to induce the South American exhibitor to install daylight screens, it fell to the lot of the Simpson Solar Screen Company to fill the first orders for that country. This week four Solar screens will be shipped to Brazil and Venezuela.

Alice Brady in Role of "Ci

Interprets the Part of the Goddess of Sensuality in Remarkable Knickerbocker Production.

THE beautiful, winsome Alice Brady, a favorite Broadway star and one who has proven by the quality of her work that she is worthy of the enviable name she has won, appears in the next release of Knickerbocker Star Features, a three-part drama, "The Cup of Chance," written expressly for her by the Rev. Clarence J. Harris—a story which represents an entirely new line of work by this author.

Miss Brady has added new lustre to an already brilliant career as she interprets with such remarkable skill the life of a girl who has never had a chance in life. Her role as Hope is one of great difficulty which involves an interplay of all kinds of emotion from simple, innocent childlikeness to the extreme of waywardness.

During the filming of this drama Miss Brady won the esteem and good will of all connected with the studio; she was called there a "Jolly-good-fellow," and she was rightly named, for she made everyone happy as she worked, from the little child in the drama, and visiting children, to fellow artists and director.

In the range of emotion which Miss Brady is obliged to interpret in "The Cup of Chance," we see her a young girl whose home influence has always been the worst, a home in which motherhood was unknown, and where liberty and license reigned. Here we see innocence in the environment of wrong doing, the girl so raised that the wrong looked right to her. Hope's sale to a whiteslaver, which results in immediate retribution to the slaver, leads to her accepting a position in an opera, "Circe," while the tragic death of her mother gives her a chance in life for which she is utterly unfitted.

Alice Brady in "The Cup of Chance" (Knickerbocker).

In the role of "Circe," Miss Brady interprets the enchanting spirit of Circe from the Odyssey, the famous epic poem of Homer. Interpreted by Mathew Arnold and others, Circe is looked upon as a goddess of sensuality, and according to Homer, she gathered admiring men about her, only to turn them into swine at her pleasure. Until the arrival of Ulysses, she plays well her part.

While acting the part of Circe in the Opera, Hope, impersonated by Miss Brady, lives the part off of the stage. At last, however, Hope pays the price for her folly, collapses and flees from society and the stage, only to meet and marry a rich bachelor. He is [illegible] chance in life, but is unable to grasp it and the marriage ends in tragedy.

The story is not a pronounced [illegible], it has for its basic principle the fact that on account of the degraded motherhood in many instances, children are reared with false standards of morality degrading ideals and weakened constitutions, all of which must end in wreckage of character. More than this, untrue motherhood, not only blasts the destiny of the child, it has far-reaching influence in the lives of others, for no one falls by himself. Miss Brady has outdone herself in her work, she holds one to the last flash of the picture and handles the delicate subject with great [illegible] and skill.

MARGARET WYCHERLY IN A NEW ROLE.

Margaret Wycherly, the star of the World Film Corporation photoplay, "The Fight," appears in a new role, quite in keeping with the part which she took in that very successful film. She has been chosen to impersonate the goddess of liberty and read the Woman's Appeal for Liberty at the Independence Day demonstration of the Empire State Equal Suffrage Party.

It will be remembered that in the photoplay, "The Fight," Miss Wycherly was the woman mayor of a city, Jane Thomas, who set out to clean up the vice resorts. She encountered great opposition but was successful in the end.

Marie Baudin finds herself placed, is whether to betray her husband or keep silent and permit an innocent man to suffer the death penalty; the question of her daughter's happiness is secondary. The story is a straight forward elucidation of that lust of greed which is a characteristic of a certain class of French peasants, and leads to murder and self-destruction. The sex question, or anything of a pathologic or psychologic nature, is never touched upon. J. Gordon Edwards has transferred the scenario to the screen with the easy command of a technical expert who has been given a free hand and a large expense account. His work is uniformly without fault. Betty Nansen, as Marie Baudin, could not be improved upon. The part fits her personality, and the resources of her histronic art and amply emotional powers, find no difficulty in lifting the character to its proper importance as the star role. Miss Nansen's reserve power and almost entire absence of gestures, deserve special remark. Stuart Holmes plays the guilty innkeeper convincingly, and without any unnecessary accentuation of the character. Arthur Hoops, Jean Sothern, and Claire Whitney, are also prominent in an excellent cast.

"The Right of Way

William Faversham Gives Sterling Performance in B. A. Rolfe's Picturization of Famous Novel.

Reviewed by Lynde Denig.

"THE RIGHT OF WAY," from the book by Sir Gilbert Parker, produced by the B. A. Rolfe Company under the direction of Jack Noble, with William Faversham in the character of Charlie Steele, is beyond a doubt one of the biggest pictures thus far put forth on the Metro program. As the chief attraction at the Strand Theater during the week of July 4, it pleased the audience immensely and elsewhere, whatever the caliber of the theater and the neighborhood, its popularity will be no less marked, for there is a real story of general appeal and the acting of Mr. Faversham is impressive in the extreme. The star deserves a large share of the credit for the emphatic success of this picture, Director Noble, too, is to be thanked for a painstaking production and performances of distinct merit are contributed by Jane Grey as Rosalie and Edward Brennan as Joe Portugaise.

Sir Gilbert Parker's novel, as adapted to photoplay, needs witht a due regard for the essentital elements of the original plot, has a romantic, even spiritual quality at times, and is withal consistently dramatic. It moves rapidly, and in building up to the climaxes one gains the impression of situations that are the natural outcome of an expression of character and not artificially devised to meet the mechanical requirements of a dramatic photoplay. Even the saloon brawl and the accident resulting in Steele's loss of memory appear to be the natural outcome of a life given over more and more recklessly to dissipation. One way or another, sooner or later, Steele must have come to grief and for the purposes of a picture, the rumpus in the saloon, followed by the lawyer's plunge into the river, is highly effective. The only question about these scenes is in the choice of a rather too vivid tint.

Preceding Steele's loss of memory, his rescue by Joe Portugaise and his recovery among Canadian woodsmen, are some notably realistic court room scenes in which the camera man used the dissolve and the close-up very cleverly to bring out the full strength of Mr. Faversham's virile acting. The arrogance of the young lawyer, his dominating mind and the ease with which he tramples over those who stand in his way, are emphasized in a truly authoritative performance. There is much more in this picture deserving of praise and very little to suggest fault finding. Few features offer such a combination of artistic acting as that provided by Mr. Faversham, Miss Grey and Mr. Brennan, and equally few present a story as deserving of intelligent consideration.

"The Red Stephane"

A Two-Reel Vitagraph Melodrama Marked by Exciting Incidents—Directed by Ulysses Davis.

Reviewed by Lynde Denig.

HOW effectively an infrequently used locale may freshen up a story that in itself makes slight claim to novelty, is illustrated in this two-part Vitagraph melodrama, directed by Ulysses Davis from a scenario by Charles Lofquest. The characters are those of western melodrama, with the desperado, the wealthy ranch owner and his wife. The excitement, too, so largely dependent upon a prolonged chase and a fight with Indians, is reminiscent of the familiar tale of the American West; but there the similarity ends.

Instead of selecting the lawless sections of our own country, the author chose to picture his people as inhabitants of Argentine and Director Davis succeeded in carrying out the illusion by finding locations that certainly will pass for Argentine, and presenting his characters in costumes that do not belong to any period of the United States, whenever they may have originated. The total effect is of a melodrama well removed from the customary run and exciting in the bargain. Perhaps the only anachronism likely to be noticed by an audience is in a scene that shows a telegraph pole in the background.

Admirers of adventure stories will find Red Stephano, an entirely reckless desperado, to be a man after their own hearts. His villainy is of the full-blooded kind that knows no fear. Deciding that death by shooting is too good for him, Jack Schneider has his enemy bound in a most trying position on the back of a horse and heads the animal for the open plains, figuring that he will die an uncomfortable death. But Stephano is saved by Schneider's wife, who is treking across the desert with her children. He dies in a running fight with Indians. The characters are presented with dramatic intensity, first honors going to William Duncan for his portrayal of Stephano.

"A Maker of Guns"

Two-Reel Thanhouser of Superior Theme and Fine Treatment.

Reviewed by Louis Reeves Harrison.

THE recoil of brutal avarice upon those who live for profit, irrespective of principle, constitutes the theme of "A Maker of Guns," and the treatment deserves commendation because of the sincere effort made to back up the theory with a semblance of fact. We are given a view of large pieces of ordnance in process of manufacture during early scenes of the play, supposedly in the factory of Martin Wright. In fact, big guns of various models and calibre, from mortars to 14-inch breech-loading rifles, are shown in process of manufacture, while Martin Wright goes over the works in company with his son and his daughter. It is the nature of things that the son should be enthusiastic over the scientific construction involved and that the daughter should be affected by the destruction of human life promised by the huge engines of war—woman is a creator of beings, man a creator of things.

Scene from "A Maker of Guns" (Thanhouser).

The son goes abroad after war is declared in Europe and sends special envoys from clashing nations to negotiate for control of his father's output of cannon. These envoys meet at the house of Martin Wright and bid against each other in the presence of his daughter for weapons calculated to kill or maim all that woman has done to perpetuate the race. The daughter objects on principle to her father's participation in the slaughter, but her objections are overruled, and a deal is made with one of the envoys. Martin Wright's son, meanwhile, remains abroad, becomes infatuated with a beautiful dancer, embroiled in a duel on her account and finally, in proof of his devotion, joins a foreign legion in defense of her country. His return home is awaited with growing anxiety until, one day, news is brought that he was killed in battle by one of his father's guns.

LASKY GETS "HEIR TO HOORAH" AND "BLACKBIRDS."

Arrangements were completed last week by which Samuel Goldfish, treasurer and general manager of the Lasky Feature Play Co., has obtained the exclusive photodramatic rights to two famous American plays, "Heir to the Hoorah," Paul Armstrong's dramatization of the play, and by arrangement with the Kirke La Shelle Company, and "Blackbirds," by Harry James Smith.

"Blackbirds," the cinema version of which has been prepared by Margaret Turnbull, will be the vehicle in which Miss Laura Hope Crews will make her second appearance as a photodrama star of the Lasky Feature Play Company. Her first production was "The Fighting Hope" produced by the Lasky Company in association with David Belasco. In "Blackbirds," which tells a tense and gripping story of smuggling and reformation, Miss Crews will have the support of Misses Jane Wolf, Florence Dagmar, Evelyn Desmond, Messrs. Thomas Meighan, George Gebhardt, Raymond Hatton, Ed Harley and Frederic Wilson.

CHARLOTTE WALKER IN SECOND PHOTOPLAY.

Following her exceptional success as Maggie Schultz in the Lasky Feature Play Company's production of "Kindling" by Charles Kenyon and by arrangement with E. J. Bowes, Miss Charlotte Walker, noted American actress, has begun work under the direction of Cecil B. DeMille on another photodrama of quite different character. "Kindling" will be released through the Paramount Pictures Corporation on July 12. It marks Miss Walker's debut as a photodrama star.

"Liberty Hall"

A Splendid Creation of the London Film Company Released Through Paul Cromelin of the Cosmofotofilm Company.

Reviewed by W. Stephen Bush.

THIS is one of the rare features which all enjoy and few want to analyze. You forget about the number of reels and watching the story unfold itself on the screen you regret that it is over. It's of the beguiling sort of features.

No melodramatic fireworks, no accidents, no so-called tense moments, but instead a very human picture, a leaf taken out of the book of life and most skillfully and artlessly presented. All the old friends that we saw in "The Middleman" and in "Brother Officers" are there with some new talent added.

The atmosphere is strictly of the Dickens variety though Dickens never wrote the story. Dickens, however, is surely the tutelary genius of the play and we heartily agree with the lovable henpecked old man, who takes one of the leading parts, when he takes a statue of "Mr. Dickens" from the shelf and assures us that the ending of the story would have delighted that great master of the modern novel. There is a singular charm about English life; its men are so manly, its

Scene from "Liberty Hall" (Cosmofotofilm).

humor is so real, though solemn, its characters have the sympathetic touch, the kind that makes us all akin. Told by a competent story-teller, its magic is irresistible.

The play abounds in pretty and pathetic scenes and in superb characterization. The exhibitor who is looking for the hurly-burly of cheap dramatics or for the ultra-sensational will be disappointed with "Liberty Hall" but the exhibitor who likes to give his patrons rational enjoyment with touches of art and a little pulling at the heart-strings will treasure this feature as a strong point in his program. Settings and photography are beyond all praise. Somebody said recently that the motion picture of today shows flashes of the art of Rembrandt in subtlety of characterization, in its finesse of detail and its startling fidelity to life. "Liberty Hall" is a good sample

"The Pursuing Shadow"

A Picture Playhouse Production In Which Tom Terris Is Featured.

Reviewed by W. Stephen Bush.

TOM TERRISS has made an enviable reputation on the speaking stage. That he has transferred some of his power and cleverness to the screen is apparent in this feature. The plot of this feature is strange and complicated. It deals in large measure with aspects of the underworld and with "unsavory characters," to use the language of the synopsis. It is highly spiced with melodramatic episodes of the kind most relished by English audiences. The cast is good. The elder Terriss is a typical British actor in melodrama

The direction is somewhat weak and lacking at times in coherence and dramatic unity. A judicious use of the pruning knife will improve matters. It is not easy to follow the unfolding of the story and the swiftness of the shifts is at times bewildering.

Even in these days of splendid photography a word of special praise must be said for the magnificent work of the camera man. This splendid work will in no small measure atone for some of the faults of the picture.

A LYRIC THEATER SUCCESS IS FILMED.

Last year's Lyric theater, New York, dramatic success, "Evidence," which was conspicuous in New York's theatrical season, is forming the basis of a Shubert feature film to be released through the World Film Corporation.

A strong cast has been secured including Haidee Wright, Edwin August, Lillian Tucker, Richard Temple, Lionel Pape, Florence Hackett, Richard Buhler, Morris Walcot Stewart, Jr.

"After Dark"

Favorite Play of William A. Brady Is Revived by World Film Corporation in Five-Part Picture.

Reviewed by Lynde Denig.

BEFORE the days of moving pictures, no less a personage than William A. Brady himself played the role of "Old Tom" in Dion Boucicault's play, "After Dark," which has been made into a satisfactory picture by Director Frederic Thompson of the World Film Corporation. This time, Alec B. Francis portrays the character created by Mr. Brady, and throughout, his performance is pitched in a highly sympathetic key. A large cast was used in the picturization of Boucicault's play, including Dorothy Green in the dual role of Mrs. Dalton and Fanny, Eric Maxon, Melville Stewart, Norman Traver, J. H. Goldworthy, Charles Dungan and Bertrand Marburgh.

Early in the opening reel we have some effectively arranged battle scenes, supposed to transpire in the Philippines, and meet Captain Frank Dalton, a young officer who has left his wife in the States. It soon becomes apparent that Lieutenant Bellamy is destined to be the villain in the story. First he displays cowardice in battle; then steals the regiment's funds and back in America, living under an assumed name, makes love to Dalton's wife so successfully that she consents to run away with him when he is in danger of arrest.

Having established a reason for Dalton's degeneration, the author goes on to introduce a number of subsidiary plots hanging upon the former officer's wife and after her death, following the career of his daughter, Fanny. In scene and action, as well as in characterization, the picture offers considerable variety. "Old Tom" descends the social scale step by step; we see him selling newspapers on street corners of New York, looking for a place to sleep in any hovel that offers a shelter-

Scene from "After Dark" (World Film).

ing roof and finding in drink his only relief from haunting memories.

Frankly melodramatic as the story is, Mr. Francis arouses an active sympathy for the old derelict. Director Thompson found settings with atmosphere and worked up to scenes of dramatic force, such as "Old Tom's" rescue of his daughter when Bellamy throws her into the river and the final discomfiture of the schemers. "After Dark" was a fortunate choice for picture production.

PEDRO DE CORDOBA APPEARS WITH FARRAR.

First of the photodramas in which Miss Geraldine Farrar will be the star produced under the management of the Jesse L. Lasky Feature Play Company and to be distributed through the Paramount Pictures Corporation, will be "Carmen," in which the noted prima donna will appear in the title role, a characterization she re-created last winter in the Metropolitan Opera House, New York.

Pedro de Cordoba, the leading romantic player of Broadway, formerly a member of the New Theater Company and more recently one of the principals in Margaret Anglin's company at the Lyceum theater, New York, is appearing in leads in support of Miss Farrar in the several photodramas she is making this summer at the Lasky Feature Play Company's studio at Hollywood, Cal., under the direction of Cecil B. DeMille, director general. Wallace Reid also is a member of Miss Farrar's acting organization.

MOTION PICTURES REPLACE FIREWORKS.

At the various Independence Day celebrations in New York fireworks were discarded and motion pictures shown in their place; this being in harmony with the idea of a safe and sane "Fourth of July" celebration.

A program of Biograph pictures exclusively was arranged for the celebration held at McKinley square and, judging from the applause, it was enthusiastically received. Among other pictures on the program was "The Battle," the remarkable one reel Civil War picture, which was quite appropriate.

"The Romance of Elaine"

"The Submarine Harbor," or Episode 4 of the Pathe-Hearst Serial in Its Third Continuation Holds Interest.

Reviewed by Margaret I. McDonald.

WE ARE still in a quandary as to many things in the interesting romance which leads [illegible] is veiled in mystery. The mysterious geologist claims attention in this episode and [illegible] Lionel Barrymore in the role of Del Mar continues to pursue his way with boldness, and Elaine and Jamieson holding [illegible] the perspective of bygone episodes, remind us forcefully of the [illegible]

Scene from "The Romance of Elaine" (Pathe)

disappearance of Craig Kennedy and the suggested possibility of his [illegible]

As is the case with [illegible] of the serial episode [illegible] romantic [illegible] with interest of [illegible] occupies [illegible] Mar, the pursuit of [illegible] foreign agents and the theft of [illegible] which was to [illegible] Lilley meets, and the [illegible] mysterious [illegible] presentation and [illegible]

Along with other [illegible] the curtain is about to be [illegible] placed before us in [illegible] that anything in the [illegible]

"Just Out of College"

A Production Made by the Gustave Frohman Company and Richly Flavored with George Adeisms.

Reviewed by W. Stephen Bush.

FOR a first effort this feature makes a good impression. Of course, having been [illegible] often boisterous humor of George Ade is known to be funny. The titles of the play were almost [illegible]

Scene from "Just Out of College" (Frohman).

tion taken directly from the text of Ade are always good for a laugh and so are many of the situations. The cast is good, the settings are splendid, the photography leaves nothing to be desired.

There is no pretence at anything like strong dramatic action; indeed the whole performance is or at least is intended to be pure comedy. Much of the stuff is bromidic and unduly expanded, a further use of the trimming scissors will do the film a lot of good.

Here and there the full force of the Ade humor breaks through and at such moments no audience can help enjoying itself and being noisy in its demonstrations of approval. Much of all of Ade's work, whether on the speaking stage or in novels and "fables" depends upon the wittiness of the dialogue and for this essential element of Ade's literary success there is but scant opportunity on the screen except of course in titles. Altogether the feature is a creditable piece of work. It affords good opportunities for presentation, indeed a progressive and skilful exhibitor can make a whole lot out of it and delight his audience by clever presentation.

"Letters From Bugs to Gus"

Ring W. Lardner's Baseball Stories Are Being Made Into World Film Comedies—Series of Twelve.

Reviewed by Lynde Denig.

SEVERAL millions of people, more or less, are familiar with Ring W. Lardner's inimitable letters that have appeared under the general title of "Big League Stuff, or You Know Me, Al," and it is safe to venture that a comfortable percentage of these millions will be interested in seeing the cinematic versions of the characters and incidents made familiar to them in print. For release on the World Film program, a Chicago company is preparing a series of twelve one-reel pictures based on Lardner's wholesome American humor and using the author's own phraseology and unique spelling in the sub-titles.

The first of the series, and it may be assumed that others will maintain the same spirit, is a distinct success, far more likely to entertain the genuine baseball enthusiast than is the conventional story that every now and again serves to introduce some of our big league celebrities. We have a number of the celebrities in this picture, too. Bresnahan and others—but its best bid for favor is in the humor of the action and the laughable sub-titles, a very important factor in a comedy of this character. Suitable types were selected for the baseball players, real and near, that appear in the first of the "Letters from Bugs to Gus" series.

PATHE TO FILM GILBERT PARKER'S "THE WEAVERS."

Pathe announces the acquisition of the picture rights to Gilbert Parker's novel, "The Weavers." This novel has never been dramatized before, though it had a tremendous sale, passing through a number of editions. The story should make an intensely interesting picture, being full of unusual and highly dramatic situations. It deals with the adventures of a young Quaker, whose uncle is killed in an insurrection in Egypt, and whose dying request is that his nephew try to reclaim Egypt by establishing Christian standards of living. The young man by his absolute honesty rises to high power, but the intrigues of jealous native princes finally drive him back to England. His love affair with a beautiful American girl who has married an English title is woven through the story.

"The Weavers" is replete with fine picture situations, and the development of the characters is most cleverly done.

MACKENZIE PRODUCING "THE GALLOPER."

Donald Mackenzie, who is producing "The Galloper" for Pathe, announces that he has signed Fania Marinoff to play opposite Clifton Crawford in that feature. Miss Marinoff is well known to the motion picture public, having appeared in several big features made by well-known companies. Her greater fame rests, however, upon her work in the "legit" with such famous plays as "The House Next Door," "Within the Law," "Consequences," and Arnold Daly's revival of "Arms and the Man." Many of her appearances in this country have been made in Oriental and Slavic characters, which suit her exotic personality and eastern type of beauty. She is a true Russian, having been born in Odessa about twenty years ago. This will be her first appearance in a Pathe picture.

PATHE ANNOUNCES THE "GOLD ROOSTER PLAYS"

Pathe has acquired so many splendid plays and books by well-known authors that it has been decided to call the features made from them "Gold Rooster Plays."

Features put out under this name will be most carefully selected for quality representing the best talent only in authorship, cast and direction. The first of them will be released early in the fall. Quite a number of these features will be in Pathecolor.

FIFTH RAFFERTY COMEDY STARTED.

"Rafferty at His Summer Home," the fifth of the Peaceful Rafferty comedies, was started this week when Director J. A. Fitzgerald left with a company of players, headed by genial Joe Sullivan, Tammany Young, Peggy Shannon, Billy Bowers, Charlie A. Mason, and about two hundred extras for Centerport, L. I., where most of the large exterior scenes that Charlie O'Hara's script calls for will be enacted.

Manufacturers' Advance Notes

"A WOMAN" (Essanay).

Charlie Chaplin takes a stroll in a park where he sees a man, his wife and daughter seated on a bench. The husband sees a pretty girl passing and smiles at her. She smiles back and he makes an excuse to his wife to get away and follows her. The girl inveigles him into playing a game of blind man's buff, and when he is securely blindfolded, robs him of his pocketbook.

Chaplin offers to lead the man back to his wife, but instead takes him to the sea and pushes him in. He then introduces himself to the wife and daughter and they take him home with

Scene from "A Woman" (Essanay).

them. When the husband gets back he is introduced to the new found friend. He recognizes Chaplin's voice and a fight is started. Chaplin, after losing part of his wearing apparel, escapes by running upstairs.

Presently he reappears sans moustache, dressed in the daughter's clothing. The flirtatious husband then tries to make up to Chaplin and stirs his wife's jealousy. Another battle is started and the wife discovers that Chaplin is not a woman. He finally is hurled out into the street and wends his sad way homeward. Released July 12.

THE VERNON CASTLES IN PICTURES.

Oliver D. Bailey, one of the producers of "The Melting Pot" for the Cort Film Corporation, has finished casting and began work this week on the bix five-reel feature picture which he will do for the same corporation with Mr. and Mrs. Vernon Castle as the stars. The story will be a polite melodrama in which hundreds of extra people will be used. Many of these will be recruited from social circles in New York City and the residents of Long Island.

Many of the locations which have been picked for the picture are among the finest to be found in all of Long Island. Resorts where bathing is at its height and the back country where hunts are held will be included in the aggregate scenics of the picture. The beautiful estate of the Castles will be used as well as Mrs. Castle's former home in New Rochelle. A cast of more than ordinary merit has been selected for the picture.

CYRIL MAUDE IN BIG PUMICE DEAL.

An English syndicate is said to have secured the famous pumice deposits in the Imperial Valley in Southern California. These deposits are mined in a limited area, pumice being a geological freak formation as it can only be formed by the contact of sea water with volcanic material while the heat of the eruption is still on it. The deal is believed to have been put through during the visit of the English party accompanying Cyril Maude, the celebrated London actor-manager who has just completed "Peer Gynt" for the Oliver Morosco Photoplay Co. Mr. Maude, one of the wealthiest men on the stage, is a member of the syndicate.

NEWMAN'S NEW TICKET CHOPPER.

The Newman Manufacturing Company, with factories located at Cincinnati, Ohio, 101 Fourth avenue, New York, N. Y., and 108 W. Lake street, Chicago, Ill., manufacturing a complete line of brass and bronze poster frames, easels, railings and theater fixtures of every description, are manufacturing a new improved ticket chopper, for which patent has been applied for. This ticket chopper, as will be noticed on the illustration, is provided with an automatic rocking comb attachment, which automatically combs or feeds the tickets into the mutilating knives without the necessity of using any other outside method, such as a wire, or tilting the chopper. The tickets, after passing through the mutilators, are perforated in a manner that it is impossible for them to be used over again.

Another noteworthy feature of the Newman chopper is the fact that they have provided an emergency door under lock and key, as will be noticed on cut. This is used in cases where the coin is accidentally dropped into the machine, and for oiling the machine when necessary. This is a big improvement over the old style way of removing the top in order to get into the box. Handles provided on the sides of cabinet make it easily handled by one person. All trimmings are highly nickel-plated. The Newman concern makes these choppers in mahogany or oak finish, or in solid brass. Their new 1915-1916 catalog describing these choppers, lobby display frames and other theater products which they manufacture, will be mailed to any theater manager for the asking.

"ALL FOR OLD IRELAND" (Lubin).

The three-reel Lubin comedy drama, "All for Old Ireland," written and directed by Sidney Olcott, one of the greatest of all producers of Irish stories, and released July 14, will undoubtedly create wide interest. This is the first of a series of "made-in-Ireland" comedy dramas in which the Lubin Company is featuring Miss Valentine Grant, a charming and clever little star who is particularly suited to Irish colleen roles.

Scene from "All for Old Ireland" (Lubin).

The scenes for this play were filmed along the rugged cliffs and broken shores of South Kerry and also amid the wondrous surroundings of the Gap of Dunloe and the beautiful lakes of Killarney so famed in story and song. "All for Old Ireland," is a stirring tale of the days of '98 when all Ireland was preparing to resist the iron grasp that was about to close around it. Mr. Olcott himself plays opposite Miss Grant in two of the plays in characters that have made him famous in the past as a delineator of the rollicking, light-hearted and romantic gossoon.

CHICAGO CONCERNS CONSOLIDATED.

The Barker-Swan Service and the Advance Motion Picture Company, both of Chicago, have consolidated, and hereafter the entire business is to be conducted under the name of the Advance Motion Picture Company. The new officers are C. W. Hutton, President, A. H. Shields, Secretary, Edwin L. Barker, Treasurer and General Manager.

LAURA HOPE CREWS IN LASKY-BELASCO PRODUCTION.

Miss Laura Hope Crews, one of the most distinguished American dramatic stars, makes her debut as a photodramatic artist on July 19, under the joint management of Jesse L. Lasky and David Belasco in the elaborate picturization of Mr. Belasco's famous dramatic hit, "The Fighting Hope," by William J. Hurlbut. In addition to Miss Crews herself, the cast for this notable offering will include George Gebhardt, Gerald Ward, Thomas Meighan, Richard Morris, Florence Smythe, Theodore Roberts, Cleo Ridgley, Tom Farman and Lilly Elmer.

Scene from "The Fighting Hope" (Lasky).

"The Fighting Hope" tells of the struggle of a good woman to believe in the innocence of her husband who has been condemned to prison and to remain true to him despite the fact that she falls in love with another man.

Miss Crews made her first stage appearance in San Francisco when only four years of age and has devoted her entire life to dramatic art. Among the leading productions in which she has played important roles are "Merely Mary Ann," "Ransom's Folly," "Zira," "The Great Divide," "The Faith Healer," "The Havoc," and more recently "The Rainbow" and "Blackbirds." She has appeared also in London with success.

Laura Hope Crews stands as one of the few artists always sure of critical approval. She received propositions from practically all the main photoplay companies of America. The fact that she determined to appear only under Lasky-Belasco direction, is in itself significant of the care with which she has entered into this new departure and her positive desire to do only such work as much necessarily add to her brilliant reputation.

"MOTHERHOOD" (Selig).

Miss Bessie Eyton, one of the most accomplished actresses in Filmland, performs what is perhaps her most versatile work

Scene from "Motherhood" (Selig).

in the character of "Hazel Foster" in "Motherhood," a Selig Diamond Special in three-reels, produced by Lloyd B. Carleton from the scenario written by J. A. Lacy, and released Thursday, July 22d.

Hazel Booth, a society favorite, marries Franklyn Foster, a millionaire banker. Foster is a great lover of children, but little ones do not appeal to Hazel. At a lawn party given for the children of the poor at Foster's residence, a little boy mistakes Hazel for his mother, put his arms around her neck and she finally awakens to a true appreciation of what motherlove means.

Hazel, following an operation, goes abroad in search of health. While abroad she meets Jacques Lanoi, an unscrupulous physician. Hazel tells the physician of her newly awakened love for children and of the fact that she has undergone recently an operation. Lanoi says, "Why not adopt a child?" Hazel acts upon this suggestion and returns to America with the baby which she tells her husband is their own.

After two years Lanoi comes to America, financially impoverished, but with an all-consuming social ambition. Knowing that he has Hazel in his power, Lanoi tells her that he wishes to make Estelle, Hazel's sister, his wife. Hazel, horrified, determines to confess all to her husband. She tells him of her deception. Foster forgives her. Dr. Lanoi loses his life.

Beautiful staging also contributes to making this Selig Diamond Special the last word in motion picture dramatization.

"THE CUP OF CHANCE" (Knickerbocker).

"The Cup of Chance" is a sensational three-reel production by the Knickerbocker Star Features Company, in which Alice Brady is featured in the winsome role of "Hope." Miss Brady is supported by George W. Howard. Flavia Arcaro and T. Morse Koupal assume the heavy roles with Jim Levering in character part.

The drama is written by Rev. Clarence J. Harris, the editor for Knickerbocker Star Features expressly for Miss Brady, a drama which is unique in style and alive with the technical punch. The story deals with society at two extremes, both of which seem to pour more of the scum than virtue into the innocent life of little Hope, who, at four years old, is "launched on the sea of life" unprepared to meet the chances that life may offer for upgrowth.

Scene from "The Cup of Chance" (Knickerbocker).

Mr. Howard takes the part of an ambitious, serious-minded business man, who in his struggle marries the butterfly mother of little Hope, and in his wealth marries unknowingly, his step daughter for whom he has sought for year. Hope's position in opera as "Circe" shows her playing on the stage the type she lives in the world, all of which Hope leaves in her opportunity for new life with Jack. She is unequal to the new chance, and turns to her old lover and old life. All discovered, Jack plays the gallant part by poisoning one glass of wine, compelling Hope to serve him and her lover, one glass containing life, the other death. The lover gets the poison, Jack leaves for good, but later again meets Hope on the Cliffs as she reclines in an invalid's chair. He discovers her identity, softens to forgive, as the wheel chair accidently takes Hope to her death.

KASSEL PAINTS FILM STARS.

M. Kassel, whose studio is in the Candler building, 220 West 42d street, New York, makes a specialty of painting the portraits of noted photoplayers for use in theater lobbies. He has been exceptionally successful in this line. Mr. Kassel will have an exhibit at San Francisco in which will be shown eleven life size portraits of film stars. The usual size of his paintings is from 30 by 40 inches to 40 by 60 inches and the prices are remarkably low.

Nat A. Wagner, of the Nat A. Wagner Film Corporation of Los Angeles, was in New York recently on a trip combining business and pleasure. Mr. Wagner made his headquarters at the Hotel Knickerbocker and during his stay here became acquainted with many of the leading film producers. He purchased a number of pictures for the California territory.

Richard J. Jose

Singer Who Made "Silver Threads Among the Gold" Famous Now Leading Man in the K. & R. Company.

RICHARD J. JOSE, who has been selected to play leading parts with the K. & R. Film Company, was born in Cornwall, England. He developed a remarkable talent for singing at an early age and when but eight years old he was known as the boy soprano and had the distinguished honor of singing before the crowned heads in London. Owing to the illness of his father and mother the boy's tour in Great Britain was brought to an end. At the request of a brother of his father Richard was sent to America by his parents and made the trip to Virginia City, Nevada, where his uncle lived, quite alone, a tag bearing his destination being attached to his coat. Unfortunately his uncle died while Richard was on the way, so he reached Virginia City, a wild western mining camp, to find himself homeless and friendless.

A pathetic tale is told of how he found his way, hungry and footsore, to a gambling house where he was given permission to sing. With "Silver Threads Among the Gold" and "Nearer My God to Thee" he soon had the hardened gamblers on their knees and closed the house for the night. On the following Sunday he sang in the little church of the camp and before he left he found a new home with the town's blacksmith.

Years after, when he rose to prominence Richard Jose married the daughter of Governor Oliver.

The K. & R. Film Company has just completed a six-reel picture suggested by the immortal ballad, "Silver Threads Among the Gold," with Richard Jose in the leading role. This subject will be handled on the state-right plan and considerable territory has already been taken.

"THE SKY HUNTERS" (Essanay).

This is a thrilling and strikingly original photoplay written by William Anthony McGuire, the well known playwright. Its three acts are filled with action and unusual interest. The Sky Hunters are a band of robbers who live in the open spaces and control and terrorize the territory to the sky line. Their leader is a woman, who was bound by an oath to her father to live in the guise of a man to perpetuate his reign over the bandits, he having no son. She grew up a wild and rough character, as desperate as any of her male followers. Then comes the secret service agent to rout the gang. The woman

Scene from "The Sky Hunters" (Essanay).

leader suspects the operator and battles with him in the darkened hut in which she lives. He discovers that she is a woman and laughingly turns her cheek to him and kisses her. She already had gained a fondness for the man and with the kiss all her woman's instincts are awakened. She finds that she loves him and battles with her conscience whether to betray him and remain true to her oath or let him escape. While she hesitates he flees but is caught by the bandits and bound and gagged by a railroad track. Other operators arrive, however, and the band is hopelessly routed. The woman finds the agent and releases him from his bonds. Then realizing that her companions have been disbanded she yields to the persuasions of the detective and returns to Washington with him to become a woman and a bride. Bryant Washburn and Edna Mayo enact the leading roles with unusual understanding and strength. Released July 24.

MOTION PICTURES AT OCEAN GROVE.

The Ocean Grove Camp Meeting Association have inaugurated motion pictures in their 12,000 seat auditorium at Ocean Grove, N. J. The distance from the moving picture machines to the screen is over 200 feet. Equipment includes one Hallberg A. C.-D. C. Motor Generator and two Simplexes, style S, with one hundred ampere lamp houses. Entire equipment furnished by J. H. Hallberg, 36 East 23d St.

"THE COMING OF THE KINGDOM" (Lubin).

This is the last, and one of the most interesting, chapters in the Lubin "Road O' Strife" serial, featuring Crane Wilbur and Mary Charleson and released July 12.

Having followed the mysterious and exciting adventures of Robert Dane and Alene up to the time he goes to a hospital, badly wounded, and she discovers that she is of royal blood and has a kingdom beyond the seas, we find the two young people in conference with the ambassador from Hervo-Alesia.

Scene from "The Coming of the Kingdom" (Lubin).

The ambassador tells Alene that if she will agree to wed a prince from Hervo-Alesia and become an ally to the Empire, the emperor's army will restore the monarchy and place her on her father's throne as Queen of Urania. Dane sits there with a breaking heart. The moments are tense. Finally Alene speaks. "Your emperor's aid is not needed," she says, "for I have come into my kingdom," and then, as the bewildered ambassador leaves the room, she turns to Robert Dane, the man for whose love she has sacrificed a kingdom. "Now, now, I am only a girl," she whispers to him, and Dane draws her close to her heart.

"THE HONOR OF THE DISTRICT ATTORNEY" (American).

A scene, striking in its thrill and realism, is embodied in the action of "The Honor of the District Attorney," a two-reel "Flying A" drama to be released July 19 on the Mutual program. Miss Vivian Rich, the pretty "Flying A" star, is the [illegible] canter in the mountains. While passing a highland cabin, a clothes line becomes entangled about her horse's neck. The [illegible]

Scene from "The Honor of the District Attorney" (American)

ly toward a spot where some civil engineers have just lighted a fuse for a dynamite explosion.

Far in the distance you can see the engineers waving frantically to the girl. Then one of them, Walter Spencer, realizes that she has lost control of her mount. Laboriously he clambers to the danger zone, where he seizes the bridle of the galloping horse as it passes. The horse literally is thrown to the ground, and Miss V[illegible] sustains some painful bruises. Scarce a second elapses after the rescuer carries his fair burden away, when, with a mighty tremor, the earth upheaves. Rocks, large and small, are showered all about. How the cameraman escaped is, in itself, miraculous.

"THE FIGHTING KID" (MinA).

Another of the remarkable photographic effects obtainable by the new Horsley double exposure camera, for the use of which MinA Films holds exclusive rights, is shown in this one reel comedy to be released Thursday, July 15, on the licensed program.

Throughout the greater part of the story, Jerry, the principal character, lives in fear of a bully whom he has vanquished when he (the bully) attempted to force his attentions

Scene from "The Fighting Kid" (MinA).

upon an unwilling girl. Jerry has been visiting the girl he protected and as he leaves her home he spies the bully lying in wait to wreak revenge. Jerry stops dumbfounded and his limbs quake from fright as he sees the bully transformed into a group of seven, each shaking his fist most angrily. The vision is novel and mystifying and is accomplished by a very simple process with the new camera.

Aside from the photographic effect this release has the recommendation of being a comedy of many laughs which is in itself quite sufficient.

The cast is made up of George Over, as Jerry, Ray Lincoln as the bully, Goldie Colwell, as the girl, Louis Fitzroy, Janet Sully and others.

"THE MYSTIC JEWEL" (Majestic).

"The Mystic Jewel," the Majestic two reel production in which Charles West is featured, deals with the solution of a murder mystery under the most unusual circumstances.

The brothers Charles (Charles West who is featured) and John Burton (Joseph Hennaberry) quarrel over a stenographer (Signe Auen) whom John is to marry. They make up their quarrel, however, and toast the bride. They are in Charles' bachelor apartments.

The next morning Charles is found dead—apparently poisoned

Scene from "The Mystic Jewel" (Majestic).

—upon the floor, while John is unconscious. The police hear of the quarrel and arrest John, who revives, and the stenographer.

After the police have left the apartment the coroner's physician, who is also the family doctor, is left in the room to prepare his report. In a search through the apartment he finds a strange gem in a fantastic Oriental setting.

The jewel recalls to him memories of his own life in the Orient. He decides that Charles has been killed by means of a poison blowpipe. Some one had tried to get the jewel and had resorted to the unusual crime as one of the means of forcing access to the jewel. To get the criminal, the physician (Spottiswoode Aitken) calls in a newspaper editor friend and has a "story" printed to the effect that the doctor has an Oriental jewel of such and such description in his home. Thus the trap is set and baited.

A woman from out the East (Lucille Younge) goes to the doctor's office and tries to overcome him with a deadly blowpipe, but he has taken precautions so that he overpowers her and not she him.

She admits that she stabbed Charles in anger. He had stolen the mystic jewel from her years before.

The adventuress is taken to the police who are suspecting John and the stenographer to a "third degree." She confesses to the murder and then kills herself with a poisoned needle.

The production was made under the direction of Jack Conway. The interior settings are especially rich and atmospheric.

LOU TELLEGEN IN "THE EXPLORER."

Lou Tellegen, Broadway star and leading man for Mme. Sarah Bernhardt on her last two American tours, will make his debut as a photodrama star under the management of the Lasky Feature Play Company, in a film version of W. Somerset-Maugham's play, "The Explorer." Arrangements to this effect which were completed by cable by Samuel Goldfish, general manager of the Lasky Feature Play Company this week, brings together in a single artistic effort a producer, dramatist and actor each of whom occupies a distinctive niche in his country. Mr. Lasky is American in every sense of the word; Mr. Somerset-Maugham is English, and Mr. Lou Tellegen, artistically, at least, is of French training.

Under the personal direction of Cecil B. DeMille the work of the photodramatization in the Hollywood, Cal., studio of the Lasky Feature Play Company, will begin immediately. Mr. Lou Tellegen already is at Hollywood, enthusiastic over his first photoplay experience and impatient to begin rehearsals.

"OLD MOTHER GRAY" (Reliance).

The versatile "Teddy" Sampson is featured in "Old Mother Gray," a mid-July Reliance release, produced under the direction of Francis Powers. Miss Sampson is supported by Mrs. Josephine Crowell, William Lowery, Olga Gray and Bert Hadley.

Mother Gray (Mrs. Crowell) has a little toy shop. Madge (Teddy Sampson) is a newsgirl on the corner and Dan (Will-

Scene from "Old Mother Gray" (Reliance).

iam Lowery) is a policeman of good humor and great love for the children of the neighborhood.

Madge discovers that Mother Gray is an heiress. She really is, but a ne'er-do-well nephew and his equally worthless wife appear and control the situation. They establish her and themselves in a house of luxury and eventually plot to have her adjudged insane. The sheer force of simplicity of character, which is Mother Gray's great attribute, sets at naught their scheme. Madge and Dan, too, come to her rescue.

So in the end we find Mother Gray happy to spend her money just as she wishes—upon little children.

SIX POWER'S MACHINES IN GRAND CENTRAL PALACE.

The Grand Central Palace in New York City has been converted into three motion picture theaters. The Palace is one of the largest convention halls in this country and when it was decided to turn it into a series of motion picture theaters, six of the latest Power's motion picture projecting machines were installed. This is the largest installation of this kind of machinery ever made under one roof. Of these six machines, four project the pictures from the rear of the screen and the other two from the front. The hall is lighted at all times and the pictures stand out with the greatest definition and clearness. Will C. Smith had entire charge of the installation of these machines and he is receiving congratulations of the moving picture trade on his wonderful success.

Two Famous Novels

Biograph Announces Early Release of "Jane Eyre" and "East Lynne" in Three Reels Each.

The Biograph program for the week of August 2 will contain a strong three-reel production of Charlotte Bronte's famous novel, "June Eyre," which, librarians assert, maintains its remarkable hold on the affections of readers everywhere. "Jane Eyre" will be the second three-reel Biograph to be released every other Wednesday in the regular service. It will be followed by "East Lynne," the story which made Mrs. Humphrey Ward famous and established a model for writers of tales with a heart throb in every chapter.

Strong, logical stories, lavishly produced, is the policy announced for these three-reel Biographs. "Under Two Flags," the first of these releases, conformed admirably to that policy, being produced with a wealth of detail and picturesque settings. "Jane Eyre" and "East Lynne" offer opportunities equally great, though of different character. And they have the merit of being familiar to almost every picture patron, thus affording the exhibitor an advertising opportunity of which he will be quick to avail himself.

"THE RENEGADE."

World Film Corporation will shortly present the five part photoplay, "The Renegade," based upon Paul Armstrong's drama of that name which had a successful career on the regular stage a few years ago.

Alice Brady is the star of the photodrama. She plays the part of Katie O'Day, a warm hearted girl of Irish extraction, who has a lover in a gallant young officer. A scheming widow sows dissension between them and a tribe of Indians headed by a renegade attacks the post and Katie and her family are in grave danger. However, they are rescued by Captain Lane and his troopers, and he and Katie are married.

The play is full of strongly marked characters. George Ralph plays the part of Sleeping Wolf, otherwise John Found, an educated Indian, who, however, reverts to the primitive when his tribal passions are aroused. A jealous mischief making widow, the trouble maker, attracts the love of the Indian and when she rejects him there is the devil to pay. There are a number of other Irish and Indian characters in the photoplay (cowboys and squaws) which has a refreshingly strong story that is bound to hold by its intensive interest.

Notes of the Trade.

GEORGE S. TRIMBLE, of the Lubin Company, was recently in this city for a few days and paid his first visit to the Screen Club. He has been with the Lubin picture makers for sixteen months and has been "on the boards" for twenty-three years.

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Six more Essanay players have gone east to join the company headed by Joseph Byron Totten, to take scenes for plays requiring an eastern atmosphere, especially along the coast. The players who have just left the Chicago studios are June Keith, Richardson Cotton, Ben Hendricks, Jr., Alfred Gronnell, Hazel Dahl and Marian Sullivan.

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Melvin Mayo, in the role of Tim Carrigan, an old factory watchman, plays a strong part in the two reel drama, "The Old Watchman," just completed at the Western Lubin studio at Los Angeles, Cal. The story centers about a spendthrift son of a factory owner, who, coming into possession of the business, succeeds in upsetting things generally and bring disgrace on a number of people, including himself. Others in the cast are L. C. Shumway, Jay Morley, George Routh, Bob Gray and Helen Eddy.

Producer Irving Directing "Just Out of College" for the Frohman Amusement Co.

"A Dignified Family" is a thrilling three-act photoplay with the settings in the mountains at Chattanooga, Tenn. It has been produced by Essanay's company at Chattanooga in order to get a realistic setting and preserve all the individualistic atmosphere of the play. The beautiful scenery of the Tennessee mountains adds greatly to the charm of the play.

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"A Day at Universal City," showing how a Nestor comedy directed by Al Christie is produced from the selection of the scenario to the final showing of the finished film is a unique feature of the Universal program.

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Charles Chaplin and his company have moved from his temporary plant on Court street, Los Angeles, Cal., to the new Essanay studios on Boyle Heights. The Essanay-Chaplin company has been augmented by several new players. Besides the regular releases of one two-reel comedy every three weeks through the General Film Co, Mr. Chaplin will now produce a multiple reel feature. He is at present working on a six reel comedy which will be released as a special feature shortly. The special comedies will not interfere at all with the other releases.

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In "The Awakening," a one reel Lubin drama, just completed by Romaine Fielding in Arizona, Fielding plays the part of a mine boss who returns from the city with a young, dainty and attractive bride. The life is distasteful to her and she develops a friendship with a young man from the the city. The climax comes when there is a bad explosion in the mine and the agent sacrifices his life to save the husband.

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Jacob Wilk, the World Film Corporation's publicity expert, was one of the few motion picture men to attend the recent convention of advertising men in Chicago. Mr. Wilk declares that he was well repaid for his trip by the many helpful ideas advanced in thoughtful addresses.

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Hazel Buckham does some very clever working in her first Universal release, "His Weird Nemesis," produced by Jacques Jaccard.

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Jane Cowl in "The Garden of Lies" will be the first Universal Broadway feature to be released on the regular Universal program July 12.

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A convict thought by a little girl to be a fairy prince and who in reality turns out to be a prince of another fashion, furnishes the theme of "Her Fairy Prince," a Reliance production now close to completion at the Reliance-Majestic studios.

Violet Wilkey is the little girl, Maxfield Stanley, the fairy prince, Wilbur Higby, the Griffith character actor, a judge; William De Vaul a rascally lawyer, while Jennie Lee provides a bit of humor as an old Southern mammy.

Throughout the earlier portions of "Her Fairy Prince" visualizations of the little girl's belief in fairies are thrown upon the screen.

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Julius Lewis, formerly with the M. P. D. & S. Co., is back with the Universal Film Manufacturing Co. managing the supply department handling all the advertising novelties for the exchanges and exhibitors.

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Julia Dean is out in California at the Universal City studios working on the first scenes of the big feature play which she is doing for the screen.

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Essanay has just begun work on "The Man Trail," a six act feature photoplay written by Henry Oyen. It is a red blooded story of lumber camp life, with the rugged characters of the untamed woods. This story made a wonderful success when run as a serial in Adventure Magazine. The outdoor scenes will be taken at Starved Rock, Ill., one of the wildest and most picturesque spots in the country, to get local color and realistic action. It will be released through the V-L-S-E.

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"Red Robin" by Fred Jackson, author of "A Full House," will be put into a feature by Wharton, Inc., and released by Pathe.

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The management of the Metropolitan Life Insurance Company's sanatorium located at Mount MacGregor, Saratoga County, New York, have Just installed a pale gold Mirroroid screen.

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Horace Davey and his company of Nestor comedians are at work on the production of a one reel comedy which promises laughs a-plenty, entitled "The Rise and Fall of Officer 13." Lee Moran plays the title role. Jack Dillon, Billie Rhodes and Neal Burns complete the cast.

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Bryant Washburn fits easily and naturally into the curate's studio scenes in Essanay's six-act feature, "The Blindness of Virtue." He was brought up in the ministerial atmosphere. His uncle, the Rev. Dwight L. Moody, and other members of the family, tried hard to persuade him to enter the ministry, but Washburn convinced them that his talents better fitted him for the stage.

Allen Curtis, director of the Joker Comedy Company, has completed "A Dip in the Water," by Clarence Badger, and has started on the production of another by the same author entitled, "The Bashful Village Blacksmith." Max Asher, Gale Henry, Lillian Peacock, William Franey and Arthur Moon play the leading roles.

* * *

"The Little Catamount," a Majestic production which is being finished at the Reliance-Majestic studios, was made in the San Bernardino Mountains when Dorothy Gish and Ralph Lewis with a company of Griffith players under the direction of Paul Powell went on burro back into the mountainous country.

Miss Gish and Mr. Lewis were supported by W. E. Lawrence, Frank Bennett and William Brown.

In "The Little Catamount," Dorothy Gish, is a little catamount and a little shrew, a moonshiner's daughter who drives off with her lists her would-be suitors.

* * *

Joseph DeGrasse has left the Universal City studios for the mountain country in the vicinity of Fallow's Camp, San Gabriel Canyon, near Los Angeles, where he is to shoot the exteriors in two two-reel productions from the pen of Julius Furthaman. The stories are being staged under the titles, "The Secret of Long Butte" and "Mountain Justice." Leo Cleary, Roy McCray, Elsie Jane Wilson and Arthur Smith appear in the principal parts.

* * *

Charles West, who recently joined D. W. Griffith's Mutual stock company at Hollywood, will play the star part, that of an Italian, in the two reel Majestic drama, now in course of preparation. This will be good news to exhibitors who will remember that West's first great hit in the old Biograph days was made in a role of this description.

* * *

"Beppo the Barber," with Fay Tincher featured, is the latest Komic subject turned out at the Mutual studios. Beppo works in a barber shop and conceives the idea of disguising himself as a much heralded Duke who is about to seek the hand of Miss Kale, and, incidentally, her money. The Duke, however, is wanted by the police and this gets Beppo into all sorts of trouble. Miss Tincher plays the barber shop manicurist. Elmer Booth, Chester Withey, Max Davidson, Frank Darien and Louise Aichel appear. Edward Dillon directed.

* * *

The Smalleys are still at work on the production of Clara Louise Burnham's novel, "Jewel." Ella Hall appears in the title role with Rupert Julian, Hilda Sims, Lule Warrenton, Miss Brownell, T. D. Crittenden and Dixie Carr comprising the remainder of the cast. Upon the completion of "Jewel," the Smalley company is to leave for Chinese where they will stage a number of exterior and interior scenes for an eight reel feature which will be released through the Universal program. Edna Maison is to accompany them as leading woman. The title of this feature has not yet been announced.

* * *

"The Motor Boat Bandits," with Irene Hunt in the leading role, is the latest production made under F. A. Kelsey's direction at the Hollywood studios. Miss Hunt plays the woman reporter. A hand to hand fight on a motor boat between Miss Hunt and a detective on the one hand and a crowd of crooks on the other makes one big scene. In another Felix Mojeska, as the detective, is bound, hand and foot, and thrown overboard. He finally succeeds in getting ashore. Ben Lewis and Catherine Henry are in the cast.

* * *

Teddy Sampson is playing the leading role in "The Hired Girl," a Majestic release in the Mutual program. As Sally Smith, a poor girl in the employ of the rich widow, Mrs. Smith, she takes it for granted that a newly arrived dress is intended for her and goes to a party in it. There she wins the love of an admirer of the widow's daughter and the plot thickens humorously. Joseph Belmont, Cora Drew, Mazie Radford, Charles Lee and Elmer Clifton are seen in Miss Sampson's support. Lloyd Ingraham directed.

* * *

An exceptional cast is engaged under the direction of George Siegmann at the Reliance-Majestic studios in filming "A Breath of Summer" which is to feature Charles Clary. Francelia Billington, Cora Drew, Olga Grey, William Hinckley and Joseph Landsberg are also in the cast.

The theme is that of a poor girl living in a congested factory district and laboring hard for her mother's sake. The girl writes appeals to the public in general for aid for her mother and sews them into the shirts which she makes. One falls into the hands of a wealthy bachelor, while he is fishing in the Adirondacks. He ultimately comes to the rescue but not until Agnes, the heroine, has had many trying experiences.

Francelia Billington is Agnes and the other principals are assigned to a number of effective roles.

* * *

Oscar C. Lund and his company of feature players have returned from a two weeks' stay in San Francisco, Majove and the Yosemite Valley where they have been photographing exterior scenes to be used in the production of Mr. Lund's first Universal release, "Just Jim," a thrilling four reeler dealing with the smuggling of Chinese into this country. Harry Carey, Jean Taylor, Mr. Edmundsen, Olive Golden, William Crinley, Duke Worne, J. F. Abbott and Mr. Loraine compose the cast.

"Thou Shalt Not Lie," is the title of a new Imp picture featuring Violet Mersereau.

* * *

"The Runaways," one of the Majestic juvenile productions which is under way at the Reliance-Majestic studios will maintain the high standard set by the younger artists, no one of whom is more than ten years old. In "The Runaways" Violet Radcliffe, George Stone and Carmen De Rue are principals.

* * *

Tali Esen Morgan has resigned as manager of the Broadway Theater, New York, to take up his work as manager of the Ocean Grove, N. J., Auditorium.

* * *

"Chasing the Fast Mail" is the name of a startling two reel story of railroad life which Henry McRae and his company are staging at the Big U studios. The story was written especially for the McRae company by Julius Furthaman. The Principal roles are undertaken by Wellington Playter, Marie Walcamp, Sherman Bainbridge and Rex de Rosselli.

* * *

"The Empty Gun" is the suggestive title of a one reel story which Murdock MacQuarrie is staging at the Universal City studios. The story comes from the pen of the director-actor and promises thrilling situations a-plenty. Ada Gleasan, a recent arrival at Universal City, plays opposite Mr. MacQuarrie.

* * *

The Community of Richmond Hill, L. I., held a "Safe and Sane" Fourth of July celebration on Library square, Monday, July 5. Motion pictures played an important part, and a Simplex projector was used for this purpose.

* * *

Essanay now is getting out a new publicity sheet devoted entirely to the V-L-S-E features. The first number has just been issued and is devoted entirely to "The Blindness of Virtue." One sheet will be issued every four weeks for each feature. The stories are all short and snappy and there are enough of them for a newspaper to use one every day for a month and more. This will not interfere with the regular organ of Essanay, the Essanay News, devoted to all its releases, which is being published as usual.

* * *

Richard C. Travers, leading man with Essanay, who recently completed work in his part playing opposite Viola Allen in "The White Sister," has gone to Chattanooga, Tenn., where he will take the leading role in "Affinities," the play by Mary Roberts Rhinehart, which is being produced by Essanay's southern company.

* * *

P. J. Doran, manager of the "World in Motion" theater, Glens Falls, N. Y., writes the Pathe Syracuse office as follows: "The 'Who Pays' series of dramas has pleased my patrons so well that I am inclined to repeat the whole series again."

* * *

E. V. Dittlinger, manager of the Washington theater of St. Louis, also writes Pathe requesting that "Elaine" be run for another year, because it surely does get the business.

* * *

On a recent automobile trip through the New England States, Mr. J. H. Genter, president of the J. H. Genter Co., Inc., found that 80 per cent. of the screens in use at the present time are the famous Mirroroid screen manufactured by the Genter Co.

* * *

"The Source of Happiness" is the title of the story on which Frank Lloyd and his company of Laemmle players are at work this week. The story comes from the pen of L. V. Jefferson and will be staged with Gretchen Lederer, Marc Robbins and Millard K. Wilson in the principal roles.

FRUDE FILM CIRCUIT CLOSER

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New Ad. Rates Promised

Illinois Daily Newspapers May Readjust Advertising Rates to Benefit Exhibitors —Same Charge for Shows as for Ordinary Advertising; But No More Free Press Stories—This May Not Satisfy the Exhibitors.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ADVERTISING rates for Illinois moving picture theaters may be readjusted and the exhibitor relieved of a burden which was designed for the shoulders of circus-managers and one-night stand theatrical attractions.

One of the leading dailies in Central Illinois is preparing to make a change in favor of the exhibitor, declared a member of its advertising department to a representative of The Moving Picture World. This paper has, since the advent of the photoplay into its territory, been securing a rate about twice that charged its clients in other lines. Free reading notices were scant at first, but gradually the policy relaxed, until liberal space was devoted to synopses of the films. The rule has been an inch of readers for an inch of display, but because competition was keen among local papers this rule has been practically void.

Under the new plan the rate will be about equal to that paid by other advertisers who use a specified amount of space daily, but the free readers will be discontinued.

This change is not entirely satisfactory to all exhibitors. Some photoplay men regard the notices in the news columns as more valuable than the display space. The synopses are regarded as "criticisms" or legitimate news, and are not "plastered" with the word "advertisement" as the postal laws demand of all advertisements. The best thing—so the managers view it—is that the copy handed in by the theater manager generally is used. One exhibitor in particular has always used a larger display space than he felt he needed because he said the increased readers under the "inch for inch" plan was really profitable publicity.

The advertising men refer to the meeting of the Southern Newspaper Publishers' Association at Asheville, N. C., where moving picture advertising was discussed. A. F. Sanford, of the Knoxville Journal and Tribune, who spoke on the subject, favored a lower rate for moving picture houses than had been in force for the theatrical attractions, but advocated the elimination of the free notices. He also thought there should be some uniformity in the preparation of copy.

ELGIN OPERATORS' UNION ASKS FOR LICENSES.

Differences between the managers and operators in Elgin did not smooth over as was predicted by both sides some time ago. Three union operators called on city officials and asked that a city ordinance be passed requiring the examination and licensing of operators. Managers, it is said, had agreed to grant wage demands of the operators, but not to recognize the union. The action of the operators was explained by them as due to the fact that the managers of two houses had discharged their operators and replaced them with relatives. It was inferred the relatives were not competent. Elgin operators belong to the Aurora branch of the International Alliance of Theatrical Stage Employees.

BUNTS AND BINGLES BY ILLINOIS FILM MEN.

The Gem and Savoy at Quincy played safety-first and when smallpox became epidemic announced their houses would be thoroughly fumigated every 24 hours under the supervision of the city health department. Daily Union carriers at Rock Island saw "Pretty Mrs. Smith" as the guests of Manager Quinn, of the Majestic. The entire Sixth Regiment Band was out at Monmouth to boost their benefit at the Princess. As the attraction was the start of "The Broken Coin," the house will profit in the long run. The Star at Mt. Vernon played "The Christian" for two days. "Rip Van Winkle" at the Princess in Canton was a benefit for the local Associated Charities. Interest in "Jane's New Job," a local made for the Fox at Aurora, was stimulated by showing in the lobby, day by day, scenes as the production progressed. The work was done by the Beaver Photoplay Company, of Chicago. The Knights of Pythias at Monticello rented the Princess and the Airdome to show "Damon and Pythias." The new Lyric at Morrison gave a benefit for the baseball team.

The Hoyburn at Evanston gets a new twist in ventilation advertising with "Remember the Big Blower Fan and its two brother exhaust fans are always on the job." "Tipperary" was shown at the Majestic at Rushville for the benefit of the library association. Women of the P. E. O. Sisterhood sponsored "The Lion and the Mouse" at Dreamland in Farmington. The Grand at Rockford is selling a book of twelve tickets for 50 cents.

GOES BACK TO TEN CENTS.

The novelty of the "jitney" style of entertainment has worn off, announces the Empress theater at Peoria, and hereafter that house will play a better class of pictures at 10 and 5 cents.

EGG DAY AT THE BIJOU.

Hanes Brothers, of the Bijou at Salem, are attracting attention by charging one egg admission every other Saturday. The following rules helped the scheme along:

1. Don't break your way in.
2. Scrambling for admission will not be permitted. We want the eggs whole.
3. Step lightly; remember you are walking in on eggs.
4. Don't say the show is rotten, unless you are sure your egg isn't.
5. "Hen parties" are especially appropriate on "egg days."

"Potato nights," when children under 16 were admitted for a spud of specified dimensions, was a variation.

FILMS AT METHODIST CHURCH EVERY DAY.

Another Elgin church, the Grace M. E., has installed a motion picture machine. Rev. George Gable, the pastor, explained:

"This innovation follows the conviction that the church thereby may better serve the public. Clean comedy and educational films will be used on week nights, and moral and religious subjects will feature the Sunday evening services. Sunday and most week nights services will be free to all. Occasional offerings may be taken.

OF INTEREST IN ILLINOIS.

H. M. Pindell, editor of the Peoria Journal, is said to be the state administration's candidate for governor next year. Nevertheless, the paper urged the veto of the censorship bill, calling it "a mere device for providing more state jobs."

Danville's Sunday theater ordinance has been reported favorably by the council committee, but was put to sleep for a while because some changes had been made.

Theilen & Goldberg have taken a new five-year lease on the Majestic at Bloomington, and $2,500 will be expended in redecorating this summer.

J. T. Clayton, who has been manager for the Colonial Amusement Company at Mt. Carmel, has gone to Harrisburg to manage the company's theaters there. W. B. Steckler, who has been at Harrisburg, has resigned to go into business for himself.

Manager Slater, of the opera house at Bowen, has opened the Majestic, a motion picture airdome there.

A motion picture show has been opened in the town hall at Camargo.

Harm Hinrichs will erect a brick motion picture theater, 160x28, at Minonk.

A. H. Geddes, of Rock Falls, has started a circuit of motion picture shows, playing twice a week at Hillsdale, Harmon and West Brooklyn.

Emil & Alvin Johnson, who operate two photoplay theaters in Rockford, have opened an airdome in that city.

Clarence Irwin's new theater on East Jefferson street in Bloomington, to be opened some time in August, will be named the Irwin.

C. W. Jolhrendt has opened the Princess, a new motion picture theater, in the Kratz building at Monticello.

The Hippodrome at Alton has engaged Rene L. Beck, organist at St. Peter's Cathedral in Belleville, to play its organ. There will be no rag-time.

DON'T LIKE CHOSEN SHOWS.

By A. M. Beatty, Georgia Correspondent of Moving Picture World.

IT is said that the children of Atlanta have not patronized the moving pictures especially censored and selected for them by the Woman's Club of Atlanta, and put on every Saturday morning at the Grand theater. Especially is this true for the past three weeks.

The themes were selected from the standpoint of interest and amusement. The children at first attended in large numbers, crowding the theater, but within the last few weeks the patronage has become so limited that the management and the Woman's Club committee are confronted with the question:

Unless more interest is shown by parents and children, this to be measured by the attendance the next few weeks at the Saturday morning pictures, those in authority will be discouraged in their effort to continue a recreative feature.

SUNDAY SHOWS FOR CHARITY.

Three moving picture theaters, the Strand, the Montgomery and the Almo No. 2 were open all day Sunday. Through the courtesy of their managers, benefit performances were given for Libby Circle, King's Daughters, and Son of Georgia. The Sunday performances began at 10 A. M. and closed at 10 P. M. First-class pictures were shown at each theater. While no admission fee was charged, donations were received at the door, and many Atlantians availed themselves of this opportunity to aid the several organizations.

GLADYS HANSEN TALKS ABOUT SCREEN ACTING.

Gladys Hanson, who has returned to Atlanta from New York for a two months vacation at the home of her father, P. H. Snook, 103 Cleyburne avenue, Copenhill, talked in an interview this week of the stage, of her experience in moving pictures and of the hard road to success.

"I like moving picture work," she said, "I didn't find it so different from the stage as to make it difficult; there is this difference—in the spoken play the lines lead your audience up to what is to happen, while in motion pictures, since nothing can be uttered, this preparation is harder; for this reason one must always keep in mind the need of leading up to every climax.

"You must not confuse or shock your audience; they must be prepared; I do not mean they must know just what is to happen; but when it does happen they must know just how and why it was done.

"I would call moving picture acting an intensified form of stage acting. In both you eliminate as many gestures as possible. In pictures you depend more on the expression. You must look what you are

supposed to feel; it must be a case of the inner feeling being given an outward facial expression.

"There are difficulties, however, in moving pictures. The hours are long, and you jump from scene to scene. They don't build up in pictures as we do on the stage. Suppose four scenes have the same setting and yet are far apart in time and incident. They are made at the same time for the sake of convenience. I don't believe moving pictures wil ever realize their full possibilities until scenes are made in succession, regardless of the settings.

"I intend to continue playing in moving pictures, as an addition to my theatrical work. But I shall never give my time only to moving pictures. I would refuse now to sign a contract prohibiting my playing at the same time in moving pictures.

"Anything," she said, "is hard work, and that includes moving picture work, if you succeed. You walk over hot stones to success. In pictures and in the theater, it means piling work on work. To do your work well may make you content, but not always happy. I don't think many of the successful people are what you would call really happy.

"But I'm real sure the most pleasant part of the year's experience is being home. A week before I left New York I was wearing furs, not to be stylish, but to be comfortable. And here you have this delightful weather. Is it any wonder then that the Southerner wherever and whenever the band strikes up "Dixie" goes wild over it? It must be the remembrance of this delightful weather."

BREVITIES IN ATLANTA.

Mary Fuller plays this week on the screen at the Alpha theater in "Mary of the Circus," while the real Mary Fuller is in Savannah, Ga., filming "Under Southern Skies."

Work is progressing rapidly on F. T. Montgomery's new theater on Peachtree at North avenue—the Regent. It is thought this theater will open its doors in about ten days. The Regent while not being elaborately finished, will be very attractive in its handsome front and white marble foyer. The aisles are to be wide, with plenty of room between the seats. A program will be arranged that will be appealing to the ladies and children, none but clean, instructive pictures being shown. Nothing of a daring nature will be put on the screen.

NASHVILLE NOTES.

The Nashville papers are now announcing in advance at which parks the free motion pictures, provided by the Board of Park Commissioners, will be shown. These pictures are all of high quality and are proving very popular with the people of Nashville.

At Springfield, Tenn., Steve Holland, of Nashville, Tenn., has leased a building adjoining the Bonita theater, and will combine the two structures. A stage will be erected at the rear of the house and when completed the theater will have a seating capacity of 600. M. S. Mortan will be manager of the new house.

Marr & Holman, of Nashville, Tenn., have about completed the plans for the Sixth Avenue Property Company, of which J. H. Howe is general manager. The plans call for a theater and store building which will extend through the block from Sixth avenue to Capitol Boulevard. The theater will be 50x150 feet and of fireproof construction. A gravel roof and concrete floors will be installed. Washed air will be used in cooling the house.

At the Star theater, of Nashville, a colored motion picture house on Cedar street, a four-reel war picture was recently shown. The negroes appeared to be genuinely interested in the big conflict and good crowds were in attendance. One half of the proceeds of the pictures goes to the Belgian Relief Fund.

New Theater Promised

Chattanooga Amusement Company Files Application for Charter—Object Is to Erect a New Theater—Whether Film or Vaudeville House Not Yet Divulged —One of Applicants Promises the Biggest House in the City.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

DEVELOPMENTS in Chattanooga may shortly have considerable effect on the theatrical business of the city. Application for a charter was made recently by the Signal Amusement Company. Charter members, interviewed as to the proposed developments, were very reticent as far as direct assertions were concerned. It is acknowledged, however, that the new company represents Atlanta and Nashville capital, and that in all probability two theatrical ventures will be started soon, one of which will be motion pictures and the other vaudeville. The company is capitalized at $5,000 by W. E. Howell, of Atlanta, F. H. Dowler, Jr., Edwin Healey, Clifford Swift and Barnett S. Andrews. Mr. Howell stated that he was not connected in any way with the Jake Wells theatrical interests of Atlanta, Ga.

"While we expect to do something soon," Mr. Howell said, following the filing of the charter, "I am not yet prepared to go into details nor mention the probable location of a new theater for moving pictures and probably vaudevile. We will probably erect a new house and if we do it will be the largest in Chattanooga. If we exhibit vaudeville it will be of the highest class ever shown in the city." It has been stated that the new theater would be a ten, twenty and thirty cent house, while contradictory reports state that vaudeville bookings of the better class will entail admission charges of 25, 50 and 75 cents.

JERE AUSTIN SELLS HIS CAR.

The sale of a $5,000 automobile for $1 may sound somewhat like a fish tale, but that is exactly what happened following a smash-up on Signal mountain, in which the machine in question figured. The car, which was owned by Jere Austin, lately with the Kalem Motion Picture Company, but now with the American Film Company, was disposed of to Cobb Hays, of the Essanay Company, for a consideration of $1. The paper of transfer was shown to several persons, including some of the Chattanooga reporters.

Several moving picture men figured in the smash-up, which occurred in front of the Signal Mountain Hotel, shortly after 5 o'clock in the evening of June 20. Jere Austin and Joseph Gossman, of the Kalem company's Jacksonville, Fla., office, accompanied Henry Walker and Cobb Hays, of the Essanay Company, seated in a sixty horsepower Stearns machine, driven by Austin, were approaching the hotel by way of the Crest road at a high rate of speed when the steering gear gave way while making a turn, and he was barely able to keep from crashing into the crowded verandah of the hotel.

He crashed into a tree on the lawn, knocking off a front wheel and badly damaging the front of the machine. Gossman suffered a bruised leg and was the only person in the car that was injured. The occupants probably owe their escape to the fact that no one tried to jump.

Austin and Grossman were making a trip from Jacksonville to Chicago by automobile for the purpose of inspecting the roads and testing the actual number of running hours required to make the trip. They came to Chattanooga from Jacksonville in twenty-four hours, intending to spend the evening with a number of friends who are spending the summer with the Essanay Company, which is making pictures on Signal Mountain this summer. Following the accident, Austin announced that he would sell the "darned machine for one bean" and Cobb Hays at once took him up, with the consequence that for once in history a high-priced car was sold for the sum of $1. Gossman afterward stated that he didn't mind getting wrecked, but it was hard luck when the camera man failed to be in the immediate vicinity.

DECHERD OPERA HOUSE OPENS.

At Decherd, Tenn., the Decherd Opera House, a new theater, has just been opened as a motion picture theater. The first performance was given on June 22 to a well filled house. The new house is very attractively arranged throughout, including both interior and exterior. The interior is arranged with panels along the walls in which are set imported paintings. The seats are upholstered in leather with silk plush backs. A commodious stage is equipped with a handsome curtain and expensive scenery for special plays. The latest type of moving picture machines have been installed and good film service and a good operator are working wonders. So far the theater has been well supported by the people of the town.

VENDOME A FIVE-CENT HOUSE.

Finding a strong demand in Nashville for five-cent motion picture shows, and noting a falling off in patronage due to warm weather, the management of the Vendome has decided to reduce prices to a "jitney" throughout the summer. Heretofore the entire lower floor was ten cents while the balcony and gallery were five cents. The theater will continue operating as a feature playhouse and the same character of shows will be given at the reduced price. The Mutual Masterpiece, "Her Shattered Idol," was the first picture shown after the change in policy.

THE SAM DAVIS PICTURE.

A rather interesting development is noted concerning the recently made "Sam Davis" pictures which were made in and around Nashville, Tenn. It seems that J. H. Ragsdale and associates, of Pulaski, Tenn., already had a copyright on a Sam Davis photoplay, and these men are now negotiating with one of the largest and best equipped producing companies in the country to produce a Sam Davis picture in accordance with their copyright play.

Pulaski was the scene of the trial and execution of the Confederate soldier Sam Davis, who is immortal in Tennessee, and the Pulaski people prepared a scenario covering the entire story, and this with pictures representing each scene has been copyrighted. On the other hand the Nashville people produced their film in and around Nashville. When the two parties learned of the existence of the other, some advances were made looking forward to a consolidation, but it is understood that so much of the Nashville film is not available that the Pulaski promotors will proceed as originally planned.

W. B. Romine, who wrote the scenario for the Pulaski parties, objects especially to two of the scenes in the Nashville film. One of these scenes represents Sam Davis and members of his family dyeing a blue coat brown. Later Davis goes away with this coat and the inference is that he used it to disguise himself. The facts are that Davis wore his gray uniform, and efforts were made to save his life on the ground that he was a scout in uniform, entitled to all of the considerations shown a prisoner of war, and not a Confederate spy. The other scene which is regarded as objectionable is that in which a young country woman, a friend of Sam Davis, drinks wine with a Federal officer until the officer becomes drunk and the young woman secures some valuable information which she conveys to Sam Davis.

Pictures Are God-Given

Oklahoma Pastor Believes in Moving Pictures—Tells Why Church People Are Opposed to Influence of the Screen—Things That Are New Are Always Feared —Pictures Meeting the Demand of Modern Life.

Special to Moving Picture World from Midwest News Service.

"THE moving picture is of divine origin," declared Rev. O. A. Wright, pastor of the First Congregational Church of Muskogee, in the most remarkable sermon ever delivered in defense of the photoplay.

The minister took for his text, "Can anything good come out of Nazareth?" He opened by declaring that theology had always been opposed to science. He declared that the people who controlled the church opposed the theory of evolution because it would not agree with the Bible; how the science of geography was opposed because it taught the world was round; how the science of astronomy was opposed because it taught the stars were planets instead of "lights tended by the angels;" how the science of geology was opposed because it would not harmonize with the story of creation and flood; how the science of medicine was opposed because of its seeming magic, and how, finally, the scientific invention, the moving picture, is being opposed by the church.

"The moving picture," he said, "is wielding such a great influence that the old 'spirit of the inquisition' is being aroused. Preachers who have not had time to cope with the proposition and who do not understand it, can only denounce it, call it a child of hell,' 'an institution of the devil, or something of that sort.

"The moving picture is of divine origin. There is not a single thing about it that belongs to the devil, who, by the way, is only another product of the poetical imagination. The mechanical laws, the laws of light, the laws of chemistry, all the laws of the moving picture are the laws of God.

"The trouble with theology is that it is trying to adjust the life of a busy world in tune with the words of the Bible, an essentially pastoral book. We are living in an advanced age. We need an advanced system of entertainment and education. The moving picture is the only institution that has met the demand. We haven't the time to stop and read long descriptions of the world and what is going on about us, yet we must know things to take rank with our fellow men.

"In comedy, drama and romance we are led to see and understand how humanity lives in real life today and at every other period. Natural history, lessons in science and scenes of travel are brought to us. This, too, at a paltry price.

"Shall we annihilate the institution which has been and is now the arch enemy of the saloon? Nickels and dimes that would otherwise go into the coffer of the saloonkeeper or the bootlegger now are used to take wife and children to the picture show. Husband and father spends the evening with the family. A kind father and a happy home instead of a drunken brute and a hovel.

"What shall we do with the Sunday picture show, is asked? Let it run! Make it clean and instructive until the church can furnish a better means of taking care of the young people and others who seek a place of enjoyment and entertainment. The Sunday picture show should be used and not destroyed. I heard a preacher say once that we get out of a thing about what we look for, and he is about right. Let us look for the good."

TOLD IN OKLAHOMA.

"The Passing of the Oklahoma Outlaw," a picture made by the Eagle Film Company, of Oklahoma City, was given its premier at the Overholser in Oklahoma City. Three old-time deputy marshals, who captured bandits, played their own parts.

D. M. Sims succeeds Crow & Woodall in the management of Wonderland at Yale.

Humphrey Brothers sold the Yale at Wagoner to J. L. Reich, owner of the Cozy, who will operate both houses.

The Drumright Theater Company, of Drumright, has been incorporated with capital stock of $25,000. The incorporators are J. G. and Allen Street, of Oklahoma City, and H. W. McCall, of Cushing.

PRAIRIE STATES NEWS LETTER.

Special to Motion Picture World by Midwest News Service.

Iowa.

"THE MASTER KEY" is being run at Greenfield, the shows being given on the public square and furnished free by the business men.

The Princess at Anamosa is now under the management of Peters & Loutham, Mr. Gates having sold his interest to L. R. Loutham.

Carl Hodson sold the Palace at Adel to Philip Hobson, of Des Moines, who has been remodeling, redecorating and installing a new front.

The Orpheum at Shenandoah has been sold to C. E. Morris, of Adair.

Charles Corey and George Harnish, of Cedar Rapids, have opened a new photoplay house in the old Gem theater building on Main street in Independence.

Films of the transcontinental tour of the Lincoln Highway promises to draw well in Iowa houses because the visitors have been feted in nearly every Iowa city reached.

Earl Bailey is fitting up a new motion picture theater at Marble Rock.

Harry Bullard purchased the Majestic at Ossian from Frank Boeckman.

The Dakotas.

L. O. Ramstead, of Hettinger, N. Dak., has added Lodgepole and Stroll to his circuit of motion picture shows.

The Grand at Carrington, N. Dak., has just ended a baby show contest.

S. K. Leen, of Madison, S. Dak., has purchased two motion picture houses at New Ulm, Minn.

Manager Gates, of the Bijou at Aberdeen, S. Dak., will have a film periodical. Although it will be called the "Hub City Weekly," it will be issued only when current events warrant.

Pictures of the Mystic Shrine celebration in Fargo, N. Dak., were featured by the Isis theater of that city.

"The Better Man" was the attraction at a benefit given by the Lyric at Aberdeen, S. Dak., for the ladies of the Presbyterian Church.

R. J. Ball, of Finley, has opened a new motion picture house at Sharon, N. Dak.

Minnesota.

A. J. Mack has christened his new house at Le Sueur Center the Joy theater.

Films of farm and Indian life in North Dakota made for the immigration department of the Soo Line were shown at the Lyric in Kenyon.

Free moving picture shows are a feature of the bathing season at the municipal baths at Hall's Island, Minneapolis.

"The Island of Regeneration" went back to the Winona opera house at Winona for one night.

Ben Huntley, of Winona, furnished the equipment for Bartz & Bruchard's new house at Elgin.

Manager Harry Gilbert booked "The Spoilers" for the formal opening, July 9, of his handsome new Strand at Fairmont. By having a night force of artisans it was possible to get the house open for the holiday rush on July 5.

C. D. Mills, of Minneapolis, who has taken over the Cozy at Alexandria, will use pictures except Thursday nights, when he has a stock company. Maurice Blix, of Minneapolis, has charge of the musical program.

C. B. Heath sold the Vermillion theater at Tower to Charles Miller, of Virginia.

N. B. Reynolds has sold his motion picture theater at Howard Lake.

G. C. Breyette is building a new plaster veneer motion picture theater, costing $6,600, at 395 Minnehaha avenue, Minneapolis.

The Unique at Keewatin has been sold to [illegible] of Nashwauk.

R. L. Robinson sold the Albert theater at Albert Lea to W. H. Hodges, of Algona, Iowa.

G. W. Rychman, of Woonsocket, S. Dak., purchased the Grand at Worthington from Rogert & Harrington.

C. Radke, of the Elite at Radford, is reported to be [illegible] opening another show at Peterson.

Wisconsin.

A new opera house, to be used for motion pictures, is nearing completion at Browntown. George Figi is the owner.

A correspondent to a Milwaukee paper wants somebody to sponsor a movement to have children under 16 barred from motion picture houses unless accompanied by parents.

The Elks at Racine bought out the Bijou for a day and night to show films of the state convention made at Oshkosh. These Elk convention pictures also did a good business at the Colonial in Green Bay.

The Mer Mack at Appleton is being remodeled. It is rumored W. E. McCanna, former owner of the house, is to again become manager.

The eighty-sixth birthday anniversary of Senator Stephenson was celebrated by showing to patrons of the Cozy at Marinette intimate home life scenes. A private exhibition was given for the family and friends.

Frederick Jacoby has sold the Rex at Sheboygan to Frank Steffen, of that city, who has [illegible] motion picture house of [illegible].

The Majestic at Janesville announces it will exhibit no more short pictures unless [illegible].

The [illegible] of Milwaukee is using a forty-piece orchestra for "The Birth of a Nation."

Michigan.

E. E. Wood has opened a motion picture show under canvas at Bancroft.

L. F. Baechle, of Chicago, an old theatrical man, has purchased the Family theater at Birmingham from John Schram. The new owner is overhauling the house.

The Family, a garden photoplay theater, has been opened at Oak and Twelfth streets in Wyandotte.

The Royale at Flint turned over its house to the newsboys of the city for a day so they could raise a fund for the funeral expenses of Ralph Sargent, a newsboy, who was killed while selling papers. This house also aided the local Boy Scouts by showing [illegible].

William Medcalfe, camera man, made some local slides for the opera house at Ypsilanti.

NOTES FROM THE NORTHWEST.

Special to Motion Picture World from Midwest News Service.

The Saturday matinees for children, with special [illegible] are owned by Messrs. [illegible] and Miss Kathryn West, who have opened the New Dream theater at Juneau, Alaska. Only children under 12 will be admitted free. The new management will run two shows a night.

S. N. Leek, of Jackson, Wyo., whose moving pictures of wild elk and other big game in the Jackson Hole section, of Wyoming, have attracted considerable attention, will

be unable to carry out a campaign of summer hunting with the camera because of a broken leg. The injury was suffered when he was kicked by a pack horse while preparing for his first summer trip into the elk ranges.

"The Builder of Bridges" was the attraction for the reopening of the Weir theater at Aberdeen, Wash. A special matinee for children was given that day.

The Yakima Valley Fruit Growers' Association at North Yakima, Wash., is making 1,000 feet of fruit growing films. Asahel Curtis, of Seattle, is doing the work.

Herman Fowler, of Elma, Wash., had added the Iris theater at Montesano, Wash., to his string. He now operates houses in those two towns and McCleary and Malone.

George Reisner, who operates houses in South Bend and Raymond, Wash., has leased the Raymond building on Duryea street in Raymond and will operate another motion picture house seating 1,000 persons.

The Dream at Hoquiam, Wash., used "Rumpelstiltskin" and "Dots' Lace Lamp" for special children's matinees for two days.

The Stewart theater at Puyallup, Wash., showed the Tacoma-made film of a race to the glaciers. One show was for the Commercial Club and invited guests.

Manager Roeser, of the Colonial at Hoquiam, Wash., has installed two new Powers 6-A machines, new lighting and ventilating systems.

George Kleine's "Officer 666" was the attraction at the opening of Manager Parker's remodeled Majestic at Eureka, Mont.

Carl Ray, of the Amuse at Cheyenne, Wyo., conducted a popularity contest with a trip to California as capital prize.

KENTUCKY NOTES.

R. E. Gumm, formerly proprietor of a theater at LaGrange, Ky., who for several months has been in business at Corbin, Ky., has just sold a half interest in the Palace theater, of Corbin, to N. M. Elliott. The Palace has been doing nicely since taken over by Mr. Gumm.

At Barlow, Ky., Alex Goldsmith has assumed management of the Pastime, succeeding M. T. Singleton, who with his family has moved to Murray, Ky. Mr. Goldsmith is from Cairo, Ill.

Sisk & Yandell, of St. Charles, Ky., have reopened their moving picture show which was closed for several weeks awaiting the installation of a dynamo and other electric equipment. The show house is now electric lighted and is equipped with fans.

A. L. Scott, of Oakton, Ky., has purchased a half interest in the Star, of Clinton, Ky., and will assume personal management of the theater, but will retain Dewey Lamkin as his right-hand man. Mr. Scott is a well known merchant and postmaster at Oakton, Ky.

J. S. Purnett, formerly of Jeffersonville, Ind., who recently leased the Hertford building at Shelbyville, Ky., is rushing repairs along just now, and expects to open for business shortly.

G. R. Jansen, of Campbellsville, Ky., will shortly open the new Iris, with a seating capacity of 200 people.

Dan Hutton, of Marion, Va., is making extensive alterations in the Hutton theater, which is also being enlarged.

J. C. Taylor, manager of the Columbia, of Frankfort, Ky., has installed a new gold fibre screen.

J. R. Thomas, of West Point, Ky., has started the Thomas theater, which has a seating capacity of 350.

J. E. Hedrick, of Weldon, N. C., was in Louisville and purchased a lot of films and other equipment for use with a traveling road show all through the Southeast. An electric light plant and twenty-eight reels of film were part of the equipment purchased.

The Courtland Amusement Company, of Courtland, O., recently had a representative in Louisville, who purchased from the Owl Feature Film Company, two features, namely "Ten Nights in a Bar Room" and the "Passion Play."

Profitable Publicity

Louisville Photoplay House Managed by Mrs. William H. Shelly Gives Special Reduced Rates of Admission to Organizations in the City—One Day It Is Some "Home," Then Employes of Local Merchants—Good Advertising.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

SPECIAL reduced prices of admission to inmates of local charitable institutions and employes of mercantile firms were made by Mrs. William H. Shelly while presenting "Mr. Barnes of New York," a moving picture drama which was shown at Macauley's theater, the highest price regular theater in the city. The special rates applied to inmates of the Masonic Widows' and Orphans' Home, on Tuesday afternoon; to the Newsboys' Home, on Wednesday afternoon; the School of Reform, Thursday afternoon, and the Kings' Daughters, on Friday afternoon. Employes of local stores were given cheaper rates at the various night performances.

Exhibition dances by Jack Martin and sister were added attractions at the Saturday shows. A huge ten-foot figure of a woman, in which the motor power consisted of a man, was used by Mrs. Shelly around the streets and attracted considerable attention.

A SUCCESSFUL ROAD SHOWMAN.

J. E. Morris, of New Albany, Ind., was recently in Louisville, where he purchased twenty-eight reels of film for use with his road show. Mr. Morris has been exceptionally fortunate with his road shows, but it is a question of good management more than anything else which has attributed to his success. He buys his films outright and carries forty to fifty reels so that he is able to stay in one town for several days without having to worry whether or not he is on a railroad or whether supplies will reach him. When he goes into a town the first thing he does is to arrange with one of the churches to give it a certain percentage of the profits. The church workers get busy and take a real interest in the show which would be lacking otherwise. The reels are swopped and new ones purchased from time to time so that a new series is always on tap when a town is played the second time.

COMPLIMENTARY TICKETS.

The spencer Amusement Company, lessees of the Walnut theater of Louisville, has had large quantities of complimentary tickets printed and these tickets are occasionally distributed liberaly. One of the favorite stunts is to place a large stack on the cashier's desk at the Thompson & Company's restaurant. Nearly everyone who comes up to pay for his meal will pick up one or more of the tickets, which are only good until a certain date, stamped on the ticket. The restaurant is an especially good place to attract transient trade which will only be in town a few days perhaps. The theater's policy is a big show for five cents, and complimentary tickets have been found a good means of creating new patrons.

FLY PICTURE STILL USEFUL.

The general crusade against germ-carrying flies has brought out a strong demand for pictures showing the proper way in which to exterminate the pests. At the request of the Highland Civic Club, the film, "The Fly," was recently shown at the East Broadway, Baxter, West Broadway and Ideal theaters. Fly-swatters were presented free of charge to all persons who viewed the film.

SEAT COMPANY REORGANIZED.

The entire property of the Bennett Seating Co. was recently sold at public auction by the officers of the local bankruptcy court following an involuntary petition in bankruptcy filed against the company a few weeks ago. George W. Bennett and associates purchased the entire equipment at the sale and at once incorporated the Bennett Seating Company, which will go ahead with the manufacture of moving picture, theater, school and church seats. The new company is incorporated with a capital stock of $5,000 under the laws of Kentucky, while the old concern was an Ohio corporation, and formerly had its headquarters at Cincinnati. The stock is divided into 100 shares of the par value of $50 and the company is authorized to incur an indebtedness not to exceed its capital. Officers of the concern are George W. Bennett, president; Hattie T. Bennett, vice-president, and William M. Dorsey, secretary and general manager. Miss Georgia M. Ludwig, formerly connected with the Kinnemacolor Company's Louisville office, but for the past year in business at Knoxville, has taken charge of the office of the company.

HEARD IN LOUISVILLE.

The Majestic Amusement Company, of Louisville, has taken out a permit to spend $500 in improvements to the front of the theater on Fourth avenue.

The Kerrigan theater, of New Albany, Ind., recently inaugurated what was known as "Potato Day" at the theater. This is an old custom with some of the theaters in other sections, but was a new stunt in the Louisville, Ky., vicinity. A novelty matinee was given on a certain Saturday afternoon at which the admission charge was placed at a potato and a penny. The house was packed all afternoon, and it was later stated that Joe H. Kraft, probation officer, of New Albany, distributed four barrels of potatoes among the poor of the city. Some people, in an effort to help a good cause, brought a peck or more of potatoes in sacks.

George Stockton, the new manager of the Novelty, of Louisville, played to good houses while he had the film "Should a Woman Divorce,' in which Lea Leland takes the principal part in the five reel er.

July 1 was set as the time at which construction would start on a new motion picture theater to be erected at Fairmont, W. Va., by J. D. Galliher and William Prince. The theater will be located on Jefferson street.

Manager Bartlett, of the Lyric, of Lawrenceburg, Ky., has just completed the installation of a high-grade Wurlitzer Unit Orchestra in the popular moving picture theater. Extra fans have been installed in the theater and the management so far has been able to keep the temperature at a comfortable point.

The Pastime, of Maysville, Ky., which was recently closed following an attachment of a portion of its equipment, has reopened for business with first-run pictures and a twelve-piece orchestra.

E. K. Lyon, of Lexington, Ky., who operates motion picture theaters in Lexington and Frankfort, has leased the Queen theater, of Winchester, Ky., and has reopened the house, which has been closed for several months. "The Christian" was the first program featured under Mr. Lyon's management.

John L. Shrode, formerly manager of the Rex, of Hopkinsville, Ky., has announced that he will move to Owensboro, Ky., to take charge of two theaters, the Queen and Empress, purchased by Mr. Shrode and other Hopkinsville capitalists from George A. Bleich. Mr. Bleich will go to Louisville to continue the moving picture business.

The Colonial, of Horrodsburg, Ky., was re-opened on Thursday, June 17, and is now showing Famous Player films at admission prices of five and ten cents, with a change of program twice a week.

Censors Change Decision

Ohio State Board of Censors Refused to Permit Exhibition of "The Devil's Daughter," a Fox Production—A. M. Muller Got Endorsement from Many Spectators at Private View—Then Censor Board Reconsidered Its Ruling.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE Cincinnati representative of the Fox Film Corporation, A. M. Muller, is the latest film man to have his troubles with the Ohio censors, and for a time the action of the board threatened extremely serious consequences to one of the recent Fox features, "The Devil's Daughter," featuring Theda Bara, a Cincinnati girl, and for that reason of more than usual interest here, was the production which came in for a share of the censors' wrath.

Scheduled last week as the feature at the Grand, the production was held up by a belated announcement from the Board that the exhibition of the film would not be permitted, either in Cincinnati or elsewhere in the State of Ohio. Mr. Muller, naturally somewhat perturbed at this unexpected ruling, held a private exhibition, for the purpose of getting a line on what public feeling locally would really be like, and was rewarded by a virtually unanimous report from the private audience that there was nothing objectionable in the picture.

He thereupon voluntarily deleted about 300 feet, out of the thousand or so which the censors had designated as being objectionable, and resubmitted the picture to the board, urging the fact that ordinary people found nothing objectionable in it, and pointing out the heavy losses which the producers would necessarily sustain if the fim were ruled out. Upon reconsidering the matter in this light, the Board very accommodatingly reversed its ruling, which, apparently, had none too substantial a foundation, and the film was consequently scheduled for this week at the Grand.

There is nothing in it calling for such drastic action as that originally indicated by the board. Incidentally, it is stated that the board's radical action in condemning this film, taken in connection with some other rulings believed to be unjustifiable, has given fresh strength to the movement to fight censorship in its present form in the courts, and that an effort will shortly be made to test out the law again.

ASKS RECEIVERSHIP FOR FILM ADVERTISING COMPANY.

Edward H. Thompson, one of the prominent stockholders in the International Film Products Co., of Cincinnati, has filed suit in the insolvency court asking that a receivership be instituted for the company. Mr. Thompson asserts that although he originally leased the premises on Clifton and Dixmyth avenues, he assigned the lease to the company, which has since referred the landlord to him for rent, personally; and he declares, further, that dissensions have arisen in the company, and among the officers, to such an extent that it is impossible for them to agree upon the conduct of the business. It seems that the plant has been closed for this reason, and that the business of the company has virtually been suspended; hence the application for a receivership. The company has for some time been more or less prominent in this vicinity as one of the concerns specializing on advertising films and similar work, and was supposed to be enjoying a prosperous business.

SLUM MOTHERS SEE FRESH AIR CHILDREN IN FILMS.

Moving pictures of an unusual and highly enjoyable nature, judging by the pleasure with which they were received, were the feature of a recent evening's entertainment at the Cincinnati Jewish Settlement, conducted under the auspices of the Jewish Infant Welfare Circle. Before many mothers living in a crowded district of the city, with their children, pictures of scenes at the various fresh-air farms conducted around the city for the babies of the poor were shown. City youngsters at play on the farms aroused high enthusiasm among the youngsters present, many of whom will themselves figure in such pictures during this summer. The organization has found moving pictures extremely useful, not only in inducing the mothers to turn their children over to it for care in the hot months, but in arousing interest on the part of those who can help.

SPOONS WITH THE PLAYERS.

A Cincinnati newspaper has made a big hit with its readers by the sale of souvenir spoons bearing the names and nearlikenesses of some of the famous moving picture stars, including, recently, Mary Pickford and Charles Chaplin. A number of local theaters co-operated in the movement, deriving therefrom some valued publicity. These theaters included the Clifton, the Findlay, the Americus, the Royal and the Pike, of Covington, the Amusement, of Newport, the Norwood Airdome, the Nordland Plaza and the Burnet. Spoons could be had at these theaters, and the managers report that there was a surprisingly active demand for them.

WANT FILM MEN IN CHAMBER OF COMMERCE.

A special committee of local moving picture exhibitors met last week with Secretary C. A. Norton, of the membership committee of the Chamber of Commerce, for the purpose of going over plans to bring the exhibitors' organization into the Chamber. As a result of this conference and others, plans have been perfected under which a strong committee, representing not only the exhibitors now in the organization, but the Chamber of Commerce itself, will visit every exhibitor in this vicinity, and it is believed that there will be very few who will fail to see the desirability of the double affiliation now offered.

CINCINNATI JOTTINGS.

The management of the Columbia theater, at Marion, O., recently secured added interest in its exhibition of "The Unafraid," by pointing out that Rita Jolivet, appearing in the film, is one of the survivors of the Lusitania, and that she was beside the late Charles Frohman when the ship sank.

One of the best of the new V-L-S-E features seen in Cincinnati so far was shown last week at the Lubin, which has the first-run of these pictures. It was "The College Widow," George Ade's famous comedy done into pictures for the first time, and the numerous opportunities for first-class work, such as the foot-ball game, were taken advantage of so fully that the film was found highly successful.

MANAGERS GIVE IN.

By H. W. Pickering, Salt Lake Correspondent of M. P. W.

THE slight disturbance caused in local motion picture circles several days ago by the demands of the Salt Lake Federated Musicians that managers of motion pitcure theaters at once install union musicians in the orchestra pits or take from the operating boxes their union operators, resulted in a complete capitulation of the managers to the musicians' demand. That is, with the exception of the Rex theater. Manager Wilson, of the house in question failed to see the reasonableness of the musicians' demand that a union man be employed to feed perforated rolls to the automatic music-maker used at that house. The result has been that Manager Wilson, who once was an operator, clambered into his steel box and has been turning the crank of his projection machine. The Mehesy, Broadway and Isis theaters complied with the demands of the musicians' organization.

VISITORS AT SALT LAKE.

Among the notables to visit Salt Lake this week were Adolph Zukor, of the Famous Players Company; W. W. Hodkinson, president of the Paramount Pictures Corporation, and Mary Pickford.

Miss Pickford was en route to New York from Hollywood, Cal., and her brief visit to Salt Lake consisted of a few minutes' breathing spell on the platform of the Oregon Short Line station. She held an informal reception to a score or so Salt Lake friends and business associates. Accompanying Miss Pickford were her mother, Manager Hammer, Al Kaufman, Allen Dwan, Julian Eltinge and Mr. Eltinge's father.

NEW COMPANY TO MAKE EDUCATIONAL PICTURES.

The American Ployscope Company, recently organized in Salt Lake and incorporated under the laws of the State of Utah with a capital stock of $500,000, $200,000 of which has been reserved for future development work, will begin operations early in July with a trip through the Yellowstone National Park and the Snake River valley in Idaho and Wyoming. It is the announced plan of the company to film educational subjects exclusively, and a large market is claimed for this sort of production.

The main offices of the company are in Salt Lake City, and in addition to the ordinary equipment and paraphernalia, the company has a long time lease on Majestic Park, where there are several large buildings suited to the special needs of a motion picture manufacturing concern. Officers of the company are: J. E. Langford, president; J. J. Ford, vice-president and general manager; F. L. Palmquist, secretary, and George W. Derr, treasurer. The board of directors consists of Mr. Langford, Mr. Ford, Mr. Palmquist, Mr. Derr, C. G. Morgan and W. R. Calvert.

BEAUTY SPECIAL MADE STIR GOING THROUGH.

Salt Lake's equilibrium was considerably disturbed and the waters of the Great Salt Lake were threshed about a bit by a whole carload of beautiful girls who dropped in for a day's visit during the past week.

FILM SHOWS AT EMPRESS.

The Empress Theater, Salt Lake, a Loew circuit house, has gone in for motion pictures in dead earnest—at least during the summer months, and some of the best features to be seen in the city are being flashed on the Empress screen.

HEARD IN SALT LAKE CITY.

Two new theaters are projected for Pocatello, Ida., and, according to the faint glimmerings of plans and specifications which have been wafted into Salt Lake, will be among the finest theaters in Idaho. It is understood that contracts have been let and that construction will be completed within a short time.

The Utah Theater in Salt Lake, which had been looked upon as a motion picture possibility since it closed early last season after a disastrous stock musical comedy venture, will be opened early in August as a legitimate stock theater under the direction of Miss Maud May Babcock, of the University of Utah faculty. Miss Babcock

and her manager, D. W. Cummings, will endeavor to present high class royalty plays at popular prices, which, according to past records in Salt Lake, is somewhat a venturesome venture. So far as announced, their plans do not call for the use of motion pictures.

The Garrick Theater, which reopened a few short weeks ago under its old name—the Grand—as a combination motion picture-vaudeville theater, has again come to grief. The usual conclusion to a highly press-agented venture was the disappearance of the manager with a considerable pile of gate receipts—just when the actors were feeling disturbed over back salaries.

STEEL CITY SPARKS.

Fred Zweifel, who has been manager of the Davis theater since it opened about three months ago, has resigned that position and will probably leave Pittsburgh. Mr. Zweifel has made numerous friends in the Smoky City and they all express their sincere regrets in his leaving. He is a well-known showman, being formerly manager of the "Peg o' My Heart" company.

The new owners of the Winner theater, 716 E. Ohio street, Pittsburgh, Messrs. Raeder & Landau, have purchased a Wurlitzer Orchestra Piano, style CX, and had it installed last week. Mr. Raeder said that the audiences are continualy expressing their satisfaction with the music.

Denham Palmer, East-Central division manager of the World Film Corporation, is a very welcome visitor in Pittsburgh this week. He is here for the purpose of letting contracts for the work of the new "World" offices.

Fred J. Herrington, of Pittsburgh, who was elected delegate to the National Convention in San Francisco July 13 to 16, states that he expects to leave about July 6.

Messrs. Nathan Friedberg and David Adler, owners of the Alhambra theater, East End, Pittsburgh, are president and secretary and treasurer, respectively, of a corporation formed to erect a large and modern motion picture theater in the downtown section of Cleveland, O. These gentlemen are considered the main push in this company, which will be known as the Regent Amusement Company and in the theater, which will be called the Regent.

M. H. Goldstein, of the Morris Amusement Company, 681 Preble avenue, Pittsburgh, has installed a Wurlitzer Orchestra, style G, duplex, and states that he is well pleased with it and that he may buy a still larger style in the near future.

James B. Clark, who has always had an interest in the Cameraphone theater, Bellevue, Pittsburgh, on Thursday of last week bought out the other interests and now owns the theater outright. The theater is one of the chain of "Cameraphone" theaters that were opened by W. C. Beatty, Clark and others several years ago. Several of these have been sold to other parties, but the Beatty-Clark combination still has one at 1600 Fifth avenue and another in Cleveland, Ohio.

The Metropolitan Booking offices are now nicely quartered at 121 Fourth avenue, Pittsburgh. Manager Rockwell is pleased with the new quarters. The move was necessitated by the rapidly increasing business.

Manager McAleer, of the Pittsburgh office of the Picture Playhouse Film Company, announces that he will soon release a series of four one-reel films depicting Uncle Sam's army and navy. The pictures are issued in co-operation with the United States Government.

Secretary Delves of the Exhibitors' League, states that the membership is increasing at a rapid rate.

Manager Harvey B. Day, of the Pittsburgh Fox Film office, will go to New York this week to attend a convention of the Fox managers, which opens July 1.

The management of the Columbia theater, Fifth avenue, Pittsburgh, has installed a cooling system that makes the house comfortable on the hottest day.

"Committed an Error"

Erie, Pa., Police Department Makes Anti-Sunday Opening Move—Orders Posters Off Street—Trouble Later Straightened Out by Mayor—Picture Men Think That Incident Has Strengthened Film Theater Position in City.

Special to Moving Picture World from Pittsburgh News Service.

WHAT was thought to be the first blow dealt moving picture shows on Sunday came when the Erie police carried out an order said to come from Mayor Stern prohibiting posters in front of the theaters announcing the attractions.

Mayor Stern happened to be out of town, but when he returned, Police Chief Detzel admitted that when the posters were ordered removed the "police committed an error."

Through this agitation, the Erie motion picture men and the Pittsburgh trade who took considerable interest in the matter, consider the moving picture industry has won a great battle, in the fact that the police kept their hands off Erie moving picture shows last Sunday and allowed the display of florid posters as of yore.

Picture houses will be allowed to display their posters as long as they are kept in the lobbies of the show houses, said Meyer Stern last week, when he returned from Rochester. The mayor said he gave this order two weeks ago before he went away, as a number of the houses had been displaying posters on the streets on Sunday.

PITTSBURGHERS GET THE CUP.

The members of the Exhibitors' League of Pittsburgh were very excited last week by the receipt of a handsome silver cup, which was awarded them at the State convention at Reading, Pa. The cup, which stands eight inches high, is the reward for having the largest visiting delegation from a distance. Secretary Delves says that the cup has proven a very desirable ornament for the office.

POSTER EXCHANGE MOVES.

Austin Bowers, manager of the Poster Exchange, at 417 Fourth avenue, Pittsburgh, has moved to 121 Fourth avenue, second floor. George Sallaws has purchased an interest in the business, which will be known as "The Poster Exchange." They will handle Metro and Paramount paper, and will also have exclusive control of the paper for the new Kriterion program.

ERIE OPERATORS ASK FOR LICENSES.

The moving picture operators of Erie, Pa., have asked the Central Labor Union to aid them in obtaining licenses. Eugene McManus, business agent of the building trades council, has been delegated to appear before council to request legislation to this end. The operators hold that many accidents have occurred because incompetent men were allowed to run films.

PITTSBURGH UNITED FILM STILL ON THE JOB.

The United Film Service of Pittsburgh has sent out the following communication, which is self-explanatory:

"We wish to call your attention to the press notice issued by the United Film Service of New York, in which it is stated that they have gone into the hands of a receiver.

"We want it known that this company has no connection with the New York company other than purchasing films through them, and the bankruptcy proceedings now pending with the New York company will in no way affect this company, as this is the United Film Service of Pittsburgh, a local corporation.

"We will continue releasing new films every week as heretofore, and have made arrangements with the producing companies direct, under which arrangement it will eliminate the middleman, and afford us the opportunity to purchase only the best, whereas, under the old franchise, we were Compelled to accept everything released by the United Film Service of New York, and we look for even a more rapid increase in business than in the past. Yours very truly, United Film Service of Pittsburgh."

POPULAR LADY MANAGER.

Miss Florence A. Haeppel, the charming young lady who is manager in reality as well as in name of the Garden theater, North avenue, Northside, Pittsburgh, is one of the very few lady managers in this district, although there are quite a number in other sections of the country. Miss Haeppel has been employed by W. C. Beatty, who controls the destinies of the Garden, for the past four years, being with him for three years during his incumbency at the Cameraphone in Fifth avenue. Miss Haeppel says there are so many variants to this game that one must be continually "up to the minute" or fall by the wayside. She is authority for the statement that the Garden is about to put in 250 extra seats, making the total seating capacity 1,000.

VANDALISM IN ELLWOOD CITY THEATER.

The City theater in Ellwood City, Pa., during the past week has been the scene of two acts of vandalism, as on Wednesday night when the proprietors, the Badders brothers, on starting the first show of the evening, found that their piano, which is run by electricity, refused to work. An examination was made and it was found that some one, evidently familiar with the construction of such an instrument, had unscrewed the top off the piano and had taken a knife or some other sharp instrument and had cut all the reeds of the instrument and after having cut them, stuffed the reeds with paper. An examination was then made of the whole theater and it was found that all of the carbons had been stolen.

The affair still remains somewhat of a mystery, as the police were unable to find how the entrance to the theater was affected, as all windows and doors seemed to have been undisturbed, and as yet no clue has been discovered which might indicate who perpetrated the deed. The proprietors also state that this is the second time this has occurred within a week, and they are at a loss as to the object of the guilty parties.

PITTSBURGH SPARKS.

The present seating arrangement in the New Avenue theater, Bellevue, Pittsburgh, will be changed this week, the seats being elevated so that every one in the theater will have an unobstructed view of the pictures.

The Garden Theater Company, Johnstown, Pa., lessees of the Garden theater, by M. C. Strayer and H. G. Gardner, through their counsel, Dan L. Parsons, presented a petition last week for the appointment of a receiver and a preliminary injunction. The court appointed Attorney Robert C. Hoerle, fixing his bond at $3,000. The court's order directed that the business of the theater company be continued under the court and a petition was subsequently presented by the receiver asking that the receiver be allowed to continue the business, which was accordingly awarded. Mr. Hoerle is now conducting the business.

Certain stockholders have requested propositions of settlement and if these propositions are accepted the business will be taken out of the hands of the receiver and placed back in the hands of the stockholders.

Prices Asked for Seats

Management of Detroit's New Picture House, the Astor, Decide to Put One Price On All Its Seats—Exhibitor Goldstein Tells Why This Seemed Advisable—the Price Has Been Set at Fifteen Cents.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

ONE of the important points in connection with the new Astor theater to be erected at Grand River and Bagg streets, Detroit, is that all seats will be fifteen cents, except in boxes. The Astor, as previously mentioned in the World, is to cost $175,000 and seat 2,500 on one floor, the arrangement of seats being on the same order as that of the Majestic theater—amphitheater style. The idea of having all seats at fifteen cents is to do away with reserved seats and a graded scale of prices.

"Instead of having some at 10 and some at 20, we decided to make an average, hence selected fifteen cents as the admission price," said Mr. Goldstein. "As a matter of fact, in my opinion there should be but the one price where all seats are on one floor. As long as a person can see, one seat is as good as the other. Some people do not care to sit down in front at a moving picture theater on account of their eyesight and there is no reason why they should not be permitted to sit further back for the same money.

"I have been in many theaters where prices would be 10 and 15 cents for the first floor; where the ten cent seats would all be taken, and most of the 15 cent seats empty, while the back aisle would be crowded with people waiting for a ten cent seat. My plan of having every seat the same price will do away with any annoyance or complaint of this sort."

CURFEW LAW AT PONTIAC.

Pontiac, Mich. (a short distance from Detroit), now has a curfew ordinance, which became effective June 25. At nine o'clock the bell in the fire station rings as a signal to the boys and girls of the city under 16 years of age that they must get off the streets and return to their homes unless accompanied by their parents. The police officers have been instructed to enforce the terms of the new ordinance, which makes the parents equally responsible with the children and imposes a penalty for violations. The ordinance was aimed principally at the moving picture theaters, it being claimed that many children under age were attending the theaters unescorted and without the knowledge of their parents. The passing of this ordinance has not in the least affected the theater business. If anything, it is helping, because young people still want to attend the theaters and are now accompanied by their parents, which means increased business.

ANOTHER THEATER ON GRAND RIVER AVENUE.

The Ferry Field Theater Company has opened downtown offices at 1026 Dime Bank building, Detroit. The company proposes to build a hundred thousand dollar theater at Grand River avenue and the boulevard. The property comprises 100 feet on the avenue and has a depth of 162 feet. It is one of the most valuable pieces of business property along the whole length of Grand River avenue. The company will not lease but will own the entire property—land, buildings and equipment. The location is ideal. The neighborhood is being thickly settled and new homes by the hundreds are being built there. In fact, it is one of the fastest growing neighborhoods in the city, having doubled its population in the last five years. Theodore L. Smith, Sr., will personally direct the construction of the Ferry Field theater. He is secretary and treasurer of the Maxine theater, corner Mack and Baldwin avenues. Others associated in this enterprise are Frederick Riddell and Robert M. Drysdale, attorney.

NEW ARTONE FEATURE READY.

The Artone Feature Film Co., comprising W. H. Goodfellow, Francis Reno and Gustav Froebel, with studios at 307 John R street, Detroit, has completed its first picture "5:15." The specialty of this concern is making moving pictures of songs. Letters from exhibitors in all parts of the United States have been received by the company asking for the privilege of showing Artone pictures. A vocalist appears in connection with each picture. The directing of the pictures is being handled by W. H. Gregory, well known in filmdom. Recently the company purchased a Peerless motor truck, with jitney bus body, to transport its people to and from the studio. Roy Walling, who played an entire season as leading man with a local dramatic stock company, is now affiliated with the Artone Company.

LAKIN WILL REPRESENT THE CAILLE BROS.

John R. Lakin, formerly manager of the Detroit office of the Pathe, and previously special representative and publicity man for the Detroit Universal Film Company, is now special representative for the Caille Bros. Co., Detroit, makers of the electric ticket seller, electric ticket choppers and ticket boxes. Mr. Lakin will make his headquarters at Detroit, although he will travel for the company from coast to coast. A. Arthur Caille, through whose genius these various machines were perfected, besides being a member of the firm, is president of the Majestic Theater Company, Detroit's finest photoplay house. The Majestic has installed all of the Caille devices.

MAXINE THEATER OPENS.

Harry S. Goseline has opened the Maxine theater in Port Huron, after weeks of preparation and remodeling. Mr. Goseline has moved his family to Port Huron and plans to make it his future home. The policy of the new Maxine will be feature photoplays, with prices 10 cents for adults and five cents for children at all times. A pipe organ has been installed. The theater will be open from twelve o'clock noon until 10:30 p. m., daily.

HEARING ON FIRE ALARM BOX ORDINANCE.

Fifty Detroit exhibitors operating theaters seating less than 400 gathered at the City Hall on Tuesday morning, June 29, 10 o'clock, and appeared before the Ordinance Committee relative to the measure recently introduced into the common council making it compulsory for minor theaters to install fire alarm boxes, similar to those in the larger play houses. Peter Jeup spoke in behalf of the exhibitors, saying that it was an injustice to require the minor exhibitor to go to such an expense, and that in his opinion such installation was entirely unnecessary.

He said that the minor exhibitors were now being put to enough expense by having to pay $20 annually for inspections by the state fire marshal's office and that the theaters were regularly inspected by the building inspector and local fire department. In behalf of the city, an attorney argued that the reason why a fire alarm box was necessary was to insure absolutely the safety of the women and children patronizing the moving picture theaters, that no precaution was too great that would tend to prevent the loss of life.

After hearing both sides of the case, the Ordinance Committee decided to take further time to consider the ordinance.

In the opinion of some of the exhibitors, it is believed that the ordinance will pass, but that the fees (they are now $25 per year) will be materially reduced.

DETROIT BREVITIES.

The Bijou Amusement Co., of which Col. W. S. Butterfield, of Chicago, is president and general manager, has withdrawn from Port Huron. The Majestic has been turned over to its owners, John G. McNeill and J. W. Butterfield, who has managed it for two years, will go to Rockford, Ill., where he will manage a theater.

Extensive outside redecorating has been done to the Washington theater, Detroit, which has materially improved the appearance of that playhouse. There is not a week that Manager Starr is not making some changes in the Washington—just enough each time to let the public know that the management is progressive.

Mort Hoffman, general manager of the Saginaw Hippodrome Amusement Co., Inc., with offices at 1234 Dime Bank building, Detroit, says that he has practically completed arrangements for two suburban theaters to be erected in Detroit, which will play a combination of vaudeville and feature pictures. Also that the new Saginaw Hippodrome will be started inside of the next two weeks and completed by fall. C. A. Hoffman is now president of the company; William Cunningham, of Chicago, is vice-president; Graham Hoffman is secretary, and Mort Hoffman is treasurer and general manager.

"Nearly a Hero" was an added attraction at the Washington theater the week of June 27. This picture was made by the Fulton Company, of Chicago, for John H. Kunsky, who produced it after the Detroit Journal conducted a three weeks' popularity contest, the winner of the contest taking the leading feminine role in the picture. Large crowds were attracted to the Washington to see "Nearly a Hero," which was taken in Detroit.

A $35,000 pipe organ is now being installed in the Broadway-Strand theater, Detroit. It will be operating for the first time on July 12. Harry I. Garson, manager of the Broadway-Strand has a number of unique innovations which he will shortly introduce into his playhouse.

The Detroit theatres now playing big big features an entire week are the Washington, Liberty, Broadway-Strand and Majestic.

The Ferry Park Theatre Co., which will erect a $100,000 theatre at Grand River and the Boulevard, has changed its name to the Ferry Field Theatre Co.

The Harris & Warren Amusement Co., erecting a $50,000 theatre at Wyandotte, Mich., near Detroit, has increased its capital stock from $25,000 to $85,000.

The Elden Small Corporation has been formed in Detroit to book the motion picture film with Billy Sunday in the leading role. Mr. Elden Small, a former newspaper man and member of the school board, reports a lively interest in this film throughout the state of Michigan.

HEARD IN KANSAS CITY.

"The Moth and the Flame" was the picture that recently packed the Apollo theater. The theater is one of the most popular ones in the city and draws big audiences every evening.

The Alamo theater's chief attraction of the season was the picture recently shown. William Farnum, in "The Spoilers." The picture has been shown in the city off and on for the last year, but it has been drawing big houses wherever it has been used.

The Globe theater at Kansas City has closed for the season. The Globe has been showing moving pictures and travel pictures of an educational nature in connection with a vaudeville show. Louis Oppenstein, the owner of the theater, says

that he has already begun to make arrangement for booking several good pictures and acts for the reopening of the theater and he promises to make it the largest reopening that it has ever had.

Clyde Wright of Lexington, Mo., was recently in the city. Mr. Wright says that the people are attending the moving picture theaters in that town as well as they do in the winter. It is very notable, he says, that the citizens of the town patronize the theater in the summer while the students at the colleges comprise the audiences in the winter.

KANSAS STATE ITEMS.

August Rehm, manager of the Majestic theater at Baxter, Kan., is installing a new cooling device in his theater. The system is one of cakes of ice with electric fans blowing over them. Mr. Rehm says that since this system has been installed his patronage on hot nights has increased greatly and he expects to draw as large crowds all summer as he does when the weather is more moderate.

The newspapers are trying to influence the merchants of Baxter to put on free moving picture shows at the Majestic to attract the country folk to that town on certain day. The plan is to curtail the advertisements of competitive merchants in other towns who have placed signs along the highways within three miles of Baxter inducing the crowds to go to the other towns. Mr. Rehm is also trying to get the merchants of Baxter together on this subject and will probably make arrangements soon.

Application has been made by the management of the Orpheum theater at Topeka, Kan., to increase the capital of the company from $10,000 to $20,000. The theater will be remodeled and the name changed to conform with the theaters in Kansas City, Joplin, St. Joseph and Springfield, which are known as the Electric theater.

"The Exposition's First Romance" was shown in the Best theater at Topeka, Kan., recently. It was advertised as the first time it had ever been shown east of the Rocky Mountains.

The Novelty theater at Topeka, Kan., recently put on Col. Jones' pictures that caused great excitement among the children as well as the older inhabitants of Topeka. Col. Jones is the keeper of the animals in Yellowstone National Park and lectured on films taken of his fight with a mountain lion, a bear and many other such pictures. Feature films of the General Film Company were also shown there.

IN MISSOURI.

W. W. Bell, a photoplay man of Little Rock, Ark., recently went before the meeting of the Business Men's League at Carthage, Mo., with the proposition of making a photoplay in Carthage with prominent citizens in the cast. The idea is looked upon favorably by the league and they have appointed a committee to look deeper into the subject. Mr. Bell is connected with the Pathe staff of photographers and was sent into the mining districts to take pictures of the mining troubles and disasters due to the high prices of ore.

The wedding of Miss Genevieve Clark to James M Thomson at the home of her father, Speaker Champ Clark, at Bowling Green, Mo., was one of the largest weddings that has ever taken place in the state. Miss Clark had moving pictures made of her life as a girl at the old home, "Honeyshuck," her wedding and then the march back up the old walk—a wife. Miss Clark displayed a great deal of sentiment in the matter and permitted the photographers to take many pictures of her in her bridal costume and so forth. But the films, she declared, were not to be seen by the public and after they were developed she sealed them up and put them away to be saved for descendants in decades to come.

Honest Advertising Law

Missouri Has New Law Forbidding Any Dishonest Advertisement—Is of Immediate Interest to Managers of Shows, Exchange Men and Those Who Send Out Posters—Publishers Not Responsible—Picture Exchanges Do Not Feel in Danger.

Special to Moving Picture World from Kansas City News Service.

THE new law known as the Pure Advertising Law went into effect in Missouri June 18. The law was fathered through the legislature by Frank C. Wilkinson and affects all forms of business. A portion of it is: An act relating to untrue, misleading and deceptive advertisements and providing a penalty.

"Sec. 1. Any person, firm or corporation, or association, who, with intent to sell or in anywise dispose of merchandise, securities, service, or anything offered by such person, firm or corporation or association, directly or indirectly, to the public for sale or distribution, or with intent to increase the consumption thereof, or to induce the public in any manner to enter into any obligation relating thereto or to acquire title thereto, or an interest therein, makes, publishes, disseminates, circulates or places before the public, or causes, directly or indirectly, to be made, published, disseminated, circulated, or placed before the public in this State, in a newspaper or other publication, or in form of a book, notice, handbill, poster, bill circular, pamphlet or letter, or in any way, an advertisement of any sort regarding merchandise, securities, service, or anything so offered to the public which the advertisement contains any assertion, representation or statement of fact which is untrue, deceptive or misleading, shall be guilty of a misdemeanor, and shall upon conviction thereof be punished by a fine of not less than $25 nor more than $500, or by imprisonment in the county jail not less than 10 days nor more than 90 days, or by both such fine and imprisonment; providing, that nothing therein shall apply to any proprietor or publisher of any newspaper or magazine who publishes, disseminates or circulates any such advertisement without the knowledge of the unlawful or untruthful nature of such advertisement."

Local organizations in various lines of business have appointed vigilance committees to report on an unfair and dishonest advertising that they might come in contact with. The law was written by Mr. Nims, a New York corporation lawyer. Mr. Nims has made a careful study of unfair business competition, and this is just why the law has been passed. It can readily be seen that if one man or one company was indulging in this kind of advertising he would not be dealing fairly with his competitors in the same line of business.

This law will affect the moving picture exchange houses, home offices, exhibitors and men in all lines of the business. In advertising the various films to the exhibitors or to film buyers the home offices will have to use the utmost care when their advertising comes into the state of Missouri. Exchange men, exhibitors and home offices could easily be entangled in this one little law by simply having a poster in front of the theater depicting a scene or several scenes in the pictures, which may have been cut out by a censor, or employee in an exchange or an operator at some theater. Nearly all the posters are made by the home offices and sent to the branches.

Local theater men have to be mighty careful of the statements that they make on their handbills, programs, newspaper advertising and other advance literature and notes and pictures that they are continually putting forth.

The film exchanges have to be just as careful with their advance literatures and other advertisements on releases and so forth or they will find themselves in contact with this new law. The exchange men declare that they have as yet had no trouble with the law and that they are not expecting any, although situated as they are they may sometimes unknowingly break the law.

EXCHANGE MEN'S ASSOCIATION FORMED IN KANSAS CITY

Practically all the exchange managers of Kansas City met at the Washington hotel the evening of June 29, and formed the Exchange Men's Association of Kansas City. It rained that night, a blustering, tremendously wet storm—but fifteen turned out, and an enthusiastic gathering was the result. They mean business—not piffling fault-finding, but real constructive, educational work for the advancement of the industry of moving pictures in the Kansas City territory.

One of the first purposes of the body is social; the film men want to get together and become better acquainted, and talk over the problems and the possibilities of the business, such questions as affect all of them. And there will come later the discussion of the various problems on which they all can concentrate, for the correction of conditions that seem needing correction, for the development of enterprises that will advance the interests of films. The West is ripe for educational work; various organizations are ready to co-operate, and it needs only a friendly co-operation on the part of the film men to bring about a real improvement in the public's state of mind. There have been innumerable suggestions to this end. The chief obstacle heretofore has been the disinclination of any organization to treat with individual exchange managers, lest they seem to be playing favorites.

It is, of course, trite to suggest that the general public is eager to see further expansion and development of the moving picture business; the public generally needs only the presentation of a suggestion to render its hearty support to any educational propaganda. What these suggestions will be remains for the developments of the plans of the association. The exchange men recognize the opportunity and they are putting themselves in a position to take advantage of it. Doubtless the question of censorship will be studied, and the conclusions presented in the most effective form. Doubtless also there will be friendly conferences with all the organizations and official bodies, as well as careful preparation of statistics and data that the correct situation may be put before the proper parties. No announcement has yet been made of the plans—only the fact is known that the work will be real work for the best interests of the business.

Only two meetings have been held so far—a preliminary conference, and the session at which the association was launched. Another meeting will be held within two weeks, at which definite programs may be decided upon.

KANSAS CITY NOTES.

The Maze theater at Twelfth and Baltimore avenue recently presented the picture, "The High Road." The Maze is now charging ten cents on Twelfth street and is one of the few theaters that is doing it. A new pipe organ has recently been installed and the theater is well filled every day and evening.

The Gillham theater packed its house recently to the Paramount picture, "May Blossoms." The theater is situated in the residence district and is well attended even through the hot months.

Censors Prepare Exhibit

Secretary of Portland Censor Board Collects a Thousand Feet of Excisions from Censored Films—To Be Kept as Exhibit of Depravity—Rumor That Reel Will Be Shown to Chosen Few Excites Comment.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

CONSIDERABLE comment followed the announcement in the Portland papers that Mrs. E. B. Colwell, secretary of the Portland censor board, was going to connect up all the pieces of film that had been eliminated by the censor board from pictures submitted to it for some time past in one reel and that she was going to exhibit this reel of naughty, naughty scenes to show what awful, immoral and revolting things the film manufacturers might have foisted upon the photoplay public had it not been for the censor board.

Following the publication of the article, several of the facetious and flippant took occasion to pass comments on it and their letters appeared in the morning paper.

"Is it not about time for the really good people of Portland to take steps to see that our film censorship board does not outrage public decency by having a private exhibition of the violent and immodest scenes which have been cut out of the regular movie shows?" says one writer.

If it had been the intention of Mrs. Colwell to exhibit the film to a select few, it is rumored about the City Hall that her intention was not serious and that the probabilities are that the thousand feet of smut or so-called smut will not be shown.

COLUMBIA CHANGES HANDS.

The Columbia theater, one of Portland's leading picture houses, has been leased by Foster & Kleiser, the owners, and up to this time the operators, to Jensen and Von Herberg of Seattle, the lease to go into effect July 1. The lessees now operate the Alhambra, Liberty and Mission theaters in Seattle, the three leading motion picture houses there.

The Columbia was built two years ago by Foster & Kleiser at a cost of about $125,000 and its equipment and appointments are of the finest. Foster & Kleiser are also the owners of the Alhambra in Seattle and the Valencia in San Francisco.

The name of the theater will remain the Columbia but in place of the World Film service, the new management has booked the Universal Broadway Star features in connection with the regular Universal program commencing July 4.

ORPHEUM TAKES ANOTHER HOUSE.

The Orpheum, P. R. Conlon, manager, has transferred its name and fame to the stand of the Empress and hereafter that house will be known as the Orpheum and vice versa.

Sullivan and Considine control both buildings and it is rumored that the advisability of showing S & C vaudeville in the larger house made the change profitable.

PORTLAND BRIEFS.

J. R. Cummock, recently of the Paramount-Progressive company in Seattle, has joined the managerial staff of the People's Amusement Company.

G. A. Metzger, of the Film Supply Company of Oregon, has booked the Universal Broadway Star features from the Portland office to the following theaters: Ye Liberty, Salem, Ore.; Eugene theater, Eugene, Ore.; Electric theater, Hood River, Ore.; Bijou, Tacoma, Wash.; Star, Astoria, Ore.; Arcade, Walla Walla, Wash.; Orpheum, Pendleton, Ore.; Arcade, LaGrande, Ore.; Orpheus, Klamath Falls, and numerous others.

The National theater has been running opera at 10 cents in connection with its usual picture program. "Very successful," says Manager Winstock.

Bob Kane, state right manager for the Prohibition Film Company, was in Portland recently in the interests of his picture.

"The Ski Man," produced at Seattle, has been received by the local Apex agency for distribution.

OUTLOOK GOOD IN EASTERN OREGON.

J. L. Merrick, connected with the Portland office of the General Film Company, recently returned from a ten days' trip through the eastern territory served by the Portland exchange. Mr. Merrick visited The Dalles, Hood River, Baker, LaGrande and Pendleton, Ore., and went as far east as Boise, Idaho. He reports a bumper wheat crop which presages prosperity in the picture business as in everything else in the territory affected.

PATHE MAN PREDICTS.

The writer recently had the pleasure of an interview with L. E. Franconi, whose card states that he is special representative of Pathe Freres, 25 West 45th street, New York, but whose genial manner tells us that he is special emissary passing the greeting of Charles Pathe and Charles Dupre along to every one he meets.

Mr. Franconi speaks with wonderful optimism on the film outlook in this country and predicts prosperous times for the film industry. He predicts a new epoch in motion picture history with the coming of the three, four and six reel colored subjects. Colored travel pictures including views of the Pacific Northwest are also in contemplation.

Mr. Franconi has forwarded for exhibition at the Exhibitor's convention in San Francisco the reel of non-inflammable film recently exposed to a thousand degrees of heat in a projection-booth fire in Los Angeles. Pathe intends using this film stock exclusively in their new pictures and their slogan will be "Safety First."

OREGON NOTES.

Manager Long, of the Star theater, Oregon City, has put in place an attractive electric sign extending across the front of his building.

Architect Ernst Kroner, of Portland, has prepared plans for a new motion picture theater to be erected at Hillsboro, Ore., by J. N. Wall. The seating capacity is about 400.

H. L. Deery and C. L. Chalmers, lately of Spokane, Wash., have purchased the Alta theater at Pendleton from J. P. Stipe.

Ye Liberty theater, Salem, Ore., formerly owned by F. L. Waters, has changed hands.

Hughie J Cummings, formerly of Butte, Mont., has taken over the management of the Sunset theater, Astoria, Ore.

The Star theater, Medford, has been leased from the People's Amusement Company by A. C. Burgess.

The Folly theater, Eugene, Ore., in which C. C. Bryan recently acquired a half interest, is enlarging and has added to its equipment a Powers' 6A Cameragraph supplied by the Service Film Company.

Eugene Brown has acquired the Enterprise Opera House, Enterprise, Ore., and will conduct it as a picture theater.

Lew F. Cullins and his wife, of the Casino theater, The Dalles, Oregon, and F. L. Waters, of the Salem Amusement Company, were recent visitors at the Universal Exchange.

O. P. Leslie, Star theater, Stayton, Ore., and A. H. McDonald, Rex theater, Eugene, Oregon, were recent visitors at the Pathe Exchange.

ST. LOUIS AIRDOMES HIT BY RAINY WEATHER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS has lost its reputation as the best airdome city in the United States. Last summer there were but four or five nights during the entire season when al fresco performances could not be given; this year in the entire month of May there were but four nights that an out-of-doors program would draw a Corporal's guard.

June has been almost as bad as May. More rain fell in June than in May, but it was not scattered over so many days, that is, there were heavy periods of rain for a few days, and then a few clear days and nights.

The weather reports show that the month that has just passed was the wettest June in forty years, the total rainfall for the month was 9.39 inches, the heaviest since June, 1875. The mean temperature for the month has been unusually low. The average for June, 1914, was 81 and a fraction degrees; this year it averaged but 72. This record for coolness has been beaten only six times in the last forty years. June, 1912, was the coldest June on record, the average temperature being only a little over 70, but there was not nearly so much rain as this year, and out-door shows did fairly well. The highest the thermometer has ever registered this year was 90, and one night it got down as low as 54.

If the weather is fine from now on, airdomes may "pull out," but it will take fair weather, and hot weather, hot enough to drive the people outdoors, to give the airdomes anything like an even break

LONG OR SHORT PICTURES.

Charles Schwartz, manager of the St. Charles and the Broadway, two of the Associated Theaters diagonally across the street from one another on St. Charles street between Broadway and Sixth street, who has been keeping tab on the likes and dislikes of his patrons, says theatergoers in the downtown district do not want pictures above three reels. A four reel picture will go occasionally if the subject is good and strong, but three is about as much as they care for.

Sunday, however, a four, and even five reel subjects will draw well and please the patrons. Mr. Schwartz says that many people in the busy district will drop into a picture show for the few minutes between lunch and time to go to work again, and if they find themselves looking at reel two of a five reel subject when they take their seats and are forced to leave before reel four is finished, they will hunt up a house with a short program next time.

Mr. Schwartz also says he finds that Weekly and Topical films take much better with the male portion of the audience than they do with the female part. He says he increased the patronage of the Broadway very noticeably two weeks ago by adding a weekly events film that has a great many St. Louis items to the program.

BEST JUICE CONVERTER.

Robert Miksicek, proprietor and manager of the Maryland theater, 1860 South 13th street, has installed a single phase motor in the engine room back of his screen, to replace the gasoline engine that he has been using to run the converter that turns the alternating to direct current for his projection machines. Mr. Miksicek believes in giving the people the best projection he can, and with that end in view he is constantly experimenting. The result of his experiments in the juice converter line have cost him over three thousand dollars during the five years he has been managing the Maryland, but he says he has things going now, and the very best arrangement he has tried yet in the single phase motor which is used in connection with the converter. The

Maryland, which is very complete, and one of the cleanest theaters in St. Louis, has opened an airdome under the same name this summer for the first time. The open air theater is just a short distance south of the theater, at 1910 South 13th street.

ST. LOUIS GOSSIPY NOTES.

George Plaikos, proprietor of the Marquette theater, 18th street and Franklin avenue, has closed his theater while the alterations planned several months ago are being carried out. The entire front part of the building has been torn down, and the west wall is being set over, to take in the ground occupied by the meat market that formerly stood there. The alterations will be complete by the time the fall season opens, and will add greatly to the appearance as well as to the seating capacity of the Marquette.

The "Only" airdome, which took its name from the fact that it was the only airdome in the downtown district, and which was located on North 7th street between Morgan and Franklin avenue, has closed.

F. B. Steene, a staff photographer for Pathe's Weekly, has been busy making films in St Louis and neighboring towns for the past month. Among local happenings filmed were the Pan-American Conference, the Catholic War Demonstration, the School Children's Pathescope Picnic, the McKinley High School Athletic Meet, and the Elks' Parade in East St. Louis. As a result of Mr. Steene's activity, the Pathe exchange in this city has had a noticeable increase in bookings for the Weekly.

The new V. L. S. E. exchange, which opened in St. Louis recently under the management of S. W. Hatch, has done an encouraging amount of business in the last few weeks. The exhibitors of St. Louis have fallen into the habit of running big features, and no theater or airdome is too small to run at least one or two features a week.

Scherrer Brothers, owners of the Palace theater at 1310 Franklin avenue, have increased the number of electric fans in their theater to thirty-two. The Palace is a long narrow building, and this battery of fans, which are placed at intervals along the walls, keep up a perfect gale of cooled air in the house.

CALIFORNIA JOTTINGS.

F. F. Ricker, who has conducted the Mosswood theater at Telegraph avenue and Thirty-eighth street, Oakland, for several years, has closed this house and retired from the field.

The new theater being erected by J. L. Loughrey, off Clinton Square, Oakland, is to be opened about the middle of July under the management of C. L. Jacoby, formerly of Napa. The house will have a seating capacity of about 900 and will be known as the Park. Paramount service will be featured and the admission price will be 10 cents.

The Wonderland theater at Turlock, owned by Mrs. Cora Johnson and under lease to George Bailey, was destroyed by fire on June 21 with a loss of about $6,000 to the building and $3,000 to fixtures.

The Empress, at Sacramento, has adopted the policy of changing the moving picture portion of its program each day and of announcing the names of the films to be shown a week in advance.

Julius H. Hirschberg, 17 Ramona avenue, Piedmont, has perfected an automatic projection machine to do away with the necessity of employing an operator.

The Princess theater, at Sausalito, has added a Motiograph to its present equipment.

K. S. Cashin, who recently took over the Wigwam theater at Fresno, has changed the name of this house to the Jitney theater. The house will be remodeled and renovated throughout.

The City Council of Oakland has reduced the annual theater license from $300 to $150, folowing the recent reduction in the moving picture house license.

Big New T. & D. Theater

Oakland to Have Largest Theater on Pacific Coast—To Be Built by Turner and Dahnken Circuit for Pictures Exclusively—No Stage—Will Seat 4,000—Balcony Reached by Inclined Planes—To Have $25,000 Organ.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE Turner & Dahnken Circuit of San Francisco has just completed arrangements for the immediate erection of a new theater at Oakland, Cal., San Francisco's most important suburb, to take the place of the Oakland Photo-Play, on which the lease will expire at an early date. A lease for a period of fifteen years has been secured on the property of the James K. Moffitt estate at the southwest corner of Eleventh and Franklin streets, the lot being one hundred feet on Franklin and one hundred and seventy five feet on Eleventh street. For many months past this concern has been negotiating for a site at Fourteenth and Franklin streets, and the change to the location that has been secured came as a surprise.

Plans for a high class motion picture theater are now being prepared in the offices of Cunningham & Politeo, First National Bank building, San Francisco, the architects who designed the Imperial and Alcazar theaters of this city, as well as many other notable buildings. This house will be the largest and most modern on the Pacific Coast, with a seating capacity of 4,000. There will be but one balcony and no stairs will be used, the balcony to be reached by inclined planes only. Between the main floor and the balcony a large mezzanine floor is to be arranged with every convenience for the comfort of the public, reception rooms for ladies and gentlemen, a ladies' dressing room, men's smoking room and a well equipped nursery.

The theater will be constructed exclusively for moving pictures, the stage and flies being eliminated. The organ that will be installed will cost not less than $25,000 and the house will be built to accommodate this instrument. The operating room will be a model of its kind and will be built on the lower floor, thus giving a straight throw to the screen. The interior of the theater will be most modern in design, with special attention being paid to the lighting, heating and ventilating systems. Fresh air will be brought into the building from above, cleansed and warmed and completely changed at least twelve times an hour.

The foyers and lobby will be entirely of marble and tile and will be unusually attractive in appearance. An innovation here will be check rooms where hats, coats or bundles may be checked free of charge. The auditorium will be wider in the rear than it is in front, thus affording an unobstructed view of the screen from every seat and facilitating the planning of the aisles. The aisles will be bordered with white tile through which light will shine in sufficient intensity to enable patrons to see their way.

The exterior is designed in modern art and reflects to a marked degree the influences of the Panama-Pacific International Exposition in architecture, a tendency that will be strongly felt in the future. The front will be illuminated by indirect lights, producing a soft effect that will enhance the beauty of the designs and colors that will be employed. Steam will arise from decorated urns producing the same effects that have been secured in the Court of Abundance at the exposition.

The cost of this fine photoplay house is estimated at $155,000, exclusive of equipment, and the total value of the investment will be about $350,000. A careful study is being made of existing theaters, ideas for improvements are being carefully considered as the detail plans are drawn, and when the house is completed it is expected that it will be a model of its kind. It will be the first one of large size erected for the Turner & Danhken Circuit in which full stage equipment has not been installed and will illustrate the confidence entertained by the members of this firm in the stability of moving pictures as features of entertainment.

EXCLUSIVE CHAPLIN EXCHANGE.

The Standard Film Company, formerly located in the Mechanics Bank building, has moved to new quarters in the Pacific building at Fourth and Market streets. The old stock of films has been disposed of and a number of Charles Chaplin subjects have been purchased, it being the intention to handle these exclusively. The owners of this exchange, J. L. Warner and Ben Cohen, have purchased the All Star theater on Sutter street from the Kahn & Greenfield Circuit, and will divide their time between these interests.

AMUSEMENT MAGNATES VISIT SAN FRANCISCO.

E. J. Carroll, a leading theatrical manager of Australia, arrived here from that country last week with his wife and two daughters, and plans to make a stay of three or four months. In addition to operating twenty-six theaters in the Antipodes he has built a "White City" at Sidney, and is here to get what points and ideas the Panama-Pacific International Exposition can furnish for this enterprise.

Fred Niblo, a theatrical man of New York, is here from a three years stay in Australia with his wife and son and states that moving picture theaters there are doing a wonderful business. The government has placed an import duty on films and manufacturers there are now having a better opportunity to compete.

Bert Feibelman, director general of the Cohn & Harris theatrical forces in the East, is here for a visit to the exposition and is being shown around by D. J. Grauman, to whom he is related. Incidentally, he is seeking to close a deal whereby a local theater will be taken over.

BOARD OF TRADE INAUGURATES A THURSDAY LUNCHEON.

The Film Exchange Board of Trade has inaugurated a Thursday luncheon and the initial event of this character was very well attended. At last week's affair J. K. Berger, special representative of the Pathe Exchange, was present and gave a talk on payment in advance for film service, a system that had been contemplated here. He told how this was being successfully worked out elsewhere and gave the local exchange men many ideas that will be considered by them.

TREASURERS' CLUB BENEFIT.

The Theatrical Treasurers' Club of San Francisco, with which many persons in the moving picture business are interested, held its fourth annual benefit matinee this week at the Columbia theater and cleared a tidy sum for its benefit work. The show opened with an Essanay comedy featuring Charles Chaplin, which was followed by talent from the leading theaters of the city.

OTHER SAN FRANCISCO NOTES.

The Garrick, in the Fillmore street district, has given up moving pictures and will be devoted to dramatic performances.

The Republic is to change shortly from vaudeville and moving pictures to musical comedy.

William Habekoss, formerly connected with the Liberty, on Haight street, is now associated with his brother in the management of the Elite on Sacramento street.

Hold Up Fight Films

Federal Authorities at Portland. Maine, Custom House Seize Willard-Johnson Fight Films on Way from Toronto—Judge Hale of District Court Refuses Preliminary Injunction to Restrain Collector of Port—Will Continue Fight.

By John H. Flanagan, Maine Correspondent of Moving Picture World.

THE attempt to bring into the United States through the port of Portland, Maine, a film of the Johnson-Willard world's heavyweight championship fight at Havana, was blocked by Judge Hale in the United States District Court sitting in Portland last week.

Judge Hale, after a long hearing, refused to grant a petition by the Kalisthenic Exhibition Co. of New York for a preliminary injunction to restrain the collector of the port or his agents from interfering with the entry of the negatives, which reached here by express from Toronto the preceding week. The film is now in the vaults of the Federal authorities in the Portland custom house. It is said that the Kalisthenic Company will continue the fight to get the picture through.

MAINE BREEZES.

At a meeting of the joint standing committees on public property of the city of Biddeford, Maine, it was decided that the City Opera House be continued as an amusement house, instead of turned back into a city hall, as many citizens had expressed the wish it might be, and the property was leased to James P. Rundle, the present lessee, at an annual rental of $3,000.

Mr. F. B. McKeown, manager of the Opera House, at Jonesport, is using features now each week. Regular service is from the Universal, and the big attractions are booked by E. B. Tinker, of Ellsworth. Jonesport is somewhat of a summer resort and business now is very good.

This is from Manager Greely, of Greely's theater, Portland, and it is worth passing along: "Hard times and general depression in business are topics that do not interest Greely's theater; this place is intended to create, not to kill joy—hence, there is always a smile and a happy atmosphere prevailing here. Business is GOOD, thank you."

Dustin Farnum, the gifted Universal actor, has arrived in Bucksport, Maine, his native town, and is proving to be very popular with the townspeople. He is a hail fellow well met among all the residents of Bucksport. He received a fast motorboat last week and gave an exhibition on the Penobscot river. The wharves were lined with people, and the best judges say the boat made at least 40 knots an hour.

Mrs. M. W. Stiner, who has theaters at Winterport, Greenville and East Millinocket, has taken on General Film service.

B. C. Wade, of Damriscotta, has taken on General Film service, one night a week, in his theater, Lincoln Hall.

Tallwood Inn, the moving picture house at Marancook, has just opened, using General Film service, three nights a week.

W. L. Pitman, proprietor of Fairfield Opera House, has closed it for two months.

Clifford Norton, of Milbridge, has started in with General Film service, three nights a week.

W. C. French has started using partial General Film service.

S. H. Cohen, of Brownville, is now using General Film service, showing one night a week in Brownville, and one night in Brownville Junction. H. G. Dillon is in the business with him.

George Ferland, proprietor of Ferland Hall, at East Millinocket, has started in with Universal service, three nights a week.

Mr. E. L. McEvoy, Boston manager of the Phoenix Film Corporation, is expected in this state soon, to go over the territory with the local amnager of the corporation, Earle B. Tinker, of Ellsworth.

H. O. Hussey, of Bucksport, opened his Verona Park theater on Monday, July 5, using Universal service.

Fred Johnson, of Farmington, and Fred Mason, of Livermore Falls, were in Bangor during the past week, arranging for Universal service in their houses.

It is understood that Mr. H. P. Townsend has resigned as manager of the Woodland Opera House. The name of his successor is not known at this writing.

PHILADELPHIA TRADE LETTER.

Special to Moving Picture World from Philadelphia News Service.

RAYMOND H. MILLIMAN, one of the best known citizens of East Stroudsburg, has leased the Plaza theater, located on South Courtland street, for a number of years from Frank Fabel and has already taken possession of his new enterprise. Guy Roof, former proprietor, has successfully conducted the amusement establishment since the first of December and recently left for Canastota, New York, where he will assist his father in the condensed milk business.

Mr. Milliman has had five years' experience as an operator for moving picture shows, besides other theatrical experience, which makes him a most capable man for the position of managing the Plaza. There will be no changes made in the building, everything being in the best of condition and insuring the safety and comfort of patrons. However, he has made an entire change in the program and will secure his pictures from the Mutual All-Star Company, whose pictures have recently caused much favorable comment throughout the entire country.

Walter Jacobs, proprietor of the Imperial theater, 215 South 60th street, has recently been elected president of the South 60th Street Business Men's Association. Mr. Jacobs has been affiliated with the moving picture industry since its inception about twenty years ago and is one of the most popular members of the Philadelphia Exhibitors' League. Of a most sunny disposition he has acquired the habit of making friends in every walk of life and, when the question of electing a new president for the association was brought to the front, there was nothing to do but to unanimously agree upon the moving picture exponent.

Joseph Sannit has purchased from Alexander Berman for a nominal consideration the two-story brick motion picture theater at 2907-2911 North 5th street, Philadelphia. The property was recently acquired by Mr. Berman for a consideration of $29,000 and it is thought the recent purchasing price is much in excess of those figures.

The majority of Elks and their families residing in the neighbornood of Plainfield, N. J., recently attended the Plainfield Airdome as the guests of Manager Shannon. They were treated to a wonderful exhibition of pictures including "the Nightengale" featuring Ethel Barrymore, and the two reel comic picture, "His New Job" featuring the king of moving picture comedians, Charlie Chaplin.

Eugene L. Keefe, employed by the firm of Williams, Brown and Earle for more than twenty years, has recently started in business for himself at 1325 Vine street. Mr. Keefe has made scores of friends during his daily association with the trade while employed at the Chestnut street address and it is thought that his new venture will meet with instant success. He will carry a general line of supplies and will also operate a film exchange.

The management of the Victoria theater, between 9th and 10th streets, on Market, announces a new admission policy for the summer months. This theater, which is one of the most modern and best known houses in Philadelphia, formerly charged 10 and 20 cents admission and most always played to full houses because their pictures and first class vaudeville had created quite a reputation throughout the city. It has been decided to lower the rate of admission to 5 cents for the balance of the summer season. Frank Benjamin, the well known West Philadelphian of 42d and Chester avenue, has recently been appointed as assistant manager at the Victoria.

A most singular occurrence was noted at the Benn theater, 64th street and Woodland avenue, West Philadelphia, during the past week when the house was practically filled between the hours of 6:30 and 7 o'clock and after that very few applied for admission. Mr. Benn is unable to account for this phenomena.

The Chelten Auditorium, 1209 Chelton avenue, one of the largest theaters in that section of the city, was recently transferred from Mr. Kiefer to Mr. Harmad. Mr. Harmad has arranged to show some of the latest productions and will endeavor to bring the patronage of the theater up to the thousand mark.

The Keystone theater, 11th street and Lehigh avenue, and the Orpheum, Germantown avenue and Maplewood street, have decided to close their doors for the balance of the summer months, but will reopen in the fall with renewed vigor and will endeavor to maintain the high standard of efficiency already established at these institutions.

Philip Adler, well known personage in moving picture circles throughout the State of Pennsylvania, and who was the first man to open a film exchange in this city, is once again in town and has opened temporary headquarters at 1329 Vine street. Mr. Adler is known as the junk man of the industry as he buys and sells most anything connected in any manner, shape or form with moving pictures. Of recent years he has been traveling throughout the State booking his features with the many theaters scattered throughout Pennsylvania.

George J. Zboysky and Mr. Longo, proprietors of the Palace theater, South Bethlehem, Pa., have recently purchased some new equipment from the Calehuff Supply Company, 1311 Race street, Philadelphia, including a new 6-A machine and many frames. This establishment is one of the most progressive amusement houses in the Lehigh region and the proprietors have constantly been installing new equipment in order to provide for the comfort of the patrons.

Charles C. Graul, proprietor of the Airdome theater, Reading, Pa., which is located at Hyde Park, recently complained of an act of vandalism which has caused much disturbance among the patrons of this theater. Large cannon-crackers have been thrown over the fence surrounding the theater and one exploded within several inches of the face of a woman attending the show, frightening her so badly that she had to be taken from the theater. The police authorities have taken hold of the matter and a diligent watch is being maintained in order to catch the culprits who will be dealt with severely.

A new moving picture theater has been opened at Robensonia, Pa., under the management of Messrs. Lauck and Spatz and they have declared that it is their intention to show nothing but first class pictures.

Jacob Goldsmith, of Fredericksburg, Virginia, was a recent visitor in this city and purchased two No. 6-A machines for his Fredericksburg Opera House.

Frank Hill, proprietor of the Lyric theater, Reading, Pa., has taken advantage of the opportunity afforded by the summer months and is making many changes in his theater. Coincident with the alterations he is also purchasing lots of new equipment and has installed a new machine and numerous frames and so forth.

HEARD IN NEW ENGLAND.

The Albert theater at Berlin, N. H., the most beautiful and up to date playhouse in the Granite State, is now showing feature pictures under the management of E. O. Gilbert. The Albert until recently was a legitimate house and was erected at a cost of $72,000. It was recently purchased by Mr. Gilbert, who intends that it shall be a high class picture theater. He is using features released by the Phoenix Film Corporation.

The property at 680 Washington street, Boston, owned by the New England Trust Company as executor and trustee under the will of the late Robert B. Brigham, and occupied by the Premier theater operated by the Automatic Vaudeville Company, may not be sold. Judge George of the Suffolk County Probate Court has dismissed the petition of the trust company for permission to sell the property. Objection was made to the sale by the Robert B. Brigham Hospital, which claimed that its income, now amounting to $15,000, would be reduced by at least one half. The hospital is a beneficiary under the will, and receives a larger income than it would from the sale price of the property.

The construction work of the new photoplay theater to be erected on Maple street, Holyoke, Mass., has been started. This house will be up to date in every detail with a seating capacity of 1,000. Alexander Cameron is interested in the project.

Moving pictures were taken of the new machine gun company attached to the Eighth Regiment, M. V. M. at the summer camp at Lynnfield, during the past week. The company assembled under Captain F. J. Burnham and while the camera was slowly clicking, they packed saddles on mules, loaded their packs, gun cases and other equipment just as is done in regular service. These pictures will be used during the winter for recruiting purposes. Pictures were also made of the company marching on to the parade ground where one of the mules became stubborn, disabling the wireless outfit, thereby cutting out all communication of the camp with the headquarters. Views of the company under drill with the new armored car, driven by Second Lieutenant William G. Renwick, were also taken.

Manager Harry F. Campbell of the Fox Film Corporation spent part of last week in New York City, where he attended the convention of the company's branch managers. Manager Campbell has acquired the reputation of being one of the most capable exchange men in New England and the large number of theaters in the territory which are using Fox features certainly proves this statement. During his absence, Charles Phillips, a roadman, directed the New England destinies of the company's photoplays.

Manager Frank J. D. Ferguson of Keith's Boston theater and Miss Alice M. Sheehan were married last week at St. Paul's Church, Dorchester, where the bride is organist. A large assemblage of musicians and many prominent in Knights of Columbus and theatrical circles were among the guests at the church. Frank Orvitt of the Tremont theater led the singing at the reception musicale, which was held at the home of the bride. The wedding trip will be passed at Niagara and Atlantic City.

John Donnelly, formerly of Kleine's Boston office, is now associated with the New England Pathe Exchange, having charge of the Rhode Island territory. He succeeds Arthur Epstein, who has resigned.

Manager Samuel Bernfield of the New England Pathe Exchange, has received an invitation from "Bill" Gray of Lewiston, Me., to compete in an automobile race against Bob Burman. Although Sam has a high-powered Cole machine he does not believe he will accept.

J. Genaris, formerly manager of the Dreamland theater, Bellows Falls, has assumed the management of the theater at Barber park for the summer.

Boston Has Free Shows

Municipal Picture Shows in Playgrounds Taken Up in the Hub—Will Be Given Five Evenings Each Week With a Change of Program Every Evening—City Officials and Social Organizations Behind Movement.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

MUNICIPAL moving picture shows have been started by the city of Boston. The shows will be given five evenings a week in Boston recreation grounds. The program will be changed each night. It will include pictures of educational, health, and civic subjects, interspersed with comedies and pictorial news films.

Mayor Curley's office, the Boston Police Department and the Boston Park and Recreation Department, with the co-operation of several social organizations, are responsible for the launching of this movement. The resources of the city for recreation, civic progress and good living will be displayed on the screen. The innovation started last Monday and Tuesday nights with picture shows at Franklin Field, Dorchester. Wednesday and Thursday the show was transferred to the Parkman Memorial bandstand on Boston Common, and to the Columbus avenue playground, Roxbury, for Friday's performance. The performances will be continued throughout this month and possibly throughout the summer.

Seymour Stone of the Boston Society for the Relief and Control of Tuberculosis is the chairman of the main committee and the sub-committee in charge of arrangements comprises D. M. Claghorn, Dr. G. W. Tupper and E. B. Mero. Co-operating organizations are the Young Men's Christian Association, Boston Young Men's Christian Union, Public Recreation League, Women's Municipal League, Massachusetts Child Labor Committee, Massachusetts Society for the Prevention of Cruelty to Animals, District Nursing Association, Milk and Baby Hygiene Association and the Poster Campaign of the Associated Charities.

RIGHT OF WAY CONTEST.

Loew's Orpheum theater on Washington street, Boston, has been temporarily closed. Work has been started on the razing of the building for the erection of a modern theater with a seating capacity of 2,000.

Charles E. Cotting and Philip Dexter, trustees, and owners of Hamilton place, which the rear of the structure faces, have filed a bill in equity against the President and Fellows of Harvard College, owners of the theater building, the Moving Picture Company of Massachusetts, lessees of the theater, the Fleishmann Construction Company and the Swift, McNutt Company, in which they seek the enforcement of a clause in a written instrument made thirty-three years ago for the use of a right of way in Hamilton place.

They claim that the lessees and the contractors engaged in the work are using the street in a way alleged to be in violation of the terms of the indenture, made on February 22, 1882, under which the then trustees, Edward D. Sohier and William S. Dexter, gave to the owners and tenants of the old Music Hall and those having business with them, now known as the Orpheum theater, the right to use Hamilton place.

A LIVE MANAGER.

Manager Edward J. Farrell of the New England General Film Company renders valuable assistance to the many clubs and social welfare organization which use his program. His efforts to satisfy the exhibitor are untiring. He was recently asked by a woman connected with one of these societies where he spent his summer vacation. He replied that a vacation would be a novelty to him, as he believed business should be foremost in the mind of the progressive film exchange manager. New England exhibitors believe that a short rest would not harm him in the least because, rain or shine, he is always to be found in his office from early morning until late at night.

S. P. C. A. WANTS SCENARIO.

Moving pictures are to be used for the purpose of teaching the public the lesson of kindness to dumb animals by the Massachusetts Society for the Prevention of Cruelty to Animals and the American Humane Education Society. The societies through their president, Dr. Francis H. Rowley of Brookline, have offered a prize of $25 for a short scenario upon which to produce a play that can be reproduced upon a moving picture film. The scenario must relate to animals and children and must be submitted to the M. S. P. C. A. officials before September 15.

ALL ITALIAN PICTURE SHOW.

Manager S. H. Levangia of the Automatic Vaudeville Company of Boston, certainly pulled an original one during the exhibition in the Comique and Premier theaters, Boston, of European war pictures. Outside the entrances of the playhouses he had a glass showcase filled with relics of the battlefields, including, swords, hats and rifles and a shoe with a bullet hole in the heel. These pictures played at each theater four days, packing the auditoriums at each show. Mr. Levangia's company also operates the Palace theater in Scollay square, Boston, where he is making a financial success by running an Italian show. All posters and announcements are in Italian and company of Italian performers furnish the vaudeville entertainment.

LESSER NEW ENGLAND ITEMS.

The participants in the great peace spectacle, "The Pageant of Lexington," gayly bedecked in their costumes of many kinds and colors, posed for moving picture on the pageant grounds at the Twin Elm Spring Estate at Lexington, Mass.

The Washington School in Melrose is the proud possessor of a moving picture machine, and exhibits of school activities at the end of the year were thoroughly enjoyed by pupils, parents and teachers. It is planned to keep the films in the school library and when any class has a reunion, the films will be shown recalling their many happy days of study.

Charlie Chaplin contests are now featured at the Bowdoin Square theater and the South End theater, Boston. They are proving most entertaining and have had many entries.

Manager Samuel Bernfield of the New England Pathe Exchange has closed many contracts for the new Pathe serial, "Neal of the Navy," in which Lillian Lorraine and William Courtleigh, Jr., are featured.

Manager Charles Hodgdon of the Princess theater, Wakefield, announces that he played to capacity for three days during the exhibition of the picturization of Victor Hugo's famous novel, "Les Miserables."

Considerable progress is being made in the erection of the Olympia theater at the corner of Temple and Crown streets, New Haven, Conn. The contractors have started on the work of finishing the interior of this playhouse, which when completed, will be the most beautiful photoplay theater in the New England States. It is up to date in every respect and has a seating capacity of 2,500. It is planned to open during the first week of September.

Filling Summer Seats

Washington Exhibitor Combines Contest for the Most Popular Woman In His District With Between-Show Advertising Scheme—Gives Valuable Prizes As Consolation Offerings to Almost-Winners in Contest.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE exhibitors of Washington, D. C., operating closed houses are hard put to it to do more than break even during the heated months, in fact, to get a share of the business which goes to the airdomes and other places of amusement. Then, too, there is the matter of obtaining additional revenue or other concessions through the showing of slides bearing the advertising of merchants of the city, for there is not a day that goes by without the exhibitors having from one to a score or more requests for such advertising service. It has been found to be poor policy to combine advertising of this class with the showing of pictures for it is for the latter that the admission is charged, and patrons do not care to sit through even a few minutes devoted to such business.

How to combine these various situations—boosting the summer business, running the slides of well known houses, and interesting the general public in the text of the advertising slides, as well as obtaining additional advertising for the theater has been worked out by Victor L. Abbey for the Lyric theater, on Fourteenth street, northwest, a house having a seating capacity of approximately five hundred, for he is there running "A popular ladies' contest."

A trip to the Panama-Pacific Exposition is something desired by all of the residents of Washington and an opportunity to obtain such a trip merely by the use of perhaps some little personal effort and without any expense attached thereto is something too good to be overlooked. Such a trip is to be given to the most popular lady of the Mount Pleasant district, declared popular through the number of votes daily deposited in the ballot boxes that have been placed in front of the entrance to the theater, the votes being obtained by patrons of the house, two with each ten cent (adult) admission, and one vote accompanying each half (child's) ticket.

The votes are listed each week and the results thrown upon the screen by slides. In addition photographs of the leading contestants are similarly produced upon the screen. If a patron desires to further aid a contestant, the purchase of one dollar's worth of admission tickets, good for any show, carries with it an additional five votes.

Although this prize is so highly desirable, yet it might prove hard to retain the interest of a large number of contestants throughout the entire life of the contest without some other inducements. Such inducements were made possible through the co-operation of a number of the leading merchants of Washington who have contributed really valuable prizes. In exchange therefor individual slides are run for each, and between the different shows. Thus it is made possible for the second highest to obtain a solid silver comb, brush and mirror set, contributed by a jeweler; the Columbia Graphophone has given an Eclipse Grafonola and one-half dozen double records; a well known ladies' wearing apparel shop has donated a $30 suit; a shoe house will allow the selection from among its entire stock of a pair of the latest side-laced shoes; an electrical concern offers a handsome electric lamp fixture; a furniture house gives a cedar chest; two drug stores are also to furnish prizes, and as a tenth prize the theater holds out a season ticket good for two persons.

Naturally, interest in the competition at the present time is at a high pitch; there is a whole string of likely contestants and there is also a possibility of adding more prizes to the list. As long as this interest continues the house will "stand 'em out to the curb," as has been evidenced from the start. It is a good paying proposition and the entire expense of the contest is that incident to the trip.

CHATAUQUAS TAKE BUSINESS.

Numerous complaints are coming in from the more southern states of bad business brought about by the competition offered from the holding chatauquas in the various cities and towns. These chatauquas, according to their programs of events are more in the nature of a traveling vaudeville show and it would seem as though religion was of minor importance. They are held twice daily and for the most part stay in the different places about a week at a time. Each performance is different and it can readily be seen that the attractions are such as to cause the people to desert all other amusements as long as they are given in the neighborhood. Business throughout this territory is far from being as good as could be desired and the houses are barely breaking even.

ON MAKING OF MANY PICTURES.

It is declared by many of the leading picture men in Washington that there will soon be a tremendous slump in motion pictures for the reason that the manufacturers and exhibitors are feeding reels to the public as fast as they possibly can be turned out. It is their belief that "familiarity breeds contempt," and that as subjects are being turned out with such terrible rapidity, the public will soon become tired of them. "It would be a good thing for the business," said a prominent exhibitor, "if the motion picture houses could follow the example of the theaters and close down tight during the heated season. The manufacturers should cease producing and the sign 'Will open September 15' placed in front of the doors of the exchanges and the houses. Give the public a rest and they will come back stronger than ever during the fall.

"The one difficulty which attends such a scheme is the airdomes. As long as they exist, nothing can be done, or at least as long as the exchanges are willing to furnish them service, but I really believe that if the lid were put on tight in the summer it would work to the betterment of the business," said this exhibitor.

HIGH JINKS AT AIRDOME.

A Charlie Chaplin contest at the M Street Airdome threatened to break up the night's performance, so great was the interest manifested in the antics of the participants. Davis Bros., who operate the park, offered a prize of $5 for the best imitation of the famous comedian. More than a score of candidates presented themselves, each dressed in the latest Chaplin fashions. So excited did the audience become that they stood upon the park benches and as a result several of them had to be sent to the bench hospital. It is declared that this was one of the greatest drawing cards of the season. Davis Bros. found it quite difficult to crowd all who desired to witness the fun into the park. They are "wise to the trick" now and should they repeat the performance they would flash a slide requesting their patrons to refrain from allowing their superabundance of hilarity to get the best of them and to retain their seats during the progress of the fun. The amateurs were good, many giving excellent interpretations of Chaplin art, particularly one who was accompanied by a dog of about the size of a postage stamp which was led around the reserved space at the end of a rope an inch in thickness.

CAPITAL CITY ITEMS.

Robert H. Campbell, Jr., manager of the Olympic, 1431 You street, northwest, is bemoaning the loss of his "high-powered" automobile which was last week the victim of a particularly audacious attack of a popularly known car of small power. The two cars met in collision and were very badly damaged, but luckily Mr. Campbell and the driver of the other automobile escaped with little more than a bad shaking up. The fault seems to have been with the other driver and Mr. Campbell stands a fair chance of being reimbursed.

Howard & Wells, who operate the Bijou in Wilmington, N. C., are reported to be erecting another fine house in that place.

Mr. Wertheimer, who operates the Victoria and Grand theatres in Cumberland, Md., was a visitor here last week arranging his service for those houses.

Herbert M. Osborn, the genial young manager of the Pathe Exchange, leaves for Chicago in company with George R. Allison, manager of the Atlanta, Ga., branch, for Chicago, Ill., where they will attend the convention of Pathe managers. En route they will meet G. H. Atwood of the Philadelphia office and the three will take the trip together. Mr. Osborn is also planning a vacation trip which will take him up the St. Lawrence River and through the Thousand Islands.

Plans are being made to film the annual outing of Kallipolis Grotto, M. O. O. E. R., a large Masonic organization, to be held July 28 at Chesapeake Beach. This promises to be one of the events of the summer and a number of the local picture men are taking a prominent part in the preparation of the many unique stunts for which the order is noted. A group of its members last week were visitors at the Lubin plant in Philadelphia.

TWO NEW CORPORATIONS FOR JACKSONVILLE, FLA.

By J. Melvin Andrews, Jacksonville Correspondent of Moving Picture World.

APPLICATION has been made at Tallahassee, Fla., the capital, for the incorporation of the Southern Film Corporation of which D. C. Randolph is president and general manager, capitalized at $3,000, a film distributing organization with headquarters in Jacksonville.

Mr. Randolph is a native of South Carolina, but for the past ten years has been located in New York City, where he has been identified with the motion picture business. He controls the exclusive Southern exhibiting rights to a number of photoplays and has recently returned from New York, where he obtained the franchise of the Gotham Film Co., Inc., The Photoplayers, Inc., and several other big independent feature photoplays. The territory covered by the Southern Film Corporation is North and South Carolina, Georgia, Tennessee, Alabama, Mississippi, Louisiana and Florida.

The second new company is the Florida Photoplay Co., a local concern, has received its $10,000 charter of incorporation for the manufacturing of motion pictures.

The company has a capital of $10,000, there being 1,000 shares at $10 each, and is headed by G. H. Hamilton as president, with main offices in Jacksonville and studio located at Riverview, just outside of the city.

According to the articles of incorporation, The Florida Photoplay Co. will engage in the general manufacturing business, will make, create and produce motion pictures and will also conduct and operate a school for training. The highest amount of indebtedness which the company may assume at any time is placed at $50,000.

The incorporators of the company are all residents of Jacksonville and the officers are as follows: G. H. Hamilton, pres-

ident, 90 shares; W. F. Brown, vice-president, 50 shares; M. Balue, secretary, 25 shares, and W. R. Best, treasurer, 18 shares. All of the officers, together with M. Best, constitute the board of directors.

JACKSONVILLE SHORT ITEMS.

Directors and officers of the Theatrical Club are holding meetings, it is said, with a view of settling up the affairs of the body and reorganizing at an early date. The doors of the club have been closed for some time pending reorganization, it is believed, on account of lack of interest on the part of a number of the members.

The Theatrical Club was organized last March, promising to become one of the most popular Bohemian institutions of the city. The Charter is said to make it necessary to hold a number of meetings before reorganization can be effected, and it is the hope of the officers, directors and actively interested members to have the institution operating again in a short time.

The "Free Round Ticket" plan seems to be somewhat of a drawing card for the Grand theater, which is evidenced by the increase of patronage for the past two weeks.

The Imperial theater is still pulling them with the "Goddess" on Monday and the "Blue Ribbon Features" on Thursday. The Imperial has a seating capacity of seven hundred, but could use many more on these days.

Mr. Byron Bryant, who opened the Pathe exchange here some few months ago, is back with us again, having been transferred from New Orleans. Mr. Bryant came back to relieve "Sir Edwin Baker" who is now in the feature game for himself.

The Pastime theater has closed for the summer, which at least adds a few nickels to the remaining six.

Mr. A. R. Harper of Gainesville, Fla., has taken over the Republic theater and announces a change of policy, second run licensed films at five cents, discontinuing the heavy feature program.

Twelve monster high-speed fans varying in diameter from five to eight feet have been installed; these gather the air one hundred feet above the street level and blow it over ozonators which distribute it equally over the entire house.

While looking over the property of the theater the first day he assumed charge Mr. Harper fell through a trap door in the stage and broke his arm in two places. He was at once removed to the hospital where he is resting until he will be able to take charge again. Mr. W. R. White who at one time was connected with the Florida Ostrich Farm, will serve as manager until Mr. Harper recovers.

INTERCHANGE OF SCHOOL FILMS.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS ought to get in touch with Philadelphia on the question of an interchange of school pictures" reads an editorial in an Indianapolis newspaper. The editorial peels the hide off the educators for apparently being stone blind to the great advantage of the motion picture as a means of education. The same editorial compliments the film producers for the higher standard work being brought out now, compared with "the dangerous, blood and thunder type of a few years ago."

INDIANA SMALL TALK.

F. H. Wyatt, of the National Motion Picture Company, has closed a deal with Mrs. Ohming of the Starland theater, Michigan City, for a series of moving pictures of local scenes to be shown in the Starland. Wyatt is making similar contracts in Laporte, Niles, and Dowagiac, Mich.

The Brazil, Ind., picture houses threw slides of the national hymn on the screen as part of the July 4 celebration. The audiences stood and sang in chorus, led by the theater musicians.

F. M. Osborn has opened a picture show at Bruceville, Ind., with an up-to-date equipment. The house seats 300.

The Rochester, Ind., folk are very much interested in the "Romance of Elaine" because the wife of Leo D. Wharton, the producer, was formerly Besse Emrick of Rochester.

The John W. Ruskin pictures are getting first page notice in the Indianapolis News by an agreement that a percentage of the receipts shall go to the News Fresh Air Fund.

Several lost children having turned up in the picture houses asleep or contented, the police of Bluffton, Ind., now make it a rule to search all picture houses first when lost youngsters are reported.

E. T. Allen, Sullivan, Ind., has leased quarters and will open a picture theater soon.

F. W. Myers will open an aerdome at North Vernon, Ind.

John Pruett has bought the Royal theater, Rockville, Ind., and will remodel it. It is the second house for Pruett in Rockville.

The Majestic theater, South Bend, Ind., is being remodeled.

G. H. Summitt and Isaac Brown of Sheridan, have leased Tucker Hall, Whitestown, Ind., and will open a motion picture theater. Music will be furnished by the Victrola.

R. T. Lyons has bought the New Superba theater from Kiefer Vestal and will run a five cent show each night instead of ten cent shows every other night.

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DUTCH WEST INDIES

INDIANA NOTES (Continued).

T. O. Ballard and son of Franklin have erected an airdome at Whiteland, Ind.

Last year Covington, Ind., merchants gave a free picture show once a week. It was a big hit and this year the free show is being given twice a week, Tuesday and Thursday. Manager Ford is furnishing good entertainment.

Ira Law, "a good sport," at Terre Haute, bought a thousand tickets of the American theater to treat the boys of the Flora Gulich Boys Club and the Y. M. C. A. The American theater, by the way is being sued by Mrs. Emma Hoberg, who charges that the theater has encroached 22½ inches on her property.

The Starette, Newcastle, Ind., is featuring the Camera Fiend local pictures to big crowds. The Theatorium, Newcastle, is getting its share with the war pictures.

The Columbia Aerdome at Clinton, Ind., staged a wedding, Pearl Stultz and Douglas M Little entering a contract to beat it together henceforth as one. Little is a member of the stock company furnishing part of the aerdome entertainment.

The Bryan theater, Rockport, Ind., has been remodeled. The side aisles have been removed and one bigger one made in the center. The old chairs have been replaced by opera chairs.

The Bell theater, Warsaw, Ind., after having been declared unsafe by the state inspection bureau has been allowed to reopen.

Manager J. R. Denniston of the Grand, Anderson, Ind., was chosen to test the Sunday law. If arrested the other exhibitors of Anderson were to back the case through the courts. Both Denniston and L. L. Richmond, his operator, were arrested. They put up cash bond and were released.

Building Inspector Kerth has notified Evansville, Ind., exhibitors that they can sell only enough tickets to fill the house. The law says that no one shall stand in the aisles except city officials on duty and two employees of each theater. "The law is strict," said Kerth, "and I intend to enforce it. The warning I am sending is the last. Every violation henceforth will be followed by arrest."

Paul Curry of the Habit theater, Tipton, Ind., is giving the local fans a chance to appear in a film, "The Bachelor's Dream," which has been purchased from a Chicago publishing house and will be produced in a Tipton park.

The news is current in Indiana that the Fox Film corporation is to install movies in the transcontinental dining cars en route to the Panama-Pacific exposition.

A. L. Moss, Philip Niccum and C. E. Budrow are the committee in charge of the movie shows to be given free on the public square at Flora, Ind.

D. D. Sherrin, of the Motor Shop, Indianapolis, is using motion picture to illustrate the difference between a Ford without the Gray & Davis starter and a Ford with the starter.

B. A. Radabaugh has sold his Dunkirk, Ind., theater, The Star, to John McAllister of East Liverpool, Ohio.

The Terre Haute Tribune and the Orpheum theater are putting on a local film entitled "The Mysterious Tribune Girl." Prizes are being offered for the best solution of the mystery.

Phil Matz is said to be the new owner of the Jefferson theater, Elkhart. Matz was negotiating for it, the purchase price being mentioned as $35,000. The Elkhart Trust Company acquired the property a year ago at a receiver's sale.

Ed Fouts installed fifty new seats in the Star theater, Union City.

W. B. Sickler is to open the Electric theater, Bunker Hill, Ind.

Manager Smith was asked by colored folk of Terre Haute not to run "The Nigger" in his house, the Grand, but Manager Smith convinced them the show was not objectionable.

Miss Katherine Hartzburg, cashier of the Princess, Vincennes, saved the evening's receipts the other night for Manager Robert Sullivan by quick action. The would-be thief made a quick grab for the cash box through the ticket window, but Miss Hartzburg managed to brush it back and before the stranger could get his hand out, she struck him a sharp blow on the hand with a club she had nearby. She screamed and bystanders gave chase, but without success.

V. U. Young, Gary, Ind., is to manage the Grand theater for the owners. Mr. Young is the Gary pioneer in the movie business and is heavily interested in the Art and the Orpheum theaters.

NEW REGENT TO BE SPACIOUS.

By Carl J. Ketchum, Ottawa Correspondent of the Moving Picture World.

WHEN completed the Regent theater will, according to the elaborate plans now being carried out, become the finest moving picture house in Ottawa. In draughting the plans it is obvious that the style of the Strand theater in New York has been brought into many advantages and a wonderful system of ventilation, at a great cost, will be installed. In the construction of the exterior of the building white terra cotta will, for the most part, be used, while the material for the interior has not yet been decided upon. Part of the ventilation system will include the installation of mechanism whereby it will be possible to practically raise the roof from the building in hot summer weather or when desired. Large pipes in the basement will also force cold air into the box seats, which arrangement, in co-operation with the roof elevating plan, will prove a means of keeping the house perpetually filled with fresh air.

The site which has been bought out by the promoters of the project could not possibly be improved upon in the city. With a great attractive entrance at the corner of Bank and Sparks streets, the building will extend back on Bank street a distance of 110 feet with a frontage on Sparks street of 72 feet. In the basement will be fitted up a comfortable smoking room for the employees of the house, and, consistent with the ideas of Mr. Finlay in regard to the comforts of patrons, a spacious ladies' waiting room will be provided. To keep within the provisions of local by-laws respecting crowding of theaters, there will be one entrance, but several exits on both Bank and Sparks streets. The contractors have been instructed to provide wide aisles throughout the building and special attention has been paid to comfort in the purchase of the seats. An excellent up-to-date lighting system will be put in and no expense will be saved in making plans for music.

KEN FINLAY RESIGNS.

The change in management of three of the largest moving picture houses of Ottawa has been brought about in the resignation of Mr. Ken E. Finlay from his position as chief manager of the Imperial, Family and Francais theaters. Mr. Finlay has been succeeded by Mr. Erroll Elting, of New York, well known in Ottawa for his connection with the Roma Reade Stock Co., the productions of which were given a successful run, in the old Grand Opera House, of fifty-two weeks, under his capable management two years ago.

Mr. Finlay has severed his association with the company controlling the three above mentioned theaters in order that he may be able to devote his entire time to the promotion of his own interests in the city. At the present time he is looking after the Princess theater on Rideau street, owned by Mr. H. Sugarman, and is also superintending personally the construction of his new theater, The Regent, which will be opened on the magnificent site of the corner of Sparks and Bank streets by the first of October. Mr. Finlay is the head of a company of influential local business men who are building this theater at an estimated cost of $200,000.

Exhibitor Ken Finlay is the oldest moving picture house manager in Ottawa. He is only thirty years of age this month, but also celebrates the fifteenth year of his association with the business. He conducted the first theater in the city, the old People's theater on Rideau street, fifteen years ago, and the popularity of the pictures in Ottawa is in a great measure due to his connection with the industry. This week he returned from a tour of American and Canadian cities, including Montreal, Toronto and Detroit, and claims that the conditions in Ottawa are much better than in Montreal and away ahead of Toronto and Detroit.

ANNIVERSARY OF FLOWER.

The anniversary of the opening of the Flower theater on Sparks street, Ottawa, took place this week with a special program of pictures. The house was opened a year ago under the management of Mr. Allan Cooper, of Ottawa, and has met with all kinds of success.

NEW COMPANY FORMED.

The National Amusements Co., Ltd., has recently been incorporated by the Dominion government, with a capital of $100,000. While it will likely increase its capital for the construction of additional moving picture and playhouses, the officials have announced that for the present it will confine its financial resources to the building of a large moving picture house on George street, near Dalhousie. The work on the proposed project will commence early in the fall.

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IN

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ROLFE-METRO

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THEATRE

CHICAGO TRIBUNE

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"ALWAYS IN THE WAY"

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"ALWAYS IN THE WAY"

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"FOUR FEATHERS" "THE FLAMING SWORD"
"FIGHTING BOB" "MY BEST GIRL" "ALWAYS IN THE WAY"

— COMING (JULY) —

5TH EMMETT CORRIGAN.....IN "GREATER LOVE HATH NO MAN"
12TH EDWARD CONNELLY.....IN "MARSE COVINGTON"
19TH WILLIAM FAVERSHAM.....IN THE RIGHT OF WAY"
26TH FRANCIS X. BUSHMAN & MARGUERITE SNOW IN "THE SECOND IN COMMAND"

— (AUGUST) —

2ND DOROTHY DONNELLY.....IN "SEALED VALLEY"
9TH Mme. PETROVA.....IN "VAMPIRE"
16TH ANN MURDOCK.....IN "A ROYAL FAMILY"
23RD EDMUND BREESE.....IN "THE SPELL of the YUKON"
30TH RALPH HERZ & LOIS MEREDITH....IN "THE PURPLE LADY"

— (SEPTEMBER) —

6TH ETHEL BARRYMORE.....IN "THE SHADOW"
13TH FRANCIS X. BUSHMAN & MARGUERITE SNOW...IN "THE SILENT VOICE"
20TH EMILY STEVENS & HAMILTON REVELLE.....IN "THE LIARS"
27TH GAIL KANE.....IN "HER GREAT MATCH"

— (OCTOBER) —

4TH Mme. PETROVA.....IN "MY MADONNA"
11TH EMMY WEHLEN.....IN "WHEN A WOMAN LOVES"
15TH HENRY KOLKER.....IN "THE BRIDGE"

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Stories of the Films

General Film Company

KALEM.

MIDNIGHT AT MAXIM'S—("Broadway Favorites"—Four Parts—July 12).—Shye, seated under a tree near the seminary, is not so wrapped in his studies as to fail to see the trim ankle displayed by Tottie as she stoops to tie her shoe lace. His eyes stray upward until they rest upon her face. At once Shye forgets all about his studies. The love-sick young man follows Tottie, who hapens to be on her way to Maxim's, where she is due to take part in a Saturday matinee performance. Returning home, he suggests to his three friends (much to their amazement) that they make a trip to Maxim's that evening. Anxious to see the girl who has made such an impression upon him, Shye waits for midnight, when the cabaret is due to commence, with extreme impatience. The sight of Tottie in the various numbers fills him with ecstasy.

The first part of the performance over, Shye collects the flowers from the holders on the tables and then endeavors to enter Tottie's dressing room. A man guards the door, however, and Shye is compelled to grease his palm before he can gain admittance. Tottie appears glad to meet him and promises to have supper with him after the show. Unknown to Shye, his friends are also smitten with the little blonde and like him, get Tottie's promise to have supper with them. The men hasten around to the rear entrance and the sight of each other waiting for the same girl fills them with ire. A fight is about to take place, when out walks Tottie, clinging to the arm of the individual whom all had to bribe before they could see her. Calmly introducing Tottie to the love-stricken youths as his wife, he and the little blonde walk away.

A FLASHLIGHT FLIVVER—(July 13).As a photographer, Ham convincingly proves himself to be the unluckiest man in seven countries. Bud is to blame for most of Ham's difficulties. For instance, while Ham is talking to some prospective customers, Bud places a seltzer bottle in the camera. As the result, when Ham attempts to snap some pictures, he douses his patrons with water. The sight of Bud doing a war dance in the next room, arouses Ham's suspicion. Without further ado, he aims the camera towards his assistant and almost drowns him. Later, a delegation of firemen visit the studio, but, just as they are ready to pose, the fire bell rings. With one accord, the red-shirted heroes dash madly out of the studio, using Ham and his camera as doormats.

Angelica Footlights visits the studio with her son Billie. In reply to Ham's queries as to what pose she desires to assume, Angelica removes her cloak and stands before the photographer clad only in tights. In an effort to recover his self-possession, Ham stalks out of the room, takes a kick at Bud, and then returns to the scene. The kick makes Bud anxious to square accounts. Filling a flashlight pan with nitro-glycerine and gunpowder, he gives it to Ham and hotfoots it to safety. Unaware of the trick Bud had played upon him, Ham poses Angelica and then puts a match to the explosive. What follows, ruins the studio and buries Ham and his camera under the wreckage!

THE STRAIGHT AND NARROW PATH—(Special—Two Parts—July 14). Harris' lustful eyes have long noticed Frances, one of the employees of the Dominick store, but the girl has steadily resisted his advances. The sole support of her mother, her heart is filled with fear lest she be dismissed. The proprietor of the store seeks the assistance of Leonore, in his effort to solve the mysterious thefts which cost him thousands of dollars annually. The special investigator, aided by Talcott, a headquarters man, tackles the case. They speedily discover a weak spot in Harris. The sleuths learn that the general manager has compelled Frances to promise to attend a stag party he is to give that evening. Calling upon the girl at her boarding house, Leonore finds her clad in a gown which Harris had taken from the store's stock and sent to her. Fearing dismissal, Frances turns a deaf ear to Leonore's plea not to attend the affair.

In the meantime, Talcott has succeeded in winning Harris' friendship. The sleuth is invited to the stag party. He finds a gay crowd of men and women present. At the proper moment, the attendants enter bearing a huge urn. This is placed on the table. When opened, Frances is found within. The leering eyes bent upon her, frighten the girl. Evading Harris' outstretched hands she rushes from the place, Talcott helps her escape. Back home the girl goes. Humiliated at what has occurred, Frances attempts to slay herself. Leonore saves her in the nick of time. Filled with indignation, the sleuths lay a trap for Harris. As the result, Leonore catches him in the act of rifling the safe late next night. The thief turns the tables upon her and locks the girl in the safe, but the timely arrival of Talcott saves Leonore's life and results in Harris' capture.

FOR HER BROTHER'S SAKE—(A Carlyle Blackwell—Alice Joyce Re-Issue—July 16).—Carried away by a landslide Bob Graham finds gold at the foot of the hill. The mine proves a rich one and nets Bob a fortune. Mary, his wife, receives a message from her brother Allen, in which the boy informs her that he is wanted by the police on a smuggling charge. Allen begs her to send him enough money to make his escape. Mary asks Bob for the money. In her desire to keep the story secret, the girl refuses to tell Bob what use she intends to make of the cash.

His suspicions aroused, the husband refuses his wife's request. Later, while Bob is at the mine, Allen calls. Returning unexpectedly, the husband sees the two. Ignorant of their relationship, he believes Mary guilty of a clandestine love affair. Mary conceives the idea of hiding her brother in the mine. Unknown to the girl, work has been suspended because a cave-in is feared. Bob follows Mary and Allen. To his horror, they enter the mine. The cave-in, which occurs a few minutes later, blocks up the entrance.

Deeming the accident a "judgment of Heaven upon the guilty pair," Bob returns to his cabin where he commences packing his belongings. While thus engaged the man comes upon a photo of Allen. On the back of this picture, Bob finds an inscription which reveals the boy's identity. A further search brings to light the letter received by Mary. Filled with remorse, Bob summons his men and hastens to rescue his wife and her brother. The two are saved in the nick of time. When Allen recovers his strength Bob gives him money and aids him to escape. When the sheriff and his posse arrive shortly afterwards, they find their man safely across the border.

A DEED OF DARING—(Episode No. 36 of the "Hazards of Helen" Railroad Series—July 17).—Upon learning that a gang of smugglers are using freight cars to bring Chinamen across the border, the railroad officials order all employees to keep a strict watch for traffic of this nature. Daniels, Helen's relief, is a member of the smuggling band and keeps in touch with his chief by means of messages concealed in oranges. Helen gets one of the fruit by mistake and in opening it, discovers that a number of Chinamen are due to be smuggled across the border inside a freight car that morning. Daniels, learning that Helen is aware of his gang's operations, reports to his chief. The smugglers descend upon the station and bind and gag the girl before she can give the alarm. Helen is thrown into the baggage room. Casey, her dog, tries to aid his mistress and finally leaps out of the window. His antics cause several trainmen to follow him, and the animal leads them to the station. Helen's predicament is discovered and she is freed.

By this time, the smugglers have loaded several cases containing Chinamen, into a freight car. Seeing Helen and the trainmen approaching the criminals hold up the engine crew of the freight and compel the men to pull out of the station. Nothing daunted, Helen and her men commandeer a locomotive and go in pursuit. In accordance with Helen's plan, the locomotive overhauls the freight and passes it. Reaching a bridge Helen makes a leap for the brace bar and then climbs hand over hand until she is directly above the center of the parallel track. The freight approaches and Helen drops to the roof of one of the cars. Taking Daniels by surprise, she wrests his revolver from him and holds up the rest of his band. The freight is halted and the smugglers placed under arrest.

THE CROOKED PATH (Special—Three Parts—July 19).—Lynn and Alan both love Mary. Because he deems it his duty to support his widowed mother, Lynn hides his love although he is the favored suitor. Piqued, Mary becomes Alan's wife. Both boys work in the village bank. Lynn comes upon Alan while the latter is intoxicated and helps him home. Thus Lynn meets Mary for the first time since her marriage. Alan witnesses this meeting. His jealousy aroused, the man orders Lynn from his house.

Obsessed by a desire for revenge, Alan steals a sum of money from the bank and falsifies Lynn's books so as to make it appear that the latter had committed the crime. The defalcation is discovered and Lynn is sent to prison for two years. Upon his release from the penitentiary, Lynn returns home and succeeds in securing a position. Lynn learns that only Mary's kindness saved his mother from starvation. Alan comes upon the two while Lynn is expressing his gratitude. In his jealousy, Alan tries to shoot his foe. Mary comes between the men and receives the bullet in her arm. The injury is slight and she soon recovers.

Dade, an ex-convict drifts into town. Alan sees an opportunity to abscond with a large sum of money. Dade observes the scoundrel placing this money into a traveling bag and trails the thief home. While Alan is getting ready to flee, Mary discovers what he has done. Her frantic pleas fall upon deaf ears. Mockingly telling his wife that he is leaving her to her lover, Alan turns to go. Dade, determined to possess the bag containing the money, blocks his path. While the two are struggling, Mary runs to summon Lynn. When the latter, accompanied by the police, reach the scene, they find Dade and Alan, their fingers clutched about each other's throats, dead.

THE SPOOK RAISERS—(July 20).—Chased by a Limb of the Law in the shape of Patrolman Doolittle, Ham and Bud take refuge in the house occupied by Madame De Shivers, a spiritualist. Mrs. Doolittle, a seance "fan," is present. Ham and Bud are scared speechless at first, but when they discover the nature of the fake, and how easily Madame De Shivers gathers in the cash, they resolve to get into the game. The first step is to get the necessary paraphernalia. This they do by stealing the stuff belonging to Madame De Shivers. Renting a house they advertise their forthcoming seance. Among the dupes who attend, is Mrs. Doolittle. But for the fact that Bud falls asleep just as he is supposed to do some tall and lofty ghosting, the seance might be a success. As it is, Ham finds it necessary to give his pal a swift kick. This wakes Bud up and makes him get on the job.

In the meantime, Patrolman Doolittle arrives home to find a note written by his wife informing him that she is at Professor Ham's ghost emporium. Forthwith, the policeman departs to bring his better half home. Unable to get into the house via the front door, Doolittle tries the kitchen entrance. As a result he gets into the room where Ham and Bud keep their spiritualistic paraphernalia. The realization of the manner in which his wife is being duped arouses the policeman's ire. Presently, when Ham summons his ghost, Doolittle stalks in. The seance busts up right then and there!

THE STRANGLER'S CORD—(Episode No. 1 of "The Mysteries of the Grand Hotel"—Special—Two Parts—July 21).—A series of remarkable attempts are made upon the life of Don Louis, who is stopping at the Grand Hotel. About to retire, he finds a cobra coiled in his bed. Later, a strangler's cord swishes through the air and encircles the Spaniard's neck. The man escapes death by a miracle. The third attempt occurs when a huge chandelier suspended directly above the table at which Don Louis sits, crashes down. Unnerved, the Spaniard begs Hilton, one of the hotel detectives, to spend the night with him. A few hours later, Hilton is found bound and gagged. He tells of a mysterious visitor who overpowered him and kidnapped Don Louis. No trace of the culprit and his victim can be found. Renee, daughter of Valdez, the cigarmaker who supplies the hotel with his wares, informs Hilton that her father has disappeared. The sympathetic detective accompanies the girl home. The two hear strange noises in the curing house back of the cottage. Investigating, Hilton comes upon Valdez and Don Louis. The latter is buried neck deep in the ground.

Hilton, attempting to interfere, is overpowered by Valdez, who appears insane. The man informs him that years before, Don Louis had him kidnapped, after which the scoundrel stole his wife. The woman later died in want. From the hour he learned the truth, the wronged man lived only for revenge. His story told, Valdez kneels beside the don's head and slowly shoves a cobra toward the man's face. Frances Ballou, summoned by Renee, arrives just in time to save the don's life. Hilton tells her the story while liberating Don Louis. The terrible ordeal has revealed to the latter the depths of his infamy and he slinks away. Her heart touched, Frances resolves to keep the matter from the police.

IN DOUBLE HARNESS—(Special—Two Parts—July 23).—Although Thomas and Marjorie are determined to marry, they keep this secret for the time, fearing objections on the part of Mrs. Manning. In fact this fear is so great that Marjorie is inclined to back down when she and her sweetheart go for their marriage license. To settle the matter, Thomas picks her up bodily and carries her before the clerk in charge. The lovers later inform Thomas' mother of their approaching marriage. Mrs. Manning appears flustered and the sweethearts mistake this for anger. They are finally wed and leave for Savannah. It is Thomas' intention that he and Marjorie shall live with his mother. Fear of

"mother-in-law" trouble mars the happiness of the newlyweds.

While in Savannah the couple meet the famous "Waving Girl" and learn her pitiful story. It makes them vow never to [illegible] and in taking the oath the thought uppermost in the minds of each is lest trouble with Mrs. Manning shall come between them. Returning home, the two approach the Manning cottage with heavy hearts. They find Thomas' mother gone, but a note on the table informs them that she will return shortly. When Mrs. Manning finally does arrive, she is accompanied by a man whom she blushingly introduces to her children as their new father. Thomas and Marjorie then learn that Mrs. Manning's peculiar conduct prior to their marriage was due to her fear lest they discover her secret!

THE GIRL ON THE ENGINE—(Episode No. 37 of the "Hazards of Helen" Railroad Series—July 24).—When informed by Helen that the rival railroad proposes to cross the Salt Lake's tracks, McKay, Division Superintendent, rushes a guard of men to Lone Point. This temporarily blocks the rival road's plan, but only until its force of men has been strengthened. A freight pulls into the Lone Point station. Although the water in the locomotive tank is almost exhausted, the engine crew decide to have their lunch before filling up. Word comes to Helen that the Salt Lake's men have been attacked and overpowered by the rival road's forces. She immediately tries to get in touch with headquarters, but finds that the wires have been cut.

Knowing that unless the rival road's men can be blocked, they will throw their line across the Salt Lake's tracks, Helen desperately tries to find a way in which to best the intruders. The freight in front of the station gives her an idea. Leaping into the cab of the engine, she opens the throttle and sends the train dashing toward the spot where the intruders are at work. Knowing that the water is all gone, Helen climbs out on the swaying engine and opens the exhaust valve so as to allow all the steam to escape. As the result, the freight comes to a dead halt just as it reaches the spot where the rival road's men propose to cross the tracks.

Although Helen is captured, word of what has taken place reaches McKay and he rushes to the scene with more men. The tracklayers try hard to shove the blocking train out of the way, but meet with no success. With the arrival of McKay's men a hot hand-to-hand fight ensues. It ends when the rival road's men are beaten and made prisoners.

VITAGRAPH.

THE HIGHWAYMAN—(July 19).—Farmer Hawkins has strenuous objections to Billy as a would-be son-in-law, preferring John, a big, husky farmhand of 300 pounds or so. Billy is little, but before he gets through, shows the others, that size counts little against gray matter. Billy arranges with Lucy to elope but father overhears their plans and locks Lucy in her room. Again agility and cleverness triumph, for Billy helps her escape, and the two get away on a couple of big draught horses. John and Hawkins pursue in a buggy. The chasers are held up by Dusty Rhodes, a tramp who has stolen a shotgun from a farmer, but Billy succeeeds in overpowering the tramp and hands him to a tree. Then partly disguised, he holds up John and Hawkins as though he meant business. He forces the frightened John to tie Pa up to a tree, then ties up John alongside of him, treating him a little roughly in the process. Without being recognized, he takes the buggy, picks up Lucy and the pair drive to town where they are married. On their return, Billy and Lucy get out of the buggy and stroll along on foot until they "discover" Pa and John, who are now reduced to helpless rage. Billy pretends surprise, then remarks, "John's a big, husky fellow, why didn't he break the ruffian's neck?" Hawkins looks at his companion in disgust, while Billy announces HE will get the scoundrel. Retiring to a distance he fires the shotgun, tears his clothing, then comes back with the proper triumphant air, exclaiming "I got him." Pa Hawkins slaps him on the back, calls him a hero, then Billy announces his marriage to Lucy. John wilts completely at this, but Hawkins is too busy giving the newlyweds his blessing to pay any attention to him.

THE LODELEI MADONNA (Broadway Star Feature—Three Parts—July 20).—Brought up in the atmosphere of the convent, Malcolm's one great ambition is to paint a Madonna worthy to be placed in the great Mission Chapel. His wealthy and wordly Uncle Morrison introduces the boy into the life of the world, the boy's lack of sophistry proving a great source of amusement to him. In Tahiti, they visit Vesey's "Palace," a notorious dive where a beautiful girl called Alma, or "The Lorelei" is the premiere danseuse. King La Farge, the richest pearler in the South Sea Islands, is favored above the other habitues of the place, so that when Malcolm becomes fascinated with the dancer and shows it, he nearly kills the young man. Malcolm's artistic soul is set ablaze when the Lorelei to add variety to the entertainment, impersonates the Madonna, and his reverent admiration awakens in the woman a desire to know the only man who had never looked upon her as his lawful prey. She commences a genuine love for Malcolm, and he knowing nothing of her mode of life, learns to love her. But he finds her dancing for La Forge's edification, understands the situation at last, and his idol shattered, Malcolm turns against her. But she has proved the neccessary inspiration for his painting of the Madonna, and through it, he is led to believe that the woman's reformation is complete and that she truly loves him. He is about to take her in his arms when La Farge, in a frenzy of rage shoots—intending to kill Malcolm, but instead kills Alma. Malcolm returns to the little Mission town and there finds happiness with Alice, the companion of Convent days, as his wife.

"FOLLOWING THE SCENT"—(July 21).—Deeply infatuated with the Widow Stuyvesant, a society matron, Mr. Astorbilt, a millionaire, neglects his charming young wife, who cares nothing for society's artificialities. Count Hasnofskey, a Russian nobleman, almost comes to blows with Astorbilt over the widow, and an account of the affair, greatly exaggerated, appears in the morning paper. Deeply hurt Mrs. Astorbilt now goes into society herself, and by reason of her charming personality, becomes the center of attraction. Astorbilt finds he has quite a bump of jealousy and tries to get back into his wife's good graces, but she has determined on a plan to teach him a good lesson. After letting him smell her latest perfume, "Breezes of the Orient" for which she has purchased exclusive rights to use, she tells him when he finds the one who uses that perfume by her leave, he will know the only man she loves. Wild with jealousy, Astorbilt makes himself ridiculous among his friends and acquaintances in his wild goose chase after the evasive scent. He fails, however, to find the guilty man. The idea becomes almost an obsession with him until he has a fistic encounetr with Percy Vanderpool; then his wife decides that he has been punished enough, so she plays the trump card. When Astorbilt returns home, and goes towards a closet door she frantically stops him. Of course that strengthens his desire to see what is in there, particularly when he smells that wonderful scent of the Orient he has so long sought. Yanking open the closet door he prepares to pounce on the despoiler of his home. There stands her little son, with the perfume bottle, laughing as hard as he can laugh. Then it dawns upon Astorbilt that this is the only other little man whom his wife loves, and all ends in sublime happiness.

"ALL ON ACCOUNT OF TOWSER"—(July 22).—When it came to keeping the outdoor pet, Towser was certainly a handy dog. He had evolved a scheme whereby, at his master's order, he would run alongside the trains which went by their home, barking at the train crew who would try out their skill throwing coal at the pestiferous animal. After it had gone by, old man Scranton, the dog's owner, would collect the coal. But Towser one day went a little too close to one of the big engines, and departed this life very suddenly. Scranton nearly takes the lives of the trainmen, but Phelps, the young express messenger, comes to their rescue, and handled the enraged Scranton pretty roughly. The old man's pretty nieces Gladys and Bessie accuse Phelps of being a ruffian. He is very humble but falls in love with Bessie, "The little Tartar," and attends the next dance in town in hopes of meeting her again. He finds the girls, but they cut him cold. He sends Bessie a very contrite note, so comically worded, she cannot help smiling, and they are soon friends. Pa Scranton, however breaks up the affair and takes both girls home. Gladys and her beau elope, with Bessie as chaperone. After a thrilling chase by Uncle and the startling use of three coffins, the three are safely stowed away in the baggage car on the 9:15. There Phelps discovers them and succeeds in persuading Bessie to follow her sister's example and elope. In the next town, the minister performs a double marriage ceremony, while Uncle's ruffled feelings are later soothed by the present of a handsome dog as near like Towser as possible. He is completely won over when, on seeing a train roaring by, the new dog gallops after it barking wildly, amid a rain of costly anthracite.

"BIXBIE'S DILEMMA"—(July 23).—An early riser and eager for news of the War, Bixby, in his nightshirt and slippers steals downstairs to the piazza for the morning paper. He steps out, and—Snap! goes the spring lock on the front door. Finally deciding to take a desperate chance he climbs in the only open window. It happens to be an old maid's bedroom, and Mr. Bixbie is promptly chased out again. He runs to the barn for refuge, but the milkmaid sees him and goes for him with a pitchfork. The racket arouses the people in the house, but all they see is Bixbie scudding across the lawn in his night-shirt. On the street he jumps into a carriage, and the sleepy driver, thinking his fare has arrived, whips up the horse. Then follows a thrilling man-hunt, during which Bixby manages to collect literally on the fly—a silk hat, a Prince Albert coat and vest, a pair of shoes and even a shirt and collar. The Jew

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from whom he stole the coat and vest tells the police, who join his pursuers. Apparently the whole town is after the fleeing Bixbie, but he manages to elude them all by climbing a high fence and getting up into a tree. There, he puts on his stolen garments, then drops from the tree, properly clothed. Meanwhile, the detectives have been busy, and just as Bixbie walks in for breakfast, they pounce on him. A struggle follows in which the dining room table is overturned and the boarders thrown into a state of wild consternation but the detectives triumph. At the police court the Captain compliments them, then, as all the owners of the various garments which Bixbie is wearing are in court, he has him stripped to his nightshirt again and thrown into a cell, to meditate on his crowning dilemma.

A PAIR OF QUEENS (Special—2 Parts—July 24).—Jimmie Page and Ed Armstrong are bunkies in Company E, stationed near the Nueces River, Texas. Deep, abiding friendship such as only men know, exists between the two, which is strengthened, when, on a fishing trip, Ed rescues his friend from drowning. Page is very grateful and tells Ed whenever he can serve him not to fail to call on him. Twenty years later, Armstrong, now a widower, living in Arizona, is told he has but a few months to live. He accordingly sends a note to his old friend Jimmie Page, entrusting his daughter, Anita to his care. Page is not overjoyed as he believes the girl to be a mere child, but for old times' sake, accepts the guardianship. Shortly afterwards, he visits New York. There, by a strange turn of fate, he saves Anita, a beautiful 19-year-old girl, from a couple of thugs, but does not learn her identity. He finds a handbag she dropped, containing only her photograph, and falls in love with the picture but can find no trace of its owner. Anita's father dies and she is sent to her guardian, Captain Page. When she arrives, the Captain is out, bemoaning the fate that saddled him with a ward and no mother to care for it. Mac, the Captain's aide, recognizes the girl from seeing her photo in his possession, and arranges a little surprise. Page returns to find the girl playing the piano. Needless to say, his joy knows no bounds on learning the girl of the photo and his ward are one and the same. She soon becomes his wife, and at the wedding feast, Page offers a stirring toast to his old friend and Bunkie, Ed Armstrong.

LUBIN.

THE DISCONTENTED MAN (July 19).—Rodney Blake, a young author, tired of society's artificiality, and believing his sweetheart, Miriam, is faithless, seeks seclusion in the quiet of the country. Still moody, he finds that he cannot write, and he is almost discouraged. Then one day he sees a scene enacted between three of the primitive people of the mining country. Jim Allen and Pete Barton, young miners, court Mary. She leads them to blows, and Jim the stronger and handsomer, bests his adversary. Mary walks off with the victor. Pete, enraged, is about to stab Jim from behind, when Rodney shouts warning, and is the means of saving Jim's life. Thus a strange friendship springs up between these two different men.

Rodney envies Jim's happiness, and one day, when his publishers return his manuscripts with a note that there is the "elusive something" lacking in them he tells Jim that he would gladly exchange his brain for Jim's brawn and happiness. The idea grows upon him, and he finally determines to lead Jim's life for a while. The next day he secures work in the mine. Down in the shaft Pete, still nursing his vengance, attacks Jim. Rodney runs to Jim's assistance, steps on some matches that Pete dropped, and there is a fearful explosion. Rodney and Jim are brought up, and it is discovered that both will be crippled for life, but Pete escapes uninjured. This is indeed the hour of darkness. Jim, big and helpless, his greatest asset—his strength—gone, is spurned by Mary, who now turns to Pete. Rodney sees this, and realizes that he still has something left for the inspiration has come while he reclined alone in his room, and he has written his greatest work. The check he receives brings visions of his book carrying its message to a little family circle, to prospectors in the wilderness, and to young lovers. He thanks God for His divine gift, and then is made supremely happy by the coming of Miriam, who has read of the accident and experienced remorse for her actions. Rodney brings good cheer to Jim by promising to take care of him for life.

A BARNYARD MIX-UP (July 20).—The chicken thieving of Rastus is discovered by Farmer Corntossel who pursues the thief through the haystacks. They have several encounters, but Rastus has peculiarly elastic legs and a strangely bullet-proof body. The farmer's shots roll off his back like marbles, but finally an axe lays Rastus low. He is buried in the garden, but is resurrected in the strangest manner by an explosion of dynamite. The sudden appearance of a ferocious white goat causes the two to forget their enmity and unite against the animal.

"A NEW WAY TO WIN" (July 20).—It's the same old case of mother-in-law trying to run things, but this time John Black thinks he can fire her out of the house and get away with it. Babe (John's wife) and her mother are so surprised that for a few minutes they let him run things. Babe has an idea and tells her mother to wait. Mother goes to visit friends. That afternoon, John gets home and finds that the breakfast things are still in the dining-room and kitchen, Babe comes along and explains that she forgot to get supper in time. Several other little things have happened also because mother is not there.

John goes out on the steps to think things over. Babe uses about seven cents worth of salt in cooking their simple supper and John misses mother's cooking. He decides to go and bring mother back and is overjoyed to find that she is just visiting the Smiths. On his bended knee he coaxes her to come back and she reluctantly consents. To make things interesting, she fills her suitcase with bricks and makes him carry it for her. Once more on her native heath she reaches for John's familiar neck to discipline him but Babe interferes and John comes to mother's relief. The three decide to start all over,

"WHEN THE LIGHT CAME IN" (Special—Two Parts—July 21).—The engagement of Tom and Julia meets with the approval of everyone. Julia and her mother prepare the simple trousseau and later her mother dies. It is the first shadow, and plunges Julia into deep gloom. Even Tom's return from his business trip fails to brighten her, and their wedding is postponed for a year. In contrast to Julia's sadness is the girlish gayety of May, her friend. She has tried to persuade Julia to come out into the sunlight and enjoy the awakening of spring, but Julia refuses to leave the house. Once again the wedding day of Tom and Julia approaches. Tom realizes suddenly that it is May he loves and must marry. She says that they must part forever. Tom is in honor bound to marry Julia. Julia quietly and soberly prepares for the wedding. Her sadness irritates Tom and May's winsomeness fills his mind. Once at Julia's Tom comes upon May kissing his photograph and fighting back her tears. He impulsively embraces her and lets her cry herself out in his arms. Julia enters. Explanations are forthcoming and Julia upbraids them for not telling her of their love. She sends them away to seek their own happiness. In her room Julia breaks down. She draws the shades and falls on her bed. Grief has stupefied her.

Tom and May marry. From her home across the street Julia watches through the shutters. The happiness she sees is too much. Julia orders her servant to close every blind in her house—light has gone from her life for all time. Greater happiness comes to Tom and May. Their baby is their greatest joy. Julia, in the dark house, sees all, and her misery increases. Then Tom dies. Julia is both exultant and sorrowful. Day by day May droops. Julia gloats over May's grief. One morning when the boy tries to wake his mother she does not answer. Small as he is, the little fellow knows that help must be obtained. After getting no response to his knocks on neighboring doors, the child crosses the street and taps Julia's door. The child silently grasps her hand and draws her out. Julia allows herself to be led into May's home by the child. She discovers her dead rival. The neighbors decide that the boy must be sent to an orphanage. One woman asks Julia if she will care for him that night. She agrees, and when morning comes and the little fellow opens the shutters to let in the light, Julia, who has begun to recognize the outside world, refuses to part with the boy when the neighbors come to take him away. The change in her nature was brought about by the loving embraces of the child, who permitted the light to come in.

"DESTINY'S SKEIN" (Special—Three Parts—July 22).—Earl Fortier considers the medical profession his mission in life, but his father wants his son to join him in his lumber business. A quarrel follows and Earl, disowned, goes his own way under another name—Earl Calmet. Later, down South, Fortier employs Tom Green, who lives with his sister Ormi, and is in love with Bertha Hubbard his housekeeper. Both girls realize that Tom is not well mentally, for he is subject to peculiar attacks, during which he is the direct opposite of his normal self, afterwards forgetting everything that has occurred. While under the influence of this change he robs his employer and escapes to the woods. There he hides the money, and later, finding himself wandering about goes home utterly unconscious of any wrongdoing. Fortier, who has witnessed the act but failed to catch him, gets the sheriff, and Tom is arrested. Ormi and Bertha refuse to believe Tom guilty and Ormi makes a public threat to some day "get" Fortier. Soon after she manages to effect Tom's escape and hides him under the house, reached by way of a trap door through the living room floor.

About this time Earl Calmet, now a doctor, goes South for his own health. While out hunting he loses his way and is directed to town by Ormi. Both are deeply interested and Earl is soon haunting her neighborhood in the hope of seeing her. An injured foot gives him an

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opportunity to assist her and their acquaintance rapidly ripens into love. Ormi's great fear for Tom and Bertha's chance discovery of him with the stolen money at the tree during one of his incomprehensive moments keep both girls in a state of great anxiety. Earl cannot help noticing it, but cnn get nothing reassuring from Ormi. Finally to save herself and Tom, and not knowing him to be Fortier's son, she agrees to marry him providing he will not question anything and stand by her. He agrees and they go to town for the ceremony.

Tom, under another spell, meets Fortier and in a struggle Fortier is killed. A sash ribbon of Ormi's that Tom wore about his face is found beside his body and Ormi is suspected. Tom returns home in his right mind, not knowing what he has done. Previously Ormi had again publicly threatened Fortier and when she is accused in Earl's presence, the latter recalls her constant agitation and the fact that she was alone in the woods when the supposed murder happened. Earl believing that she married him in revenge, returns to her home where he believed she lived alone. There he encounters Tom. A quarrel ensues without either man's knowing who the other is, and as one of Tom's changes comes over him, Bertha bursts into the room and is forced to tell all she knows. Earl calls into practice his medical skill and gets the truth of both the money stealing and the death while Tom is not himself. He is able to cure him and naturally it results in clearing both brother and sister, and a happy future opens for all four.

"HER IDOL" (July 23).—Hedda, a young Italian girl, is the ranch cook. The boys of the ranch tease her until one day she decides she won't stand it any longer. She leaves them in the midst of their dinner and goes out to her favorite spot—a massive rock, in the hills to think it over. McMurtrie, the ranch boss who has been trying to close a land deal with Chief Red Eagle at the Indian agency, returns about this time. Hedda comes back and says she is going to quit and McMurtrie says she is not, threatening to thrash the first man who teases her again.

Ever after that McMurtrie is Hedda's idol, but she keeps her love for him a secret. The owner of the ranch brings McMurtrie a bag of gold to pay the Indian for the land and leaves. McMurtrie becomes fascinated by the gold and battles with a temptation to get away with it. Hedda sees what is going on and her heart is broken, for she realizes that McMurtrie is a thief at heart. She goes to her favorite rock to try and figure out whether she should tell the boys or go to McMurtrie and try to dissuade him. McMurtrie meanwhile decides to hide the gold and does so under the big rock, Hedda watching from concealment. She leaves the money there and goes back to the ranch without disturbing it.

Meanwhile the owner has discovered a flaw in the Indian's title and returns that evening to get back the money. McMurtrie is ready to fly, and Hedda is too late to warn him. He cannot explain where the money is, except to tell the owner that it was stolen during the day. The owner will not believe him, and Hedda enters and takes the crime on her shoulders to shield McMurtrie. She talks so fast that McMurtrie has no chance to tell otherwise, and one of the ranch men coming in at the moment with the bag of money that his dog unearthed, the owner accepts her statement, and telling her she is fired, suggests her quitting the country as well. Out at the rock McMurtrie finds Hedda and tells her that she must stay, which she agrees to do when he suggests that it be as Mrs. McMurtrie.

WHEN WIFIE SLEEPS (July 24).—Bill and wifie pay a visit to the shore. Everything goes well until Bill spies a couple of girls. Seeing that wifie is very busy preparing the lunch, Bill sneaks away. Wifie discovers his absence, and looking sees him in conversation with the girls. Wifie appears, interrupts the tete-a-tete, and chases Bill about the beach. She soon captures him and makes him do penance by wheeling her in a rolling chair. But this does not last for long; wifie goes to sleep, the two girls pass again and flirt with Bill. Bill hires a man to push the chair about and follows the girls to a place of amusement, where he makes himself a general nuisance, until he is finally thrown out on the boardwalk, where he encounters wifie still asleep in the chair. Seeing that wifie knows nothing about his absence, he at once takes charge of the chair and wends his way down the boardwalk, a sadder but wiser Billie.

MINA.

THE FIGHTING KID (July 15).—Jerry, asleep on a park bench, is happy in his dream wherein he brick balls four policeman—police are his Nemesis—when he is rudely awakened by an officer really in flesh, and compelled to move on. In a quiet corner of the park dozing on a bench he spies two tramps, between whom Jerry drops wearily after his run and is soon in the arms of Morpheus. His dreams take him to a harem where he is surrounded by beauties, one of whom he takes into his arms and kisses soundly. In the midst of his osculatory performance he awakens to find that he has been kissing one of the tramps who, offended, sets to punch him. Jerry ducks and the other tramp gets the blow while Jerry scampers away from the scene of action.

Nellie, out for a stroll, is accosted by a bully from whose attentions she flees to Jerry's protection. Jerry fells the masher with a convenient brick and then triumphantly escorts Nellie to her home where he is introduced to her father and mother. Meanwhile the bully revives and passing Nellie's home spies Jerry, for whom he lays in siege. Jerry makes many efforts but cannot escape the bully's vigilance, so finally stretches himself on the lawn for a night's rest. In the morning he finds that the bully, though asleep on a bench, is still on the job. To thwart the bully's purpose Jerry procures a box of tacks, removes the bully's shoes, sprinkles the tacks on the ground around the bench, then proceeds to pummel him. Satisfied with the result Jerry leaves to meet Nellie while the bully obtains re-enforcements. While Jerry is serenading Nellie the attacking party arrives, but before they can complete their plans of vengeance the police come and quell the disturbance. The last scene shows an officer dragging the unwilling Jerry to jail.

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ESSANAY.

"THE LITTLE PROSPECTOR"—(July 2).—Broncho Billy has exhausted every foot of ground which might have held gold for them and he makes ready to strike new territory. Their little boy gets his hands on some nitro-glycerin. He has dreams of discovering some gold where his father could find none. He "plants" the explosive but it doesn't go off. Then his sister resets it and it explodes in her face. She is knocked unconscious. The girl proves not to have been seriously injured. Out on the ground, by the newly blasted hole, lies the little son, sobbing because he has hurt his sister. The parents come out rejoicing over the girl's recovery and find the ground strewn with gold.

"THE REV. SALAMANDER UNATTACHED"—(July 12).—The Rev. Salamander was a minister by parentage. That is, when his yearnings for the future ran along the line of professional baseball, his mother took an inventory of his capabilities and determined to make him a minister. She died. He was given a parsonage in a small town and got along very nicely except that Charlotte Bingham the town belle, refused to have anything to do with a country minister. Then one day the manager and catcher of the town baseball squad nearly lost the league pennant. Three pitchers had been knocked out when the Rev. Salamander swung his college arm in the box and struck out two men and won the game on a first bag put out, and a homer. Of course after the crowd finished cheering, the minister and Charlotte drew aside and kissed No one objected for the town now held the pennant.

BRONCHO BILLY WELL REPAID—(July 9).—Broncho Billy wins out over his rival for the hand of a sweet country girl. Later he meets a girl from the city and falls in love with her. He goes to his fiance and asks her for his ring back. She gives it up, though she is broken hearted. Then Broncho goes to the city to visit the girl who had flirted with him while she was on a vacation to the country. He finds that she is immensely wealthy. She merely laughs at him when she sees him in his countryfied clothes. He then returns to reclaim his old sweetheart only to arrive in time to see her wedded to his rival.

A WOMAN (Special Charlie Chaplin Picture—Two Parts—July 21).—Charlie Chaplin takes a stroll in a park where he sees a man, his wife and daughter seated on a bench. The husband sees a pretty girl passing and smiles at her. She smiles back and he makes an excuse to his wife to get away and follows her. The girl inveigles him into playing a game of blind man's buff, and when he is securely blindfolded robs him of his pocketbook.

Chaplin offers to lead the man back to his wife but instead takes him to the sea and pushes him in. He then introduces himself to the wife and daughter and they take him home with them. When the husband gets back he is introduced to the new found friend. He recognizes Chaplin's voice and a fight is started Chaplin, after losing part of his wearing apparel, escapes by running upstairs.

Presently he reappears sans moustache, dressed in the daughter's clothing. The flirtatious husband then tries to make up to Chaplin and stirs the wife's jealousy. Another battle is started and the wife discovers that Chaplin is not a woman. He finally is hurled out into the street and wends his sad way homeward.

A BAG OF GOLD (July 19).—John Elliot, a poor inventor, steals 200 pounds sterling from a bank he finds open and perfects his invention. He becomes very rich but savagely irritable, as the crime preys on him. The cashier serves a lengthy term in the Colonies, returns and goes to work in Elliot's engineering department. Believing the cashier to be a laber

agitator, Elliot determines to crush him and buys his note for 200 pounds. Elliot's son loves the cashier's daughter. He borrows 200 pounds from Elliot to pay off his sweetheart's father's note. Elliot learns the cashier is the man his theft sent to jail. He undergoes a change of heart and offers assistance to the cashier

JABEZ'S CONQUEST (Episode No. 3 of "The Adventures of Dominica"—Special—Three Parts—July 20).—Jabez Slocum, American farmer, plans to "do" Europe with his half million fortune not neglecting to tell Braga, an international crook, of his plan. Braga and his assistant, Dominica, scheme to get the half million and nearly succeed—until a third accomplice foils their plot by privately trying to take a hand in the affair. Slocum has delivered a draft for $30,000 to Dominica on her plea that it is to save her brother from jail. Returning to town in a machine the chauffeur, the accomplice, attacks him. Slocum becomes suspicious and returns to the girl's apartment, where she returns the draft

THE FABLE OF "THE HOME TREATMENT AND THE SURE CURE" (July 21).—Once there was a leading citizen with a daughter named Bernice, who was some offspring. One day Bernice found something out in the sunshine and put it on the rug for father to look at. He called himself Kenneth. Father said he wouldn't stand for any puss willow being grafted on the family tree. Then they planned to give her an overdose of Kenneth. After dinner the turtle doves were given unlimited opportunity for cooing. When Kenneth began appearing for breakfast he ceased to be a romantic figure. On the third day he was just the same to Bernice as the steering wheel. The next day Kenneth had no more chance than a rabbit. While they were still groggy father induced the amateur comic to pull one of his convulsing anecdotes. That was the last straw. Bernice locked up her hope box and was open for other engagements. Moral: Don't get acquainted too soon

OTHERS STARTED IT BUT SOPHIE FINISHED (July 22).—When his wife dares to buy a new hat, the husband beats her. She receives a telegram from her mother stating that she will arrive that morning to "look the new husband over." Mustang Pete dresses like the mother-in-law and beats the husband as well as Slippery Slim, who takes the husband's part. Having been kicked out of the house, the two rope around him. They, too, catch in the rope kidnap Todd and push him over a cliff with a and dangle in the air, the rope having caught on a tree stump. The husband falls to the ground and, returning home, is beaten by the real mother-in-law, who has arrived. He attempts to kill himself but is saved by his apologetic wife and mother-in-law.

THE SKY HUNTERS (Special—Three Parts—July 24).—Walt Benton, leader of a mysterious band of moonshiners and theives calling themselves "The Sky Hunters," vows to raise his daughter as a boy because he had wanted a boy to perpetuate the Benton reign. Fifteen years pass. The father dies. The girl is put in his place—as a man, called Konkawa. The Secret Service sends Steve Jackson into the mountains to rout out the Sky Hunters. He meets Konkawa and arouses her suspicions. They struggle in the darkened room. Steve realizes he is not struggling with a man and turns her cheek to his and laughingly kisses her. With the woman in her awakened and with Steve's stories of the women back in the city in her mind, she loses her bitterness and her face melts into the softness of a woman's. She allows Steve to get away because of this feeling. His coming has disrupted the band, however, as the leaders destroy their haunts, fearing the return of more officials. Steve wires Washington that he has failed in his plan and is coming in to plan a new attack. He takes the train that night. The remnants of the Sky Hunters, revengeful and armed, head off the train, and bind and gag Steve at the side of the road. In the meantime the girl is having the first woman's battle of her life. She wants Steve but she also respects her oath to her father. However, she finally gives in to her love, having learned that the Sky Hunters are hopelessly disbanded. At the railway track she unbinds Steve. Later the girl is shown in feminine clothing back in "their" home at Washington

KNICKERBOCKER STAR FEATURES.

THE CUP OF CHANCE (Special—Three Parts—July 21).—Jack Evans, ambitious clerk for a wealthy broker, Wilson by name, meets Estelle, a butterfly widow. After several calls a romance between Estelle and Jack culminates in an engagement, which is followed by a hand-to-hand combat between Jack and Estelle's lover, Brandon, resulting in a serious injury to little Hope, the widow's four-year-old daughter. Hope wins the heart of Jack, an incident which helps to keep the new home together after the marriage of the butterfly to the ambitious clerk. Miserable months pass, during which Estelle sees that she made a grave mistake in marrying Jack. Her love for Brandon returns, wine parties are again indulged in, Jack's treasury diminishes, little Hope is led into dangerous influences, and all ends in Estelle taking Hope and eloping with Brandon. By the firelight Jack fondles a toy ship of Hope, dreams of the child he loved and settles back in loneliness.

A few years later Jack becomes manager of the firm and the confidante of the owner, Wilson. Hope is now a girl of eighteen. Estelle and Brandon, nearing the margin through their life of sin, bedeck Hope with all the finery possible, anticipating profit through her disposal. Money passes into Brandon's hands from a slaver, who poses as a man of wealth, while the boys who are outdone discover his identity and he is arrested. A theatrical manager, seeing in Hope a possibility for his opera, makes her a promising offer and takes her home. In the home of Estelle and Brandon a fight results, as Estelle claims part of the money given by the slaver. The fight ends in Estelle shooting Brandon and her own death. Hope, accompanied by a mission worker, followed by the theatrical manager, comes on the scene, and Hope sees a new chance for life. She at first pledges herself to the mission worker, but later experiences a revulsion in feeling and becomes "Circe" in an opera.

Jack, freed by the death of his wife, Estelle, is engaged to a society girl, but the engagement is broken by the girl's mother, who learns he is only a clerk. On the day of the cancelled engagement, Jack inherits the wealth of his aged employer. Hope is true to her "Circe" role, acting the same when off the stage, to the chagrin of her admirer, the theatrical manager. The city rings with the name of "Circe." Jack, not knowing it is Hope, refuses all inducements to meet the famous star. Jack, bored by persistent women, escapes to the seashore. Hope in the meantime has reached the limits of her physical endurance, and a huge cabaret affair ends in her collapse, resulting in her secret escape from the theatrical manager to the same resort at which Jack is stopping. Jack and Hope, neither identifying the other, meet. A romance ends in their marriage and a honeymoon is followed by a great reception when Jack introduces his wife into society. Sus-

(*Continued on page* 546.)

WHY "FIRE" THE OPERATOR?

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Calendar of Daily Program Releases

Releases for Weeks Ending July 17 and July 24

(For Extended Table of Current Releases See Pages 574, 576, 578.)

General Film Company

Current Releases

MONDAY, JULY 12, 1915.

BIOGRAPH—As It Happened (Drama).
ESSANAY—The Reverend Salamander Unattached (Drama).
KALEM—Midnight At Maxims (Special—Four parts—"Broadway Favorites" Cabaret Show).
LUBIN—Road o' Strife Series No. 15, "The Coming of the Kingdom" (Drama).
SELIG—The Smouldering (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 55, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 14, "Mr. Jarr and Gertrude's Beaux" (Comedy).

TUESDAY, JULY 13, 1915.

BIOGRAPH—Coincidence (Special—Two parts—Drama).
ESSANAY—Temper (Special—Three parts—Drama).
KALEM—A Flashlight Flivver (Comedy).
LUBIN—What a Cinch (Comedy).
—Studies in Clay (Comedy).
SELIG—The Parson Who Fled West (Western Drama).
VITAGRAPH—A Natural Man (Special—Two Parts—Comedy-Drama).

WEDNESDAY, JULY 14, 1915.

EDISON—Cartoons in a Laundry (Comedy).
ESSANAY—The Fable of "The Scoffer Who Fell Hard" (Comedy).
KALEM—The Straight and Narrow Path (Special—Two parts—Drama).
LUBIN—All For Old Ireland (Special—Three parts—Drama).
SELIG—Pup the Peacemaker (Drama).
VITAGRAPH—The Honeymoon Baby (Comedy).

THURSDAY, JULY 15, 1915.

BIOGRAPH—The One Forgotten (Drama).
ESSANAY—The Pipe Dream (Comedy).
LUBIN—A House of Cards (Special—Two parts—Drama).
MINA—The Fighting Kid (Comedy).
SELIG—The Octopus (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 56, 1915 (News).
VITAGRAPH—Billy, the Bear Tamer (Comedy).

FRIDAY, JULY 16, 1915.

BIOGRAPH—Broken Ways (Drama) (Re-issue No. 6).
EDISON—Her Vocation (Special—Three parts—Drama).
ESSANAY—The Bachelor's Baby (West-Drama).
KALEM—For Her Brother's Sake (Drama) (Re-issue).
LUBIN—An Hour of Freedom (Drama).
VITAGRAPH—Welcome to Bohemia (Comedy).

SATURDAY, JULY 17, 1915.

BIOGRAPH—The Little Runaways (Comedy-Drama).
EDISON—For His Mother (Drama).
ESSANAY—Jane of the Soil (Special—Two parts—Drama).
KALEM—A Deed of Daring (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Wife's Ma Comes Back (Comedy).
SELIG—Subject not yet announced.
VITAGRAPH—The Confession of Madame Barastoff (Broadway Star Feature—Three parts—Drama).

General Film Company

Advance Releases

MONDAY, JULY 19, 1915.

BIOGRAPH—The Chadford Diamonds (Drama).
ESSANAY—A Bag of Gold (Drama).
KALEM—The Crooked Path (Special—Three parts—Drama).
LUBIN—The Discontented Man (Drama).
SELIG—The Shadow and the Shade (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 57, 1915 (News).
VITAGRAPH—The Highwayman (Comedy).

TUESDAY, JULY 20, 1915.

BIOGRAPH—A Daughter of Earth (Special—Two parts—Drama).
ESSANAY—Jabez's Conquest (Episode No. 3 of "The Adventures of Dominica" Special—Two parts—Drama).
KALEM—The Spook Raisers (Comedy).
LUBIN—A New Way to Win (Comedy).
—A Barn Yard Mix-Up (Comedy).
SELIG—The Foreman of Bar Z Ranch (Western Drama).
VITAGRAPH—The Lorelei Madonna (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, JULY 21, 1915.

BIOGRAPH—Under Two Flags (Special—Three parts—Drama).
EDISON—A Change for the Better (Comedy).
ESSANAY—The Fable of "The Home Treatment and the Sure Cure" (Comedy).
KALEM—The Strangler's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—The Cup of Chance (Special Feature—Three parts—Drama).
LUBIN—When the Light Came In (Special—Two parts—Drama).
SELIG—Jimmy (Drama).
VITAGRAPH—Following the Scent (Comedy).

THURSDAY, JULY 22, 1915.

BIOGRAPH—His Singular Lesson (Comedy-Drama).
ESSANAY—Others Started It, But Sophie Finished (Comedy)
LUBIN—Destiny's Skein (Special—Three parts—Drama).
MINA—On the Job (Comedy).
SELIG—Motherhood (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 58, 1915 (News).
VITAGRAPH—All on Account of Towser (Comedy).

FRIDAY, JULY 23, 1915.

BIOGRAPH—Man's Genesis (Drama) (Biograph Reissue No. 7).
EDISON—On Dangerous Paths (Special—Four parts—Drama).
ESSANAY—Broncho Billy and the Pose (Western Drama).
KALEM—In Double Harness (Special—Two parts—Comedy).
LUBIN—Her Idol (Drama).
VITAGRAPH—Mr. Bixbie's Dilemma (Comedy).

SATURDAY, JULY 24, 1915.

BIOGRAPH—His Criminal Career (Comedy-Drama).
EDISON—The Secret of the Cellar (Drama).
ESSANAY—The Sky Hunters (Special—Three parts—Drama).
KALEM—The Girl on the Engine (Episode No. 37 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—When Wife Sleeps (Comedy).
VITAGRAPH—A Pair of Queens (Special—Two parts—Comedy).

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Calendar of Daily Program Releases

Releases for Weeks Ending July 17 and July 24

(For Extended Table of Current Releases See Pages 574, 576, 578.)

Universal Film Mfg. Co.

SUNDAY, JULY 11, 1915.

BIG U—The Closing Chapter (Three parts—Drama).
LAEMMLE—Martin, Love Fixer (Drama).
L-KO—No Release this date.

MONDAY, JULY 12, 1915.

BROADWAY UNIVERSAL FEATURES—The Garden of Lies Five parts—Drama).
NESTOR—When Father Had the Gout (Comedy).

TUESDAY, JULY 13, 1915.

GOLD SEAL—People of the Pit (Two parts—Modern Drama).
IMP—His New Automobile (Comedy).
REX—When Hearts Are Trumps (Juvenile—Drama).

WEDNESDAY, JULY 14, 1915.

ANIMATED WEEKLY—Number 175 (News).
L-KO—No release this week.
VICTOR—The Prize Story (Three parts—Drama).

THURSDAY, JULY 15, 1915.

BIG U—The Opening Night (Two parts—Drama).
LAEMMLE—Dear Little Old Time Girl (Drama).
POWERS—Captain Kent's Seals (Vaudeville Act).
—Friend of the Animal Wizard (Ditmars Educational).

FRIDAY, JULY 16, 1915.

IMP—The Eleventh Dimension (Two parts—Drama).
NESTOR—Her Rustic Hero (Comedy).
VICTOR—The Trust (Drama).

SATURDAY, JULY 17, 1915.

BISON—The Toll of the Sea (Two parts—Drama).
JOKER—Freaks (Comedy).
POWERS—The Stranger (Drama).

SUNDAY, JULY 18, 1915.

LAEMMLE—For His Superior's Honor (Drama).
L-KO—A Doomed Hero (Two parts—Comedy).
REX—No release this week.

MONDAY, JULY 19, 1915.

BROADWAY UNIVERSAL FEATURES—Scandal (Five parts—Drama).
NESTOR—There's Many a Slip (Comedy).

TUESDAY, JULY 20, 1915.

GOLD SEAL—Homage (Two parts—Modern—Drama).
IMP—What Might Have Been (Drama).
REX—A Happy Fair (Comedy).

WEDNESDAY, JULY 21, 1915.

ANIMATED WEEKLY—Number 176 (News).
L-KO—The Curse of a Name (Comedy).
VICTOR—The Weird Nemesis (Two parts—Hypnotic—Drama).

THURSDAY, JULY 22, 1915.

BIG U—The Burden Bearer (Drama).
IMP—Thou Shalt Not Lie (Two parts—Drama).
POWERS—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).

FRIDAY, JULY 23, 1915.

IMP—No release this week.
NESTOR—Behind the Screen (Two parts—Comedy).
VICTOR—Jeanne of the Woods (Drama).

SATURDAY, JULY 24, 1915.

BISON—The Mad Maid of the Forest (Two parts—Drama of the Woods).
JOKER—A Duel at Dawn (Comedy).
POWERS—The Honor of Kenneth McGrath (Drama).

Mutual Film Corporation.

SUNDAY, JULY 11, 1915.

KOMIC—Beppo, the Barber (Comedy).
MAJESTIC—The Mountain Girl (Two parts—Drama).
THANHOUSER—Tracked Through the Snow (Drama).

MONDAY, JULY 12, 1915.

AMERICAN—Zaca Lake Mystery (Two parts—Drama).
KEYSTONE—When Ambrose Dared Walrus (Two parts—Drama).
RELIANCE—The Arrow Maiden (Drama).

TUESDAY, JULY 13, 1915.

BEAUTY—Applied Romance (Comedy).
MAJESTIC—A Ten-Cent Adventure (Comedy).
THANHOUSER—Mercy On a Crutch (Two parts—Drama).

WEDNESDAY, JULY 14, 1915.

AMERICAN—To Melody a Soul Responds (Drama).
BRONCHO—The Ruse (Two parts—Drama).
RELIANCE—A Breath of Summer (Drama).

THURSDAY, JULY 15, 1915.

DOMINO—The Burglar's Baby (Two parts—Drama)
MUTUAL WEEKLY—No. 28, 1915 (News).

FRIDAY, JULY 16, 1915.

FALSTAFF—Dot on the Dayline Boat (Comedy).
KAY-BEE—The Tide of Fortune (Two parts—Drama)
THANHOUSER—His I. O. U. (Drama)

SATURDAY, JULY 17, 1915.

RELIANCE—The Americano (Two parts—Drama)
ROYAL—Your Half and My Half (Comedy).

SUNDAY, JULY 18, 1915.

KOMIC—A Chase by Moonlight (Comedy).
MAJESTIC—The Mystic Jewel (Two parts—Drama)
THANHOUSER—Old Jane of the Gaiety (Drama)

MONDAY, JULY 19, 1915.

AMERICAN—The Honor of the District Attorney (Two parts—Drama).
RELIANCE—The Lie (Drama).

TUESDAY, JULY 20, 1915.

BEAUTY—His College Wife (Comedy).
MAJESTIC—The Runaways (Comedy)
THANHOUSER—The Picture of Dorian Gray (Two parts—Drama).

WEDNESDAY, JULY 21, 1915.

AMERICAN—Wait and Sea (Drama).
BRONCHO—Cash Parrish's Pal (Two parts—Drama)
RELIANCE—Old Mother Grey (Drama)

THURSDAY, JULY 22, 1915.

DOMINO—The Man Who Went Out (Two parts—Drama).
MUTUAL WEEKLY—Number 29, 1915 (News).

FRIDAY, JULY 23, 1915.

FALSTAFF—P. Henry Jenkins and Mars (Comedy).
KAY-BEE—The Play of the Season (Two parts—Drama)
MAJESTIC—The Little Catamount (Drama)

SATURDAY, JULY 24, 1915.

RELIANCE—The Pretender (Two parts—Drama).
ROYAL—Making Over Grandpa (Comedy).

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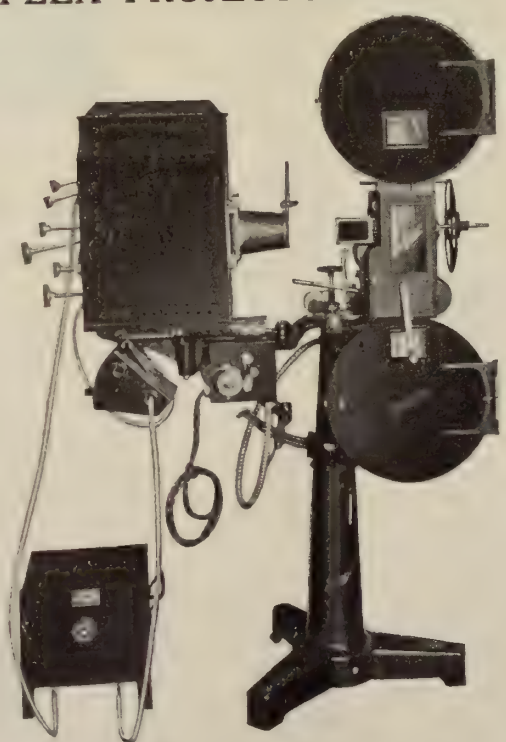

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(Continued from page 541.)

picions are awakened and gossip spreads the rumor that Jack's wife and "Circe" are identical. Hope pines for her old life. The opera company returns with its old manager, the old love of "Circe" awakens, she fits in the role of "Circe" owing to the sickness of the star, while Jack is supposed to be far away. Jack, having suspicions confirmed, awaits the return of Hope and her old lover, and as they revel in Jack's parlor, Jack appears as "Circe's Ulysses." Jack places poison in one glass of wine. Hope, still in her "Circe" gown, is forced to serve the two men at the pistol point. One cup is the cup of chance, the other death. The theatrical manager drinks his death, and Jack leaves for the seashore, giving all to Hope, who collapses.

Later, in her wheel chair, Hope sees Jack by the shore. Jack refuses forgiveness. She, in desperation, hands him a picture of herself at the age of four. Her cry startles the nurse; Jack turns to forgive, knowing she is his own "Hope," but the wheel chair accidentally carries Hope over the cliff to her death.

BIOGRAPH.

THE CHADFORD DIAMONDS (July 19).—Dick Willard, a society crook, and Helen, his wife, read a newspaper announcement that interests them. Walter Kenyon, a wealthy widower, has purchased abroad the famous Chadford diamond necklace, and, with his daughter, is staying at the Hotel Palms. Helen goes to stay at the hotel, where she attracts great attention. Her husband attacks her in the guise of a footpad one day when Kenyon is near, and she is "saved" by the widower, whose acquaintance, thus formed, she proceeds to cultivate. The Kenyons invite her to spend a week at their home. She communicates with Dick and admits him to the house late at night. He burglarizes the safe in which the diamonds are kept, and they make their getaway. A slight noise awakens Kenyon, and he rushes down to find the jewel case gone. His daughter and her sweetheart, his secretary, enter and astonish him by producing the jewels from a hiding place. They had suspected Helen and, removing the diamonds from the case, substituted two pendants from an electrolier. The case being locked, Willard is unable to open it until he and his wife reach home. Then they discover their failure.

A DAUGHTER OF EARTH (Special—Two Parts—July 20.)—Grown to womanhood, she has never known any other life than that of the farm, where she abides with her father and brother. The village doctor is the most wonderful man she has ever met, and he loves her, so she consents to marry him. Then a well-to-do city broker visits the homestead, hears her sing, and predicts fame for her if she goes before the public. For fame she turns her back on home, father, lover. In the city, the broker finds apartments for her and arranges her debut. The home folks read a newspaper account and go to hear her sing. At the stage door, after the concert, they are thrust back and not permitted to see her. Returning home, the old man dies of grief. His daughter, summoned by telegram, arrives too late, and is coldly received by her brother and the doctor. Back in the city, she learns the real purpose of the broker who pretends to be her friend, and, disgusted with the shallowness of life, returns to implore forgiveness from her brother and her lover. They find it hard to believe that she is really penitent, but her lover, first to be won over, pleads with her brother and induces him to forgive.

UNDER TWO FLAGS (Special—Three Parts—July 21).—Bertie Cecil, of the Guards, loved but two things—his horse, Forest King, and his young brother, Berkeley. True, he had an affair with Lady Guenevere, but he did not love her. At the height of his career, fate dealt him a cruel blow through all three of these affections at once. His brother forged his name to a note, with that of his friend, Lord Rockingham, as endorser. The money lender settled an old score by "painting" his horse just before the great race on which his fortunes were staked—and Forest King was beaten. Through an indiscretion, Lady Guenevere's honor was compromised. The note falling due, Bertie shielded his brother by owning to the forgery and fled the country. Rake, his soldier valet, went with him. Their train was wrecked, and men thought them dead. But they escaped, went to Africa, and joined the French chasseurs, who were fighting the Arabs. Here Bertie met Cigarette, a strange girl, "the Daughter of the Regiment." She loved him. He incurred the enmity of his chief, the Black Hawk, by interfering when the officer would have insulted the wife of the Arab chieftain. For striking his officer he was sentenced to be shot. Cigarette rode through the night with a reprieve, and arriving too late, flung herself upon him as a shield as the rifles spoke. His honor vindicated, he returned home.

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36 East 23d St. THE HOUSE OF QUALITY **New York**

HIS SINGULAR LESSON (July 22).—After the wane of the honeymoon, Smith took to going out of nights. Returning from the club, he saw a man apparently leaving his home, and, unaware that the convivial stranger had merely mistaken the house, indulged in suspicions, which were heightened when he found on the mantel a half-smoked cigar left by his bride's father that evening. Mrs. Smith tearfully denied his charges, and he became more than ever convinced of her falsity. The following night he resolved to watch. Leaving the house, he waited down the street and presently saw a man approaching the place, enter by way of a French window. Resolved to catch his erring wife red-handed, he rushed in—and found her alone. Her indignant denials he brushed aside, and started in to look for the man. Suddenly there came from a closet the sound of something falling. Opening the door, he covered with his pistol the man who was crouching there. The intruder was a gentleman burglar, who, hearing Mrs. Smith moving about, had concealed himself in the closet. Smith was convinced that he had found his wife's lover, but subsequent developments of a highly amusing character revealed the truth.

MAN'S GENESIS (July 23) (Re-issue No. 7).—A short prologue shows two children settling a quarrel by resort to force. Their grandfather stops them, and tells how, when the world was young, brute force gave place to brains after the first weapon was invented. When the bare fist was the only weapon Weakhands was not popular as a suitor, for any man stronger than he could rob him of his bride. Lilywhite, a maiden of the tribe, was forced, after her mother's death, to go out from the ancestral cave to where danger lurked on every side. She met Weakhands and, won by his gentleness, threw in her lot with him. But Bruteforce, the terror of the tribe, drove Weakhands away and took Lilywhite to his lair. Poor Weakhands tried hard to save her; then, disconsolate, retired to his cave. Here, by accident, he inserted the end of a stick in the hollow of a stone, and hit himself on the head with the weapon thus produced. An idea was born. Sallying forth, he gave Bruteforce battle, vanquished him, drove off other strong men of the tribe, and resumed possession of Lilywhite.

HIS CRIMINAL CAREER (July 24).—The argument at the club resulted in George Green wagering that he could impersonate a convict, obtain a position and hold it for a month. A deputy sheriff arranged to get him into jail, where he met Soapy Jones, professional. Professor Bryson, criminologist, visited the prison to select a secretary, and took Green. Jones, released, recognized his old cellmate and tried to persuade Green to rob his employer. Next day the boys sent Green the five hundred dollars he had won on the wager. The professor missed a large sum of money and, on the prompting of Carson, a detective who loved his daughter, had Green arrested. The money found on him seemed to confirm his guilt. But the girl, entering, explained how she had changed the hiding place of the money through fear of burglars, after she had seen Jones prowling about the grounds. Carson retired in discomfiture, and Green discovered that he had won, not only his wager, but a wife.

EDISON.

FOR HIS MOTHER (July 17.)—At twenty Jim Brennon is pretty much of a ne'er-do-well. Coming home in an intoxicated condition he is ordered out of the house by his father, who tells him he need never return until he has made a man of himself. He goes, leaving behind an angry and disappointed father, an almost heart-broken mother, and a little brother of five. Within a short time, he enlists in the army and finally, helped by the strict military discipline, straightens himself out and stops drinking.

As his second term of enlistment is drawing to a close—just when he is looking forward to an honorable discharge—a recruit arrives at the army post. Upon his arrival, he is subjected to some very rough treatment at the hands of the older men, especially by one who has the reputation of being somewhat of a bully. Jim Brennon protects him from this man, and makes it plain to all concerned that he will see to it, in future, that "the kid," as he is known, is not abused. But in spite of his championship, the kid comes in for a great deal of hard knocks and degradation when Jim is not around. One night, long after "taps" has sounded, he gets up and prepares to make his escape—to desert. As he is about to get out of the window, he thinks of his benefactor, occupying the next bed to his. He feels in his pocket for some paper, but finds only a small photograph of himself and his mother, seated together. On the back of this he scribbles a note to Jim, saying that, unable to bear the abuse longer, he is going to go back home. Jim finds the photo in the morning, and is astounded to discover that the woman pictured on it is his own mother. He instantly realizes

that the boy he has befriended is his younger brother, and the message on the back of the card tells what he has done.

The kid is captured and locked up to await trial. In prison uniform, he is sent out under guard to clean up the barrack grounds. Jim, realizing how the boy longs to be away from the hated army life, and having seen letters from his mother saying how she longs for "her baby" gives the kid a suit of civilian clothes, which he has hidden under a bush, compels him to change his attire, supplies him with money, and hands him a sealed note, tells him to return to his mother at once, and then to get out of the country. Back home, the kid is told what he has never guessed before, that his own brother has saved him. Bidding his mother a fond farewell, he hurriedly leaves to get out of the country, promising to send for his mother "when he has made a man of himself." And at the army post, Jim, returning without his prisoner, pays the penalty of his sacrifice by facing a term of imprisonment to be followed by a dishonorable discharge from the service. But he is happy, notwithstanding; he has done it "For His Mother."

A CHANGE FOR THE BETTER (July 21.)—Mrs. Hobson, a widow with two eligible daughters, and Mr. Beck, a widower with two sons of the marriageable age, both decide to seek new apartments. Both families finally decide upon houses that suit their respective wants. The drivers of the two wagons meet outside a saloon, and are there accosted by two vagrants, who ask them to stand treat. The moving men send the vagrants about their business, and to get even, the two hoboes change the horses on the vans—which are exactly alike, being from the same company—and also turn the vans about so that when the drivers come out—not quite so clear-headed as when they went in—each drives off in the direction he was heading for but with the wrong van. Mrs. Hobson's maid is waiting to superintend the unloading of the vans, but when the men start to unload Mr. Beck's belongings on Mrs. Hobson's new front porch, the maid objects. Her objection is overruled by the moving men. This same performance is repeated at the new home of the Becks. Objections on the part of Mr. Beck's cook have no weight with the moving men.

Meantime, both families have started for their new homes. Mrs. Hobson slips on the sidewalk and sprains her ankle, and while her two daughters are assisting her, Beck comes along in his auto, with his boys. Seeing Mrs. Hobson's predicament, he invites her to enter his car, offering to drive her to her home. She thanks him, but says she prefers to walk the short distance remaining. She gives him her card, on which she pencils the new address, and invites him to call with his two sons. Arriving at their respective homes, the two families find a general mixup. It is too late to make any change that night—the furniture moving company has closed for the day—and finally the ladies are compelled to retire, wearing the Becks' sleeping apparel. At the Beck home, father and sons go to their more or less restful beds wearing the ladies' nightgowns. Mrs. Hobson's maid, one of the thinnest of the thin, retires in the nightie belonging to Mr. Beck's cook, who is "built like a battleship." In the morning, however, everything is straightened out when Mr. Beck finds out who the things really belonged to. There is another moving and another meeting of the parties concerned, as a result of which a third moving is soon brought about, when Mrs. Hobson becomes the second Mrs. Beck and after the girls and boys make it plain to papa and mama that they, too, are anxious to enter the matrimonial state.

ON DANGEROUS PATHS (Special—Four Parts—July 23.)—Eleanor Thurston, of Sterrettsville, and Roger Sterrett, son of the wealthiest resident, are in love. Strangely enough, Eleanor has not imbibed the philosophy of her father, a minister, who believes always that the Lord will provide. Consequently, when Joan, her businesslike sister, arrives from the city for a stay, Eleanor sees no reason why she shouldn't take advantage of an offer made by an uncle in the city to help her all he could if she decided to become a business woman. When Roger calls with a perfect blue-white solitaire, that evening, he is almost knocked speechless by Eleanor's statement that she is going to the city. The advice of Eleanor's family and Roger is not heeded and she leaves for the city. Although chagrined at Eleanor's refusal, Roger still remembers that faint heart never won fair lady and determines to go to the city and bring her back to the country. Eleanor becomes a nurse and while doing night duty is attacked by an insane patient. She is rescued by Dr. Sinclair, whose fatal good looks have been the cause of many an imbroglio. They are infatuated by each other, the doctor winning another point when he transfers Eleanor to day duty. The doctor is neither an angel nor a bad sort, his chief fault being in knowing women too well and oftentimes encouraging them beyond propriety.

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NEW YORK CITY

WALTER KENDIG

AS "LOUIE" IN THE "HEINIE & LOUIE" COMEDIES

Roger arrives in the city to investigate some difficulties in the New York office of his father. His arrival is celebrated by him and other gay young rounders with the result that early in the morning he is picked up intoxicated by Dr. Sinclair and taken to a hospital. In the morning Eleanor, now doing day duty, recognizes him. Roger earnestly pleads with her to go back to the country, but Eleanor is practically in Dr. Sinclair's power and refuses. When Roger learns of her love for the doctor, he leaves in a rage and in full view of Eleanor flirts with a stranger and leaves with her in an automobile. Eleanor has a dinner engagement with Dr. Sinclair. They arrive at a wayside inn and are seen by Roger, who is there with Miss Montgomery, the flirt. Eleanor and the doctor get a private dining room, much to Roger's discomfort. They have been inside some time, during which the doctor has, by cajolery and insincere promises, practically won Eleanor over, when a note is handed to the physician. Soon he is on the veranda arguing with Roger, who finally convinces the doctor of his sincere love for the girl. The doctor leaves and Roger greets Eleanor, telling her what has transpired. Miss Montgomery, deserted, enters the private room and at once starts a tirade against the man who "passed her up" for another. A bill curtails her volubility. Eleanor and Roger are back in Sterrettsville the following Sunday, the happiest persons in the world had seats in the front row in the little church.

THE SECRET OF THE CELLAR (July 24).—In the West, Mr. James Travers is known by quite a different name, and many cities west of Chicago have his rather handsome features in their local "Rogue's Gallery." His wife is as notorious as he, and Fogarty, his companion, is well known at headquarters in New York City. After arriving at a fashionable hostelry in the latter city, they receive a visit from a well-known jeweler, who has come to them after being requested to bring with him a valuable necklace. Once in their apartment, a blackjack in the hands of Fogarty drops him unconscious into a chair, and the crooks make their escape from the hotel with the stolen jewels. But in the struggle following the first blow on the head, the jeweler has torn Fogarty's collar from his neck, and Revelle, from headquarters, who has been assigned to the case, eventually finds the laundry, where the New York crook has been having his laundry done, and in that way traces the nefarious trio to Fogarty's house. Coming there in the evening, after he has seen the three crooks leave together he lets himself in with a skeleton key. He is surprised by the crooks, who return unexpectedly, and is made a prisoner. He is left tied up in the cellar.

Revelle's daughter, Bessie, is on her way home from the telegraph office where she is employed. She meets Tom Merriwell, her sweetheart, and stops to speak to him. While they are chattering, Bessie hears some tapping on the stand-pipe which rises from the ground and passes the outer wall of a nearby house. Listening, she discovers that someone is tapping out a message in the telegraph code, on the pipe. "Help! Help! Help! The cellar," it calls repeatedly. Tom calls another policeman, and the party bursts into the house. In the cellar, they find Bessie's father bound and gagged. Acquainted with the telegraph code, he had sent the message of distress, with the lucky result shown. Examining some old letters in the room above, Revelle finds a signature that gives him a new clue. He finally discovers the house in which the three crooks are hiding, and makes his way into the cellar. Here, hiding in a barrel, he sees them come down and take the corks from a couple of wine bottles standing on the shelves against the wall. Out of these bottles they take two or three splendid necklaces, the proceeds of former robberies, and they indicate that other bottles also contain stolen jewels. They are about to slip their latest haul into a bottle when the detective springs up and covers them with a revolver, firing one shot to attract the attention of the young policeman, Tom, who is waiting outside. The three crooks are made prisoners, and taken to the station house. Bessie, come to inquire as to her father's whereabouts, finds him there, and after the jewel robbers have been safely locked up, Revelle, his daughter, and his future son-in-law, their day's work done, stroll home together.

Universal Film Mfg. Co.

L-KO.

THE CURSE OF A NAME (July 21.)—Mr Rawsberry had no particular talent except pure, unadulterated nerve. He was a janitor, but from his clothes he could have passed for Lord Chesterfield. He eloped with some kopecks from the boss' safe and went to the swellest hotel in town. There he met a pretty girl, and in order to impress her with his importance, he hires a page to bawl his name through the lobby and corridors.

As luck would have it, his boss was stopping

(*Continued on page 553.*)

THE CHALICE OF COURAGE

REEL 1
A FALL DOWN A PRECIPICE ONE THOUSAND FEET HIGH, RIDER HORSE AND ALL

REEL 2
TORN, WEAKENED AND BLEEDING HE IS FORCED TO KILL HIS BELOVED WIFE

REEL 3
A FURIOUS STORM ON THE MOUNTAIN AN ATTACK BY A HUGE, FEROCIOUS GRIZZLY A RIFLE CRACK, AND HE RESCUES HER

REEL 4
INJURED SHE FALLS HELPLESS INTO THE SWIRLING TORRENTS, IS CARRIED BEYOND HER DEPTH AND SAVED FROM A WATERY GRAVE

REEL 5
HE MEETS HIS HATED RIVAL A DEATH STRUGGLE AND AT LAST VINDICATION AND LOVE

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The Exhibitor who digs down and pays out his good, hard earned cash for doubtful film resembles the telegraph pole. **He stands still!** His eyes deceive him; he is buying stuff that really is stationary in the march of progress.

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Don't be a stick; be a live wire. The wires strung along the poles do the business; they furnish the essential spark. The poles have about served their purpose. They will soon be removed to make way for better conditions.

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It is Charles Hoyt's rollicking romance, in five reels, a refined comedy guaranteed to make 'em laugh and grow fat.

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Every girl in love will be eager to see "The Blindness of Virtue!"

Every mother who has the welfare of her daughter at heart should see this great Essanay photoplay.

It sounds a note of warning that checks the girl about to take the step that leads to the path of tears.

It tears away the blinders of ignorance from her eyes and sheds the light of clear vision on the path that leads to a glorious womanhood and motherhood.

Cosmo Hamilton's masterpiece is presented in a setting that is wholesome, pure and sweet, and as intensely interesting as it is instructive.

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Bryant Washburn, as her sweetheart, portrays the role with a strength and clear understanding of the character, that grips every one with its intensity.

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THE ADVERTISING.

V.L.S.E. INC.
1600 BROADWAY
NEW YORK CITY

(Continued from page 547.)

t the same hotel to rest his shattered nerves fter the loss of his kopecks. He heard the ame, and lost no time in looking Rawsberry up. lso an irascible gentleman whom Mr. Rawsberry ad bumped in the park likewise harkened and hanked heaven he had located the man he ost wished to meet. Mr. Rawsberry sensed the pproaching danger and tried to shut the page ff, but the latter had lungs of leather and was ascinated with the sound of his own voice. He awled the louder. Mr. Rawsberry, attempting o avoid the impending unpleasantness, ran afoul f a fire hose. The page got another fire hose, nd the irascible gentleman drew his pocket annon. A general melee followed.

JOKER.

BOBBY'S BUMPS GETS PA'S GOAT (July 0).—In this animated cartoon picture Bobby ollows pa to the ocean. He finds pa on the each hugging a barrel, tight asleep. Bobby umps into the barrel and teases pa by tickling is bald spot with a bug. Bobby buys some paint nd paints the barrel to look like the back of a woman, with pa's arm around her. Ma sees sight rom window of cottage and throws iron which its pa and knocks him in the water. Bobby inds a rowboat and runs away with pa pursuing him in a motor boat. Bobby overturns pa's oat, escapes and leaves pa in the clutches of a crocodile. Pa hypnotizes the crocodile, rides off on his back and catching Bobby, licks him.

A TRIP TO THE PYRAMIDS (On same reel as foregoing).—Homer Croy visits the pyramids and with the help of three natives climbs to the top. Later he visits the Sphinx. Several interesting scenes of the African desert, highly instructive, are also exhibited

A DUEL AT DAWN (July 24.)—Shultz has a stomach ache. He goes to Doc for relief, and Doc prescribes a tonic. It is to be taken in teaspoonful doses, but after leaving the office, Shultz's continued stomach ache and his liking for the tonic leads him to thrown the spoon away and tackle the contents of the bottle without heed to consequences. He happens to meet the consul from France, who is out strolling with his wife. Shultz's actions towards the latter's pretty wife arouse the ire of the hot-blooded ambassador and he challenges Shultz to a duel to be fought the next dawn. He does not even take it seriously when he later meets the consul from Russia, who also is out for a stroll with his wife. Again Shultz is challenged to fight at dawn.

He goes home in a mighty hilarious condition and dreams. In his dreams he meets the clever foreign duelists, and decidedly gets the worst of the fray. He awakens and, finding the consul's cards, breaks out into a horrible sweat of apprehension. He calls on the doctor to help him out of the mess. The doctor promises to do his best. The next morning, bright and early, they go to the proposed meeting place, and hide under the dirt and fallen leaves, a metal mat that is connected to a hidden spot behind a nearly bush by a powerful electrical shocking device. When the hot-blooded foreigners put in their appearance and take their places in succession before the composed, nonchalant Shultz, they prove their ability very nicely, but the fatal stab never takes place. The doctor, from his point of vantage, merely presses the button and the powerful electrical current does the rest.

IMP.

THOU SHALT NOT LIE (Two Parts—July 22.)—Fred Harnett, a bank teller, is addicted to gambling. One night he loses heavily and, upon the insistence of the boss gambler, gives a check dated two days ahead. The next day he learns that certain funds on which he had counted for meeting the check will not be available. Fearing that if his check is dishonored his gambling will be brought to the attention of the bank officials and cause his discharge, he takes bank funds and covers it by altering the books.

That night he goes to the gambling house and takes up the check. He is persuaded to play and wins heavily at roulette. He plans to make restitution of what he has stolen, but, on arriving at the bank in the morning, finds that a bank examiner has appeared and is to start work at his post. In a panic of fear, he flees and makes good his escape. The story now moves forward some ten years. Fred, under the name of Harrington, has become a prosperous farmer with a wife and a son. He decides to pay the bank and send the money in currency in a mail package. The bank detective, remembering the reward offered, takes the postmark as a clue and starts after him.

Fred and his wife have insistently impressed upon their child the necessity of absolute truthfulness. While Fred is away, one day, the detective, who is fishing near their home, is rescued from peril by the wife and taken to their home. While drying his clothes, the wife learns the detective's identity and errand. Meanwhile, from an album, the detective has identified Fred. Fred returns and hides. In a dramatic scene the detective learns his hiding place from the boy. Out of sympathy, however, the detective leaves them in peace.

REX.

A HAPPY PAIR (July 20).—A young married man develops the fault-finding habit until every one connected with his home and office finds life unbearable. His wife tries in every his every wish. To their friends they are "A Happy Pair." One day a friend visits them and way to please him by waiting on and anticipating discovers the true state of affairs. She writes a letter to the wife telling her she is foolish to stand such nonsense, advising her to tame the brute. The wife takes a walk to think the matter over and sees another woman taming her husband by throwing frying pans at his head.

This gives her an idea and she hurries home to put it into practice. When hubby returns from the office that evening she greets him in her usual loving manner, and he, as usual, is the same gruff brute. When he calls for his slippers she tells him to get them himself, and as he tries to discover the meaning of her changed attitude, she lets fly cooking utensils at his head. He discovers the note which has caused her change and decides to use a litttle strategy. He pleads with her, but to no avail. Then he tries a few tears, and finally wifey relents and embraces her loving husband. He then produces the note, whereupon the wife upbraids him in earnest, tells him what a selfish brute he is, and ends by having hysterics. Finally the husband sees the error of his ways, and the picture fades out on a really happy pair.

BOUND ON THE WHEEL (Three Parts—July 25). This story deals with two tenement families named Gertz and Coulahan. Mr. and Mrs. Gertz are happy together though poor and live with their daughter, Cora, in the tenement room below that occupied by the Coulahans and their son, Tom. The life of the Coulahans is a direct contrast to that of the Gertzs. Fighting, quarreling and drunkenness mar the happiness of Tom's parents. Tom loves Cora Gertz and asks her to marry him and live with his parents. She tells him she could never stand the continual quarreling and refuses to listen to his pleading. That night she dreams of herself as married to and living happily with Tom and their children, while Tom in the room above decides to leave the parental roof and ask Cora to come and live with him in a little home of their own. Next morning Tom tells Cora of his decision and she promises to marry him, although her parents warn her that Tom's father is a drunkard and that Tom is likely to follow in his father's footsteps. Tom's parents are very much upset at the idea of his leaving them. His mother weeps in protest while his father threatens him and is about to throw him out when Cora suddenly appears in the doorway of the Coulahan home and announces that she has decided to accede to Tom's first wish and come and live with his parents.

After the marriage Cora's parents return to their former home in Germany. Tom's father dies shortly after. Mrs. Coulahan continues to take in washing, assisted by Cora. Tom follows in his father's footsteps and spends the bulk of his time in saloons. Cora's parents have a German friend named Hans who is coming to America and they charge him to look up their daughter and find out her true condition, at which her letters only hint. Mrs. Coulahan is taken ill and the doctor leaves a medicine, a dose of which is one drop, with the injunction that one drop cures while three will kill. Cora is about to give her mother-in-law the required amount when the latter dies. She slips the medicine vial into her apron pocket and runs to the saloon to summon her drunken husband. After the death of Mrs. Coulahan the entire burden falls upon the shoulders of Cora, who loses her position in the sweatshop and is forced to spend her time over the tub.

Hans locates Tom and Cora, explains his mission and intimates that he would like to know of some good thing to invest his savings in, showing a large roll of banknotes. Tom plans to rob Hans of his money. Hans shakes hands and goes, but Cora has seen the look in the eyes of her husband and fears the worst. Cora, as she is washing, comes upon the medicine bottle in her apron pocket and puts its contents in a glass, intending to end her trouble by suicide. Her husband enters and lays before her the plan he has perfected, which is that she shall exert her charms upon Hans and rob him of his money. Cora refuses, but, being abused by Tom, finally sets out after Hans, but she can do nothing but warn him falteringly and tell him of Tom's threats against her. Back in the tenement Tom's liquor parched throat calls for water and he tosses out the filled glass upon the table and fills another which he drinks. Cora at last breaks away from Hans and returns to the tenement, where she finds her husband's body lying against the door, preventing her from opening it. Later she and Hans are happily married.

LAEMMLE.

ACCORDING TO VALUE (July 25).—Arthur Graham is confidential clerk to Edmund Stewart, and he and his employer's daughter are very much in love with each other. He receives a letter from his brother, James, who has just finished serving a prison term, telling him that he intends to live a straight life hereafter. There is a happy reconciliation between the brothers and Arthur manages to secure a place for his brother in the same office in which he works. Edmund Stewart is in hard straits for money and realizes that some bonds that he holds in trust would tide him over his financial trouble. He is sorely tempted.

Next day at the office he gets a note from a friend telling him that James Graham, who is now in his employ, is an ex-convict. Stewart calls James into his office and while he is questioning him strikes upon a scheme to overcome his monetary difficulties. He tells James that he has some bonds in his safe and that if "some one" were to steal them he could get ready money for them in Europe, and James reluctantly consents to do the deal. That night he makes his preparations and slips to the house. Edmund Stewart has fixed things so James will have an easy time getting in. Arthur and his sweetheart, Mabel, have selected this night to elope, and she is impatiently waiting for his arrival when she

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hears the noise of an explosion. She runs in with a gun in hand just as the burglar is dropping out of the window and shoots him. He drops to the ground. Stewart has been watching things from the garden and sees his daughter. He runs to them and arrives just as Arthur Graham comes up, having heard the noise of the shot. There is recognition and Mabel stands back in horror, thinking the man she was about to marry is the brother of a thief. James, believing he is mortally wounded, tells them of the agreement between Stewart and himself. Arthur corners Stewart and forces him to tell the truth of the matter. James is found to be only slightly wounded and some time later Arthur and Mabel come to visit him. Stewart pleads for forgiveness, which is freely granted, and the story ends happily for all concerned.

NESTOR.

THERE'S MANY A SLIP (July 19).—Three boys love the one girl, and when they all call upon her at the same time she becomes befuddeled and tells them to come back on the morrow. The boys leave and stop on the way at a cigar store. Neal makes a sneak back, but is missed and they chase him to the door, dragging him back.

Next day they are all in suspense. Ben is a believer in the old adage, "The early bird gets the worm," and leaves early for the house. As he is reconnoitering around he sees a man tacking up a big yellow diphtheria quarantine sign nearby. He gets a brilliant scheme and stealthily removes the sign, placing it on the girl's door. He then goes in and pleads his cause. The other boys come around, see the sign, and retreat in haste. After hearing Ben's story of mistreatment by the boys the girl finally consents to marry him.

Meanwhile, the health office guards have arrived at the house reported as quarantined, but find an error in the number, so take it for granted that the girl's house is the one meant to be quarantined. They surround the house just as Ben and the girl start out. They are halted at the door and ordered back. The same treatment is given them at the rear. Finally, in desperation, the boy, in order that the girl will keep her promise, gets her out the window and they make a getaway, closely pursued by the guards and the boys, who have wandered back to the scene. The old doctor arrives at his patient's house and finds the sign removed. He is in a rage when he learns that the sign has been placed on another house. Just at this time the guards arrive with Ben and the girl. The other boys, realizing that he has "double crossed" them, manage to lay the blame on him and the doctor orders him to be taken in and given the extreme penalty. The girl decides she didn't want to marry after all, and celebrates her freedom by taking both boys to the ball game, while her erstwhile lover is being cast into the dark dungeon.

BEHIND THE SCREEN (Two Parts—July 23).—Mr. Christie and his company arrive at Universal City. Mr. Christie calls on the Scenario Department for a story. Next we find him in consultation with the general manager relative to the story which he has decided to put on, "Getting a Square Meal." Leaving the general manager, he rounds up the members of his company, gets his sets lined up, costumes for the different members, and they set to work on the rehearsal. The company is followed through in the making of each scene, the members all made up take their places, the action starts and the making of a "movie" is begun. The story is as follows:

Eddie and his partner, Victoria, a vaudeville team, are in hard circumstances. Their landlady demands that they either pay up their board bill or no more eats. She calls on the janitor, Lee, to help her enforce her orders. The janitor willingly takes a hand and is about to handle them roughly, when Eddie resists. By this time they have arrived near the dining room, where a meal is in progress. Eddie gets an idea, and tells his partner and each sneaks away a different route. Outside they call "help! murder! fire!" and all the inmates of the house run out pell mell. Eddie and his partner sneak back and voraciously fall to the meal on the table. The landlady misses them and one of the boarders says, "Let's look in the dining room." Here they find the missing couple and they are at last put out, but not until they have had their "square meal."

The picture is finished, we follow it into the large developing room, see it developed, put on the revolving drums and dried, then all go to the company's theater where it is run. The director and his company all file in and take their seats, the picture is run and discussed. At the close the picture is taken to the cutting room and placed in its proper shape. We see the director cutting the film, then it goes to the pasting room, where it is put in shape for the final inspection. Again the picture is run. The members of the company are not satisfied and begin to blame each other, the camera man is "balled out" and they all lay the blame of the picture not being good on Lee. He is insulted and indignantly tells them he will quit. They assist him to keep his word, tell him it is good riddance, and in fact the members are about to give a miniature of the present European calamity, when the general manager comes on and asks about the picture. A sudden change comes over all. They insist the picture is the best they have ever made. The general manager is delighted, and as he goes into the theater, the "Nestor" company silently fade away, "while the going is good."

VICTOR.

THE WEIRD NEMESIS (Two Parts—July 21).—Inez Alvarado is studying under Prof. Raymond Alvarado, a celebrated student of psychology and hypnotism. She is engaged to Bob Duncan, a young engineer. Her sister, Dolores, is betrayed by Page Ulrich, a wealthy young idler. He deserts her and she hides her shame in the sea. Inez has no clue to the identity of her sister's betrayer except a kodak picture, snapped by Carlos in a spirit of mischief. Later she meets and recognizes him, and, finding that she can control him hypnotically, lays her plans to punish him.

She breaks her engagement with Bob, but cannot give him the reason. She says "Long ago when a girl came to the altar as a maiden, she let her hair down. Trust me, dear, no matter what happens. Some day I will return to you that way." He is greatly disappointed, but promises. Inez lures Page on and finally leads him to the altar. Then as he ardently approaches to embrace her, she gains hypnotic control and, to his horrified eyes, she is the dead Dolores. Every time he attempts to approach her she repeats this action. He becomes frantic and tries to kill her, but even while he holds her by the throat, she changes to Dolores, and he flees from the house in terror.

Bob reads of Inez's marriage and is greatly upset, but finally decides to await her explanation before condemning her. A few quiet weeks at the club having restored his courage, Page again seeks to prey upon innocence. His intended victim is Betty, a pretty telephone operator. Inez learns of it and determines to save her. She arrives at the ferry just after the boat has left, so hurries to Bushy Point, near which the boat must pass. There, unseen, she secures control and as he turns he is horrified to see Dolores beside him. He starts back and falls overboard and disappears. Inez is shocked, but feels that it is no more than he deserved. Bob goes to see her and as he turns and sees her approaching with her hair falling over her shoulders, he understands and his heart is filled with a great joy.

JEANNE O' THE WOODS (July 23).—Jacques Fournir, a Canadian guide, receives a letter from Hugh Travers that he is coming to spend several months in the woods, as he had done five years before when Jeanne, Jacques' daughter, was twelve years of age. It is decided that Jacques is to act as guide to members of the Canadian police, who are on the trail of diamond smugglers. Meanwhile, Jeanne, who is now a wide-awake young woman, runs off with her dog to meet Hugh at the railroad station. The dog runs ahead and while in the woods is captured by the smugglers, who hide the stolen diamonds in the dog's collar. After meeting Hugh, Jeanne and Hugh enter a canoe which glides gracefully along down the lake as a panorama of picturesque views is reproduced on the screen. On leaving the canoe, they take a stroll through the woods, and

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run across the smugglers, who overpower Hugh, but Jeanne succeeds in making her escape.

During the night, Jeanne stealthily crawls into the camp where Hugh is sleeping. She cuts the ropes with which Hugh has been firmly bound and Jeanne's dog gets loose from the tree, and follows them out of the camp without rousing the smugglers. While resting on some rocks in the woods, Jeanne secures the diamonds from the dog's collar and puts them in her pocket. In attempting to descend from the rocks, Hugh has had a fall, spraining his ankle, and sustaining other painful injuries. Thus the young couple seek refuge in a log-wood cabin from which Jeanne dispatches her dog with a note calling for help. The dog meets Jacques and the mounted policemen who read the message. Meanwhile, the smugglers, on missing their captive and the dog, rush to the cabin and surround it. A desperate fight ensues, in which Hugh and Jeanne return their gun fire until the smugglers break in and overpower them. The mounted policemen arrive in the nick of time. Some of the smugglers are shot dead and the others are captured, the diamonds are recovered, and the young couple fall into each other's arms with wedding bells instead of musket shots ringing in their ears.

GOLD SEAL.

HOMAGE (Two Parts—July 20).—Abdiel O'Day has been convicted of a felony and sent to prison for a term of twenty years. On the day that he is taken to prison his wife dies, leaving a small boy, their only child, who is taken care of by Nathan Peck. Many years pass by and Abdiel's term is up. In the prison he has made the acquaintance of Bill Quinn, a crook, and they have many talks together. Quinn's term is up also on the same day that O'Day is released and the two ex-convicts meet outside the prison walls. Nathan has kept close tab on O'Day and when he got his release from prison, he was also given a letter from the former, containing a goodly sum of money. Quinn offers to take O'Day in and get a drink, but the old man refuses him and takes him instead to a place where they get soft drinks. He learns of Quinn's wife and child, who are almost on the verge of starvation. O'Day, realizing what a hard struggle the crook will have, gives him a large part of his roll and tells him to use it in the right way and "go straight." Quinn thanks him and goes home to his family.

O'Day finds that his son has grown up and married a nice girl and that they live in the suburbs. He decides to try and locate there unknown to the young couple, and watch over their welfare. Accordingly he gets a job from Nora, the wife of his son, as gardner. In the days that pass he sees his son as he really is, selfish, brutal, domineering and regardless of others' feelings. The girl wife turns more and more to the silent comfort of the old gardener. Quinn has bought a stock of goods, leased a store and tried to make a living, but in vain. Business is poor and he is forced by his landlord to pay up or leave. Erwin O'Day happens to be the landlord, and while Quinn is trying to raise the money Erwin has the goods thrown out. Quinn's wife and child are exposed to the rain and snow. The wife develops a serious illness, and Quinn, mad with passion, seeks out Erwin to kill him.

Erwin has arrived home in a rage and quarrels with his wife, who leaves him, seeking comfort from the old gardener in the barn. Quinn slips in the house and is about to kill Erwin when the timely arrival of the old gardener saves him from murder. He recognizes his benefactor, and Erwin, taking advantage of the interruption, tries to cover them both and sends for the police. The elder O'Day, in a rage, tears the gun from him and tells him to go to his wife in the barn, telling of his parentage and how his father has only recently been released from prison. The son, dazed by his father's revelations, stumbles out of the room and unconsciously obeys his father's command. He seeks his wife, who is cowering in the old gardener's room. The old man's revelation has been the turning point in his son's life and from then on he tries more and more to be the ideal that his father has wished him to be. The old man reaps his just reward and lives happily with his "two children."

BISON.

THE MAD MAID OF THE FOREST (Two Parts—July 24).—"The Mad Maid of the Forest," that is what the people down at the village called her. No one knew from whence she came; nor of her identity. Richard Lacey, a noted physician, and his friend, Addison Graves, on the way to their hunting lodge, encounter the mysterious maid of the forest, but, as she does from everyone else, she flees at their approach. Lacey learns that she lives the life of a hermit. The following day Lacey and Graves set out for game, and incidentally to look for the girl. They encounter her, but she flees to her cabin, barricades herself within and they are forced to go away disappointed. Repeated attempts on Lacey's part to see her prove futile. While Lacey is out alone looking for the girl one day he mistakes her for game and wounds her. She hides herself from him and manages to reach her cabin. Here Lacey shortly after finds her and first learns of the accident. He nurses her out of danger and places her in the care of Mrs. Reynolds, a widow who resides in the village. Lacey, who has fallen in love with the girl, is hopeful that with the return of health will also come return of reason, but in this he is disappointed. He determines to remove her to the city and to operate in the hope of restoring her reason. Graves reminds him of his responsibility should the operation prove fatal, but Lacey, sure of success, prevails upon his friend to help him.

During the evening the girl dresses and slips away. In the morning as Lacey and Graves arrives to carry out their intention, they learn of her disappearance. Lacey at once proceeds to her cabin, but does not let her become aware of his presence. He is determined to save her in spite of herself and with the aid of Graves carries her away by force to the city. Lacey's skill results in an operation which completely restores her reason. With the returning reason also comes a remembrance of the events which caused her to lose her mind. She returns Lacey's love, but feels she cannot become his wife until she has told him of her past. Despite his protests, she tells him this story: After the death of her mother, she, as the oldest, secured work, while Dorothy, her sister, kept house. A young man came to live with them as a roomer. He took a fancy to Dorothy, and she, believing him honorable, approved of the growing friendship between the two. Several months passed. One day she returned home from work to come upon him in the act of packing up his things. She confronts him and begs him to do right by her sister. He refuses. She has a revolver and in the struggle the weapon is discharged. The youth is wounded. After that everything went blank and she fled to where Lacey found her.

The story fails to change Lacey. Shortly after their marriage, Lacey receives a letter from his brother, Frank, advising him that he, his wife and child are passing through the city on their way home and will stop off and get acquainted with the new Mrs. Lacey. His brother, Frank, proves to be the man she thought she had killed, and his wife, her sister, Dorothy.

POWERS.

THE MYSTERIOUS LADY BAFFLES AND DETECTIVE DUCK (Episode No. 5—"At the Signal of the Three Socks"—July 22).—The mysterious Lady Baffles sees the postman deliver a package at Mr. Higgins' home. Neither Higgins nor his wife knew that she was spying on them when their package was being delivered. They rejoiced exceedingly over its contents. The curiosity of their butler, an accomplice of Lady Baffles, was also aroused. The Higginses find in their mysterious package a letter. After reading it they exhibit still more joy. The butler is piqued. Later, Mr. Higgins accidentally tears this letter. One-half of it falls into the butler's hands. It reveals to him the fact that, without question, the package received at the house contains a great amount of money and valuable jewels. He is amazed and loses no time in communicating with Lady Baffles with the signal of the "Secret Code of the Sock." Lady Baffles comes. The house must be cleared of its occupants in preparation for the raid. The maid is captured and with a sheet is fixed up to represent a ghost. She is then turned loose. The maid scares Higgins and his wife out of their wits. They rush pell mell out of the house with the maid after them. Then Lady Baffles and her accomplice start a frantic search for the hidden valuables, turning the house topsy-turvey.

Meanwhile, the famous Detective Duck, with his clever scientific applicances, becomes aware of the distress of his old friend, Higgins. He pulls his strings and works his buttons, determining to go to his friend's aid. When Higgins and his wife, in terrible fright with apparently a ghost at their heels, stumble and are caught by the self same ghost. Pulling the sheet from the object's head, the famous

(*Continued on page 558.*)

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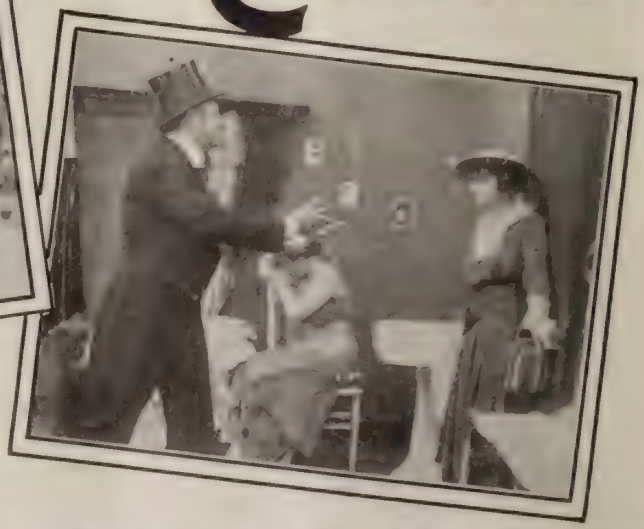

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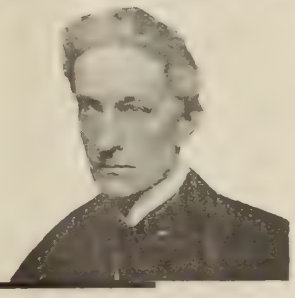

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(*Continued from page 555.*)

detective is revealed. He reassures the frightened pair. Then his retainers bring up the poor maid. Her explanations make Detective Duck suspicious. He takes charge of the matter, allowing them to peep into his wonderful "rubberscope," where the actions of Lady Baffles in wrecking their home, are revealed. Detective Duck soon learns that Lady Baffles' search is based on the contents of the torn half of the letter which her accomplice, the butler, secured. So he captures the butler and, disguising himself in the latter's place, reveals to her the contents of the mysterious package. Puzzled, she finds a book containing pie receipts. She then finds the other half of the torn letter. She joins the two parts together and discovers to her disgust and chagrin that its contents are a simple reference to the little pie receipt book. Then the jubilant detective sarcastically reveals himself, but Lady Baffles retains her wits and as he is about to close in on her she calls her mysterious powers to her aid and manages to again slip through his fingers.

THE HONOR OF KENNETH M'GRATH (July 24).—Howard McGrath is a Wall street broker with few scruples. His nephew, Kenneth McGrath, the son of a deceased brother, is his chief clerk. Doris Van Ness is an heiress whose fortune is left in the hands of Howard McGrath, her guardian. Mrs. Wheeler Van Ness, her mother, does not share this fortune, for she is anxious that Doris marry Baron Von Zeller, an impoverished German nobleman with a couple of debt-ridden castles. Howard McGrath attempts a corner on the stock market and is tightly squeezed. He realizes that a marriage between his nephew and the heiress will solve the trouble. Kenneth, though he secretly cares for Doris, is, at the same time, incensed at the idea of marrying any woman for money. He takes the latter course and his refusal to enter into the plan arouses the anger of his uncle, who decides upon other measures.

Accordingly he sends one of his clerks with a letter to Mrs. Van Ness urging her to permit him to invest a sum of Doris' inheritance on his speculations, promising a big return. He signs Kenneth's name to the letter. Mrs. Van Ness persuades her daughter to sign a check for the amount asked. Kenneth and Doris have, in the meantime, become interested in each other, Kenneth refraining, however, from showing his regard for the girl because of his uncle's proposition. The speculation fails and Doris loses a large portion of her fortune. Mrs. Van Ness accuses Kenneth of treachery and he, for the first time, learns of the investment. He is shown the letter with his forged signature and denies any knowledge of it. His uncle in turn accuses him of lying. Kenneth leaves the employ of McGrath and secures a position as reporter on a daily paper. Doris secretly believes in him. She is pressed to marry Baron Von Zeller, whose estates are heavily mortgaged, the elder McGrath promising to rehabilitate the fortunes of Doris on the consummation of the match. Doris urges Zeller to press his suit, promising him in turn his fortune will be rehabilitated by such a union, keeping the financial straits of Doris from him.

McGraths' plan is to use the names of both of the contracting parties in the organizing of a new stock jobbing scheme, securing investments on the alleged backing of the supposedly wealthy pair. Kenneth is sent to interview his uncle and is refused admittance to the office. He calls on Mrs. Van Ness and is told that Doris will not see him. Angered at both his uncle and the girl, he threatens his uncle that he will write a complete exposure of the scheme. He gives him the alternative of dropping the scheme or being exposed as a fraud. The uncle gives in. Zeller learns from Howard McGrath that Doris is no longer an heiress and takes ship for his country. McGrath is forced to tell Doris the truth about the note urging her investment in the stock deal. Kenneth is thus reinstated in the good graces of the young woman and their marriage follows. His uncle is forced to quit his crooked dealings.

BIG U.

THE BURDEN BEARER (July 22).—Ruth Chalmers, head saleslady in a department store, is in love with Harry Edmonds, architect. Rather than wait until Harry has made good, they decide to wed at once, and both work and save to buy a home. One evening after work they are married, and the next morning Ruth returns to work. The female employees are informed that all married women are to be discharged, and Ruth and Harry decide to keep their marriage a secret. They plan to save and buy a home of their own. Harry is visited by Henry Allison, a wealthy business man, and ordered to prepare plans for a large residence. In the course of his business with Allison, Harry meets Alice, his daughter. To keep up the appearance of not being married, Ruth still resides with her grandmother.

Some months pass and Gardner, the floorwalker, falls in love with Ruth. Harry's calls upon Ruth become less frequent, and she finds that he is paying attention to Alice. The work on Allison's house is about to start, and Harry is waiting for the final plans to be approved. Ruth calls at the office and tells Harry that their baby will soon arrive. Alice enters as Ruth leaves, and Ruth overhears Harry tell her that she is the only one he loves and that Ruth is nothing to him but a friend. At this she is heartbroken. Finally the baby arrives, and Ruth returns to the store to make money to support herself and the child. The girls shun her, not knowing, of course, that she is married.

Gardner, the floorwalker, is in love with Ruth, and, despite her supposed misstep, treats her in the same kindly manner that he did formerly. Ruth finally knows that she loves him; but still she does not tell of her marriage to Harry, who has virtually passed out of her life. Harry, who has not seen Ruth for some time, goes to the Allison house, which is under construction, and is injured in an accident. He is taken to a hospital, and, knowing that a grave operation is confronting him, calls for Ruth, realizing at last that he loves her and not Alice. Ruth leaves the store, being summoned to the hospital, and comes to Harry's bedside. He begs her forgiveness, which she grants, telling him that she has ceased to love him. Harry's injuries proves fatal. Ruth returns to the store, where she shows that she is under great excitement over the affair. Gardner offers to walk home with her after work, and asks her to let him share her troubles. Then Ruth tells him of her marriage. Later, after the last vestige of grief has vanished, Gardner proposes to her and is accepted.

BROADWAY UNIVERSAL FEATURE.

SCANDAL (Five Parts—July 19).—The story opens with the male gossips inside the club gazing from the window and making comments on the passers-by. Green, a member of the club, lives in the apartment beneath that of William Wright, a broker. Wright is in business difficulties, but his business associates have not yet learned this, as his wife's father has promised to relieve the situation with a loan. Daisy Dean, Wright's stenographer, is in his confidence. Daisy has her foot caught in the elevator of the building and Mr. Wright takes her home in his car. As he passes the club window, the gossips and Green see him with Daisy and slander is started. Green, coming home, tells his wife of Wright's joy ride with his office girl. Their servant overhears and quickly calls the news up the dumbwaiter to Mrs. Wright's maid in the flat above. Mrs. Wright enters in time to hear the discussion and her slumbering jealousy is fanned into a flame.

In Daisy's neighborhood her ride in Mr. Wright's car has occasioned some comment, especially from Susan, an old maid aunt next door, whose brother, Robert, has long loved Daisy in secret. Daisy is engaged to Austin Clark. Mrs. Wright has particularly noted that the stenographer always has a bunch of daisies on her desk. In the most innocent fashion, Mr. Wright comes home with one of the flowers in his button-hole. The fact that Daisy is seen morning and evening in Mr. Wright's car gives color to the lies that are now freely circulating. Daisy and Austin quarrel and part. Mrs. Wright haunts Daisy's neighborhood in a taxicab and has her worse suspicions confirmed in the fact that her husband is seen outside. Without giving him a chance, she leaves him. The father withdraws his financial support and ruin overtakes Wright. One morning the newspaper has an item which reads: "Wife of broker leaves him on eve of his bankruptcy. Mrs. William Wright returns to her father's house. She will apply for divorce from her husband, naming his stenographer, Daisy Dean, as corespondent."

By the time the gossips get through with Daisy Dean, she is glad to marry Robert, next door, for protection. On the day of her wedding, Austin repents his hastiness and writes that he has never ceased to love her, but it is too late and Daisy hides the letter with his photograph. Wright, broken and penniless, is saved from suicide by his old mother. Time passes and the old trouble seems forgotten. In their new happiness, Daisy and Robert and their baby go to a seaside town for the summer. Robert's work calls him away and his sister, Susan, in spite of her dislike of Daisy, comes to stay with her during his absence. In the meantime, Austin, who is now engaged to a girl in the town, comes down for his vacation. He and Daisy meet and he introduces the two women. Daisy remembers his photograph and letter hidden away; gets them out and burns them, but Susan recovers the end of the letter, which was burned and which reads: "I have never ceased to love you. Austin." She sends the letter to her brother. Daisy is included in many of their engagement festivities in a perfectly innocent way, but to Susan's suspicious mind there can only be one conclusion placed upon their intimacy.

The letters and insinuations to Robert breathe such suspicion against Daisy and Austin that

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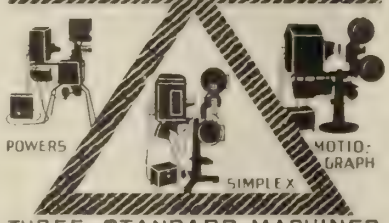

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he is driven almost mad. Finally, unable to work, he returns home without notifying his wife. The same evening, Daisy has joined Austin and a party of their friends in an auto ride out of town for dinner. A series of accidents to the car, miles from nowhere, detain them until dawn. A cottager, who proves to be Mr. Wright, assists them. Robert reaches his home about daylight in a condition bordering on insanity. He is met by Susan with the news that Daisy has been out all night with Austin. The auto party, having stopped at the sweetheart's home, drops her and her parents first and Austin then escorts Daisy to her cottage. On entering the house, Daisy is confronted by Robert and Susan. A terrible scene takes place, during which Robert's self-control is entirely lost. Austin, returning from the garage, passes the house and is shot dead by Robert, who is taken into custody. Daisy, terror-stricken, takes her baby and hastens as far from the town as her strength will carry her. At last, more dead than alive, she sees no hope for herself but death and is about to end her life and the baby's when she is saved by Mr. Wright, who takes her to his mother. The shock of the tragedy kills Robert's sister, while Daisy receives the following letter: "Do not come home, I am disgraced enough. Your Mother." News reaches the clubroom that Mr. Wright and Daisy Dean are living in the same house and the scandal goes on.

SELIG.

HEARST-SELIG NEWS PICTORIAL No. 32 (July 1.)

New London, Conn.—Yale defeats Harvard in dramatic race on Thames River while thousands of students cheer.

New Haven, Conn.—Yale graduates return to campus for Alumni Day during commencement week.

Cambridge, Mass.—Harvard holds commencement exercises. Old Grads do novel stunts at alumni frolic.

Brighton Beach, N. Y.—Beach tennis is newest form of amusement for big crowds at public beaches.

Middleton, Mass.—Salem girls spend week at Upton Physical Culture Club living out of doors and performing acrobatic feats.

London, Eng.—Members of engineer corps too old for Continental Service are detailed for home defense and do practice stunts in Hyde Park.

Philadelphia.—Old U. S. submarine Holland No. 9 is lifted from the water and starts dry land voyage to junk pile.

Los Angeles.—Selig Jungle Zoo is thrown open to public and animals give special trick performance for visitors.

New York.—Public School No. 114 gives exhibition showing public how military system is used in the fire drill.

San Francisco.—Jumping jack of fire jigs in the air and other novel stunts are performed at night at the Panama Pacific International Exposition. Art Smith loops loop in air at night.

Chicago.—Dario Resta wins 500 mile auto derby on New Chicago Speedway, making an average of 97.6 miles per hour, shattering all previous records.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 4—Two Parts—"The Face at the Window"—Released week of July 12.)—Kitty is about to open the package containing the half of the coin she had taken from the palace when Frederick tries to stop her, realizing that if the King sees the coin, he will realize its value and beat him. Frederick, to the hidden wealth of Gretzhoffen. Kitty opens the package only to find it empty. She looks at Frederick, thinking he has taken it before it was delivered to the palace, but the surprised expression on his face proves to her that he knows nothing of its disappearance. The ball proceeds and while dancing with the King, Kitty sees Sachio watching her with a very strange expression, and she immediately associates the stolen coin with him. The King, remembering Frederick's treachery in trying to get him intoxicated, and his secret meetings with the peasants outside the palace, treats him coldly. Frederick resents this as he realizes his chances for tracing the hiding place of the wealth of Gretzhoffen will be injured if he is in the bad graces of Michael. Trying to find some way to gain the good will of the King again and also to make his own treachery seem imaginary. Frederick hears the tramp of many feet on the palace steps, and, looking out, sees the peasants who had gathered to revolt, should the King be intoxicated. At first he smiles, thinking he will be the ruler should they succeed in dethroning Michael. Then his smile changes as he realizes that without the other part of the coin, he will be no better off, and unable to satisfy the starving peasants. He succeeds in getting the crowd to promise to wait a couple of months, promising them money to live on out of his own pocket, thereby gaining their good will, and, at the same time, that of Michael. Michael, on the inside of the palace, sees the peasants leaving and rushes to the door to greet Frederick and thank him for saving his life as he believes. Kitty, entering the room at that minute, is disgusted with the weakness of Michael. Kitty, leaving the room, sees Count Sachio plotting with one of the diplomats of Grahoffen. Kitty hears them mention a coin, and feels sure it was Sachio who got the coin she sent to the palace. She also hears them mention "plans" and "fortifications," and, from their other conversation, she realizes they are government spies, in the diplomatic service of Grahoffen. She starts toward Michael, and then realizes the folly of telling him anything of importance, as he would not believe it or take the trouble of doing anything to prevent the trouble. The only other one interested would be Frederick, but she will not tell him. It is none of her business if Grahoffen starts war with Gretzhoffen, but she feels sorry for the peasants and decides to try some means to save them at any rate.

Looking into the room, Kitty sees Sachio take out a paper and read it to the man with him, which tells of the hidden treasures of Gretzhoffen and that a coin, broken in two parts, is the only clue to it, also giving Sachio instructions to find this coin, both parts, and locate the torture chamber of the palace, and the plans of the fortifications of the same. When Sachio takes from his pocket the coin she had sent to the palace to herself, telling his man he knows where the other part of the coin is, and for him to meet him, Sachio, at his hunting lodge the next day at five o'clock. Hearing them coming, she leaves for the ballroom, not noticing a strange face looking in at the window of the room occupied by Sachio and his man. As they leave, the face appears for an instant, and then disappears, giving one who had seen it the impression that it was also interested in the coin, and would also be at the lodge. The next day Kitty and Roleau start out for Sachio's lodge to be there before he arrives. On their way they pass Frederick's house just as he and Sachio come out and drive away in a cab. They are about to pass on when they see the man, who was talking to Sachio at the palace the day before, sneak into Frederick's apartment. Realizing he must have been sent there by Sachio to search for Frederick's coin, they follow and gain an entrance through a narrow hall. Listening at the den door, they hear him send the valet away, telling him he will wait there for Frederick. As the valet leaves, he starts to search for the coin. Kitty and Roleau succeed in getting into the room, gag the man, and, fixing him so he cannot reach Sachio, they make a hurried exit for his lodge.

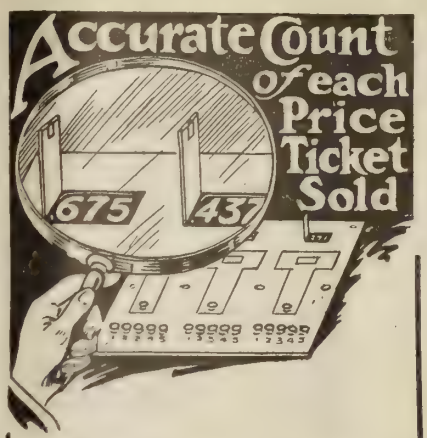
Arriving a few minutes before Sachio they get into the lodge through a window. The man whose face appeared at the window of the palace, the day of the ball, also arrives and tries to gain an entrance. In the meantime, Frederick has returned to his apartment, found Sachio's man tied and released him. After he is gone, Frederick finds the handkerchief Kitty dropped and raises the piece of linen to his lips. The mysterious stranger goes to the outside of the window entered by Kitty and Roleau, sees them hiding behind a curtain in the small room, watching Sachio and his friends in the larger room. Realizing that they will learn the whereabouts of the coin, the man sneaks into the room, and raises a knife about Kitty's head.

Mutual Film Corp.

THANHOUSER.

FIFTY YEARS AFTER APPOMATTOX (July 4).—Over the graves of her brother and her husband, on Memorial Day, Dorothea, the little old lady, lives again in the days of her young womanhood. When war was declared in '61, John, her only brother, went to the front. Anxious to do what she could for her country, Dorothea became one of that band of brave women, who as secret service agents, risked their lives within the hostile lines. On one occasion, she was arrested and incriminating papers found in her possession. She was sentenced to be shot. A young Southern officer, touched by her beauty and youth, personally appealed to Jefferson Davis and won her release. Later, while nursing in a Federal hospital, Dorothea again met the Southerner. He was wounded and a prisoner. In the act of aiding him to escape, she was detected by her brother. When, however, she reminded John that it was to Randolph Serviss that she owed her life, he no longer opposed the means that she had taken of repaying her debt. At the close of the war, Randolph came North and married Dorothea. Little by little, the Southerner and Captain John forgot their old enmity and became close friends. Now they lie side by side in the family plot. And Dorothea, "with a touch impartially tender," strews with flowers the resting places of "the Blue and the Gray."

A MAKER OF GUNS (Two Parts—July [illegible]—Martin Wright, American manufacturer of ammunitions and weapons, determines to profit by the war in Europe and sends David, his only son, abroad to represent the firm and promote the sale of his products. The young man sends



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back word that he has interested the representatives of two great powers, and that special envoys will call upon the manufacturer and draw up contracts with him. Wright, the maker of guns, is elated. He tells Dolly, his daughter. But she does not share his enthusiasm. In due time, the guns are sold and sent abroad. As time passes, however, the manufacturer becomes uneasy about his son. At last, David's valet returns alone. The son, his father now learns, for the sake of Leonie De Lisle with whom he had fallen in love, while abroad, has enlisted in the French army. The valet also had volunteered, in order to be near his master. During an attack on a certain fort, guns of great power, bought in America, swept away their company. David Wright was among the first to fall. "Fort Z——!" repeats the maker of guns dully, "Those were my guns which killed my boy."

OLD JANE OF THE GAIETY (July 18).—"Old Jane," the wardrobe woman, was an institution of the Gaiety theatre. A little girl joined the chorus of the Gaiety. She was a shy, quiet little thing, far different from her gay companions, and the wardrobe mistress, strongly drawn to the child, "mothered" her and in many ways made her life in the theatre easier and more pleasant. The girl was clever and the stage manager promised her advancement in the near future. At the opening night of the play the little girl attracted the attention of a wealthy "man about town," who sent a note behind the scenes inviting her and two of her girl friends to a little supper after the show. The other chorus girls openly envied her, and the girl, influenced by their attitude, would have accepted the invitation if "Old Jane" had not intervened.

So while the admirer and her two companions waited patiently outside the stage door the little girl was listening intently to "Old Jane." The wardrobe woman knew that a young clerk loved the child and wanted to marry her, and to bring this about she told the story of her own life, a very dramatic history Jane came from the country, a young, good-looking girl, and forgetting her sweetheart, plunged into theatrical life and achieved success. For a time she was a great favorite and enjoyed the gay life but as time passed she was forced to the background, and soon became just "Old Jane of the Gaiety." "And the man I loved and shall always love," she concluded, "married and is a good husband and father. Another woman enjoys the happiness which might have been mine. Little girl, don't give up love and happiness of a lifetime for a fleeting period of stage success." And the little girl, realizing the value of true happiness gave up her theatrical career to wed the man she loved.

"A MESSAGE THROUGH FLAMES" (July 25).—The little blind girl lived in a home for those who could not see. The girl was very cheerful, however, and under the guidance of her teachers, learned to make her way around the grounds almost as well as a person who possessed sight. One morning she wandered through the gate of the asylum and into the great world beyond. She gathered flowers by the road and was very happy until she discovered that she had wandered away from the home and was lost. A kind old countrywoman found the girl, brought her back to the asylum, and touched by the girl's pathetic plight she adopted her. The girl was very happy in her new home, for her adopted mother and the latter's son, the station agent and telegrapher at the little country railroad station, were very kind to her. The young man taught the blind girl the telegraph code, and as the months passed the girl became a proficient telegrapher.

It was a cheap little oil lamp and a cheap little rickety chair which brought death very near to several hundred people, for the rickety chair broke when the station agent stood upon it to place the lamp in its socket; the young man was hurled to the floor, his head struck against a table and he lost consciousness. The lamp, flying from his grasp, fell to the floor and set fire to the station. The little blind girl had just brought the station agent's supper to him. Half mad with fear she dragged him out of the station and as they reached safety she heard the telegraph key clicking out a call. The agent was unconscious, but the blind girl fought her way through the smoke to the telegraph key and learned that two trains were in imminent danger of collision. Down the railroad track she made her way, unlocked the switch and swung it open. The freight train glided in to the siding, the passengers slept on, while the express thundered by. When the railroad officials heard of the girl's daring deed she was given a position in the city office of the company, for, as one of the executives expressed it, "She is one of the best telegraphers I ever met, even if she is blind." And so, sure of the love and protection of her adopted mother and brother the blind girl found happiness.

OUTCASTS OF SOCIETY (Two Parts—July 27).—The case was worth only a couple of lines in the police news. A young girl had been arrested for shoplifting. She had gone to the big department store for a job. Failing to secure it, she loitered about the store, and was seen "acting suspiciously" by an alert saleswoman. This employee noted the disappearance of several pairs of stockings. When a search was made the stockings were found on the girl. Naturally she denied her guilt, but the judge was experienced in police court, and sent her to the county penitentiary for three months. In prison the girl was assigned to the laundry, and was treated with gruff kindliness by some of the other convicts. Her cellmate was a woman of middle age, who took a great interest in the unfortunate girl. "You remind me of my daughter, she's a lady," she said and then with pride, she told her about her child. According to her, the daughter had been reared in luxury, and never suspected that her mother earned her livelihood by a life of crime. The prisoner's one fear was that the daughter might learn her secret and then, she feared, they would be parted forever.

One day a new convict came to the prison, and some of the captives who saw her before she assumed the drab uniform of the lawbreakers, remarked how "classy" she was. Gossip was revived when she was sent to the laundry and the old prisoner was as much interested as the others. Then she saw the new convict closely and a great sorrow came into her life, for the prisoner was her daughter, the one whom she had proudly proclaimed was "a lady." Unknown to her mother, the girl had been leading a life of crime, and had finally been detected. In course of time she met the other girl, and broke down when she saw her leave the prison with the convict taint upon her, so she confessed to her mother that the girl was not guilty of shoplifting, adding: "I stole those goods myself. The store detective was close upon me. I had to get rid of the stockings, so I slipped them into that girl's pocket, then they apologized to me and locked her up." By the time the mother learned the truth the girl had left the prison, and the mother and daughter were helpless to aid her, but they determined to keep watch for her. One day they did meet her, coming from the side door of a saloon, in the company of two bad men and women. The mother rescued the girl and took her home to live with her and her daughter. The girl told them how she sought position after position, but each place they found out that she had been in prison and discharged her. "It was either the street or the river." The daughter realized how she had spoiled a life and in an agony of remorse, confessed the wrong she had done to the girl. At first the girl was not inclined to forgive, but the pleadings of the mother won her over, she stretched out her arms to the other two women and said, "We will begin a new life together." And with a determination to make good, despite the odds against them, these outcasts of society resolved that they would fight their way back, and compel people to recognize that they were entitled to another chance.

FALSTAFF.

P. HENRY JENKINS AND MARS (July 23).—According to old legends the Helmet of Mars, the God of War, was the most wonderful headgear ever made. Any mortal who wore it no matter how cowardly he might be, immediately became as brave as a lion. Mars frequently amused himself by locating cowards, and making them brave for a while by secretly loaning them his magic helmet. On one occasion this unexpected honor fell upon P. Henry Jenkins, a middle-aged clerk, who according to the attendant of Mars, was the most cowardly man in New York. When he got up his servant gave him an appetizing breakfast; his wife took the morning paper away from him and scolded him; all day long his employer reviled him and his fellow clerks jeered at him. In the evening after his work, his wife nagged him until bed time, and then when he fell asleep he had frightful dreams, so he never had any comfort at all.

The Helmet of Mars came to him at a restaurant. The attendant of the God made the substitution, thoughtfully changing the appearance of the headgear so that it was a present-day hat, but unfortunately failing to secure the correct size of P. Henry Jenkins. The result was that his ears were very useful to him, acting as a support for the hat; but few people paid any attention to that, they were so busy marveling at the change in P. Henry Jenkins. In one short day he demanded and secured a raise in pay, forced his wife to let him smoke in the house, and compelled all his tormentors to treat him politely. Then all unknown to him, the helmet was wafted back to Olympus and his old hat restored to him; but one day's aggressiveness carried him through the rest of his life.

GETTING THE GARDENER'S GOAT (July 30).—"Love," said the old gardener "is like a flower garden. Somebody must look after the garden, or weeds will choke the flowers, and in love, unless there is some level-headed person around, happiness will never result." The old philosopher knew what he was talking about, for he had proved it. For years he had been employed as gardener and the "baby missus,"

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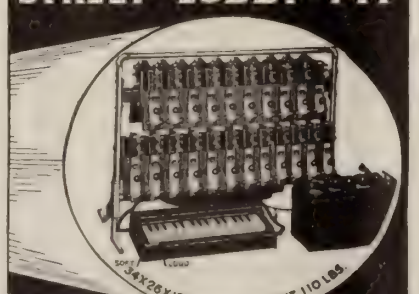

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WITH every Mutual Masterpicture booked, we furnish the exhibitor with an AD SHEET carrying proofs of advertisements that feature the most striking incidents in the picture which the exhibitor is to display prominently in his advertising.

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IF you are not booking Mutual Masterpictures, we want to say right here that the AD SHEET is only one of the many ways we can help you increase your box office receipts. Other ideas are yours for the asking. Write us today.

Mutual Film Corporation 71 WEST 23rd STREET NEW YORK CITY

who had played about him, had grown into a beautiful young woman, much admired and with many suitors. Unknown to her, the old gardener looked them over and classified them. It would have surprised the young lady to know that the handsome and youthful financier was classified as "a weed," while the lawyer who also courted her came under the head of "a choice blossom."

"The weed" had excellent manners, but the gardener found he was mean to children, overbearing to servants and trampled upon flowers. His conduct was so unpleasant that he got the gardener's goat, and he, rather than keep him on the paths, decided to dispose of him, and give the "choice blossom" a chance. From that time on "the weed" met with one tribulation after another. He escorted the young lady to a hammock, and it broke down. When he sat on the garden bench he found, too late, that one-half of it had been painted, and on taking the young lady he admired out for a boat ride, he did not discover that the plug had been removed until they were in deep water. Then it was a case of swimming ashore. His conduct under these various misfortunes was such that it displayed him in the worse possible light, and the girl gave him his conge, finally marrying the "Blossom," as the gardener had intended she should.

KEYSTONE.

COURT HOUSE CROOKS (Two Parts—July 5).—Judge Grey starts out to buy his wife a birthday present. He happens into District Attorney Ford's office, and nearly catches Ford flirting over the telephone with his (Grey's) wife. The judge buys a necklace and loses it on the street. Ford finds it and presents it to Mrs. Grey. Meanwhile a boy has picked up the box which Ford has thrown away. The judge catches the boy with the box on his person, and accuses him of having stolen the necklace. Under the judge's orders, Ford convicts the boy who breaks jail and runs home, pursued by the police. Ford has gone to the judge's home, where he is trying to explain about the necklace to Mrs. Grey, who is locked in the bathroom. Ford hears the judge returning and hides in a closet. The fleeing boy enters the house by a ladder, and hides in the same closet. The police arrive, demanding the fugitive. Ford tells the boy to give himself up promising that he will free him at his next trial. The boy is arrested. When the judge leaves the room, Ford comes out and makes a thrilling escape. At the trial, the judge compels Ford to prosecute the young offender to the fullest extent. The boy's sister, by means of a mirror, flashes into the courtroom a message—"Brother, District Attorney fixed." Consternation reigns. Then the judge's wife enters, wearing the stolen necklace. Ford confesses and is marched off to jail.

KOMIC.

A CHASE BY MOONLIGHT (July 18).—Mr. Fliver deserts his wife in the park and flirts with Fay. Fay thinks him rather fresh and calls Maloney of the motorcycle squad to send Mr. Fliver about his business. Maloney's services are hardly needed, because Mrs. Fliver arrives on the spot and leads her fickle husband off by the ear. Maloney is very attentive to Fay and escorts her home. Fay'h papa doesn't like the idea of Maloney paying attention to his daughter, so he roughly orders him to beat it. Fay manages to slip a note to Maloney, which hints that he must call again. That night Fay's papa and mama order Fay to bed and then set out in their auto for a picture show.

Shifty Sadie, a notorious thief, sees the auto in front of the picture theater. She gets in and rides away with it. Maloney, always on the job, sees her and sets out in pursuit. Sadie sees Fay's home darkened and quiet and decides to do a little second story work. She leaves the stolen auto and enters the house. Maloney sees her and follows. Fay sees Sadie with drawn revolver in the hall. She is frightened to death, and clad in pajamas, gets out of the window, runs to the front of the house, gets into the auto and sets out to find a cop.

Sadie is frightened out of the house by Maloney. She misses the auto, but manages to get away on Maloney's motorcycle. Maloney gets another motorcycle from a fellow officer and goes after Sadie. Fay's auto breaks down. She dreads being seen in her pajamas. Some one approaches. Fay ducks into the first house she sees. It happens to be the home of Mr. Fliver. She hides under the bed in Mr. Fliver's room. Sadie gives Maloney the slip, and ducks into a convenient cellar door. Fay finds herself in a tight fix when Mr. Fliver enters his room, soon followed by Mrs. Fliver, who finds Fay under the bed. In the excitement Fay manages to get into the hall, where she barely escapes bumping into Maloney, who is still hot on the trail of Sadie. Maloney arrives, still tracing Sadie. They round up the thief in the basement. Maloney exonerates Fay to Mrs. Fliver, and takes her home in the machine. And Papa and Mama are so glad to have their auto and their daughter again that they receive Maloney into the family.

MAJESTIC.

THE MOUNTAIN GIRL (Two Parts—July 11).—In a primitive log cabin buried among the rugged pines deep in the California mountains lives the Mountain Girl with her grandfather, a man of hoary age. Few visitors ever come to the cabin, but there is one who is almost a daily visitor—young Ned, a mountain ranger, who loves the Mountain Girl. The old grandfather looks forward each day to Ned's visits almost as eagerly as the girl does, for Ned always proves a good listener, and the old man's one amusement in life is relating anecdotes of his own youth. As a young man he was renowned far and wide for his prodigious strength, particularly in the grip of his hands and he never wearies of relating tales of his early prowess. One day a strange visitor is brought to the cabin by Ned. He is a dashing gambler from the mountain settlement at the head of the valley, who has been forcibly ejected from the settlement because of his too great skill at cards and because of a suspicion on the part of the rough mountaineers that his game was not always too straight. Ned had found him delirious after a terrible night spent alone in the mountains.

The girl and the old man care for him until he has partially recovered from his shock and exposure. Devoid of gratitude, the gambler cast covetuous eyes upon the Mountain Girl. Taking advantage of Ned's absence on a trip across the mountains, the gambler makes forcible love to the girl. The old man, helpless and paralyzed, is powerless to interfere. The girl fights for her honor in the cabin, while the old man sits helpless outside hearing the sounds of the struggle within. He prays for strength, and in answer to his prayers, strength is given him to drag himself to the door. The gambler, springing to bar his entrance, finds his throat caught in the clutch of the man whose grip was once the most powerful in the countryside. Desperately he tries to break it, but his efforts are of no avail. Slowly it squeezes the life out of him. A few moments later, Ned returning to the cabin, finds the old man dying with his head resting on his granddaughter's lap, and the body of the gambler dead on the cabin floor.

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RELIANCE.

A BREATH OF SUMMER (July 14).—Agnes, a garment maker in a factory which manufactures khaki outing suits, is tortured by the oppressive heat in a great Eastern metropolis. She toils for a small wage, which goes for the support of an old mother. The doctor informs Agnes that if she does not arrange to remove the mother to some cool place she will succumb to the heat. As a desperate resort, Agnes writes a pitiful appeal for aid in getting her mother away from the city to some cool resort. She sows a number of copies of the appeal in the outing shirts at the factory. A wealthy bachelor, who is a philantrophist, buys one of the shirts and departs on a fishing trip in the mountains. Agnes' mother grows weaker and the girl anxiously inquires at the office for mail, hoping to receive some answer from the appeals sewed in the shirts. The only replies are a vulgarly written scrawl, trying to date her up, and a suggestion from a "charitably inclined" person that she place her old mother in a certain well-appointed poor house. In despair, Agnes steals money from the factory cash drawer, but in doing so, drops her handkerchief, which is initialed. The factory manager accompanies the police to her tenement that night, and they find part of the money, the rest having been spent to get things for her mother.

Meanwhile the wealthy philanthropist on his fishing trip discovers Agnes' appeal sewed in the shirt. At first he does not give it serious thought, but that night his imagination pictures to him the old woman suffocating in the garret, and he cannot sleep. The next morning he leaves for the city to find the girl and save her mother. At the store they give him Agnes' address, and he arrives at the tenement just as Agnes is pleading with the police not to take her to jail, as she is her mother's sole support. She tells them that she stole the money to save her mother's life, but they do not believe her. The philanthropist stops the police and reimburses the manager. He displays Agnes' letter as a proof of her statement that she stole for her mother's sake. The philanthropist takes Agnes and her mother to the cool mountain resort where he was fishing and the old lady's life is saved. Stimulated by the refreshing out-of-doors, Agnes is transformed from the sullen factory slave to a joyous carefree girl. The bachelor's tender affection toward Agnes is suggested in the concluding scene.

THE AMERICANO—Two Parts—July 17).—Robert Hammond is the manager of the Mexican branch of the Manhattan Oil Company, in Tionana, Mexico, where he lives with his daughter, Elaine. He discharges from the oil works a worthless Mexican named Tonio. Shortly before a new superintendent, in the person of Boyd Norton, is sent from New York to take charge of the oil wells, under the direction of Hammond. Norton meets Hammond's daughter, Elaine. They are mutually attracted and ultimately engaged to be married. Norton is suddenly recalled to New York, and during his absence a group of bandit soldiers, under the leadership of the discharged Tonio make a raid upon Tionana, in the course of which Hammond is slain and Elaine is kidnapped by the bandits. She manages to escape, however, and takes refuge in an old inn, which is conducted by an ancient couple whom Elaine had formerly befriended.

Norton reads of the outrage in Tionana and decides to enlist as a scout in the army of General Ferranda, the Constitutional leader. Norton proves to be very expert in his work and attains to a position of trust. The bandit soldiers are gradually reduced in numbers, and their ammunition is nearly gone when Gen. Ferranda learns that a pack train of arms and ammunition is to be sent to them, and that a bandit officer named Captain Arato is to meet an emissary from the bandit chief in the inn, where Elaine happens to be, with a

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map showing the direction this pact train is to take. General Ferranda realizes that if he can secure that map, he can capture the train, and so put an end to the rebellion. Norton is selected for this dangerous mission. He goes to the inn, disguised as a monk, and unexpectedly meets Elaine who promptly offers to help him secure the coveted map. The messenger arrives at the inn, and proves to be none other than Tonio, the murderer of Elaine's father. Later Capt. Arato arrives with the map, and by a clever ruse it is made to appear that Norton is the messenger who is to receive the map, and Tonio the American spy. Norton escapes with the map and Elaine, and gets safely back to his own lines, while Tonio meets a just retribution in being stood against a wall and shot.

MUTUAL.

MUTUAL WEEKLY No. 27 (July 8).—Telephonic orders are received to send an aeroplane on scouting duty. Wounded soldiers are physically re-educated. Captive balloons are used for observation. A destroyed bridge across the Yser River.

Cornell wins great 'Varsity Race over the beautiful Hudson course at Poughkeepsie, N. Y. Sub-title, The start. The Finish. Cornell 1st. Stamford 2d. Syracuse 3d. Columbia 4th. Pennsylvania 5th.

Suffrage pilgrims end "votes for women" journey in prairie schooner, at Washington, D. C.

The S. S. "La Champagne" goes aground at St. Nazaire.

The Herts Yeomanry enjoy horseback wrestling bouts.

A beauty contest is held in the Italian Grotto of the Hotel Biltmore, N. Y. City, to select a model to serve as "Goddess Electra," during Electrical Prosperity Week. Subt-title, Miss Florence Cassasa, the winner, whose likeness will be reproduced over 100 million times.

Abraham Lincoln's grandniece, Miss Elberta Shipley, leads peace party from New York to 'Frisco for conference.

Governor Nat B. Harris is inaugurated at Atlanta, Ga., under unusual circumstances and much excitement, owing to ex-governor Slaton commuting Leo Frank's death sentence to life imprisonment. Sub-title Ex-Governor Slaton is escorted home under heavy gaurd. Ex-governor John N. Slaton of Georgia.

Resta sets new world's record in winning 500 mile auto Derby on Chicago's new speedway.

Mayor Brown of San Antonio, Texas, presides at opening of San Antonio River for navigation.

St. Louis society attends charity ball game played by prominent advertising men. Sub-title Governor Major pitching first ball.

AMERICAN.

THE ZACA LAKE MYSTERY (Two Parts—July 12.)—Slippery Joe, an outlaw, is tracked into a mountain fastness by a fearless sheriff, who goes alone on his man-hunt mission. In the mountains, John, a miner, strikes it rich. Overjoyed, he holds up for his daughter's admiration a bag of nuggets which he washed from his pay dirt find. Slippery Joe is an unseen witness to this act, and when Nell, the daughter, is alone in the house, the outlaw enters, binds and gags her, and makes away with the chamois bag of riches. Mounting the miner's horse, Slippery Joe makes his escape in the highlands.

A lonely ranger comes upon a man canoeing, who gives the name of Mr. Bond of San Francisco. The ranger invites him to stay over night at his quiet cabin in the mountains. John, the miner, and Nell, in search of the man who robbed them, stop at the ranger's home. Nell at once is struck by the resemblance of Mr. Bond to the man who stole their gold. The ranger then tells her that Bond is in the mountains in search of a twin brother, who doubtless is the outlaw. Meanwhile, the sheriff finds the horse—the horse of John, the miner, which the outlaw had stolen, then abandoned. The sheriff, too, is struck by the remarkable resemblance of Mr. Bond and Slippery Joe. Mr. Bond and Nell go canoeing. While they are gone, a man, half conscious, staggers into camp. He names himself as Mr. Bond of San Francisco. He tells of being attacked by an outlaw and compelled to change clothing with the lawless man of the mountains. Then the outlaw's plot is revealed. The Mr. Bond, out canoeing with Nell is in reality the man they seek! The sheriff and the others make to arrest him. On the shore of Zaca Lake they find Nell and her companion. She has him "covered" with her revolver. In her hand she holds the stolen chamois bag of nuggets. She, too, had learned the desperado's ruse, and forced the issue.

TO MELODY A SOUL RESPONDS (July 14.)—Krieg, an old master at the violin, is dying. His last days on earth are embittered by the fact that he has been called upon to make good certain promissory notes which he once had endorsed for a friend. Payment of the notes is demanded. The life savings of the old violinist are consumed. It means that Elsa, his daughter, will be a penniless orphan. Here Edler, the manager of a phonograph company, steps in. He proposes to Krieg that the latter play his masterpiece, "The Sunbeam Path," for the making of a phonographic record. Krieg agrees, then summons all his fast ebbing strength to play the great piece once more. He is sure that his royalties will keep Elsa from want. In gratitude the old man promises to guard ever the agent from the heavenly world to which he (Krieg) soon is to journey. After the old man's death, Elsa and Edler are married. They are blessed with a little daughter, Agnes. Their domestic happiness is complete until Dehoff, a famous pianist, comes between them. Coming home one night Edler discovers Elsa in the pianist's arms. Through the power of his talented fingers upon the piano, Dehoff worked evil influence on the young wife. With drawn revolver, Edler advances into the room. There is [illegible] he can hear the gun to fire, the strains of "The Sunbeam Path" [illegible]. The sound comes from their little daughter's bedroom. She has played the record on the instrument, and a vision of the white haired old master has appeared. Elsa, too, hears the strains, and she [illegible] intent. She repells the man who would destroy her home. Edler, all thoughts of violence driven from his mind, by what he has witnessed, takes his wife in his arms. Together they go to their child's bedroom. As they embrace near the sleeping child, again the vision of Krieg appears, thankful and rejoicing. The old music master has kept his promise, and repaid the debt of gratitude.

THE HONOR OF THE DISTRICT ATTORNEY (Two Parts—July 19).—John Mortimer has been elected district attorney. As he takes office he declares he will enforce the law as he sees it irrespective of what it may mean to friends or kin. Dora, his daughter, encourages him in the [illegible] of his principles. Soon after her father takes office, Dora leaves for an extended visit with her friends. After seeing her family away, Mortimer hurries from the station and in passing through a desolate part of the city sees what in his mind is actual murder. He comes upon a young man over the prostrate body of another. Mortimer attempts to arrest the murderer. A lively struggle ensues, the young man breaks away, but not until Mortimer has chanced to see an ugly scar on the face of his opponent. This scar is the one means of eventual identification which Mortimer possesses. Meanwhile at granny's cabin in the mountains Dora becomes an enthusiastic equestrienne. On one of her special jaunts in the mountains her horse becomes frightened and bolts. The frenzied animal carries her far into the mountains, directly into the path of a blast, to the fuse of which some civil engineers have just applied a match. Among the engineers is Philip Storey, who sees the danger of Dora and by an almost superhuman effort and to great personal risk he stops the runaway horse. A moment later and the blast explods. There is a shower of stone in pieces large and small, but Dora and her rescuer are unscathed.

From the day of the rescue Philip becomes a constant visitor at "granny's" home. At length he declares his love for Dora and she reciprocates and they become betrothed. Then comes an appointment for Philip who must leave at once for Manilla. This means separation for a hasty marriage. They decide upon the latter. John Mortimer, busy with the many duties of his office is delayed and reaches "granny's" home after the ceremony has been performed. He offers to the happy couple his hearty congratulations. Then he looks at Philip aghast for there on the young man's face is a livid scar, the same that Mortimer saw on the day of the murder. As Mortimer stands astounded the happy couple leave on their honeymoon. Mortimer and his wife return to their home in the city. A terrible situation confronts Mortimer. He knows that duty orders him to arrest his son-in-law. He is torn between love and duty. At length, after wrestling with the problem from early evening until dawn, duty triumphs and Mortimer wires the bridal couple to return. Scarcely does Philip step foot into Mortimer's library when he is arrested and handcuffed, charged with the murder of one Louis Baptiste. Philip is dumbfounded, then realizes that he is woven fast in a net of circumstantial evidence.

Then Philip unburdens his heart. He tells of early days of prospecting when he had staked a claim. That claim had been stolen by Baptiste, who took also the papers of record. Philip, followed the thief, but to no avail; he never laid eyes on him again until one day in the city when he came upon the man lying in the throes of death in an out of the way part of the town. Baptiste had been stabbed in the heart. As memory of the theft flashed through Philip's mind he searched the body for the papers proving his claim. While engaged in this act Mortimer [illegible] upon the scene the suspicion of murder. Mortimer shook his head in doubt. "No jury would believe your story," he said, and men of the plain clothes force were ordered to take the captive away. Just then there came a telegram to Mortimer. Mortimer opened the message and read. Wheeling hastily toward Philip he raised his hand. Stop, said the District Attorney, the man is innocent. The telegram from a Western state declares that a man executed that day had confessed to the murder of Jean Baptiste. Philip's innocence was proved. He and Dora fly to each other's arms.

WAIT AND SEE (July 21).—Beth Manners is a young woman who paints china for a living. The money that she earns is never great, although enough to buy her the necessities of life. Rodney Norton is wealthy. Rodney sends his valet to the shoe shop to have a pinching shoe stretched. The valet meets a pretty nurse girl and in exacting devotion loses his master's shoe. Beth Manner's finds it. At length Rodney learns who has the lost leather property and calls on Beth to redeem it. He promptly falls in love.

A rich relative is left to Rodney with the condition that the property be relinquished if the lost heir or heiress is found. Through a combination of circumstances Rodney learns that Beth Manners is the rightful owner of all his wealth. A battle with [illegible] ensues. Rodney shall be relinquished [illegible] into possession of her birthright or shall he cling to the love and action [illegible] against his principles. The money and property are turned over to Beth, but Rodney does not lose. The girl has convinced [illegible] that all the riches in the world are not worth an honest love. A quiet wedding is the closing scene.

BEAUTY.

A PUZZLED ROMANCE (July 13).—Lucia Norton, [illegible] prominent young woman, is besieged by fortune hunters. She always has been accustomed to having her own way. With her [illegible] and friends her word is law. As a result [illegible] known as opposition or countenanced interference. The control of her vast riches and [illegible] Unfortunately, in the hands of [illegible] who put to use her [illegible] and her [illegible] (Continued on page 1.) [illegible] Lucia [illegible] Oliver is independently wealthy and [illegible] the plot of Lucia's attorneys. He [illegible] [illegible] in the back of time and [illegible] Lucia from signing a paper which had [illegible] her signature to it, would have meant the loss of her birthright.

Oliver [illegible] the situation to Lucia. She of course is astounded. Then in her usual domineering manner Lucia tells Oliver that he must [illegible] her. For an instant Oliver is angered for he dislikes being handled as though his mind were not his own. Upon reflection, however, in the meantime having taken stock of Lucia's flashing eyes and unusual beauty, he assents to her proposition. He insists, however, upon a [illegible] which he draws up in written form. He [illegible] that the wedding take place at the expiration of two months and that during the [illegible] to be placed in absolute charge of Lucia's affairs. Two months elapse. Oliver has been head over heels in love with Lucia. During the two months, however, he always had maintained a strictly business attitude in his relation with the girl. At this fact Lucia has become piqued. Then Oliver adopts different tactics, writing highly romantic letters to Lucia. He leaves them where she may find them. He sign no name, however. The ruse is successful. Lucia, woman-like, falls in love with the anonymous writer. Then Oliver makes the matter publicly known and they live happily ever after.

HIS COLLEGE WIFE (July 20).—Billy and Helen have been secretly married while both are away at school. They have planned to keep their wedding secret. Billy's father's partner dies and Billy is called home. He leaves with a promise to have Helen join him soon, but alas! when he reaches home he finds that his parents have had matrimonial plans for him. Aileen has been invited to spend a month at the Webster home. She has been chosen by his parents as his wife to be. Billy's father, a gay old fellow is caught in the act of kissing the maid. Of course, the maid is discharged at once. A new maid must be hired. An idea strikes Billy and it is arranged that Helen, his college wife, be installed in that capacity. Helen arrives and the creation of affairs in which Billy is placed and involves herself to circumvent the conniving Aileen.

Pete discovers Helen flirting with the chauffeur. He writes a little note saying she must meet him (Billy) and they will go away together. She is to put an answer in the pocket of his coat. Through chance Aileen gets the note. She writes an answer and drops it into the pocket of what she thinks to be Billy's coat. As it is the coat of Billy's father. Billy's mother discovers the note in father's pocket. She knows his weakness and plans revenge. That comes a telegram to father from a group of Brother Elks. He must meet them at the train. Seeing father depart to keep his appointment mother arranges a little date with the police department. Then Helen finds the note that Billy had written to her in possession of Aileen. In her capacity as maid it is a simple matter that Aileen be locked in a closet. Helen taking Aileen's coat and hat runs to the train to meet Billy. She accuses him of having Aileen. He explains that the note was

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ST. LOUIS NEW YORK

meant for Helen and not for the designing guest. Meanwhile father is about to board the train to meet his Brother Elks. With the aid of a few police father is roughly handled until Billy and Helen step in and explain. Then the young husband and wife board the train for San Francisco.

DOMINO.

THE BURGLAR'S BABY (Two Parts—July 15).—Bill Slade, an ironworker, with a wife and child to support, loses his job when the works shut down. Bill has not laid aside any money, and it is not long before he and his wife are in desperate needs and actually want food. Bill is unable to secure work of any kind. His grocer shuts off the credit. His family in desperate need, Bill stifles his pride and applies at the bureau of charities for help. The bureau is bound up, red tape and indifferent officials, and the best that Bill can get from them is "One of our agents will be sent to investigate and if your case is found deserving, you will be helped." Bill waits a week and, as there is no help forthcoming, and he is still out of work and his family starving, the spur of desperation drives him to turn burglar.

Bill's first amateur burglary is a robbery of the home of Doctor King, a physician. While stealing silverware from the mansion, Bill comes across a pretty little sterling silver drinking cup. He resolves to present it to his own child and tell his wife that he found the cup on the street. During the midst of the burglary the doctor is aroused and comes downstairs and corners Bill. The doctor gets a good look at Bill, who escapes before the doctor can turn him over to the police. Later, terrified by a vision of being caught and punished, Bill reforms. Shortly afterwards the mills reopen and Bill goes back to his old job. Bill's child is taken seriously ill and his wife sends him to bring the neighborhood doctor to attend her. Bill goes to Doctor Ashley, the neighborhood physician, but the doctor is not home. Bill goes to the drug store and the druggist offers to get him a reliable physician. He phones to Doctor King and King consents to take the case. When King calls he recognizes Bill. Bill tells the doctor of his reformation and begs him not to turn him over to the police and promises to make good his theft. The kind-hearted doctor, convinced that Bill has really reformed, consents to keep Bill's secret. Doctor King pulls the child through her serious illness and, with his wife and child in ignorance of his past fall from grace, Bill prepares to keep his promise to the doctor.

KAY-BEE.

THE TIDE OF FORTUNE (Two Parts—July 16).—Because his daughter has married a Northern officer, Colonel Long turns her and her child from his home. After the war, Colonel Long, his plantation in ruins and sold for debt, goes to Washington with the hope of obtaining the postmastership of his home village. On account of his war record and the hostility he has always shown towards the North, his request is denied. He meets his daughter's husband, Jack Warren, but refuses to recognize him. His daughter calls on her mother and is turned from the house by the colonel. Later it is the privilege of Jack to obtain the appointment for the Colonel, and it is through this act that the Colonel becomes reconciled to his daughter and her husband.

BRONCHO.

CASH PARRISH'S PAL (Two Parts—July 21).—Cash Parrish, a bandit, is betrayed to the sheriff by his pal, Jud Ross, who covets Parrish's treasure and his wife, Rose. Cash, however, makes his getaway. He is pursued by the posse. Meanwhile, Jud has gone to the cabin, where he finds Rose packed up and ready to leave the country on her husband's return. Cash has given her his promise to reform, and she has written a letter to the sheriff, telling him this, and revealing the hiding place of the loot. Jud tries to force his love-making upon Rose, who protests. She uses a long, sharp pin in self-defense. The bandit, wounded and enraged, tries to break in the door of the bedroom, where she has barricaded herself. Parrish, running toward his own cabin, is shot at by the posse, the bullet entering the cottage, killing Jud. Parrish and Rose escape on Jud's horse. The sheriff is satisfied with the letter and the loot.

PATHE EXCHANGE, INC.

PATHE NEWS NO. 52 (Released Week of June 28).

ATLANTIC CITY, N. J.—A baby parade on the Boardwalk in decorated rolling chairs in a feature of a carnival here.

CHICAGO, ILL.—To avoid display and to prevent girls in moderate circumstances from being envious of their more fortunate classmates, graduates of the public schools are making their own commencement gowns.

The completed gowns cost between 85 cents and $1.14, depending on the size of the wearer.

The dresses are of generally uniform design, simple but pretty.

NEW ORLEANS, LA.—Colonel James M. Thomson, publisher of the New Orleans Item Miss Genevieve Clark, daughter of the Speaker of the House is shown enjoying his favorite sport.

NEW YORK CITY.—Black Diamond, at 32 years the oldest buffalo in captivity, is put on the auction block at the Central Park Zoo.

Nobody, however, bid as much for Black Diamond as the Park Commissioner believes he is worth so this will continue to be his home as heretofore.

CHICAGO, ILL.—DARIO RESTA of Italy, shatters all automobile records between 200 and 500 miles by driving his Peugeot car at an average speed of 97.6 miles an hour in the 500-mile race in new Speedway Park.

Resta before the start.

The drivers circle the track once before the actual start.

The start.

Louis Chevrolet, Delage driver, makes a rapid change of tires.

Resta wins.

After the finish, Resta drives around the course, then takes his car to its garage.

Resta, the new speed king, after the race.

POUGHKEEPSIE, N. Y.—For the thirteenth time in twenty years Cornell wins the 'varsity boat race at the intercollegiate regatta.

The order of finish is as follows

Cornell, Stanford, Syracuse Columbia and Pennsylvania.

FOLKESTONE, ENGLAND.—So well organized is the hospital transport service in the British Army that soldiers are landed here within 24 hours of being wounded at the front in Flanders.

The wounded are placed in stretchers and tenderly borne to hospitals.

PATHE'S AMERICAN FASHIONS—SUMMER HATS (Courtesy of Best & Co., Fifth Ave., New York.

1. Light blue crepe de chine—vari—colored roses.
2. Leghorn—Val. lace—black velvet band, and roses.
3. Garden hat—straw and lace brim—violets on crown.
4. Pink straw—black velvet on crown and under brim—roses.

AUGUSTA, GA.—The Dance of the Wood Nymphs is a pretty feature of the "Carnival of Grace" held in this city.

DENVILLE, N. J.—Little New York boys, who have left school but who do not weigh 85 pounds, the minimmum at which the state permits them to work, are taken to a camp here to "fatten up."

L. O. LeDuk, who directs the camp for the Children's Aid Society shows some new arrivals around.

Swimming and boating are excellent producers of weight.

Arthur Hillgardern and his mascot, Arthur is the smallest boy at the camp, weighing only 58 pounds.

PATHE NEWS, NO. 53 (Released Week of June 28).

Tampa, Fla.—The schooner Donna Christiana, which had been floating as a derelict in the Gulf of Mexico since being mysteriously wrecked in April, is towed to this port and righted.

Newark, N. J.—Votes for women? Why not? Ask these suffragists after defeating team of men at the Federal Park. Sub-titles—Lulu Wilson, the Walter Johnson of the suffragists, warms up. And maybe the suffrage catcher couldn't handle Lulu's curves. The winning run. Note the slide and the way the gallant catcher acts.

Long Island City, N. Y.—Boys of the DeWitt Clinton High School, New York City, play a game of chess with living chess men at Celtic Park. Sub-titles—Checkmate. The kings and queens, the queens being especially deserving of your careful attention.

New York City.—A committee of prominent artists and sculptors sit in judgement on a bevy of beauties to select a model for the goddess Electra in the Electrical Prosperity Week campaign. Sub-titles—After closely observing the charms of these young women—the jury picks Miss Florence Cassasa, of Brooklyn, from her photograph.

London, England.—The wives and sisters of cartridge makers who have enlisted have taken the places of their male relatives in the big munition factories. Sub-titles—An idea of the vast army of women employed at this work can be obtained from the outpouring when the gates are opened at noon.

Cheyenne, Wyo.—Cowboys and cowgirls of this place give a reception to their old pard, Colonel Cody, "Buffalo Bill." Sub-titles—Buffalo Bill.

Pathe's American Fashions—Summer frocks and hats. (Courtesy of Best & Co., Fifth Ave., New York.)

Cambridge, Mass.—Thousands of the alumni of Harvard University and the relatives and friends of undergraduates view the annual class day exercises.

The results of the Campaign in the Vosges Mountains. Sub-titles—After the battle a number of prisoners are led away from the scene of action—many of them apparently glad to be out of the fighting for the rest of the war. Another and larger batch of prisoners is brought in at the same time from a different direction. Wesserling, in German Elsass, is now Wesserling in French Alsace, and the French are seen working a railroad train taken from the enemy.

THE ROMANCE OF ELAINE (Episode No. 20, "The Conspirators"—Two Parts—Rel. Wk. July 12).—At Fort Dale, Lieut. Woodward receives an invitation from Elaine Dodge to attend a house party she is to give that night. At the same time he receives a visit from on old man with a dark, heavy beard and spectacles. This man whispers something to Woodward, who starts in amazement and then answers Elaine's note begging permission to bring his friend, Prof. Arnold. Marcus Del Mar, a foreign agent, posing to Elaine as an investigator in search of the lost Craig Kennedy, plans with his fellow-conspirators to cut the great Atlantic cable. That night at the party Elaine discovers a note thrown away by Del Mar. It is undecipherable to her at first, as it represents only a crudely drawn sunrise on the ocean. She is finally struck with the idea that this drawing may represent something of moment to happen on the sea at sunrise the following morning, and prepares to investigate. After the ball, Prof. Arnold, suspecting Del Mar of trickery, goes to his rooms to search for certain papers. He is surprised in his search by Del Mar, and has to use all of his ingenuity to outwit the foreign agent.

The next morning Elaine rises early, and, going down to the ocean, interests herself in the actions of a boat off shore. This is Del Mar's ship, being used on his cable cutting exploit. Del Mar sees her watching, and has her captured and taken aboard. Jameson, off for a fishing trip, sees Elaine's plight, but being alone, is powerless to help her. Rushing off to Fort Dale, he explains the whole situation to Capt. Burnside of the U. S. Aerial Corps. Burnside and Jameson jump into a hydro aeroplane and start off to the rescue. Lieutenant Woodward and Professor Arnold, out for a horseback ride, see Del Mar's crew haul the Atlantic cable on deck preparatory to cutting it. Woodward gallops off to Fort Dale, where he secures a company of soldiers and a field gun, and starts back to bombard the ship. Elaine in the foreigner's ship, the ship bombarded by a field gun and a company of U. S. soldiers—the Atlantic cable about to be severed—and a hydro aeroplane about to descend—do not these things make a climax you are anxious to see? It's all on the film. See it!

Miscellaneous Feature Films.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 10—"Old Foes With New Faces"—Two Parts—July 5).—At the top of the steep grade the bandits brought the "limited" to a stop. The passengers, menaced by the revolvers of the robbers, brought forth their valuables, and, as commanded, dropped them into the bag passed among them by one of the bandits. Vivian Marston, still in male garb, and Blair Stanley, were no luckier than their fellow passengers. Vivian drew the diamond from the sky from its hiding place and dropped it into the bag. Arthur Stanley's warning of the coming of the bandits had gone unheeded. So it was with more or less unconcern that he mounted his faithful steed and started up the bank, skirting the tracks. He was just in time to see the bandits making their getaway, amid a fusillade of shots fired over the heads of the terrified passengers. Within an hour the sheriff and posse were in close pursuit, and, after a long chase through mountains, caught up with the bandits. One by one they dropped from their saddles, their leader, with the booty bag hanging from his saddle, being the first to fall. Satisfied with the success of their chase, the posse returned, their mounts all but stopping on the diamond from the sky, which, falling from the hand of one of the bandits, had landed alongside a rock in the tall grass.

Esther, certain that Hagar's memory could be restored under proper treatment, graciously accepted the invitation extended by Mrs. Randolph through Blair's mother, to make her home with her during their stay in Richmond. Certain, however, that Mrs. Stanley's invitation had some ulterior purpose behind it, Esther determined to keep a close watch on Hagar. Upon their arrival at the Randolph home, Esther opened the tin box which Hagar carefully guarded. She found in it a paper containing the confession of Hagar that she (Esther) was the heir of Col. Arthur Stanley and the diamond from the sky. Vivian and Blair, reaching Los Angeles, hurried to a hotel, and, registering under fictitious names, planned a new move for the recovery of the precious gem. But after a lapse of several days, Blair's companion tired of the inactivity, and Vivian determined to return to Richmond. Blair entered the room unexpectedly, to find her packing and attempted to restrain her. But she was not to

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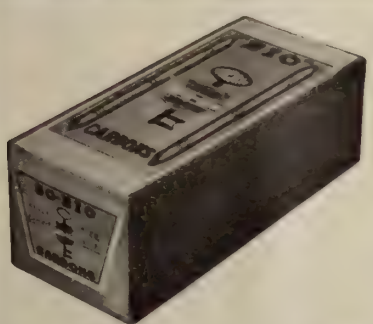

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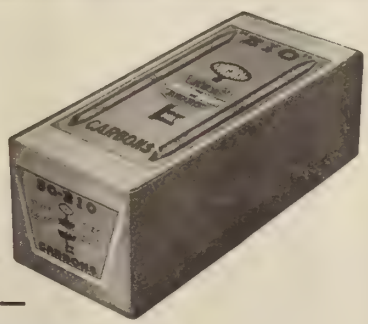

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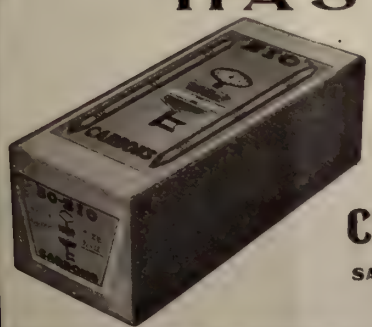

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be balked and, with a threat to expose him, forced Blair to release his grip on her wrist.

Later, that same day, Detective Blake and Abe Bloom received a wire from Vivian, which read: "Blair and I have split. The diamond now in possession of train robbers. Send me $500." Bloom and the detective hurried to the Randolph home and with Mrs. Stanley's promise that Bloom could retain possession of the diamond upon its recovery, Blake consented to permit Blair's return without fear of facing arrest for Dr. Lee's murder. The end of the week found Blair alighting from the train at Richmond. As he rushed through the depot, Luke Lovell, still suffering severely from the injury sustained when the slide struck the camp, confronted him, only to be shaken off. Arthur, his identity bidden under the alias of "John Powell," had risen to the foremanship of the sheep ranch. Straying sheep called him away from the camp. For an hour or more he rode through the rolling country of the glorious West, then halted alongside the skeleton of a horse. A white bag, hanging from the saddle horn, attracted his attention. Dismounting, he drew it from beneath the skeleton and opened it. He found bills of all denominations and valuables of every description—diamonds, watches, pins, rings and what not. But the diamond from the sky? A few rods away from where Arthur stood, lay the priceless gem. Alongside it was coiled a poisonous reptile.

PARAMOUNT.

THE RUG MAKER'S DAUGHTER (Bosworth —July 5).—Bob Van Buren's rescue of an upperclass Turkish girl and her duenna in Constantinople when they are waylaid by robbers paves the way for a romance between them. The romance progresses rapidly despite the hullabaloo raised by Demetra's father and by the Turk fiancee he is trying to force upon her; but the very thought of a girl, so highly educated, so gifted with needle and loom, so famously graceful as a dancer ending up in a harem instead of a respectable home, drives Bob Van Buren to desperation. At length he persuades Demetra to elope with him to America, where Demetra could be married at his mother's in New York. Getting wind of it the malicious Osman hires a band of ruffians who make away with Bob Van Buren on the very eve of departure.

With her young American mysteriously vanished, and the day of her now-all-the-more-odious wedding to Osman drawing near Demetra can stand it no longer and, taking her duenna, flees to a cousin's in New York on the P. & O. boat on which Bob had reserved sailings. Osman pursues the little refugee, corners her in New York, and with oriental cunning sets a trap into which Demetra walks blindly. Having her in his toils again Osman summons a second Turkish priest and is just forcing Demetra to her knees before him when the door bursts open and in rushes Bob Van Buren, who had finally escaped the dungeon in Constantinople to which he had been consigned. He routes Osman and takes Demetra to his mother's. Mrs. Van Buren suggested that the lovers wait until September, but their hearts were set on June. And so, as you may very well imagine, June it was.

LITTLE PAL (Famous Players—Five Parts—July 1).—The saloonkeeper in Kilisnoo, Alaska, is wounded by Sid Jerue, who had fled north. Years before he had married an Indian woman who died leaving him a baby girl. When the story opens he is the prosperous and unprincipled owner of his saloon, the "Monte Cristo." All the miners love "Little Pal," his half-breed daughter. She in turn likes them all except "Black Brand," the most notorious gunman of the North. "Little Pal," while serving in her father's saloon one night, sees Brand mercilessly beat the editor of the little local paper for his interference with some of Brand's unscrupulous and unlawful actions.

In the spring John Grandon comes to Kilisnoo to take possession of his brother's claim. John and Pill Box Andy become fast friends. John also likes "Little Pal," but with no thought of affection. He does not think of telling her of his wife in Texas and unknown to John "Little Pal" falls madly in love with him. Brand, playing roulette at Jerue's one night, wins the latter's bank. He offers to put all his winnings against the possession of "Little Pal." Jerue goes to "Little Pal" and tells her of the proposed bet. She is horror-stricken and begs Jerue not to sacrifice her, but he does and Brand wins. Brand treats the house and proposes a toast to the future Mrs. Brand. Grandon refuses to drink to the toast. Brand is furious and insists on fighting Grandon. Brand knocks Grandon down, and "Little Pal" falls across him to protect him from further assault. Brand then draws his gun and shoots wild, hitting Jerue. Grandon, realizing the madman must be stopped, shoots Brand in the hand. Jerue is carried to "Little Pal's" room, where he dies. Brand now owns the "Monte Cristo," and "Little Pal" is homeless. On the night of the killing of "Little Pal's" father, she goes to Grandon's cabin and asks him to let her live there. Grandon prepares a little hut near his for her to live in. Here Grandon, "Little Pal" and Cultus, her faithful Indian servant, live and work Grandon's claim until illness takes Grandon. "Little Pal" nurses him, and at the same time mines his claim with Cultus. But it does not yield much gold, and they find themselves with very little in their purse.

Grandon's wife arrives at Kilisnoo. She enters the cabin, and Grandon naturally embraces her. This makes "Little Pal" heartsick. Slowly she leaves the cabin. "Little Pal" continues to live in her cabin near Grandon. She and Cultus work the claim until the supply of gold becomes exhausted. Pill Box Andy tells "Little Pal" that unless Grandon is taken out of the North he will die before the snow melts. She decides, in order to save Grandon, whom she loves better than her own live, to steal gold from the sluice-boxes in the vicinity. Cultus follows her, and is mystified by her actions. When he sees her place gold in Grandon's sluice-box he understands the reason for her theft. Grandon is delighted over finding gold on his claim, and "Little Pal" continues thieving. The miners, who detect the fact that a great quantity of their gold is constantly disappearing, place guards to catch the thief. Turner, the guard, falls asleep. "Little Pal" had reached the sluice-box and was about to take the gold when Brand comes upon the scene. He has been drinking, and seeing "Little Pal" catches and embraces her. "Little Pal" frees herself from Brand and runs. Brand fires after her, the bullet hits her and she falls into the arms of Cultus. The shot awakens Turner. He sees Brand, and, believing him to be the thief, shoots and kills him. The miners are also convinced that Brand is the thief. Cultus takes "Little Pal" to her cabin and dresses her wound. Grandon is preparing to return home. Cultus assists "Little Pal" to Grandon's cabin. Grateful for all she has done for him, Grandon kisses her good-bye and goes away to the boat. "Little Pal" watches the happy couple depart. She walks back toward the big snowdrifts; Cultus sees her and follows. He approaches her in a loving attitude and asks where she is going. She replies: "Cultus, I am going to the Happy Hunting Grounds." Cultus explains to her the folly of expecting a white man's love and tells her if she goes to the "happy hunting grounds" he goes with her. She realizes the love he must have for her, and takes his hand as they walk slowly toward her hut

KINDLING (Lasky—Five Parts—July 12).—A row of very unsanitary tenements in the New York slums are owned by Mrs. Burke-Smith, an utterly selfish woman who belongs to clubs for moral uplift, but will not practise any practical charity. Her daughter, Alice, on the contrary, is genuinely interested in settlement work and devotes most of her time to it. She is assisted by a poor but promising young physician, Dr. Taylor, who is in love with her and whom she loves. Through their efforts to help a consumptive child, Alice and Dr. Taylor become acquainted with Maggie Schultz and her husband, Heine. Though they live in one of the Burke-Smith tenements they keep their two rooms clean. The wife is sweet and the husband, hard-working and honest. Maggie, who expects a child in the near future, is afraid to confess this fact to Heine, because he holds the theory that it is wrong to bring little ones into the world under the conditions to which they are subject.

Over Maggie lives an Irish woman by the name of Bates, who, when her husband was alive, lived in the open, wind-swept spaces of the West and has never forgotten it. She has a good-for-nothing son, Steve, who is a second-story man, and who is under the care of a detective by the name of Rafferty. From Bates, Maggie learns that for the sum of only $100 she could go West with her husband and establish a homestead on the government plan. Alice induces her mother to visit the tenements from which she gets her rent and Mrs. Burke-Smith offers Maggie five dollars a week to work in her house. This five dollars is very much needed, because Heine is out of work through a strike, and Maggie finally accepts the position. She does not definitely decide this, however, until Steve, the second-story man, has offered her the money to go West if she will help him rob the Burke-Smith house. He tries to excuse his plan to Maggie on the ground that Mrs. Burke-Smith is the owner of their wretched tenement, and Maggie, who is frantic because of the secret she dares not reveal, feels that to get the money in this way would only be doing justice to herself and her unborn child. True to her arrangement with Steve, Maggie helps him rob the Burke-Smith house, and receives as her reward a diamond brooch belonging to Alice, which she pawns for $113. Rafferty, the detective, is quickly suspicious and soon forces Maggie into such a position that she confesses to her husband, Heine. When Heine learns what his wife has done, and why she did it, he gives evidence of the finest manhood by standing by her and trying to accept absolutely all the responsibility and blame. Alice, whose kindness for Maggie is unremitting, foils the detective by insisting that she has lent the money to Maggie and, at the same time, getting back her brooch from the place where Maggie has pawned it. There is a final big scene in which Maggie denounces the conditions under which she dwells, and Mrs. Burke-Smith is ultimately touched so that she begins to appreciate how wicked she has been. The play comes to a happy conclusion, with Maggie and Heine planning to begin their western trip at once.

V-L-S-E. INC.

CROOKY—(Vitagraph—Five Parts—July 12)—Crooky, Convict No. 9999, decides he needs a vacation, and, eluding the vigilance of his guards, escapes from prison in a barrel. About the time Crooky gains his freedom, Bob Roberts, a wealthy rancher, arrives in New York on a vacation, bearing a letter of introduction to John W. Dough, a Wall Street magnate, who is financiering a big railroad deal. Dough needs money with which to further his operations and Roberts comes prepared to invest. Calling on Dough at his office, he is refused an audience with the Wall Street man, the letter of introduction finding its way into the pocket of the financier's chief clerk. Crooky, in the meantime, has secured a suit of clothes, which he dons over his prison garb. In wandering about the city, he meets Roberts and the two form a mutual admiration society and start in to celebrate. The rancher in displaying a huge roll of bills, arouses the cupidity of his new found friend and Crooky finds means of conveying them to his own pocket. Roberts, who does not seem to mind the loss, resorts to his check book and Crooky innocently asks him to sign several of the checks that he may see how it is done. The two finally engage a room in a fashionable hotel. In the morning, Crooky is the first to awaken and dressing himself in his roommate's clothes, leaves his prison suit in their place.

Dough receives word from his broker that $50,000 is needed immediately to protect him in the deal and the financier is at his wits end as to how he can raise the money, when Willis, his clerk, rushes in with the forgotten letter of introduction. The two frantically call up hotel after hotel until they locate Roberts. Willis jumps into a machine and breaking all speed laws arrives at the hostelry as Crooky is about to leave. Mistaking him for the Westerner, he bundles him into the waiting auto and whisks him off to the house of his employer, where Crooky is treated like a king. Finally, Dough, plucking up courage, makes a "touch" and Crooky hands him a signed check to fill in the amount. Meeting Susan, Dough's old maid sister, Crooky begins to flirt and then carries on a little love-making with her until he meets Miss Dough, to whom he transfers his affections. Between the two women and Dough, who touches him frequently, Crooky is having the time of his life when he gets a scare from seeing the prison guards, who are in search of him. They question Susan, who recognizes a picture of Crooky in his prison suit, but refuses to tell his whereabouts. She makes up her mind that unless she secures a husband at once, she must give up all hope, and determines to marry Crooky and reform him. At a reception in honor of the engagement of Dora Dough and Willis, Susan plans to elope, and gains Crooky's consent by disclosing the fact that she is aware of his identity.

When Roberts awakens and discovers his friend has flown, he commences to raise a disturbance. He is arrested and on finding the prison suit left by Crooky, the officers hold him as an escaped convict and place him in a cell. He finally proves his innocence and, learning there is a "Col." Bob Roberts at the home of Dough, divines that it is his former friend and induces the officers to accompany him there. They arrive on the scene when the ball is at its height. Crooky instinctively senses danger and makes his escape. Roberts, in Crooky's striped suit, and the officers follow. Seeing that it is impossible to escape capture, Crooky makes for the prison, where he is caught at the entrance by Roberts, who makes him exchange clothes at the point of a gun. Crooky once more in convict garb knocks on the prison door and is admitted just in time to avoid being ill-treated by the male members of the party who have discovered his theft of Susan's rings. Once more behind the bars, he feels safe, and, coming to the window of his cell, gives his pursuers the laugh.

THE BLINDNESS OF VIRTUE (Essanay—Six Parts—July 19).—The Hon. Archibald Graham is expelled from college and his indignant father sends him to a little English village to study under the Rev. Harry Pemberton. Misunderstood by his father, he has grown up somewhat reckless and dissipated. All this is changed under the tutelage of the minister and he enters into the spirit of his studies with zeal. Effie Pemberton is a young girl of seventeen. She has never been told of the fundamental principles of life and has been brought up in absolute innocence and ignorance of the sex problem. She and Archie become fast friends.

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Winstanley, a friend of Archie's, comes to the village to visit him. He is a shallow pated youth, with no moral principles. He meets Mary Ann, the daughter of a washwoman in the village. She longs for pretty clothes and all the gaieties she has been denied, and being as innocent of life as Effie, is persuaded by Winstanley to elope to London with him. Archie follows them with the intention of saving her from his friend. In this he fails. He returns to the vicarage early in the morning. Effie, in her innocence, rushes to his room in her kimona, to tell him how glad she is to see him again. He tries to get her out of the room, but she refuses to go.

The minister bursts into the room and accuses Archie of evil intentions. Archie, in an honest indignation, tells the minister some wholesome truths about his leaving his daughter in such total ignorance, which opens his eyes. Mary Ann returns home, a wreck of her former self and tells the minister her story. Pemberton and his wife then awake to the fact that girls are more likely to go wrong through innocence than in any other way. Effie is told the great truths of life. Finally Archie and Effie discover that they have been in love and

WORLD FILM CORP.

"THE CUB" (Brady—July 19).—In the mountains of Kentucky, even to-day, civilization is conspicuous by its absence. The law is often taken in hand by individuals having differences of opinion. The White-Renlow feud started over a little matter. A pig belonging to the Renlows is found by Bill White eating his turnips. He makes complaint to Jim Renlow, and an angry discussion arises. White is further incensed by the fact that he sees Tilden White making love to Alice Renlow, Jim's pretty daughter who is the community's school teacher. He leaves in anger, and on his way home sees Peggy White talking to young Renlow. White follows young Renlow and shoots him. The feud is under way, and a White will shoot a Renlow on sight, and vice versa. News of this trouble reaches Louisville, and the editor of a paper there sees a chance for a good story. The star reporter is ill, so that the editor sends a "Cub" into the mountains. Thus it happened that Steve Oldham had his adventure.

Steve leaves the train at the nearest point to Whitesburg, where the feud is being carried on, and makes the rest of the journey on a donkey. His arrival in Whitesburg causes great commotion, because of his fashionable clothes. He goes to the hotel, and in order to get any news must identify himself with the White family, as he is in their midst. The plain daughter of the landlord, Becky King, decides that she wants to marry Steve. Unfortunately for Becky, Steve meets Alice Renlow and is smitten with her. He calls for her every day after school. This causes comment from the Whites because Steve is supposed to be a White and "is keeping company" with a Renlow girl. It makes Tilden White jealous of Steve.

To pay the teacher's salary a dance is given in the school house. It is called "A Truce Dance," because to get enough money it is necessary to draw on the pocket books of both Whites and Renlows. Unless there were a truce, they would fight. Steve causes commotion by appearing in a full dress suit, but he makes himself popular by contributing twenty dollars toward Alice Renlow's salary. In recognition of his generosity he is made "Floor Committee." The duties of this office consist in standing by the door and shooting all who enter without paying. Steve does not care for his job.

The worst is yet to come. Becky comes in and insists on making love to Steve. To get rid of her he kisses her. Alice enters in time to see it, and when Becky goes out to tell everybody that Steve is going to marry her, he makes up with Alice, and Becky and the people come back just as Steve is kissing Alice's hand. The Whites demand explanation. So do the Renlows. Thus Steve has both families down on him. He kisses Alice and tells everybody that they "can go to hell." In the confusion Steve escapes. Everybody chases him, but he sneaks back to the school house when it is empty. He is later captured by the Renlows when he is attempting to liberate Jim Renlow, who has been captured by the Whites. It now looks bad for Steve. It is decided that he shall be given to the Whites in exchange for Jim Renlow. The Whites want to kill him for throwing down Becky. He is saved, however, by the coming of the militia, sent by the governor to make the feudists behave themselves. Everything is once more happy and Steve takes Alice back to civilization and marries her.

COLONEL CARTER OF CARTERSVILLE (Burr McIntosh Film Company—July 5).—Before the Civil War, two young people contract a secret marriage. They are Nancy Carter and Robert Gill. Nancy's father has objected to Robert because of his drinking habits. Robert pledges Nancy to drink no more. While their marriage is still a secret he forces his way into the Carter drawing room at a time when it is crowded with guests and blurts out the secret that Nancy is his wife, insisting that she go with him. The next day in a repentant state of mind, Robert rides his horse beneath the window of Nancy's room and pleads for her forgiveness. She cannot forgive. He draws a pistol, fires a bullet into his own heart and drops from his horse, dead!

Years later, Nancy Gill and her daughter Laura, now 16, are living at the home of Col. Carter, in Virginia, at a time when the Civil War is in its final stages. Col. Carter is in command of a Confederate regiment. He is the nephew of Nancy Gill. The two armies are forming their lines for a battle near Col. Carter's home. He leaves his command and goes home to protect it against a raiding party, which has been sent out by the northern army. The raiding party arrives before he leaves. He hides in the shrubbery near the house.

The raiding party is commanded by Lieut. Tom Klutchem. Laura appeals to him to spare their home. These two young people fall in love at first sight. The home is not destroyed. Col. Carter had witnessed what has taken place between them. In the war, Lieut. Klutchem is wounded and Laura nurses him. At the end of the war, Col. Carter endeavors to persuade Mr. Klutchem, Sr., to finance a railroad scheme, and only succeeds in doing so after quarreling with him. Laura and Tom Klutchem become engaged and are married, and Col. Carter is made happy by the presentation to him by Aunt Nancy of land upon which there is coal. Then Mr. Klutchem agrees to finance the railroad.

METRO PICTURE CORP.

THE FLAMING SWORD—(Rolfe—June 28).—Steve, a young college chap who has been unfortunate in his business career, after a life of dissipation, concludes that life is not worth living and contemplates suicide. Among his associates is a girl named Maisie with whom Steve's name has been coupled by his intimates. Steve gives a banquet and announces that he is a bankrupt and that his friends are looking upon him for the last time. After the affair Steve goes to his apartment, puts his affairs in order and slowly walks to the water-front where he hires a small boat and the last seen of him is his boat, sail set leaving the inlet for the open sea. Maisie, realizing that Steve has intentions of injuring himself, attempts to follow, but is too late. Steve drifts out to sea and after days of misery is washed up on a beach of a small island where he is found by a girl named Meera who lives there with her father and several servants. Meera's father had suffered a great wrong in his early life and took the position as lighthouse keeper on this island where he could live as a hermit and forget his troubles. Meera has never seen anyone except her father and the servants, and to her Steve appeared as a Viking. A strong attachment springs up between the two. Meera's father, who has refused to allow anyone but Government officials to enter the island, takes a liking to Steve and is prevailed upon to allow him to stay there. However, when Calhoun learns that Steve is the son of the man who wronged him, his sentiment takes a different turn. In the meanwhile Maisie learns from a traveling beach-comber that Steve is safe and living with Meera's father on the island. Engaging a boat she follows him and in her awful rage and jealousy tells Meera's father that Steve is her husband. Calhoun then shouting "Like father—like son," convulsed with anger, falls into an unconscious state and Maisie, realizing that she has caused enough trouble, confesses that she falsely accused Steve. Calhoun recovers and Steve and Meera sail for New York where the story ends as it should.

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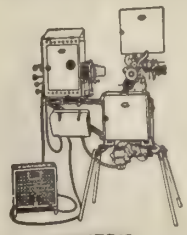
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Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Imp, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG U.

June 27—Their Secret (Two parts—Drama).
July 1—The Old Grouch (Drama).
July 4—The Advisor (Drama).
July 8—No release this week.
July 11—The Closing Chapter (Three parts—Drama).
July 15—The Opening Night (Two parts—Dr.).
July 22—The Burden Bearer (Drama).

BISON.

July 3—Jane's Declaration of Independence (Two parts—Independence Day Dr.).
July 10—The Ulster Lass (Two parts—Irish—Drama).
July 17—The Toll of the Sea (Two parts—Dr.).
July 24—The Mad Maid of the Forest (Two parts—Drama of the Woods).

BROADWAY UNIVERSAL FEATURES.

July 12—The Garden of Lies (Five parts—Drama).
July 19—Scandal (Five Parts—Drama).

GOLD SEAL.

June 22—Under the Crescent, Adventure No. 4, "For the Honor of a Woman" (Two parts—Drama).
June 29—Under the Crescent, Adventure No. 5 "In the Name of the King" (Two parts—Drama).
July 6—Under the Crescent, Adventure No. 6, "The Crown of Death" (Two parts—Drama).
July 13—People of the Pit (Two parts—Modern—Drama).
July 20—Homage (Two parts—Modern—Drama).

IMP.

June 21—Mismated (Comedy).
June 24—Larry O'Neill, Gentleman (Two parts—Drama).
June 28—No release this week.
July 2—The Marble Heart (Four parts—Romantic—Drama).
July 5—The Wrong Label (Drama).
July 9—Copper (Two parts—Modern Drama).
July 13—His New Automobile (Comedy).
July 16—The Eleventh Dimension (Two parts—Drama).
July 20—What Might Have Been (Drama).
July 22—Thou Shalt Not Lie (Two parts—Drama).
July 23—No release this week.

JOKER.

July 3—A Skin Game (Comedy).
July 5—Right off the Reel (Comedy).
July 10—Baby Bumps Gets Pa's Goat (Living Cartoon).
—A Trip to the Pyramids (Educational).
July 17—Freaks (Comedy).
July 24—A Duel At Dawn (Comedy).

LAEMMLE.

June 27—Eleven to One (Drama).
June 30—The Grail (Two parts—Semi-West—Drama).
July 4—Billie's Baby (Drama).
—Educated Roosters (Vaudeville Act).
July 7—Betty's Dream Hero (Two parts—Civil War—Drama).
July 11—Martin Lowe, Fixer (Drama).
July 15—Dear Little Old Time Girl (Drama).
July 18—For His Superior's Honor (Drama).
July 25—According to Value (Drama).

L-KO.

June 23—A Dismantled Beauty (Comedy).
June 27—No release this week.
June 30—No release this week.
July 4—The Curse of Work (Two parts—Comedy).
July 7—The Child Needed a Mother (Com.).
July 11—No release this week.
July 14—No release this week.
July 18—A Doomed Hero (Two parts—Com.).
July 21—The Curse of a Name (Comedy).
July 25—No release this week.

NESTOR.

July 2—When the Spirits Moved (Comedy).
July 6—When Their Dads Fell Out (Com.).
July 9—Lizzie Breaks into the Harem (Com.).
July 12—When Father Had the Gout (Comedy).
July 16—Her Rustic Hero (Comedy).
July 19—There's Many a Slip (Comedy).
July 23—Behind the Screen (Two parts—Comedy).

POWERS.

July 1—The Cameron Sisters (Vaudeville Act).
—The Miniature Circus (Vaudeville Act).
—Marvels of the Insect World (Educational).
July 3—Fifty Years Behind (Drama).
July 8—Lady Baffles and Detective Duck in "Baffles Aids Cupid" (Comedy).
July 10—Was She a Vampire? (Drama).
July 15—Captain Kent's Seals (Vaudeville Act).
—Friends of the Animal Wizard (Ditmars—Educational).
July 17—The Stranger (Drama).
July 22—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).
July 24—The Honor of Kenneth McGrath (Drama).

REX.

July 1—Vanity (Two parts—Domestic—Dr.).
July 6—Steady Company (Drama).
July 8—Souls in Pawn (Three parts—Society—Drama).
July 13—When Hearts Are Trumps (Juvenile—Drama).
July 18—No release this week.
July 20—A Happy Pair (Comedy).
July 25—Bound on the Wheel (Three parts—Drama).

VICTOR.

July 2—No Release This Week.
July 5—The Little White Violet (Two parts—Drama).
July 9—The Violin Maker (Drama).
July 14—The Prize Story (Three parts—Dr.).
July 16—The Trust (Drama).
July 21—The Weird Nemesis (Two parts—Hypnotic—Drama).
July 23—Jeanne of the Woods (Drama).

UNIVERSAL SPECIAL FEATURE.

June 28—The Broken Coin (Episode No. 2, "The Satan of the Sands" (Two parts—Drama).
July 5—The Broken Coin (Episode No. 3, "When the Throne Rocked"—Two parts—Drama).
July 12—The Broken Coin (Episode No. 4 "The Face at the Window"—Two parts—Drama).
July 19—The Broken Coin (Episode No. 5, "The Underground Foe"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 7—The Right to Happiness (Two parts—Drama).
June 9—The Soul of the Vase (Two parts—Drama).
June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).
June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).
June 28—By Whose Hand (Two parts—Dr.).
June 30—A Good Business Deal (Drama).
July 2—A Woman Scorned (Drama).
July 5—Mountain Mary (Two parts—Drama).
July 7—The High Cost of Flirting Comedy).
July 12—Zaca Lake Mystery (Two parts—Dr.).
July 14—To Melody a Soul Responds (Drama).

BEAUTY.

June 8—The Redemption of Jasons (Drama).
June 15—The Mollycoddle (Drama).
June 22—A Deal in Diamonds (Com.-Dr.).
July 6—The Guy Upstairs (Comedy).

BRONCHO.

June 30—The Sea Ghost (Two parts—Drama).
July 7—Tools of Providence (Two parts—Dr.).
July 14—The Ruse (Two parts—Drama).
July 21—Cash Parrish's Pal (Two parts—Drama).
July 28—The Phantom Extra (Two parts—Drama).

DOMINO.

July 1—The Failure (Two parts—Drama).
July 8—The Ace of Hearts (Two parts—Dr.).
July 15—The Burglar's Baby (Two parts—Drama).
July 22—The Man who Went Out (Two parts—Drama).
July 29—When Love Leads (Two parts—Drama).

FALSTAFF.

June 25—The Stolen Anthurium (Comedy).
July 2—The Silent Co-ed (Refined—Comedy).
July 9—Mme. Blanche, Beauty Doctor.
July 16—Dot of the Dayline Boat (Comedy).
July 23—P. Henry Jenkins and Mars (Com.).

KAY-BEE.

July 2—His Mother's Portrait (Two parts—Drama).
July 9—The Hammer (Two parts—Drama).
July 16—The Tide of Fortune (Two parts—Drama).
July 23—The Play of the Season (Two parts—Drama).
July 30—When the Tide Came In (Two parts—Drama).

KEYSTONE.

June 7—No two-reel release on this day.
June 14—The Cannon Ball (Two parts—Com.).
June 14—A Home Breaking Hound (Comedy).
June 21—The Little Teacher (Two parts—Comedy).
June 28—Foiled by Fido (Two parts—Com.)
July 5—Court House Crooks (Two parts—Comedy).
July 12—When Ambrose Dared Walrus (Two parts—Comedy).

KOMIC.

June 13—Unwinding It (Comedy).
June 20—Where Breezes Blow (Comedy).
June 27—Beautiful Love (Comedy).
July 4—Mr. Wallack's Wallet (Comedy).
July 11—Beppo, the Barber (Comedy).
July 18—A Chase by Moonlight (Comedy).

MAJESTIC.

June 25—The Motor Boat Bandits (Crook-Comedy.)
June 27—Children of the Sea (Two parts—Dr.).
June 29—The Kid Magicians (Two parts—Drama).
July 4—The Old High Chair (Two parts—Drama).
July 6—The Hired Girl (Comedy-Drama).
July 11—The Mountain Girl (Two parts—Dr.).
July 13—A Ten-Cent Adventure (Comedy).
July 18—The Mystic Jewel (Two parts—Dr.).
July 20—The Runaways (Comedy).
July 23—The Little Catamount (Drama).
July 25—Tangled Paths (Two parts—Drama).

(*Mutual Releases continued on page 576.*)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 542, 544.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 3—Luxurious Lou (Drama).
July 5—The Summoning Shot (Drama).
July 6—The Smugglers' Ward (Special—Two parts—Drama).
July 8—The Claim of Honor (Drama).
July 9—A Timely Interception (Comedy-Drama) (Biograph Re-issue No. 5).
July 10—Old Offenders (Drama).
July 12—As it Happened (Drama).
July 13—Compensation (Special—Two parts—Drama).
July 15—The One Forgotten (Drama).
July 16—Broken Ways (Drama Re-issue No. 6).
July 17—The Little Runaways (Com.-Dr.)
July 19—The Code of Honor (Drama).
July 20—A Daughter of Earth (Special—Two parts—Drama).
July 21—Under Two Flags (Special—Two parts—Drama).
July 22—His Singular Lesson (Comedy—Drama).
July 23—Man's Genesis (Drama) (Biograph—Re-issue No. 7).
July 24—His Criminal Career (Drama).

EDISON.

June 23—A Sport of Circumstances (Comedy).
June 25—Through Turbulent Waters (Special—Four parts—Drama).
June 26—The Breaks of the Game (Drama).
June 30—Cartoons in the Hotel (Comedy).
July 2—The Tragedies of the Crystal Globe (Special—Three parts—Drama).
July 3—Was It Her Duty? (Drama).
July 7—It May Be You (Comedy).
July 9—Eugene Aram (Special—Four parts—Drama).
July 10—The Scar of Conscience (Drama).
July 14—Cartoons in a Laundry (Comedy).
July 16—Her Vocation (Special—Three parts—Drama).
July 17—For His Mother (Drama).
July 21—A Change for the Better (Comedy).
July 23—On Dangerous Paths (Special—Four parts—Drama).
July 24—The Secret of the Cellar (Drama).

ESSANAY.

June 23—The Fable of "The Search for Climate" (Comedy).
June 24—A Hot Finish (Comedy).
June 25—Her Realization (Western—Drama)
June 26—A Dignified Family (Special—Three parts—Drama).
June 28—Trapped (Drama).
June 29—Providence and Mrs. Urmy (Special—Three parts—Drama).
June 30—Dud Resolves Not to Smoke (Cartoon—Comedy).
July 1—A Countless Count (Comedy).
July 2—The Little Prospector (Western—Drama).
July 3—The Inner Brute (Special—Two parts—Drama).
July 5—The Leather Goods Lady (Drama).
July 6—The Rajah's Tunic (Special—Two parts—Drama).
July 7—"Dreamy Dud" In King Koo Koo's Kingdom (Cartoon—Comedy).
July 8—Education (Comedy).
July 9—Broncho Billy Well Repaid (Western—Drama).
July 10—The Counter Intrigue (Special—Three parts—Drama).
July 12—The Reverend Salamander Unattached (Drama).
July 13—Tested (Special—Three parts—Dr.)
July 14—The Fable of the Scoffer Who Fell Hard (Comedy).
July 15—The Pipe Dream (Comedy).
July 16—The Bachelor's Baby (West-Dr.).
July 17—Jane of the Soil (Special—Two parts—Drama).
July 19—A Bag of Gold (Drama).
July 20—Jabez's Conquest (Episode No. 3 of "The Adventures of Dominica"—Special—Two parts—Drama).
July 21—The Fable of the Home Treatment and the Sure Cure (Comedy).
July 22—Others Started It, But Sophie Finished (Comedy).
July 23—Broncho Billy and the Pose (Western—Drama).
July 24—The Sky Hunters (Special—Three parts—Drama).

KALEM.

June 29—The Merry Moving Men (Comedy).
June 30—The Accomplice (Special—Two parts—Drama).
July 2—The Suffragette Sheriff (Comedy).
July 3—The Midnight Limited (Episode No. 34 of the "Hazards of Helen" Railroad Series) (Drama).
July 5—The Seventh Commandment (Special—Three parts—Drama).
July 6—Some Romance (Comedy).
July 7—The Frame-up (Special—2 parts—Dr.).
July 9—Hiding from the Law (Special—Two parts—Drama).
July 10—A Wild Ride (Episode No. 35 of the "Hazards of Helen" Railroad Series—Drama).
July 12—Midnight at Maxims (Special—Four parts—"Broadway Favorites"—Cabaret Show).
July 13—A Flashlight Flivver (Comedy).
July 14—The Straight and Narrow Path (Special—Two parts—Drama).
July 16—For Her Brother's Sake (Drama) (Reissue).
July 17—A Deed of Daring (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).
July 19—The Crooked Path (Special—Three parts—Drama).
July 20—The Spook Raisers (Comedy).
July 21—The Strangler's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" (Special—Two parts—Drama).
July 23—In Double Harness (Special—Two parts—Comedy).
July 24—The Girl on the Engine (Episode No. 37 of the "Hazard of Helen" Railroad Series—Drama).

LUBIN.

July 2—Her Mother's Secret (Drama).
July 3—A Day on the Forge (Comedy).
July 5—Road o' Strife, Series No. 14—"A Story of the Past" (Drama).
July 6—The Cannibal King (Comedy).—Ping Pong Woo (Comedy).
July 7—The Beast (Special—Two parts—Dr.).
July 8—Whom the Gods Would Destroy (Special—Three parts—Drama).
July 9—Money! Money! Money! (Drama)
July 10—The New Valet (Comedy).
July 12—Road o' Strife Series No. 15—"The Coming of the Kingdom" (Drama)
July 13—What a Cinch (Comedy).
Studies in Clay (Comedy)
July 14—All for Old Ireland (Special—Three parts—Drama).
July 15—A House of Cards (Special—Two parts—Drama).
July 16—An Hour of Freedom (Drama).
July 17—Wifie's Ma Comes Back (Comedy)
July 19—The Discontented Man (Drama).
July 20—A New Way to Win (Comedy).—A Barn Yard Mix-Up (Comedy)
July 21—When the Light Came In (Special—Two parts—Drama).
July 22—Destiny's Skein (Special—Three parts—Drama).
July 23—Her Idol (Drama).
July 24—When Wifie Sleeps (Comedy).

MINA.

June 10—Father Forgot (Comedy).
June 17—A Mix-Up in Males (Comedy)
June 24—The Stolen Case (Comedy).
July 1—A Harmless Flirtation (Comedy).
July 8—A Night's Lodging (Comedy).
July 15—The Fighting Kid (Comedy).

SELIG.

June 26—The Tiger Cub (Jungle-Zoo—Dr.).
June 28—The Girl and the Reporter (Special—Two parts—Drama).
June 28—Hearst-Selig News Pictorial No. 51, 1915 (News).
June 29—On the Border (Drama).
June 30—The Mystery of Dead Man's Isle (Dr.).
July 1—The War o' Dreams (Special—Three parts—Drama).
July 1—Hearst-Selig News Pictorial No. 52, 1915.
July 3—Trail to the Puma's Lair (Drama).
July 5—A Studio Escapade (Special—Two parts—Drama).
July 5—Hearst-Selig News Pictorial No. 53, 1915 (News).
July 6—The Coyote (Western—Drama).
July 7—The Adventure Hunter (Drama).
July 8—Ebb Tide (Special—Three parts—Dr.)
July 8—Hearst-Selig News Pictorial No. 54, 1915 (News).
July 10—Bound by the Leopard's Love (Jungle-Zoo—Drama)
July 12—The Smouldering (Special—Two parts—Drama).
July 12—Hearst-Selig News Pictorial No. 55, 1915 (News).
July 13—The Parson Who Fled West (Western—Drama).
July 14—Pa the Peacemaker (Drama).
July 15—The Octopus (Special—Three parts—Drama).
July 15—Hearst-Selig News Pictorial No. 56, 1915 (News).
July 17—Subject not yet announced.

VITAGRAPH.

July 2—Hunting a Husband (Comedy)
July 3—The Criminal (Special—Three parts—Broadway Star Feature—Drama).
July 5—The Revolt of Mr Wigg (Comedy).
July 6—The Man from the Desert (Broadway Star Feature Special—3 parts—Western Drama).
July 7—The White and Black Snowball (Juvenile Comedy).
July 8—Pastor's Stratagem (Comedy).
July 9—Love's Way (Comedy—Drama).
July 10—Insuring Cutey (Special—Two parts—Comedy).
July 12—The Jarr Family Series No. 14—"Mr. Jarr and Gertrude's Beaux (Com.).
July 13—A Natural Man (Special—Two parts—Comedy-Drama).
July 14—The Honeymoon Baby (Comedy).
July 15—Billy, the Bear Tamer (Comedy).
July 16—Welcome to Bohemia (Comedy).
July 17—The Confession of Madame Barastoff (Broadway Star Feature—Three parts—Drama).
July 19—The Highwayman (Comedy).
July 20—The Lorelei Madonna (Broadway Star Feature—Special—Three parts—Drama).
July 21—Following the Scent (Comedy).
July 22—All on Account of Towser (Comedy)
July 23—Mr. Bixbie's Dilemma (Comedy).
July 24—A Pair of Queens (Special—Two parts—Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

June 8—Love, Snow and Ice (Special—Three parts—Scenic—Comedy).
June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).
June 22—Victors at Seven (Special—Three parts—Drama).
July 3—The Criminal (Special Three parts—Drama).
July 6—The Man from the Desert (Special—Three parts—Drama).
July 17—The Confession of Madame Barastoff (Special Three parts—Drama).
July 20—The Lorelei Madonna (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

July 7—Hamlet (Special Feature—Three parts Drama)
July 21—The Cup of Chance (Special Feature—Three parts—Drama).

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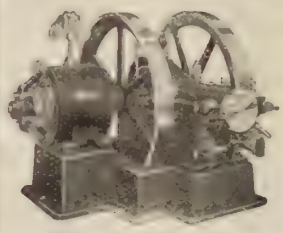

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MOVING PICTURE WORLD

THE FILM INDEX

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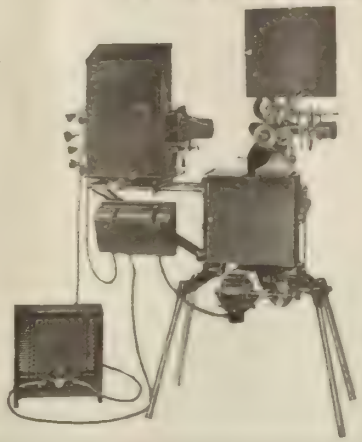

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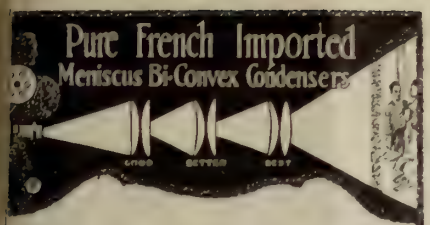

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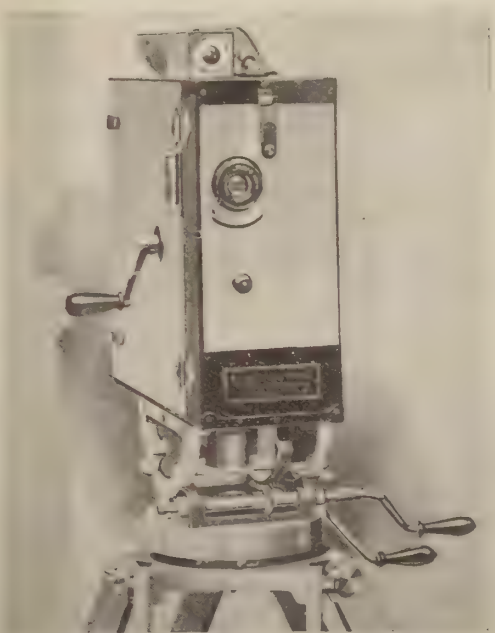

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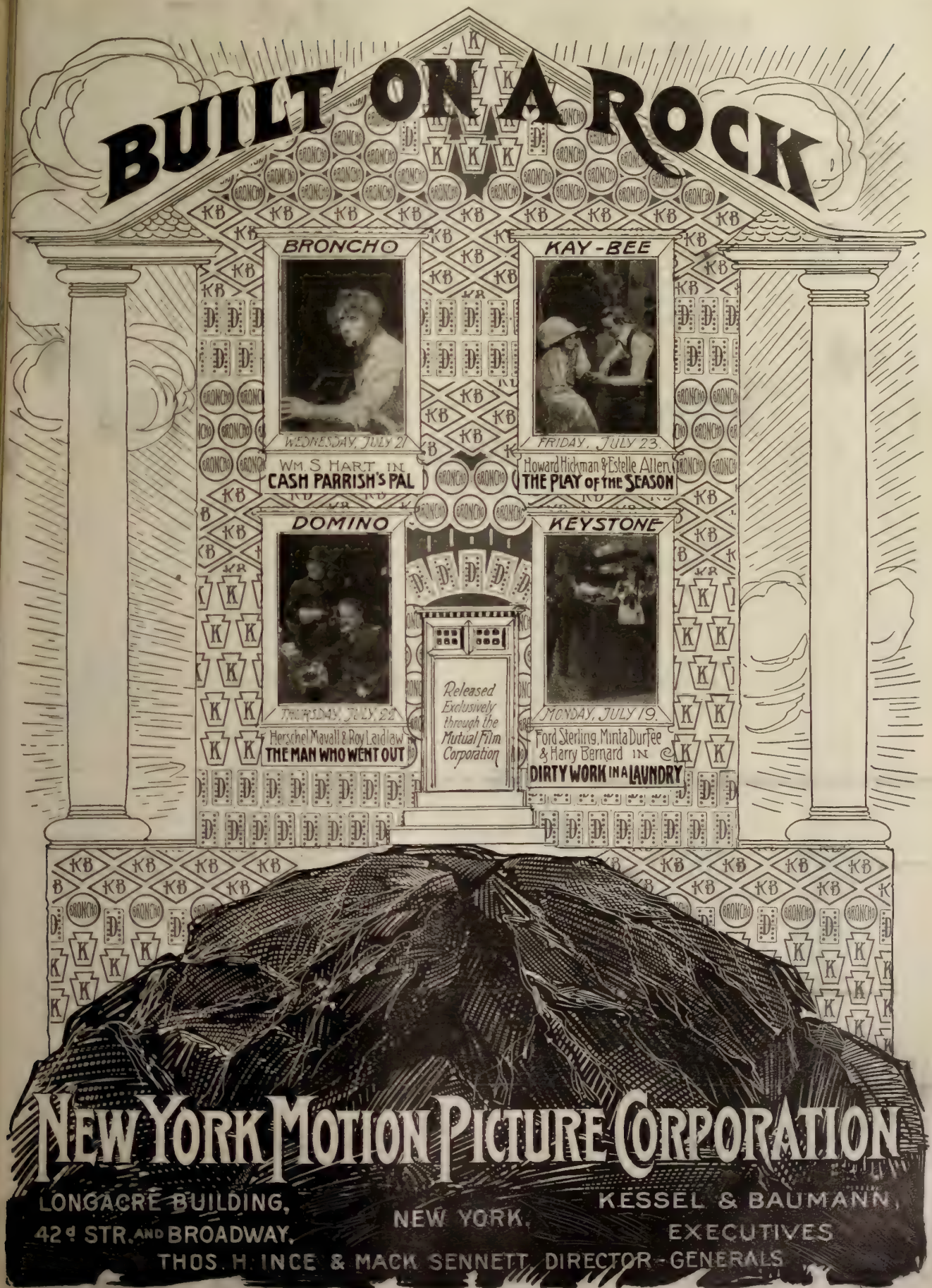
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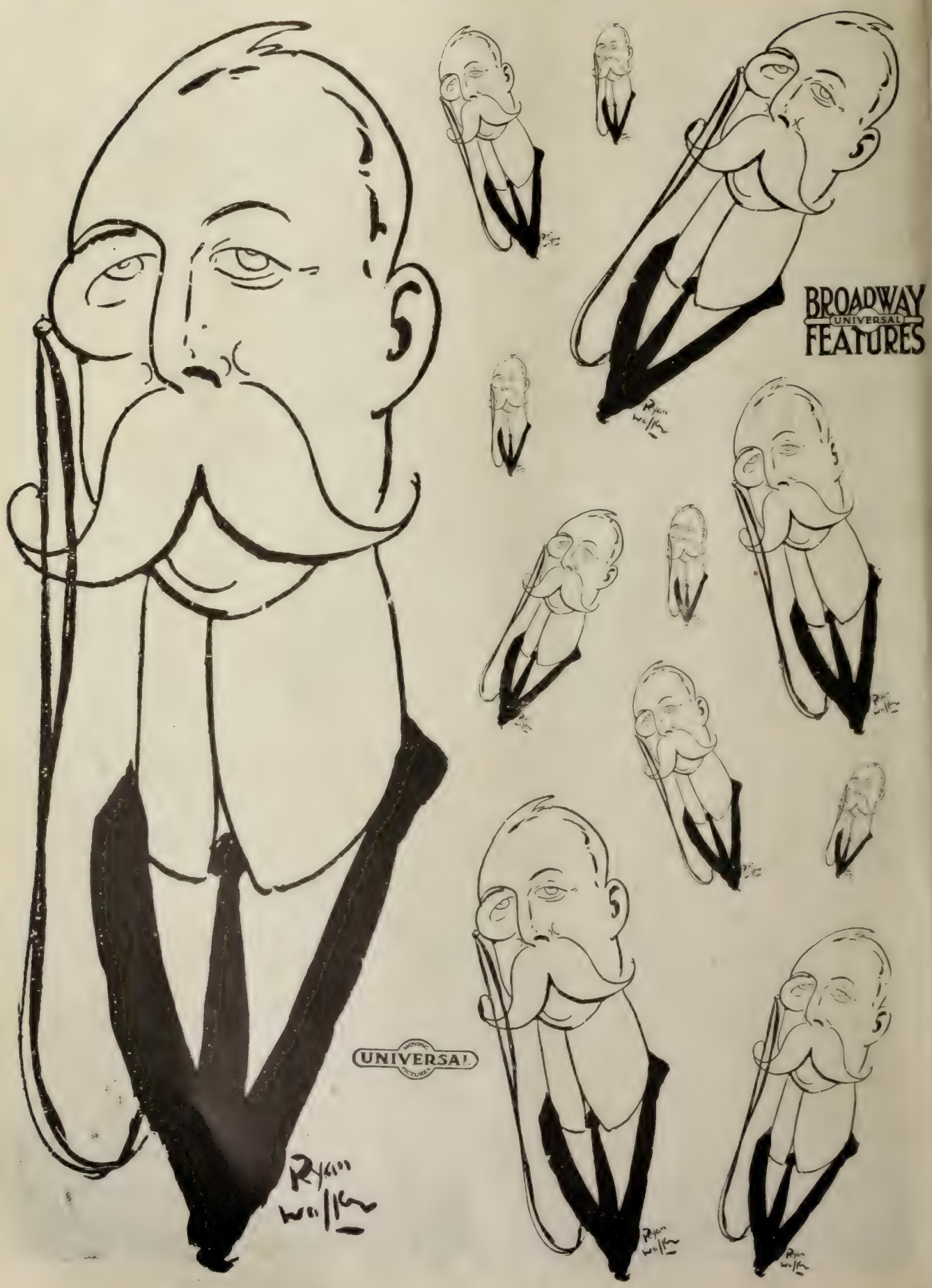
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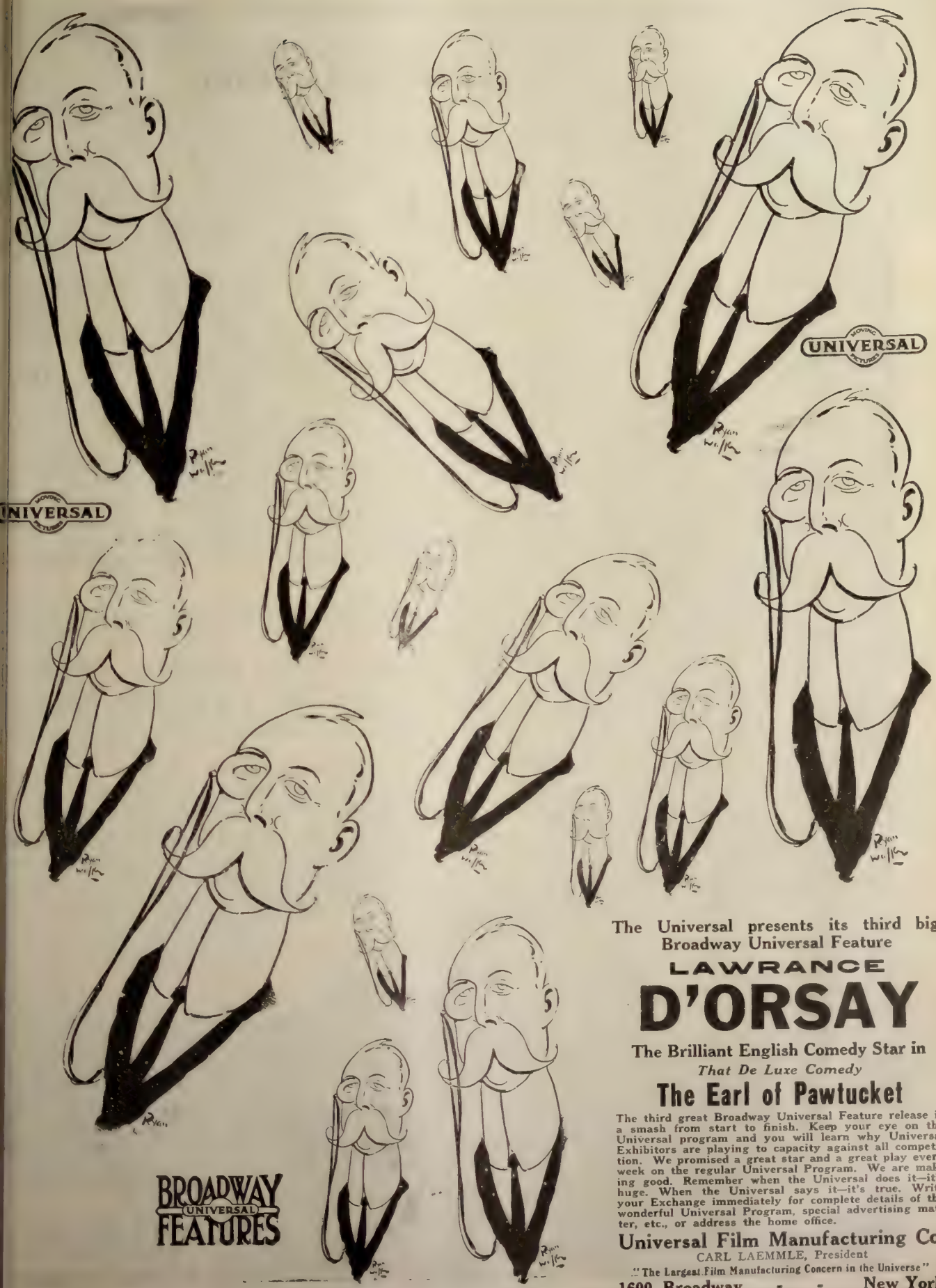

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THE RUNAWAYS (1 Reel Majestic). Release date, Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT (1 Reel Majestic). Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

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Every chapter of "The Diamond From the Sky" is fairly bursting with thrills—logical thrills—thrills that are true to life! In chapter 12—appearing now at leading theatres—a giant oil well is exploded. There, right before your eyes, ***it becomes a gusher!*** In chapter 13 you see "The Diamond From the Sky" held ***fast in the tentacles of an octopus!*** In chapter 14 is staged the greatest thrill imaginable—a stage coach filled with people ***plunges from a cliff!***

The Stage Coach Plunges Over the Cliff!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel by Roy L. McCardell

You exhibitors who have not booked "The Diamond From the Sky," for Heaven's sake, act NOW! Seize this great money-making opportunity. A new two act chapter is released each week. Are you seeking a constant crowd-getter for these hot summer months? Then book "The Diamond From the Sky." Your patrons know about the great $10,000 prize for a suggestion for a sequel to this wonderful photoplay.

For booking information ***write, wire*** or ***see at once*** the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

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American Film Mfg. Co. Releases

The Newer Way

A Two Part "Flying A" Drama—Released July 26th

A story that is new and different—electricity is harnessed as a farm hand with results that are highly amazing. ***Vivian Rich*** and ***Joseph Galbraith*** are at their best in this romantic and enjoyable photoplay. Your patrons will be wild about "The Newer Way."

Directed by Reaves Eason

Betty's First Sponge Cake

An American "Beauty" Comedy-Drama—Released July 27th

Betty buys a dozen sponges and bakes her first cake—pity the poor preacher who eats it! He swells like a toy balloon.

Neva Gerber and ***Webster Campbell*** play the laugh-compelling leads.

Directed by Archer MacMackin

The Deception

A Single Reel "Flying A" Drama—Released July 28th

A romance proving that "where ignorance is bliss, 'tis folly to be wise." Featuring ***Winifred Greenwood*** and handsome ***Edward Coxen.***

Directed by Henry Otto

After the Storm

A Single Reel "Flying A" Drama—Released July 30th

Featuring ***Vivian Rich, Harry VonMeter*** and ***Walter Spencer***—How a girl stays "right" amid squalid and crime-steeped surroundings.

Directed by Reaves Eason

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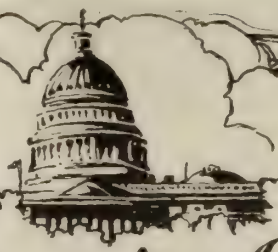

In Answer to Queries About the

CYCLE of LINCOLN PHOTODRAMAS

Based on the Life of ABRAHAM LINCOLN

While we are attempting to answer individually every inquiry received as fast as human possibilities and stenographers will permit, we feel that this announcement will perhaps reach some of our correspondents a little bit faster than Uncle Sam's mail. The points taken up here seem to be those most widely discussed throughout the field and to be found in nine-tenths of the letters we receive.

If, however, anything has not been covered here which still seems important in your mind, don't hesitate to ask us. In fact, feel that we are here to inform you absolutely on any phase of this greatest motion picture effort.

Write us today for the informative literature which has just come off the press.

First order day August 1st. No orders received before that time.

Release dates announced in the next issue of the Moving Picture World.

"Benjamin Chapin"

So much does Chapin mean Lincoln, and so truly does he stand for the Great Emancipator that hundreds of publications unconsciously published his picture for that of the President. Chapin is not merely an impersonator—he is in addition the very embodiment of Lincoln's spirit

Mark Twain,
Gen. Grant,
Gen. Howard
and dozens of others who knew Abraham Lincoln, have said that he lives again in Chapin. It is Chapin who plays Lincoln throughout the Cycle.

"THE GREATEST COMBINATION OF TALENT."

It is something to evolve a great idea; it is something far different to be able to carry that out. For three years the CHARTER FEATURES CORPORATION has been gathering together big brains of the best talents that America has to offer. From Chapin, who is known as the "Lincoln Man," to the camera men, those who are best fitted to accomplish this work have been selected. The cast is of the finest—the directorate cannot be equaled. The Scenario Department consists of those who know Lincoln and those who know moving pictures. The Mechanical Department has been trained by long experience to make a film right.

"The Meaning of CYCLE"

"A set of poems, plays, stories or paintings revolving around a center theme or character." Thus is the dictionary definition of "Cycle." Cycle has been used only to describe something big, something monumental, something of historical significance. It has been attached to the greatest operas of Wagner. It has been attached to the great Greek poems. It is the first moving picture cycle, because it is the first moving picture effort worthy of the name. The Cycle is not a series or serial in the motion picture sense. Although every production in it is founded on Lincoln and the growth of America, nevertheless, each individual production is distinct.

EACH PART A FEATURE

Of the 25 productions in the Cycle each is a feature, as big and impressive as anything that has been shown in your memory. Each production is from five to nine reels. Each production has been as carefully mastered and thought out as if it had nothing to do with the big general idea. Each production stands distinct, independent—a powerful photoplay with a plot and a beginning, a middle and an ending. Yet there is in each feature a pulling towards the next feature.

"IN REALITY THE LIFE OF AMERICA"

While the title of the dramas takes the name of their ethic character, Lincoln, the Cycle is really the epic of America. It is really the hymn of freedom in all that America means to the world. Because Lincoln so embodies all the principles of the republic and because in his very person he seemed to encompass all the strife of the nation itself, we watch Lincoln's adventures to know America. Never was a motion picture production so universal in its appeal. Peace cry of all factions, or all religions, of all parties, or all sections of the country. From North to South and East to West the Cycle comes as a great inspiration and a beautiful entertainment with it the sermon buried deep away so that it is scarcely perceptible in the scene, but is there long after the pictures have almost been forgotten.

CHARTER FEATURES CORPORATION

MAKERS OF FEATURES IN SERIES

110 West 40th St., New York

BENJAMIN CHAPIN
Inspirer.

To Exchanges and State Right Buyers

There seems to be a most phenomenal interest throughout America to obtain the rights of the

Lincoln Cycle

It is most natural. It is the most stupendous dramatic offering in all the annals. If you wish to obtain information, we should be pleased to hear from you and shall listen to any proposition you may have to make. We shall announce our definite connections with the exchanges on or about August 1st.

Charter Features Corporation

Makers of Features in Series

110 West 40th Street, New York

BENJAMIN CHAPIN, Inspirer.

WANTED
DIRECTOR

to work with and in co-operation with the directorate staff and to assume charge of specific divisions of the production in an executive capacity.

The **"Cycle of Lincoln Plays"** is a series of from 4 to 9 reel features—each a definite play—and for the preparation of the latter units of the "Cycle" we require the services of a Director of the most pronounced ability to take one of our companies to various parts of the country while others of our companies are working in the East.

The man we want may or may not have a big name but it is highly likely that he will, for we are ready to pay a salary for the best brains in America.

Ambition, initiative, dramatic ability, integrity, judgment, are what will determine our choice.

Apply by letter, which will be held in strict confidence, to CHARTER FEATURES CORP., 110 West 40th Street, New York City.

WANTED
2 MORE SCENARIO EXPERTS
America's Best Picture Brains

Our Scenario Editorial Board finds itself in need of two editorial geniuses to take charge of new developments of the **Lincoln Cycle of Plays.**

In the dramatizing of this most stupendous moving picture effort, which is in reality, a succession of 4 to 9 reel features, each a definite play—versatility of treatment is required, if only for the benefit of the various viewpoints.

Reputation is desired but youth may be no disadvantage. What we want is brains, judgment, ingenuity, enthusiasm and the ability to measure up to the high standards of the rest of the combination that are here to put over the "Cycle" in its entirety in as big a way as its first productions.

The men we take will probably be those now holding down executive positions in similar capacities, whose salaries are as big as any paid in the motion picture industry. We want men who can earn headline prices.

Apply by letter, which will be held in strict confidence, to the CHARTER FEATURES CORPORATION, Scenario Department, 110 West 40th St., N. Y. C.

FIRST PRODUCTION
"OLD ABE"

The pioneer adventures of Grandfather Lincoln and Daniel Boone

A stirring, melting, exciting story of the wild pioneer days of Baby America. Benjamin Chapin plays Lincoln's grandfather and early in the production plays that of the President himself. He tells his story. "Old Abe" is 5 reels. Every inch of it real meat and genuine excitement. There is not an eighth of an inch padding.

There is not a moment when you yourself, Mr. Exhibitor, will not be held spellbound, sophisticated as you may be. Release date on "Old Abe" will be announced in the next issue of the Moving Picture World. No order received before August 1st, in order that the entire field may have ample opportunity to learn the full details of the entire **CYCLE** so that exclusive arrangements may be made with the best people in every territory throughout the country.

Charter Features Corporation

Makers of Features in Series

110 West 40th Street, New York

BENJAMIN CHAPIN, Inspirer

Forty men helped us build this Series

Working along the theory that two heads are better than one, we got FORTY men to help us build this series!

Forty men whose positions with such hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, etc., enabled them to supply us with the material upon which we based

THE MYSTERIES OF THE GRAND HOTEL

Said one of these men: "Mysteries far more remarkable than those contained in the most absorbing plays or books are matters of frequent occurrence in large hotels." To prove his assertion, he gave us the details of a mystery which had engrossed the attention of his organization—a mystery so unusual, so out of the ordinary, that we made it the basis for Episode No. 1.

THE STRANGLER'S CORD

Here is what the Dramatic Mirror had to say about this production the other day:

"In the weekly mysteries, near mysteries and never-to-be mysteries this real hotel mystery, the first of a series of hotel mysteries under the caption of "Mysteries of the Grand Hotel," strikes us as being the best we have seen in a long time. . . . The picture is remarkable further, for its fine settings. The hotel lobby is the celebrated one which was designed by a theatrical architect, and lives up to expectations."

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TWELVE WEEKLY TWO-ACT EPISODES
COMMENCING WEDNESDAY, JULY 21st

Special 1, 3 and 6-Sheet, 4-Color Lithographs

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235-39 West Twenty-Third Street **New York City**

---he has played Don Caesar upwards of 350 times upon the legitimate stage!

W. LAWSON BUTT

Probably no other living player has appeared in the role of Don Caesar as often and with such success, as this distinguished star. One of the most popular English players, Mr. Butt has enacted this character upwards of three hundred and fifty times abroad. He has also appeared with Sir Beerbohm Tree, at His Majesty's Theatre, in such productions as "Ulysses," "Herod," "Twelfth Night," and opposite William Gillette in "Sherlock Holmes," at the Lyceum Theatre. Among Mr. Butt's Broadway appearances were "The Garden of Allah," at the Century Theatre, and opposite Margaret Illington in "The Lie," at the Harris Theatre.

In the Four-Act

BROADWAY FAVORITES

Feature Production

Don Caesar de Bazan

Released in Regular Service, Monday, July 26th

Special 1, 3 and 6-sheet 4-color Lithographs

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CLARA KIMBALL YOUNG

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MARRYING MONEY

This most charming screen star in a delightful comedy drama of modern-day life. Supported by a capable cast including

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July 26th	Clara Kimball Young in	"Marrying Money"
Aug. 2nd	Reine Davis in	"Sunday"
Aug. 9th	Robert Warwick in	"The Stolen Voice"
Aug. 16th	Vivian Martin in	"The Little Dutch Girl"
Aug. 23d	Jose Collins in	"The Imposter"
Aug. 30th	Holbrook Blinn in	"The Ivory Snuff Box"
Sept. 6th	Alice Brady in	"The Renegade"

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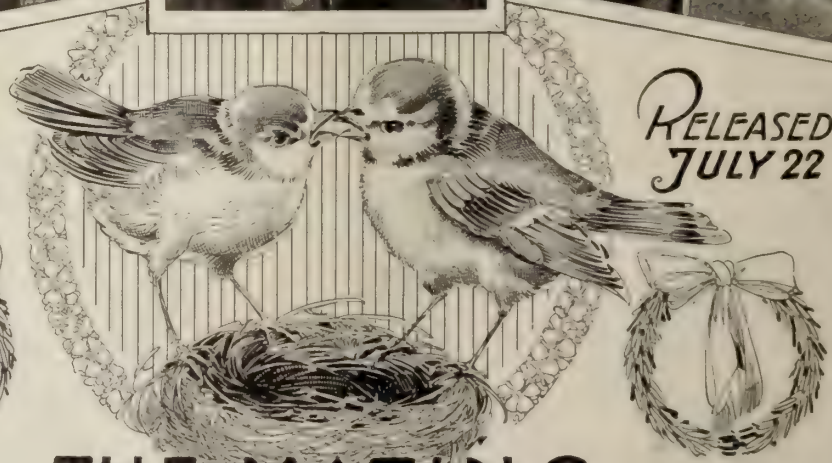
THOS. H INCE FEATURE

THE MATING
IN 5 PARTS
WITH
BESSIE BARRISCALE

A MUTUAL MASTER PICTURE



RELEASED JULY 22

THE MATING

DORIS WILLARD, THE DAUGHTER OF A VILLAGE MINISTER, ACHIEVES THE REALIZATION OF HER GREAT DREAM, A YEAR AT COLLEGE. DORIS, ALTHOUGH A VERY SWEET, PRETTY GIRL IS GREATLY HANDICAPPED BY HER CLOTHES, WHICH ARE FRUMPY AND ALL WRONG, HER DRESSES AND HAT HAVING BEEN MADE BY A VILLAGE DRESSMAKER AND MILLINER AND SHE LOOKS AS THOUGH SHE HAD STEPPED OUT OF A PHOTOGRAPH ALBUM OF THIRTY YEARS BACK. ON HER ARRIVAL AT COLLEGE SHE IS EYED BY THE OTHER GIRLS WITH CONCEALED AMUSEMENT AND CURIOSITY AND SOON REALIZES THAT SHE "DOESN'T BELONG." THE GIRLS SNUB HER AT EVERY OPPORTUNITY AND SHE IS DESPERATELY LONESOME AND LONGS FOR COMPANIONSHIP

THE SATURDAY BEFORE THANKSGIVING WHEN EVERYONE ELSE HAS GONE TO THE BIG PRINCETON-YALE GAME DORIS SITS ALONE IN HER ROOM. SHE PICKS UP THE NEWSPAPER AND SEES IN IT A PICTURE THAT GREATLY APPEALS TO HER. IT IS A NEWSPAPER CUT OF "BULLET" DICK AMES, THE UNIVERSAL CHOICE FOR THE "ALL AMERICAN ELEVEN." SHE CONCEIVES A DESPERATE PLAN. SHE THINKS NOBODY AT HER COLLEGE KNOWS DICK AND DECIDES SHE WILL MAKE THE GIRLS THINK HE IS IN LOVE WITH HER. SHE WRITES A NOTE TO HERSELF TO WHICH SHE SIGNS DICK'S NAME. THE NOTE IS A PROPOSAL OF MARRIAGE. THIS SHE DROPS ON THE PORCH OF THE GIRL'S HALL AND IT IS PICKED UP BY ONE OF THE GIRLS WHO READS IT TO THE BUNCH. DAISY ARNOLD, THE UNDISPUTED RULER OF THE "BEAUTY SQUAD" WILL NOT BELIEVE THAT DICK KNOWS DORIS AND WRITES TO HIS SISTER, ELEANOR, ASKING BOTH HER AND DICK DOWN FOR THE HOLIDAYS. IN HER LETTER SHE TELLS ELEANOR ABOUT DORIS CLAIMING DICK HAS ASKED HER TO MARRY HIM. DICK SEES THE LETTER AND HE AND HIS SISTER ACCEPT THE INVITATION. WHEN DICK SEES DORIS, HE DECIDES TO HELP HER OUT IN HER DECEPTION. DORIS IS PANIC STRICKEN ON THE NIGHT OF THE RECEPTION GIVEN IN ELEANOR'S AND DICK'S HONOR, BUT WHEN SHE IS INTRODUCED TO DICK HE SAYS, "WHY SURE, WE ARE OLD FREINDS," AND DAISY AND HER FRIENDS ARE MUCH DISAPPOINTED, THEIR PLAN FOR HUMILIATING DORIS HAVING FALLEN THROUGH

AFTER MEETING DICK, DORIS IS UNWILLING TO CARRY OUT THE DECEPTION BUT HE INSISTS AND BEFORE HIS VISIT IS OVER THEY ARE MUCH IN LOVE WITH EACH OTHER. DORIS, HOWEVER, REFUSES TO MARRY DICK, THINKING HE HAS ASKED HER OUT OF PITY, BUT THROUGH ELEANOR'S EFFORTS HE MANAGES TO MAKE HER UNDERSTAND THAT HE REALLY LOVES HER

NEW YORK MOTION PICTURE CORPORATION

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LUBIN

Photoplays in 1, 2 and 3 Acts With

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Will Fill Your Theatre

JULY RELEASES

July 26 **THE EARL'S ADVENTURE,** a one-act drama of unusual intensity; featuring **Thurston Hall** and **Ethel Clayton.**

July 27 **SUSIE'S SUITORS,** a riotous one-act farce, and **AFRICAN HUNT,** one of those sidesplitting cartoon comedies.

July 28 **THE DEAD SOUL,** in three superlatively powerful acts; featuring **George Routh, L. C. Shumway** and **Eleanor Blevins.** One of the strongest plays put out in months.

July 29 **THE GOLD IN THE CROCK,** a two-act drama of the northwest lumber regions, with **Edgar Jones, Josephine Longworth** and **Phyliss May.**

July 30 **THE CALL OF MOTHERHOOD,** an exquisite picture in one act, with **Crane Wilbur, Mary Charleson, Rosetta Brice,** little **Dorothy DeWolff** and **Zoe Lewis.**

July 31 **BILLIE'S HEIRESS,** another screamingly funny Billie Reeves farce, taken by the sea waves, with **Mae Hotely** and **Patsy De Forest** in the supporting cast.

THE LAST WORD IN PICTURES

LUBIN

Thomas A Edison Presents
A Picturesque 3-Act Feature of Gypsy Life, by the Noted Playwright, LEE ARTHUR

Bessie Learn

The Emotional Little Leading Lady

and

Carlton King

Sterling Character Actor

in the

3-Act Feature of Adventure

"THE GIRL OF THE GYPSY CAMP"

Ideal little gypsy girl of the open does Bessie Learn make, and picturesque indeed are the locations, etc.—those of real gypsies. Bessie Learn who, in "According to Their Lights," proved herself possessed to an unusual degree of the power to maintain emotional suspense of an intense nature, finds in the little gypsy girl, abused by everybody, a happy medium for the sympathetic little girl impersonations she does so well.

Carlton King, the splendid fanatic of "The Working of a Miracle, "is here a capital desperate gypsy lover. Also Charles Sutton, Frank McGlynn, John Walker, and Jessie Stevens.

Breezy Raymond McKee as the tramp in **"Poor Baby,"** a comedy, 1000 feet. **Direction, Will Louis,** Wednesday, July 28th.

Bigelow Cooper, Bessie Learn and **Edward Earle** in the one-act drama, **"The Bedouin's Sacrifice."** Direction, **Harry Beaumont.** Saturday, July 31.

4-Act Features of Realistic Power on Alternate Fridays

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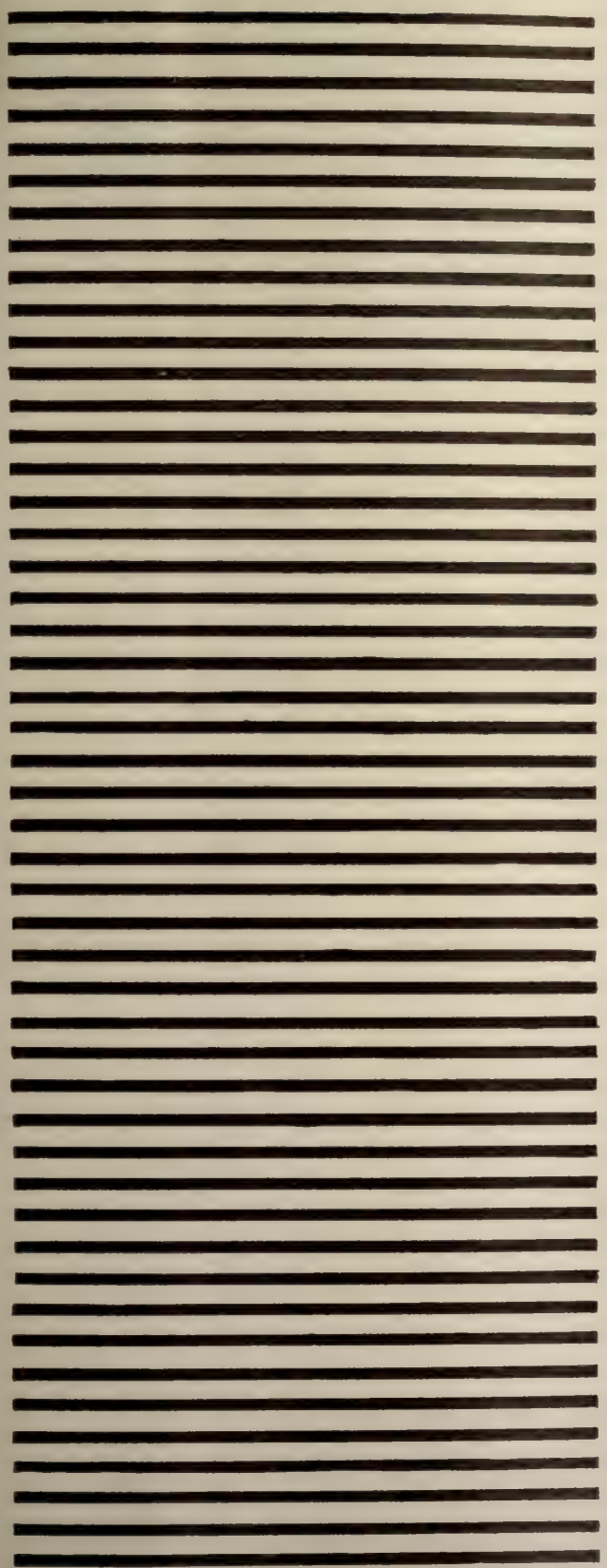

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VITAGRAPH

"The Highwayman"

Comedy .....**MONDAY, JULY 19**

"Fiery steeds" and daring deeds enable Billy to overcome his huge rival. He elopes with his girl and Pa is glad to bestow his blessing on his "hero" son-in-law. Presenting WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and HUGHIE MACK.

"The Lorelei Madonna"

Three-Part Drama. Broadway Star Feature
TUESDAY, JULY 20

A dramatic masterpiece of how a young artist found his ideal "Madonna" model in the person of a modern Lorelei and social parasite. Ending in a sublime picture of happiness. An all star cast of Western Vitagraph players.

"Following the Scent"

Comedy .....**WEDNESDAY, JULY 21**

His jealousy and suspicion aroused, he scents a scandal. He makes himself ridiculous until he discovers the absurdity of his mistrust. MR. AND MRS. SIDNEY DREW are the principals.

"All On Account of Towser"

Comedy .....**THURSDAY, JULY 22**

The dog who filled the coal bin meets an untimely death. It results in a double elopement, much fun, more showers of anthracite and complete happiness for all. An all star cast of Western Vitagraph players.

"Mr. Bixbie's Dilemma"

Comedy .....**FRIDAY, JULY 23**

He gets locked out in his nightie and then gets locked in. He stirs up the whole town and finds himself in a worse predicament than before. WILLIAM SHEA as Mr. Bixbie.

"A Pair of Queens"

Two-Part Comedy .....**SATURDAY, JULY 24**

From a department store they are promoted suddenly to the wealthy class. Envy and strife follow. They don't speak as they pass by—in their autos. The big comedy four—FLORA FINCH, KATE PRICE, WILLIAM SHEA and HUGHIE MACK.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR'S BIG VACATION"
Comedy .....**Monday, July 26**

"THE RED STEPHANO"
Two-Part Drama .....**Tuesday, July 27**

"THE MISSING CLUE"
Comedy .....**Wednesday, July 28**

"CUTEY, FORTUNE HUNTING"
Comedy .....**Thursday, July 29**

"SOME DUEL"
Comedy .....**Friday, July 30**

"THE MYSTERY OF MARY"
Three-Part Drama. Broadway Star Feature,
Saturday, July 31

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HAL FORDE

"THE INTERNATIONAL STAR" IN THE THREE ACT MODERN DRAMA

THE MAKER OF DREAMS

A "BROADWAY FAVORITES" FEATURE

Among Mr. Forde's Broadway vehicles, were "Maid in America," at the Winter Garden; "Adele," at the Longacre Theatre; "The Purple Road," at the Liberty and Casino Theatres, and "The Enchantress," opposite Kitty Gordon, at the New York Theatre. The famous star appears in a dual role in this powerful drama.

Released in Regular Service, Monday, August 2nd. Special 1, 3 and 6-sheet, 4-color Lithographs.

A "HAM" COMEDY

THE HYPNOTIC MONKEY

Ham sees—or thinks he sees—Bud transformed into a monkey right before his eyes! What follows is simply crammed with merriment!

Released Tuesday, August 3rd. 1 and 3-sheet, 4-color lithographs for all "HAM" Comedies.

THE SECRET CODE

The Third of the Twelve Weekly Two-Act

Mysteries of the Grand Hotel

Here is a story which deals with the violation of the neutrality of the United States. The outcome makes this one of the most remarkable episodes of this series.

Released Wednesday, August 4th. Striking 1, 3 and 6-sheet, 4-color Lithographs.

FOR HIGH STAKES

Marguerite Courtot in a Two-Act Comedy Drama

Lord Morey and his sweetheart looked like easy marks to "American Joe," an international swindler. But the crook learns of his mistake after two reels of laughter and excitement.

Released Friday, August 6th. Get the 1, 3 and 6-sheet, 4-color Lithographs.

The SUBSTITUTE FIREMAN

An Episode of the

Hazards of Helen Railroad Series

Taking the drugged fireman's place aboard the Fast Mail, Helen not only saves him his position, but also brings about the capture of his assailants.

Released Saturday, August 7th. Strong 1, 3 and 6-sheet, 4-color Lithographs.

Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

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(Telephone, 3510 Madison Square)

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J. F. Chalmers.....Vice-President
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 736.)

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Saturday, July 24, 1915

Facts and Comments

IN its issue of June 24, 1911, THE MOVING PICTURE WORLD in an article entitled "The Psychic Force and Value of the Moving Picture" said: "In a year or two we venture to predict the public taste will be molded altogether by the products of the film makers, and thus molded will manifest itself in plain and numerous ways." A theatrical paper took us to task for this modest prophecy, saying it was time for us to come out of the clouds. In its last issue the New York Times prints an interview with Rex Beach in which occur these remarkable utterances: "The motion picture will become the most powerful of all influences for directing public opinion in politics and in everything else." "Even the most prejudiced opponent of the moving pictures will admit that they are becoming more intellectually respectable. * * * Literature is elevating the motion picture."

TO that last sentence we take exception. It might just as well be said that the motion picture is elevating literature. The motion picture is simply a new and unsurpassed medium of expression which is destined to attain heights far beyond our present ken.

* * *

WE cannot help endorsing the proposition to tax popularity contests. The idea occurred to the Solons of a small town in Kentucky. Most exhibitors who engage in popularity contests do so against their better judgment, weakly yielding to a silly but vociferous demand.

* * *

JUDICIAL wisdom has now formally endorsed the idea that a great legitimate actress may be "a frost" before the camera. The court has refused to grant an injunction against a well-known actress to restrain her from cancelling her contract with one company and going to another. Such injunctions, the court says, are only granted when the artist in question is possessed of extraordinary and well-known drawing powers. To argue that a legitimate artist of this type will, as a matter of course, transfer her greatness to the screen seemed to the court quite illogical. The court must have had expert advice or sad personal experience.

* * *

SOMEBODY has come out with a proposition that the little exhibitor ought to be subject to censorship, but that the owner of the big theater featuring great films ought to be exempt. We would like to hit this pernicious doctrine with our 75-centimeter editorial howitzer. Of course, no court would uphold any such bald class legislation.

* * *

WHAT would you think of a three sheet showing a woman sitting on a bench with two mysterious arms emerging from the surrounding shrubbery, one arm grasping the woman's throat and the other buried in her hair, while the woman looks as distressed as possible. They are the hands of a strong, sinewy man, whose face and figure are invisible. The reading matter on the poster consists of this question? "Whose Hands." Frankly speaking, we do not know, but would like to propound this counter-question: Whose Brains and Whose Taste? We are informed that the whole film is a "torrent of thrills" concluding with "terrific climaxes and veritable phalanxes of episodical force." Man, you are going back to the stone age of the industry.

* * *

TO THE men and women whom Providence has put in positions of power and who are called upon to decide questions involving the motion picture we make this urgent request: Look before you act. Do not preface your statement of hostility against the motion picture with the remark that you have never seen a motion picture and that you do not want to see one. It is so easy to investigate. There are always a few motion picture theaters within easy striking distance. Examine the programs of these theaters and then form your judgment.

* * *

IN A decision rendered by the City Court of Yonkers the Aldermanic ordinance against Sunday closing of motion picture theaters is declared invalid. There was nothing for the court to do but to follow the doctrine laid down by the Court of Appeals, which had squarely decided in favor of the legality of motion picture exhibitions on Sunday. The clerical law-prophets who thronged the Aldermanic chamber in support of the ordinance are entitled to another guess. They were quite sure that the Aldermen had it in their power to override the Court of Appeals if needs be by trickery and indirection.

The Laugh On Us

By Louis Reeves Harrison.

WE ROAR when the clown throws a wet sponge at the acrobat and hits the ring-master by mistake, partly because the latter has been strutting around in a silk hat, cracking his whip and otherwise offending our egotism, and partly because we take a malicious delight in the mistakes of others. Two brothers are chaffing at the head of a staircase and one slips and falls down the entire length. The one remaining goes into hysterics of laughter—it is a secondary matter with him to ascertain whether his brother is injured. A man chases his wind-blown hat in a devious course, while the rest of us grin from a point of security. The clown, foolish and vulnerable ass that he is, has a close kinship to that part of ourselves which we carefully conceal from our nearest friends, whereas the arrogant ring-master represents our attained aspirations to be the center of attention. We instinctively dislike him because of his airs of importance, whereas the clown represents an inferiority of which some of us are conscious in periods of occasional sanity and is correspondingly popular—he is one of us.

When we emerge from the pure and childish joy of watching men throw things and sit down with unexpected force, we begin to have a rather cloudy suspicion that there may be something funny about ourselves as exemplified in other people. What we are is nobody's business, and it is all right about our playing little parts, just as we attempt to achieve an angelic expression before the mirror—we are trying to live up to the best there is in us, and it adds greatly to our happiness that we can hope people take us for what we seem to be. The brutal truth about us would be rather disconcerting at times. We have only to sit down and dissect ourselves psychologically to find abundant material for comedy.

It may not seem true that we are justified by self-examination in formulating an estimate of all human nature, but it will become painfully apparent in time that we are very much akin to one another. We all know the sensations of hunger and cold, and a large part of masculine effort is given to procuring subsistence and arranging for shelter. Therein lies the beginning of industry, also of avarice. In acquiring from others we have developed a system of exchange and some crude forms of civil justice to settle our disputes. There is nothing particularly complex about man. He is devoting most of his hours in making and distributing appliances for protection against climate, to transportation, to procuring food, to eating, sleeping, buttoning and unbuttoning, fighting, or to entertainment for the eye and ear. When he turns from these at all, as he occasionally does, it is to love woman.

Now it is true man does not love as woman does, for the preservation and perpetuation of life, but with an intense lack of dignity and no overwhelming sense of personal responsibility when he is fully aroused. He may be a lion, a fox, a monkey, or an ass, according to temperament, when he is in love, but he is a rank outsider, and will remain so all his life unless he is fortunate enough to grasp the full meaning of a splendid woman's love. To the fact that he remains in a state of uncertainty most of the time, rarely sure of her and never sure of himself, must we ascribe his fitness for the lead in comedy. There is nothing funnier on the face of the earth than just plain man.

Two popular screen stories—so popular that they were widely imitated—may be cited in illustration. A young married woman in modest circumstances received a set of sables from a former suitor in Alaska, but feared that her husband might object. She pawned them and told her husband that evening that she had found the ticket. He took her savings and promised to redeem the furs next day. He came home next evening with a moth-eaten set of fox, and she dared not complain, but she did more than that when she visited his office and found his pretty stenographer wearing the sables. Two newly-weds invited their friends to a New Year's Eve celebration and all imbibed too freely of a delicious punch. Next morning, when hubby rushed into the dining room for ice water he had a nervous fit over his inability to remember what occurred after he was caught by his wife kissing their prettiest guest. His agony of mind grew until his wife appeared, a towel around her head, and feebly complained that she could not remember a thing that occurred the night before.

Neither the farce, nor pantomime, nor the antics of the buffoon furnish half the amusement offered by an ingenious comedy of situation which exposes some of the weaknesses of human nature. Man finds it impossible to live up to his own standards. He likes to go with the crowd, and he keeps up a good front. In order to preserve his social status he becomes careful about his morals and his necktie. He wears whatever is the fashion. He does not lunch at an expensive restaurant because the food is better but to make an impression, just as he attempts to establish his relative position by the brand of his motor car. He affects dignity in the office and solemnity on Sunday, and sneaks away for a night off at the French ball under the pretext of having an important business engagement in dear old Philadelphia.

Man may never love virtue as he does beauty, and his weaknesses have multiplied since the day of Old Adam, but it should not be forgotten that he is a thinking animal, and we may learn to sympathize with him, to like him for his humaneness. To show him as he is, to bare his heart and soul, is a higher form of comedy, especially when it is interwoven with tragedy or intense drama. He is better established in our minds as a real human being by revelation of his imperfections, and our hearts may beat the more warmly for him that we are obliged to balance what is good in him against certain obvious defects of character, especially when he is made over by favorable environment. We recognize that circumstances have a great deal to do in forming character, and we rejoice when a man of naturally kind heart and good intentions finds himself lifted from the misery of an evil life by a sudden expansion of opportunity and consequent gain in breadth of view.

In delightful comedy drama may be dispelled many popular conceptions which are without basis and have become entrenched in the human mind through hasty acceptance of superficial knowledge, the kind that Pope called "a dangerous thing." Millions of people are absolutely honest in believing what is absolutely false, and so they will continue to believe until some shock of actual experience makes them sceptical, when they are little better off than before. If they do not subscribe to the form of a faith rather than its spirit, why is Christendom at war? It is not so necessary that all people should be enlightened as that true sources of enlightenment should be open to all. Moving pictures offer the medium, one that has no confusion of tongues, not to rearrange native capacity, but to place what is worthy of confidence within the reach of those who really hunger for the truth.

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Honest Advertising

By W. Stephen Bush.

MISSOURI lives up to its reputation for skepticism by passing an "honest advertising law." Hereafter the Barons Munchhausen in advertising will be flirting with jail whenever they cross into the state where wanting "to be shown" is the cardinal principle of commercial life.

Is this an auspicious moment for the aforesaid fablers to examine their conscience and to be careful if they cannot be good? How does the situation strike us? Are we in the moving picture field given to mendacious advertising? What, by the way, is "mendacious advertising," the kind which Missouri has just made an offence against the penal laws? For one thing, exaggerated praise is not necessarily mendacious advertising. For the Jones and Smith Unsurpassable Feature Company to say in flamboyant advertisements that their latest production positively eclipses all former productions and successfully defies criticism and is "a sure fire money-getter," is in the eyes of the law just "nuda laus" or naked praise, or pure heated atmosphere.

Talking of The Moving Picture World, have you noticed that the language of our advertisers is remarkably temperate, with perhaps one or two exceptions? The power of the statement in moderation is being recognized, appreciated and put into practise. Exaggeration is an unfailing sign of weakness. People get tired listening to the high C's in every "ad" and what is worse, they get incredulous. This is especially true in the advertising of films. Nobody, of course, blames a producer for setting forth his wares in the most attractive manner possible. His films cannot be much good if he has little faith in them. We do not mind to hear the tocsin ring on such occasions and, besides, we are right there with the little discounting devices. We know how much it is safe to believe.

Our advice is to adjust your "ad" to the intelligence as well as to the demands of the reader. The average intelligence of the readers of The Moving Picture World is high; they are all practical men, capable of quick discrimination and inpervious to the onrush of the frantic press agent. Examine our advertising pages and see for yourself whether the advertisers do or do not realize this fact. Which page of advertising do you think will in a run of six or twelve months produce the better results? The page bristling with ever-recurring superlatives or the page which tells the story in a plain but dignified manner?

The greater evil in advertising has been the dispraise of the other fellow. We have from time to time requested our advertisers to abstain from pointing out the defects of all their competitors, while at the same time we encouraged them to emphasize all their own good qualities. We are happy to say that the campaign has borne fruit.

Honest advertising pays best, whether we are in Missouri or in any other part of this laboring old world.

We must not forget that ephemeral advertising cannot be expected to bring any but ephemeral results. The permanent advertiser, the man who has a lasting stake in the industry, is the one to whom the style, method and character of advertising is especially important. He has it in his power to establish a reputation and to gain the confidence of his readers. Herein lies the true secret of all successful advertising. Such confidence can only be gained through truthful, or, in other words, honest advertising.

"The Ultimate Consumer"

By W. Stephen Bush.

"THE ultimate consumer," which term is but a scientific perversion of "the picture fan," is not easily fooled. Not only that, but he insists on the best he can get. The vast improvement in the ethical and artistic standards of the motion picture would be unthinkable without the aid and appreciation of "the ultimate consumer." A calm contemplation of this fact ought to lead us in general, and the exhibitor in particular, to this conclusion: Likewise does the future of the motion picture depend entirely upon the ultimate consumer.

We do not believe it probable, but we think it entirely possible that the motion picture may eventually experience a setback in popular favor. We need a whole lot of ambitious, capable and experienced exhibitors to prevent such a setback. The exhibitor, as the final distributor of the films, reacts tremendously on the producer and the exchangemen. There is room right now for a couple of hundred capable exhibitors to push along the upward movement in the industry and incidentally to reap a large material reward for themselves.

There has been a good deal of inertia among exhibitors, the term inertia being but a scientific rendering of the old-fashioned Saxon word laziness. Too many of us imagine that little more is needed than to open up in the morning, send the operator after "the show," and then wait for the receipts to arrive. If they do not arrive as promptly and richly as we expect, we talk scathingly of the low ethical standards of the hateful nearest competitor, concluding perhaps with a futile eulogy of the good old times, "when they were satisfied with two short reels for a nickel."

These are the men that fail. There is no profession within the sphere of amusements or for that matter there is no profession within the range of all human activity which will more thoroughly absorb your talents and your time than the profession of exhibiting motion pictures to the public. There is none more fascinating. There is none more profitable. There is none which requires more originality and persistence. I have talked with dozens of successful exhibitors and I have been struck with the fact that they were dissatisfied in spite of their evident progress and profits.

"Our public," one of them said to me but recently, "will follow us wherever we are capable of leading. Nothing is too good for them and they are willing to pay the price."

There is no country in the world where "the ultimate consumer" is more grateful than right here. He is worth appealing to. Whatever uncertainties there may be in the world of amusements, whatever may be the problems of the producer and the exchangeman, the exhibiting field offers wonderful possibilities to the man who has a genius for exhibition and who does not mind a little early discouragement.

It is at times necessary to create and gather your audience. This always takes time. Whether you are entering upon an entirely new venture or whether you are trying to succeed where another has failed, you must have patience as well as intelligence. I know more than one exhibitor who has achieved success as a builder-up of seemingly forlorn hopes. These men expect that the beginning will be hard. Supremely confident in the ultimate success of their plan, they are not a bit disturbed if the receipts do not show an immediate upward trend.

Kleine-Edison Merger Formed

The Feature Productions of George Kleine and Thomas A. Edison, Inc., Will Be Handled by the Kleine-Edison Feature Film Service—Other Important News Regarding Combined Product.

By James S. McQuade.

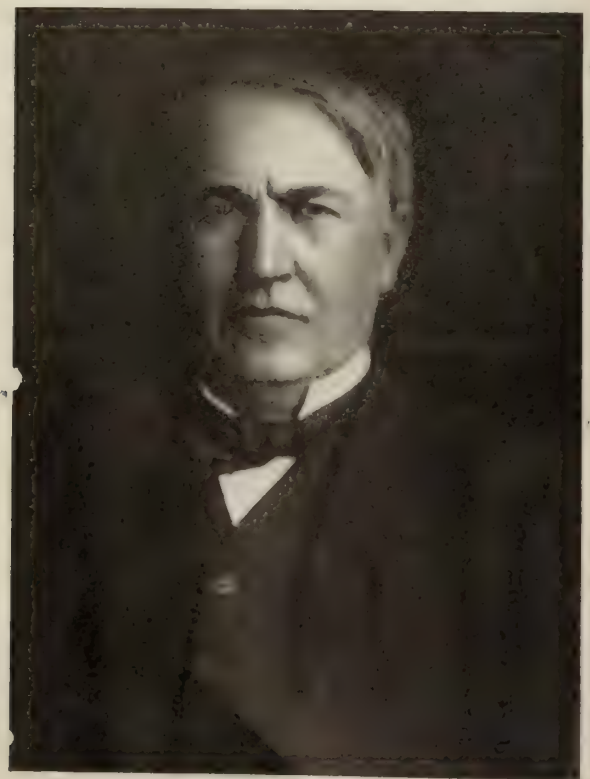
THESE are the days of the merging of great film manufacturing interests for the purpose of handling most efficiently their feature products. It was only recently that the V-L-S-E, Inc., was launched, and now the announcement is made by George Kleine that a merger has been formed by Thomas A. Edison, Inc., and himself for the distribution of their combined feature productions. The merger was effected early in June under the title of the Kleine-Edison Feature Film Service.

George Kleine arrived in Chicago from New York Thursday, July 8, and during a remarkable interview said:

"It is due to the personal insistence of Mr. Edison that my name appears first in this title, and it was with the greatest reluctance that I yielded to the wishes of the man whose name stands not only at the head, but, apart from all others, as the founder of motion photography.

"In the midst of so many claims made today by some men who seem to think that if they had not been born moving pictures would have remained an undiscovered art for years to come, it is a matter of great personal satisfaction to me that Thomas A. Edison, the one individual who has most to claim for, and the least to say of, his achievements, should ask me to join the feature productions of his studios and mine. This has taken the form of a feature film service whose quality will be the best that experience, resources and pains-taking care can produce. This service furnished by Thomas A. Edison, Inc., will be apart from the shorter subjects, which will be released through the General Film Co.

"It is the intention of Thomas A. Edison, Inc., to produce a series of feature films that will appeal because of their



Thomas A. Edison.

dramatic strength and the personnel of the cast (which will be selected because of special fitness for the various roles), and also for accurate settings and perfect photography.

"When I last saw Mr. Edison to discuss the new arrangement it was characteristic of him that he was more interested in his manager's and my plans concerning the quality of the product, the public preference as to subjects, etc., than in cost of production or profit. In all of his business activities, whether moving picture machines or films, electric batteries, photographs or records, I have always known Mr. Edison to insist upon quality, and that, by the way, leads to the slogan of this service. 'Quality, not speed and quantity.' We shall adhere to that principle rigidly.

"The Edison output will be a minimum of one feature a month, possibly more, but on no account will it be permitted to let quality suffer through haste or pressure. Eventually the combined output of the Kleine-Edison Feature Film Service will be one feature weekly.

George Kleine.

"My present chain of offices will market our combined features exclusively, thus assuring exhibitors a continuance of the prompt and intelligent branch office service I have endeavored to maintain heretofore. More and better features, but each considered as a separate, artistic effort and not as a unit in any set program, will be the aim of the new organization and the keystone of the success which it will seek to deserve and attain.

"Our present plans contemplate an opening of the service on Monday, August 30, with the Edison feature, 'Vanity Fair,' in which Mrs. Fiske is starred. Her fame in the stage play of that name is widely known and needs no comment. We will follow this with one of my recently finished productions, 'The Woman Next Door,' in which Irene Fenwick is featured. Then an Edison, 'The Poor Little Rich Girl,' featuring Viola Dana, to be followed by another of my productions that will feature Frank Sheridan, Paul McAllister, Fania Marinoff and Anne Meredith.

"Realizing the harmful effect upon quality which film issues produced in haste suffer, I have been slow in announcing any increase in my output. The making of a moving picture film is, or should be, a work of art; and, while it may be impossible to maintain an ideal, the output of any individual company should be limited to a quantity that will not bar the personal supervision of the controlling minds of the business.

"Mere age gives no patent of privilege to any business, but it does impart the stamp of reliability. Age adds conservatism and tempers progress with experience. Age also has its obligation, so far as the film manufacturer is concerned, as he must not only satisfy public taste, but try to guide it in the right direction.

"With this in mind I have to announce the engagement of Messrs. Bickel and Watson, the famous comedians, who will be seen in our films exclusively for a long time to come.

"They will be featured in a series of comedies that will avoid any suggestion of vulgarity, without affecting, however, the broad humor for which they are celebrated. They will be surrounded with exceptional casts, selected because of the individual fitness of the members for their several parts. Coming announcements will give proof of this intention. The general treatment of settings, properties, etc., will be of strictly feature quality.

"To be successful, a film must be popular as well as artistic. It requires the greatest care to produce a feature that will bestow credit upon its maker, and at the same time appeal to the public. Recognizing the necessity of satisfying the craving for comedies, even of the broad and farcical type, I nevertheless believe that such farces can be given settings that will compare favorably with those of the most ambitious dramatic features.

"The Bickel & Watson comedies will, therefore, be rich in humor, but at the same time artists of the first rank, whose work will be entitled to the most serious consideration, will appear with them in these photocomedy productions. The contrast between the serious acting and that of the comedy roles cannot fail to add to the amusement and pleasure of the spectator.

"I consider it vital that a photocomedy, particularly of

feature length, should tell a story that will hold the attention of the audience as strongly as a photodrama. I have seen photocomedies that wholly lack this element and which could have been as easily cut at 500 or 1,000 to 2,000 feet, without any damage to the alleged story which it told, and depending entirely upon the antics of a comedian. Every healthy-minded individual enjoys fun, but this can be furnished without indulging in vulgarity, in any form.

"For Bickel & Watson I confidently expect a tremendous public following. The first release will be a five-reel comedy from the play, 'Hello, Bill!' by Goodhue.

"Miss Irene Fenwick, whose work in the 'Song of Songs' during the past season was one of its chief theatrical sensations, has already achieved distinction in films, having rapidly acquired the technical knowledge necessary for the best work. Her characterization of the titular role in 'The Spendthrift' is everywhere received as a work of the highest art, and her appearance in our next release, 'The Woman Next Door,' will be an acknowledged gem.

"Work has been progressing steadily on a series of two-reel subjects, featuring Ethel Grandin, one of the most popular film stars of the present day. These will be released every Thursday through the General Film Co., beginning September 2.

"To the foregoing I will add no further releases until I am satisfied that our standard of quality can be maintained without sacrificing it to speed."

In connection with this article it will be well to state that the executive department of George Kleine—including himself, the publicity department, the general accounting department and other work pertaining to the general office—will be conducted from his offices in the Candler Theater Building, New York City.

Chicago will still remain the distributing center for films in the Middle Western territory, and this department as well as the Kleine Optical Company will continue business, as heretofore, at 166 N. State street.

All the George Kleine feature exchanges will be conducted from the executive offices in New York City.

The staff of the departments changed from Chicago to New York, with office effects, will leave Chicago Friday, July 16, and everything will be in readiness to resume business in the New York offices, Monday, July 19.

ED-AU CLUB MEETING.

The New York Ed-Au Club held a meeting Tuesday, July 6th, at Browns, Fortieth and Broadway, New York, at seven o'clock P. M. Owing to the death of Mrs. George L. Sargent, the wife of the president of the Ed-Au, Arthur Leeds presided over the meeting. They entered into business with interest, and the names of several new members was presented to the board. Edwin La Roache, Russell Smith, Clarence J. Harris and Walter MacNamara, all editors of various film companies or magazines, gave most interesting talks which gave the members something to think over relative to the photoplay and the future of Ed-Au Club. The paper to have been read was held over till the next meeting. The club requested the secretary to send a letter of condolence to the president, George L. Sargent, expressing its deepest sympathy over the loss of his wife.

The Ed-Au Club invites writers who are qualified to join the club to send in their names with the necessary initiation fee, to the secretary, Mary Louise Farley, 607 West 136th street, New York. The invitation is open to those living away from New York also. The Ed-Au aims to have a club room in the near future where a member from out of city, can always find a welcome when in New York. Next meeting is held Tuesday evening, August 3rd, at the same time and place, and members are requested to be present.

ABEL V.-L.-S.-E. MANAGER AT CLEVELAND.

It has been announced that Sydney E. Abel, after three years' association with the Mutual Film Corporation in the management of several of their branches, has accepted an engagement with the Vitagraph-Lubin-Selig-Essanay, Inc., in their Cleveland offices.

During his later employment with the Mutual Corporation he was identified with the Pittsburgh office as manager for the past one and one-half years, and during that time made many friends and associates with whom he was exceedingly sorry to separate, and it is evident that those friends were noticeably affected in having him go, which was evidenced by a farewell luncheon given Monday noon.

Abel is succeeded in his position by Walter T. Kinson, who it is conceded by all will carry on the good work started successfully.

Anderson Goes To England

Makes Special Trip for Famous Players and Lasky Company —To Become Business Manager of Paramount.

CARL ANDERSON, formerly business manager of the Lasky Feature Play Co., Inc., has been engaged by the Paramount Pictures Corporation as business manager for that concern. Before leaving the Lasky Company to become associated with the Paramount Pictures Corporation, through which all Lasky productions are distributed, Mr. Anderson is making a special trip to England on behalf of the Lasky Company and the Famous Players Co.

Mr. Anderson left Saturday, July 10, on board the St. Louis, and while in London will visit the offices through which the Lasky and Famous Players films are distributed in England and on the European continent, as well as for Australia and other distant points. Through his long and intimate association with the Lasky Company, Mr. Anderson has become especially familiar with the details of the business, and when the present war conditions brought up new problems it was universally agreed that he was the one man best equipped to handle the situation successfully.

Mr. Anderson makes this foreign trip as a special envoy of the Lasky and Famous Players Companies, by courtesy of the Paramount Pictures Corporation, which has postponed the date for the beginning of his work with them sufficiently long for him to complete this special undertaking.

REGARDING MOTOR-DRIVEN REWINDERS.

July 8, 1915.

Moving Picture World,
17 Madison Ave., New York.

Dear Sirs—It has been reported to me that an effort is being made on the part of the managers of some moving picture establishments to force the licensed operator to rewind films at times when he is supposed to be supervising the operation of a motor driven moving picture machine.

Permission to employ a motor for driving a machine is a special privilege which the Department grants only when and where the privilege is not abused. I desire through the columns of your paper to announce that the Department will prohibit the use of motor driven machines in moving picture establishments where the management endeavors to economize at the expense of safety to the public through requiring the operator to perform work which will divert him from the duties imposed upon him by law.

Respectfully,
WILLIAM WILLIAMS,
Commissioner.

HARRY J. COHEN HAS SAILED FOR ENGLAND.

Harry J. Cohen of the Metro office no sooner returned to New York from his mission to Denver, where he opened Metro's Denver office, the last exchange necessary to complete the circuit of the United States for the distribution of Metro pictures, than the was despatched to England by the Board of Directors. Mr. Cohen sailed on the St. Louis last Saturday. His mission is to close up a big contract that has been pending for the distribution in Europe of all of Metro's output. Metro soon will be heard of encircling the entire globe. Inquiries for Metro pictures have been received from far away South Africa, India and Australia.

ALL-STAR CAST TO SUPPORT MARIE TEMPEST.

Marie Tempest, supported by Lee Moran, Eddie Lyons, W. Graham Brown and Billie Rhodes, featured in the production of a four reel comedy, "Mrs. Plum's Pudding," written and directed by Al E. Christie, of Nestor comedy fame! Let some one with a wild, untamed imagination name a cast of characters which he thinks might excel or even equal the above. That the picture will be a success goes without saying, for Marie Tempest has made a success of everything in the way of comedy she has ever taken hold of. First it was the opera comique. Then it was spoken comedy. Now it is in the comedy of the pantomime variety put over without words before the eye of the camera. Success has always dogged her footsteps and it is from the past performances that we have to make prophecies.

SPECIAL MUSIC FOR MAUD ALLAN.

Bosworth, Inc., has arranged special music to be used in conjunction with the showing of its latest release, "The Rug Maker's Daughter," in which Maud Allan, the internationally famous dancer makes her first motion picture appearance. Orchestrations are to be sent out with each print and in this way the true effect of this wonderful dancer's offerings will be realized.

Selig Flyer on Way to Coast

Nearly Two Hundred Guests Aboard the Luxuriously Equipped Northwestern Train as It Pulls Out of Chicago

By James S. McQuade.

[illegible]

The Selig Flyer Leaving Northwestern Station, Chicago.

Miss Mae Tinee, moving picture editor of the Chicago Tribune; Mrs. Louella O. Parsons, moving picture editor of the Chicago Herald; Neil G. Caward, from the staff of Motography, and wife; Mrs. Dunning, Fred Dunning, Miss F. L. Horn, Mrs. May Gilbert, Miss Bertha Schoeneman, Mr. and Mrs. Frank Drabek, Miss Helen Morrison, Mr. and Mrs. J. H. Brown, Mr. and Mrs. Fred Kaempfer, Miss Kaempfer, F. W. Kaempfer, Miss Catherine Smith, Miss Anne Galvin, Mr. and Mrs. Benj. Schneewind, Miss Schneewind, Mr. and Mrs. Wm. C. Weihe, the Misses Weihe, Mrs. H. L. Danks, Frederick Doyle, Miss Clara Helm, Mr. and Mrs. John S. Whyte, Mr. and Mrs. Fred Buehne, Miss E. Bauer, Mr. and Mrs. Wm. Edwards, Miss Ansell, Zack C. Elkin, W. A. Schloseman, Mr. and Mrs. J. J. Merrill, Miss Merrill, Geo. Tiedman, Miss Tiedman, Miss Mae Hedler, W. F. Brown, Mr. and Mrs. John Selig, Mr. and Mrs. C. M. Heublein, Miss Heublein, Miss Helen Ryan, Mrs. C. W. Gould, Chas. A. Gould, Mr. and Mrs. L. G. Muller, Miss E. Flora Fische, Miss Grace M. Milles, Mrs. P. A. Selig, Miss Carrie Selig, Miss Walsh, Miss Helen Reinall, Judge Geo. H. White, Judge T. S. Hogan, H. F. Barnett, Miss Fleurette Hartwig, Mr. and Mrs. Walt Bloeser, Mrs. Richard Wilson, H. C. Hoagland, assistant general manager of the Selig Polyscope Co., and Mrs. Hoagland and children; O. W. Kappelman, Mr. Coleman, Jacob Kull, Charles Huntington and Allen Leiber, all of Chicago.

Edwin R. Coffin, Manson, Ia.; Max Bennett, Cedar Rapids, Ia.; Miss Willard Howe and Miss Jost, Washington, D. C.; Chas. J. Buckley, Oak Park, Ill.; L. G. A. Shoaf, Paris, Ill.; Leo T. Buttman and F. R. Muller, Waukegan, Ill.; Thomas A. Reid and T. E. Yemm, Du Quoin, Ill.; Dr. Esther M. Tyrell and Maud B. Price, Canton, O.; Mr. and Mrs. C. G. Merrill, Miss Hazel Ladd, Miss Ruth Reaney, Miss Florence Frey, Miss Mary Hall and Ed. H. Kohl and son and daughter, Cleveland, O.; W. B. Davidson, Steubenville, O.; Mr. and Mrs. J. A. Ermatinger, Milwaukee, Wis.; M. L. Beaver, Mellen, Wis.; F. C. Burr, Mr. and Mrs. L. A. Clark and Dr. and Mrs. J. C. Doolittle, Lancaster, Wis.; T. O. Brown and Prof. D. L. Harstine, Bellefonte, Pa.; E. G. Moyer, Schuykill Haven, Pa.; Miss Clara Kraemer and Mr. Stevenson, Lock Haven, Pa.; Mr. and Mrs. T. H. Coleman, McKeesport, Pa.; Mr. and Mrs. Q. D. Herman, Miss Ida Yoder and Miss Victoria Schwoyer, Kutztown, Pa.; Herman Dieck and Mrs. and Miss Steinmetz, Philadelphia, Pa.; L. G. Roesner, Winona, Minn.; H. M. Erickson, Ironwood, Mich.; Mrs. Brothers, Grand Rapids, Mich.; Gilbert Y. Cashin, Yonkers, N. Y.; Mrs. M. G. Collins, Syracuse, N. Y.; Mr. and Mrs. E. A. McManus and Wm. A. Johnston, editor of the Motion Picture News, New York City; Miss M. Weisenberger, Miss C. Young and Geo. Shorey, Louisville, Ky.; Mr. and Mrs. W. A. Berry and child, Paducah, Ky.; E. W. Humphreys, Woodstown, N. J.; Miss Saphire S. Simon, Newark, N. J.; L. F. Piper, Topeka, Kans.; Mr. and Mrs. C. R. Trowbridge, Mishawaka, Ind.; Dr. and Mrs. S. L. Sinclair and Robert Crooks, Terre Haute, Ind.; Arthur W. Harris, Ft. Wayne, Ind.; Mr. and Mrs. Wm. L. Shelton, Kansas City, Mo.; Chas. Ade, Joplin, Mo.; Miss M. Rush and Miss Lillian Maloney, Toronto, Ont., Canada; Mrs. Helen Striker, Kalispell, Mont.; A. C. Bradley, Belzoni, Miss.; Mr. and Mrs. E. R. Hutchinson, Burlington, Vt., and Miss Nelle B. Strout, Newport, Ark.

Other tourists, whose names could not be ascertained, were also aboard the train when it pulled out.

SELIG SPECIAL ARRIVES.

The Selig Special arrived at San Francisco Saturday, July 13. Lack of time prevented the party from accepting dozens of invitations, extended by cities along the route. While in San Francisco, the Selig excursionists took pictures of the city and the Exposition, indulged in sight-seeing trips and then left at midnight for San Jose, where a five-hour trolley trip through the valley was had. After a visit to the big trees and San Diego, the party went to Los Angeles on Sunday to view the city.

MONTGOMERY OPENS NEW HOUSE.

On Thursday, July 8, Frank Montgomery, the man who made motion pictures popular in the South, opened the Regent, a new suburban picture theater at 548 Peachtree street, Atlanta, Ga. The new house will be under Mr. Montgomery's personal management. In the communication advising us of this new venture, Mr. Montgomery called attention to a previous announcement in the Moving Picture World which implied that he was no longer connected with the Montgomery Amusement Company. Mr. Montgomery wishes the fact to be known that he is still president and general manager of that corporation and that he owns $40,000 of its stock.

John H. Collins

TO BE, at the age of twenty-three years, spoken of by a leading critic as "an exponent and pioneer of what the best in the future of the motion picture holds," and never to have been an actor on stage or screen is of itself significant of the record and ability of a director. Such is the unique record of John H. Collins, Edison director, who has to his credit the direction of many of the most successful pictures produced by that company.

John H. Collins.

Starting when a boy at a time when motion pictures were thought an experiment, when no lights but sunshine were known, when painted scenery stood for a world of objects, Director Collins has grown up with the industry and his growth has been as fast as the business. His was the role of a man of parts when he first began with Edison—acting as assistant to four directors, watching for the sun, and casting the players, many of whom are now famous in the motion picture world. But he did this night-and-day task with such characteristic thoroughness that he was soon stage manager. During the two years he held that post he had staged more than five thousand sets for what was then the biggest feature productions and which still are easily remembered. It was he who painstakingly gathered together the Edison library embracing every authoritative book and illustration on history, costumes, manners and locations, gathered from all corners of the world. He has designed sets and costumes for every known tribe except the Esquimaux and his productions have always won most favorable commendation because of their faithful accuracy of detail. Some of these are "Frederick the Great," and Von Schiller's "The Robbers." His first directorship was in conjunction with Director Richard Ridgley, Mr. Collins doing all the battle and sea scenes in "The Southerners" while Director Ridgley was at work in the south. In "The Story of the Willow Pattern" when a stage manager, in turning the whole studio into a lake, in the remarkable realism of the blowing up of the battleship Maine, in the studio, one gets a glimpse of the execution and ability of this quiet man, John Collins.

His first production was "Jim's Vindication" and it easily vindicated his selection for the directorship. That's but a year ago, but in that short time Director Collins has left an impression upon the screen in such plays as "What Could She Do?" "On the Stroke of Twelve;" the prize play. "The Phantom Thief;" "The Last of the Hargroves;" Lee Arthur's "Cohen's Luck," and "Greater Than Art." As a dramatist, Director Collins's "Stoneheart," "Oh, Where Is My Wandering Boy Tonight?" and "'Twas the Night Before Christmas," for which he won a gold prize, are instinct with fine dramatic sense.

STANLEY V. MASTBAUM VERY MUCH ALIVE.

Both as a realty seller and as a theatrical promoter, Stanley V. Mastbaum of the real estate firm of Mastbaum Brothers & Fleisher, and managing director of the Stanley Company, which controls a large list of photo-play and other theaters in the eastern territory, has often been referred to as a "live wire" and he has on quite as numerous occasions given proof positive that he was far from being a "dead one." Realization of this fact did not prevent the Philadelphia Press from publishing a laudatory notice devoted to Mr. Mastbaum under the heading of "obituary," and of all days selected to publish same, selected the day of Independence. The article in question should have appeared in a column devoted to Popular Pennsylvanians. The transposition was so regrettable that further explanation is unnecessary beyond the making of this statement—that if Philadelphia were possessed of more "dead ones" of the calibre of Stanley V. Mastbaum, it would be a much livlier and a more prosperous city than some people claim it to be.

Universal's New Director

Henry McRae, Producer of Famous Animal Pictures Now Director-General of Universal's Western Studios

H[illegible] who has just been appointed to the new position of director-general of the Universal Company, combining in [illegible] the speaking stage and the silent drama.

It was the Bard of Avon who said that "one man in his time plays many parts" and Mr. McRae is a shining example. [illegible] property man, stage carpenter, stage manager, advance agent, [illegible] and [illegible]

"I don't [illegible] Universal Company undertakes and where others have met with ill fortune in taking [illegible] in the vast empire across the Pacific proved eminently successful [illegible] picture game, which he entered some four years ago. [illegible] McRae became a director of the Universal Film Manufacturing Company, leading Company, whose pictures have been among the most widely popular [illegible] and have become famous not alone in this country but in Europe.

Henry McRae.

[illegible] break of the war the demand for [illegible] of the notable animal photoplays produced by [illegible] McRae are the following: "The [illegible] and the Tiger," "The [illegible] Wild," and "The Daughter of the Jungle."

Discussing his appointment to the position of director-general of the Universal Company's Pacific Coast studios, Mr. McRae said: "It came to me as a pleasant surprise. I had worked conscientiously for the company, not with a view to advancement, but expressly for the purpose of producing pictures that would be recognized by the public and meet the approval of the company. I have enjoyed the work at all times. My surroundings have always been agreeable and the people who have been members of my company have been willing and helpful workers. I have had splendid co-operation from all sides and the result has been pictures which have been profitable to the institution.

"I [illegible] never had any hours, and as for meals—well, they have been forgotten time and again. As long as the work was important and continuous action was necessary, sleep and meals were out of the question. So, when on Saturday night my check was handed to me I took it feeling that I had earned it.

"My ambition in occupying the position of director-general of this institution will be to materially help the directors. Having been a director so long myself I think I can safely say that I know the requirements of the director and will be able to establish a system whereby the product of the Universal Film Manufacturing Company will be greatly increased. The company has the most complete plant in the world and with the [illegible] we will be able to make the greatest feature films that ever have been produced for the screen."

Director-General McRae lives [illegible] in Hollywood with his wife and little son. Mrs. McRae is a very pretty woman of charming personality. She was married to her talented husband eight years ago in Yonkers, N. Y., at which time as Margaret Oswald she was the leading woman of his company.

Las Vegas' Welcome to Mix

Selig's Famous Cowboy Actor Gets a Glad Welcome from Range Riders.

IT'S NOW "Tom Mix of Las Vegas." The New Mexico city renamed itself recently out of the [illegible] and a reformed native son. It is a special [illegible] ture company, or any other kind of a company, received the welcome the Selig cowboy actor and his company did when they arrived at Las Vegas. Fully 3,000 people gathered at the station to do homage and say "Howdy" to Mix and his family. A brass [illegible] "Hail to the Chief" and the genuine [illegible] cowboys gave him a yell of welcome he will never forget.

As a matter of fact, Tom just stood stock still and grinned like a delighted school boy. Then all at once the Selig star was seen to break away from reception committee, escort, et al, and make out that [illegible] he had discovered an old crony with whom he used to work on the range. Followed a back-slapping and talk-swapping, while the crowd smilingly looked on.

Into the auto again, Tom was called on for a speech. He told the Las Vegans that he and his company were "just plain home folks and wanted to be treated as such." "All right, Tom," yelled back the crowd; "we're with you"—and they meant it. The parade through the streets was one triumphal reception. All along the route Mix was forced to doff his hat and smile back his "Howdy."

Tom Mix has been in Las Vegas less than a week and already there is hardly a man he has met but what he is calling them by their first names and they him. The studio of the Selig Company is situated in an attractive part of the city. The company has taken over a large three-story stone residence where are located the make-up rooms, dark room, office, etc. There is an outdoor stage 40 by 40 feet and a row of property rooms covering a space 14 by 70 feet. Ample stables and corrals have been built for the classy actor horses. By this time Tom Mix and his company will be all "set" and "raring to go."

A roster of the Las Vegas company follows: Tom Mix, manager, director and leads; Victoria Ford, formerly of the Universal Film Company, leads; Howard Farrell, secretary and assistant; Leo D. Maloney, formerly of Kalem's "Hazards of Helen" Company; Sid Jordan, Lewis Ostland, Cameraman; Hazel Page, characters; Pat Field, Pat Chrisman, Joseph Simpkins, Dick Hunter and Bob Anderson.

NEW THEATER FOR HOBART, IND.

H. T. Coons of Hobart, Ind., has recently opened his new theater, The Gem. This structure represents an investment of $10,000. There are 400 comfortable seats in the auditorium, and a part of the theater up-to-date equipment are two Simplex projectors. Hobart has a population of 2,500. The prices of admission range from 5 to 15 cents, depending entirely upon the kind of production. An outline of the brand of pictures making up each week's program is here given. On Mondays Mr. Coons gives four reels of Mutual pictures; on Tuesdays "Famous Players" features are shown; on Wednesdays and Thursdays four reels of the Mutual program; on Fridays is booked Mutual Masterpictures; on Saturdays five reels of Mutual, and on Sundays three reels of Mutual and "The Diamond from the Sky" serial constitute the entertainment.

MUSIC FOR "MIDNIGHT AT MAXIM'S."

The Kalem Company has published an elaborate piano score for its latest feature production, "Midnight at Maxim's, written by Walter C. Simon. This score consists of thirty-eight pages of music so written that any player can follow it with greatest ease. It is being sold for the extremely low price of 50 cents per copy.

HESSER RETURNS TO NEW YORK.

Edwin B. Hesser of the Hesser Motion Picture Corporation, which operates studios at Atlanta, Ga., has taken offices in the Broadway theater building, 1441 Broadway, New York, and is preparing to put out the features produced by his company on state right basis. He will make an announcement later.

NEW THEATER FOR PHILLIPSBURG, N. J.

The Phillipsburg Amusement Co. of Phillipsburg, N. J., has started the erection of a picture theater in that city. This new house will represent an investment of $12,000. The approximate date for completion and opening is Sept. 4. James A. Tirrell is to be the manager.

President Freuler Says:

"Regular Program Is Firm Rock of Motion Picture Business." —Will Stick Close to It.

JOHN R. FREULER, whose achievements as a builder of motion picture programs is a record of unbroken successes, and who therefore speaks as a practical authority, hails the regular program as the absolute salvation of the film business.

At the offices of the Mutual Film Corporation, of which he is now the president and general manager, Mr. Freuler discussed the present film situation as follows:

"Speaking both as an exhibitor and as president of the Mutual I see no cause for unrest in the minds of the motion picture exhibitors. As a matter of fact, the great big firm rock of the motion picture business is the regular program. It was on the regular program that the great business was built, and it is on this foundation that it will continue to be profitable. The explanation is simple and plain. Motion pictures are the amusement of the masses who require a pleasant, exciting or entertaining diversion at a cost within the reach of their pocket books. This is legitimately provided by the regular program at a price the great masses can pay. So long as motion pictures continue to stick to the fields that they have made for themselves they will flourish and be profitable.

"In sticking close to the regular program the exhibitor has both feet firmly on the foundation of the motion picture business. Do not misunderstand me. I am not belittling feature pictures. They are admirable additions to the regular program, and they are business bringers when they are good and when they are properly used. But the line of assured development and positive profit lies with the betterment of the regular program of one and two reel subjects.

"As far as the Mutual Film Corporation is concerned no secret need be made about what it proposes to do. It will continue to supply its exhibitors with pictures of a quality equal to the best feature pictures, and in addition to the brands now being shown it will add, and make a part of its regular program, pictures distinctly novel and entertaining. One specific instance is a series of comedies with a comedian that will be the sensation of the year. Special attention is being given to the comedy element of the program, and arrangements have been completed so that we can definitely promise an even better program than ever before.

"The shorter pictures of quality are what the masses have demonstrated by continued patronage that they want. A ready example may be found in the brilliant short story as against the long novel. The pictures we have arranged for, and which I have personally seen, are supreme in plot, action, photography and interest, and are fully up to the best of the longer subjects on the market.

"The exhibitor, who is deceived by those who would lure him away from his affiliation with a profitable program, should think twice before he decides to forsake a profitable certainty for a 'pot of gold' at the end of a rainbow. I do not think it is too much to say, right now, that the Mutual program is the Gibraltar of the motion picture situation."

Equitable Starts Producing

Features of New $3,000,000 Corporation to Be Distributed Through World Film.

WITH a capital of $3,000,000, underwritten by the well known financial house of Ladenburg, Thalman & Co., Broad Street, New York City, the Equitable Motion Pictures Corporation has commenced the production of feature films for the United States and foreign markets.

The offices of the Equitable are at the Leavitt Building, 130 West 46th street, New York. The principal officials of the new corporation are: President, A. H. Spiegel, who is president of the Spiegel-May-Stern Co., of Chicago; Vice President, Lewis J. Selznick, of the World Film Corporation; Secretary and General Manager, Felix F. Feist, who has been President and General Manager of the Celebrated Players Film Company of Chicago; Technical Director, Isadore Bernstein, for two years manager of the manufacturing department of the Universal Film Manufacturing Company.

The Equitable has entered into a contract with the World Film Corporation whereby the latter will arrange for the distribution and exhibition throughout the United States and Canada of pictures controlled by the Equitable Motion Pictures Corporation, thereby giving the World two features and two comedies a week, which opens the way for the World to release eventually a large number of features on their schedule.

Taggart in Kleine's "Woman Next Door"

BEN L. TAGGART, who has been selected to play opposite Irene Fenwick in George Kleine's film version of Owen Davis's "The Woman Next Door," enjoys the distinction of being one of the youngest veterans of the Boer War. He was born at Ottawa, Canada, twenty-six years ago, and was only fifteen years of age when England called upon the Dominion for aid in the conquest of the South African republics. Carried away by boyish ardor and thirst for adventure, young Taggart disregarded the advice of relatives and friends and enlisted as a private in the Strathcona Horse, the crack cavalry regiment of the Canadian Boer War contingent. He served two years in this historic struggle and took part in the severest of the South African campaigns. Mr. Taggart still bears several scars which remind him of the Boer marksmen's accuracy with the rifle.

Ben L. Taggart.

Upon returning to the American continent, Mr. Taggart turned from the real heroics of active army service to the mock heroics of the stage. His first important engagement was with General Lew Wallace's famous play, "The Prince of India," after which he played leads for seven years in stock. He was quick to recognize the advantage of the silent drama over the speaking stage, and soon turned to the former as the ideal medium of artistic expression. He proved his metal in many highly successful photoplays, among the best known of which were the screen versions of "Brown of Harvard" and "The Law of the North." As Tom Grayson, the fighting hero of "The Woman Next Door," Mr. Taggart has a part unusually well suited to his talents and personality. Those who have watched the making of the film consider his work one of the strongest elements of this splendid Kleine feature.

NEW YORK SIGNS MARY BOLAND.

Miss Mary Boland, for many years leading lady with John Drew in the Frohman attractions, has signed a contract to appear before the camera for the New York Motion Picture Corporation for an unlimited engagement. She will work under the personal direction of Thos. H. Ince, the director-general. She leaves for the California studios at Santa Monica the early part of next week.

Miss Boland is considered one of the most beautiful women on the American stage and was selected by Mr. Joe Brooks and starred by him in last season's success, "My Lady's Dress." She is a woman of exceptional talents, being a very good horsewoman and possibly one of the best women golf players in the United States.

It is hardly likely that she will be lonesome there for at the New York Motion Picture and Keystone studios now working in pictures are: Wm. S. Hart, Bessie Barriscale, Willard Mack, Forrest Winant, H. B. Warner, Dustin Farnum, Julia Dean, Henry Woodruff, Orrin Johnson, Jane Grey, Frank Keenan, House Peters, Louise Dresser, Maurice FauKoe, Wm. Desmond, Weber & Fields, Raymond Hitchcock, Hale Hamilton, Bert Clarke, Eddie Foy, Sam Bernard.

KALEM TO SHOW PICTURES IN SING SING.

The fame of Kalem's big four-reel cabaret picture, "Midnight at Maxim's," has penetrated to the far corners of the earth—even to George W. Thompson, chairman of the entertainment committee, Sing Sing Prison, and we learn that this spectacular four-reel feature will be run at Sing Sing prison for the entertainment of the prisoners. Thus does Warden Osborne recognize the necessity of motion pictures to further his uplift movement at the great New York state prison.

Three New Edison Directors

Harry Beaumont, Carlton King and E. C. Taylor are Advanced to Responsible Positions.

AS A REWARD for being identified as an actor with many of the most successful Edison productions and evidence of technique grasp and ability in the writing of a number of comedies and dramas which have gone well, Harry Beaumont has been made an Edison director after the showing of his productions, "For His Mother," and his own play, "The Bedouin's Sacrifice," proved with emphasis that he merited the advancement. Mr. Beaumont is well grounded in stage and screen craft, acquired in a varied and long career in both, for one yet near the quarter century mark. He was always from "Missouri" because he couldn't help it, being born there, but his success since has been proof of the result of the "show me" attitude in delivering the goods always. The theatrical bias early reared its head, in his working after school in the business end of a local theater in St. Joseph, and he was soon leaving in a repertoire company. After a season he "opened on Broadway" in vaudeville in the then Proctor's theater at 28th street. He stayed in vaudeville for two years, having his own acts, which he also wrote, and again went into repertoire and later spent one year in the western company of "Under Southern Skies." Then came one year in "The County Chairman," two years with the A. H. Woods' productions, another year in vaudeville, a season with David Higgins' "His Last Dollar," and in stock in Hamilton, Ont., Brooklyn, and Atlanta, Ga.

Harry Beaumont.

Mr. Beaumont played his first role in motion pictures with the Vitagraph, staying but one month. After another vaudeville appearance he permanently joined Edison where he has been about four years, playing juveniles and heavies, notably the heavy in "The Stoning." some other films in which Mr. Beaumont has been well liked are "The Librarian," "The American King," "The Witness to the Will," "Her Husband's Son," "That Heavenly Cook," and "In Spite of All."

Carlton King.

With the appointment to directorship of Mr. Beaumont were also that of Carlton King who is now producing one of Mary Rider's stories in which Miriam Nesbitt has been featured, and of Edward C. Taylor from stagemanagership. Mr. King is one of the most versatile actors on the screen, for though he earned his reputation on the stage as a featured singing comedian, he has been uncommonly successful in playing serious and eccentric character roles and heavies, his most recent and one of his best characterizations being the religious fanatic in the feature, "The Working of a Miracle." His art at make-up is well known. Mr. Taylor, though but a comparatively short time at stagemanagership, made a distinct impression in designing unique, historically accurate and architecturally beautiful sets and effects. Previously he was an artist and spent some time with the Kalem and Lubin companies as a player. Another advancement is that of Bernard Durning from assistant stage manager to stagemanagership, recently an assistant director to Director John Collins.

Florence Crawford

FLORENCE CRAWFORD, one of the recent recruits to the Universal banner, is an ardent advocate of outdoor sports for women. In California, she seldom missed a day of horseback riding and her clever work in the Majestic-Reliance pictures often included feats on horseback that the ordinary woman could not attempt. Not that Miss Crawford is a "trick rider," simply an exceptionally good one, and one who is fearless as well. Next to riding, she loves swimming and was called upon in her last Mutual picture, "Buried Treasures," to show what she could do. The rocky coast along the Pacific is not exactly a pleasant place to walk barefoot, and while part of the work was enjoyable, Miss Crawford admits that the "walking" part was not! From leading woman in Western dramas to society parts at the Imp Universal, is quite a step—but the novel experience is being enjoyed. Possibly there will be opportunity provided in the Eastern setting for some of the Pacific Coast work that made her work so different from the usual style of "Wild West" heroines. In "Copper," her first Universal picture, released July 9th, Miss Crawford has the part of a society lady; her other pictures show different characterizations, and one particular one, now being made, gives her exceptional opportunities.

Florence Crawford.

LANGAN REALIZES ON ALL STAR PRODUCTIONS.

A. C. Langan, president of the Sun Photoplay Company, Inc., was appointed agent for the All Star Feature Corporation in April by the trustee in bankruptcy. Mr. Langan, who is comparatively well know to the trade, deserves a lot of credit for the able manner in which he has taken care of the affairs of the All Star. He had disposed of nearly all the productions of the All Star selling World's rights. His latest sale was the "Garden of Lies," featuring Jane Cowl, which was purchased by the Universal Film Manufacturing Company for a large amount of money. The Sun Photoplay Company, Inc., has now purchased the American rights to the "Princess of India," a really wonderful picture made by the Gloria Film Company of Italy and is now disposing of it on the state right plan.

PATHE NEW YORK EXCHANGE FORMS SOCIAL CLUB.

The employees of the Pathe Twenty-third Street Exchange in New York got together last week and formed a social club with the idea of having an occasional outing and good time together. The following officers were elected: Jules Burnstein, president; C. J. Fitch, secretary; Miss Marion Luhrs, treasurer, and A. A. Corn, chairman of the entertainment committee.

NEW MINA SALES MANAGER.

D. W. Russell, well known in motion picture circles in the West, where for some time he represented MinA Films, with headquarters in Chicago, has been appointed general sales manager and is now at the Eastern offices of this brand. He assumed charge of his new duties last Monday.

Robert Conness

By Thornton Fisher.

HE ISN'T a lawyer. He isn't a doctor, nor a minister and yet meeting the gentleman you would perhaps erroneously guess that he was a member of any one of those professions.

Doubtless, Bob Conness, of Edison, could have filled them worthily had he so desired—and incidentally the pictures would have lost one of its most delightful players. But

let's get down to tacks. I have endeavored to describe your first impression of Mr. Conness, for unless you were acquainted with him it would be hard to discover his profession. But for those of us who know him and have followed his work in the pictures he is conspicuously preeminent as a finished actor. And when I say "finished actor" I do not mean he is through, for Bob Conness is just coming into his own, though for many years the speaking stage has known him well. During the past years Mr. Conness has played in support of Francis Wilson, Mary Mannering, Blanche Walsh, and with others whose names are distinguished in America's drama. However, where the stage has played to the thousands the pictures are playing to the

millions and blessed be he who has gained the plaudits of that host of insatiable picture fans.

In this respect Bob Conness has gone over "big." Bob will not admit it, at least no one ever heard him boast of it—he's a modest chap, is Bob.

I went up to "interview" friend Conness the other evening, but shucks, how can you interview a man who talks about politics, the weather and a hundred other irrelevant subjects. So it wasn't an interview after all.

Well, any way—one day back in eighteen hundred and dash in the little white farm house that stood on the bank of the Vermillion River up in La Salle County, Illinois, Bob Conness was born. His father was a farmer and there amid the rural beauty Conness spent the days of his infancy. But the family did not remain long in the country and by the time young Robert reached the pin eating age the folks moved to Kansas City.

Bob spent his boyhood and youth in that town and went to school there; in fact, he got one foot on the dramatic band wagon at school when he was a lad of seven.

In a class play his brother was cast as a deaf mute, but just before he ascended the platform, was suddenly taken ill and little Bob, who had absorbed the rehearsals, volunteered to see the thing through and played his brother's part. On that platform Conness decided to hit the theatrical trail. He became one of the best amateur actors in the city and when he left school went down town and began his theatrical career—ushering in a Kansas City theater where night after night the boy studied the work of the leading actors of the time, Mansfield, Mantell, Drew and the rest of them. He learned how to graciously bow himself out of the room without knocking over a vase or tripping over a carpet design. He learned the prevailing methods of expediously disposing of the villain and kindred tricks of the profession. However, warm as his affection was for the stage at the time the wages of the most ambitious usher was not likely to land him in the "blue book" and a youthful hunger for an occasional dessert led him to quit the ushering business and he went to work for the Kansas City, Fort Scott & Memphis Railroad, where later he became private secretary to the president.

In the meantime he continued his amateur acting and then the big day came—he joined a regular company, and—made good. He was destined, however, to return a few years later to his old home town and play the lead in stock.

It was only a few years ago and in the most casual manner that Mr. Conness discovered from whom he inherited his dramatic spark. He had made a purchase in one of New York's large department stores and requested that the article be sent to his home. An old salesman behind the counter who had waited upon him asked the name. "Conness," replied the actor. The old man, suddenly leaned across the counter and eyeing Mr. Conness intently said: "It could not be possible that you are related to the late John Conness who was once United States Senator from California?"

"Yes," responded the amazed actor, "he was my grand uncle."

"Well," said the old fellow, "I have travelled many, many miles to hear that man make a speech." For Senator Conness was one of the silver-throated orators of the old political school, dramatic to a degree.

There is no question therefore why the younger Conness has achieved distinction in the spoken as well as the unspoken drama. He possesses a personal magnetism—that oft abused phrase—and a speaking voice of rare quality. No, it is no wonder Bob Conness is a star.

FRED JACKSON TO WRITE FOR PATHE.

Pathe has contracted with Fred Jackson, author of the New York dramatic success, 'A Full House," to write a series of twelve stories called "The Younger Sons," which will be put into feature films of four or five reels each. This is in accordance with the Pathe policy of securing the highest priced and best known authors for the writing of scenarios.

"The Younger Sons" will be full of stirring adventure and relate the experiences of the members of an English club called by that name, all of whom are the younger sons of English noblemen, and who by reason of a strange agreement must seek adventure where it may be found. Such stories should provide a mine of photoplay material of the best sort.

ANOTHER BIG STAR FOR PATHE.

Melville Stewart has been engaged to appear in Richard Harding Davis' "The Galloper," to be produced by Donald Mackenzie for Pathe. Melville Stewart has probably created and sung more leading roles in Broadway musical successes than any other man. Mr. Stewart is also well known as an impersonator, having recently had a considerable engagement at the Winter Garden, and now "doing" Belasco and the German Kaiser with Ziegfeld's Follies.

The previous two seasons he was leading man with Trentini in "The Firefly." In addition to his splendid voice Mr. Stewart has fine dramatic talent, and Mr. Mackenzie promises great things of him in "The Galloper."

The Motion Picture Exhibitor

SAN FRANCISCO CONVENTION OPENS.

Mayor Rolfe Welcomed the Visiting Delegates—President Pearce for the League Spoke of Reconstruction—Other Speakers Heard—Good Showing by Manufacturers.

(Special to the Moving Picture World.)

SAN FRANCISCO, July 13.—The Fifth Annual Convention and Exposition of the Motion Picture Exhibitors League of America was formally opened this morning in the big Civic Auditorium. There was not a large attendance of delegates when M. E. Cory, second vice-president, introduced Mayor Rolph, who formally welcomed the picture men to the city by the Golden Gate. On the platform were President Marion S. Pearce, of Baltimore; Treasurer Peter J. Jeup, of Detroit, and A. P. Tugwell, of Los Angeles, of the Executive Committee.

President Pearce in a brief speech expressed his gratification for the hearty welcome that had been extended by the local picture men to the visiting delegates. "At this convention we hope so to reconstruct and rebuild as to put the organization on a basis where it belongs," he said. Other speakers were Treasurer Jeup, who expressed the opinion the convention would be a success; Fred J. Herrington of Pennsylvania; Mr. Tugwell, President H. L. Beach of the California exhibitors and Jacob W. Binder of the National Board of Censorship. Mr. Cory made the announcements for the week.

There was no afternoon session. Out in front of the big Auditorium the Universal took motion pictures of the officers and of the delegates. The Universal also was the first company to exhibit one of its subjects in the Little Theater which, by the way, has been divided into three projection rooms. Six machines are in operation in pairs, the Power, Simplex and Motiograph companies being equally represented.

There is a goodly representation of manufacturers and supply men in the exposition hall on the third floor. Many of the booths are tastily decorated. One of the most striking of these is the group represented on the Paramount Program. The booth was designed by Wilfred Buckland, the technical director of the Lasky Company.

The American Photo Player Co. is represented by A. L. Abrams, president American Photo Player Sales Company. Percy Young is in charge of the booth of the Art Slide Company. W. L. Stern is at the head of the forces of G. A. Metcalfe, displaying Baird, Power and Simplex machines and supplies and accessories. Robert W. Kiewert, assisted by R. E. Martinez, is showing Bio Carbons to exhibitors.

George Breck has in his booth the only specimen of the new Edison machine which escaped the recent factory fire at Orange. He has already sold one machine the purchaser agreeing to pay whatever price that may be put on the projector by the maker. H. Paulies, manager of the Los Angeles Motion Picture Company, is showing the Gold King screen. Haywood Bros. and Wakefield show a line of theater chairs. Edward H. Kemp is in charge of the Motiograph booth, where in the large display is the new mechanism now being shown for the first time. The Nicholas Power Company's booth is in charge of R. W. Horn, who is dividing his time between the exposition grounds and the picture men's show. Fred A. Clark, at the head of Simplex forces at the big show by the bay, also is in charge of his company's booth. W. G. Preddy is showing the Feaster feed film machine.

In the group of booths occupied by the Paramount companies—Famous Players, Lasky, Morosco, and Imperial,—Herman Wobber of the local Paramount office is aided by Kenneth McGaffy of the Lasky Company. Harry Reichenbach and E. M. Asher are at the Metro booth. The Pathe-Balboa is represented by Harry Oviatt, H. L. Knappan and F. Rodriguez.

The new Sennett, Ince and Griffith combination is represented by Kenneth O'Hara, E. W. Hewston and Bennie Zeidman. Jos. J. Dietch represents World Film. David Horsley was unable to attend the exposition, due to his unexpected departure for the East, but he called on his friend Ernest Shipman, who temporarily is representing him.

At the Universal Booth are M. L. Markowitz, Abe Markowitz and W. A. Cory of San Francisco, and D. S. Markowitz of Los Angeles, as well as M. G. Jonas, publicity manager at Universal City. The Committee has provided booths for the trade press.

BLAISDELL.

SECOND DAY'S SESSION—JULY 14.

Wednesday morning's session opened practically on time and was marked by a gratifying increase in attendance. President Pearce announced his committees, and speeches were made by W. W. Hodkinson, Jacob W. Binder, Judge Tugwell, Fred J. Herrington and W. A. Cory.

In the afternoon the California State League held its fourth annual convention, President H. L. Beach presiding. The following officers for the coming year were elected: President, A. P. Tugwell, of Los Angeles; vice-president, H. C. Schmidt, of Palo Alto; secretary, J. S. Ludtig, of Los Angeles; treasurer, C. L. Mehrten, of Berkeley; sergeant-at-arms, A. Goldberg, of San Francisco; national vice-president, H. L. Beach, of San Francisco. Los Angeles was selected as the place for the next state convention and an exposition will be held at the same time.

It is forecast that President Pearce will not stand for re-election and that his successor is likely to be Fred J. Herrington of Pittsburgh, Pa.

NEW YORK EXHIBITOR'S BIG OUTING.

Field Day at Brighton Beach Being Planned by New York Local Number 1—A Big Semi-Trade, Semi-Public Affair That Should Be a Success.

AS AN annual midsummer event, to alternate with the usual ball given by the New York Branch of the M. P. E. L., it was decided at a meeting held July 12th at the League rooms that beginning this year and hereafter an outing and field day would be a regular fixture on the calendar of the Association. Arrangements have already gone far enough that the date may be announced as Saturday, August 21, and the place will be the Brighton Beach Race Track.

There have been several meetings of the League members in regard to the field day matter, and at a previous meeting it was decided to call ex-president Sam H. Trigger from his retirement and request that he take charge of the arrangements. Without reserve and with absolutely no conditions the entire affair is placed in Mr. Trigger's hands to conduct as he sees fit. Their faith in Mr. Trigger is such that the New York exhibitors feel safe in entrusting the entire matter to his direction.

The program for the day has been arranged in a tentative way. The schedule calls for ocean bathing at Brighton Beach from ten a. m. until one. After that there will be a parade of the film trade from Coney Island to the Brighton Beach Race Track. At 2:30 the field sports and carnival at the track will begin, continuing until 5:30 p. m. From 6.30 until 8 p. m. a shore dinner will be held at the Brighton Beach Hotel. This dinner will be presided over by a man prominent in the photoplay profession whose name will be announced later. The Brighton Beach dance hall will be ready for dancers at 7 p. m. and the dancing will continue until midnight. There will be a big dancing contest for photoplayers only and another for the public.

Mr. Trigger requests that all photoplayers desiring to participate in the various events will kindly send their names to him at the League rooms in the World's Tower Building, 110 West 40th street, New York. Any suggestions for a novel contest between photoplayers will be gladly received. If everyone in the trade cooperates, this should be one of the greatest minglings of the trade and public that has ever been staged.

There is opportunity in this field day idea for a large financial success for the Exhibitors' League by reason of

the interest that can be worked up in such a proceeding. The photoplay fraternity will be represented in large numbers and will take part in many of the events. The scheme is rich in possibilities for things that have never been done before.

YONKERS EXHIBITORS WIN.

Court Knocks Out the New Ordinance Against Sunday Exhibitions.

By W. Stephen Bush.

HOLDING that the Sunday closing ordinance passed by the Yonkers Board of Aldermen is invalid, Judge Beall of the City Court of Yonkers, has handed down a decision dismissing the charge against one of Yonkers best known and most popular exhibitors, George A. Martin, of 41 Riverdale avenue, Yonkers.

The court holds that under the decision in the case of Wolden T. Kiely of this city, in which it was declared by the entire appellate division court that "the power to legislate as to Sunday observance is the function of the legislature and cannot be considered to have been delegated to the common council, unless by specific enactment," definitely denies the right of the Yonkers board of aldermen to regulate Sunday performances.

In answer to the contention that the council has the power to stop Sunday shows by refusing to license them the court holds that under a decision by Justice Cuthbert Pound in the Niagara county supreme court, rendered June 1, there is no difference between "the inherent power of the city to prohibit Sunday shows by ordinance and the inherent power of the mayor to prohibit them by the conditions of a license." He, therefore, holds that when the court of appeals decided the Kiely case it settled definitely the question of Sunday moving picture performances in Yonkers.

The Court makes short work of the attempt on the part of the Aldermen to avoid the consequences of the decision of the Court of Appeals by trickery and indirection. The text of the decision covering this aspect of the case is as follows:

> "What the common council could not do directly it cannot do by indirection in requiring a license to include a provision against Sunday plays. This seems to me too obvious to require argument even with a layman. But I am saved from the necessity of deciding this question by the decision of Mr. Justice Pound in the case of Klinger vs. Ryan, in which he says: 'I am unable to distinguish between the inherent power of the city to prohibit Sunday shows by ordinance and the inherent power of the mayor to prohibit them by the conditions of a license. The legislature alone may command how Sunday may be kept, and it has not delegated the power to the mayor of North Tonawanda, by giving to that official the mere general power to license entertainments.'
>
> "The legislature, it has been held by these decisions of the appellate division and of the court of appeals, has not given to the city of Yonkers through its common council the power to regulate Sunday observance, nor can that council delegate to the mayor by prescribing the form of license, "a power which it does not itself possess."

The organized exhibitors of Yonkers had been confident of ultimate victory, but they had anticipated a long, arduous and expensive course of litigation. With such a decisive turn in their favor at the very outset of their fight, they are highly pleased. The Moving Picture World is in receipt of a letter from the Yonkers exhibitors making grateful mention of the aid given by the paper. The greatest credit for the victory, however, belongs to the exhibitors themselves and to their capable and aggressive legal representative, John J. Finn, of the law firm of Finn & Nolan.

The decision of Judge Beall, which is of course in strict consonance with the doctrine laid down by the late Justice Gaynor and affirmed by the Court of Appeals, must serve warning on all the police officials and local authorities who make an attempt to interfere with the Sunday opening of motion picture theaters anywhere within the limits of the State of New York. As Supreme Justice Pound has pointed out that police authorities who try to enforce invalid ordinances of local authorities are not only liable for damages in the civil courts, but they likewise expose themselves to criminal prosecution. Unwarranted arbitrary interference by the police constitutes oppression and subjects the offender to both fine and imprisonment.

Philadelphia Exchangemen Organize

Form Film Exchange Club to Improve Social Relations and to Promote Better Business Conditions—Officers Elected.

THE definite formation of and working plans for the Film Exchange Club of Philadelphia, which organization had its inception at a dinner given recently in the Bellevue-Stratford Hotel by members of the various film exchanges in the city for just this purpose, were completed at a meeting of the club's members held Thursday, July 8, in the offices of the Interstate Films Company, at 1304 Vine street. Eleven of the leading exchanges in the Quaker City are already listed as members, while many others have signified their intentions of joining the organization immediately.

The Film Exchange Club of Philadelphia was devised by its founders along such lines as would tend to strengthen the social relations of the individual film men with each other, and to bring about a general betterment of the business conditions and practices current in this branch of the industry. Not only is it intended to do this in Philadelphia, but in the entire country, as it is planned to make the Philadelphia club such a strong basic factor in the promotion of the film exchange business of Pennsylvania, that the importance of the good to be derived from such social organization will impress itself so strongly upon the minds of exchange men of other cities that similar clubs will be organized where possible.

A full quota of the local exchange men were in attendance at Thursday's meeting and much enthusiasm was manifested by everyone present in the various topics which were brought up for consideration. An unprecedented feeling of goodfellowship reigned as the predominating spirit throughout the course of the business and social sessions, and during the election of officers which was held with the following results: G. J. Beihoff, of the World Film Corporation, 1314 Vine street, president; H. S. Schable, of the Electric Theater Supply Co., Inc., 1224 Vine street, vice president; H. Gibbons, of the Paramount Picture Service, 1321 Vine street, secretary, and G. W. Bennethum, of the Interstate Films Co., 1304 Vine street, treasurer. A Board of Directors was then elected as follows: J. Butler, of the Mutual Film Corporation, 902 Filbert street; J. Hebrews, of the V-L-S-E, Inc., 229 N. Twelfth street, and V. R. Carrick, of the Universal Film Manufacturing Co., 225 N. Thirteenth street.

The Film Exchange Club will hold a regular social meeting every Thursday and, according to the plans mapped out for these occasions, everything will be done that it will be possible to do to bring the members closer to each other, while things designed for the bettering of conditions in the film business throughout the State will be introduced and discussed from time to time. General headquarters and the club rooms of the new body will be established in the new buildings of the Universal Film Manufacturing Company, at 225 N. Thirteenth street, during the course of the next several days as the treasury already has a sufficient sum of money on deposit to proceed with the work as provided for in the constitution and by-laws.

PATHE TAKES MITTENTHAL PICTURES.

Mittenthal Bros., manufacturers of the famous Starlight brand of comedies, have made arrangements with the Pathe Exchange to release two comedies a week. The Pathe Exchange, Inc., feel that the Starlight brand is a valuable addition to their list of releases in view of the fact that they have received several hundred telegrams and letters from exhibitors and exchange men requesting the Mittenthal product.

LUBIN ALUMNI IN TOWN.

Among the visitors at the main office of the Moving Picture World last week were Allen Boone and Shannon Fife, formerly members of the Lubin staff in Philadelphia. Mr. Fife is widely known as a writer of scenarios and has many strong productions to his credit. Mr. Boone has an excellent record as a motion picture publicity man. The honorary degree of "Visiting Fireman" was conferred.

ADOLPH LINK IN A WORLD FILM PRODUCTION.

Adolph Link, for many years one of the best known German actors, and for over a decade the rage of the metropolises of Europe, makes his bow on the screen in the successful World Film drama, "Sunday," recently produced by the George W. Lederer Filmotion Corporation, in which Miss Reine Davies, "The American Beauty of the stage," is being starred.

CHICAGO LETTER

BY JAS. S. McQUADE

Illinois State Censor Bill Vetoed.

THE certainty that Governor Dunne would veto the Olson state censor bill, as expressed in the opening article of my last letter, has been sustained; for the Governor vetoed the bill Tuesday afternoon, July 6, while my letter was on its way to New York. The vetoing was announced by Wm. L. Sullivan, the Governor's secretary, shortly after the Governor had acted.

A statement prepared by Governor Dunne and given out to the press read as follows:

"If this bill became a law it would mean double taxation upon those engaged in motion picture business in Chicago. I can find no genuine demand for such a law in this state. In my opinion it is unwise and unnecessary." The Governor also stated that there was no demand for the measure from anyone in downstate territory.

Secretary of State Stevenson gave out that he urged Governor Dunne to veto the bill, notwithstanding that he led the fight for it in the general assembly. He explained his change of mind by saying that he had investigated the Chicago situation and found that double censorship would impose prohibitive expense on the Chicago public, and that the enforcement of the law would be difficult; but his chief reason was stated in my last letter.

It is noteworthy to add that no less than 500 applications for membership in the proposed state board were on file in the office of the Secretary of State when the bill was vetoed by the Governor! And, out of these 500, only one member could have been chosen; for, as explained in my last letter, the appointment of the other two members had already been arranged for.

Is this not proof positive that a state board of censorship is a thing of politics, unless responsible men in the moving picture business have the controlling voice in the selection of the members?

Frohman Versus Frazee.

Harry H. Frazee, part owner of the Cort theater, this city, and engaged in various theatrical enterprises, has issued the edict that hereafter no actor or actress who has ever appeared in moving pictures will be employed by him.

"The 'movies' have ruined more actors than anything else," says Mr. Frazee. "How can you expect the public to pay $2 to see a comedian they have been following in the pictures for 10 cents? It is absurd!

"I find no difficulty in getting players who have not been in pictures. And I want to issue this warning to the men and women of the stage who imagine they are progressing because of the large salaries they earn in the picture field. They are deluding themselves if they ever expect to return to the $2 playhouses. They can't come back. Nothing is truer than the old adage that familiarity breeds contempt. After they have exploited personalities and art until the public knows their every mannerism in the picture houses, who cares to cast them in a play? They are through—that is all. And so I tell all of the young stars who ask my advice about the picture game."

Daniel Frohman, the veteran director of fine stage productions, is not quite in accord with Mr. Frazee, whose early efforts in the dramatic field were devoted to the exploitation of certain small towns in the South and in other out-of-the-way sections by barnstorming monstrosities. That time is not so far distant, and I remember one Mississippi town very distinctly where the return of admissions was demanded at pistol point for one of these Frazee attractions. But, of course, Mr. Frazee had not his name attached to that show. The poor fellow back with it had to stand all the "gaffing."

As I said, Mr. Frohman does not quite agree with Mr. Frazee, and who wonders? Mr. Frohman says:

"As to the motion picture theatres decreasing the value of a legitimate actor or actress for $2 audiences, that is solely a matter of personality, I think. By this I mean that it helps some and hurts others. A young artist with a great future is benefited, while an artist who is getting along in years and whose popularity is waning, anyway, suffers in the legitimate field by working in the films."

All of the young stars who ask Mr. Frazee's advice about the picture game are advised to note that Mr. Frohman says that "a young artist with a great future is benefited."

Chicago Ordinance for Showing Moving Pictures in Any Building Defeated.

A new ordinance drafted to permit the use of non-inflammable educational pictures in places that do not comply with the underwriters' requirements was defeated by a vote of nine to three, by the Chicago council buildings committee last week. The restrictions on the exhibition of moving pictures in churches, schools, halls and department stores have been practically prohibitive up to the present time.

It was through Professor Frederick Starr, of the University of Chicago, that the new ordinance was framed, as during his studies of anthropology in various parts of the world he had accumulated a valuable collection of moving pictures which he desired permission to show. The Atlas Educational Film Co., of Chicago, has been handling Prof. Starr's moving pictures and the Company had perfected a projecting machine with a patent that competing manufacturers thought gave it the virtual control of the new field, through their misapprehension of one section of the new ordinance.

The buildings committee, however, after defeating the ordinance referred it to a sub-committee for further investigation of the charges that it discriminated in favor of certain manufacturers.

Chicago Film Brevities.

Omar F. Doud, manager of Geo. Kleine's publicity department, will leave for New York City Friday evening, July 16, where he will resume the duties of the department in the offices of the Candler Theater building. Mr. Doud leaves behind him in Chicago many friends, who have become warmly attached to him because of his sterling qualities of heart and mind, and their best wishes follow him. The staff of the Chicago office of the World, particularly, will miss him at the old stand, where he was always courteous, ready and helpful in assisting when his co-operation was needed. I myself feel a personal loss at the break in our association.

* * *

Walt Bloeser, on the Chicago Tribune's staff, took unto himself a wife the evening before the Selig Exposition Flyer pulled out of the Northwestern station, and he and his bride were aboard. I must specially commend the courage of Mr. and Mrs. Bloeser in subjecting themselves to the tender mercies of their fellow tourists at such a time, especially as they were unable to travel incognito.

* * *

As stated in an article elsewhere in this issue, headed "Kleine-Edison Merger Formed," the executive department of George Kleine will be removed to the New York offices in the Candler Theater building, Friday, July 16, and the business of that department will be conducted henceforth from New York. All the Geo. Kleine feature exchanges will be conducted from those offices. The Chicago office, at 166 N. State street, will still remain the distributing center for films in Middle Western territory, and also headquarters for the Kleine Optical Co.

* * *

H. M. Booth, Jr., manager and part owner of the Park theater, Rogers Park, Ill., called at the World office last week. The Park seats 300 people. Programs of six reels of General Film service, World Film Corporation, etc., are furnished at five and ten cents admission. Fifteen cents is charged when Paramount service is used. Such serials as "The Diamond from the Sky" and "The Broken Coin" are being shown to good business. Mr. Booth stated that the Charles Chaplin comedies are in high favor and that "Tillie's Punctured Romance" was shown one day week to the largest crowds he had ever had. Business at the Park theater is very satisfactory.

* * *

L. G. Roesner, president and treasurer of the Colonial Amusement Co., Inc., Winona, Minn., called at this office last week. Mr. Roesner was a passenger on the Selig Exposition Flyer Thursday, July 8. The Colonial Amusement Co. owns and operates the Colonial and Princess theaters in Winona, and is planning to build a new house in that town some time during the fall. The new house will seat 1,200, will be thoroughly modern in every detail and will be centrally located in the business district of Winona. The Colonial seats 800, runs selected feature service and charges an admission of five and ten cents. The Princess seats 300, runs Mutual service and has the same admission prices. Mr. Roesner reported excellent business.

* * *

Mr. and Mrs. John Rock have been visiting Wm. T. Rock at his summer home, Oyster Bay, L. I., for several weeks. A letter received from John at his office in the Schiller Bldg. states that they will arrive home Tuesday, July 13.

John J. Dailey, assistant manager of the Vitagraph office, Chicago, had the most delightful surprise of his life on July 6 when his wife presented him with a ten-pound baby girl. The new arrival balances the family, as John has a boy about seven years old.

* * *

Mrs. M. Henderson, owner and manager of the Parkside theater, 7048 Stony Island, this city, paid us a call last week. Mrs. Henderson has managed this house since last November, and reports fair business. Programs of the General Film Company's regular releases and Paramount features twice weekly, are offered. An admission of 10 cents is charged for seven reels.

* * *

Another check for $5,000 was turned over by the Chicago Tribune to Dr. Cyrille Vermeren, Belgian consul in this city, Thursday, July 8. This check is the latest installment from the proceeds of the Tribune Belgian War Pictures. Former installments amounted to $20,543, making in all $25,543. It will be remembered that these war pictures were taken by Edwin F. Weigle, Tribune staff photographer, who is now in the western war zone taking more war pictures. The proceeds from these pictures are divided equally between The Tribune and the Belgian Red Cross.

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The Jones, Linick & Schaefer management has made every Friday night a Charlie Chaplin event at the McVickers theater, and an every Monday event at the Colonial.

* * *

Frank Freiwald, who recently was appointed operator at the Troy moving picture theater, North Troy Street and Irving Park Boulevard, has been in all kinds of trouble lately. It appears that Robert Eldridge, owner of the house, discharged his brother, Earl Eldridge, and put Freiwald in his place. When Freiwald, Robert Eldridge, Mrs. Eldridge and the girl piano player were on their way home Saturday night, July 10, they were waylaid by one Wm. Houlihan, who knocked down Robert Eldridge with a club. Freiwald shot Houlihan, who is now in the Bridewell hospital. A woman called Mrs. Costello was the cause of the trouble. She was a friend of Earl Eldridge, the discharged operator, and plotted to have Freiwald clubbed and incapacitated for duty, with the hope that Earl Eldridge would be restored to his position. Through a mistake she pointed out Robert Eldridge as the man to Houlihan. Now Mrs. Costello, Earl Eldridge, Freiwald and four other men are being held for trial.

* * *

A postal from Watterson Rothacker, general manager of the Industrial Moving Picture Co., from Venice, Cal., conveys the information that he and Mrs. Rothacker were about to leave for Frisco and thence throughout the Northwest, whence they will return to Chicago via Salt Lake, Denver and Omaha.

* * *

The Bryn Mawr theater, 1121 Bryn Mawr Avenue, this city, was broken into by robbers Tuesday, July 6. The safe was blown open and $500 was taken.

* * *

Cyrenna Van Gordon, prima donna of the Chicago-Philadelphia Grand Opera Co., has been engaged as soloist for two weeks at Orchestra Hall by the Strand Theater Co. Miss Van Gordon's first appearance was made Monday afternoon, July 12. Her solos are given in connection with the high class picture program given at Orchestra Hall.

* * *

"The Rosary," Selig's big seven-reel Red Seal subject, promises to be one of the most successful films yet shown at the Studebaker. It is now in its second week and is drawing unusually large audiences.

* * *

The July number of World's Advance, in its moving picture department, states that a motion picture advertising department has been made a permanent feature of the work of the Chamber of Commerce, Redlands, Cal., which probably is the first city in the world to establish and maintain a department of this character. The experiment was begun about a year ago. At that time a special event held in the city was pictured and exhibited throughout that seciton of the country. The results were so remarkable that the promoters were persuaded to try something in the same line on a larger scale. As a consequence the citrus business, one of the largest industries in Redlands, was photographed from the planting of the trees to the packing and shipping of the ripened fruit. This took about three reels, but it is stated that the returns were more than worth the outlay and effort.

The Harmo Electric Co. of this city advise that their Harmo pipe organ has been installed in the Buckingham, Windsor, Clark and Wilson avenue theaters, this city, within the past three weeks.

* * *

Mr. and Mrs. Phillips Smalley are in the city, out in the San Souci Park, on the South Side, fighting unpropitious weather and other difficulties in making "The Dumb Girl of Portici" in films for Universal. Pavlowa, the celebrated classic dancer, was recently engaged by the Universal to play the titular role in the Auber opera, and so the Smalleys, the well known directors, came on from New York to start on the production of the big eight-reel feature. San Souci was formerly a high class amusement park, where men and women sought rest and recreation without crowding and the blare of trumpets; now it is in ruins, for fire blasted it. These ruins made the place fit in exactly with the requirements of "The Dumb Girl of Portici;" hence the coming of Lois Weber and Phillips Smalley, her husband, to Chicago.

* * *

The convention of Christian Endeavorers in Chicago (just closed at the time of writing), which has been pronounced the largest and best international and world's convention of the kind, among other resolutions passed this one concerning moving pictures: "Recognizing at once the potential value and existing dangers of motion pictures, we favor the pending movement for a federal censorship commission, so much more necessary and easy is prevention than is cure."

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

"THE Night of the Wedding" is the feature picture of the program at the Vitagraph Theater this week. Eugene Mullin, the author, has his characters enact the principal scenes in America, but cleverly introduces flashes of Spain, and the hatred of a betrayed Spanish girl. The photoplay, produced under the direction of William Humphrey, is portrayed by Edith Storey, as Helen Carter, a society girl; Antonio Moreno, a clubman and amateur detective; Charles Kent, Louise Baudet, William Dunn, Denton Vane and Caroline Birch. The situations are logical and lead up with increasing dramatic strength to the final climax. Miss Storey and Mr. Moreno lend their art to making the picture one of undivided interest. The rest of the cast is equally competent.

"The Goddess" is still on the Vitagraph program. In Chapter Eleven Celestia continues her work of reformation in one place, while the striking miners are storming the stockade defended by the hirelings of the coal barons. Anita Stewart, Earle Williams and Paul Scardon are the central figures in the cast. The balance of the program includes three comedies: Anne Schaefer and George Stanley in "What Did He Whisper?" a domestic comedy produced by the western Vitagraph Company; Wally Van, Nitra Frazer and a well selected comedy cast, in "In the Serpent's Tooth"; and Harry Davenport and Rose Tapley in "Mr. Jarr and Circumstantial Evidence," in which Mr. Jarr gets into a peck of trouble through a "grass widow," a saddle horse, a Ford and a camera fiend.

Laura Hope Crews at the Strand.

At the Strand Theater this week Laura Hope Crews made her photo-dramatic debut in "The Fighting Hope," Wm. J. Hurlburt's well-known play, which was produced on the legitimate stage by David Belasco. In addition to Miss Crews, the cast includes George Gebhardt, Gerald Ward, Thomas Meighan, Richard Morris, Florence Smythe, Theodore Roberts, Cleo Ridgley, Tom Forman and Billy Elmer, "The Fighting Hope" has been finely produced by the Jesse L. Lasky Feature Film Co., and tells the story of a good woman who believes in the innocence of her husband, condemned to prison, and who remains true to him despite the fact that she falls in love with another man.

The third and last of the series of Aylesworth's Big Game Pictures, "The Legend of the Panama Exposition," the first complete views of Panama, and the Exposition; interesting travel and scientific studies; The Strand Topical Review; a new comedy, and the musical numbers, complete the program.

"The Running Fight" at the Broadway.

Violet Heming, in "The Running Fight," an excellent photoplay from the novel by William Hamilton Osborne, leads the bill this week at the Broadway Theater. The picture is a Paramount release. Police Dog Cartoons by Bray, the Broadway Animated News, South American Travel Pictures, and several new comedies are also shown.

Doings at Los Angeles

LOS ANGELES was somewhat deserted this week, for every publicity man, news writer, manager, many prominent directors, a hundred well known stars, and many exhibitors went to San Francisco to attend the big convention of the National Exhibitors' Association. A special train carried the majority north, and a goodly number went by boat. The tourists visited the big exposition and thoroughly enjoyed the trip.

* * *

Next week the exhibitors will be brought to Los Angeles, where they will be royally entertained by a committee of local people. A journey to Inceville, with a beach barbecue, and many other events have been planned for their benefit.

* * *

When the Selig special arrived, a committee of Photoplay Author Leaguers entertained the scenario writers, newspaper men and others with a delightful beach picnic, dance and supper on the sands of the Pacific.

* * *

One of the Big U companies returning from a trip to the Big Bear lake region reported the thrilling rescue of one of the men. Charles A. Hickman, stage manager, rescued James Wilson, one of the players, from drowning. In one scene Wilson went into the water, and sank. Hickman plunged in and started to save him, but the frenzied actor seized his rescuer around the neck and both would have been drowned if Hickman had not struck Wilson a blow, knocking him out. Hickman was then able to swim ashore with the unfortunate actor, who was soon revived.

* * *

This is not a typographical error. "The Straw Man" is being put on at the Mutual studios with Augustus Carney in the title role. He is first a convict and later a scarecrow, and not "The Squaw Man."

* * *

In the latest "Hazards of Helen" serial picture the intrepid Helen ropes a man while he is riding on the top of a box car. This picture is a good one with lots of good railroading in it.

* * *

Ham Hamilton, who broke his leg some time ago is still in the hospital but will soon be removed to his home in Hollywood, where he will take life easy for some weeks to come. He is cheerful and only says, "Wait till I get out; I'm writing a picture a week now and I've got some good ideas." Well, he certainly has time enough to think them up while he lies on a cot in the hospital.

* * *

Jane Bernoudy, Universal City's favorite, who rides horses and plays leading comedy parts, is suffering from a bad case of poison oak, contracted while doing a few scenes in the hills back of the city. The poor girl has one eye closed and is, of course, unable to work at present.

* * *

At the Lasky studio J. P. McGowan is completing "A Voice in the Fog," with Donald Brian in the leading part. The story is by Harold MacGrath, and should screen well.

* * *

Truly Shattuck, Bessie Barriscale and Leona Hutton, the three leading women who are engaged at Inceville, were this week in an automobile smash which came near proving fatal. The players, fortunately, were only shaken up and bruised by the wreck, and were able to return in their car to the beach.

* * *

Horkheimer brothers, at their Balboa studios, are working like beavers on their new studio, which is now nearly completed. With the new stage space, dressing rooms and other needed buildings, they will be able to turn out much more film than they did during the past twelve months.

* * *

Henry McRae and his Universal players have been working way up the beach this week on some sea stuff. They went beyond Inceville, up to where the mountains meet the sea and found some wonderful locations.

* * *

Walter Wright and his company of Keystone actors have been working in Northern California for the past week on scenes for a big comedy. They incidentally (remember, incidentally only) viewed the exposition at San Francisco, and now all the other Sennett directors and players are trying to go north to get scenes in new locations.

* * *

Later—Henry McRae has given up his 101 Bison company, for he has been made director general of the Universal's western producing companies. The company has not made any announcement further about the change, or who will take charge of the 101 company.

* * *

William Desmond, known more intimately as "Bill" Desmond, who has been famed far and wide as a legitimate star, has signed up with Thomas H. Ince and is even now at work in the canyon studios of the NYMP. He was lately associated with the Morosco company.

* * *

At the Keystone one can always get a laugh. This week Charlie Murray, who spent the Fourth at San Francisco, handed me a good one. He said that three companies had offered him handsome positions in musical comedy, but "I'd rather stay off the boards when the canvas is so much softer. As long as the trembling tintypes want me I am going to stay with them, anyway I prefer to remain a lens-squirrel in the creeping pastels." Anyone knowing the funny Keystone man will repeat the lines and see the smiling face of Charles.

* * *

They are plowing at Universal City. No, the grain is not being sown, nor are they building a plunge. It is the work of a landscape gardener to beautify the several acres around the administration buildings.

* * *

There was a twofold purpose in the celebration held on the Fourth at the great Keystone plant. Mack Sennett was celebrating the third anniversary of the plant, for it was three years ago this month that he organized the little company and built the small stage which is now covered by many thousand feet of stage space, glass studios, electric lights, buildings, and everything that is now used to make the great comedies. A large crowd gathered to enjoy the barbecue and day of pleasure.

* * *

H. G. Stafford surprised us this week by coming out on the stage with a script in his hand. Not to show it to some director, but to produce it himself. He has certainly graduated from the scenario office. He will put on semi-educational films with transient casts to be fitted to the stories as he does them.

* * *

Charles Swickard and his company of Inceville players have come on land again after spending several days at sea on the NYMP barkentine Fremont. He secured some excellent sea pictures for "The Three Musketeers," which he is putting on, with Orrin Johnson starred.

* * *

It is stated that D. Wallace Goodrich, formerly of the Commercial Motion Picture Co., Ltd., of London, has just completed three years' trip around the world taking commercial pictures, a number of which were sold to his home government. Mr. Goodrich intends working here and has secured the old Kalem plant, which he will improve. He will also use the adjoining land for the plot of a new and up-to-date plant with laboratory and everything complete for the making of pictures. About ten thousand dollars is to be put into the new plant. The officials have not been announced as yet.

CLARKE IRVINE.

VARIETY STARTS WITH A RUSH.

There is no livelier spot in filmdom than the spacious offices of the Variety Films Corporation, at 126 West 46th street, New York. President Louis Rosenbluh, after making his announcement of the new "Class Film Service" idea has become the Mecca for producers of every kind of film conceivable. He buys most of them after one inspection, closing his deals in record time. It took him just fifteen minutes to buy "The Mysterious Man of the Jungle" and "Unto the Darkness," both wild animal multiple reel dramas. He also secured "Harbour Lights," four reels, and closed a deal for the complete outputs of three other companies, to be announced in detail next week. If his beginning is any criterion, Rosenbluh is going to treat his customers to novelties. He begins by issuing a variety of heralds on features never before seen in motion pictures. The animal pictures carry a herald circular in shape, bearing a huge lion's head with gaping jaws. The naval picture is also heralded with an odd design, that of a lighthouse.

Mr. Rosenbluh is buying as fast as suitable material is shown him; he is now ready with pictures in length from one to six reels, all with special displays and graded in price according to quality, not length.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Gone!

GEORGE EDITOR CARPENTER, of the Real Reels, laments the passing of Ray Bagley and Ralph R. Ruffner from his territory. They have taken the Liberty theater, Spokane, Wash. It was in a small town called Vancouver, in the same state, that Mr. Ruffner got his start. Then he went to Boise and now he is back in Washington with another hustler with him and we quite concur with Mr. Carpenter in the belief that they will rip things wide open. Both men have builded their success on advertising, backed by the proper conduct of their houses. Both have made good and merely seek the larger field.

If you want to get into a larger house or a more important field, the advertising route is the quickest way, but it must be good advertising, persistent advertising, and it must be backed up by the house.

Right off the reel we get a letter from Mr. Ruffner, a sample of one sent the Spokane physicians announcing the showing of the Drug Terror and calling attention to the interest this holds for the medical profession. And they'll probably take this old subject and make a clean up with it. Each letter is specially typed and is signed in ink. It has all the earmarks of a personal letter because it *is* a personal letter in all save that the text is repeated. This is not as cheap as a printed form, but they are going after business and know that the better they work the greater will be the reward.

Here's our best wishes to the new firm and will they please come in often as visitors to this department.

Udells.

Dave Udell takes the Llewllyn Chaplin card and makes it go for the full advertising space. Steve Farrar took about a third of a circular space for the reverse, but Mr Udell reverses the letters in each word for the entire advertisement, something after this fashion:'

selraht' elgO dna leiruM ehcrtsO ni
EHT TRAEH REKAERB
A Comedy—nI owT stcA
llaF fo regniG dna ytlevoN
mailliW droffilC dna eiraM pamclaW nI
"EHT ECNAMOR FO IIAWIH"
yreV dooG yreV dooG

Most people will puzzle this out just for spite, and for a "just once" advertisement it is a capital idea. Another Udell scheme is the spelling out of the title. The Christian in four line letters and then type to the right, something after this fashion:

TREMENDOUS—3,000 people and 500 scenes. The London Derby race is the greatest scene ever filmed.

HONEST—No scenes are taken just for effect. Everything done is for a purpose; a good purpose. The truth and nothing but the truth.

EFFICIENT—Everything in the book is exactly and correctly visualized. Nothing is left undone. The most minute details are attended to.

In a later letter Mr. Udell explains that he is just hanging around the twenty mark. His work does not show immaturity. Evidently he is a born advertiser and if he keeps at it he will be one of the leaders presently.

In Turn.

In sending out Metro releases, exchanges send also a post card self addressed to the home office on which the exhibitor is requested to pass comment on the subject and to offer suggestions. Probably not many suggestions of value are received, but it assuredly shows a desire to please the patron that might be carried along to the eventual consumer. Suppose that some day you should give your patrons return post cards asking for opinions and suggestions. You may get some help and assuredly you will be given credit for a real desire to please.

Headed Right.

The Ideal, Akron, Ohio, is headed in the right direction with its program. It is something to talk to the people with. It is a 5½ by 8½ sheet, four pages. There is a box head and a box at the bottom, both part of the regular front and not advertising. This leaves a space five inches deep for house chat or reading. This is changed every week and is more apt to be general stuff than advertisement, though now and then we get something like this:

> An electric button is useless unless it is pushed. Our programs are valueless unless they are read.
>
> Nothing you can put on is so inexpensive or so becoming as a smile. We furnish all kinds, from 6:30 to 10:30 every evening, and from 1:30 to 10:30 on Sundays and holidays.
>
> Some of our patrons have asked what time the second show in the evening starts. We would say that it takes on an average of 15 minutes to each reel, so the second show starts about 7:45 p. m., and we usually run the two-reel feature at the end of each show, making the time of starting the feature about 7:15 and 8:30.

On the back page advertising is run top and bottom with some house chat in between. The program announcement is on the middle pages with small advertisements top and bottom. They get seven and eight advertisements, probably enough to pay for the issue, and still have all the space they need for themselves, using titles and players. The chief objection is that the titles are set in all capitals on the machine. It will take no more space to set these in upper and lower case in a display type and the cost of the hand composition over the machine setting should not be very large. If they will try it just once, we believe that they will hold to it because they will obtain a result so much better. It is not a case of appearance, alone, but a case of appearance that makes for readers, and that is the object aimed at. It would be even better to use eight point for the one reel titles and ten point of the same face for the two reel features.

A clever idea is a free matinee for the kiddies after school. It has been their practice to pass children free when accompanied by parents at the first Monday night show, but to take care of increasing business that had to be stopped, so now and then they give a free matinee just for the kiddies when a subject like The Boston Tea Party or something with an educational kink is given just after school lets out. The reel is specially hired, but it more than pays for itself.

Not a Bit of It.

The Oneonta theater, Oneonta, N. Y., styles itself "The Strand of Oneonta." It would be better to forget the Strand talk of the Oneonta. Don't pretend to be a copy of another house. Probably few in the town will know what Strand is meant or why it is alluded to. Be your own house and be distinctive. The text comes on a card 4½ by 11 inches, a manila printed in a bright green. This stands out nicely, but it would have helped some had the days been dated. The abbreviation for the days stand in boxes to the left of the text. Setting in the date as well as a day would have given a calendar value to the publication, and once the job was done, the changes would not add appreciably to the cost. Apart from this the typesetting is well done with a due regard for the featured lines.

A Summer Set.

William Freise, stage manager of the Majestic theater, La Crosse, Wis., has devised a pretty set for the summer months. The stage shows a rustic garden with the orchestra in a summer house at one side of the screen. On the other side is an electrically illuminated waterfall which runs into a tank in which two swans move about, mirrors at the rear of the tank multiplying the birds. From the large tank, which extends across the stage, the water flows to the level of the stage in a second smaller, but wider fall. This not only actually cools the air, but the mental effect on the perspiring patron is even stronger. The value of the swans is more or less questionable, since they are apt to become active at a time when interest should be centered on the screen. Apart from this the idea is distinctly good.

Nearly Here.

We have not yet seen the Jitney theater, but we live in dread. Joseph Goldberg, of the Olympic, Louisville, announces his house as a jitney theater. But when the word is taken as the actual title of a house, make it complete. Call it the Jitney Movies. That will help a lot if ever you get the nerve to try and sell ten cent tickets.

Better, But Still.

E. O. Weinberg, of the Plaza, Troy, N. Y., sends in his last program and says he will keep on trying to swing it to shape. Mr. Weinberg makes a better selection of material, but he is still giving too much reading in proportion. With sixteen pages, no outside advertising, he should take at least two full pages for his program, instead of crowding it onto the back page. Then he should use the back page for the underlines and take about a page for chat about the house. This can be made as interesting as the chat of the players. One thing Mr. Weinberg does is to suit his cuts to the paper so that he gets the best impression possible. For that matter he makes his issue attractive in many ways, but he gives too much free reading in proportion to the advertising he gets.

Pennants.

The New theater, Stanton, Va., sends in a couple of pennants, but no details of the distribution. The flags are well done, the figure of Chaplin being in colors and printed on while the house announcement is also put on by some printing process. Monte Craig does not explain how they were distributed but gives the information that they added

much to the effect of the lobby, which is quite easily to be understood, for the colors are gay and the use of quantities could be made very striking. He also sends in some folders, mostly small six page railroads, and says some of the things he has thought about the printer would not look well in print. We'll wager that we are both thinking along the same lines, for the printer is not exactly clever either in his selection of types or their handling. Mr. Craig says he has done a lot of borrowing from the department and proves it, but he simply will not use the idea of dated days, but tells that it is Monday or Tuesday or whatever it is and you have to look all over the program to find which Monday he means. One program, black on brown, is surcharged in red to make it good for a matinee admission Saturday. This is better than a lottery program idea, but it should be made to read good only for an adult admission or the kiddies will get the programs and keep them from their elders. We would like to have more of an explanation as to how the Chaplin stunt was worked.

Timely.

About the time we were waiting for the German reply along came the Alhambra, Utica, N. Y., with a slip reading "The President's Ultimatum." But the president was Carl Laemmle and the ultimatum was "we must do the biggest ever," which the Alhambra says is The Torrent. It looks as though Utica had beaten the Mecca Building to a good line.

Three V. P. programs are offered, each better than the preceding as to stock, other than that the color of number two is better than number three, which is about the same lugubrious blue as the stuff you poke out of the refrigerator ice water pipes when they get stopped up, if you ever tackled that cheerful job. If you cannot get a nice, cheerful blue, it is better to leave it alone. The third issue shows a cut heading that is nicely done, but they should kick out the Old English and go back to the type on the front of number one, only setting the date in a clearer letter. The inside pages of number three are the best and this form should be adhered to. This is dated days, stars in caps and titles in full face. Perhaps it will be found that stars in italics would be even better and more sightly as well. We would not be a bit surprised were that discovery made. It is what generally does happen.

A good folder shows a girl patting a leopard on th ehead and carries the big type heading: "Did you ever try this?" It is Miss Walcamp in "The Jungle Queen," but the line used is better than would be the title on the cover page. A. F. W. Jones, who sends the stuff in, says he is just breaking in. He broke into the right place, very evidently, and he will stand watching, if he will send stuff in now and then to watch him by. And then get this idea:

HAVE YOU JOINED OUR NEW
"Noon Hour Club"
6 Admissions on Main Floor for 25 Cts.
11 to 1.30.
COME IN—
They Are a Bunch of Good Fellows"—
Every one of Them.

They Will Do It.

If you mind your own business you'll have about all that you can attend to, but some exhibitors are so constituted that they want to muss things up. Such a house is the Orpheum, Haverhill, Mass. It has been a straight picture house right along. Lately the Colonial, a former vaudeville house, saw the light and went in for straight pictures, too, advertising them as "wonder pictures." The Vitagraph's The Goddess was "The Serial Beautiful." Then came the Orpheum with a three column yawp:

TO THE PUBLIC

Do not be bulled, bluffed, or buffaloed by any fake advs. of so-called "Wonder Pictures," or "Serial Beautiful." The best Serial Picture today is "THE BLACK BOX," which is shown at The Orpheum, and ninety per cent. of leading theaters in the country. The fact that it was written by E. Phillips Oppenheim, the greatest writer of fiction today, should be ample reason to feel proud that you are following a great story. If you have not seen any part of "THE BLACK BOX," read the synopsis in The Gazette Friday and Saturday, and see it at The Orpheum Monday or Tuesday. If you want to be interested and entertained, see "THE BLACK BOX." If you want to go to sleep, see the "Serial Beautiful."

The next day they frothed a little more to this effect:

FACT NO. 2.

Considerable newspaper space is used very hard to fill the people's mind with a lot of lies about their so-called "Wonder Pictures," and trying to belittle the prestige of the Orpheum theater. Being fair business men we don't mind facts, but when they persist in advertising that one of the owners of the other theater is the head of the largest film concern in New England and selling the best pictures on the market, it is time that the fair public should not be bulled any longer. The feature pictures you see at the Orpheum are shown in the leading theaters of the country for prices ranging from twenty-five cents to one dollar. The pictures shown at the other theater and sold by the so-called largest film exchange in New England, are shown in the jitney houses of the far corners of New England. Judge for yourself and go to the Orpheum where you will always find a consistently good show.

There was no third day. The newspaper management stepped in and applied the soft pedal.

If the two houses were under the same management and they were ready to close the Orpheum for the Colonial, this would be most excellent management, but it would appear that these are really rival houses, and so the stuff, while excellent advertising for the Colonial, is in the wrong man's bill. Surely the Goddess, Betty Nansen and The Stoning can rank with the offerings at the Orpheum. Most assuredly they do not class in the category into which the Orpheum would put them. Therefore the Orpheum has made a scandalous exhibition of itself merely to advertise a competitor and put a new house on the playgoers' map.

The quickest and most certain way to advance a competitor is to attack him. The Orpheum stuff was not alone an attack but an exhibition of lamentably bad taste. They made theatergoers argue that if the Orpheum was so alarmed there must be something in the Colonial shows to give cause for the Orpheum disquiet, so they went to the Colonial instead of the Orpheum. A child with a clear head could have doped that out, but a man afraid of competition sees red and loses every sane viewpoint. It's too late for the Orpheum, but paste this up on your desk against the time you are tempted to announce that your own new competitor is all the things that you think he is—and don't do it.

Neither the Orpheum nor the Colonial has written this department. The clippings came from three different sources, none of them related. These are all film handlers who feel that the matter is of general interest. Some are interested in the subjects attacked. It is bad for the entire business when a management boils over like this.

There is nothing that will put a business to the bad more quickly than a confession that competition is feared. Don't do it. Say your own show is good, but do not attempt to talk about the films you have not got. Don't know that they exist.

And on this same subject a well known Washington, D. C., attorney; a man merely interested in pictures as a spectator, takes the trouble to write about a recent local advertisement for Universal films in which the reader is urged to tell a manager that he is a piece of cheese if he does not handle Universals.

Tableau Display.

Emery M. Downs, of the Knickerbocker theater, Cleveland, writes covering a photograph of a window display he is using:

This is the third time I have "broken in" on your busy day; the first was on the opening of the Knickerbocker, over three years ago; on which occasion you wrote me personally regarding ways, and means, of catering to the tastes of the aristocrats from the managerial chair of the Knickerbocker, which then had not opened its doors. The second, about two years after, I reported that we at last "had them coming strong," and incidentally plunged you into my dissertation on the great possibilities for the scenic production of big picture productions. I described the manner I had staged Helen Gardner in 'The Princess of Bagdad," you will remember.

This time I will not claim so much of your valuable time, and submit the new advertising scheme I had photographed and which is in this mail under separate cover. The photographer did not get the idea owing to insufficient lighting. But the scene is one of the many I used in illustrating, with the assistance of suitably dressed dolls, a scene from the attraction playing at the Knickerbocker.

Hazel Dawn in "Niobe" showed three dolls; a nude doll on a pedestal in the act of coming to life; Peter Amos Dunn a character doll standing "aghast," while in the background a Mama Katzen Jammer doll with hands covering her eyes; lots of comedy action.

The bill poster had not as yet made the change of paper in the adjoining window announcing the "Coming Attraction."

I read your valuable columns every week and get lots of good material for thought and progress.

I am now busy taking off my electric light fixtures for which I will substitute handsome silk Japanese lanterns for the summer months; I will use a lot of Wisteria with the decorative plan and expect to hand our patrons a pleasant surprise.

The cut does not show the coming attraction, which is in the next window, the window being permanently lettered for the coming attraction in black on a white ground, an eight sheet being placed in the center according to the attraction. This window is in the store

recently abandoned by a dry goods concern and is in the heart of the business district. The major part of the display is a reproduction of the stage setting, the scene from the play being set where the screen runs in the real stage. The cost of the display for each change is not great. The result is worth many times the cost. Even if there were no actual return in money, the effect of such enterprise is alone sufficient to more than pay cost in advertising. The only thing we do not like about Mr. Downs is his infrequency.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Cutting Back.

EVIDENTLY one correspondent is trying too hard to fit a certain company because he writes that he is trying to turn out hundred scene plays and fails. He says:

> If I write a hundred scenes I am told that it is too long for a reel. If I write forty or fifty I am told it is the right length, but too few scenes. What shall I do?

The answer seems to be to do as the studio people do. If they had been on the level in demanding hundred scene reels and the forty scene scripts were the right length, they would have told him how they did it. The original flash back was not made in a hundred scenes. It was made around thirty or forty scenes, but the action seemed to drag because some of the scenes were too long, so the director or the joining man got a pair of shears and taking two scenes cut them into bits and joined them alternately. This is still frequently done and we know only one director who wants his action written in a hundred scenes to the reel, and this is because he uses but a single script writer and knows the man can do the work. Other directors take sixty scenes or so and cut them up themselves. But if the work must be done, do with paper what the cutter does with the film. Write two scenes and then cut them apart. Suppose you write these two scenes:

39—*Cabin as in No.* 36—Jess at the table—Tom appears in doorway. she springs up. He stands looking at her a moment. His expression shows that he means her no good. Slowly she moves her hand across the table until she grasps the handle of the pitcher. Tom takes a step forward toward her—she waves him back—he sneers at her—comes forward she rises throws the pitcher at him—he ducks it passes over his head—he closes in and grasps her—they struggle violently—he tries to choke her—she bites his hand—he strikes her a blow—she becomes unconscious—hangs limply in his arms—he sets her on the chair.

40—*Old Shack as in No.* 38—Henry still on the bed, bound—he tries to rise—does so—hops across the room to the table—lifts tumbler with his teeth—lets fall it breaks—holding one of the broken pieces in his teeth he saws his hands free—cuts himself loose and dashes from the room.

The script shows that Henry is Jessie's sweetheart and has been overpowered and left bound in the old shack so that Tom may kidnap the girl without interference. But just now these two scenes alone concern us. They have not been written in the finished script, but on a separate sheet. With these before us, we start to cut them up, just as the director would cut the film on which these two scenes are printed. The result shows this:

39—*Cabin*—Jess at table—Tom appears in doorway—looks malignantly at Jess.

40—*Shack*—Henry on bed, bound—struggles.

41—*Cabin*—Jess looks up—sees Tom—terrified, but does not let him see she knows he is there.

42—*Shack*—Henry struggling.

43—*Cabin*—Jess stretches her hand toward the pitcher on the table.

44—*Shack*—Henry struggling—gets on feet, but falls back on floor.

45—*Cabin*—Jess reaching for pitcher.

46—*Bust* of Jess' hand closing around handle of pitcher.

47—*Cabin*—Jess slightly smiles as she draws pitcher to her.

48—*Shack*—Henry gets to feet—starts to table.

49—*Cabin*—Tom steps forward—Jess tells him to stand back—he laughs.

50—*Shack*—Henry at table—takes glass in mouth.

51—*Cabin*—Tom advancing—Jess throws pitcher—Tom ducks—it goes over his head—he springs toward her.

52—*Shack*—Henry drops glass on table—it smashes.

53—*Cabin*—Tom closes in with Jess—they struggle.

54—*Shack*—Henry sawing at bonds, glass in teeth.

55—*Cabin*—Tom tries to choke Jess—she struggles to force him off.

56—*Shack*—Henry frees hands—chafes wrists—picks up glass—saws at ropes binding feet.

57—*Cabin*—Jess bites Tom's hand—he lets go with a curse—steps back.

58—*Shack*—Henry free—rubs legs to start circulation.

59—*Cabin*—Tom strikes Jess—she falls limply into his arms—he expresses triumph.

60—*Shack*—Henry snatches up revolver—dashes out.

61—*Cabin*—Tom lays Jess on chair—goes toward door.

After that we see Henry hurrying to the rescue, the struggle between the two men and all the rest of it, but meantime from two scenes we have obtained twenty-three flashes, their combined length being less than the footage of the two, because we show only bits of the struggle and only bits of Henry's efforts instead of sticking out the action in one scene. Cutting back is easier than writing straight action, but until you learn to keep the action in your head, it may be well to write the straight scenes first and then cut them up.

Made to Order.

Don't write a new botany or a new zoology just to get a story. Nine times out of ten it will not interest and the tenth time it will take too much explanation. Just the minute you write in a leader, "John gives Maizie a leaf of the plant that if eaten will cause her, just 210 hours, 14 minutes and 23 seconds later to apparently drop dead, though she will remain in this condition only 19 hours and 11 seconds," you lose your audience. They will be so busy wondering where you found such a plant that they'll take small notice of the story until long after Maizie has come to life again. We saw a capital script the other day so loaded down with ifs and buts that it stood no chance whatever of being sold, and studios get this product at least once a week, if not more often.

If you have your hero bitten by a rattlesnake, we know in a moment that he will die unless he gets gloriously drunk, but if you have him bitten by a purple snake with green spots and have to stop to explain that the only known antidote is a swiss cheese sandwich, with the bread buttered on both sides and with English instead of German mustard, we are apt to forget that snake while chewing over that sandwich.

In a word keep your plot factors clear and distinct. Get the novelty of the story into your situations and stop inventing new animals. If the story is absolutely dependent on an animal whose habitat is the alcoholic wards of the hospitals, accept as a fact the statement that the story is worthless.

Early Scripts.

This is from the man who recently told how he had at last made his first sale after having almost given up more than a year before. He knows. Others simply rush in.

> Oh Lord, how long will the dubs continue to expect to sell their second and third tries. I have honestly worked an average of over three hours per day for nearly two years, and I was over a year landing my first one. I have treated your "Technique" exactly as I formerly used my text book on geometry, with the same care and pains to understand its problems and I have set my mark for the coming year at only ten accepted reels, counting doubles as two, should I succeed in landing such a thing as a double. One thing more and I'll keep still for a long time. The M. P. World isn't well enough known, even now, to the would-be photoplaywrights. There would be fewer to enter the game, perhaps, but they would be much better qualified if before writing a single story, they would read the World for six months, from cover to cover.

Mrs. Louella Parsons is doing good work in the Chicago Tribune and the papers in that syndicate, for she preaches the doctrine of work. It is through the daily papers that the lay reader must be reached. But if it were possible to get the message to the general public, it would not be believed. People have read the school advertisements and they "know." Any discouragement in print is merely the efforts of the inside clique to keep others from the fruitful field.

Death.

Not long ago an author wrote a drama in which the heroine, for her trespasses upon forbiden pastures, was punished with the death of her father, whom she greatly loved. One foot the old man was hale and hearty. Two feet later he was dead. The whole scene was written with an air of "this serves you plenty right," that was almost amusing. After several studios had declined with thanks, the author rewrote the story. He dwelt more, in the beginning of the story, on the love of the woman for her parent. Then, at the finish instead of death there came a stroke. The old man was a paralytic. The direct cause was the revelation of his daughter's indiscretion. He was a constant, living reproach far more dramatic in suggestion than his death could possibly have been made. The woman was not reminded now and then that she had been the cause of his death. She was daily, hourly—reminded that this thing in its wheel chair was the father she loved and to whom she had brought a living death. The story in its new form sold. It offered a new idea.

Complications.

We've just been using the pulmotor on a comedy. It was a really promising idea, but about a hundred feet from the finish line the author started to work up his complications. That's too late by at least four hundred feet to start the complications or to add new ones. Get the complications in the first half or third of the story, let them work to the usual entanglements but handle them in such a way that the last hundred feet will disentangle the kinks almost wholly without the use of a leader.

Before you start to put your story into action, know what the story will be. Then tell this as quickly as possible. Say (in action, of course) "Here are Jim and Mollie. Jim wants to marry Mollie, but her father wants her to marry Percy. Jim hires a woman to declare herself to be Percy's secret wife." This can all be told in few scenes and one or two leaders. Now get busy with the story. Let it be supposed that the scheme will be successful. Then, in the last hundred feet let Percy bribe the woman to turn and swear that she is Jim's wife. A single leader will do it.

If you keep the story to various other schemes and dig this idea up in the last hundred feet; before the audience can really sense the humor of the idea they will be watching the title of the next picture. In the first two hundred feet established your facts. In the next seven hundred work up the complications. In the remainder disentangle the snarl.

On Comedy.

A Texas correspondent offers this dissertation on comedy:

About comedies; all the companies seem to be making a cry for good comedies,, yet authors get but little encouragement in their desire to write comedies when they see some of those turned out by the various companies. Nearly all the magazines are knocking the slap-stick, yet nearly every company is turning it out. If a writer wants to market a parlor comedy he has, say, four or five places to send it. Universal and Selig are out of the market; Essanay and Thanhouser have been out for some time. The Vitagraph, Lubin and American are about all that is left. The Colonial say they are not buying now. MinA might take it if it is a certain kind. If the story is silly enough for a "Waddy and Artie" comedy, the Edison might hold it six or eight weeks and then read it. The Komic might read the synopsis *ONLY*. The "Beauty" comedies are different from the others; if you write a comedy for the Beauty and they send it back, it will most probably have to go to the morgue. When the Nestor was in the market, they demanded a style of comedy which the other companies didn't take. A script rejected by Nestor meant "to the morgue." The Essanay Company say they are not in the market for scripts; and just look at some of their comedies. Take the "Sweedie" stories for instance. What really good author would want to write such stuff? And who would care to write a "Ham" comedy for Kalem? Or a "Waddy and Artie," As I said before, it seems to me that a really good, polite parlor comedy now has three chances: Beauty, Vitagraph and Lubin. I cannot yet see how to write a "general" comedy, one that might be used by any of the companies. A drama might be so written, but comedy is different according to my view.

In the first place, Lubin is scarcely in the market for polite comedies. It is not much in the market for any comedy. The Waddy and Artie series has been discontinued. Thanhouser never was in the market. The market is so shifty that it is not possible to keep tab on it long enough to write an article about.

But what we want to know is this: Why the morgue? If Nestor or Beauty or any other of those who produce a unique style of comedy turn back, why junk the script? Just one try—and then the basket! Out upon the thought!

Suppose that we take "Chinks and Chickens," the Edison release for May 19th. This was released as a "Waddy and Artie" comedy. But it was written for those comedians, not for an Irish comedian or a German comedian or any particular type and it was written for but one comedian. It was not sent to Edison because it was "silly enough" for a Waddy and Artie. It was sent Edison first because we thought it rather better than the average and so sent it where it was most likely to be appreciated. It did not carry the wire walker, or the man-rooster or many of the other trimmings. It was merely a rather brisk little comedy that could have been offered almost anywhere.

But if this had been written for those comedians or any other special players and had been rejected, it would not have gone into the morgue. It would have been worked over to more general lines and kept on its travels.

Just as a matter of fact it is not necessary to write a particular style of comedy. Write a general style of comedy and it will fit the special players if it is sufficiently elastic. Already this department has recorded a story written for Walter E. Perkins that was played by John Bunny, who was eight inches taller and at least a hundred and fifty pounds heavier, and the script was not changed in the least before being sent to the Vitagraph. A story was written that would have suited either men. It was not written to fit a size or type, but to fit any size or type.

The morgue is a place where ideas may be stored for the time being, but if the idea is in any way good, it should not be permanently sepulchred.

Just the other day we dug out of the morgue a story written for the Lubin negro players, changed a part to black-face instead of negro, and sold it. It looked dead—but it wasn't.

Supplies.

Don't buy your supplies from schools or papers. Buy paper and typewriter ribbons from a stationer in your own town. If he has not what you need he can order it for you and will sell it at a reasonable price. One fake offers ten cent typewriter erasers for fifteen cents each and 250 sheets of paper for the price of 500. It is a profitable side line for the paper or school, but a swindle on the author.

She Knows.

A woman writer comments on a recent discussion of the revision bureaus to this effect:

I was vastly interested in your article regarding the bureaus, etc.—for a short time ago a young woman in an adjoining town wrote me and asked to come to see me about something she had written—and had sent out two or three times for criticism—and it had been very highly commended. Well she brought the thing to me about a week ago—being in town on a visit—and those people had taken her money and had her send something out that was absolutely *punk*. There was a slight incident in it—but of interest only locally—in the town she came from—and carried twenty-four scenes (?) some of them having three and four cut in subtitles. I have seen a good many scripts—considering my limitations—but this was the only one I ever saw that had been reviewed and pronounced good—she could not have given it away. I told her to get your book and study it—she had it already—but had merely skimmed it, she said, and I advised her to keep the thing she had out of the market—read and thoroughly digest your book before she tried again to write.

The people who mostly patronize the revision bureaus are those who do not want to study. They want to have the glory without the work. They want to spend five dollars on revision and cash a three figure check. They are like the indignant young woman who wrote to Dr. Stockton: "I did not pay you to tell me where my story was bad. I paid you to tell me how to sell it."

Butt-ins.

Lately some correspondents have been worried about the number of fiction writers who are going to do plays. But why? If a fiction writer gives the same time to mastering the technique of photoplay that a rank outsider does, he is entitled to the same measure of success, but, as a general thing, the famous fiction writer does not take the trouble to study his subject. He writes a couple of stories and the director fixes them up, but they are not much better than the director could write himself and the manufacturer comes to realize it, so he drops the star novelist and comes back to the men and women who can write for the camera and who do not have to be translated into film action. There is no sense in worrying about the man with the underdone job. He'll be found out. The thing to do is to keep on writing your very best to the end that when the other man is dropped you'll be hanging around ready to take his place.

The films today require people who can write, but people who can write for the films. One man who has some genuine vaudeville hits to his credit recently wrote that a man leans over a pool and a goldfish jumps out and makes a face at him. Evidently he rises superior to a study of film limitations, and the man too big for his job can never crowd into it.

That First Scene.

It is getting to be quite fashionable to start a story with a smashing big first scene. It is fashionable, but not always wise. It is far better to start the story with an interesting proposition than with a big scene and then move to the climax with an ever increasing velocity.

The first big appeal should be made to the brain, the middle through the visual and the climax through a combination of idea and visual action. That makes for a better and more consistent development as a rule. Throughout the properly told story there is always the suggestion of something in reserve; of something held back to be sprung at the proper moment, a hint of something greater and more momentous to which the present action is leading.

In music the composer holds his mass of harmony to the last. He does not start off with a banging of the kettle drums and wind up with the sobbing of the wood choir. He enunciates his theme, then embroiders that until the composition ends with the fullest exposition of the idea in full orchestra. It should be the same way in writing photoplay. There may be a surge of story at the middle points, a receding action for a moment preparatory to the next crisis, but each crisis must be stronger than the one before, must be a little more forceful until, at the end, the climax comes, than which there can be no stronger development in this particular story and no continuation.

To change the simile, the story should be like a rising tide. Each succeeding wave washes a little higher up the beach, recedes to give place to the next and so, until the tide is full, and the water can rise no higher. After that the tide must inevitably recede, but as interest recedes when the climax is passed.

Fitting a Style.

If you are going to write a cut-back story with a hundred scenes to the reel, do not use a theme that requires to be told in a few scenes of deliberate action. These can be cut back into many, but it might spoil the play. Get the sort of story that is improved by flashing back. Some stories offer situations where flashing back and forth will heighten the suspense. Others have scenes that will be lost if the complete action is not played without a break. If your play will be hurt by being written in more than twenty or thirty scenes, do not write in more. Take chances on what you have done well. It will be better for you and the script. If, later, the director wants to break it up, on his own head be the crime. You be able to plead not guilty to the charge of incompetent workmanship.

In a sense that advice is as important in a comedy as in a drama, though most comedies are quickened by being cut up. Just now the hundred to a reel idea is popular, but it is not easy to plan the action and it is not as easy to write. As a rule three forty scene to the reel comedies can be turned out where a single hundred scene story is done, because the higher the number of scenes the more carefully must the work be planned if the story is actually to be told and not merely to be hinted at.

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Projection Department

Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS DEPARTMENT has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition, and I might say that I am doing it at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me with a statement as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter and remedy whatever is wrong with the inspection in their exchange. Now please understand I must have the following data. First: What make of film is it; second: Does it come from a Universal, a General Film, a Mutual, or an Independent exchange; third: What day was it received? And *don't mix up bad patches or other faults cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 94.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the effect of using condensers of too long focal length? Of too short focal length? Why does a cracked condenser show in the stereopticon picture and not in the moving picture?

Roll of Honor on Question No. 88.

The roll of Honor on Question No. 88 is as follows: Joseph H. M. Smith, Fort Worth, Texas; J. H. Hanson, Lubec, Maine; John Solar, Watertown, New York; A. T. Weiss, New Orleans, Louisiana; W. C. Crawford, Brooklyn, New York; M. W. Larmour, Waco, Texas (except that he was in error in regard to the resistance); C. A. Dann, Toronto, Canada; Victoria, British Columbia; M. C. McKercher, Dallas, Oregon; and William Lee, Fort Worth, Texas.

I think the reply of C. A. Dann is best deserving of publication this time, though that of Neighbor Hanson is almost, if not quite, as excellent. Brother Hanson brought out the point that while there would be slightly less resistance in the shorter carbon, if carbons of that length were used, there would be enough greater loss in butts to more than offset any saving made through elimination of resistance.

Reply to Question No. 88.

By C. A. Dann, Toronto, Canada.

The Question:

Would there be any considerable difference in flow as between using 10 inches of 5-8 inch cored upper and 6 inches of 1-2 inch solid lower and a 4-inch upper and a 3 inch lower, same sizes, carbon in your lamps? Is the resistance of a hot carbon higher or lower than when it is cold? What is the difference between ordinary standard arc lamp carbons, such as are used in street lamps, or flaming arc carbons, and projection carbons?

The Answer:

Since it is the rule that the resistance of a conductor is directly proportional to its length, and inversely proportional to the area of its cross section, the shortening of the carbons to the extent named in the question, a total reduction of 9 inches, would certainly reduce the resistance and increase the amperage, but, taking as the basis the experiment recorded in paragraph 3, page 203 of the Handbook, where the insertion of 10 inches of 5-8 inch carbon into a closed circuit with 50 amperes flowing resulted in a reduction of approximately only one ampere, the increase in the case in question would be slight—merely the fraction of an ampere. Metallic conductors increase in resistance power with every increase of temperature, but carbon has what is known as a negative temperature co-efficient, which means that, like insulating substances, its resistance decreases with increased temperature, therefore the resistance of hot carbon is less, or lower than the resistance of cold carbon.

The texture of the ordinary standard arc lamp carbon is both harder and coarser than is the texture of the projection carbon and its density less uniform, with result that the light from the standard arc lamp carbons is neither as steady nor as pure as that from projection arc lamp carbons, and since steadiness and whiteness, or purity are prime factors in screen illumination the former carbons are unsuitable for such work. Flaming arc carbons differ both from the ordinary standard and the projection carbon in that the core is composed of powdered carbon, mineral salts and a suitable binder with a copper wire in the center. These carbons are thus constructed with the view of making the arc itself the principal source of illumination instead of the crater.

As to that portion of the reply dealing with the flaming arc carbon I cannot certify as to its correctness. I am not posted on flaming arc carbons, nor have I time just now to hunt the matter up. I did not know there was a copper wire in their center.

Department Examination.

The inspector-in-chief of Buildings Department of an Indiana city of considerable size, writes:

> We have recently placed in operation an ordinance regulating the motion picture houses and theaters and the motion picture theater operators and switchboard men, copy of which we enclose. Should you have any questions or series of questions on hand which you would be at liberty to forward us for the examination of motion picture operators and switchboard men, we will consider it a favor, and should we be in position to return the compliment at any time in any way we shall be glad to do so.

This letter was replied to personally, but I may say for the benefit of other cities who contemplate the passage of similar laws, that a series of question is of slight value, mainly by reason of the fact that if a series of questions is asked, that fact soon leaks out and applicants will *all* pass. The thing for an examiner to do is, as this department has pointed out time and again, simply ask a comparatively few practical questions, tending to bring out the actual knowledge of the applicant concerning the various things he is compelled to handle, such as, for instance, the Edison three-wire system; the two-wire system; resistance; transformers; finding grounds in rheostats; locating the coil of the rheostat the ground is on; finding a ground in the operating room circuit. Here, for instance, is a simple question which will show you how much the operator knows about the electrical action of the Edison three-wire system: Suppose you have an Edison three-wire system, with all three wires entering the operating room and terminating in a switchboard. Suppose you have attached to "one side" three circuits, one taking 10 amperes, one taking 15 amperes and one 40 amperes; attached to the other side are also three circuits, one taking 10, one 15 and one 40, or a total of 130 amperes. What size fuse would be necessary on the operating room feeders? The operator who can answer that question fully, completely, correctly, and in detail, explaining the reasons for his answer, most emphatically understands the action of the Edison three-wire system. Incidentally let me see how many of our readers can answer it. It is simply one question out of many similar possible practical ones designed to bring out the actual knowledge of the operator. Catch questions should be avoided since they serve no good purpose.

A Film Fault Detector.

Mr. Maurice L. Rosenfeld, inventor of a new machine to detect faults in film during the process of inspection, recently demonstrated the machine to the editor of this department.

After careful examination of the same I am prepared to say that the device is most excellent for the purpose intended, and one which by all means ought to have a place in every film exchange. It has many excellent points, and, so far as I can see, will absolutely detect (a) wide or stiff patches; (b) ripped sprocket holes; (c) broken film track; (d) mis-matched holes in splices, and other mechanical faults in the film,

except, possibly, a loose patch, where the looseness is only at the edge. Mr. Rosenfeld claims the machine will even detect this, but I am inclined to doubt it. For patent reasons it is not deemed advisable to give a detailed description of the machine at the present time.

The detection of mechanical faults in the film, however, is not all the machine does. It consists essentially of three sections, the central part being a semi-automatic patcher. The patcher makes a splice which is true and of absolutely uniform width, though a trifle wider than the factory splice. I did not measure the patches, but I should say they were approximately 3-16 of an inch wide; the scraping is done automatically and the joining line is perfectly straight and true. The third part of the machine is the cleaner. The film is made to run through a reservoir which contains, or may contain chemicals designed to remove dirt, oil, etc. The film passes down through the chemicals, up and between a pair of revolving brushes (the machine is motor driven), and, if I remember rightly, between felt pads as well, though of this latter I am not sure.

When a bad patch, ripped sprocket holes or other mechanical fault goes through, the first or left hand part of the machine automatically cuts off the current and stops the motor, at the same time releasing an air brake which instantly stops the machine by applying friction simultaneously to both reels.

This department can and does heartily approve of the use of this device in exchanges. It is to be put out on a rental basis, and it can also be recommended to theaters, provided a basis of rental can be reached which will not be prohibitory. The only single thing I can see which is not in favor of the machine is the fact that it will pass faults which are not mechanical; that is to say, supposing a piece of film drops to the floor of an operating room, and a few of the pictures get wet, thus blurring them; the machine would not detect this. However, while such things as that do happen, they happen so rarely that it is not really much of an objection, and most emphatically the installation of the machines in exchanges would go a long way toward improving inspection, and bringing the films into better condition. The proper use of the machine would eliminate all wide and stiff patches, ripped sprocket holes, etc. By proper use I mean this: the machine will detect them and stop when they pass; it is then up to the inspector to do his duty and cut out the patch. If he does not do it, that, of course, is not the fault of the machine. I might add also that the machine will detect misframes. I repeat this machine has the approval and endorsement of the projection department.

Mixed in His Dates.

R. J. Morrison, Aspen, Colorado, renews his subscription to the Moving Picture World and says:

> Am opening a new theater seating 500; modern in every respect. The Moving Picture World is indispensible, particularly at this time. I can get either 220 volt, 60 cycle A. C., or 500 volt, 60 cycle A. C. Can I get just as good results from a Fort Wayne compensarc Type A, Form 4, 220 volt A. C. to D. C. as I could from the big Fort Wayne 500 volt A. C. to D. C. compensarc? It means a difference of about three hundred dollars, since the smaller machine would only cost sixty, whereas the big one would cost three and a half hundred.

You are decidedly mixed in your dates, Brother Morrison. The Fort Wayne Type A, Form 4, compensarc is not an A. C. to D. C. machine, but merely a low voltage transformer which reduces the line voltage to arc voltage, but does *not* change it from A. C. to D. C.—it delivers A. C. to the arc. You say you can get 500 volt A. C., 60 cycle current. That is rather unusual. Are you sure it is not D. C.? Anyhow, I would advise you to purchase a 220 volt motor generator set. The 500 volt motor might be a little more economical, but it is mean stuff to handle and, moreover, dangerous to the operator, unless he is an electrician. It is true the transformer would only cost you sixty dollars, but you have a house seating 500 and you want the best screen results. You will only get the best possible results from direct current, therefore you should have a motor generator set, even though it does cost three hundred and fifty as against sixty for the other. I might also add that the cost of operation of the motor generator set is higher, and its over all efficiency is not as high as that of the transformer, still, for all that, it is results on the screen that count, therefore take my advice and get a motor generator set, or, if you prefer it, a mercury arc rectifier. Some prefer one and some the other, but *D. C. at the arc is the thing.*

The Right Idea.

An operator in Michigan not long ago received from a certain exchange a film in very bad condition. He put in two hours repairing it, and forwarded a bill for one dollar to the exchange, which they did not pay, but wrote him that the "operator was expected to make necessary repairs in film."

The operator referred the matter to me and I immediately wrote the exchange, calling their attention to the absolute unfairness of such a proposition as that, suggesting to them that the duty was *not* the operator's, and if he was obliged to put the film into condition before he could run it, *he had a perfect right to render a bill and expect payment.* Some correspondence ensued, and, while the bill was not paid, still I think some good was accomplished.

The operator in question now writes:

> Is there anything doing regarding payment for repairs on "The Pit," concerning which matter I wrote you some time ago? I received carbon copy of letter you sent the exchange in Detroit, but have not heard anything further. You certainly gave them a good roast, which I hope had some effect. It is a good thing we boys have some one to take our troubles to. If it was not for your hard work there certainly would not be as good projection as there is to-day. You know the old saying: "Some people don't like us," which means several things. We should worry, huh, Pop? If you succeed in causing this exchange to pay this just debt, kindly donate the dollar to some good purpose. I put in eleven hours a day in the operating room, and have plenty of work to do, as I am alone with two Powers Six A machines; run six to eight reels a day to a show, and don't even have a supper hour off, therefore to be compelled to inspect and repair films is, I think, most anyone would admit, in the nature of an imposition. One of the representatives of the World Film Company came here the other day and told the boss, within hearing of one of the ushers, that we had the best projection in the state, and the usher told me. I put on an absolutely flickerless picture, and my mind is on my work—and nowhere else. I take great pride in my profession, and as I am well paid, considering salaries in these parts, I feel it is up to me to deliver the best that is in me. Am enclosing a clipping from a daily paper of this town for your opinion. I believe married men make the best operators. They are "settled down" and not so independent as the single guys. They are likely to remain in one place longer, and have something to work for besides money. This is only my own opinion, so, of course, the shoe may not fit every condition. We old bucks, you and I, know what it is. Well, Pop, I fear I have taken too much of your time, so good-bye and good luck to you and all the boys.

It certainly is an outrage to expect an operator to inspect films, especially when he is working those long hours. It also is in the nature of an outrage to expect an operator to work those hours. Eleven hours without even a supper hour off! What is your manager thinking of anyhow? Is he trying to see if he cannot transform you into a perpetual motion machine? You say your salary is "good as salaries go in those parts." Well, the good Lord knows it ought to be! You are, of course, doing the right thing in delivering the goods, keeping your mind on your work, and attending strictly to business. Personally I would see a manager in a climate which is considerably warmer than anything in the United States, and to which is attributed a smell peculiar to old style matches, before I would stay cooped up in an operating room eleven hours a day, absolutely regardless of what the salary might be, but if I *did* do it, old man, *I would deliver the goods as long as I was there.* That part of your idea is absolutely correct. As to the newspaper clipping, it relates to a fire which occurred when the projection machine was in charge of a boy. Naturally I believe that, other things being equal, a man of mature years will make a better operator than will the young man, because of the fact that while the young man is perhaps more ambitious, still, at the same time, it must be admitted that he is less inclined to steadiness and stick-to-it-ness. There are, of course, exceptions. As to the married man end of it; well, I decline to be interviewed. Very naturally all the married men would whoop 'er up for "yes," whereas the unmarried contingent would promptly make the welkin ring with a vociferous "no" to that part of your letter.

His Right Name.

It will be remembered that I, some time ago, published a letter purporting to be from one A. T. Anderson, St. Paul, Minn., who signed a string of initials after his name, and made a somewhat bungling attempt to hand the editor a "bundle." From St. Paul now comes the statement that the name of the writer was not Anderson, but Gornover or Cornorer (that is as near as I can make it out, but I guess one or the other is right). Well, I do not know if this is correct or not, but I was and am satisfied Anderson was *not* the right handle. It certainly is not a very brave individual who wields his hammer from behind a screen.

Worn Intermittent?

Alfred Fowler, Alliance, Ohio, says:

> On page 2092, June 26th issue, is an article entitled, "Stuck at Last," in which A. K. Maluf, manager Lion Opera House, Glasgow, Ky., sets forth the trouble he is having with his SixA. Here is a small piece of film taken from a reel I ran recently. This small piece torn off caught on the intermittent sprocket and wrapped around same. The trouble is that the intermittent sprocket teeth are worn, and when a loose patch comes it is seized by the hooked teeth. We are building a new theater here and will send you pictures when it is completed. Here is a question I would like to have answered. What size picture would you recommend in a theater 120 feet long, 27 feet wide, with a 20 foot ceiling? On page 342 of the Handbook it only says "12 feet." I have been operating at the American Theatre three years, and my total experience is five years. Will close by wishing all the boys success and the same to the editor personally.

The piece of film was conspicuous by its absence. However, I cannot agree with your solution of Maluf's difficulties, because of the fact that the trouble only happened on one make of film, whereas if it were caused by worn sprocket teeth there seems to be no reason why it would be confined to any particular make of film. Send on the photos when they are ready. As to the size of picture, where only one dimension is given it always means the width. For a house 120 feet long and 27 feet wide, assuming the rear seats to be 120 feet from the screen, I would suggest that, as between 16 and 18 feet (width of course), it is a matter of individual preference between the smaller more brilliant, and the larger less brilliant picture. I think you would find a 17 foot picture to be very satisfactory all around.

Want License Law.

We are informed that the moving picture operators of Grand Rapids, Michigan, are urging the passage of a license law.

Provided the law be drafted along lines of common sense and practicability, and that it be carried out in a sensible manner, it is a good proposition, both for the operators and the city of Grand Rapids.

Want Salaries Increased.

According to reports Elgin, Illinois, Operators' Union has demanded a wage increase, which the managers propose to fight, declaring there are plenty of operators to be secured at salaries now being paid. To which the operators reply that the only men the managers can secure are "crank turners." This implies that the union operator of Elgin is a better workman than is the non-union man. I hope this is true. It is the very thing I have for years been preaching to unions: Make the union card a synonym for good projection. I don't know anything about the situation in Elgin, so far as it applies to the relative proficiency of union and non-union men. I trust, however, that it is true that the crank turners are on the outside and the operators on the inside of the organization, and if this is true I venture the statement that Elgin managers are taking a very foolish stand when they propose to resist the demand for raise in salary by accepting inferior workmen at lower salaries. If one of these managers proposed to erect a new theater, would he go to the cheapest architect he could possibly find, regardless of ability? Well, hardly. He would first want to know something about the ability of Mr. Architect and then discuss the matter of remuneration. Why work that rule backwards when dealing with operators? Don't you really believe, Mr. Elgin Manager, that an increase in operators' salary will, in the very nature of things, ultimately reflect more than its value in increased excellence of the projection on your screen? Well, if you don't, I do, and probably I have had as wide experience in these matters as you have; possibly just a little bit wider.

Very likely by the time this is published the difficulty will have been settled, but the remarks may be applied by other managers in other cities where similar trouble may develop.

A Genuine Curio.

From A. A. Heldt, Evansville, Indiana, comes a letter and photographs of a very genuine curio and relic of the old days. Fig. 1 shows the operating side of a projection machine known as the Ajnet Magnis ope, owned by Mr. Heldt, who purchased it in 1900. Fig 2 shows the intermittent sprocket and movement. The movement was of the trip clutch type, and gave three pictures to each revolution of the intermittent sprocket, and nine pictures to each turn of the crank. The film was endless, and the length of subjects from 30 to 85 feet. Fig 3 shows the opposite side of the mechanism. The film ran from the intermittent sprocket along the base board under the lamphouse, down and back up. When Mr. Heldt discovered the fact that film could be spliced with collodion he changed the machine so that a five-inch reel could be used. He did not know what a rewinder was, that being done by revolving the reel by hand. Gas was the illuminant. Mr. Heldt still has his lamphouse and gas burner in good condition. The machine was purchased from a traveling showman by the name of Emig, in the fall of 1900.

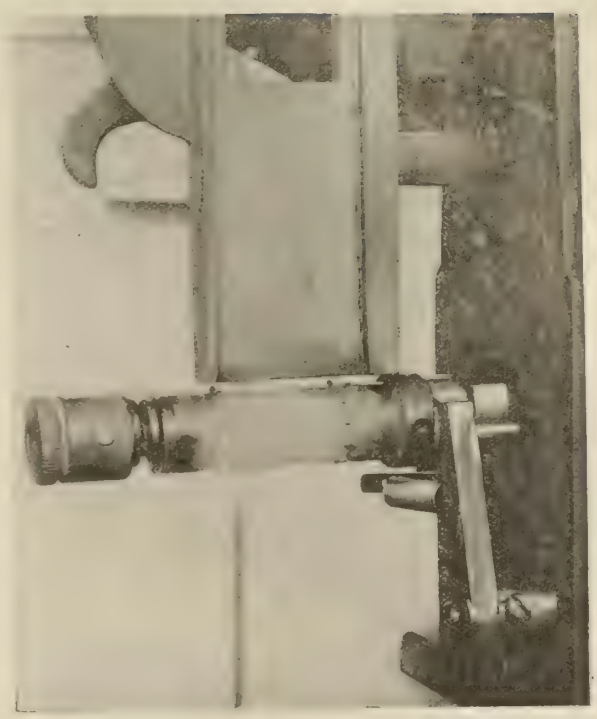

Fig. 2

The spring and knurled screw in the end of the intermittent sprocket, Fig. 2, supplies a tension, so that when the dog on the shaft of the sprocket hits the clutch it trips the same and allows the sprocket to make one-third of a revolution.

I am sure our readers will feel indebted to Brother Heldt for having contributed pictures of this very interesting machine.

Fig. 1

Fig. 3

Eye Strain.

Waterloo, Iowa, says:

> I have read with a great deal of interest your article on the condition of films, June 12th issue. With relation to the statement made by Mr. Nicholas Power, I think it very timely, and have wondered if the time were not near when the age of films will be censored the same as in their manufacture. I have long contended that film out of condition has a decided tendency to cause eye strain, the same of which is true of poor lenses, and have put up that argument to our manager. I enclose herewith an advertisement, used by one of our competitors lately, which appeals to us as being a sort of joke, so far as the advertisement deals with projection. What is your opinion of this kind of advertising? I read the department with much interest every week, and find it to be very helpful and instructive.

Waterloo raises a rather large question, and one which will doubtless, in due course of time, receive serious consideration. Mr. Power's statement is, as I have already said, in my opinion, correct, but whether we can go beyond that and claim that films which are merely scratched and dirty will cause eye strain is something else again. Personally, I am a little inclined to doubt that part of Waterloo's contention, though his remarks concerning poor lenses are absolutely right, since a poor lens would have somewhat the same effect on the eye as the picture being out of focus.

With regard to the advertisement, the thing which aroused Waterloo's criticism is the following: "The only house in America with projection so perfect to allow the showing of pictures in daylight." Well, statements of that kind are hardly worth consuming space in criticism. In order to show the falsity of the statement I would be compelled to consume a good deal of space. However, for the benefit of the writer of this advertisement, let me say that perfect projection has little or nothing to do with daylight projection. Daylight projection is wholly and entirely a matter of light brilliancy and screen construction, principally the latter.

Change in New York City Regulations.

The Picture World has been notified by the Department of Water Supply, Gas and Electricity that the old rule prohibiting the re-winding of films inside the operating room during the time the projector is in operation, has been rescinded. Films may now be re-wound in the operating room at any time.

This is a rule that is along the lines of common sense. The operating room is presumed to be thoroughly fireproof and it therefore is the logical place for the handling, re-winding and operating of films. It is all nonsense to require this work to be done in a separate room. It simply makes additional expense and in many theaters forces the re-winding and repairs from under the eye of an experienced operator and perforce usually places it entirely in charge of an incompetent boy. Our compliments to the department on its sane and sensible action.

I'll Explain.

Arthur Ayers, Bellefontaine, Ohio, writes:

> In issue June 12th you say, in describing the arc controller: "If the voltage rises, the amperage drops; if the voltage drops the amperage rises." I have just finished reading the article by Mr. Rubin, Pensacola, Florida, in which he says his experience has been that the higher the voltage the higher the amperage, and you say in commenting that such is the case. J. H. Hallberg in his book, page 134, says: "Should the current flowing through the arc be decreased in amperes, and the carbon separation remain the same, the potential drop across the arc will increase. Should the current flowing through the arc be increased in amperes and the carbon separation remain the same the potential drop across the arc will be decreased." Now don't imagine I am finding fault with you, or in any way putting up a kick. I just do not seem to be able to get this fixed in my head quite right, therefore, will you explain? Am anxiously awaiting the publication of the result of those experiments you have made, in order that I may learn the action of light through lenses. It was no doubt a very hard job, but you have done something which I feel will be welcomed by every live, progressive operator, and which will also improve results in many theaters in this and other countries. I agree with Brother Kaho, Trindad, Colo., that every operator should understand something of photography, camera work, and how pictures are produced. True, it is another and entirely different branch of the industry, but the operator adds the final touch to the cameraman's, director's and actor's work, and I contend that he should know something of these things. It is, of course, not necessary that the operator be an expert cameraman, but there should be some means whereby he could learn some of the rudiments of photography and camera work, in order that he may produce better results on his screen. I think it would be an excellent idea if the Moving Picture World would devote a page, or even half a page, to this particular branch, and have it edited by some one competent to do it—that is not a slam at you. You already have more than enough—possibly some good, first class cameraman might handle the matter, in a series of articles that would instruct and help the operator. If this would make the World cost more, I for one am perfectly willing to pay the price, but, of course, I am only one. I would like to hear other operators express their view in this matter. In closing let me say that the World is the best paper published relating in any way whatsoever to the moving picture industry.

Well, Brother Ayers, I guess it is up to me to explain what I mean. When I commented on the arc controller I was speaking of the action of the electric arc. When I commented on Brother Rubin's letter I understood him to mean the current or voltage of the line not the voltage of the arc. You see it works this way: If the impressed voltage—that is to say, the voltage of the line—be increased, then, assuming the resistance to remain the same, a greater amperage would be forced through that resistance, therefore "the higher the voltage the greater the amperage." On the other hand, speaking simply of the electric arc, as such, if the voltage of the arc be increased (when we speak of the voltage of the arc we mean the voltage across the arc, or, expressed in another way, the drop in voltage across the arc), then the amperage will drop, because higher voltage across the arc means that the arc offers higher resistance. If, on the other hand, the voltage across the arc be decreased, then the amperage will increase, because of the fact that the arc offers less resistance.

Mr. Hallberg is perfectly correct in his statement. What he means, and in fact says, is, that if the carbon points remain separated the same distance, and the amperage be increased, then the voltage across the arc will drop. This is by reason of the fact that the electric arc travels from carbon to carbon along what is known as the "arc stream," which is composed of gases generated in the process of volatization of the carbon. This arc stream acts somewhat the same as a wire, in so far as its resistance be concerned, and if the amperage be increased the arc stream is automatically made greater, because there is a greater volatization of carbon, hence more gas, and if the length of the arc stream remain the same then, its density or diameter being greater, of course its resistance would be reduced, and, conversely if the amperage be decreased without altering the distance of the carbons the arc stream would automatically become smaller and its resistance would rise, thus causing an increase in voltage drop. Mr. Hallberg's answer was perfectly correct as far as it went; the only trouble was he did not go far enough and explain the underlying cause.

If, on the other hand, however, you increase the amperes and do what you would do in actual projection, viz.: slightly increase the length of the arc, then that is something else again, because the exact length of the arc would compensate, or at least partly compensate for the added volume of the arc stream, and total result in voltage rise or drop would depend on the amount of amperage increase and separation.

As to the cameraman matter, the Moving Picture World is, I believe, arranging to take care of that. You could not slam me that way, old man, because I do not pretend to be a cameraman. Personally I do not think there is very much to be gained by the operator understanding camera work, though, of course, broadly speaking, he would gain something.

Many thanks for your kind words about the World. Yes, we think it is the best paper, too. Strange how great minds run in the same general direction.

The light ray stuff will come along as soon as we can test its correctness.

Film Damage.

James Martin, manager Princess theater, Cedar Rapids, Ia., says:

> The enclosed piece of film was taken from "The Diamond from the Sky," Episode No. 9, and was handed me by my operator, W. J. Phelan, with the request that I explain to him the cause of the fault, also tell him how to repair the same. I am passing it on to you for comment. I want to thank you for the many suggestions furnished in the department, and to extend my best wishes for your continued success.

The trouble is due to the printing machine. Just exactly what happened it is rather difficult to say. For approximately six inches the film apparently only moved down half its allotted space, thus making a double exposure. The repair may be made simply by cutting out the bad piece, but this is no excuse for the inspection department of the manufacturer for passing out such a glaring, perfectly obvious fault. I have referred the matter to the North American Film Corporation, who put out "The Diamond from the Sky."

Information?

Albany, New York, says:

> I noticed, recently, where a correspondent in Pennsylvania asked the supposed-to-be expert of a trade publication a question with regard to screens, to which the following reply was made: "The price paid for a screen generally signifies its ultimate value to you, therefore it is safe to say that the better screen costs more money." Now, what is your opinion of this proposition, Brother Richardson?

Why, about all the opinion that I can express is that if this is to be taken as true, then the mirror screen is several times as good as any other, a proposition which might possibly be questioned in some quarters. I have plenty to do, Albany, without bothering with the replies made by others to questions propounded to them.

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Comments on the Films

General Film Company

THE SUMMONING SHOT (Biograph), July 5. There is plenty of dramatic material in this one-reel photoplay, but the spirit and determination of the young girl to avenge her father seems rather overdrawn. Isabel Rea carries out the author's conception of the part. Harry Huckins and Frank Newburg offer likable impersonations.

LEATHER GOODS LADY (Essanay), July 5.—Beverley Bayne is the lady in question, in this one-reel comedy adapted from a story in Munsey's Magazine. The plot reveals a neat bit of romance which receives the benefit of Miss Bayne's sympathetic acting. The author has had the temerity to make the hero the pilot of a taxicab, and endow him with all the virtues. Even fiction writers must have their little jokes.

A STORY OF THE PAST ("Road of Strife" No. 14) (Lubin), July 5.—Several of the scenes in this instalment of the Emmet Campbell Hall serial relate to Alene's childhood and take place at her father's court. The incidents showing the revolution are effectively staged. Bernard Siegel carries the burden of the acting all through the reel; he is fully equal to the task.

HEARST-SELIG NEWS PICTORIAL NO. 53, 1915 (Selig), July 5.—The effects of the earthquake at El Centro, Cal., heads the list. Completing the items: Unveiling monument at Saratoga, N. Y.; Paris pays tribute to statue of Washington; athletes at Harvard Stadium, Cambridge; non-sinkable lifeboat at San Francisco; Chicago Horse Show; flood in Kansas; Lucile fashions; war riots in South Africa; recruits at Rome, Italy; Cornell winning at Poughkeepsie.

THE REVOLT OF MR. WIGGS (Vitagraph), July 5.—A cage of rats are an important part of the dramatis personae in this one-reel comedy. A Suffragette parade, with Kate Price on horseback, at its head, is another source of fun. During the speech-making the rodents and the ladies get mixed up on the platform; the ladies escape first—and add largely to the amusement supply. It is needless to remark that the comedy was written by a man, one Frederic Chapin, by name.

SOME ROMANCE (Kalem), July 6.—Having tried about everything else, including street cleaning, Ham falls in love in this one-reel comedy. He takes the affair quite seriously, but spectators of the film will take it just the reverse.

THE CANNIBAL KING (Lubin), July 6.—A short, lively and wildly-improbable farce. Babe Hardy, as the cannibal king, is wonderfully and fearfully made up. He goes after the fun with right good will and keeps it on the run straight up to the climax. "Ping Pong Woo," a droll cartoon comedy, by Carl Francis Lederer, is on the same reel.

THE COYOTE (Selig), July 6.—James Oliver Curwood has fully sustained his reputation as a scenario writer in this one-reel drama. All the incidents have that inevitableness which is the foundation of sound dramatic construction, and the action which moves forward without one faltering step. The production and acting are on a par with Mr. Curwood's work. Bert Grassby and Norma Nichols have the leading roles.

"DREAMY DUD" IN KING KOO KOO'S KINGDOM (Essanay), July 7.—Another of Wallace A. Carlson's living cartoons, in which a new adventure of Dud and Wag is pictured with much skill and humor. A piece of educational, showing the Grand Canyon, is included on the reel.

THE ADVENTURE HUNTER (Selig), July 7.—A gatling gun mounted on an armored automobile, its bullets demolishing a heavy wooden gate, is a novel and thrilling bit of business in this one-reel drama. It is a regular George Barr McCutcheon romance, dashing young American, lovely princess and all. The atmosphere of a foreign court is very well simulated; but, why the three steins over the door in the king's council chamber?

THE WHITE AND BLACK SNOWBALL (Vitagraph), July 7.—This one-reel juvenile comedy is a page from the book of childhood. A treat for all Bobby Connelly's admirers. Tefft Johnson, author and producer of the film, understands children.

THE CLAIM OF HONOR (Biograph), July 8.—Augusta Anderson, Walter Woodin, William J. Butler and Charles Perley have the leading roles in this one-reel drama, which deals with titled foreigners and plain Americans. The plot is ultra-romantic, proficient acting by the entire cast making the film interesting.

EDUCATION (Essanay), July 8.—A clever comic setting of the familiar situation where the country lad goes to college and learns a lot of things not set forth in the text books. Wallace Beery and Harry Dunkinson are an entertaining pair of rubes, and the reel has been produced in a thoroughly workmanlike manner.

HEARST-SELIG NEWS PICTORIAL, NO. 54, 1915 (Selig), July 8.—The following items make up the number: Models of warships at the Panama-Pacific Exposition; Mystic Shriners parade, Brooklyn; dumping confiscated firearms into Lake Michigan; Atlantic City Baby Carnival; Lucile fashions; Battery F, New York National Guards, at practice; women carpenters, Chicago; riding on surfboard, Oakland, Cal.; woman ambulance surgeon, New York; Serbian war pictures.

BERTIE'S STRATAGEM (Vitagraph), July 8.—W. A. Tremaine has provided Billy Quirk with an opportunity to show what a bewitching young lady he makes when masquerading as one of the fair sex. The comedy is along familiar lines, but is smartly acted, and furnishes a reel of enjoyable nonsense.

BRONCHO BILLY WELL REPAID (Essanay), July 9.—Popular slang would briefly sum up the moral of this one-reel drama by the title, "Getting His." Broncho William attempts to play fast-and-loose with the wrong woman and poetic justice hands him his deserts. The novelty of seeing G. M. Anderson in a role where the other fellow gets the girl will prove interesting to his admirers. The picture bears a close relation to "things as they are."

MONEY! MONEY! MONEY! (Lubin), July 9.—There is freshness of material, also a neat little sermon on unfounded suspicion, in this one-reel drama, by Lawrence S. McCloskey. Joseph Kaufman, Ethel Clayton, Walter Law and William H. Turner, give a most satisfactory account of themselves on the side of the acting, and Mr. Kaufman has again demonstrated his ability as an artistic producer.

LOVE'S WAY (Vitagraph), July 9.—To see a young man saved from making a wreck of his life by meeting the right woman at the right time, is always a satisfactory experience in the theater or in reality. A. H. Miller's one-reel photoplay has such a theme, and S. Rankin Drew, with the assistance of Antonio Moreno, Charles Kent and Edith Storey has placed it skillfully upon the screen.

IT MAY BE YOU (Edison), July 7.—A capital farce motive furnishes "the cue for action" in this one-reel comedy. The construction is apt, the humorous climax being brought about skilfully. Arthur Housman, Dallis Welford, and the other members of the long cast make the performance score heavily.

A TIMELY INTERCEPTION (Biograph), July 9.—Still another proof that D. W. Griffith's earlier pictures were worthy the creator of "The Birth of a Nation," this re-issue, with Lillian Gish, Lionel Barrymore and W. Christie Miller in the cast has lost none of its entertaining qualities.

OLD OFFENDERS (Biograph), July 10.—The trials which beset the path of a reformed crook are shown in this one-reel drama. It is an ordinarily good photoplay, well acted by Charles H. West, Claire McDowell and the rest of the cast.

THE SCAR OF CONSCIENCE (Edison), July 10.—The excellent acting of George Wright is the most striking feature of this one-reel drama. The story is didactic, and Mr. Wright brings out the moral lesson with telling force. His make-up and performance of the aged man in the closing scenes give the climax great strength.

A WILD RIDE (Episode No. 35 of the "Hazards of Helen" Railroad Series), July 10.—Lashed to the driving rod of a moving freight engine is the big stunt performed by "Helen of the Healthy Nerves," in this one-reel episode. Leo D. Maloney also performs a death-defying "thrill" which makes a large demand upon his intrepidity. The entire film comes very near to being sensationalism raised to the nth degree.

THE NEW VALET (Lubin), July 10.—Billie Reeves, once more clad in the familiar trousers which, as Mark Twain remarked of Huckleberry Finn's garment, "bag considerably in the rear and contain nothing," finds a new occupation in this one-reel farce. Most of the action takes place on the boardwalk at Atlantic City, and Billie stumbles through a series of comic mishaps in the old, nonchalant way.

BOUND BY THE LEOPARD'S LOVE (Selig Jungle-Zoo drama), July 19.—This rather grandiloquent title belongs to a one-reel drama written by Wm. H. Lippert. The main motive of the film is a human love story. The foreign atmosphere of the scenes, and the native and Circassian characters, all contribute to a well-made photoplay.

General Film Company Specials

THE SEVENTH COMMANDMENT (Kalem), July 5.—The author of this three-reel drama has not minced matters in the least. He has pursued his unpleasant theme to a logical conclusion, the guilty man and woman paying the penalty for their crime. Most of the material has the frankness of the testimony at a coroner's inquest. The attempted assault of Craig upon his daughter is somewhat mitigated by the admiration excited by Marguerite Courtot's acting of the young girl. Her work during this scene is a fine expression of sweet womanliness and outraged innocence.

A STUDIO ESCAPADE (Selig), July 5.—This two-part drama is without a strong central motive. The raid on the studio is entirely unjustified, the revel which takes place being a very innocuous affair. The entire picture lacks vitality. The photography is of the best, and Bessie Eyton, Lillian Hayward, Edward J. Peil and their associates do all in their power to give the play life and reality.

THE SMUGGLER'S WARD (Biograph), July 6.—This is not the best two-reel drama produced by the Biograph. The story is interesting, but

the action is forced, and the locale of the play is not stated. The acting is excellent. Gretchen Hartman, Viola Smith, Alan Hale and G. Raymond Nye, being especially meritorious.

THE RAJAH'S TUNIC (Essanay), July 6.—In this two-reel drama, which is a continuation of the checkered career of Dominica, the heroine of "Braga's Double," the author has pushed a risque subject to the limit. The means by which a sculptor forces a woman to pose for him in the altogether, speak more for his artistic instincts than his feelings as a gentleman. The last reel ends as Dominica retires behind a screen to do his bidding. Nell Craig is excellent as the woman.

THE MAN FROM THE DESERT (Vitagraph—Broadway Star Feature), July 6.—Reviewed by Lynde Denig on page 80, issue of July 3.

HAMLET (Knickerbocker Star Features), July 7.—Reviewed by Hanford C. Judson on page 317, issue of July 10.

THE FRAME-UP (Kalem), July 7.—Ollie Kirby's characterization of the soiled heroine in this two-reel criminal drama, goes a long way toward redeeming the sordid story. The characters and most of their doings are true to life, but, the escape of Feeney from the prison's cage in the court room is more amusing than impressive. By the way, since when have court rooms in this country been equipped with the Italian device for guarding the accused.

THE BEAST (Lubin), July 7.—We all love to see a bully soundly thrashed. Shannon Fyfe has worked up to this situation in his two-reel drama with most convincing visual arguments, and Edgar Jones and Louis Mortelle make the fight very like the real thing. Mr. Jones' production of the photoplay exhibits some novel scenes.

WHOM THE GODS WOULD DESTROY (Lubin), July 8.—The hand of the trained dramatist is apparent in this three-reel photoplay, by Clay M. Greene. It is melodramatic in theme, has a sensational climax, interest which never lags, and has been adequately produced by Joseph W. Smiley.

EBB TIDE (Selig), July 8.—The subject of this three-reel drama is the old tragedy of guilty love. The author has handled it with much refinement of feeling, but after the method of a novelist rather than a playwright. The characters are too prone to analyze their emotions in a poetic strain, and read symbols in the incoming or outgoing tide. Briefly, the play lacks action. Aside from a painting, which only a blind man would add to his collection, the production is thoroughly artistic. Harry Lonsdale, Martha Boucher, Wheeler Oakman and Kathlyn Williams constitute a worthy cast.

EUGENE ARAM (Edison), July 9.—Reviewed by Louis Reeves Harrison on page 81, issue of July 3.

HIDING FROM THE LAW (Kalem), July 9.—Reviewed by Hanford C. Judson on page 77, issue of July 3.

THE COUNTER INTRIGUE (Essanay), July 10.—Melodramatic in theme, this three-reel photoplay, by Edward T. Lowe, Jr., can be recommended from every point of view. The story is gripping, well within the bounds of possibility, and the acting of Beverly Bayne, Sydney Ainsworth, John Cossar and John Thorn equal to all demands.

INSURING CUTEY (Vitagraph), July 10.—Wally Van bounces and busties through this two-reel comedy of theatrical life in his customary sprightly fashion. The material has the up-to-dateness of a pair of fawn or mouse colored shoes, and Cutey's success in the gentle art of heart-breaking brings about a cleverly-devised climax. The production of the film, and the acting of the other members of the cast, are excellent.

Metro Pictures Corporation.

THE RIGHT OF WAY (Rolfe).—Reviewed by Lynde Denig on page 507, issue of July 17.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 27, 115 (Mutual), July 8.—Preceding the main portion of this issue are some interesting views at the war front. Of these scenes the physical re-educating of the wounded soldiers is perhaps the most interesting. Other scenes are, the Varsity race along the Hudson at Poughkeepsie, in which Cornell wins; the opening of the San Antonio river for navigation; suffrage pilgrims arriving in their prairie schooner at Washington, D. C.; Elberta Shipley, Abraham Lincoln's neice, leading the Peace Conference; the Beauty contest at the Biltmore for the selection of a model for the Goddess Electra, and the Herts Yeomanry indulging in horseback riding.

BEPPO, THE BARBER (Komic), July 11.—This is as funny a film as Fay Tincher and Edward Dillon could make it. It belongs to the best class of farce comedy. Beppo innocently impersonating a questionable titled personage gets into no end of trouble.

THE ARROW MAIDEN (Reliance), July 12.—An Indian story, half real and half legend, featuring Billy West, Harry Moody and others. The settings are picturesque and pleasing. The Indian lover is put into a death sleep by the witch and then brought to life by a medicine man. A good number of the out-door type.

APPLIED ROMANCE (Beauty), July 13.—The best that can be said of this picture is that it is "pretty." There are some very artistic touches apparent in the course of the production, which, however, resolves itself into what might be termed "bosh."

A TEN-CENT ADVENTURE (Majestic), July 13.—A good juvenile number, showing how a small boy borrows ten cents from a bank president. When he returns to pay off his note, he saves the bank from robbery. This is better than the average plot for a juvenile subject and holds the interest well.

TO MELODY A SOUL RESPONDS (American), July 14.—A great deal of refined and delicate work has been wasted on the story presented in this picture. It is intended to appeal to the spiritual or poetic side of human nature. Unfortunately its development lies midway between the ridiculous and the sublime. The story centers about a composition by an old violinist which has been recorded by the phonograph. The composition starts with "spring flowers" and ends with "a chorus of angels." Its mission on earth while the spirit of the dead composer roams about, is, of course filled with moral significance.

A BREATH OF SUMMER (Reliance), July 14.—A well-pictured story, in which a girl employed in a garment factory sends notes requesting aid in the pockets of some shirts. Evil persons seek to lure her into fast life, but the hero comes in time to save her. The cast is pleasing and includes Cora Drew, Francella Billington, Charles Clary and Olga Gray. The action is good and the plot quite novel.

DOT ON THE DAY LINE BOAT (Falstaff), July 16.—Showing how a young reporter procures revenge upon a man who threw him out of his office. Scenes are shown in Albany and on a Hudson steamer, where the girl worms the story out of the victim and has her photograph taken with him for publication. This has some interesting scenes in it, but the plot is not very convincing.

HIS I. O. U. (Thanhouser), July 16.—This story of a lad who escapes from an orphan asylum and is befriended by a newsgirl makes a strong appeal. In later years he becomes senator, but does not forget his pal of the streets. A simple, appealing offering, nicely presented.

YOUR HALF AND MY HALF (Royal), July 17.—A domestic comedy, in which a husband and wife quarrel. They break up the furniture and tear clothing, each taking half. When they come to the child they cannot decide what to do with it. This is only fairly amusing.

OLD JANE OF THE GAIETY (Thanhouser), July 18.—A stage story, picturing the success of a girl dancer. She is about to yield to the advances of a masher when the old property woman interferes. Jane tells the story of her own success and subsequent mistakes. This is pleasingly pictured and makes quite an appeal.

Mutual Film Corporation Specials.

A MAKER OF GUNS (Thanhouser), July 6.—Reviewed by Louis Reeves Harrison on page 507, issue of July 17.

THE SECRETARY OF FRIVOLOUS AFFAIRS (American), July 8.—A four-reel screen offering, based on the well-known story by May Futrelle. May Allison and Harold Lockwood are featured; others in the cast are Josephine Ditt, Wm. Ehfe, Carol Holloway, Hal Clements and Lillian Gonzales. This pictures the adventures of a girl who becomes companion to a wealthy woman and eventually marries her son. There is a rush of characters at the beginning and it takes some time to get the run of the story. The interest is strongly aroused, however, by a series of jewel and picture thefts and there is no lack of action. Settings and photography are very attractive. The story is confusing at times, but on the whole makes very good entertainment.

THE HEADLINERS (Reliance), July 10.—Here is an intensely interesting and well-made picture of two reels with George Walsh, Irene Hunt, Tote Du Crow, William Lowery and Philip Castrok in the cast. The picture has melodramatic tendencies, centers around a professional diver (George Walsh), who is engaged in an act at Coney Island, and twice in his pictured existence plays the hero in realistic fashion. Very fine illustrations of artistic composition are displayed in this picture.

THE MOUNTAIN GIRL (Majestic) July 11.—Dorothy Gish and Ralph Lewis are featured in this two-part picture. The story of the picture is not without interest. A peculiarly weak character as a gambler has been introduced into the production over which one does not feel exactly comfortable. However, the action of the picture is otherwise satisfactory in spite of the gruesome ending, which shows both the gambler and the old mountaineer in the clutches of death.

TRACKED THROUGH THE SNOW (Thanhouser), July 11.—This is an enjoyable picture of western atmosphere with Riley Chamberlain, Helen Badgley, Boyd Marshall, Ernest Warde and John Lehnberg in the principal roles. It presents the story of an old miner who is down on his luck and too proud to accept favors from his associates. During the pursuit of a couple of bandits by the sheriff's posse they take refuge in his cabin, forcing him at the point of the revolver to give them food. His little grandchild by tying a paper with a message to the sheriff to the dog's collar eventually wins the $500 reward offered for the capture of the bandits.

ZACA LAKE MYSTERY (American), July 12.—Despite the fact that rather inconsistent development marks a portion of this two-reel film, there is a charm about the picture that cannot be denied. It is hardly in accordance with modern everyday life for a miner and his daughter to start afoot across country on the trail of a mounted bandit who has robbed them of gold and of their one horse. The story is in other ways good, and has originality. Winnifred Greenwood, George Field and John Steppling have the principal roles.

WHEN AMBROSE DARED WALRUS (Keystone), July 12.—A two-reel low comedy number, featuring Chester Conklin, Mack Swain and others. Certain scenes in the opening reel border on the vulgar, though others are quite amusing. Vulgarity always interferes with humor and it is poor policy to go back to this sort of thing; it is clean, swift action that has made this form of comedy strong with the public, not suggestiveness. The last reel contains a lively fire scene and is very laughable.

MERCY ON A CRUTCH (Thanhouser), July 13.—A two-reel offering of considerable appeal, telling the story of a poor orphan girl, made a cripple for life by her brutal uncle. She saves the life of a neighboring town marshal, who is mistaken for an outlaw. The story is told in simple, direct manner and is well constructed. Some of the photography is a little dim, but the offering as a whole is quite strong.

CASH PARISH'S PAL (Broncho), July 21.—Reviewed by Louis Reeves Harrison on page 1788, issue of June 12.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturer's Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (continued).

WHATEVER increases the energy of Molecules, increases in the same proportion the energy of vibration of each molecule as by increasing the amount of electric current or energy through the arc, its brightness is increased, and in some way which is not yet fully understood, the vibrating molecules pull the surrounding ether about, and set that ether in vibration. They do not simply dilate and contract, but they distort the ether as they vibrate, and the waves produced in the ether are waves of transverse distortion. As before explained, a transverse movement is one that is directly across or at right angles to the line of direction. The greater the amount of energy possessed by the molecules, the more energetically and also the more irregularly and rapidly they vibrate; and hence, while the molecules of a comparatively cool body will give rise only to waves of comparatively small frequencies, those of a very hot body will give rise to a mixture of waves of many frequencies, up to the most rapid known. All these waves are propagated through the ether with the same velocity, about 186,000 miles per second. The waves produced by the vibration of molecules range in frequency from about 2,000,000,000,000 to about 40,000,000,000,000,000 oscillations per second, and the wave length in ether accordingly varies about $\frac{1}{3,250,000}$ of an inch to about $\frac{1}{1675}$ inch.

The waves are therefore very small and their presence is a matter of inference from the phenomena to which they give rise, especially the phenomena of light.

The ether-waves, as they travel through the ether, are all alike in every respect except that of size: and in that respect they may differ in (1) wave-length and in (2) the amplitude of vibration.

In figure number one, AB represents a ray of light traveling in the direction indicated by the arrow. The curved line represents the light waves. CD is the amplitude or extent of the vibration and EF the wave length.

Fig. 4—Photograph of the Crater of an Electric Arc.

Waves differing in wave-length differ in the kind of effect which they produce when they impinge upon a solid body. Within a particular limited range of frequency—392,000,000,000,000 to 757,000,000,000,000 per second—if they fall upon the eye they produce a sensation of light.

Fig. 5—Daylight Studio of Ribbed Glass, With Auxiliary Electric Lighting Equipment.

Of these, the slowest—the waves with the least frequency and the greatest wave-length—produce a sensation of red light; as the frequency increases the sensation produced by them is successively that of what we call orange-red, orange, orange-yellow, yellow, yellow-green, green, greenish-blue, blue, blue-violet, and violet light. Waves of greater frequency than those which produce a sensation of violet do not produce any sensation in the eye at all; but they do affect a photographic plate; they induce chemical action and are called ultra-violet or actinic waves. Note, however, that there is no fixed line of demarcation between light producing and actinic waves; the former may also give rise to chemical changes such as the darkening of a piece of photographic paper; but their effect is not, with the majority of substances which are affected by light, as great as that of the shorter ultra-violet waves. Ether-waves too slow to be visible are called infra-red waves; and they are very effective in heating a body upon which they fall; their energy is taken up by the body upon which they strike,

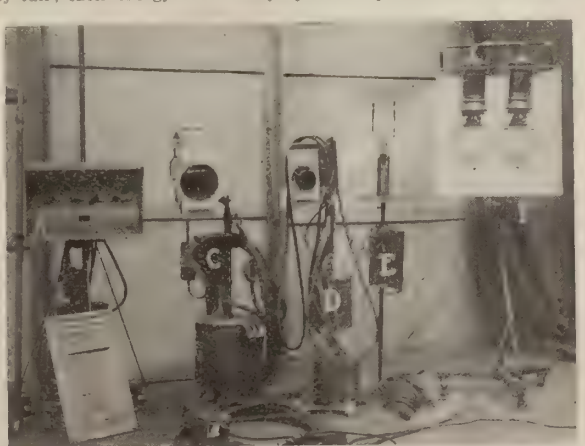

Fig. 6—Types of Lamps:

A—Kliegel double arcs; B—Ribbed Glass diffusion screen to be used with Lamp A; C—Large Spot Light; D—Ordinary Spot Light; E—Panchroma Portable Twin Arc Lamp; F—Wohl Arcs.

and the body becomes hot. Note again, however, that there is no line of demarcation between the infra-red waves and the other kinds mentioned, for light-producing or luminous waves can heat a body upon which they fall, and even the infra-red waves can on the other hand

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affect chemical decomposition in particular chemical substances, so that for example, Major Abney has succeeded in making a photograph of a hot kettle by means of specially prepared photographic plates, exposed to the invisible infra-red waves radiating from the kettle. As it happens, however, the energy of the longer waves, as we find them in sunlight, enormously exceeds that of the luminous waves, and they

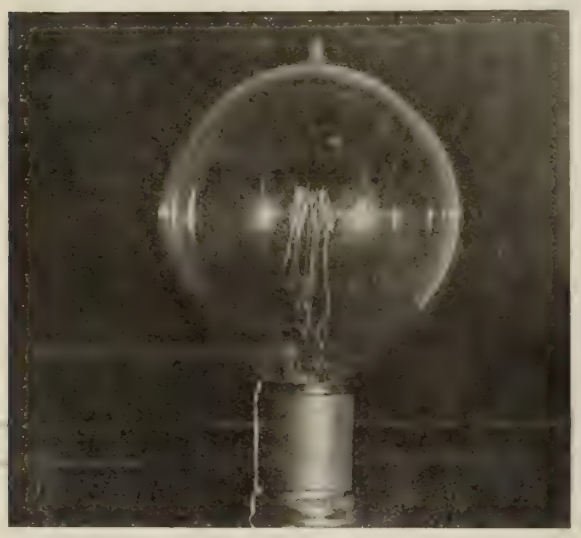


Fig. 7—Nitrogen Filled Filament Lamp.

are therefore more powerful in their heating effect; and they are distinctively called dark heat-waves.

These kinds of waves may be produced all at the same time, by the vibration of molecules; and the greater the energy of the molecules, that is the higher the temperature, the greater is the tendency to the formation of light-waves and actinic waves.

When the rare and infusible earth called thoria, mixed with a little ceria, is heated in the hot region of Bunsen flame, we have the bright incandescence of a Welsbach mantle. Other rare earths present analogous effects; magnesia and lime and zirconia have also been variously applied for the purpose of producing luminous incandescence, as in the lime-light, in which lime is heated by an oxyhydrogen flame.

The temperature which an electric spark causes the air in its track

Fig. 8—Battery of Eight Cooper-Hewitt Mercury Vapor Tubes.

to attain makes that air glow brightly, so that a luminous flash is produced. The filament in incandescent lamps is caused to glow by its resistance to the electric current transforming the electric energy to radiant energy as in the carbon and metal filament lamps and the thorium glowers in the Nernst lamps.

When a hydrocarbon gas or vapor is burned in a flame, chemical changes occur: acetylene is produced; the acetylene contains much stored-up energy. When heated to a certain temperature it suddenly decomposes, with great evolution of energy: the decomposition is explosive: the temperature of the hydrogen and carbon produced by the decomposition is very high, and a large proportion of the waves into which the surrounding ether is thrown consists of waves of high frequency; hence the luminosity of a candle or gas-flame. Besides this,

Fig. 9—Photo Taken at Night by the Light of a Magnesium Flare.

we have heavy hydrocarbonaceous residues from the hydrocarbon molecules, which are heated by the combustion of the hydrogen; they become white-hot and emit light, until they meet sufficient oxygen to burn them away, directly or indirectly, into water and carbon-dioxide.

When chemical action is rapid enough to raise the temperature, light may be produced: copper filings produce a flash of light when dropped into chlorine; phosphorus burns brightly in oxygen. Even the hardest steel wire burns with great brilliancy in oxygen gas. But if the process of chemical combination be slower, so that the heat liberated during the chemical combination is largely radiated or conducted away as it is evolved, the temperature therefore not rising materially the waves produced may be all too slow to produce the sensation of light.

Practically all modern studios employ artificial lights of some kind to supplement natural daylight on dull days and many studios use artificial light entirely for the illumination of their indoor or interior settings. The principle lamps used for this purpose are either arc lamps of one type or another or the Cooper-Hewitt mercury vapor tubes; several other types of lamp such as the nitrogen filled metallic filament lamps and the Cooper-Hewitt quartz tube light have been tried for lighting but none of them have, as yet, gone into general use. There have appeared on the market lately several kinds of magnesium and aluminum torches to be used for exterior scenes at night and for assisting daylight in gloomy places, but they cannot be used to advantage for interior work on account of the enormous volume of dense white smoke which they produce while burning and in addition, they are very costly.

TYRONE POWER IN "A TEXAS STEER."

The late Charles Hoyt was among the world's most famous writers of comedy. Best of all, he confined his efforts to true comedy of American life and American people, hitting off the frills and foibles of the Yankees as cleverly and as good-naturally as did Gilbert and Sullivan caricature the weaknesses and the characteristics of the English in their comic operas. "A Texas Steer" is considered Hoyt's best comedy, although he was the author of many laughable farces. In this elaborate picture play in five reels, which will be released by the Selig Company on July 26, Tyrone Power, the distinguished actor, assumes the role of "Maverick Brander." The reputation of Mr. Power as a stage artist is too well known to necessitate any mention here. Suffice it to say that Mr. Power has brought out every little detail and shading in this role of great possibility, and gives "Brander" that human interest touch so essential to the success of the character. He is ably supported by an all-star cast of actors and actresses and nothing in the original comedy is omitted in this excellent film version. This film will be released through V-L-S-E as one of the famous Selig Red Seal Plays, and from hundreds of inquiries being received, it will be received with pleasure by the exhibitors and their patrons.

PATHE TO FILM ARNOLD BENNETT'S "HUGO."

Pathe has added to the long list of novels and plays by famous men already acquired, "Hugo," by Arnold Bennett, the celebrated English author. "Hugo" is in Mr. Bennett's very best vein, and may be considered to be the best of his works. It is an exceedingly powerful story, dealing with the surprising adventures of one Hugo, owner of a big department store, in trying to save a beautiful girl employee from the clutches of a Svengali-like villain, Ravengar.

To many Mr. Bennett will be best remembered as the author of "Milestones," the play which enjoyed such a phenomenal run on the American stage.

Details as to the cast and production of "Hugo" will be announced later.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

ALTHOUGH we are still in the mid-summer season there are distinct movements in many quarters of the theatrical field preparatory for the season of 1915-16. This is especially so in the Eastern field. The remarkable climatic changes of the past few years have encouraged the regular theatrical managers in the belief that they can reopen their houses with profit, although the time elapsing between the close of the Spring and opening of the Fall seasons appears to extend over a period of but a few weeks. Calls for rehearsals have already been issued and within a month many shows will be ready for the road again, if not already en route. A large number of professional people who took up picture work upon the close of the regular season in the spring are now signing new contracts and are daily expecting calls from the managements. The exodus of professionals from the motion picture studios for the stage will be more noticeable than in any preceding year. One of the reasons for this is that in no other season has there been so many applications for engagements at the picture studios as during the present one. The last season in their own field was a disastrous one and necessity, coupled with the promising features of photo play work, brought them to the various studios and agencies in droves. As the supply is greater than the demand the natural course for the professionals to pursue will be a return to the stage. When the summer season closes there will be more professional people still engaged in photo play work than at the close of any previous summer in the history of the business, yet the number returning to the stage will be so large that it may have a tendency to create an impression that the professionals are forsaking the photo play, which is certainly not the case. A well known agent stated the other day that notwithstanding the efforts of managers and players to discount failures in the regular theatrical field last season in face of the growing success of the photo play the condition of a great majority of professionals at the close of the season was deplorable. With all seriousness he added that on short notice he could furnish a mob of men and women at schedule rates for picture work. To them the early preparations for the Fall and Winter season are like rays of sunshine breaking through the clouds.

* * *

The climatic conditions that have brought about this apparently favorable outlook for the professionals have not laid as kindly a hand upon the exhibitors conducting airdomes. Proprietors of these places have complained bitterly. Threatening and rainy weather has cut into the business so badly the past few seasons that it would not be surprising if open-air shows should become things of the past, except where managers have combination out-door and in-door places. The "sand lot show" is evidently doomed. Two rains in a week will at least eat up the profit of such places, and where the management tries to give a good show such conditions will put him in a hole. It will not take an unusually keen observer to note that the small, cheap exhibitor is gradually being driven out of the picture business with nature as a strong ally of the larger exhibitors. A few years ago the motion picture houses were obliged to close during the summer for the same reason that the regular theaters did. With new blood and increased capital invested in the business structures that have ample ventilation and other modern conveniences now remain open all the year round, and as these places are multiplying the small exhibitor with his lone lot is decreasing in number. This is not to be regretted. There have been many worthy men in the business on a small scale and sympathy goes out to them when they must face the inevitable condition of "survival of the fittest." The passage of the nickelodeon type of picture houses is wished for on the principle that the sacrifice of the individual must not stand in the way of promoting the interests of the motion picture business as a whole. This does not mean the annihilation of the five and ten cent houses. Far from it. They alone can exist in some localities and they are a source of big revenue to both exchanges and the producers of films. But the construction and management of the cheaper places must be kept up to date if they are to survive, otherwise others will step in and take the trade.

* * *

One of the best arguments placed at the disposal of the people opposed to the professional censorship agitators is the decision of Gov. Dunne, of Illinois, in vetoing the Olson censor bill. The Governor held that as Chicago already has an official Board of Censors the exhibitors of that city would be subjected to double taxation if a State Board were created. A prominent attorney of this city states that if the taxation theory is made the battle cry throughout the country the agitators can be put to rout. The National Board of Censors in this city does not figure in the proposition because it is a voluntary organization and those operating under it do so voluntarily; hence, New York state, under present conditions, is not in a position to take advantage of Gov. Dunne's ruling. It has no local or state official boards, and therefore no official taxation. However, in every state where there are two or more Boards of Censorship and fees are charged for the examination of films, there is a splendid chance for a successful fight on constitutional grounds. The fees charged by these Boards, this attorney contends, are taxes. If the views of the attorney are correct it would seem an easy matter to pull the main prop from under the agitators. If the burden of taxation should be taken from the shoulders of the motion picture people as individuals and placed upon the towns and cities creating the political berths perhaps the taxpayers would sit up and give more attention to the censorship question than they have in the past.

* * *

The announcement that the Ocean Grove Camp Meeting Association has inaugurated motion pictures in its 12,000 seat auditorium at Ocean Grove, N. J., is belated information. Motion pictures were shown in the auditorium as far back as twelve years ago. Taliesin Morgan, who recently resigned as manager of the Broadway Theater in this city to become manager of the Auditorium, was motion picture manager of the same place at least ten years ago. The Auditorium had a big revenue from the pictures at ten cents a head before Asbury Park had the foresight to have motion picture houses of its own. When the people of that place woke up and the managements spent money and attracted the people with more up to date shows the Auditorium naturally suffered. No, the camp meeting people have not delayed to this late day to inaugurate motion pictures. They have only re-entered the field and if they exercise the same parsimony in the selection of programmes that they used to they will soon be out of it again.

* * *

The New York World facetiously comments upon the prediction of Mr. Samuel L. Rothapfel that in time the moving picture will do the work of our schools and colleges and says there is danger that the next generation will know too much if this educational revolution by films is carried through. The paper says if the pictures are to make high school graduates of children at twelve years and college graduates at sixteen we shall have boys graduating as picture lawyers and doctors before they are old enough to vote. This is indeed very humorous, but the editorial columns of the World would be better employed in treating the subject more seriously and endeavoring to persuade parents to take more interest in motion picture films of an educational character. No one, even the enthusiastic Mr. Rothapfel, will venture the prediction that motion pictures will supplant the schools and colleges. As an educational factor the pictures have been endorsed by leading schools, colleges and instructors of the world. Many of the travel views upon the market will convey to the minds of children more about the various countries, the customs of the inhabitants, the birds and animals, the uses they are put to, how the people live and provide themselves with the necessities of life, how the countries are reached, and various other sources of information than they could glean by reading and study for years after acquiring the voting age. The vividness with which the screen conveys the knowledge leaves an impression upon the mind far more indelible than that received by word of mouth or reading. Educational subjects have not become a very popular form of entertainment and never will supplant the ordinary films in the picture houses, but with a campaign of education which the press can very properly take up the educational films can be made invaluable to both old and young. Several weeks ago the Women's Club of Atlanta inagurated a series of educational motion picture shows at a theater every Saturday morning but the lack of interest shown by the parents and children has so discouraged the organization that it contemplates giving up the work. This opens up a field for the Atlanta and other newspapers. They devote columns to reviews of books and other educational agencies. Why not treat the educational motion pictures in the same manner? The only complaint thus far made in connection with such pictures is the scarcity of

them. The answer of the producers is that such lack of interest as Atlanta complains of prevents them from making more expenditures on such subjects. Evidently the newspapers have failed in their duty to the people in this direction because, like the parents and children, they have been unable to get away from the amusement idea. As public educators, the newspapers have an excellent opportunity in the educational film field.

Olga Petrova in Frank Mood

Famous Metro Star Talks of Art and Acting—Thinks Directors Deserve First Credit for Photoplays.

By Lynde Denig.

POSSESSING a militant artistic conscience, the kind of a conscience that finds itself at odds with the conventional interview, because in the conventional interview it is customary to be politely untruthful, Mme. Olga Petrova allowed her conscience to get the better of conventions and told the truth. These, then, are not the thoughts of Mme. Petrova, tinted, toned and softened by a tactful press agent. They bear upon acting on the stage and before camera; upon the psychology of an audience and how it must be recognized; upon the personality of players and upon what is required of a picture actor in contradistinction to the demands of the spoken drama. They bear chiefly on these things with occasional departures to related side issues; but first a sketch of Mme. Petrova.

Mme. Olga Petrova.

Under the direction of Herbert Blache, in the Popular Plays and Players productions, "The Tigress" and "The Heart of a Painted Woman," she showed herself to be an emotional actress of extraordinary power. She has just completed "The Vampire," and is engaged to act the leads in seven more pictures, one every three months. So much for her photoplay accomplishments and prospects. She was born in Poland, but was taken to England as a child, and when twenty years old made her first professional appearance in Shakespearean repertoire in that country. From her earliest recollection she possessed an impulse for dramatic expression that found an outlet despite parental objections. In America she scored in an odd vaudeville act of her own designing and again in "Panthea," played at the Booth Theater, won popular and artistic approval. She is still under contract with the Shuberts, who, in September, will star her in "Salvation," a play from her own pen, later to be done in pictures by the Popular Plays and Players.

Mme. Petrova is too pronounced, to virile a type to be classified as a pretty woman. She is, however, extraordinarily handsome, with a beauty vivified by a quick intelligence and ideas. Her voice is cultivated and, as not infrequently is the case with actresses of European training, she speaks English musically and correctly. Above all, she gives the impression of possessing a rich emotional temperament. It shows in her eyes, in her voice, in the fervor with which she states her convictions.

"How did you happen to go into pictures?" we asked.

"I was playing in 'Panthea' in Chicago without the first thought of photoplay work, when it seemed wise to accept an offer that did not interfere with my engagement. The first picture was a success and there was nothing to prevent my signing a contract for others. Merely considered from the standpoint of publicity, an actress gains more from being starred in pictures shown throughout the country than could be purchased for $50,000 expended in advertising. Acting in pictures is distinctly worth while."

"Artistically worth while?" we ventured.

"Oh, yes, of course, but the director really makes a photoplay," Mme. Petrova replied, "and the laurels belong to him. To my way of thinking the director is seldom given half enough credit for bringing a story of chaos. He selects people resembling the required types, shows them how a scene should be played, and granting the rudiments of acting and a facility for mimicry, a player should not have much difficulty in repeating his movements. With scenes being taken out of sequence, the last first and the first last, I imagine many players make an acceptable appearance without having anything like a clear conception of the story as a whole."

"What then are the requirements of a successful picture actress as distinct from those of the stage?"

To this Mme. Petrova replied: "Probably the first demand of the screen, if a girl is to become really popular, is that she appear attractive. This also is demanded by the stage, although not to quite the same degree. The pretty, winsome, appealing girl, who photographs well under all circumstances, may go far in pictures on the strength of those qualities alone. If she supplements them with intelligence so much the better. There is scope for a display of intelligence in facial changes and movements of the body. Many of the most gifted actresses in America are appearing in photoplays at the present time, but I suppose that does not alter the fact that a photoplay, insofar as the actor is concerned, at least, is intellectually simple when compared to the spoken drama.

"A stage actress, in any play worthy of the name, is appealing to an intellectually exacting audience and to do so effectively she must possess something deeper than a superficial knowledge of life and of the emotions experienced by the people to whom she is appealing. The charm that reaches out to an audience through an intangible expression of personality, as well as through the voice, may be completely lost on the screen. I'm rather inclined to believe that it generally is lost in our most strongly individual players. Photography has a way of neutralizing distinctive features. Red hair is no longer red, eyes lose their coloring, and while we get the correct outline of a figure, the substance seems different. On the screen a player may take on a new and equally likable individuality, but it is not the same. It is possible to lead a sort of double artistic life in this respect."

Being an author as well as an actress, Mme. Petrova explained how she arranged the act in which she successfully toured the country. The psychology of a vaudeville audience was simple enough, as she found it. She caught the eye on her first appearance in a startling serpentine costume; next the ear by singing in four registers; then she introduced an oddity for comedy effect, and after that there was no difficulty in presenting as serious an artistic effort as she chose. Of the attitude of a picture audience she has less definite notions, although she is inclined to believe that it is looking for mental relaxation, rather than exercise, which, of course, may be highly desirable. And quite apart from their benefit to the public, she regards pictures as a fortunate institution in that they give employment to so many thousand deserving men and women.

The Running Fight Improved by Pruning

By W. Stephen Bush.

THE writer upon a request of the producer has looked at the feature known as "The Running Fight" after a good deal of pruning had been done, reducing the length of the play from six to five reels. The pruning had been done most intelligently and painstakingly and substantially along the lines indicated in a review published in a recent issue of The Moving Picture World. The last reel especially was treated with considerable skill. All cutting was performed with an eye to simplifying and thereby strengthening the story. As a result there is marked improvement. The climax now appears logical and the whole action more probable. The titles have added to the general improvement.

Not too much stress can be laid on the excellent photographic qualities of the feature. The film is remarkable for this outstanding feature even in this day of high photographic standards. The camera man has handled his light and shade with consummate skill. A word of special praise is due to the strikingly realistic scenes portraying the "run" on the "Tri-State" bank. It is all true to life and the direction of these scenes is beyond all praise. There is a tone of realism in all the portrayals of the bank scenes which is deserving of the highest commendation and may be recommended for general imitation. Here is another instance of what can be done by judicious editing and assembling.

MELS IS LUBIN PUBLICITY MAN.

The Lubin Manufacturing Company announces the appointment of Edgar Mels, formerly photoplay editor of the Philadelphia Evening Ledger, as its new publicity manager. Mr. Mels is a New York newspaper man, having been in the course of time dramatic editor of the old New York Morning Advertiser, managing editor of Pearson's Magazine, and associate editor of Satire.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

THE AYLESWORTH PICTURES.

ERE LONG the forests will contain no secrets. The The hunted no longer carries guns to kill and destroy, rather he takes the camera to discover and record the habits and haunts of animals and birds. But a few years ago actual pictures of wild animals amid the freedom of their forest homes were a sensation; now they are of frequent occurrence. Formerly we knew little of the private life of the denizens of the wilds, now familiarity breeds contempt of danger. Kearton, Rainey and Saulsbury have each given us pictures of their daring hunts, raids and patient watching which have delighted and educated us; now we have the Aylesworth series, which is increasingly interesting, because they belong to our own hemisphere. Wild animal life—hunting big game in the Canadian Rockies and Alaska. Like their predecessors these pictures are all that may be expected of them, they are full of life and incidents at once thrilling, interesting and very instructive, they increase the value of this class of picture and cannot be too vividly exhibited.

THE BIBLE?

What has the Bible to do with moving pictures? From the various suggestions for these notes, it will probably appear that the Bible is very much in evidence in every phase of moving picture work:

Making of pictures—exhibiting of pictures, and—their reception by the public.

Making.

The Bible in the making of pictures has proved pre-eminent. Many of the best films are of Bible subjects, and, it may be, that the best films yet to be produced will come from Bible subjects, it is beyond all argument that for life portrayals the Bible is supreme. That eminent producer, Mr. D. W. Griffith, says, "The Bible is the greatest book in the world to-day, and always will be, even aside from its religious aspect, because it is the only book which dares to tell the truth. I think the Bible contains the greatest food for motion pictures of any book ever published."

When motion pictures may fail, says Mr. Griffith, is "when they fail to grasp the stupendous immensity of the art they are supposed to represent." Pictures must be true to life, and, under no circumstances will artificiality replace truth. Another value possessed by the moving picture lies in the fact that it can reproduce and show emotions and feelings impossible to present upon the stage, here the screen is superior to the stage and can profitably use its superiority. An authority says "the motion picture can show anything, from the feelings of a plant, to the growth and fall of an empire." These statements coupled with the experiences of the past in the use of Bible subjcts speak volumes indeed, if from the few Bible scenes depicted there comes such power, what will be the result when the great volume is further explored by the capable producers.

Exhibiting.

In the exhibiting of pictures there is a standard of excellence to which the enterprising exhibitor aspires. That guide which is capable of giving rules of life for all mankind under all possible contingencies is held in the highest possible esteem, yea, even reverence by all. In like manner, in any particular phase of life that guide which is prepared as applicable to that particular phase of life is also esteemed.

In the exhibiting of pictures there is a standard, which must be observed if perfect results and educational values are to be attained. In a primary sense it would seem that there are three essentials to perfect exhibiting: Artistic projection, choice of program, highest moral results. Is there a guide whereby the exhibitor may feel himself safely led to attain these desirable results? There are several, and it is according to the free choice of the exhibitor which one he selects; it cannot seem possible that any of them are anything but good, but any one of them which seeks to reach the highest possible standards deserves special mention. Among exhibitors at large the writer reads in an English moving picture journal, The Moving Picture World is called, "The Exhibitors, or Film Bible." This title, while complimentary, was never sought in praise, but without doubt, if attaining an objective by actual merit and highest motives has been accomplished. The Moving Picture World has deliberately sought the position of leadership and looks upon the designation of the "Exhibitors Bible," as one to be lived up to in a larger measure in the future; surely such a title must never be stained. The three-fold aspect of truest kinematography—the picture, the projection, the moral and educational value are standards never to be allowed to depreciate.

The Public.

The average reception of the moving pictures by the public has been commendable. As a jury the people at large have proved trustworthy, swift to appreciate the good, equally swift to condemn the unfit, they have proved that a people whose standard is the Bible are capable of the proper censorship which the moving picture demands and expects. Of course, there are extremists, the pendulum of criticism always swings to the two extremes, when this occurs, a true judgment has to be sought; as an example here is a case in point: "This godless 'movie' craze is increasingly creating a morbid desire for Sunday amusement, that feasts as a vampire on the vitals of religion." The Rev. R. A. Waite, Nebraska. Probably this is about the most bitter denunciation of the moving pictures yet spoken and printed; how shall it be dealt with? The answer is simple, we will call upon the Bible to decide.

The wise man in the Proverbs says: "A man is first in his own cause, but his neighbor cometh and searcheth him." The above reverend gentleman is certainly first in this—his own cause of bitter denunciation, but as his neighbor the writer must "search him." The statement that moving pictures are "godless" (presuming true Godlessness is meant), is absolutely false as there is no "amusement" in which there are so many "religious features" as in the moving pictures.

The stage which is the only other great attraction comparable, has no equal with the screen in its superior moral and educational religious possibilities.

The "creating a morbid desire" is certainly a newly manufactured criticism, even if applied to the Sunday question. Which answer would a certain New York clergyman who has made himseld and his church a new power by aid of the moving pictures make to this Nebraskan's violence. Rightly used the moving pictures are to those who know and use them, positively feeding religion, and not "feasting on the vitals of religion." This new critic is evidently very ignorant of the great cry being made against the pictures by the enemies of religion whose irreligious business are suffering because of the righteous and moral effects of the moving pictures. The principles of the Bible are in the pictures ever in a growing degree; truly small in the beginning, yet of fair proportions now and constantly increasing. The moving pictures are established educators, there is no choice of their acceptance or rejection, there are here permanently, and can be used as the moral educators of mankind, and, quoting Director Griffith again (a moving picture man and not a clergyman), "the Bible contains the greatest food for moving pictures possible." Is not this the opportunity the church should seize and enlarge upon?

THROUGH THE EYES OF THE CHURCH.

The Bishop of Peterborough, England, recently appointed a Social Service Committee to inquire into social conditions in the Diocese.

Concerning moving pictures this committee reports that they are "the prevailing form of amusement." The report further shows that 90 per cent. of the audiences are between the ages of 25 years and those in their 'teens. Of the pictures they say, "the majority are of the novelette description, often sensational, interspersed with accidents and crimes. There are, however, films of a much better char-

acter; scenic, natural objects, public events and subjects of general interest; it is also apparent that the characters of the pictures are of an upward tendency."

In conclusion the report records the opinion of the committee that the picture houses turn the young people from other and more common evils, saying: "It is certainly better that the young folks should be in these places of amusement which are in public view, orderly and under strict supervision, than that they should be on the streets or at the bars of the public houses."

The above report is both fair and commendable, it also shows that conditions in England are similar to those which exist in this country.

British Notes.

A QUESTIONABLE move toward "compulsory charity" has been introduced by the managers of a few prominent moving picture theaters in the provinces. In each case it takes the form of a penny war-tax upon the admission charges to the better seats of the house. Shilling seats at one place have been advanced to a shilling and a penny, while the ninepenny seats now cost tenpence. In each case the odd penny goes to one or other of the war relief funds.

* * *

The committee of the Kinematograph Exhibitors Association have been commissioned by the Parliamentary Recruiting Committee to prepare a film for the express purpose of stimulating recruiting through the medium of the screen. The author is Max Pemberton, whose fascinating fiction is known throughout the two worlds, and the productive responsibilities have been accepted by the London Film Company.

* * *

I have just had posted to me from an American friend in the Metropolis a recent copy of a certain New York daily newspaper containing an account of the advent into the British market of a syndicate already well known by name. Intelligent advertisement, whether in the form of a free boost in a newspaper or of the more easily recognizable trade display, is without doubt the finest lubricant for the modern business machine, but when these announcements seek to cast ridiculous aspersions upon one's competitors they fail in their main purpose and their intended stimulus degenerates into nausea. It is much too late in the day for any ordinary commercial undertaking to take the film industry by storm, either on this side or in the States, and too late at all to take in such a statement as—"American manufacturers have done little or nothing to exploit the foreign market properly. They have appointed agents. * * * In most cases mere automata. Their office hours are usually from 11 a. m. to 5 p. m., with Friday afternoons and Saturday off." Extension and developments from America seriously interests the entire trade in this country for their record so far is one of brilliant success, but whatever concern openly professes to outshine in ten minutes with its own electric luminosity the achievements of ten years had better remember the legend of the phoenix before it is too late.

* * *

The evergreen productions of Miss Florence Turner still retain their old popularity and at the first unspooling of "Alone in London," she was presented with a gold watch from a group of her trade well-wishers.

* * *

"Three Weeks," the picturization of the novel of Elinor Glyn, has been banned in Lancashire for about three weeks now. Last week, however, it received the censor's approval and the Reliable Company's feature is in general demand.

* * *

Mr. F. M. Thornton, who will be most familiar to American picture fans as the producer of "Little Lord Fauntleroy" and "Jane Shore," has made good use of the opportunity of utilizing Indian native soldiers in his forthcoming version of "The Faith of a Child," a story from the pen of Niranpan Pal. The wounded Indian troops from La Bassee and Neuve Chapelle recuperating in this country were employed for those scenes visualizing Indian frontier fights. This subject is the first release of the newly formed Lotus Feature Film Company, of Catford, London.

* * *

The trials and tribulations of James Slevin, the California camera man, who picturized Pope Pius X., have inspired Cleveland Moffat to romantic heights, and he has written an exceedingly interesting account of the epoch-making event.

The Hepworth Company have at last induced Sir Arthur Pinero to consent to the adaptation of his work to the screen. The Walton studios are now in a state of bee hive activity upon "Sweet Lavender," a drama founded of a barrister's life at the Temple.

* * *

At the annual meeting of the Kinematograph Manufacturers' Association, held in London a few days ago, referwere sued by the London County Council for exhibiting films in an unlicensed theater. The judge, it will be remembered, dismissed the case, saying that trade projections rooms did not come within the meaning of the Act. The Kodak Company have generously consented to bear one-third of the costs of this and other legal actions instituted by the association up to a sum of $5,000. In connection with the British Board of Film Censors it was decided that the Committee of the Board should consist of four members of the Exhibitors' Association and four members of the Manufacturers' Association. The chairman of the Manufacturers' Association should also be chairman of the committee and the nominees of the Manufacturers' Association were empowered to have sole control over the finances of the Board of Film Censors. The new officers of the Manufacturers' Association are: J. Frank Brockliss, chairman; J. B. Wilkinson, secretary; W. F. Baker, treasurer; E. V. Blake, auditor; H. R. Bishop, Cecil Hepworth, H. A. Browne, T. A. Welsh and W. G. Barker, council.

J. B. SUTCLIFFE.

Mexican Notes

Chihuahua, Mexico, June 27, 1915.

Managers have recently been obliged to raise the salaries of operators and other help, in some places as high as 200 per cent. While in this country there are no unions to enforce uniform wages or salary increases, the ever soaring cost of living has forced the increase. Most of the wage increases have been secured without friction between employers and employees; however, in some places this has existed. The employees of the Salon Azul, of Zacatecas, Zac., recently walked out on a strike when manager Juan Cabrera refused the asked for increase. But finally an arrangement agreeable to all was entered into and the employees returned to work. In several other cities action is contemplated by employees if managers do not grant the demands. Even with these increases, salaries paid operators, etc., in this country cannot be compared to those paid in the United States, but as an average, managers claim, the efficiency of the Mexican operator is much below that of the American.

* * *

An incident which happened recently in this city eloquently attested to the popularity of American pictures and photo players among Mexican picture fans. The Alcazar had been running Universal films, but due to the enormous rate of exchange, was obliged to change off to a Mexican service and run European films. By some coincidence one of the old "American" releases featuring Warren Kerrigan and Pauline Bush got on the program, and the minute the two favorites appeared on the screen, the audience broke into strenuous applause. Since the change in program the Alcazar management has been besieged with inquiries as to when King Baggot, Grace Cunard, Francis Ford, et al., will return. Surely, American pictures will dominate the Mexican picture field when peace once comes.

* * *

Plans are now being formulated which will eventually ripen into the construction of a first class photo play house in this city. The capital for backing the enterprise is already in sight.

* * *

In Durango at present there are two tent picture shows. The Sanabia and the Beas tents both report good business in that city. The Teatro Victoria, formerly a "legitimate" house is also showing pictures at present. Besides, the "Actualidades," the regular picture house, is also doing business.

* * *

Manager Symons of the Cine Club of this city, will soon install a Powers projector in his house.

* * *

Throughout the Republic, this summer has been the warmest in many years; however, strange to say, few exhibitors claim any decrease in attendance due to the weather.

* * *

J. Kennedy has resigned his position as manager of the Teatro Herrera, in Torreon, Coah. This house will soon close indefinitely, as it has not proved a profitable investment.

HARRY B. OTT.

Motion Pictures in Other Lands.

Theaters in Canada Developing Rapidly in Numbers and in Elegance—American Subjects Shown to the Extent of 95%—High Taxes Prevent Progress in Lisbon, and High Admissions in The Azores.

Canada.

[Consul Henry P. Starrett, Fort William, Ontario.]

THE success and steady development of the motion picture theater in Canada has been, comparatively speaking, as phenomenal as in the United States. The methods of the business, both in the operation of the houses and in the distribution of films, have been placed on a highly efficient basis. Existing theaters have been remodeled, and the tendency in new construction is for more and more elaborate theaters and the very best equipment. As elsewhere, the encroachment of the picture theater upon the field of the "legitimate" stage has become a serious menace to the successful operation of the latter.

Generally speaking, the picture house has withstood the shock of war much better than the vaudeville and "legitimate" playhouses. In many of the smaller and to some extent in the larger cities vaudeville and drama have definitely given way to motion pictures. While it is true that some picture theaters have suffered keenly from present-day economic conditions and many have been forced to close their doors for lack of patronage, those that have survived the strain have been well rewarded by the larger attendance resulting from the reduction in the number of operating houses. Naturally these houses are competing very actively for the business—some by showing additional pictures, and a few by cutting admission prices. Where a monopoly is enjoyed by one theater, or where an understanding exists between the several houses, the reverse is true, for they have invariably advanced their admission charge to 15 cents and eliminated all extra film features and vaudeville acts.

Reasons for Development in Western Canada—Extent of

In middle and western Canada particularly, the great distances between important cities have always constituted a serious obstacle to the successful operation of "legitimate" and vaudeville houses. Principally for this reason, but also because of the picture-theater's appeal to the person of small means, the motion picture business in western Canada has developed to a wonderful degree, as is amply demonstrated by the elaborate houses constructed and the high order of films shown. The people are literally hungry for some sort of entertainment and the photoplay seems to fill the need admirably. The short summer season also contributes materially to the financial success of the picture theater, for even in the hot months the houses are surprisingly well patronized.

It has been estimated that during normal times there were approximately 2,200 motion picture theaters in active operation in Canada, these having a daily attendance of about 500,000 people. It is very doubtful, however, in view of present-day conditions, whether the number of such theaters now in operation will reach more than 1,500, and it is certain that the attendance has fallen off considerably. As statistics on these matters are practically impossible to obtain, any statement of this nature is largely a matter of guesswork.

Film Distribution and Leasing Prices.

As to the methods of operation of these theaters it can be stated that practically all films are leased from distributing agencies located at St. John (New Brunswick) Montreal, Toronto, Winnipeg, Regina, Calgary and Vancouver, shipments being made by express daily or semi-weekly, as needed. Each agency usually provides a selected list of reels, four of these constituting service; i. e., four different reels per day per week. The usual cost of service is $40 to $50 per week, but for serials and certain feature reels or for first option on new reels on releasing dates in competing cities as high as $350 per week per service has been charged. Most of the business, however, is done by the regular agencies and for regular services.

There are a few speculators who import "rainy" (worn out) European films at bargain prices, and these occasionally find their way to many Canadian circuits. A few good British and European films are regularly imported, but usually the films from the Continent are those that have become "exhausted" and are shipped to the Americas and other countries in which they have not previously appeared. Probably 95 per cent. of the films shown in Canada come from the United States. There is no regular production of films in the Dominion at the present time.

Licenses and Operating Methods

A board of censors in the capital of each Province passes upon all films shown, and inspectors are employed to see that the rulings of the board are carried out. In Ontario the provincial license fee for picture theaters is $150 per annum, and if one or more vaudeville acts are shown an additional $100 is charged. The municipal license fee ranges from $50 per annum in the towns to approximately $300 in the larger cities.

Theaters are open in the large cites from 10 a. m. to 11 p. m., the show consisting of four reels and the admission being 10 cents. In the smaller cities the hours are from 2 to 11 p. m., four to six reels being shown for 10 cents. Reels are changed daily, on alternate days, or semiweekly, according to the location and character of the theater. In towns and small cities where competition is not keen the theaters are open only at night and Saturday afternoons, the admission being 15 cents. Whenever vaudeville acts are given with the picture program the admission charges are higher and range in accordance with the number and quality of the acts. Picture houses are invariably closed on Sundays.

Kind of Films in Demand.

Canadian audiences are much like those in the United States in their tastes and preferences for pictures. They do not like costume plays, nor are they enthusiastic over educationals except in certain centers (suburban or family theaters), but exciting dramas and good comedies are very popular. The serials which have become so numerous during the past year were well received at first, but at present the increasing number of such reels has led managers to request their supplying agencies to restrict remittances to not more than one per week. Those houses that enjoy a family patronage or are located in the towns still find a continued interest in these serials and continue to use them.

The weekly news films have always excited the keenest interest and are certainly well received. Patriotic films, however, to be successful in Canada should be British in character, for the history and patriotism of other countries hold very little interest to the Canadian, especially at this particular time. The proposal of at least one of the large American service companies to put Broadway stars, famous plays, and best-selling books on their regular photoplay service program without extra charge to the picture theaters has created a favorable impression among Canadian managers, and they are of the opinion that this innovation will prove most welcome to their patrons.

In brief, the most popular films are strong dramas featuring favorite players in the cast, and comedies of exceptional merit. It is the experience among the managers here that the theater that features a Charlie Chaplin or a Mary Pickford subject is sure to be filled to capacity.

French Explanations Sometimes Needed—Duty.

While English explanations on films prove acceptable to the great majority of the Canadian theaters, there are many parts of the Province of Quebec in which only French explanations are successful. The Canadian customs tariff provides a duty of 32½ per cent. ad valorem (including the increase effective Feb. 12, 1915) on all motion picture films and machines. There is no provision whereby these films could be imported in bond for exhibition and then returned to the country of export without the payment of duties.

War Pictures Prohibited in Ontario.

[Consul Julius D. Dreher, Toronto.]

The Provincial Board of Censors has prohibited the use in Ontario of real or faked pictures of war scenes. Pictures of troops marching with bands playing and colors flying are permitted; but all films professing to represent the ghastly scenes of actual bloodshed and destruction on battlefields are prohibited in the moving picture theaters. This order has made it necessary to recall certain films of war scenes alleged to be the reproduction of actual operations on battle fields in Belgium.

Colombia.

[Consul Isaac A. Manning, Barranquilla.]

American film manufacturers have been trying to break into the Colombian picture field for some months past. The American consul at Barranquilla asked a young person who in the United States was a moving picture fan, and whose criticisms he had frequently heard on the films presented in Colombia, what was the matter with the American films, of which few had been shown, and none successfully. The reply was: "If the motion picture manufacturers of the United States wish to get their films on the market here they will find, in my opinion, such a thing utterly impossible until the venders of the films mend their ways. When the people of Colombia order pictures from the United States the exporters proceed to send them their lowest grade films. Now, the people here are just as critical as the American public, and as a result the American film is rarely bought, because only low-grade detective and Wild West stories and comedies are sent. The people have no objection to detective stories if they are good. The French and Italian companies send none but the best.

"Wild West pictures are not liked, nor does the Colombian care for pointless 'slapstick' comedies; yet these are what the film exporters of the United States are sending, and then they wonder why they don't get Colombia's trade. Let them try a few really good films; for example, the Broadway features and John Bunny comedies, plays like 'My Official Wife,' 'Uncle Bill,' etc., and short society dramas. Let the people here become acquainted with big film actors and actresses who sway the North American audiences in the grip of their personality. Stop using Colombia and the rest of South America for a 'waste basket' in which to dump the plays the American public refuses to see. Then there will be a chance."

Good Translations Essential.

Another thing that the film manufacturers should do, by all odds: See that all titles and descriptive matter are carefully translated into Spanish by some one who understands both languages well, and not into pigeon Spanish by some high school student. Then, care must be taken in copying and in printing all titles on the film. Nothing hurts the susceptibilities of an audience like being "stared at" by glaring errors

of idiom and spelling. Hence these are important features in the sale campaign.

There are three motion picture shows in Barranquilla, two in Santa Marta, two in Cartagena and several in Bogota and Medellin. Bucaramanga, Cali, Manizales and other smaller centers all have them. One mining company has established a picture theater to keep its employees contented. Others may have to do the same. All these have depended on Pathe (France), Gaumont and Italian Films Company for their films.

American film makers should begin to look South America over as a field for business, but they must remember that what makes Pathe popular is understandable dramas, with some "blood and thunder" and the titles in perfect Spanish. Three to five reels are poular lengths, so two stories may be given, and then "La Napa" (the horse trader's "to boot") is usually a short, clean, comic reel that sends everyone away in a good humor, having laughed at some of the drolleries of Salustiano or of Max Linder—funny, and, above all, decent. Nothing that is not clean in story or action will take, so films for South America should be of such a character as to make a censor unnecessary.

Films That Have Proved Popular.

"Les Miserables," "Quo Vadis," "The Count of Monte Cristo," some adaptations of Zola's works, "The King of the Air" and other aeroplane stories have proved popular here. Nick Carter fills the niche for detective tales, and such films are sufficiently funny to attract. It must also be remembered that the South American is more acquainted with French and Spanish literature than with English or American.

Portugal.

(Consul General W. L. Lowrie, Lisbon.)

The motion picture theater has not reached in Lisbon as yet the popularity that it enjoys in most large cities of Europe and America. This is due partly to the high admission prices made necessary by the taxes which these places are compelled to pay. These include a municipal tax of $40 to $50 a month, depending on the size of hall; a police tax, four or five policemen being on duty at each theater in the evening and receiving 50 cents each (if the performance lasts over midnight they are entitled to double pay); and a firemen's tax, an equal number of firemen being also on duty at the theaters and receiving the same pay as the policemen.

The price of admission ranges between 9 and 21 cents. On working days there are three sections lasting about an hour and a half each, and on Sundays and holidays five. The best places have fairly good orchestras, which play acceptable music during the intermissions and sometimes in the course of the entertainment. The theaters are quite small as compared with the large halls in other cities, and rents are exceedingly high.

Films Obtained in Paris or Barcelona.

There are two firms that supply the different theaters with films. These companies secure their films in Paris and Barcelona—chiefly in the latter city, where the large continental film houses have agencies. The amount of the rental depends on the nature and length of the film.

French, Italian, German, Danish, Austrian and American films are exhibited, but principally French and Italian. Films of scientific or geographical interest are shown at the Portuguese Geographical Society, Lisbon. The tariff duty on films is 15 per cent. ad valorem.

Azores.

(Consul Walter H. Schultz, St. Michaels.)

The possibilities offered by the Azores to American film manufacturers are not of a very encouraging nature. The number of motion picture theaters and entertainment is extremely limited, but this in a measure can be accounted for by the high price of admission. If a 5-cent show could be produced in the islands the picture industry would probably prosper. The earning capacity of the people is low, but the large Portuguese-American element in the islands adds no little interest to the possibilities of the market.

Population of Island Towns—Attendance.

Of the nine islands of this archipelago three have motion picture theaters. Ponta Delgada, the largest city on the island of St. Michaels has three theaters, and there are small ones in four other towns of this island. There is one theater at Angra, the capital of Terceira Island, and one at Horta, the capital of Fayal. A second theater is under construction at Horta.

Films Rented from Lisbon Distributors.

The films used by all these theaters are rented from two Lisbon manufacturers and distributors. Leaders and inserts are in Portuguese or Spanish. Ordinarily 1,000-foot reels of photoplays are rented to the island theaters for 15 days at a rental of $1 for the period. The higher grade photoplays, colored films, etc., pay a rental of $0.05 a foot for the 15 days. On the longer series films this amounts to $5 or $6 a day. Films are sent out in care of some one traveling on one of the fortnightly ships from Lisbon, thereby saving freight charges. They are retained 15 days and returned. The customs duty is 15 per cent. ad valorem, but this amount is refunded when the film is sent back to Lisbon. The monthly demand now for all the islands is about 80 films of 3,000 feet or less and 18 of larger reels.

The shows in the Azores are much longer than those in the United States. The larger theaters usually present three sessions of four reels each, the last two sessions being made up of series films and the first of reviews, comics, fashions and the like. The smaller theaters exhibit six to eight reels at each entertainment. American adventure reels are popular, but before being sent here are made up with Portuguese or Spanish inserts and leaders.

Price of Admission—Direct American Service.

The average price of admission is about 10 cents. The Theatro Michaelense, at Pontar Delgada, is a large theater which was built for stage productions. Like Spanish theaters, it has four tiers of boxes extending clear around the pit. They accommodate from five to seven persons. A box may be had for $1 to $3 gold. Films are imported here in the tin boxes in which they are packed for American theaters. The Azorean climate is very humid, and theater men say it is beneficial, rather than harmful, to the delicate films.

Farrar Energetic

"Let's Get to Work" Her Terse Comment, Which Has Become the Slogan of the Lasky Studio.

ALTHOUGH she has had at various times in her long and brilliant operatic career the benefit of the leading stage directors of the world, Miss Geraldine Farrar has frankly confessed that her experiences this summer in motion picture acting have been a revelation. Aspirants to photoplay laurels would do well to comprehend Miss Farrar's point of view when she went west early in June to spend the summer at the studios of the Lasky Feature Play Company at Hollywood, to appear in a photoplay version of "Carmen" and other plays produced under the personal supervision of Cecil B. DeMille, director general of the Lasky Company. Miss Farrar had no definite idea of the demands of the motion picture studio, the limited stage, the broadness of expression permitted and the consequent limitations these liberties necessitate.

Despite the elaborate arrangements for her reception at Los Angeles and at Hollywood—a tribute of popularity which might have effected for several days the nervous system of an artist less equipped with poise—Miss Farrar was not long in throwing herself enthusiastically into her work. Mr. DeMille several days before her arrival had practically completed every arrangement for her work at the studio, where there was to be no delay in taking full advantage of the summer months in obtaining the very best results, histrionically and artistically, from Miss Farrar's co-operation with the Lasky forces.

"Let's get to work!" It was one of the first remarks of the prima donna when she had finished an inspection of the huge Lasky studios and had expressed every pleasure with the special provisions that had been made for her comfort and ease in a separate portion which had been set aside for her dressing and reclining rooms. Her suite included also a reception and luncheon room, a music room and a ward-robe room.

That short sentence, "Let's get to work!" became within a few days the slogan of the Lasky studios, passed from mouth to mouth at first in semi-jest and later in true earnestness as everyone in the studio came directly or indirectly into contact with Miss Farrar.

Neither lack of confidence nor over-confidence marked her early work in the studio. Frankly and unreservedly she sought from anyone and everyone whom she believed could help her, information about the photodrama.

Prior to starting work Miss Farrar had expressed her belief that she would have the benefit of her experience in singing for talking machines, assuming that in some respects there was similarity because in both the studio and the recording room the artist was expending her best effort unaided by an audience. Always before Miss Farrar will permit one of her talking machine records to be placed on the market she insists upon tests so that what finally goes forth with her name carries also per personal endorsement.

Such a scheme as applied to photoplay acting is not new, as Miss Farrar discovered. In the making of the scenes for "Carmen," however, greater preparation and care and rehearsing were used than is the usual routine, despite the fact that Mr. DeMille is one of the most painstaking of directors.

"Voice is the medium of expression which I know something about," remarked Miss Farrar in talking the first day in the studio with Mr. DeMille. "Surely, one doesn't have to keep silent while acting."

"On the contrary," said Mr. DeMille, reaching for the completed manuscript of the photoplay "Carmen," written by William C. DeMille. "You will notice that the characters in every scene have specific words to say, directly bearing on the scene they are acting."

"Then I will be all right," replied Miss Farrar, smiling.

And that is precisely the routine of "Geraldine Farrar in the picturization of 'Carmen.'" Every scene is a spoken scene, diligently rehearsed, photographed, shown in test, photographed again and exhibited again to the star and the Lasky studio staff.

If the combination of care, efficiency, and enthusiasm will count, "Carmen" in photographic form will be artistically sensational.

FREDERIC DE BELLEVILLE TO PLAY "WALLINGFORD."

The Pathe producers, the Whartons, announce that through the courtesy of Edward Rush and Abraham Levy of "The Garden of Allah," Inc., Frederic de Belleville has been released from his contract with "The Garden of Allah" that he may play "Wallingford" in "Get-Rich-Quick-Wallingford," Pathe's next series.

Model Operating Room

Equipment at the New Filmore in San Francisco Said To Be Exceptional.

By George Blaisdell.

EXHIBITORS visiting San Francisco will find material for a mighty interesting half hour if they can secure the consent of Joseph E. Levin, the manager of the New Filmore Theater, to visit the operating room of that house and inspect the equipment and devices for the projection of pictures presided over by W. De Latimer. A World man put in an hour and a half there one evening early in May, and he was entertained and deeply interested every minute of it. Mr. De Latimer is a man who seeks the best that he can devise in the way not only of labor-saving contrivances; it is plainly to be seen that the impelling motive is not the lessening of the work he may have to do, but rather the elimination so far as possible of the element of human fallibility, the avoidance of the slips, the little slips, in the projection room on the part of a busy man that out in front on the screen may be magnified into something that interfere with a smooth performance, that may even slightly jar or distract the observer.

Take, for instance, a little thing like a one-candle power lamp in the head of the projector. As Mr. De Latimer threads his machine the faint illumination shed by this tiny light enables him to adjust the film in perfect frame. As the current is thrown into the driving motor the light automatically fades. Through a contrivance on his upper magazine a buzzer sounds when the film has just one minute to run; the operator steps to the alternate projector and prepares to throw in his succeeding reel without the shift being noticed out front. Through a small lens placed in front of an aperture in the lamphouse there is mirrored on the wall in front a perfect photograph of the crater of his carbon. From any point in the room Mr. De Latimer may determine the exact status of his lamp.

In front of the lamphouse on each side there is a key the turning of which shuts off the motor. No seconds are wasted in getting to the opposite side of the lamphouse to shut off the power, if by any mischance the film is snarling—and film runs a foot a second. Under each machine head there is a retainer which prevents the dripping of any oil to the film, to the machine or to the floor. Under each lamphouse are carbons, ready to hand. So, too, by each machine are set tiny slips of paper for insertion in the take in film wall, if it be noticed that there is a shift in the frame of the picture; when the film is rewound the misframe will be easily spotted and remedied.

In the little room adjoining the projection room proper, which is perhaps 18 feet in height and 18 feet long and 15 feet wide, there is $10 worth of felt under the generator. The rheostat for direct current is on a marble slab. The double sets if motors are on marble shelves well above the floor, which is of concrete. Outside of the operator's chair there is not a piece of wood in the room. All the benches are of marble. All wiring is concealed. For the storage of reels there is a tank with a capacity of twelve two-thousand foot spools. There is perforation for ventilation; and a combination of eucalpytus oil, water, glycerine and alcohol, the influence of which on the film is such that it leaves the theater in better condition than that in which it enters. Not a bit of paper anywhere clutters the floor or benches.

On the top of each lamphouse there is a pitched roof fourteen inches in height. Mr. De Latimer pointed out that this creates ventilation and prevents breakage of condensers. There is an extension hood on the condenser which, if memory serve, writing a month after the visit, separates the light from the film for a distance of eighteen inches. Mr. De Latimer uses Meniscus bi-convex lens. In the center of the ceiling there is a big ventilator for use in summer. As an illustration of the care given to the little things Mr. De Latimer keeps at hand tiny stickers, a quarter of an inch square, which he pastes over the abominable perforations which sometimes mar the closing feet of a reel's run. The rewinding arrangement is one of Mr. De Latimer's. He starts it going, but automatically it halts as the last foot of film passes over a spring placed between the reels.

There is no question that Brother Richardson's trained eye would have picked up a host of details that inevitably were bound to be overlooked by the layman. Even a layman, however, cannot fail to discover that in Mr. De Latimer the operators of the world at large have a comrade in whom they may take great pride; that here is one who as night after night he works in silence and in solitude, is contributing a big man's share to the advancement of the art of motion pictures—for until we had proper projection the motion pictures never had a chance to get out of swaddling clothes.

The writer had taken particular interest in that tiny lamp in the head of the machine, which is wired into a socket so that it cannot be short-circuited. Each of the three Power up-to-date projectors are fitted with the device. "Personally I think the public should never see a picture move up and down out of frame," said Mr. De Latimer in his quiet way. "The picture should not be out of frame—it should be started correctly in the first place right in the projection room. And that is why the light is there."

Besides the three Power machines there is a dissolver and also a wall full of mysterious voltmeters and ampere meters and all the other meters. The writer suggested to Mr. De Latimer that after having seen a film run once it would be possible for him to close his ports and get perfect results without once looking at the screen. "Why, yes, that is possible," was the confident reply; "in fact, I would guarantee it."

Brother Blaisdell wrote the foregoing and sent it to the Projection Department, I would not comment on the same, except that I wish to endorse everything Blaisdell has said about friend De Latimer. I had the pleasure of forming De Latimer's acquaintance while in San Francisco two years ago. In fact, he was one of the bunch who gave me a joy ride all over that section of the country, in his six cylinder Stutz. The San Francisco Union is made up of high class men. In fact, if you are a member of that organization and don't deliver the goods on the screen you are quite likely to hear from it, and that reasonably quick, too. De Latimer is a credit even to the high class organization to which he belongs. I think though De Latimer probably got that framing light scheme, which attracted Blaisdell's attention, from a certain department in the Moving Picture World.

F. H. RICHARDSON.

Donald Brian in "The Voice in the Fog"

DONALD BRIAN has started work on the photodrama version of "The Voice in the Fog," adapted from the original novel by Harold MacGrath. The scenes are being made at Hollywood, Cal., in the studio of the Lasky Feature Play Company, which will release the photodrama through the Paramount Pictures Corporation.

For several years Mr. Brian has been the foremost musical male comedy star in America. The late Charles Frohman raised him from the ranks of the less crowded environs of stardom and for the past few seasons he has appeared in "The Siren," "The Marriage Market," and "The Girl from Utah."

Donald Brian.

Mr. Brian began his professional career as a member of a Boston stock company. Although he was best suited at the beginning for juvenile leads, so called, he had the experience of appearing in many different characters, from elderly men to middle-aged husbands. His most notable musical comedy success before he became a Frohman star was as Prince Danilo in "The Merry Widow," a role he created in this country when the Lehar piece was first produced here. Mr. Brian was the originator of "The Merry Widow Waltze," forerunner of the dancing craze. For this responsibility, however. Mr. Brian asserts he has a conscience that bothers at such times when he sees to what consequences the modern dance craze has led a race of otherwise thoughtful persons.

Of striking masculine appearance, enhanced by youth and an unusually pleasing personality, Mr. Brian is exceptionally equipped in every way to win widespread popularity as one of the Lasky stars.

1916 Model Motiograph Ready.

The Enterprise Optical Mfg. Co. of Chicago have Their 1916 Model Motiograph Now Ready for Delivery.

THERE have been some radical changes in the mechanism and other parts of the machine so as to meet the demands of the exhibitor, which means a machine that will stand up under heavy grind with very little wear; also simple and easy to operate. The E. O. Co.'s expert mechanics are ever on the alert to improve the machine and increase the high standard quality already produced in the Motiograph.

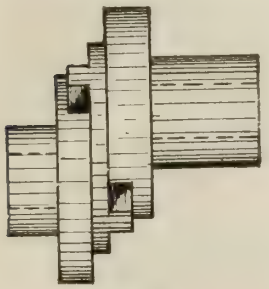


Fig. B.

The connection between the framer and the mechanism, which has been commonly termed the "ball arbor," has been discontinued and a sliding disc connection has taken its place, as represented by cut.

This connection has been thoroughly tested in the factory and also in several theaters and under severe tests has been found to show no wear. This enables the exhibitor to increase the speed of the machine when necessary without showing a wearing effect on the sliding disc connection, also to produce rock-steady pictures after many years of use.

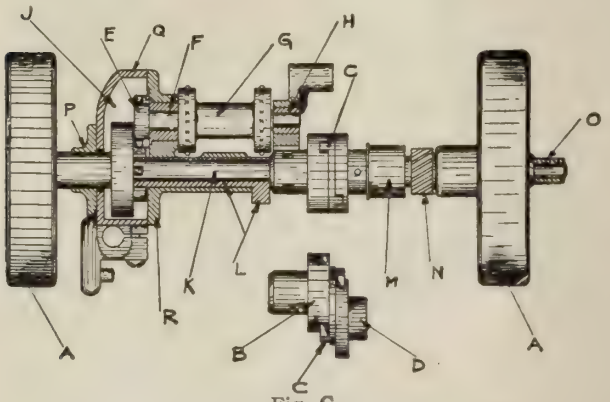


Fig. C.

The framing device and intermittent movement are illustrated herewith and the action of this mechanism is described as follows:

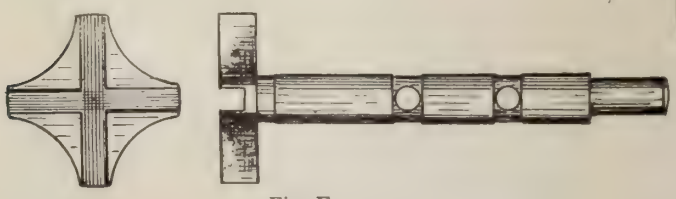


Fig. E.

AA—Represents the two balance wheels. The one shown at the right is built into the mechanism itself and supported by bushings M and O and driven by gear N. The balance wheel illustrated at the left is secured to the end of cam shaft K and mounted in the framing device which moves up and down to frame the picture, as in former models of the Motiograph. The up and down motion is accomplished by means of disc C, the action of which is illustrated in the lower portion of drawing.

This disc, made from high grade steel and hardened, is approximately 3-32 in. in diameter and may be rightly called a floating disc since it slides between grooves on parts B and D. The use of this device to accomplish framing is entirely new in motion picture mechanisms and it was not adopted until it had been put through an exceptionally rigid test, at the end of which it showed absolutely no wear.

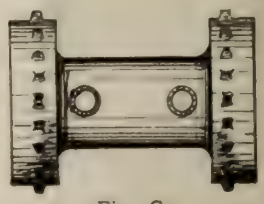
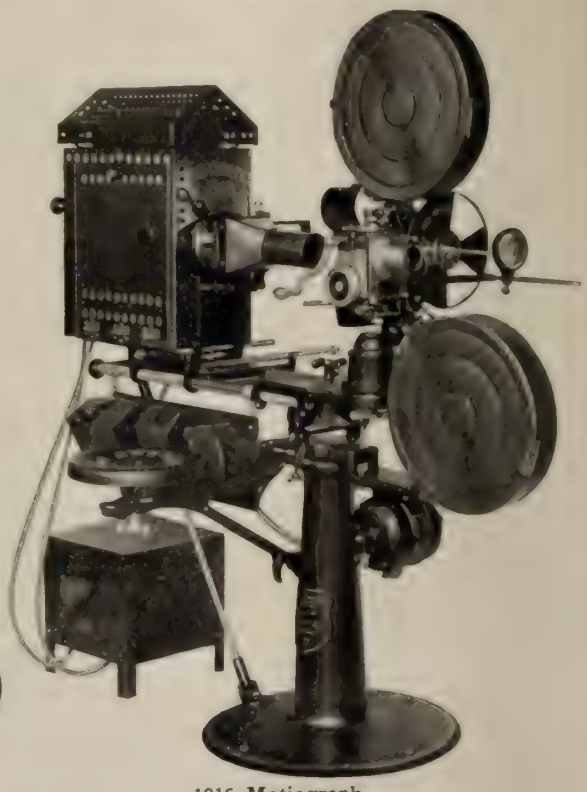


Fig. G.

Geneva star and sprocket are shown as E and G, respectively, and Geneva cam as K, which is cut from one piece of steel and supported in eccentric bushing L. Cam shaft is made very heavy, being 5-16 in. in diameter, and is also supported by bushing P, which has a two-fold purpose, also preventing oil in the oil chamber J from leaking out. It can be readily seen by one familiar with machine design that wear on a mechanism of this kind must be reduced to a minimum.



1916 Motiograph.

The large bushings and equal balance on cam shaft keep the Geneva cam in perfect alignment with star, consequently reducing the wear and at the same time insuring steady projection.

The accurate adjustment of star and cam is accomplished in the usual Motiograph method except that the bushing on framer cap, which is held in place by three screws which should be unscrewed before adjusting eccentric bushing, and then slightly revolving eccentric bushing by means of set screws which hold it in place.

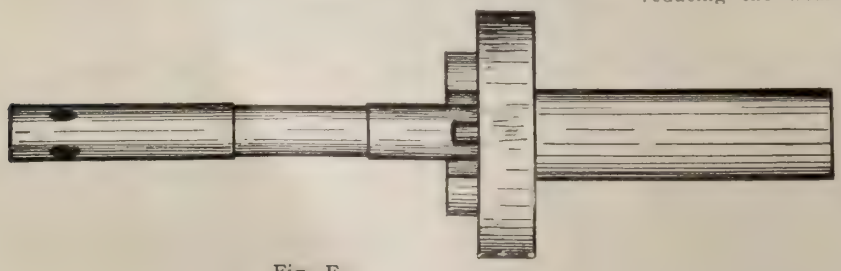


Fig. F.

The star, cam and sprocket are made from light grade steel, hard-

ened and ground. All parts are made and treated in the Motiograph factory.

Another feature of the mechanism is that all oiling can be done from the outside without removing door or plates; all oil holes being easily accessible to operator.

As lubrication for the intermittent movement a special grade of oil is advised. The Enterprise Optical Co. at the present time is preparing a certain grade of oil which is ideal for this purpose and is recommended for this use.

A new front shutter of improved design is also included, the shutter being driven by spiral gears from the machine and set at approximately 4 in. from the center of projection lens.

All former models of the Motiograph have carried a double inside shutter, and although the Enterprise Optical Co. endorses and recommends this type, they will substitute the front shutters to meet the demands of persons who have faith in its merits.

Another feature is an adjustable film tension. Should the operator for any reason desire to run his film at a greater than normal speed, he can add a slight additional tension by means of an adjusting screw, and as a result the picture will remain absolutely steady without undue strain on the film.

The lamphouse and general equipment will be much the same as that of the 1914 and '15 models, consisting of a large lamphouse and arc lamp, the arc lamp being very heavily constructed and especially designed for projection under heavy amperage.

A change has been made in the condenser mount whereby the operator can make a quick change in case of condensers breaking.

As to proofs of the above statements it might be added that the new mechanism was put to exceptionally severe tests, several machines having run for months at a stretch without stop and under considerable tension applied to the intermittent sprocket. To positively prove its merits these machines were occasionally allowed to run twenty-four hours per day with proper oiling and without any adjustment whatever; when tested with film it was noted that the pictures were absolutely steady and the machines noiseless.

The manufacturers are thoroughly convinced that it will stand the heavy grind of long runs and especially because of the fact that it requires little or no adjustment and care on the part of the operator outside of proper lubrication.

LOOKOUT FOR "J. ALLEN."

A man who signs himself J. Allen, at the present time is touring the country saying he represents the Waterson, Berlin & Snyder Music Co., and offers a professional copy proposition to piano players—in all moving picture theaters—collecting from them a fee of $1 for which he promises them a certain amount of copies during the period of one year—using our stationery, which misleads the public to believe that he really represents us, and as we offer no such proposition, we wish to say that this man is a faker. If by chance, the above party should approach you, we would like to have you cause his arrest, and notify us at once and we will do our utmost to send him to jail.

At the present time he is located somewhere in the state of Ohio.

WATERSON, BERLIN & SNYDER CO.,
1571 Broadway, New York City.

H. M. WARNER HITS THE HIGH SPOTS.

Last Wednesday H. M. Warner, secretary and treasurer of the Standard Photoplay Distributors, Incorporated, presenting the new Standard Program, left New York for a trip through the middle West which will include stops in all of the principal exchange centers of that territory. Important negotiations are under way in many localities for the exclusive handling of "Standard Pictures" and Mr. Warner's trip promises to result in announcements of live interest to those closely allied with motion picture affairs.

KLEINE FEATURES AT CHAUTAUQUA.

A unique contract was signed last week by George Kleine's Pittsburgh office when it completed negotiations with the Social Science and History Department of the Chautauqua School, Chautauqua, N. Y., where a complete line of Kleine features will be exhibited for the benefit of the big summer schools of that institution.

That the Chautauqua Schools are renting films is indicative of the ever increasing interest on the part of pedagogic organizations in education motion pictures.

Louis Burstein With Equitable,

WE welcome the return of Louis Burstein into the active field of producing after an absence of several years. Mr. Burstein has become affiliated with the Wizard Motion Picture Corporation which will produce and have the exclusive privilege to all the comedies to be released through the programs of the World Film Corporation and the Equitable Motion Picture Company for the future.

At the present time, Mr. Burstein has with him Burns and Stull, who are making one comedy a week. Among their recent successes are the "Pokes and and Jabbs" series and "Two for a Quarter," all of which have been run at the Hippodrome, Strand and other first class houses. Mr. Burstein will make one and five reel comedies for the above concerns. Within the last few days he has signed a number of well-known comedians, whose names will be announced in the near future.

Louis Burstein.

Mr. Burstein's first entrance into the motion picture business was with Adam Kessel, Jr., and Chas. O. Baumann in the formation of the New York Motion Picture Company of which Mr. Burstein was a quarter owner, Secretary and Vice-President, until he sold his interests in that concern. He was the organizer and had charge of all of the Reliance productions in the early days of that concern.

Mr. Burstein is entitled to most of the credit in successfully terminating the litigations which were pending in the early days between the Patents Company and the various Independents. At the time the Patents Company was so determined to put the Independents off the field, it was through Mr. Burstein's untiring efforts that the first victory was obtained by the New York Motion Picture Co. against the Patents Company, when an injunction was denied the Patents Company against his concern. Mr. Burstein was the organizer of the Motion Picture Distributing and Sales Co. and, being a lawyer, drafted all the necessary documents and papers for the organization of this concern. A short time thereafter he sold his interest in the New York Motion Picture Co. and retired from the active motion picture field.

In the past year, however, Mr. Burstein was instrumental in bringing about the settlement of the long drawn-out feud between Carl Laemmle and P. A. Powers and obtained purchasers for the entire William H. Swanson interests in the Universal Film Mfg. Co., through which deal Mr. Burstein became a stockholder in the Universal.

The new venture of Mr. Burstein's has been crowned with success from the start, especially with the productions that he has been able to give to the World Film Corporation.

The Wizard Motion Picture Corporation with which he is affiliated, is a half million dollar concern and well backed with sufficient capital to produce on a larger scale than has heretofore been attempted.

We can only see success ahead of him. We know from past performances that Mr. Burstein is a hard working, persevering young man and will leave no stone unturned to bring to success anything he undertakes.

Standard Has A $10,000,000 Contract.

Agreement Between Producers and Distributors Involves Large Minimum.

The Standard Program has closed a contract amounting to nearly ten million dollars with the Combined Photoplay Producers, Inc. This contract calls for the production, distribution and marketing of a minimum of nine million, three hundred and sixty thousand dollars worth of motion picture films and runs for a period of five years and was entered into to assure the control and permanence of the film supply.

Harold Lockwood

HAROLD LOCKWOOD, the handsome star of American feature productions, is fast climbing to the pinnacle of Fame's mountain. Lockwood has achieved a number of notable successes since joining the American, chief among them being his remarkable interpretation of the hero role in "The Lure of the Mask," the film version of Harold McGrath's famous best seller, and the hero role in "Secretary of Frivolous Affairs," filmed from May Futrelle's popular novel. Mr. Lockwood plays the lead, too, in "The End of the Road," an American four-part feature, which soon will be released as a Mutual Master picture.

Harold Lockwood.

This debonair young man is typical of the modern fiction hero. Perhaps that has something to do with the uniform success with which he meets in each pictorial interpretation of famous stories in which he is cast. Well groomed, always correctly attired, genial and impetuously enthusiastic, Lockwood's each screen appearance is as though he literally had stepped from the pages of a present day best seller. This photograph of Harold Lockwood was snapped recently at the American studios in Santa Barbara. The pose is characteristically Lockwoodian. The star, unlike many of his confreres, is exceedingly modest. The reading of his daily mail, cluttered as it is with perfumed notes from hero worshippers, never fails to bring blushes to his cheeks. Despite his modesty, however, Harold likes to know that his efforts are appreciated. He never fails to reply to his enamored correspondents.

South African Letter

BUSINESS is intermittent just now as regards moving pictures—everybody is talking war. Taking an average attendance all round, it is found, however, that the improvement index on the attendance register points to good.

For some time past, it was obvious that the Cape Colony showmen were laboring under a distinct disadvantage, in having to purchase all their requirements from the Johannesburg branch, or rather I should say headquarters of the Films Trust. However, this has now been remedied by the opening up of a branch establishment in Cape Town. The old question of censorship is again prominent in Natal. It has been brought up in the Provincial Council* principally as affecting juvenile morals. The entire press however regards it as a superfluous movement. Besides, according to the proprietors, children's matinees are especially catered for. It must be owned that the Trust do not exercise a sufficient control over the pictures imported so as to include a goodly portion of pictures, especially suitable for children.

The following pictures have been released and shown in the various theaters:

"Ambushed"—Essanay.
"The Sky Pirate"—Keystone.
† "The Reward of Thrift"—Vitagraph.
a "Thumb Prints and Diamonds"—Lubin.
"Disillusioned"—Universal.
b "Buster Brown Picks Out the Costumes"—Edison.
"The Face On the Bar Room Floor"—Keystone.
c "Across the Burning Trestle"—Edison.
d "The Heart of a Woman"—Broncho.
"Glimpses of Colorado"—Pathe Freres.

"The fact that over eighty per cent. of the bioscope proprietors in South Africa have already signed new contracts for film supplies with the Films Trust, proves conclusively that by fair and honest dealings the Trust has attained a position in the Film World, from which no amount of competition can ever succeed in removing them." So speaks the editorial of the April number of the African Film News. I quite agree with the eighty per cent, but as I personally know one or two of the twenty per cent and their reasons, I beg to state that "a pitcher can go to the well once too often." Then surely the last statement is in the nature of a challenge. If I had the necessary capital I confidently feel I could establish a rival exchange quite capable of doing well in South Africa. No doubt the Trust is well established and they certainly have improved the position a wee bit but still a lot remains yet to be done, especially in regard to projection and children's pictures.

Speaking of South African favorites, I notice that Bobby Bolder is performing with the Essanay. Which reminds me of a true story. In his South African days he was once in a bar in Cape Town amusing a crowd of the boys. A famous pianist, Hamburg I believe, entered alone, and being in a mood for company, stalked up to Bolder, tapped him on the shoulder, and bowed profoundly, then touching his own chest he said, "Mark Hamburg—Hungary." Bolder immediately struck an attitude, and, imitating the musician's gesture, said, "Bobby Bolder—Actor—Thirsty."

Just fancy a film being disinfected. Yes, owing to plague in certain areas of South Africa, all exchanges have been notified to use a disinfectant such as Lysol after handling films. No, this is no fake; I personally sold Lysol for the above purpose to an operator who explained the above rule.

SYDNEY H. CRAWFORD.

*Local parliament directing affairs strictly relating to the province of Natal, O. F. S., etc., as case may be.

†This picture was viewed in silence, and at the end was vigorously applauded; it appealed in the right manner to the mixed audience, and was of a distinct educational value.

a. A picture of an exciting character; detective plays always appeal to a South African audience, and this particular one was clean, and of a sensational and yet not too sensational character.

b. Lord, how people did laugh, especially the women. One theater in advertising this used the following sentence: "When a man picks out his wife's clothing, well you know what happens, if you don't, come and see" —

c. Across the burning trestle was voted a splendid railroad picture; the very bigness of the American railroad industry is enough to excite the admiration of people, and this picture was a splendid picturized moving view.

d. Well a woman's heart is always interesting, and this particular heart was no exception to the rule. The theme was a trifle backneyed, and yet viewing it on the whole it was an average production.

Motion Picture Laws*

Collated by W. Stephen Bush.

MINNESOTA.

According to information obtained from the secretary of state, Minnesota has no state laws regulating motion picture exhibitions. All such matters are regulated by local ordinances.

MONTANA.

The following laws relative to motion picture exhibitions are found on the statute books of Montana:

CHAPTER 66, SESSION LAWS OF 1907.

An act prohibiting the exhibition of moving pictures wherein are exhibited the pictures of burglaries, train robberies, or any other act which would constitute a felony.

Be it Enacted by the Legislative Assembly of the State of Montana:

Section 1. Every person who shall exhibit moving pictures wherein are shown or exhibited to the public any scenes, or pictures depicting burglaries, train robberies, or other acts which would constitute a felony, is guilty of a misdemeanor.

Section 2. All Acts and parts of Acts in conflict herewith are hereby repealed.

Section 3. This Act shall be in full force and effect from and after its passage and approval by the Governor.

CHAPTER 81, SESSION LAWS OF 1913.

An Act providing that no license shall be required for moving picture shows in places having a population not exceeding one thousand five hundred.

Be it Enacted by the Legislative Assembly of the State of Montana:

Section 1. No license shall be required for the operation or exhibition of moving picture shows in any city, town or village where the population does not exceed one thousand five hundred. In all other cities the license shall be $25.00 per year.

Section 2. All Acts and parts of Acts in conflict herewith are hereby repealed.

Section 3. This Act shall take effect and be in full force and effect from and after its passage and approval.

NEVADA.

The information obtained through the office of the secretary of state is to the effect that there are no statutes of statewide application. There are local (City and County), ordinances of varying import.

NEBRASKA.

There are no laws of state wide application relative to motion picture exhibitions. There is no law requiring the state licensing of moving pictures.

NEW HAMPSHIRE.

This state has no statute regulating the exhibition of moving pictures according to a statement received from the office of the secretary of state.

*The first article of the series appeared in issue of Nov. 21, 1914.

Reviews of Current Productions

"A Texas Steer"

Hoyt's Famous Comedy Reviewed in Pictures in All Its Mirthfulness by Selig, With Tyrone Power as Maverick Brander.

Reviewed by James S. McQuade.

IT IS twenty-five years and over since I saw Hoyt's best comedy, "A Texas Steer," on the stage, and Maverick Brander, Major Yell and Col. Brassy Gall had become only faint memories—the "Ministah to Dahomey" among them—until I

Scene from "A Texas Steer" (Selig).

viewed Selig's photocomedy on the screen the other day. Then the past came back, and the same care-free laughter came just as spontaneously as it did on the other side of the bridge with its twenty-five arches.

It is good to laugh, and one may be prone to praise too highly the cause of it, but I can commend Selig's "A Texas Steer" unqualifiedly as a mirth provoker of high quality. The humor is rich and clean and sometimes boisterous, as it was of yore, and there is nothing to impede its constant, natural and mellow flow. Situation follows situation in happy succession, as the story is revealed, until the laughter evoked by the closing scene is tinged with the shadow of regret.

The rapid fire of mirth owes no small debt to the crisp and well-worded subtitles. When Maverick Brander's buggy breaks down near his home, to which he is returning after a self-imposed absence in order to escape being elected to Congress, he asks a passerby to call at his ranch and tell them to send him a "hoss." But during his absence his constituents have elected him willy nilly, and when they learn of his plight they turn out and welcome him in mass. "I told him I wanted a hoss, and he sent me a pack of jackasses," said the exasperated Brander. "What do I want in Congress? I'm an honest man. I'd rather be Balaam's ass than a Congressman."

"Be hold de nex Ministah to Dahomey," says the negro political boss to his followers in an eloquent speech, after their votes have elected Brander. And then, after long months of waiting and physical stress that results from an empty stomach, he finds that there is no such dignitary as the "Ministah to Dahomey," and is proud to announce that he has "receibed" his appointment, viz.: the "supervision ob the dumpin' ob the wastebaskets" in the House of Representatives, which has been secured for him by Congressman Brander.

Tyrone Power, as Brander, shows his first efforts in photodramatic acting, and I consider the characterization masterful. He dominates, as he should, the entire pictured story. He succeeds admirably in conveying to the spectator the varying moods of the big, fearless, kind-hearted Texan, who is easily imposed upon by sharpers at Washington, in nearly everything except in a game of poker. In one of these games he cleans up a jackpot on a pair of deuces, and explains to his wife, whom he had kept waiting at a select dinner party, that he had "stopped playing as soon as he had all the money in the crowd." Mr. Power succeeds in bringing out clearly the changing lights and shades in Brander's character, so that we know the man as well as if we had heard him speak and tell us.

Bossy Brander is in the care of Grace Darmond, who gives a quite clever and piquant impersonation. The Major Yell of Walter Roberts is a finely drawn character, and so is the Col. Brassy Gall of Frank Weed. The actor who impersonates the "Ministah to Dahomey" also merits praise, although his name does not appear in the cast. The remaining characters are competently sustained.

"A Texas Steer" is a Selig "red seal" photoplay, and will be released through V-L-S-E, Inc., July 26.

"Kindling"

A Genuine Film Masterpiece Featuring Charlotte Walker and an Ornament to Any Program.

Reviewed by W. Stephen Bush.

I DO NOT hesitate to say that this is one of the best samples of the Lasky school of motion picture art. When at its best this new school beggars comparison. It is pleasing, it is powerful, it scores in every scene and there are no weak links.

To be sure the theme of this play lent itself to the use of the intelligent screener with a most singular aptitude. The young wife of a poor workingman living through dire necessity in a squalid, soul-destroying tenement feels herself a mother. The joy which this foreboding spreads in every woman's heart is "sicklied o'er" by the contemplation of the surroundings into which the child will be born. Lack of sanitation, prostitution of all privacy, ignorance, poverty, despair—all the evil spirits that hover about the crowded tenements waiting on human decay and human degradation show their malign influences in the wretched habitation where her child is to draw its first breath of life. The young wife's soul is seared in an agony of distress. Her husband, not knowing the condition of the wife, voices his hope that their first child will be born in the country where God's air and the blue sky favor and foster the growth of the child. She hears that for a hundred dollars she can go out into the great West where Nature still looks as it came from the Creator's hands. The thought haunts her by day and by night. Temptation steps in her path. If she will let a burglar come into the house of the woman for whom she is sewing at a wage of five dollars a week her share of the plunder will be a hundred dollars.

At first her conscience takes alarm. "Thou shalt not steal" struggles with the instinct of the mother to preserve the tiny

Scene from "Kindling" (Lasky).

life which is destined to issue from her. Her scruples grow less and less as she sees that the woman who has hired her for the miserable pittance draws the profits from ill-kept and unsanitary tenements which her husband calls a "Hell-hole." She sees, too, how this woman uses the money wrung from wretched tenants to pamper a pet dog, providing that dog with a maid and with luxuries which are enjoyed by but few human beings. As the day of her joy and her labor draws nearer the maternal instinct drowns out the voice of conscience and she becomes the confederate of the burglar. The dramatic elements in such a situation are obvious. The director has handled them to the greatest possible advantage, creating many

stirring moments, moving our pity and arousing just anger. To call attention to this excellence of the play would be to describe it fully. To give my reader a more faithful and accurate picture of this production I must dwell on the director's ability to show atmosphere. The portion of characters and surroundings in one or two brief touches is art of the highest order. It is the title to greatness of the distinguished painters of all ages. The scene entitled "Where the Devil Wears," depicting a typical scene of the tenement district of a big city, is as graphic as anything that ever came from the hands of Hogarth or Rembrandt. It is complete in every detail and true in every detail.

Just as the periscope draws a complete map with its surrounding seascape within its small compass, giving a view in miniature, the screen is capable of doing this very thing in portraying all the phases of life. This film play gives a very fine example of it, and through the action we feel the very recess of bedding the director epitomizes characters and conditions upon which a lesser amplification of the subsidiary words of this line. To all this excellent good Charlotte Walker has a strong, striking and magnetic personality and great emotional power. At times her excess of zeal threatened her skill and power, but in all the great scenes her work was flawless.

"The Fox Woman"

Four-Reel Majestic by John Luther Long, Directed by Lloyd Ingraham.

Reviewed by Louis Reeves Harrison

A STORY of Japan, "Legend" delineating the real and intimating the over real, a drama of fatalists, pertinent to the poetic in some exquisite chosen glimpses of nature, the two strong points of "The Fox Woman" are those of characterization. Brought into active and constant contrast are the roles of The Fox Woman, Sign Kara and Jessel, a little Jap wife portrayed by Teddy Samson. The latter is a child wife, one of those little flower like souls that need the constant nourishment of demonstrative love, that do not fade, petal by petal, but shrivel and die quickly under a brief spell of cold neglect. Her husband becomes the model for an American girl of unusual talent as a sculptor and a mystical influence over men that causes her to be regarded by the Japs as a reincarnation of the fox.

The Jap husband has a mind that is lost in the mists of antiquity—he knows nothing about taming foxes until they will eat out of your hand—and he yields to the fascinations of the sculptress as if under a spell, whereas she is only amusing herself as our girls sometimes will when dealing with men so eager and unsophisticated as to imagine a woman is to be won by silent adoration. The little wife bears humbly the indignities gradually heaped upon her until she is satisfied that love will never again be her portion, then she goes to

Scene from "The Fox Woman" (Majestic).

self destruction with the pitiful courage of a fatalist. The tragic death of the Fox Woman releases the husband from thralldom, and he saves his child wife when she is about to release her soul by suicide at the tomb of her ancestors.

"Heritage"

A Four-Part Universal Drama Dealing With Inherited Tendencies and the Influence of Environment.

Reviewed by Lynde Denig.

LIKE "Scandal," a production in which the Universal Company takes great pride, "Heritage," a four-part feature to be released under the Laemmle brand may be classed among pictures with a purpose. It treats a sociological theme in a dramatic fashion, moreover there is a semi-scientific background to add significance to the characters and the problems confronting them. At the opening of the story and at occasional intervals during its unfolding, the thesis that engaged the attention of the author is presented in the form of an excerpt from a book. In substance, the argument seems to be that heredity is stronger than environment.

Whether or not the picture bears out the contention is of less importance than the fact that Robert Leonard has produced a very human drama in which the depiction of sordid slum life leaves little to the imagination. His tenement settings abound in atmosphere and his characters look as if they felt at home in the surroundings. In one of the most depressing of the tenements we meet an unhappy, ill-nourished little girl, whose chief excitement in life is in witnessing fights between her drunken father and overworked mother. A few years later the child is obliged to earn her living in a factory; then she is left an orphan and presently comes under the kindly notice of a young woman much interested in the uplift movement.

Transferred from poverty to luxury, the girl soon learns how to wear pretty clothes and how to ape the manners and speech of her wealthy benefactress, but after marriage she reverts to type with alarming suddenness. Because of jealousy she hurls the bric-a-brac at her husband and then leaving him, returns to the slums. In recovering her, he is advised to adopt the tactics of a Bowery gangster, and the girl, who does not respond to kindness, is easily won by force—a popular notion

Scene from "Heritage" (Universal).

seldom supported by fact. In changing from a little girl to a young woman and in meeting the varied dramatic requirements of the principal role, Ella Hall gives an admirable performance. Mr. Leonard is sympathetic in the character of an unselfish lover willing to sacrifice his own interests and for the rest it is a first-rate company well directed.

Irene Fenwick to Go to Mountains.

When the negative of George Kleine's film version of Owen Davis' "The Woman Next Door" is finished, little Irene Fenwick will be ready for what she pleasantly terms a "rest." If present plans do not miscarry, this "rest" will take the form of a jaunt to the mountains, where every minute of light will be utilized for the production of a series of dramas possessing a mountainous locale.

Yet to Miss Fenwick the excursion will constitute a much-needed vacation, as she has been steadily engaged for a long time in the Kleine studios by day and the Eltinge theater by night. The recent close of "The Song of Songs" at the Eltinge wound up a period of day and night work that would have broken down many a stronger constitution than that of the diminutive ninety-eight pound Irene. Hence, the change of scene and freedom from the inevitable "call-boy" appeals to Miss Fenwick with a warmth and fervor equaled only by that of the school-boy about this time of year.

Miss Fenwick, who is an accomplished rider, swimmer and an ardent golfer, will have an opportunity to demonstrate these qualities in the work before her.

Olcott to Direct Mary Pickford.

Sid Olcott, veteran of the studio and one of the best known film men in the business, has been selected by the Famous Players to direct the next picture put out by that organization in which Mary Pickford will play the leading part. Work on the picture will be started in a short time, once Miss Pickford has been rested from her trip east.

It is a significant thing that Mr. Olcott should have been chosen for the next Pickford picture in view of the fact that it will be his third picture since joining the force of directors at the Famous studio. His first picture was "The Moth and the Flame," and his second was "The Seven Sisters," in which Marguerite Clark was starred.

Mr. Olcott is perhaps the most widely traveled director of the American exponents of the art of making pictures. He was sent to Palestine and Egypt to film "From the Manger to the Cross" and went last year to Ireland to make a series of pictures which are now being released by the Lubin Company. In all, Mr. Olcott has put American actors before the camera in 14 different countries.

"The Earl of Pawtucket"

Lawrence D'Orsay Appears for the Universal in Original Role in the Well Known Augustus Thomas Play

Reviewed by Margaret I. MacDonald.

THE five-reel version of the well-known Broadway play as presented by the Universal Film Manufacturing Company on their Broadway Universal Feature program is a distinct success. To Harry C. Myers, we understand, belongs the credit of the adaptation of the play, as well as the direction of the

Scene from "The Earl of Pawtucket" (Universal).

picture, which has been elaborately set and produced artistically and with a realism that never fails to find its mark through its comic characteristics.

Playing opposite Lawrence D'Orsay is Rosemary Theby, who is attractive and amusing as the young divorcee. But in spite of all the efforts put forth by any of the other members of the cast, D'Orsay as the monocled English aristocrat holds the limelight.

The play is one that is particularly well adapted to the screen. Nothing could be more delightful than the refined strain of burlesque, which practically constitutes the body of the play, and Director Myers, who also impersonates one of its characters, is to be especially commended for the clever manner in which he has thrown into basrelief the eccentricities of the Englishman. One of the most thoroughly amusing incidents of the picture is the extinguishing of the fire among the curtains by the Earl, when he has been disturbed at his bath by the distressed calls of a lady fair. To thoroughly appreciate the humor of the scene in question one has to see it.

The reproduction of the foyer of the Waldorf Astoria which is used frequently throughout the picture is one of the most impressive sets of the kind that we have ever seen. It is deep and spacious, and is an exact reproduction of what it is intended to represent. And moreover, there is a constant flow of action throughout the foyer that brings the spectator immediately into the atmosphere of the great hotel.

There has purposely been no attempt in this review to outline the story of the play, because its intention and the significance of the pictured version is blazoned in large and extremely comic type on the face of the production, namely, the burlesqueing of a slow-going, deliberating English aristocrat.

"The Disappearing Necklace"

A Remarkable Two-Reel Kalem Detective Story—Second in the Series of Mysteries of the Grand Hotel.

Reviewed by Hanford C. Judson.

THIS second of the series of pictures from stories by actual hotel detectives, being put out by the Kalem Company, is the first that this reviewer has seen and he found it most enjoyable. It is sure to be amply serviceable and likely to be decidedly popular. A series of pictures all as good as this will give the Kalem program another boost.

These hotel stories came in reply to a circular letter sent to many of the bigger hotels of the country asking for accounts of real episodes and for which to those who answered a liberal payment was made. This one, "The "Disappearing Necklace," is a composite of several adventures made to fit plausibly in a plot. The entertaining things about it are the clever newness of the crook's methods, the convincing and freshly handled atmosphere of the lobby of the hotel and the plot contriving in which along the thread of the approved and expected melodrama, unexpected things are made to happen—in the region of life it exploits, the most improbable things are accepted as belonging and so are quite convincing. It was written by Hamilton Smith and James Horne directed it. Most of the action of the first reel takes place in the hotel lobby and for sustained interest, due to little things and for the effect it has in making one believe himself in a great hostelry (leaving out some of the army of supers who probably were not expected to seem unconscious), it is worth high praise. There is no dragging at all in the picture, although that part where the woman whose husband is fighting with the burglar rushes down the hotel stairs might have been made much more tense and easily.

A Westerner and his wife (William H. West and Ollie Kirkby) come to the hotel, where the house detectives (Marin Sais and Charles Cummings), have been finding things to do and have shown themselves capable watchers. "Dude" Duncan (Frank Jonason), swell thief, discovers that the new lady guest has gems. He makes a very bold and quick-minded attempt to

Scene from "The Disappearing Necklace" (Kalem).

get them. The woman is alone, but her husband comes in and captures the thief. They get the lesser jewels, but the necklace is not found—it has been put in the vacuum cleaner pipe. How the house detective finds them makes an exciting story.

"All For Old Ireland"

First of Series of Irish Stories Produced by Sidney Olcott for the Lubin Company.

Reviewed by Lynde Denig.

PHOTOGRAPHED in the picturesque Ireland of romance and history, this three-part subject made by Sidney Olcott has a rare charm that in itself is enough to assure popularity. As the action unfolds, we have engaging pictures of the Lakes of Killarney, the rocky shores of South Kerry, the Black Rock Castle on the River Lee and the famous Ballymallis Castle, built something over 600 years ago. If the photography is not always of the clearest, one may attribute the haze to the Irish climate and feel that the beautiful scenes

Scene from "All for Old Ireland" (Lubin).

—valleys, rivers winding through pasture lands and jutting rocks lashed by waves—appear much as they do in reality. At all events, the locations in this photoplay are so thoroughly in keeping with a romantic story that there is no need to complain of a lack of sharpness in the details of a background.

In finding an historic period for the intital release in the series, Mr. Olcott went back to the Ireland of 1798 and conceived an appropriate tale of heroism, introducing the patriotic peasants in their struggle for liberty. Myles Murphy (Pat O'Malley) is the sturdy young hero, who assists in smuggling

slaver. Hope is saved; for three detectives make an arrest at the moment. Her mother dies after a row over the booty. Hope now becomes Circe in a classic dance and a famous fascinator of men—she keeps her impresario jealous, but when she sees him kissing another of the chorus she runs away to the seaside.

Her one-time father, who has become rich and bored, also arrives at the hotel. He has not forgotten his little girl, but doesn't recognize her. She marries him. The "Cup of Chance" incident comes when she, growing tired of the slow life at home, runs away to the theater and she and her former impresario come back to the house together, thinking that the husband is away. He finds them, pours out two glasses, puts poison in one and makes the girl serve himself and the other man. The impresario gets the poison. The picture has a cleverly worked thread of sentiment suggested by a lullaby. After the tragedy, it plays up this once more and very effectively and closes with a startling incident that makes an acceptable thrill.

In photography sets, scenes, acting and general direction for the most part it will hold its own above the average. The story is just the kind for screen picturing, though in this case it cannot be annalized. As an offering it will be liked.

"The House Divided"

Two-Part Pathe-Balboa Production Which Has Been Subjected to the Exquisite Pathe Hand Coloring Process.

Reviewed by Margaret I. MacDonald.

"THE HOUSE DIVIDED" is deserving of special comment as much for its exquisite properties of coloring as for any other reason. The production is based on the old story of a misunderstanding between husband and wife and a reconciliation brought about by the children. The human interest of the picture has been heightened by the conversion of one of the children into a cripple through a fall from an upper story window, and which occurs while he is in pursuit of a ball.

The father, who has taken with him the little daughter of the house at the time of his separation from his wife, becomes a common laborer, leaving the beautiful home and all it contains with his wife and young son. Later, through the two children playing together, a circumstance arises through which the separated parents are brought face to face, and the unhappy conditions caused by selfishness and misunderstanding come to an end in a happy climax.

The production has the advantage of capable direction, and a good cast, the photography is clear and beautiful, the locations chosen for the staging of the picture are attractive, forming an excellent foundation for the hand coloring process to which the film has been subjected at the Paris plant of the Pathe Freres. The absence of subtitles in the film when viewed by the press has prevented us from giving a fuller outline of the story of the film, or a more analytical review. We can, however, emphasize the fact that even with the presence of this drawback the production is entertaining

"The Cub"

Thompson Buchanan's Comedy Is Brought to the Screen in Excellent World Film Production.

Reviewed by Lynde Denig.

THOMPSON BUCHANAN'S story of a cub reporter in the mountains of Kentucky is comedy seasoned with melodrama. When Douglas Fairbanks played Steve Oldham on the stage there were more laughs than thrills in the performance, for the incidents in the White-Renlow feud could not, of course, be visualized as they are Director Maurice Tourneur's graphic picture. In the screen version of "The Cub," with John Hines playing Steve and Martha Hedman in the role of Alice Renlow, the comedy is not sacrificed, although the quantity of excitement easily exceeds that offered in the original play. Mr. Buchanan's plot fits into a photoplay more neatly than most plots devised specifically for the screen, and the production reveals the craftsmanship of a director who ranks high in the first class. The scenes of a mountain feud, culminating in the destruction of a house, challenge comparison with any that have been made.

Scene from "The Cub" (World Film).

While Martha Hedman, owing to her well earned stage prominence, is starred in the picture, her role, by the very nature of the story, is secondary to that handled in a broadly humorous manner by Mr. Hines. Having received word of the renewal of the White-Renlow feud, the editor of a newspaper sends Steve to cover it because he cannot spare anybody else and Steve might as well be in the mountains as loafing around the city. The cub reporter proceeds to live up to his reputation of being a happy-go-lucky fool. His antics with the donkey that refuses to move, except when so disposed, are ridiculous enough to be laughable and audiences will appreciate his unsuccessful attempts to remain neutral in the White-Renlaw altercation. His predicament is made the more embarrassing by affairs with two young women, one sought by him, the other unsought but equally unavoidable.

The plot which follows the progress of the feud is varied enough to be interesting without becoming in the least confused, and it keeps working up to a climax. The "truce" dance really marks the beginning of the end for Steve. It is here that he hopelessly antagonizes the White clan and his hasty exit from the hall starts a prolonged struggle to escape being "shot at sunrise." The comic and the serious are well mingled in the concluding reel of the picture that introduces a number of effects at once stirring and novel. Miss Hedman is pleasing as Steve's sweetheart, who assists in his rescue, and the supporting cast is efficient. Locations are excellent.

Two MinA Subjects

"A Night's Lodging" and "The Fighting Kid," Two One-Reel MinA Comedies of Merit, Produced by the Western Company.

Reviewed by Edward Weitzel.

THE best feature about "A Night's Lodging," a recent one-reel Mina comedy, is the incessant rapidity of the action. The plot is of the happy-go-lucky order, who's one object is to create laughter. Milton H. Fahrney, the director of the film, is awake to the necessity in staging this kind of irresponsible farce, of keeping ahead of an audience's ability to analyze the incidents. The story deals with the comic adventures of an impecunious but still cheerful individual, impersonated by George Ovey, who takes lodging in a fashionable hotel and experiences great difficulty in remaining in his own room. Mr. Ovey's lively and clean-cut comedy methods enable him to register his points with unfailing ease and telling effect. Director Fahrney and the photographer have kept the mechanical and artistic requirements of the picture up to the most exacting standard.

"The Fighting Kid."

Another late release by the Mina Company is "The Fighting Kid," a topsy-turvy farce which closely resembles "A Night's Lodging" in speed production and power to amuse. A slender but well-chosen plot has been skilfully amplified by humorous incidents and clever bits of business. George Ovey leads the cast, which also receives valuable assistance from Goldie Colwell and Louis Fitzroy. Mr. Ovey impersonates the same coinless but joyous gentleman of the other farce, and his manner of knocking out a pugilistic rival is the source of the film's fun supply.

"When Ambrose Dares Walrus"

A Lively Two-Reel Keystone Containing Several Original and Ingenious Mechanical Devices.

Review by Louis Reeves Harrison.

WHOEVER plots out these Keystone farces, whether it be Mack Sennet or his aids, seems to have an almost inexhaustible genius of invention, for they keep bobbing up regularly with something new in each release, and often, as in "When Ambrose Dares Walrus," with several entertaining novelties as relief from the expected buffoonery. The ridiculous pranks of the acrobatic performers, Mack Swain, of athletic eyeballs, or Chester Conklin of curious contortions, are anticipated with a sense of amusement—one is ready to laugh at almost anything they do, but their work might easily pall if kept up in any monotonous line of action. Such is not the case; there is a happy variety in each new presentation, and "When Ambrose Dares Walrus" is even an improvement on its immediate predecessors.

Possibly the most amusing feature of this very consistent farce—it is a genuine play—is the balancing of Conklin on a stream of water thrown by the fire department on his burning house. He has neglected to pay his fire insurance until the last moment, and then finds himself in dire straits, but he manages to raise the money just as the house catches fire. He dashes to the agent's office, pays the premium, takes a short turn outside, returns and demands the full amount, but discovers to his horror that he has left the policy in another coat than that he is wearing. He dashes for his burning home, outrunning a 'flyvver" driven by the fire chief, and manages to reach an upper window when a stream from the hose elevates him into space and balances him there. The story is a laugh-winner soon after it gets under way.

arms into the country from France and is imprisoned by English soldiers. Eileen Donaghue (Valentine Grant) becomes an important factor in his escape, effected by lowering himself on a rope, suspended from a window and down the side of a high castle wall.

While the production is not lacking in dramatic elements, its strongest bid for recognition is on the score of the fine locations, already mentioned, combined with a seeminly accurate portrayal of the life of the Irish peasants. The natural simplicity of many of the scenes is delightful. Miss Grant is a good type for Eileen and Robert Rivers gives a thoroughly artistic performance as Fagin, the spy in the employ of the English.

"June Friday"

Four-Reel Edison by Lee Arthur. Produced Under the Direction of Duncan McRae.

Reviewed by Louis Reeves Harrison.

THE story of a foundling left without marks of identification on the steps of a humane stranger, to be brought into dramatic relations with her kin after "the years roll by," is that of "June Friday," the name given the abandoned infant

Scene from "June Friday" (Edison).

by those who found and sheltered her on that fateful day in the month of roses and brides and uncertain weather. She does not know her father when she meets him in her grownup years, although he is not greatly changed and she has a miniature of him in the locket she wears. Her father is a bad lot. His decadent habits drove her mother to suicide, and he is an unscrupulous valet of a cad when the daughter first meets him. It is the father who masks as a clergyman and performs the pretended ceremony that ruins so many innocent young girls in screen life.

When the girl's destroyer abandons her to spend a few years in South America, and she is compelled to sell her jewels, then it is that the faithless father sees his own picture in the locket she wears. He becomes attached to her interests thereafter and ready, even villain that he is, to atone for the wrong he has done. The girl marries, all unwittingly, a chum of the man who ruined her, and she conceals reluctantly an account of her past. She is happily married and has a sweet little child when the wrong man returns from South America and is invited to the house by her husband. Situation! This well-known situation admits of new treatment, but the wife is weak enough to visit the wrong man at his rooms in a hotel, and she is there compelled to kill him in defense of her honor. Her father now commits suicide and leaves a confession that he is the murderer. Wife, husband and baby presumably live happily ever after.

"The Mating"

A Five-Reel Mutual by C. Gardner Sullivan Directed by Thos. H. Ince and Featuring Bessie Bariscale.

Reviewed by Louis Reeves Harrison.

THIS story, while it is well handled and presents many bright ensembles, does not give Miss Barriscale the opportunity that suits her temperament, nor is the motif original. She impersonates a school girl of ambition who finds herself socially neglected. In order to raise her importance among her associates she writes a letter to herself from an idol of the hour, a football player known as "Bullet Dick Ames." The scheme works to a degree when it becomes known that this fascinating hero is in correspondence with her and has proposed marriage by letter, but there are skeptics among the girls of larger social experience, and Bessie is finally called upon to meet her supposed admirer face to face.

All this is nicely told, and Miss Bariscale cannot fail to hold attention by her interesting personality, but a similar play, a three-reel feature, was released only a short time ago, "Her Proper Place," if I am not mistaken in the title, in which a girl neglected socially writes a proposal to herself from a political idol of the hour. In both cases the men are softened by a sense of pity that is followed by love and marriage. It is probable that neither director knew that the other was handling the theme, and such coincidences are all the more unavoidable in the rush of incessant production, but a story

Scene from "The Mating" (Mutual).

loses value from such a decided similarity. Miss Bariscale displays high intelligence in her part—she is consistent throughout—but she has done much finer things and is capable of characterization more powerful in roles better suited to her talent.

"The Cup of Chance"

Knickerbocker Three-Reel Picture With Alice Brady—Well Acted, Entertaining Melodrama.

Reviewed by Hanford C. Judson.

IT IS its story that makes this three-reel offering, "The Cup of Chance," produced for the Knickerbocker Company by Joseph Levering, good. With Alice Brady in the leading role as a young woman whose life was handicapped from the first by her having a bad mother, the story holds well and chiefly because the thread running smoothly through its plot construction keeps flashing into incidents unexpected and startling enough to prod the attention so that the pretty leading woman and the excellent cast that supports her can please the eye with the way they draw the situations. It tells a real picture-story full of action and it gets over.

In the opening stages of the picture when "Hope," the heroine, is merely a child and in the way of her very cold-hearted mother, there are places in which the characters do not stand out clearly defined due to weak subtitling, but one feels no lack of distinctness when once the real story gets into its stride. Hope as a little girl has a hard time of it.

Scene from "The Cup of Chance" (Knickerbocker).

Her precious mother, a widow, is "fast." Yet of her two suitors she takes the one who is only a poor clerk. Things get monotonous and she runs away with the other man, taking the child whom she doesn't love, presumably knowing that she may grow up to be of some use. Many years pass and we find her with her master selling on shares the now grown Hope to a white

"The Rug Maker's Daughter"

An Oliver Morosco Production Presenting Maude Allan in an Attractive Role.

Reviewed by Lynde Denig.

THE OLIVER MOROSCO PHOTOPLAY COMPANY, in association with Bosworth, Inc., did well in securing Maude Allan for the leading role in this picturesque romance. Of course, Miss Allan is primarily a dancer, a classic dancer, but she is also enough of an actress to give life to a character such as Demetra, the Turkish maiden, who is made the heroine of "The Rug Maker's Daughter." Some of the most interesting scenes in the photoplay reveal the graceful dancing for which Miss Allan is renowned, and it is to the credit of the director that these exhibitions are worked in as a natural part of the story.

There is no pretense of offering forceful drama in this picture, for the somewhat conventional plot is simple and not unexpected in its turns; but in lieu of thrills we find a wholesome story enlivened by a pleasing vein of light comedy. Forrest Stanley, as Robert Van Buren, the young American of the musical comedy type, who falls in love with the rug maker's daughter and proceeds to woo her with Yankee directness, handles amusing incidents with considerable finesse; Howard Davies makes an imposing Osman and Herbert Standing is appropriately cast as Halib Bey.

Adding appreciably to the romantic flavor of the story, are luxuriant gardens and sumptuously furnished rooms in which most of the action is centered. Rare selective judgment was exercised in the choice of these settings and the director permitted no incongruities in the costumes. The plot concerns the efforts of the rug maker to marry his daughter to a wealthy suitor, her objections and the effective interference of Robert Van Buren. The action shifts from Turkey to New York, where the young American checks the scheme of his rival and marries Demetra.

"The Clue"

A Lasky Production Featuring Blanche Sweet And Built On a Successful Play.

Reviewed by W. Stephen Bush.

ONE cannot resist the feeling that this story might have been told with less expenditure of celluloid, but the excess is so completely fraught with charm and art and scenic beauty that even a stickler for brevity in dramatic construction is apt to relent and lose himself in the admiration of such glorious settings.

The scenes in the "Sunken Garden" for scenic beauty and idyllic charm parallel the best that has been shown along these lines. The part of a Japanese is taken by a genuine son of the Mikado and is on the whole taken well. The man succeeds in creating and sustaining to the last the atmosphere of mystery on which the success of the play hinges. In the final scenes his realism is overpowering and perhaps a trifle too strong.

Blanche Sweet does not carry the whole burden of the play as she has been expected to do in other productions; her part is sympathetic and she carries it off well. She has not lost one whit of the girlish beauty and the singular charm of manner which have won her such a host of admirers. Edward

Scene from "The Clue" (Lasky).

Mackay gave a good rendering of a somewhat difficult part and Billy Elmer did the best possible with the hard task that had been set before him. Two Russian brothers looked remarkably like two young Americans. Page Peters did not seem sure at all times as to just what was expected of him. Ernest Joy, in common with many screen actors, has a habit of expelling air from his lungs when apparently at a loss just what emotion he is to betray next. One never knows whether it is a sigh or a life-insurance test of respiration. It is a foolish mannerism and ought to be dropped.

From the Biograph Studio

"Jane Eyre" is Well Produced in Three Reels—Fine Locations for "Ashes of Inspiration."

Reviewed by Lynde Denig.

THE Biograph Company is following a praiseworthy policy in bringing many famous works in English literature to the attention of motion picture patrons. Also, wisdom has been displayed in the selection of stories offering enough dramatic incident to permit of photoplay treatment. This time we have Charlotte Bronte's "Jane Eyre," done into a three-

Scene from "Jane Eyre" (Biograph).

reel picture by Director Vale, with Louise Vale in the title role, and Franklin Ritchie playing Rochester. As a drama, quite apart from the sentimental interest attaching to the visualization of so renowned a novel, the production is eminently satisfactory.

The very human story is made to live, not entirely in the period of the author's inspiration, to be sure; but at all events it lives, so why cavil about the director's up-to-dateness in presenting his people in modern apparel. Something of the atmosphere of Bronte's novel may be sacrificed, but being human and dramatic, the picture serves a better purpose than a more precise transcript of the original, lacking these qualities.

There is no glossing over the tragedy on which the plot of "Jane Eyre" is reared, starting with Rochester's marriage to the unfortunate girl who soon goes insane. Nowadays, she would be committed to an asylum with little ceremony; but in the period described by Bronte, it no doubt was natural for a wealthy man to confine his demented wife in an especially prepared room in his own house, or rather mansion. The woman pounds her head against the padded walls without injury and

Scene from "Ashes of Inspiration" (Biograph).

under the care of a nurse, even her presence is kept a secret from the other inmates.

With the appearance of Jane Eyre as governess for Rochester's ward and the growth of the love affair between the young woman and her employer, the inevitableness of the tragedy is readily appreciated. This sense of impending evil is heightened by frequent glimpses of the insane wife, from whom, owing to the laws of England, Rochester cannot get a divorce. A telling situation is met when the marriage of Rochester and Jane is interrupted, and for a concluding thrill, Director Vale arranged a spectacular fire scene. In this he was favored by finding a half-burned house of dignified proportions that just suited his

purpose. Miss Vale and Mr. Ritchie share the acting honors with Gretchen Hartman, who has the very trying part of the insane wife.

"Ashes of Inspiration."

The artistic beauty of the seaside locations in this two-part drama is marked. The story is not exceptional, but it more than suffices when combined with scenes of such an engaging quality. If the locations call for first mention, two members of the cast warrant second, for they possess enough individuality to attract attention—Jose Ruben, playing a young artist, and Ilean Hume as the sweetheart whom he cannot marry. In the garb of a fisherman's daughter, Miss Hume is a remarkably fetching girl, sweet and unaffected and quite the partner for Mr. Ritchie in a photoplay romance.

The material for this plot was found in the predicament of an artist afflicted with a selfish wife. She is irritating and hinders his work until a kindly uncle thinks it wise for him to take a vacation at the seashore. With a pretty girl for inspiration and her jealous suitor to make trouble, the outcome may be imagined. But in the end the artist remembers his duty to his wife and child. The picture is so well handled that it is worth while.

Myrtle Stedman Appears in Person

The Los Angeles premiere of Oliver Morosco's photoplay, "The Wild Olive," was made a special event by the management of the Alhambra theater on Hill street, where the stirring American-Argentine romance was exhibited. The feature which was responsible for the packed house was the announcement that Myrtle Stedman herself, co-star in "The Wild Olive" with Forrest Stanley, would give a selected program of songs. Miss Stedman, who was a noted light opera star with the Whitneys in Chicago before going into moving pictures, was in splendid voice and her reception amounted to an ovation. The audience showed unmistakably what a strong appeal is made when a film star appears in the flesh after having appeared upon the screen. A large delegation of notables from the photoplay world was on hand, and participated conspicuously in the general demonstration.

"Fate's Daughter"

Inez Wallace, Formerly of the Legitimate Stage, Features Herself in Picture from Her Own Scenario.

Reviewed by Margaret I. MacDonald.

WHEN Inez Wallace, after struggling with the conditions that confront those who would reach the privileged front rank of moving picturedom struck out single handed against the tide with nothing but her talent and the courage of her convictions to aid her, it behooved us to admire the enterprising spirit which prompted the young woman.

"Fate's Daughter," a reel of some seven hundred feet of film, marks Miss Wallace's initial effort in the line of film production. With this film it is her intention to play the various large picture houses between Cleveland and the coast, commencing with the Orpheum theater in Cleveland, augmenting the picture performance in which she plays the feminine lead, with an explanatory talk which will no doubt be intensely interesting, especially as it will give the audience an opportunity to become acquainted with the bright personality of the author-actress first hand.

Miss Wallace is a graduate from the legitimate stage, having been identified with "Paid In Full" and other well-known productions of the speaking stage. She has also appeared in picture theaters throughout the West, delivering a talk on pictures and picture studios, and is therefore more or less well known to exhibitors in that part of the country.

Inez Wallace in "Fate's Daughter."

The picture itself has no extraordinary characteristics, the story being slight and rather hastily developed. But it may be added, in justice to all, that the entertainment will not depend for its drawing power entirely on the quality of the picture, but on Miss Wallace's bright and charming manner of presenting her story.

"The Scar"

A Three-Part Vitagraph Melodrama with a Drug Fiend for the Villain—Some Gripping Situations.

Reviewed by Lynde Denig.

AS THE author of an ingeniously contrived scenario, Donald I. Buchanan is first of all responsible for the suspense and the thrills and the shudders of fear in "The Scar." Following the lead of the author, Director William Humphrey piled on the horrors relentlessly and altogether made a very damaging case against the dope fiend. He is a dreadful person, this Clifford Stanley, malicious in the extreme and dangerously resourceful in planning and carrying through his dreamed of revenge. There is nothing he won't do and almost nothing he can't do, one is inclined to believe, after watching him plot the ruin of his successful rival. The lesson of it all, for the picture is called "a melodramatic preachment against the drug habit," is that save for cocaine, Stanley would have remained a respectable citizen and deprived Mr. Buchannan of his story.

Scene from "The Scar" (Vitagraph).

For a plot of so many twists and turns, that offered in "The Scar" is unusually free from inconsistencies. Of course, it is rather far fetched at times, but if an audience accepts the characters in the first place, concedes Stanley's maniacal desire to injure Morton, and admits that coincidence may be a tremendous factor in shaping lives, there is no reason to balk at the series of incidents which place an honorable youth in the light of a thief and a murderer. Save for the scar on the arm of the dead man, used by the dope fiend as an instrument of revenge, the carefully worked up case might reasonably have terminated as its instigator intended.

The story is cleverly developed to keep the spectator in uncertainty about the outcome. In fact the author seldom allows more than an inkling of what is going to happen next and every now and again springs a real surprise. Harry T. Morey appears somewhat robust for a dope fiend, but his acting of the character is convincing enough. Gladden James, Estelle Mardo and Mary Maurice are others in the cast.

FREDERICKSBURG'S NEW THEATER.

Benj. T. Pitts recently opened to the public of Fredericksburgh, Va., a beautiful moving picture theater. The number of persons who purchased tickets on the initial day of business registered over 1,200. The house has seating accommodations for 620. There are 465 seats on the orchestra floor, and 155 in the balcony, which is reserved for colored people. The structure is built practically of fireproof material. Business has been good with a program of Paramount, World Film, Metro and other features, and regular program pictures.

BAXTER OPENS LYCEUM THEATER.

John R. Baxter, Jr., opened the Lyceum theater at Spring City, Utah, on July 15. This is a new picture house and has a seating capacity of 400. It stands on ground 40 by 75 feet in dimensions, and cost $8,000 to erect. Power's machines are used.

MRS. HENRY WOOD WROTE "EAST LYNNE."

"East Lynne," announced by Biograph for release in three reels on August 18, was written by Mrs. Henry Wood (Miss Braddon). Through a typographical error in last week's issue, this well known play was attributed to Mrs. Humphrey Ward.

Manufacturers' Advance Notes

"THE NEW JITNEY IN TOWN" (Universal).

Adventure-loving sweethearts have been married in balloons in our grandfathers' time, on cowcatchers in the '80s, on tandem bicycles in the '90s and in aeroplanes in recent months, but Jane Gail and King Baggot of the Imp Company were recently married in a jitney bus. Yes, by a real live moving picture clergyman. And those benighted denizens of thither New Jersey who witnessed the ceremony really thought the ceremony was genuine until a small boy discovered a cameraman in a covered wagon nearby.

Herewith is reproduced the interesting ceremony with the

Scene from "A New Jitney in Town" (Imp).

spectators herded out of range of the camera lens. You will notice the tired New York business man (King Baggot) taking a minute off while the knot is tied. His fiancee (Jane Gail), like most ultra modern young women, takes the ceremony as a joke and regards the minister as a fossilized old fogey and remnant of the dark ages. Of course she ought to be jolly well spanked for her general air of impudent insouciance, but then New Yorkers are such a blase lot and marriage is such a trivial matter, don't you know—Reno, South Dakota, establish a residence, decree and more wedding bells immediately afterward.

As can be seen from the sign on the radiator of the car, Mr. Baggot is running a jitney bus more for his health than for the profit in it. He has just met his jolly passenger, proposed marriage before she paid her fare and now is ready to slip the minister a five spot for his trouble. The jitney marriage can be seen in the Imp comedy, "The New Jitney in Town," featuring King Baggott and Jane Gail, which will be released on July 27 by the Universal.

"CHIMMIE FADDEN," NEW COMEDY FEATURE.

That Cecil B. DeMille, director general of the Lasky Feature Play Company, has struck upon a new and revolutionary comedy figure for photoplays in the character of "Chimmie Fadden" as portrayed by Victor Moore, seems unquestioned following the hundreds of communications from exhibitors that have been received by the Lasky offices since that photo-comedy was first released through Paramount Pictures Corporation on June 28.

Mr. Moore as "Chimmie" is a comedy figure as far removed from the "slap-stick" type of comedian as one could imagine. Mr. DeMille, under whose personal supervision the production was made, has started preparations for a series of "Chimmie" Fadden productions, the next of which will be "Chimmie Fadden Out West," in which Mr. Moore will star, of course, and which will be released through Paramount probably in September. The production will be made in the Lasky Studios at Hollywood, Cal.

This Irish boy of the New York streets, "Chimmie," has been declared by literary critics to a place alongside famous boy characters in American letters. He is a type as true to New York as to localities in every American city. He is a leader, a champion of justice and right, an enemy of hypocrisy and a soldier against the street bully. E. W. Townsend, now a Congressman from New Jersey, conceived the character of "Chimmie" when he was a reporter on the New York Sun some years ago.

His adventures should form a very interesting series for the motion picture screen.

BLANCHE SWEET IN "THE CASE OF BECKY."

Blanche Sweet in a style of photodrama work that is not only original with her but likely to place her, through the medium of forthcoming productions of the Jesse L. Lasky Feature Play Company, in a position as a star and favorite which she not yet has attained, is the unqualified promise of the Lasky offices.

For the second time since her engagement exclusively with the famous producing firm, she will appear in the leading role in a Lasky-Belasco production. The play will be "The Case of Becky," by Edward Locke.

Perhaps no play from the legitimate stage offers such opportunities for the ingenuity of the director and the art of the star as "The Case of Becky" provides in photodrama form. Margaret Turnbull, who wrote "The Clue," Miss Sweet's most recent production, has prepared "The Case of Becky" for the studio, and the production generally will have the benefit of the united co-operation of the studio force. Henry Reicher will be the director immediately in charge.

DEELY AT CENTAUR STUDIOS.

Ben Deely, of vaudeville fame, is producing a one-reel comedy picture called "Won by a Leg" at the studio of the Centaur Film Company in Bayonne, N. J., in which the cast is composed exclusively of vaudevillians. Mr. Deely and Miss Marie Wayne are playing the two leading parts, and with them are Miss Hazel Harrington of Bernard & Harrington, Miss Mona Ryan, Harland Dixon, of Doyle & Dixon, and others. Walter Pritchard is cameraman. The picture is to be released through the World Film Corporation.

"THE CLIMBERS" ON V-L-S-E PROGRAM.

In the space left vacant by moving forward "The District Attorney," the V-L-S-E have decided to release the five-reel Lubin feature, "The Climbers" on Aug. 2.

This production, adapted from Clyde Fitch's drama, that under the same title was a decided success on the speaking stage, gives Gladys Hanson her first opportunity to appear on the "Big Four" program. This play abounds in the entangling situations brought about by the dealings of high financiers and

Scene from "The Climbers" (V-L-S-E).

the extravagant efforts put forth by those mortals, whose main objective is the social heights.

In outline, the story unfolded is that of a captain of industry supposed to be possessed of limitless wealth, whose spectacular dealings in the stock market finally result in bankruptcy. The story is filled with thrilling moments, without being sensational.

It is one of the strongest dramas ever written by Clyde Fitch, and its tragic and humorous side are general in their appeal. It is said that the work of Gladys Hanson in this production is exceptionally finished, and that George Soule Spencer, who shares starring honors with her, presents one of his best dramatic efforts.

locomotive mounted on a turntable and slowly revolving in full view of the thousands who daily throng the building. Immediately adjacent to the turntable is a 55 ampere (4½ kilowatt) motor-generator set and control panel used to furnish direct current to the motion picture machine of the Pennsylvania Railroad Company located in one of their new steel cars in adjoining space. This set is in actual operation about eight hours a day, giving one an excellent idea of the ease and simplicity of operation afforded by this means of converting alternating to direct current.

The Westinghouse Company also has an exhibit in the Palace of Machinery. Here is shown a moving picture mercury arc rectifier in actual operation. This device takes the alternating current from the line, as supplied by the lighting company, and by means of a tube filled with vapor of mercury, changes it to direct current which is fed to the projection lantern. The peculiar greenish light given off from the mercury vapor bulb never fails to attract the attention of the passerby, and is often made use of by motion picture theater people as an advertising medium. This device is very simple to operate, has no moving parts and is an efficient means for changing alternating to direct current.

In addition to its own exhibit, the company has installed throughout the grounds a large number of motor-generators for use by other exhibitors, among whom may be mentioned the following:

The Precision Machine Company, New York, manufacturer of the Simplex projection machine, who have four of these sets installed in different exhibits; two in the motion picture theaters operated by the United States Department of Education, and the Precision Machine Co.; and one in theater of the United Shoe Machinery Co., and one in exhibit of the United States Steel Corporation. These machines are in daily operation furnishing direct current for use in showing reels dealing with the respective industries.

The Nicholas Power Co., in its attractive exhibit in the Palace of Liberal Arts, also has a Westinghouse motor-generator set, switchboard and rheostat installed, showing it in actual operation with a Powers machine.

These sets form a part of the Westinghouse Electric & Manufacturing Company which will be represented at the Convention by H. W. Cope, Director of Exhibits, P. N. Harrison and J. A. Nadon.

"SAFETY FIRST" (Komic).

The funny and talented Fay Tincher is featured in "Safety First," Komic comedy by Edward "Komic" Dillon and Chester Withey, and of course directed by Mr. Dillon. Miss Tincher is ably supported by Frank Darien, Chester Withey, Max Davidson, Porter Strong, while Bobby Fuehrer leaves the ranks of juvenile players to become a crook with Mr. Dillon's forces.

Miss Tincher has the part of a wealthy young woman whose bonds and hand are desired by Mr. Duke. Duke hires a crook to rob the safe in which the bonds are kept. The central situation deals with the efforts of the crooks to rob the safe. Max, the famous detective, is hired to guard the office. He locks himself in the safe in order to be on the ground first.

The crooks, however, lower the safe from the window while the police keep the crowds back under the impression that regular safe movers are at work. When they have taken the safe to a place of hiding they push a stick of dynamite into a hole. Max, in the safe, just saves his life by cutting the fuse before it burns down to the dynamite. The second fuse

Scene from "Safety First" (Komic).

is put through, but Max lights it from the inside. An explosion blows Duke and the crooks out of the window.

The safe robbing scenes are very effective. When the safe was being lowered for the picture big crowds were present and were really held in check by the police. The passage of the safe from the fourteenth floor of a commercial building to the ground with a hired acrobat perched upon it, performing funny feats, was caught by the cameraman.

"A MAN AFRAID" (Essanay).

This is a subtle psychological study of the influences that go to make a man a coward. The leading character in the story had been a coward all his life. Morally he was unafraid, but physically he shrank from any danger. He fought determinedly to overcome this tendency, but when suddenly confronted with danger all his resolutions vanished and he was an abject coward. His sweetheart discovered it and rejected him. His entire life was made miserable because he could not

Scene from "A Man Afraid" (Essanay).

conquer his cowardice. Finally he met with an accident. The doctors operated and found that a piece of bone was pressing on a certain part of his brain which so affected his mind as to make him a coward. Though somewhat doubtful of himself he went out into the world and discovered to his great joy that he no longer was afraid, proving the contention of the surgeons.

While this problem is the underlying theme in the photoplay, yet there is planty of action to make it thoroughly interesting and at the crises thoroughly exciting. Richard C. Travers and Renee Noel play the leading parts in this two-act drama with unusual realism. Released July 31.

"ON THE JOB" (MinA).

Director Milton H. Fahrney has introduced in the new MinA Films a "Jerry" series, so called because each of these releases picturize the funny experiences of a peculiar but interesting character to whom the name Jerry is applied.

There is no connection of one release with another except that "Jerry," always in the same character, is the central figure in every story, each of which is distinct in theme and treatment.

In the release for Thursday, July 22, Jerry obtains a job as nurse to the gouty Mr. Rich. His duties call for him to wheel

Scene from "On the Job" (MinA).

Mr. Rich about the home and through the streets, but simple as such duties may seem Jerry finds them difficult to fulfill properly. George Ovey, in the role of "Jerry," brings out a multitude of laughs. Others in the cast are Louis Fitzroy, Goldie Colwell, Jefferson Osbourne, Janet Sully and Gordon MacGregor. The release date is July 28.

"UNDER THE GREENWOOD TREE."

It is not all beer and skittles directing, and acting in motion pictures as every student of these pages and of the movies thoroughly well knows. The players and their associates have to work hard, physically and mentally, and very often at grave risks of their lives, otherwise they would never make good, and there would be no movies to speak of.

But there are times when the lash of the director is mitigated, and an occasional cessation of toil before the camera

Group of World Filmers Resting.

is permitted. And the public is growing more and more interested in the intimate lives of favorite motion picture folk; what they do and how they do it, their recreation, hobbie, and leisure occupation, what they look like and are like in real life. It is a harmless and pardonable curiosity. Here is a World Film group of prominent players which will interest many. In the tree is lovely young Jose Collins, the star of a forthcoming World Film, "The Impostor." The gentleman with folded arms is the "lead" of that photoplay, Alec B. Francis. Nonchalant and smiling, the happy looking man in the foreground is the famous director, Albert Capellani.

Happy looking bunch, isn't it?

ONE WAY TO "RAISE THE WIND."

Ventilating Fan, 20 feet in diameter by 6 feet wide. Built by the B. F. Sturtevant Co., of Boston. Fans of this type, but usually smaller, are used for theater ventilation.

METRO HAS ART POSTER DEPARTMENT.

The Metro Pictures Corporation, in the lead as always, has been the first of the large picture distributors to realize the need of better posters for picture advertising.

In following out this line they have established a separate poster department under direction of Robert E. Irwin, who has had much experience in the designing and printing of artistic and attractive poster advertising. In this new department he will make it his chief endeavor to give exhibitors paper which will be distinctly in advance in quality and design of anything seen heretofore in the line of motion picture paper.

Among those who have already made posters or are making them for Metro may be mentioned C. B. Falls, the well known illustrator, Robert J. Wildhack, probably the best poster artist in this country; Ernest Haskell, whose poster portraits of Mrs. Fiske and Mrs. Carter were the first really art posters produced in this country; Edward Penfield, F. G. Cooper, whose Edison posters have attracted the attention of the world; Rae Irvin, of Life, D. Cory Kilvert, Sewell Collins and others.

Notes of the Trade

DOUGLAS GERRARD, leading man with Mary Pickford in the Famous Players organization and prior to that of the western Kalem company, has rejoined his first and old love, the Universal, and will play the lead with Anna Pavlowa in the Smalleys' eight reel production of "The Dumb Girl of Portici."

• • •

George Nash and a company of stage celebrities are now at work under Oscar Eagle's direction in a William A. Brady play called "The Cotton King," which was a great stage success. Oscar Eagle is famous for his association with the Selig company, for years, and before joining the motion picture forces, he had won a great reputation as a stage director with David Belasco, and the Liebler company.

• • •

General Manager Rowland of the Metro Company announces the acquisition of numerous new plays for Metro's producing companies. Among them are "Pigs in Clover," "Richard Carvel," "Rosemary, for Remembrance," "The Purple Lady," "Baccarat" and "The Silent Voice."

• • •

Dorothy Gish and Ralph Lewis are featured in the two reel Majestic, "Victorine" which is adapted from "The Goings on of Victorine" by Julian Street, the novelist. Work upon "Victorine" is in full swing at the Reliance-Majestic studios under the direction of Paul Powell.

• • •

Charles Stine plays the part of an oil painting in George Ade's fable of "The Tip and the Treasure," an Essanay comedy-drama. He is the artist's conception of an old "sea dog" who has stared for years out of an old gilt frame into the den of his home by the sea.

• • •

Through the kindness of E. S. Manheimer of The Film Exchange, the Salvation Army Home for Children at Spring Valley, New York, has been able to show feature films of David Garrick and other high class features for their entertainment. This policy of The Film Exchange is very commendable as it affords entertainment for many children whose parents are unable to give them the price of admission to a picture theater.

• • •

Victoria Forde, the popular actress has been signed by the Selig Polyscope Company and will play opposite Tom Mix, when that daring actor gets in action at the new Selig studio at Las Vegas, N. M.

• • •

For Vivian Martin's next picture "The Little Dutch Girl," it was necessary to build a complete Dutch Village. The buildings are located at Watson's farm near Fort Lee.

• • •

Ethel Barrymore has decided to appear in her last season's success, "The Shadow" in which she created a decided impression. Miss Barrymore will begin work shortly at the Rolfe-Metro studio at Broadway and Sixty-First street, New York.

• • •

"Billie's Rescue," a Reliance production in which Joseph Hennaberry, Irene Hunt, Bert Hadley and Chandler House appear is nearing completion at the Reliance-Majestic studios under the direction of Ray Myers.

• • •

Maurice Tourneur is busily engaged on a play which is called "The Ivory Snuff Box." In this Holbrook Blinn is to make his second appearance in the World Film productions. It is a thrilling story on the detective order.

• • •

Seven companies are working at the World Film studio constantly, and with the crack directors that are making features there, the World Film program can boast of knockouts that other feature companies are unable to bring into action.

• • •

Henry Kolker, last seen on the dramatic stage in "Her Great Name," under the management of Henry W. Savage, will make his first appearance in the Rolfe-Metro release "The Bridge." This play was acted with success by Arnold Daly.

Picture Theaters Projected

MONTGOMERY, ALA.—The Empire theater has been thoroughly renovated and a rest room for women added.

EUREKA, CALIF.—The Lyric theater has been acquired by C. J. Stowe, who has made improvements to the house, and renamed it the Eureka theater.

OAKLAND, CALIF.—H. C. McPike will shortly start work on the construction of a commodious fireproof moving picture theater, to cost $100,000.

LAKE WORTH, FLA.—Local interests will shortly commence work on the erection of a moving picture and vaudeville theater, to cost about $5,000.

BUSHNELL, ILL.—Benjamin Ferebaugh is having plans prepared for a new moving picture theater which he intends to have under way before the end of summer.

CHICAGO, ILL.—Fred Becklenberg & Co., 29 So. La Salle street, are having plans prepared for a three-story moving picture theater, 100 by 122 feet. There will be stores on the ground floor and apartments on the second and third floors.

CHICAGO, ILL.—Solomon Rubin, 3530 W. 12th street, is planning to erect a three-story moving picture theater, 110 by 143 feet, to cost $75,000. The building will also include an office and a small apartment.

CHICAGO, ILL.—J. M. Browarsky, 30 No. La Salle street, has let the contract for the erection of his new moving picture theater. There will be stores on the ground floor and several apartments on the second.

KINKAID, ILL.—Work is already under way on the new moving picture theater being erected by Patrick Cody. The structure will cost $9,000.

LANDSDOWN, ILL.—A. O. Ely will erect an airdome and moving picture theater at the corner of 40th and Waverly avenue, to cost $15,000.

GOSHEN, IND.—Peter and James Polezies have disposed of their interest in the Irwin theater to William E. Burridge for $1,450. The new owner is planning to make several additions to the house.

INDIANAPOLIS, IND.—Keith Theater Co. of New York, Shafer Ziegler, local manager, are planning to remodel the first story and balcony of their theater here.

VEEDERSBURG, IND.—George W. Sink has sold his moving picture theater to C. L. Siddios of West Lebanon.

COUNCIL BLUFFS, IA.—The Frank theater has been taken over by new interests.

OTTUMWA, IA.—The Spectrum theater has been thoroughly renovated and renamed the Strand.

CORBIN, KY.—A new airdome has been completed and opened here by C. O. Brown and B. Riddle. It has been named the Fairyland.

MONROE, LA.—Guy B. Stubbs will shortly erect a handsome new airdome at the corner of DeSiard and Jackson streets

BALTIMORE, MD.—F. E. Beall, 306 St. Paul street, is preparing plans for a one-story moving picture theater, 45 by 55 feet, to cost $6,000.

GREAT BARRINGTON, MASS.—P. J. Nalty and J. J. Mulhall have leased a store building on Railroad street, and as soon as necessary alterations are completed, will open the house for the exhibit of high-class moving pictures. It will have seating capacity for about 300 persons.

SOUTHBRIDGE, MASS.—A. Boyer has been awarded the contract to erect a three-story theater building, 110 by 52 feet, for T. F. Murphy.

MICHIGAN CITY, MICH.—Hubert N. Phillips who conducts the Washington Park theater, will expend $1,000 for added improvements.

VALPARAISO, MICH.—Thomas Polk has sold the Lincoln theater to Charles Bailey of Sturgis, Mich.

ST. PAUL, MINN.—George E. Lennon and Herman Benz are having plans prepared for a commodious moving picture theater to occupy the old library site at 7th and Wabasha streets. The new house will have seating capacity for 2,500 persons.

ST. PAUL, MINN.—The American Realty & Building Co., 211 W. Lake street, Minneapolis, Minn., has been awarded the contract to erect a one-story moving picture theater, 45 by 108 feet, to cost $18,000, for the Lake Amusement Co., 31 W. Lake street, Minneapolis, Minn.

OMAHA, NEB.—The Carter Lake Club has opened a new airdome here.

OMAHA, NEB.—Joseph F. Vrana, 1956 South 15th street, has secured the contract for the erection of a one-story moving picture theater and store building, 40 by 120 feet, for Charles Hepodel, 11th and Frederick streets.

ALBANY, N. Y.—Howard Rogers, Arkay building, is preparing plans for a one-story moving picture theater, 60 by 110 feet, to cost $30,000.

ASTORIA, L. I., N. Y.—M. Pilnacek, 425 East 71st street, New York City, is about to start work on the construction of a moving picture and vaudeville theater at the corner of Steinway and Jamaica avenues, 54 by 135 feet, with seating capacity for about 1,200 and cost approximately $75,000.

BROOKLYN, N. Y.—Glynne & Ward will shortly commence work on the construction of their new moving picture theater to be erected at the southwest corner of Nostrand avenue and Robinson street. The house will be known as the Mardi Gras, cover an area 110 by 100 feet, have seating capacity for 1,500 persons, and cost upward of $65,000.

BROOKLYN, N. Y.—Hertz Construction Co., 239 East 25th street, will erect a one-story moving picture theater, 78 by 146 feet, to cost $50,000.

NEW YORK, N. Y.—Claremont Building Co., 1564 Broadway, will erect a new theater and store building, 63 by 100 feet.

NEW YORK, N. Y.—A. Weiss, 49 Avenue A, representing W. W. Astor of England, is planning to erect a three-story moving picture theater, 48 by 100 feet, to cost $20,000.

WATERTOWN, N. Y.—Harry Stowell, who conducts the Strand theater on Franklin street, will increase the seating capacity of the house several hundred; a stage will also be built to accommodate vaudeville acts in conjunction with the exhibit of moving pictures.

CLEVELAND, O.—A. Silberberg is having plans prepared for a one-story moving picture theater, 40 by 150 feet, to cost $25,000. There will be several stores on the ground floor.

CLEVELAND, O.—H. L. French will erect a one-story moving picture theater, 60 by 150 feet, to cost $25,000. Lessee is Herman J. Garfield, 2673 East 53d street.

KENMORE, O.—Velimir Haidin of Barberton, O., is having plans prepared for a one-story moving picture theater, 40 by 120 feet, to cost $8,000.

STEUBENVILLE, O.—Frank Dementros, 114 South 4th street, has let the contract for the construction of a three-story moving picture theater and office building, 48 by 180 feet, to cost $50,000.

BEN AVON, PA.—John S. Wagner is having plans prepared for a one-story moving picture theater, 42 by 67 feet, to cost $8,000.

ERIE, PA.—Robert Coleman, 2171 East 101st street, Cleveland, O., will erect a one-story moving picture theater, 36 by 124 feet, to cost $15,000.

PHILADELPHIA, PA.—Thomas M. Burghart has obtained the contract to build a one-story brick addition, 40 by 55 feet, to the moving picture theater at 1301-1305 South Napa street.

POTTSVILLE, PA.—Phillip Zrenneman will build a two-story moving picture theater, 30 by 230 feet, to cost $5,000.

WESTGROVE, PA.—F. H. Pyle will convert the three-story town hall into a modern moving picture theater.

PROVIDENCE, R. I.—The Toy Theater Company is erecting a two-story brick, steel and concrete theater building at the corner of Thayer and Meeting streets. The structure will be fireproof, cover an area 96 by 98 feet, and have seating capacity for about 800 persons. There will be four stores on the ground floor. The house will be known as the East Side Toy theater.

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FOR FURTHER INFORMATION, ADDRESS

ELECTRIC PRODUCTS COMPANY
Cleveland, Ohio

May Limit Theaters

City Council of Minneapolis Now Working Over Plan to Restrict Picture Houses —Method Followed In Defining Saloon Districts Has Been Suggested for Film Shows—Would Limit City to 95 Theaters—Duluth Watching the Scheme.

Special to Moving Picture World from Midwest News Service.

UNDER the plans of the Minneapolis city council for restricted moving picture theaters the city would be limited to 95 photoplay houses. There are already 90 in sight.

The council, which has been harassed time and time again by neighborhood fights near theater locations, suggested that the patrol limits be used as in defining saloon territory and in limiting the number of dramshops be tried.

A special committee of thirteen members was appointed to make a survey. It fixed on a number of 95, which allows an expansion of five. There are now fifty-five houses operating, fourteen licenses have been issued, two more applications have been approved and nineteen applications are on file.

Tentative plans will bar all new houses from the third and thirteenth wards. In the second ward, the photoplay territory will be limited to 4th street, 13th to 15th avenues; Como avenue, 15th to 16th avenues; Central avenue, Main street to 8th street; Oak street, Washington avenue to Delaware street; Washington avenue, Oak street to Ontario street. In the 11th ward, it will be Franklin avenue, from 13th to 23d avenues; Cedar avenue, 7th street to Franklin avenue; Riverside avenue, 23d to 23th avenues.

Duluth is watching the plan with interest and it has been suggested there that the theaters be limited one to each 5,000 persons. However, if the proportion is greater at present, it is not urged that any licenses be revoked.

MAY FILM OLD STEAMBOAT DAYS.

James J. Hill and other notables may take part in producing a film of early steamboating on the St. Croix river, the filming of which is planned for the latter part of July. The pioneer river men of Minnesota are planning an excursion to Taylor Falls and former Governor S. R. Van Sant himself an old steamboater, suggested the historical film. Every detail such as the loading and unloading of a picturesque assortment of freight will be included.

James J. Hill was a check clerk and it is hoped to induce him to go through the routine again before the camera. State Commissioner George B. Hazzard will be steward and the other positions will be filled by men now general passenger agents and holding other high positions in water transportation service. The passengers will be widows and daughters of the old steamboat captains. As another realistic touch a band of Chippewa Indians with their birch bark canoes will be secured.

Lou Scott of the Metropolitan at St. Paul, who was a steamboat clerk, has been suggested as stage manager.

MICHIGAN GOSSIPY ITEMS.

The Rath & Seavolt Film Manufacturing Company has moved to its new two-story fireproof building at 821-823 University avenue, St. Paul. The building, of Spanish style of architecture, contains besides the laboratory and offices, a complete projecting room.

W. L. Buck has sold the Princess theater at St. Peter to Harry J. LaDue.

B. C. Hazle has purchased the moving picture show at Alden from C. H. Henderson.

Lawrence Jung is contemplating opening a moving picture show at Lewiston. The Oviatt show there has been closed.

C. A. Watkins of Hayfield has purchased a complete moving picture outfit from the Monarch company of St. Paul.

The Majestic theater at Austin is giving a travel certificate with each paid admission.

George Ridley has leased the Brown & Mather building at Riverton and opened a moving picture theater. He will give shows two nights a week.

A. D. Beaudreaux of Wadena has bought the Majestic at Belle Plaine from Manager Webber.

Charles A Pierce has sold the Gem theater at Hill City to A. C. Abrahamson and M. L. Smith.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

GAIL ALLEN has sold the Royal, at Indianapolis, to O. R. Sebring. Mr. Sebring is to run Apex features at the Royal. He also owns the Wallace at Peru, Ind.

The Lyric, the Alhambra and the Colonial theaters, Indianapolis, are running photoplays continuously, and their success has been exceptional. The Alhambra has been charging fifteen cents for the night shows, and the increase in price has had no effect whatever on the crowds. Apparently they pay fifteen cents as readily as they pay five, at any rate the crowds are about all the house can accommodate. In the opinions of the managers of these three houses, the photoplay is a boon to the business.

Hal Kelley has installed a new machine in the Star theater at Montpelier, Ind. Recently Montpelier went "dry" and Kelley is interested in statistics to determine whether the change will affect his business.

The moving picture men at Anderson, Ind., seem to have won the day. Joseph Denneston, manager of the Grand Opera House, and Lloyd Richardson, his operator, were arrested June 27, charged with Sunday violation, but Prosecutor S. L. Brooks refused to file affidavits against them, saying that he did not believe the prosecution would be backed by public sentiment. Sunday, July 4, all the houses were open and ran without molestation. Chief of Police Mountain saying that it was useless to make arrests that would not be prosecuted. The houses were only open from 1.30 to 6.39 p. m., so as not to be in conflict with church services, but it is expected that hereafter they will be open at the usual hours. The churches, through members, will file affidavits now, it is said.

Walt Archer, Monon, Ind. after herding with the section gang on the Monon Railroad for his health's sake, has returned with a coat of tan and muscles on his back to his job as operator at the Lyric, Monon. The wops, he said, would be all right for a change, but not as steady companions.

Quincy T. Lyons has bought a picture show at Knightstown.

Alfred F. Brentlinger, appointed receiver for the Minuet Amusement Company, Ft. Wayne, Ind., has resigned and Jess Edson has been named in his stead. The suit for receivership was filed by Haywood Brothers & Wakefield, who have a claim against the company.

The Indiana Daily Times at Indianapolis and the Lafayette Journal, Lafayette, Ind., are scoring local boards of education for failure to take advantage of educational films by the installation and use of movie machines in school work.

The Pathe company, through J. R. Johnson, of Indianapolis, state manager, has promised to film the Associated Christian Workers pageant at Ft. Wayne.

Manager Rembusch of the Alhambra theater, Shelbyville, Ind., has installed what he says is the largest exhaust fan in captivity. The installation was made by the Typhoon Fan Company at a cost of $600. The particular fan was built for the National Exposition of the Moving Picture Art at New York and shipped from there to Shelbyville.

The amateur nights at the Orpheum, Hartford City, are drawing good crowds.

The Coburn Company made films of the A. A. U. swimming meet at Indianapolis. The first run will be shown at the English theater, Indianapolis.

Though the county prosecutor, S. L. Brooks, has said that he does not believe public opinion will back prosecution of theaters for Sunday opening, the movie managers of Elwood have announced that they will not antagonize the churches in Elwood by running on Sunday.

The George Ade fables are making big hits with Indiana audiences, according to reports being received. The Chicago speedway race won by Resta also is getting good attendance.

Tipton, Ind., evidently will not support two picture houses, though other towns of the same size are crowding three and four houses. The Habit, under the management of Arthur Haggerty, after rowing against the stream for some time, has quit. The house profits have never been encouraging.

The Crystal theater, Ligonier, Ind., has installed a pipe organ and musical attachments which amount to a full orchestra.

English's Opera House, Indianapolis, running pictures and vaudeville, has announced a Chaplin contest for amateurs.

Brentlinger and English at the Orpheum theater, Ft. Wayne, showed for the first time in Ft. Wayne July 8, "The Garden of Lies," in which Jane Cowl is featured and were unable to accommodate the audience. The house seats 1500.

The Alhambra at Shelbyville, Ind., owned by F. J. Rembusch is now using the Universal Program.

The Grace theater at Martinville, owned by Mr. Rembusch also is using the Universal program.

The United Film Renting Company of Indianapolis, with offices in the Lyric theater building, has installed a Rex renovator and is prepared to do outside work in adition to its own business.

NORTHWESTERN NOTES.

Special to Moving Picture World from Midwest News Service.

MANAGER Bogard has sold the Cody Opera house at Cody, Wyoming, to James Corder.

Members of the Modern Woodmen of America at Cheyenne, Wyo., were admitted free to the Lyric theater when "The Man Who Came Back" was shown.

Films of the Brotherhood of American Yeomen Castle dedication at Des Moines, Ia., were shown at the Dream theater at Puyallup, Wash., under the auspices of the local lodge.

Demands were so numerous that Manager Fairchild of the Curran theater at Boulder, Colo., found it profitable to play a return date of Selig's "Chip of the Flying U."

While the Grand Army men of Washington were encamped at Everett, the Central theater in that city featured the three reel "The Heart of Lincoln," which made a hit with the veterans. In addition, Captain Lawrence, formerly chief trumpeter for Colonel Roosevelt, gave a lecture on the European war and Miss Marie Lawrence, who assisted him in giving trumpet calls, illustrated a lecture on Red Cross nurses with costumes used here and abroad.

Henry M. Wilson has undertaken the task of reviving the Lakeside theater at Kirkland, Wash.

The Grand theater can no longer profitably run "legitimate" and Aberdeen, Wash., hears that it is to be dismantled. The popularity of the moving picture is blamed for the inroads upon the box office receipts.

DETROIT BASE HITS.

H. W. Irons has resigned the management of the new Norwood theater to again become associated with the John H. Kunsky theaters. He will take charge of the various Kunsky theaters while the managers are on their annual vacations, and later in the season will be given permanent charge of one of them. Frank Nellon, one time manager of the Gladwin Park, has succeeded Mr. Irons at the Norwood.

Every employe of the John H. Kunsky Enterprises and the Casino Feature Film Company will get a vacation during the summer. Those who have been with the company previous to October 1st will receive two weeks with full pay, while those who came after that and before January 1st get one week with pay.

The Bijou theater, on Monroe avenue, Detroit, one of the first playing moving pictures in the middle west, discontinued business on July 1st, the lease having expired and the building sold. The Bijou was owned by William F. Klatt. It started originally as an upstairs theater, and later the theater was moved on the main floor to comply with the new building code, which prevented upstairs theaters. The Bijou was a big money maker always. The only exclusive Monroe avenue picture theaters now are the Royal and the Family. The Columbia, Palace and National play a combination of vaudeville and pictures.

When the writer asked George Trendle, secretary of the John H. Kunsky enterprises, what he thought was the future of the moving picture business, he said: "The demand for quality film is increasing so fast that the time is bound to come when there will be fewer producing companies. As in every industry, there are only a limited number of men able to constantly think out new things. The result will be fewer theaters of larger capacity, but better theaters than those now in existence."

John H. Kunsky and George Trendle returned July 1st from a trip to New York, where it is understood that they acquired a new program for the Casino Feature Film Company, one of their enterprises. This new program is said to be on a par with some of the best. Full announcement will be made in a few weeks.

All customers of the Casino Feature Film Company, Detroit, are now being supplied complete musical scores with each Paramount picture. The company, through its special musical department, works out a complete musical program for each feature, which it uses in connection with the John H. Kunsky theaters. The complete program goes with each feature, which is proving a great help and convenience to Michigan exhibitors.

The Pallister theater, 1640 Woodward avenue, Detroit, is now owned by the Woodward Theater Company, which makes the company's fifth house. The five Detroit houses are the Woodward, the Comique, the LaSalle, the Rosebud and the Pallister. Henry S. Koppin is president of the company, and Bert Williams general manager.

The V-L-S-E has opened a Detroit office at 502 Peter Smith building, with R. R. Hutton in charge. Mr. Hutton was formerly with the Pathe Exchange in Chicago. All V-L-S-E features will be booked through the Detroit office, and Manager Hutton assures Michigan exhibitors the very best treatment at all times.

Abe Siegel, manager of the Detroit office of the Fox Film Corporation, attended the district managers' meeting in New York City July 1 to 6.

Rex Minkley, former manager of the Forest theater, is now traveling representative for the Fox Film Corporation's Detroit office.

The Henry S. Koppin interests of Detroit have sold the Empress theater in Toledo, Ohio, to J. B. Gardner, of Toledo, and L. B. Solether, of Bowling Green.

Universal Office Moved

Detroit Branch of Universal Film Company Has Moved to 159 East Jefferson Avenue—On First Floor and Just a Step from Woodward Avenue—Increase of Business Required Bigger Quarters—Equipment and Personnel of Office Force.

By Joseph Smith, Detroit Correspondent of Moving Picture World.

INCREASE in business has made necessary more room for the Detroit branch of the Universal Film Company, hence the removal from 87 Woodward avenue to 159 East Jefferson avenue, which is just around the corner from the old location. The Detroit Universal Film Company started in business at 87 Woodward avenue about two years ago, occupying a part of the second floor. Within a year the business grew to such proportions that the entire upper three floors were taken. About six months ago the Universal Film Company purchased the business, since which time the list of customers has been increasing by leaps and bounds.

The new quarters are 25 by 100 feet in size, and are most conveniently located, being on the first floor, even with the street, and just a step from Woodward avenue, Detroit's leading thoroughfare. The top floor of the building is to be used for the mounting department. The poster department will be in the basement. On the first floor are the general and private offices, the inspection department and receiving and shipping departments. An addition has been made to the rear of the building in the form of a fireproof vault, 15 feet square, where all film is kept.

A valuable feature of the new quarters is the two front windows which are used for displaying projection machines and other accessories for moving picture theaters. This is something which no other film exchange in Detroit has, due to the fact that none of them are on the first floor. That it is a valuable feature is proven by the fact that after two days of window exhibition, the exchange sold two projection machines, the purchasers admitting that they were attracted by them in the windows.

There is a small reception stage on the first floor, and then the space is partitioned off for the different departments. All partitions are stained in mahogany. The whole arrangement of the new quarters is bound to give exhibitors the very best service, and the fact that everything is on the one floor will greatly facilitate promptness in making shipments.

The staff of the Detroit branch consists of the following: George Weeks, manager; Ray Branch, assistant manager; Joe Deiner, booking manager; Norm Millard, shipping department; Emory Gill, poster department; Clara Kohane, auditing department; Bill Bailey, traveling representative. The Universal Film Company also has a branch office in Grand Rapids, Mich., in charge of B. L. Davis; one in Escanaba, Mich., in charge of Harry Brackett, and another in Toledo, Ohio, in charge of Charles A. Stimpson, all of which are under the direct supervision of the Detroit office. Grand Rapids takes care of Western Michigan; Escanaba of the upper peninsula; Toledo of Northern Ohio, and Detroit of Southeastern Michigan.

Two things are responsible for the success of the Universal in Michigan. One is the fact that they are producing better pictures all the time, and another is the fact that the company has George Weeks handling its affairs. Mr. Weeks is exceedingly popular in Michigan, knows the business thoroughly, plays square with everybody, and is hailed "the prince of good fellows." In Ray Branch he has a very able assistant who is close in touch with everything going on at all times.

THEATERS CHANGE HANDS.

Among the theaters which have changed hands recently are: The Warfield, 1030 Hastings street, formerly owned by Brown & Harding, sold to C. W. Ruse, who has already taken hold; Jos Green has sold the Wigwam theater, 1126 Mack avenue, to Herman Schulte, a member of the common council; Metropolitan theater, 1659 West Fort street, formerly owned by J. R. O'Dell, has been sold to Nicholas Payley, of the United Film Service; Alfred St. Onge has disposed of the Lester theater, 374 Hastings street; the Savoy, 229 South Chene street, formerly owned by R. F. Stuart, has been sold to S. H. Halstead; the Perrient, 930 Chene street, formerly owned by Ed Hilkie, has been sold to George F. Watkins, who also owns the Hippodrome theater, 1129 West Warren avenue; W. J. Cousins has sold the Ila theater, 341 Dix avenue.

J. O. KENT TO MANAGE WORLD FILM OFFICE.

J. O. Kent, formerly city salesman with the Detroit branch of the World Film Corporation, has been promoted to the position of manager, succeeding Joseph Klein, who has been transferred to the Chicago office of the company. Mr. Kent has been associated with the Detroit office since it was first opened. Here's wishing "Jimmie" the best of success.

UNITED OPENS NEW BRANCH.

The United Film Service Company, of Detroit, has opened a branch office at Escanaba, Mich., which is to handle the Northern Michigan business. Herbert Fowser, traveling representative, is temporarily in charge of this new branch office. He recently completed a three weeks' trip of the upper peninsula and the copper country and reported that business with the motion picture exhibitors was very good. Nowhere did he hear the least complaint. He said that a new theater was being erected at Escanaba that would seat 700, to be called the Bijou, that the Marquette opera house was now playing pictures, and that feature pictures seemed to be greatest in demand. "Wherever I went I saw exhibitors reading the Moving Picture World," said Mr. Fowser. "In fact, often in discussing pictures some exhibitor would say, "Well, according to the Moving Picture World," and so on. The exhibitors in Michigan certainly place a great deal of confidence in the World and they read it thoroughly."

SUCCESS AT BROADWAY-STRAND.

A lot of people who predicted "failure" for the Broadway-Strand theater are now beginning to "sit up and take notice." Harry I. Garson, the present lessee, who took hold of this playhouse after it had been in the rut and was ready to be torn down, despite the fact that it is a new building, says that the Broadway-Strand has been doing excellent business since it opened a few months ago and that he has plans under way which will make the Broadway as successful as any theater in the country.

To accomplish what he has so far with this theater has certainly required a lot of backbone and grit, but Mr. Garson was determined that the Broadway should succeed, and he set out to bring about that result. He has been able to secure unlimited capital and his latest improvement is the installation of a $35,000 pipe organ. But he does not mean to stop there. He is working on a dozen big things which will materialize before the summer is over. The same people who predicted failure for the Broadway at the start are now congratulating Mr. Garson on what he has been able to do.

No More Boys in Booths

Michigan Fire Marshal's Department Has Started a Vigorous Campaign Against Allowing Minors to Run Projecting Machines—Warrant Out for Manager of Savoy at Hancock Where Boy Lost Life In Booth Fire.

Special to Moving Picture World from Midwest News Service.

THE crusade by the Michigan State Fire Marshal's department against moving picture managers who allow boys to run their machines or to be in the operating room has been started.

A representative of the Fire Marshal's office has secured a warrant for the arrest of Ben Gettleman, owner of the Savoy theater, Hancock, where, on June 9, Bernard Ohmann, a 17-year-old boy was burned to death.

Manager Cook of the Grand at St. Ignace, was fined for employing a boy under 18.

Deputy Marshal Samuel Robinson reports that fifteen managers have been arrested this year for violation of the fire prevention laws and twelve houses have been closed for non-compliance with orders of the department.

GRAND RAPIDS OPERATORS ASK ABOUT PROPOSED LAWS.

Moving picture operators of Grand Rapids have asked the city council, through their secretary, Bernard Kulms, whether there is to be any action on the proposed ordinance prescribing rules and regulations for operators.

MICHIGAN FILM ITEMS.

Citizens of Mt. Clemens had an Americanization Day celebration July 5, the feature of which was a lecture by W. W. Florer, of Michigan University, illustrated by patriotic moving pictures.

Col. W. S. Butterfield was at Saginaw recently to take a lease on the new Franklin theater to be used as a vaudeville house. While there, he approved plans for overhauling his photoplay properties. The Jeffers will get a new front and also a new name—the Strand. The new decorations will be in white and black enamel, with lattice work effects, following the general style of the Bismarck Gardens in Chicago.

The Bijou also will be redecorated and the seating plans altered. Both will remain exclusive picture houses.

A moving picture theater is a feature of the pleasure pavilion at Saugatuck, Grand Rapids, which has been opened by the Saugatuck Amusement company with E. E. Weed as manager.

Mertz Brothers sold the Princess at Cadillac to S. E. Veazey who has been connected with the Bijou Amusement company at Saginaw.

The Royal theater at Calumet has closed a voting contest in which it gave away a Ford car.

W. A. Chancellor and George Eichelberger of Arcanum, O., who have opened Dreamland, a new moving picture theater at Reading, are running General Film company service three nights a week. Chancellor has his own camera outfit and expects to film things of local interest.

Daniel Reinelt has taken over the Star theater at Gaylord.

"Salambo," the World Film Corporation feature, was booked by the new Garden theater at Marshall for its opening—July 14.

A. Berlin, of Chicago, recently was at Owosso negotiating for control of the Family theater to become part of an Orpheum circuit playing two reels of pictures and four acts of vaudeville. Grand Rapids, Bay City, Battle Creek, Jackson and Saginaw would be included in the circuit.

Birmingham is having a Sunday show agitation. Citizens have signed petitions asking that the seventh day performances be prohibited.

The Lincoln Theater Company of Wyandotte has been incorporated with capital stock of $20,000.

MORE CHURCHES USE FILMS.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE attitude of the Grace M. E. church trustees in Elgin in regard to moving pictures in church services indicates a gradually broader outlook. The two members of the board who did not vote for the use of films but, instead of being rabid opponents, remained neutral. Time was, when a similar proposition in almost any Illinois Methodist church would have precipitated a community-splitting row. Rev. George Gable, the pastor, will appoint a committee to help him censor films.

SUNDAY SHOWS IN LITCHFIELD.

Opponents of Sunday picture shows in Litchfield are urging the city council to close them. There has been no complaint of the character of the pictures run and the editor of the News-Herald fears that if the shows are closed the young people will find injurious places of amusement. "The small city is apt to make the mistake of being overzealous in its small things to do more harm than good," he warns.

"It looks inconsistent to vote from a dry town that a beer depot may run and then close the picture shows on Sunday. Don't strain at a gnat and swallow a camel," he adds.

HAS A RIGHT TO BE CHESTY.

Manager Dicke of the Dicke theater at Downer's Grove, is a bit chesty. After Deputy State Fire Marshal McMurtie looked over the Dicke and gave it a clean bill of health, he made an addition in the form of a notation that it was the safest, cleanest and best equipped of any theaters he had inspected.

THE DUNNES IN FILMS.

The Dunnes—the governor of Illinois and his family—have been doing their share to uphold the dignity of the photoplay industry. The same week that the executive put a quietus on state censorship by vetoing the Olson bill he went to Aurora to be the central figure as governor of the state in the Illinois reel of the Lincoln Highway film.

Maurice Dunne, a son, took the leading part in a home talent film made in Springfield, playing the part of a newlywed who was feted and treated to a tour of Springfield's showplaces. Miss Maria Petefish, a society girl, was the bride. An explosion in one of the big mines near Springfield is the thriller in the piece. The camera work was done under the direction of O. W. Lamb, with the Paragon Feature Film company, of Omaha, Neb. The work was interrupted by a message from Mr. Lamb's Kentucky home saying Mrs. Lamb was ill and he left at once.

MERCHANTS AND MOVING PICTURES.

Even though the city may have lured all the band boys from Neoga, the merchants will not deprive the townspeople of their customary Saturday night festivities. A screen has been erected and films secured for a series of Saturday night shows. The Commercial club at Sherrard is working along the same line, having a Wednesday night open-air entertainment by an 18-piece concert company and three reels of moving pictures. Elsewhere the local picture theaters are utilized. A big "Get-Acquainted Day" at Poplar Grove finished with a bargain moving picture show for only nine cents at Renne & Robinson's house. Fifteen merchants in Chester have combined to allow their patrons the joys of Manager Schubert's photoplay shows at the Opera house. Manager Miller of the Princess at Woodstock has an arrangement whereby the retailers have special matinees every Friday and Saturday in July. These are absolutely free to the patrons of the stores. Separate shows are given for townspeople and rural residents.

HERE AND THERE IN ILLINOIS.

The Perfect Feature Film company has been started at Gibson City to specialize in advertising films. The first output was shown at the Princess theater in Gibson City, the reel being made up of local scenics. O. B. Lowry is active in its affairs.

R. S. Hopper, who sold the Alhambra, at Freeport, will devote all his time to moving picture photography, having a plant that has been keeping him busy. He has been filming the Grant Highway between Rockford and Dubuque, Ia., for the road association.

The Bon Feature Film company of Springfield has made arrangement to produce a local story at Hillsboro for Thomas O. Dowd, of the Colonial theater there. Bookings also have been made for Coffeen, Witt and Nokomis.

The Lincoln J. Carter company of Chicago is contemplating producing a local picture at Belleville.

W. L. Busby, of the Empire Hippodrome at Quincy, recently was in New York booking attractions for his house. It is the intention to use several big moving picture features next season.

The Elysian, at 2008 Main street, and the Illinois, in the 1300 block on Adams street, Peoria, have been closed.

Manager George S. Olmstead, of the Academy of Music at Sterling, has started moving picture and vaudeville shows.

Moving picture shows were transferred from the Majestic to the Illinois theater at Rock Island while the artisans were making the Majestic a roomier and more delightful photoplay house.

Manager Wilson has booked "The Spoilers" for the Airdome which he has opened at Cuba.

H. A. Faltz announced he would not renew his lease on the opera house at Somonauk after July 15. His two closing attractions, "Captain Swift," and "Atlantis," indicate he tried to give the people a good show.

A. N. Coles, proprietor of the Rock Falls Printing company has purchased the Lyric and Grand theaters at Rock Falls from W. McKim who will enter the photoplay field in Peoria.

W. E. Boyington, of Freeport, has purchased the Alhambra theater in that city from R. S. Hopper.

A moving picture airdome has been opened at Basco.

E. J. Burns is remodeling a building at Elizabeth for use as a moving picture theater.

The reconstructed Coliseum at Chicago Heights has been leased to a Chicago man who has rechristened it the Washington theater. The house, which seats 760, will be devoted to photoplays.

Fred Andres has again taken over the Fashion theater at Chicago Heights and will operate it as a five-cent moving picture house. Shows will be ten cents on Saturdays and Sundays.

J. R. Carrick has leased the opera house at Medora and will give two moving picture shows a week.

The Dorsey-Expedition pictures made in Japan and booked by the United Photoplays company were shown at the Palm in Rockford, then one of the first featured engagements in Illinois outside of Chicago.

Construction of a new moving picture theater to cost $12,000, which will be operated by Mr. Stevens has started at Downers Grove.

Manager Swanson has opened a moving picture show in the Auditorium at Electric Park, near Plainfield.

LETTER FROM WISCONSIN.

Special to Moving Picture World from Midwest News Service.

THE Grand theater at Oconto Falls is to have a new home, Manager Sam Cohodas having taken a five-year lease on a building which will be remodeled.

Fred Fischer, operator at the Murray Avenue theater, 164 Murray avenue, Milwaukee, acted quickly in a film fire in his operating room. He threw out five reels and then hurled out the blazing reel. He was severely burned about the face and arms.

Harry Graham has severed his connection as manager of the Butterfly theater at Milwaukee to become manager of the new theater in the Merrill building in that city.

Zander & Pufahl have sold their lease on the Crescent at Shawano to R. C. Feister and H. Cohodas of Menominee, Mich., and Sam Cohodas of Oconto Falls. The new proprietors operate four houses, one at Iron River, Mich., two at Menominee and one at Oconto Falls.

The Crystal at Monroe is playing up the "jitney" idea in its advertising, having "jitney nights."

B. E. Newman, the moving picture photographer, husband of Myra Dietz Newman of the Cameron Dam films, has purchased a 240 acre farm near Wausaukee and Mrs. Newman will make her home there.

The Majestic picture show under canvas, at the Fourth of July celebration in Cassville, changed its program for every show during the afternoon and evening.

The Wisconsin State Agricultural College has had moving pictures made of the alfalfa harvest at the big Cornfalfa farms near Waukesha.

The Wisconsin Film corporation of Milwaukee has been incorporated with capital stock of $10,000. The incorporators are W. S. Griswold, Mabel A. Griswold and Gladys Aitken.

QUESTION NEW KNOXVILLE TAX.

R. R. Shaw, of Knoxville, Tenn., is taking a prominent part in investigating an ordinance now before the City Commissioners of Knoxville. This ordinance provides an increase of nearly 250 per cent. in taxes. A meeting of four of the leading moving picture managers of the city resulted in the appointment of Mr. Shaw to make the investigations. The managers expect to appear in a body before the commissioners. A number of the managers believe that the tax should be assessed according to the number of seats in a theater. This special tax is embodied in the revenue law that passed the last meeting of the general assembly.

DARKIES TO SEE A SERIAL.

Whether or not serial pictures will appeal to colored patrons of moving picture houses will shortly be known by the management of the Star theater, of Nashville, a theater on Cedar street which operates a theater for colored people. The fifteen episodes of the "Black Box" will be shown at the theater, one of which will appear every Monday. The Star is the oldest of a number of moving picture houses for colored people in Nashville, and it enjoys a large daily patronage.

WILL MAKE SOUTHERN FILMS.

A. F. Harlow and Walter M. Cline, of Chattanooga, are now busy organizing a company to be known as the Southland Motion Picture Company. The company will have as its object the manufacture of Southern mountain and plantation films. A film has just been completed by the two men individually. This film is a moonshiners' story which was made in the mountains of eastern Tennessee, and which is said to be full of action throughout. The title of the film is "The Message of the Waters" and a number of prominent Chattanooga people are in the cast. The film was recently run off before a private audience at the Alcazar theater, and was said to be exceptionally good.

To Test Sunday Laws

Chattanooga Exhibitors, Led by Howard Graham, Manager of Majestic and Quality Way Theaters, Will Arrange Test Case to Get Definite Understanding of Law in Tennessee on Sabbath Opening of Picture Houses—Think It Not Forbidden.

By C. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

HOWELL GRAHAM, manager of the Majestic and "Quality Way" theaters, of Chattanooga, Tenn., is working with the theater owners of that city in arranging to test out the Sunday-closing regulations which now are enforced in the city. A number of theater owners claim that there is really no law against staying open on Sundayfl. Mr Graham stated that a test case would be arranged as quickly as possible so as to get a definite understanding of the law.

"The moving picture men are not disposed to abuse the law," said Mr. Graham, "they simply wish to understand whether it is constitutional or not and they are going to find out as quickly as possible." He stated that in his opinion the law should allow the moving picture theater to operate if it allows drug stores or tobacco shops to remain open.

Opposition To Sunday Opening.

For three consecutive Sundays the theaters of the city maintained open house while running charity plays for the purpose of securing funds for a policeman and fireman's club. At the end of the three weeks the owners decided to continue running open on their own hook, but quickly found that the movement would be opposed. M. N. Whitaker, the Attorney-General of the state, served notice on Sheriff N. P. Bush, of Hamilton County, that the carrying on of one's ordinary business on Sunday was an indictable offense, and that he expected the chief executive officer of the county to execute the law as he found it, which meant that he was to arrest all owners of motion picture theaters who ran open. The managers of the theaters agreed quietly to open on Sunday regardless of the orders from Whitaker, and ignore the orders to the Sheriff as they had not been delivered to the theater men, and they were not supposed to know anything about them.

Several weeks ago when the benefit shows were operated Commissioner Betterton asked City Attorney Carden to render him an opinion as to his duties and powers in the premises, The legal advisor ruled that, in his opinion, the operation of motion pictures on Sunday is not against the Tennessee laws and that no city ordinance in Chattanooga prohibits the operations of theaters.

Court Decision On Sabbath Breaking For Business.

Atty.-Gen. Whitaker in a letter sent to Sheriff Bush cites a portion of the language used in a Supreme Court decision on the case of Parker vs the State of Tennessee, relative to the following of one's secular avocation on Sunday, as follows: "The statute makes it unlawful for any one of the enumerated classes to follow his secular avocation on the Sabbath day, because it is immoral and of pernicious effect, and though it may be conceded a single offense and be liable only to the penalty prescribed in the statute, yet a succession of such acts becomes a nuisance and is indictable. . . . Nor is it necessary to a conviction that the proof should show that any person was disturbed thereby. It is sufficient that the acts, which the law holds as illegal and forbidden, have been done in such public manner as to have been open to the observation of the public. Their tendency is to corrupt public morals, and the example is pernicious and contrary to law and the well being and good order of society."

Mr. Whitaker advised the sheriff that if the proprietors of moving picture theaters operated their theaters more than one Sunday they were indictable and could be punished, and it was the sheriff's duty to arrest and present all parties to the Grand Jury.

Theaters Open; Managers Are Summoned.

The theaters opened as agreed between the managers and six managers were summond to appear before a local magistrate on a charge of violating section 3029 of Shannon's Code, which arranges for a fine of $3 on conviction. There were no prosecutions on the summons to the magistrate's office as it was a first offense, the three prior Sundays not being considered, as no proof had been obtained as to whether the theaters were operated for profit, or just why they had been open, therefore it was construed as a first offense, but one which would subject the owners to the $3 fine. However, the attorney-general stated that the case was more in the nature of a civil proceeding than a criminal case, and that the $3 forfeit was not binding.

Degree Of Offense Not Clear.

Section 3029 to which references have been made included a holding of the Supreme Court that a violation of this provision is not an indictable offense under section 437 of the Shannon Code, which provides that the performance of any act prohibited by statute, where no penalty is imposed, shall be a misdemeanor. These two sections and sections 3030 and 3031 of Shannon's Code, referring explicity to barbering on Sunday, constitute the entire legislation in reference to observing Sunday in Tennessee.

It is the opinion of some people that the law does not make a violation of section 3029 a misdemeanor, but provides a penalty to be recovered in an explicit way by a definite procedure.

Exhibitors Arrested.

Those arrested for the first violations were: Howell Graham, manager of the theaters operated by the Mountain City Amusement Company, and the Majestic Amusement Company; H. M. Lusk, manager of the Picto; C. C. Bobo, manager of the Bonita; P. Block, manager of the Royal on Main street, and H. M. Silverman, manager of two colored houses on East Ninth street. Bud Bryson, manager of a colored house on Main street, was the only manager in the city to escape a summons, and his house was not open.

Pictures Soon At The Lyric.

Considerable interest has been manifested in Chattanooga over the recent announcement that the Lyric theater would again become active. For several seasons there has been any number of rumors concerning developments to be made in which the Lyric would figure, but the developments were always in the future and generally failed to materialize. It was stated at various times that the building would be remodeled into a department store, office building, club, or other things, including an elaborate restaurant. However, definite plans are now being worked out whereby the oldest amusement house in Chattanooga will shortly open as a moving picture theater under the management of the Signal Amusement Company, a recently incorporated company. A large photoplay-organ is being installed, the theater freshened up, and arrangements have been made whereby the "Island of Regeneration" will be the first picture shown. Vaudeville will probably be added later in the fall, as the management feels certain that it will be possible to attract crowds to Sixth street again.

Economic Films Free

Missouri Rural Towns to Be Provided With Pictures Showing Vocational, Industrial and Economic Subjects to Be Shown Free In Churches, Schools and the Like—Transportation Only Charge—Bureau of Economics Owns Films.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Business Men's League of St. Louis has procured twenty-three films of commercial, industrial and vocational subjects that will be sent out to schools, colleges, churches and any other organization that will agree to exhibit them at educational meetings to which the public will be admitted free. No charge will be made by the league for the use of the films beyond transportation expenses.

The reels are the property of the Bureau of Commercial Economics of Washington, D. C., an association of institutions, producers and transportation lines, whose object is to disseminate information by means of moving pictures. The Business Men's League will act as distributors for Missouri, and the films will be loaned out to any country town in the state.

The Federation of Commercial Clubs of Southeast Missouri, whose headquarters are at Cape Girardeau, have asked to be sent reels dealing on the subject of good roads.

The popularity of the films has been so great that a number of preachers have used them in their Sunday evening services. The Rev. Douglass Buchanan, of the North Presbyterian Church, and the Rev. John L. Brandt, of the First Christian Church, cut their sermons in half on Sunday night, July 4, and entertained the assemblages in their churches with the Economic films for the balance of the service.

LAFAYETTE THEATER CHANGES ITS MANAGEMENT.

The Lafayette, at Lafayette and Jefferson avenues, and the Russell Garden, between Jefferson and Missouri avenues, on Russell avenue, which have been under the direct management of S. Warner, of the Jefferson and Russell Amusement Company, have been put under the direction of W. C. Rauschkalb, who has been connected with the Virginia Garden for a number of years. The new management went into effect Sunday, July 4th. The policy of the house will not be changed, and big features will be run Monday and Tuesday nights, such as "The Spoilers," "The Christian," etc.; Wednesday and Thursday, pictures and high class vaudeville; Friday and Saturday, pictures and dramatic stock; Sunday, an extra big picture bill and vaudeville. The prices will be restored to the original figure of 10 cents. Mr. Warner, the former manager of the Lafayette and the Russell Garden, has been ill for some time.

PATRIOTIC SYMBOLS AT NEW GRAND CENTRAL.

The New Grand Central, at Grand and Lucas avenues, used a very pretty symbol that was greeted with enthusiastic applause by the audiences at every performance during the week of July 4th. As a fitting and appropriate feature Manager Wm. Sievers secured the powerful and gripping photoplay drama made from Israel Zangwill's famous novel, "The Melting Pot," with Walker Whiteside in the leading role, and at the end of each performance, while patriotic Americans were emerging from the symbolical melting pot, the "Star Spangled Banner" was struck up by the New Grand Central orchestra, to the accompaniment of rousing cheers from the audience, who rose to its feet as one man. Afterwards a large portrait of George Washington was flashed on the screen to the strains of "My Country, 'Tis of Thee," and at the same time a white dove, carrying an olive branch in its bill, descended from above the stage over the audience. "The Melting Pot" will run two weeks, and from all indications at this writing will run to capacity houses during the entire engagement.

TWILIGHT MUSIC AT SKYDOME.

The Lyric Skydome, at Delmar and Taylor avenues, is giving a concert on the lawn of the garden between the hours of 7 and 8 o'clock each evening before the performance begins. The Lyric skydome, which is one of the handsomest alfresco theaters in the country, is laid out like a garden, with fountains, gravel walks, pergolas, flowers and a lawn that give it a right to its name of "Garden" in the fullest sense of the term. The tendency of the audience to come early and stroll around in the garden at least an hour before it was dark enough to start the pictures led the management to arrange the concert. The Skydome is one of the Cornelius group of theaters.

DISCONTINUES SUNDAY MATINEE.

The McKinley theater, at Jefferson avenue and Accomac street, has discontinued the Sunday matinee that was a feature of the house, since the warm weather has set in. The McKinley, which has the only roof garden in St. Louis, or perhaps in this part of the state, is one of the most attractive little theaters in the country, and is prospering greatly under the management of Mrs. Klingler, who is one of the few women theater managers in St. Louis.

ST. LOUIS NOTES.

The Plaza theater, at Clara and Etzel avenues, will remain open all summer this year. Manager Townsend gives his patrons an exclusive moving picture program with high class features as the special attraction.

Announcement was made in the daily papers of St. Louis that the big feature, "Cabiria," could be seen on the nights of July 8 and 9 at the Nebraska airdome, Nebraska and Park avenues, for the first time in the city, at 10 cents admission. J. W. Dubach, manager of the Nebraska, has been giving his patrons as many of the high class features as he has been able to secure since the opening of the airdome, and the admission has never been above 10 cents.

Freund Brothers, proprietors of the New Favorite summer theater, at Cherokee street and Ohio avenue, are advertising their enterprise on large 24-sheet permanent wooden bill boards. The boards are painted in three colors and are very attractive.

ATLANTA TRADE NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

The Montgomery theater last week advertised the following:

"Owing to the fact that F. T. Montgomery has no connection whatever, financial or otherwise, with the Montgomery theater, on Peachtree, and owing to the further fact that Mr. Montgomery is planning to actively re-enter the motion picture field in Atlanta, the management has decided to change the name of the Montgomery theater."

The management decided to let its patrons select the new name, and a contest was started Monday morning, July 5. Blank coupons were presented at the box office to each patron. The winner will receive an annual pass to the theater.

The Forsythe theater, the home of vaudeville, is the latest to take a hand in the moving pictures in Atlanta. When Jake Wells a few weeks ago looked over the list of available talent to take the week of July 5th in the vaudeville at the Forsythe he declared there was nothing doing. He would not send acts to Atlanta unless they were of the right sort, hence vaudeville takes a few weeks' vacation at this popular theater, and moving pictures will hold forth. "Scandal" will be shown four times daily during the week. All seats will be reserved as usual. The prices are put at 25 and 15 cents.

The Grand theater has booked this week Maud Allan in "The Rugmaker's Daughter"; Viola Allen in the "White Sister," and Blanche Sweet in "The Clue."

Among the local feature exchanges none perhaps keep busier than the North American Film Corporation, where R. V. Anderson presides over the destiny of the "Diamond from the Sky" in the South. Mr. Anderson was formerly the local manager for the General Film Company for the South, and his popularity among the exhibitors in this territory assists greatly in placing contracts for the "Diamond from the Sky."

J. D. Danford, manager of the Almo No. 1, is doing the best business of this popular theater's career, playing to almost capacity daily.

The Laurel theater, at Laurel, Miss., together with its equipment, was destroyed by fire Sunday night. The loss is estimated at $50,000. It is said a lighted cigarette dropped into a trash barrel caused the fire.

Many Dalton, Ga., people saw a moving picture in real life Monday, when a company of actors and actresses of the Essanay Company staged a motion picture at the county fair grounds at Dalton. The work was under the direction of Captain Calvert. The party made the trip to Dalton from Chattanooga, Tenn., in automobiles, going over many famous battlefields of the Civil War.

Evins Bros., of the Vaudette theater, are getting some of the best pictures now being produced, and the theater is crowded to capacity each day. All their pictures are first-run and no repeats.

The Montgomery theater, soon to change its name, announces for the full week "The Eternal City," at an advance to 25 cents. July 4th the theater was playing to full capacity.

B. Lee Smith, a newspaper man in Atlanta for years, and one of the best publicity men in the South, leaves the newspaper field this week, having accepted a position with the local branch of the V-L-S-E feature productions. He assumed his new duties Monday. Mr. Smith was for a while manager of the Strand theater, but resigned in order to again enter the publicity department of the Hearst interests. Mr. W. C. Brandon, manager of the V-L-S-E, is building around him an organization of efficiency that will soon be hard to beat, and the addition of Mr. Smith will greatly strengthen this organization.

Frank T. Montgomery announces that the "Regent theater," on Peachtree, at North avenue, would be finished and opened to the public July 8. This is the first of a series of high class neighborhood theaters Mr. Montgomery is planning to open in various residential sections of Atlanta. His policy is to present high class pictures, in programs which will be the equal of anything that can be seen in theaters in the business sections. The experiment is a new one in Atlanta, and will be watched with unusual interest.

That beautiful Theda Bara, whom Atlantians have come to know as the "wicked actress of the screen," is playing "The Devil's Daughter" this week at the Strand.

General council, Atlanta, Monday, July 5, adopted an ordinance reducing the license tax on motion picture theaters from $150 to $100 per year. It was pointed out to the tax committee, which framed and recommended the ordinance, that the theaters were not doing as big a business this year as formerly.

PERCY L. SMITH.

Below is a photograph of Percy L. Smith, managing Director of the Picture Play Amusement Company of Montgomery, Ala., operators of the Empire theater, which is an exclusive feature theater and the first theater in the south to contract for the exclusive feature contracts. Mr. Smith is well known in the film circuits, having represented the Southern Paramount Pictures Company under Mr. C. E. Landy, general manager. Mr. Smith is known most familiarly throughout the south. In fact he is considered the best known film man in the south, and it is said that he is known by more exhibitors than any other man in the entire south.

PERCY L. SMITH.

Mr. Smith has operated theaters in different parts of the country and has opened a number of theaters in the states of North Carolina and Virginia and is said to be the busiest man in the south at the present, having been given the nickname by the newspapers of Percy L. "Inside" Smith. Besides having the management of the Empire theater and handling as a side line the Minusa Screen and frames manufactured by the Theater Specialty Mfg. Co., of Cleveland, Mr. Smith is at present engaged in producing a serial picture called the "Tourist Girl," featuring one of Montgomery's leading society girls, Miss Isabelle Norwood.

IN PITTSBURGH.

Sydney Loncher, road man for the Alco Film Service, Pittsburgh, has been temporarily transferred to the Chicago office. He is one of the most successful road men in the business.

The pictures of the Knights Templar field day exercises at Schenley Park were shown at the Garden theater, Northside, last week. They made a big hit at the beautiful Northside house.

Clyde W. Eckhardt is manager pro tem of the Hudson local office during the absence of Al W. Cross, who is in New York on business.

Sidney E. Abel has severed his connection as manager with the Continental Feture Film Company, Pittsburgh. There seems to be general regret expressed by the film men and exhibitors that Sidney is leaving the Steel City. It is said that he will become identified with the V-L-S-E.

Manager O'Brien, of the Grand, at Clarion, Pa., has repainted and overhauled this house.

George Panagotatos, of the Grand theater, in Johnstown, Pa., was a visitor in Pittsburgh last week. Mr. Panagotacos has changed the policy of his house; he has cut the regular program out and is now running first run Fox pictures, Liberty and Picture Playhouse features.

Three Exchanges Sold

Universal Film Manufacturing Company Buys Three Pittsburgh Exchanges, Independent Film Exchange, Independent Display Company and Film Department of Feature Film and Calcium Light Company—Personal Notes.

Special to Moving Picture World from Pittsburgh News Service.

THE main topic of discussion in the Pittsburgh motion picture field and one regarded with more than usual interest is the sale of the Independent Film Exchange, A. S. Davis, manager; the Independent Display Company, T. D. Miller, manager, and a part of the film department of the Feature Film & Calcium Light Company, D. C. France, manager, which took place in the office of Mr. Davis, Saturday, June 26. As a result of this deal the Universal Film Manufacturing Company has taken over the above-named firms; M. H. Hoffman, Universal's general manager of exchanges, negotiated the deal.

The Universal films, heretofore handled by the Feature Film & Calcium Light Company, including the serials, have been moved to the present location of the Universal exchange at 412 and 414 Ferry street. Mr. France will manage the serials and feature department of the consolidated exchanges and has his office located here also. The poster department, which has been conducted by the Independent Display Company at 416 Ferry street, has also been moved into the Universal headquarters.

The Universal program was put on the market in this territory about four years ago and has been very successful under the capable management of Mr. Davis, who will continue as manager of the consolidated exchanges.

POKE BUILDING THEATER.

Henry Poke is having his motion picture theater built at a cost of $60,000 on Shiloh street, Mount Washington, Pittsburgh. The theater is to seat 1,200, will have a balcony, lounging room, smoking room for men and a retiring room for women. The building will be of steel, concrete, brick and terra cotta, the main facade to be of colored ornamental marquise. It is to be one of the finest and most up-to-date motion picture houses in the city. Ground for it was broken some days ago and it is to be finished by October.

I. & D. FILM CO. REORGANIZED.

The Industrial & Domestic Film Company, located at 2534 Fifth avenue, Pittsburgh, has reorganized and increased its capital and is now in a better position to handle the work. The new officers are: R. E. Spencer, president; Cassius M. Mitsch, secretary, and W. B. Jones, treasurer and manager. This company's office and studio is on the ground floor at above mentioned location and they are equipped to do anything in the motion picture business, from the taking of the pictures to the finished product. Some very important jobs have been produced in the past.

HUDSON FEATURE MAKES SPECIAL ANNOUNCEMENT.

The Hudson Feature Film Company, of Pittsburgh, has announced that it has closed contracts with R. R. Roberts, of New York, which entitles it to handle the following subjects in West Virginia: "Neptune's Daughter," "After the Ball," Beulah Poynter in "Lena Rivers," and "Protect Us." This is in addition to the Western Pennsylvania territory now supplied by this exchange.

The management states that there is a lively demand for "Should a Woman Divorce" and "The Frank Case."

The Hudson has arranged with the Interstate Film Company, 224 Columbia Building, Cleveland, O., to handle features in Northern Ohio. This is a new concern in Cleveland which recently bought out the Ideal at the same location.

DIRECTOR FITZMAURICE WITH STAR CAST IN STEEL CITY.

The three principals announced for George Fitzmaurice's production of the well known melodramatic success, "Via Wireless," indicates that the production is surely going to be an all-star one. Gail Kane, whose success in "Seven Keys to Baldpate" and "The Miracle Man" will be remembered, will be the leading woman, and opposite her Bruce McRae will play. Paul McAllister will have the character part.

For the production of these scenes showing the making of a modern sixteen-inch gun, Director Fitzmaurice recently had his principals in Pittsburgh and there staged the scenes in the actual atmosphere.

THE STRAND A PERFECT HOUSE.

One of the most perfect houses in Pittsburgh, the Strand, was opened July 1. This house is owned by C. J. Keller, who has left nothing undone and has been most liberal in his expenditures to make this house one of the finest in the city. It is located at the corner of Lincoln and Lemington avenues. The building is designed in the Greek style of architecture. The auditorium, the floor of which is arranged so as to give an unobstructed view of the pictures, is a very important feature in the construction of the building.

The decorations are worked out in green, gold, ivory and autumn brown and lighted with indirect fixtures.

ANVIL NOTES FROM STEEL CITY.

A. M. Mueller, of the Cincinnati branch and P. C. Mooney, of the Cleveland branch of the Fox Film Corporation, were visitors in Pittsburgh last week, where they met Manager Harvey B. Day of the Pittsburgh office and the three proceeded for New York to attend the first annual convention of the Fox managers.

The only moving picture theater operated in Cherry Valley, the Rex, has installed an electric piano and is reported to be giving good results. This house is run by August Caleffe and his two sons.

The seating management in the New Avenue theater, in Bellevue, Pa., was changed last week so that every one could have an unobstructed view of the screen.

Mr. Evans, of the Precision Machine Company of New York, is spending a few weeks in the Smoky City and is making his headquarters at the office of the Feature Film & Calcium Light Company.

Charles Schatz, owner of the Lyceum, in Meadville, Pa., has opened his theater, "The Grand," at Exposition Park, Conneaut Lake, where he is offering all the latest releases.

Charles Brown, the well-known manager of the Scenic, in Bellefonte, Pa., has left for a two-months' trip to the Panama-Pacific Exposition.

Meyer Goldstein, of the Rex, on Preble avenue, Pittsburgh, was married last week to Miss Rae Mancosky, of 2376 East 43d street, Cleveland.

The "Devil's Daughter" was played at the Davis theater week before last and made a decided hit. Every performance saw the house crowded to capacity. It was repeated last week at the Lyric, another Davis theater.

Censor Fee Contemplated

Secretary of Portland, Oregon, Board Proposes a Central Viewing Place and a Fee for Each Reel Viewed—Some Opposition to Plan by Exchange Men—Censors Will Recommend It In Monthly Report to City Council.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

BELIEVING that a central viewing place will enable the censor board to handle its work more expeditiously, Mrs. E. B. Colwell, secretary of the board, proposes to initiate an ordinance before the city council providing for the establishment of such a place and the fixing of a fee for viewing each reel of pictures. Heretofore it has been the practice for the film reviewers to make the rounds of the exchanges and view the films in the exhibition rooms. Now, says Mrs. Colwell, the distribution of films in Portland has increased to such an extent that this method of viewing is unsatisfactory.

While the proposition is merely a tentative one at the time of this writing, the exchange men who have expressed themselves on the subject are not in favor of Mrs. Colwell's plan. They already have their exhibition rooms, machines and operators which must be maintained in any event to show films to their customers and they believe that the maintainance of a central viewing place will be an unnecessary expense. Mrs. Colwell will make her recommendation to the city council at the time of her monthly report.

ROUSE COMES TO NATIONAL.

M. M. Rouse, formerly of Los Angeles, has taken over the management of the National theater, vice Melvin G. Winstock, resigned. Up to the time of leaving Los Angeles Mr. Rouse was assistant manager for the Paramount-Progressive Service at that city, having been conected with the Paramount company for two years. A coincidence worthy of note is that Mr. Rouse received his early education in the film game from Mr. Cummock, who recently came from the Paramount-Progressive office in Seattle to join the managerial force of the People's Amusement Company. Mr. Rouse is contemplating renovating the house and making important changes in the manner of conducting it.

Mr. Winstock, the retiring manager, will attend the exhibitors' convention in San Francisco and the Rotary convention and from there will make a trip to Seattle. Mr. Winstock advises he has several propositions in view for the future, including the management of a theater in Seattle and a producing company in Los Angeles.

SIMONTON GETS OREGON RIGHT TO "PROHIBITION."

F. M. Simonton has landed the rights to "Prohibition" for Oregon, Washington and Idaho. Bob Kane, recently here in the interests of the picture, disposed of the rights to Mr. Simonton and it will be booked from Portland shortly.

SNOW PICTURES TAKEN.

Photoplayers of the American Lifeograph Company, producing "The Golden Trail," recently returned from Mount Hood where they have been filming the snow scenes for this picture. A large crowd of mountain climbers were on hand for the customary Fourth of July ascent of the mountain and they were pressed into service to represent the gold rushers on the Klondike trail. Director Vincil reported an exceptionally clear atmosphere and correspondingly good photography.

NEGOTIATIONS FAIL.

The negotiations that have been taking place between the Portland Protective Association, the employers of Union music in Portland and the Musicians' Union have not been successful in bringing about an amicable adjustment of the difficulties up to the time of this writing. Notice given by the employers terminating the employment of the musicians on July 4 was withdrawn upon the receipt of a communication from the Union. This communication was, however, misconstrued by the employers and upon a true construction being placed upon it, the employers again found it necessary to give their men two weeks' notice. The matter is now before the Labor Council and a speedy and peaceful adjustment is looked for.

JUNE CENSOR REPORT.

The municipal censor board has submitted its monthly report of its activities to the city council and it shows that although business was not quite as good as during the previous month, more eliminations were ordered. During June 418 subjects were viewed by the board and subordinate viewers. These subjects were contained in 743 reels and of this number two films were condemned and from the balance eliminations were ordered in 52 subjects. The full board was called upon six times to view questionable films, two of these viewings resulting in the condemnation of films.

Mrs. Colwell, secretary of the board, regretted the feeling that seems to exist between some of the Portland picture men and the censor board and upon being advised by the writer that the difficulty lay entirely with the no-appeal ordinance and not with the personnel of the board, stated that it had not been the intention of the board to promulgate a no-appeal ordinance and that the character of the ordinance became apparent only after its passage and upon test in the courts.

OREGON NOTES.

The Grand theater, Ft. Dalles, Oregon, formerly conducted by A. J. Lawrence, has been taken over by A. Bettingen.

Powers, Oregon, a new town in the Coos Bay country, has recently added a picture theater to its enterprises. The owners are Schroeder and Spires.

The Palm, Clinton and Brooklyn theaters, in the Portland suburbs have closed.

R. Kuhn, of the Kuhn theater, Lebanon, Oregon, was a recent visitor at the General Film Company's Portland office.

The Service Film Company is patting itself on the back because it sold to the Portland Pathe Exchange a Pathe projecting machine to be used in the Pathe exhibition room.

The Savoy theater, Eugene, Oregon, has contracted for a part Apex service.

FILMS IN SPOKANE CHURCHES.

By S. Clark Patchen, Spokane Correspondent of Moving Picture World.

THE REV. DR. FRANCIS B. SHORT, pastor of the First Methodist Episcopal church, who was the first local minister to see that a full moving picture outfit, with fireproof equipment, was installed in his church more than a year ago, showed patriotic and other scenes at the church as a special feature of the services Sunday night, July 4. The pictures included "A Sane Fourth," "Andy Falls in Love," views in France and "An Arcadian Maid," with Mary Pickford in the title role. The church was filled to capacity and many persons were turned away. Patriotic songs were sung. Heretofore the picture entertainments in the church have been on Tuesday or Friday nights.

When St. Paul's Methodist Episcopal $60,000 church was completed about a year ago a full moving picture equipment was installed at the direction of the Rev. Dr. U. F. Hawk, pastor. Many week night programs have been given and were largely attended. In view of the fact that the Methodist discipline forbids amusements, such as theaters and dancing, the innovation caused some stir in local church circles and the putting on of a Sunday night program caused a few more of the conservatives to take notice. The Rev. Dr. Short explains that by having the pictures shown in the church he can have church censorship suitable to his young people and can show only such pictures as he chooses as best for the young people.

When an attempt was made at the last general conference of the church in Minneapolis three years ago to change the rules of discipline, the conservative element of the church defeated the insurgents at every turn. Despite this action the two local pastors, with the consent of their official boards, made the change.

SPOKANE AMUSEMENT PARK HAS NEW AIRDOME.

For the past couple of years Natatorium Park has not charged any admission and this year to add to the interest at the park a large outdoor screen has been built of aluminum surrounded by logs and an amphitheater with seats for 1,500 has been prepared where free moving pictures are shown nightly. The seats are surrounded by lawns on a natural grade back of and to the sides of the rows of seats, where still more persons can view the pictures. Additional to this the company purchased a Motiograph machine and employed an operator, A. Courtsey, who runs off a program of four and five reels of pictures nightly. The average attendance is placed at 1,000 by R. A. Willson, manager of the park, and on July 4 about 1,800 persons viewed the pictures while that number was increased on the night of July 5.

All films are selected by C. C. McEachran, assistant manager of the park, who exercises great care that nothing with a touch of immorality or suggestiveness appears in any films shown at the park. This is done in accordance with its policy and the pictures prove a great drawing card for the amusement resort. A contract has been signed with the General Film Company to furnish the features.

While many patrons ride the cars to the park hundreds of others, living in the vicinity, walk and the majority of the audiences are made up of women and children. The program generally starts about 8:30 p. m., as it is not dark enough sooner to give the best results. The program is changed every night and is mixed with comedy, dramatic and some of the tamer melodramatic productions.

SPOKANE BREVITIES.

Announcement has just been made by the Clemmer theater of a test made in secret to gather which was the more popular picture star, Marguerite Clark or Mary Pickford. Both actresses were given an equal amount of advertising and each ran four days. While Miss Pickford made the better showing, the management announced that Miss Clark had the largest of any one day and was also handicapped by two large picnics, including the midsummer festival of the Swedish-American League and by Chauncey Olcott appearing at the Auditorium theater for two nights. Miss Pickford appeared in "Fanchon the Cricket," of the Famous Players, June 2, 3, 4 and 5, had a total attendance of 12,000 and an average daily attendance of 3,000. The biggest attendance was 3,500 for one day. Miss Clark appeared June 23, 24, 25 and 26 in "The Pretty Sister of Jose," a Lasky production. There was a total attendance of 11,600, an average of 2,900 daily, and the largest day's attendance was 4,000.

L. S. Forbes of the Class A theater announces that the Charles Chaplin attractions are money makers for his house and

that he will appear July 11 in "The Woman," which opened one day ahead of the regular release date owing to the program changing at the Class A Sundays.

IN EASTERN WASHINGTON AND NORTHERN IDAHO.

The faculty of the Washington State Normal School, Cheney, Wash., has purchased a Simplex machine from the General Film Company branch in Spokane and will run educational and travelogue features weekly both at the summer and fall and winter semesters in the institution.

The "Rose" and "Class A" picture theaters of Hillyard, Wash., have been consolidated as the Class A under the management of Mrs. Holmes, former manager of the Rose.

W. A. Pease, formerly a railroad superintendent at Nez Perce, Ida., has just completed a new picture house at Deer Park, Wash., and has a confectionery in connection with the picture house.

At Lewiston, Ida., the Star Amusement Company, composed of William Abbott, president, J. Herbert Miller, manager, and D. W. Henderson, secretary, all of Sandpoint, Ida., and who operate the Gem theater at Sandpoint, recently opened their new theater at Lewiston. The amusement place seats 500 and owing to the heat at Lewiston the management has s constructed the building that a space of four feet can be left open all around the top of the theater just beneath the roof, thus giving excellent ventilation to the place. This can be closed at will either entirely or in part to suit weather conditions.

When the Masonic hall at Wallace, Ida., burned July 3 C. C. Spencer, manager of the Grand theater, Wallace, was a partial loser, as he had some moving picture equipment in the hall, where he showed special features to the public at intervals.

C. R. Potter, manager of the Dream theater, Coeur d'Alene, has purchased the Rex theater and consolidated the two, according to a report at a Spokane film exchange.

Ibsen's "Ghosts," which opened a four-day run at the Liberty theater June 30, was taken off after two days by the management, and "The Lonesome Heart," presenting Margarita Fisher, completed the week ending July 3.

For July 4 and 5 the local picture houses mostly arranged for patriotic features, additional to regular bookings. The offerings were: Casino, "The Carpet From Bagdad"; Liberty, "Fighting Bob"; Clemmer, "Clarissa"; Rex, "In The Shadow," and the Lyric, "The Declaration of Independence."

IN CALIFORNIA.

J. Bower, formerly of Kennett, is now in charge of the Lyric theater at Chico.

The Princess theater, Empire theater and the Red Bluff Opera House at Red Bluff, have been consolidated and L. H. Stoll is booking for these. The Princess has been closed and the shows are divided between the Empire and the Opera House, the former being open five days a week, and the latter two days.

H. G. Hanlein is again operating the Home theater at Anderson, in the upper Sacramento Valley.

A new moving picture house is to be opened shortly at Shastina, a suburb of Weed, by J. Luiris.

J. B. Travelle, of the Elite, Placerville, recently visited San Francisco to make arrangement for service. He has changed the policy of the house and is now showing feature attractions exclusively.

George Bailey, whose theater at Turlock was recently destroyed by fire, has opened a large airdome and will conduct this throughout the summer.

The Colfax theater at Colfax is now being conducted by S. K. Williams, who gives a show once a week.

The Happy Hour, at Grass Valley, has been closed for the summer.

Menace in Free Pictures

San Francisco Exhibitors See Danger In Recent Application by Saloon Keeper for Moving Picture License—League Appoints Committee to File a Protest With Board of Police Commissioners—Shall the Saloon Be Made More Attractive?

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE exhibitors of San Francisco have been stirred to action during the past week by the application of Jacob Margulis, a Greek, for a saloon and moving picture license for a location in the Third and Howard street section. Upon learning that such an application would be acted upon by the Board of Police Commissioners a committee from the Exhibitors' League was appointed to be present at the hearing and to file a protest against the granting of any such permit. The committee, consisting of Mark E. Cory, A. Goldberg, I. Oppenheimer, H. J. Gosliner and Nathan K. Herzog, appeared before the Board at the regular Tuesday meeting and presented many reasons why the application should be denied. The saloon man was also on hand, together with the representative of a large brewing concern, and outlined the plan that was under consideration for the showing of pictures.

According to this plan pictures were to supplant the customary free lunch, a portion of the saloon to be fitted up something after the fashion of a regular theater, with the addition of drinking tables. Anyone buying a drink would be privileged to remain as long as they wished to see the pictures. It was pointed out by the saloon men that combination houses of this character are now in operation here and they argued that it would be discriminatory not to grant the permit. The exhibitors, on the other hand, showed that these houses were of a different nature and located in entirely different environments. These houses are large dance halls in what is known as the Barbary Coast where the sale of liquor is no longer allowed, except under certain restrictions. The exhibitors succeeded in having the application for a permit shelved for a week and in the meantime will attempt to arouse a sentiment in official circles against awarding licenses of this character.

At the regular luncheon of exhibitors and film men held later in the week the matter was gone into thoroughly and it was the general opinion that strenuous efforts should be made to prevent such a proposition from gaining a start here as it would be degrading to the industry. The Film Exchange Board of Trade will take action on the matter and will probably have a representative at the next meeting of the Board of Police Commissioners. The matter will be brought to the attention of Mayor Rolph, a great admirer of moving pictures, and it is believed that he will oppose the granting of a permit of this character.

LESSER MAKES EASTERN TRIP.

Sol L. Lesser, president of the Golden Gate Film Exchange, is making a hurried business trip to New York to confer with the management of the Metro Pictures Corporation and will return to San Francisco with moving picture men coming to the Convention. Mr. Lesser is also the head of a new concern that has just purchased the rights to "The Clansman" in sixteen of the Western States, incorporation papers for which will be filed shortly.

FILMS TO AID WELFARE WORK.

Dr. A. J. Reade, of the Race Betterment Foundation, Battle Creek, Mich, has been giving three lectures a week on this subject in Simplex theater Number One, Palace of Education, on the Exposition grounds, with an average attendance of more than four hundred at each lecture. Most of these people are intensely interested in matters pertaining to education and are greatly impressed with the part that the Simplex projector is playing in solving the problem of graphic illustration. On these days the attendants at the Simplex exhibit upstairs are swamped with inquiries regarding the practicability of motion picture projection for welfare work and for bringing it more forcibly before the very people whom these lessons will most benefit. F. B. Cannock, secretary of the Precision Machine Company, is still here and now plans to remain for several weeks.

OTHER SAN FRANCISCO ITEMS.

The Valencia theater has discontinued vaudeville and is now showing moving pictures exclusively.

S. W. MacLewee, formerly of Ye Liberty, Oakland, has been placed in charge of the Golden Gate Film Exchange, Inc.

D. W. Griffith's historical motion-picture spectacle has commenced its twelfth week's run at the Alcazar.

The New theater on Polk street has been taken over by H. S. Levin and is being operated as "The Movie."

C. B. Price has returned from a trip to Los Angeles where he established a branch exchange for the V-L-S-E, Inc., at 645 South Olive street and placed H. D. Naugle in charge.

George Metcalfe spent the July holidays in the Lake Tahoe region, making the trip there by automobile. Before leaving he superintended the arrangements for a moving picture entertainment at the St. Francis Hotel given by a delegation of Chinese business men touring this country, the pictures illustrating scenes in China.

CALIFORNIA BRIEFS.

Willard Wagner, of the Minor theater, Arcata, was married recently to Miss Hazel Liscom of that place.

The Hayward Opera House at Hayward has been reopened by A. Shelton with moving pictures. The house has been remodeled and renovated.

A new moving picture theater and dance hall has been erected by Theodore Richards at Auga Caliente Springs, in the Sonoma Valley.

The new T. & D. theater has been opened at Watsonville under highly favorable auspices. While the population of this city is but 10,000 there is a thickly populated country district to draw from and a house that would be a credit to a city of five times this population has been erected by the Turner & Dahnken Circuit of San Francisco.

The Atlas Educational Film Company has been incorporated at Los Angeles, with a capital stock of $15,000, by Alvin B. Rehm, Monrovia; Arthur W. Cowdin, Los Angeles, and I. R. Rehm, Chicago. This is a different concern from the Atlas Film Corporation now in business in San Francisco.

The Central theater, recently opened at Oakland, has been closed after a run of but two weeks.

The Park theater on Twelfth street, Oakland, has been opened under the management of C. L. Jacoby. This is a fine new house seating 900 and equipped with two Powers' Cameragraphs.

Ben Rutledge, who conducts the Dorris theater at Roseville, made a trip recently to the Exposition City to arrange for service and to see the sights.

The Majestic and Broadway theaters at Chico have been closed for the summer season and their proprietors, Messrs. Woods and Turner have opened a splendidly arranged airdome with a seating capacity of 1,000.

Cincinnati's Big Storm

High Winds On Night of July 7 Damage Theaters on Kentucky Side of River—Airdomes Especially Show Destructive Effects of Gale— Little Loss on Ohio Side—Shows In Full Swing at Time of Tornado.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

ONE of the most terrific storms ever visited Cincinnati, and quite the worst when measured in loss of life and property, occurred on the night of July 7, more than thirty lives being lost and property to the value of $1,500,000 to $2,000,000 being destroyed. The storm occurred early in the evening, at about nine o'clock, and as moving picture theaters both in Cincinnati and the Kentucky and surrounding suburbs were filled with their usual audiences, it is a marvel that some of them did not suffer a heavy loss of life. As it was, no serious injuries are recorded to any person in a moving picture theater at the time, and on the Cincinnati side, as far as information can be had, no house was damaged to any extent.

Over the river, however, the Monmouth, the Delmar, the De Milo and some other houses were more or less seriously damaged, the two latter suffering especially heavy damage to their airdomes. On the Kentucky side, moreover, the large number of electric wires down endangered life to such an extent that the electric company shut off the current, plunging the cities into darkness, and rendering it impossible, of course, to proceed with the shows. In spite of these facts, practically all of the loss of life in the storm occurred on the Cincinnati side of the river, and the Kentucky exhibitors and their audiences admit readily that it might have been a good deal worse, as far as they are concerned.

V-L-S-E LOCATE ON WEST SEVENTH STREET.

The V-L-S-E has secured roomy and convenient quarters for its Cincinnati exchange at 138 West Seventh street, on the second floor, and the management will be able to handle the heavy and growing demand for its features with the utmost expeditiousness. The new exchange, which gives the city just about a 100 per cent. representation of the leading producing companies, is several blocks from what has become known as "Film Row," on Walnut street, but it is quite close enough to the exhibitors, and is, moreover, in the heart of the business section.

FILM MOTOR BOAT RACES.

The motorboat racing carnival which was staged on the bosom of the beautiful Ohio at Cincinnati on July 3, 4 and 5 turned out to be an event, or series of events, well worth recording on the immortal film. More than usual interest from the film standpoint attached to the races, moreover, by reason of the fact that C. F. Holah, Cincinnati Pathe manager, presented to the winner of the principal race, a 20-mile event, a handsome silver loving-cup well worth trying for.

The Pathe organization had its own fast launch for the occasion, conveying its party of spectators as well as the camera man, and the races were covered in a very complete and satisfactory manner. The resulting pictures will be shown in the regular Pathe news series, whose popularity, according to the local management, is being steadily increased, largely by reason of the unremitting efforts of the company to get every event worth filming anywhere. A new office at Columbus, in charge of R. E. Brown, is expected to help largely in taking care of exhibitors in that territory.

COUPONS WITH BREAD OR CAKE.

The big Krug bakery, at Dayton, O., has been cleverly connected up to the moving picture; and the list of Dayton picture shows where, by a special arrangement made by the company, tickets from its bread are accepted in lieu of cash for admission, is very nearly a complete list of Dayton houses. It includes the Colonial, the Lyric, the Majestic, the Globe, the Orpheum, the Midget, the Mecca, the West End Airdome, the Edgemont, the Muse Us, the Grand, the Wayne, the Savoy, the Elite, the Northern, the Museum, the East End Airdome, the New Royal, the East Majestic, the Portolo, the Forest, the Pastime, the South Park, the Old Glory and the World—probably more theaters, in proportion to the size of the city, than have been secured for co-operative work with a business house in any other city in the country.

Fifteen bread labels (five cents) or seven coupons from cakes at ten cents, are good for admission at any of these theaters; and it is not to be wondered at that the Krug business is increasing.

POSTAGE STAMPS ON SALE AT PICTURE THEATERS.

Ben Wheeler, of the Auditorium theater, Dayton, has advanced an idea which seems to have excellent prospects of being placed in practical operation, and which, moreover, bears all the ear-marks of genius. Moreover, it indicates pretty clearly the way things have changed in the past few years, from the time when the corner drug-store, handling postage-stamps rather grudgingly, to the present. Mr. Wheeler is trying to make arrangements for the sale of postage stamps at all moving picture theaters in Dayton, having already made such arrangements for his own theater.

He believes that the convenience of being able to get stamps at almost any hour at picture shows, which are widely distributed over the city, will be powerfully appreciated by the public.

CINCINNATI ITEMS.

The Clifford, of Urbana, O., the home of the great and only "Billy" Clifford, whose name the house bears, started off "The Diamond From the Sky" last week with a bang. The management arranged with a number of merchants a plan under which they donated to children under fifteen free tickets to the initial performance, while it was also bargain-day for adults two being admitted for ten cents, the usual admission fee for one person. Prizes were also given, including tickets for the next performance; and if the management of the Clifford is not badly mistaken, the whole town will be inextricably interested in the absorbing serial.

The Ivanhoe theater, of Sandusky, recently constructed by Charles L. Blatz, has been brought under the control of John A. Himmelein, owner of the Sandusky and other houses, and its name has been changed to the Plaza. The house operated for a short time as a vaudeville theater, but the plan of the new management, it is understood, is to show feature films only. It is being redecorated throughout, and will be one of the handsomest theaters in that part of Ohio.

The Ideal theater of Akron, Ohio, is celebrating its second anniversary this week, July 12, with special features, music and souvenirs. There will be special attractions every night throughout the week. A twelve-page program with colored cover has been prepared and the house is being especially decorated. The Ideal is a residential house surrounded by trees, grass and flower beds and is as bright and cool in summer as an airdome. The service has always been General Film and the admission always has been ten and five cents. Mrs. A. M. Benson is the owner and the house is managed by her daughter, Mrs. R. R. Moore.

IOWA AND THE DAKOTAS.

Special to Moving Picture World from Midwest News Service.

Iowa.

EXHIBITOR W. S. Porter has purchased the Grand theater at Eldora from Joseph Fagg.

The new manager announces he will not operate on Sunday because public sentiment is against it and besides the Sunday show can not be made profitable.

The M. J. Barthell opera house at Waukon is practically complete. It seats 1,000 and cost $5,000.

Charles Vassar and F. S. Sharp, of Terrill, have purchased a show at Superior.

The Palace, at Burlington, played "Neptune's Daughter" again.

The Fox theater at Washington has been giving the Renfax musical motion pictures a tryout.

Edward Madigan has sold the moving picture show which he operated for five years at Clarksville, to George Ward of Marble Rock.

E. W. Orris sold the American theater at Wilton to Peter Kettleson.

The Ozark theater, at Burlington, is giving large portraits of favorite photo-players to its Sunday patrons.

The Princess at Iowa City devoted two days to replenishing the treasury of Van Doren's juvenile band.

A new show is to be opened at Thornton by Manager Chichester.

R. K. Piper, of Corning, has purchased the Empress at Malvern.

R. M. Shlaes sold his interest in the Airdome and the Palm theater at Missouri Valley to Guy Mahoney.

The Little Grand theater at Moorhead was destroyed by fire.

Henry Thomsen and son have purchased a building in Manning which, it is reported, will be fitted up for use as a moving picture theater.

Carl Hodson who recently disposed of his show at Adel has leased the opera house there.

G. W. Waddell has purchased the Reil theater at Logan from W. N. Tupper.

The Dakotas.

THE Lyceum theater at Mott, N. Dak., has added 150 seats and made other improvements but the shows were not interrupted.

The stockholders of the M. C. C. Hall association at Milnor, N. D., have decided to increase the capacity of the opera house.

The management of the Rex theater at Jamestown, N. D., has closed that house for the months of July and August.

The Cozy at Bowman, N. D., played "Tillie's Punctured Romance" at 25 and 35 cents the night of the Fourth of July celebration. The house was open all day at 10 and 15 cents with three changes of films.

MONTANA ITEMS OF INTEREST.

Special to Moving Picture World by Midwest News Service.

PHILLIPS LEVY, manager of the Ansonia Amusement company, has been elected honorary president of the Butte Municipal band.

Austin & Woods of Culbertson are running the serials "The Perils of Pauline," "Who Pays" and "The Diamond From the Sky" in double episodes or four reels at a time. Saturday nights have been set aside for multiple reel features.

The Pathe Company planned to make 3,000 feet of pictures of the big stampede at Missoula.

The Pastime at Dillon was closed for a week because of a local carnival.

"A Fool There Was" played a return date at the Star theater in Billings.

Manager Scott has reopened the remodeled Imperial at Ansonia. A pipe organ is one of the improvements.

The Columia Falls band showed its interest in the opening of the new Theatorium and Manager Wolgamuth at Columbia Falls by giving a concert in front of the house the night of the premier.

SLIP COVERS FOR HOT MONTHS.

The use of slip covers placed over the backs of the chairs in the Strand, in Hendersonville, N. C., is apparently a drawing card during the heated months. These covers which are inexpensive and can be washed when soiled, cover the chairs only to the side arms. They give the house increased attractiveness and an air of coolness. They further attract lady patrons, perhaps because of their housewifely feelings of neatness, as their waists are less apt to stick to the highly varnished chair backs. The management of the house declare that these slip covers are in good part responsible for the continued satisfactory business during the summer.

BEN WILSON AND COMPANY IN CAPITAL.

Ben Wilson, who produces Rex Brand photoplays for release in the Universal program, is in Washington with a company of twenty players making the multiple reel feature "A Gentle Volunteer." The production has to do with Civil War days and many of the historic points in Washington and in Alexandria, Va., are to be utilized. Among the leaders in the cast are Dorothy Phillips, Vivian Prescott, Estelle Dowling, Gene Burnell, Little Katherine Lee, Joseph Girard, William Bailey and Lee Sterrett. Eddie Gellar will preside at the camera.

It is to be remembered that Mr. Wilson is a one-time member of the stock company of the old Academy of Music, now the Strand moving picture theater, and he is well known to the old-time theatergoers of the city, as was evidenced by the cordial reception accorded him and some of his associates when they appeared in person at the Maryland Theater last week.

SWINDLER USED THEATER TO EFFECT FRAUD.

The police are looking for an exceptionally shrewd swindler who used the owners of a downtown theater now closed as a means of defrauding a large number of people. This house has been idle for some time and owners were more than pleased at the prospect of renting it to others, especially when there was little or no haggling over the terms of rental, etc. A lease was promptly executed and armed with this, the man immediately hied himself to a real estate office and rented another building to be used as his home. Here again he obtained a lease and possessed with both papers his next visit was to a fairly well known furniture house where he negotiated the purchase of suitable fittings. Anxious to please so large a customer, for the swindler showed exceptionally good taste in the selection of household goods, a quick delivery was made.

The unknown gentleman then lost little time in getting the furniture properly placed, following which he got in communication with a majority of the second-hand dealers of the city. Singly they were invited to view the goods and to name the price they were willing to pay therefor. Before being allowed to arrange for the removal of the furniture, to be done the next day, they were forced to give a deposit as an evidence of good faith and thus it was that the swindler collected from each of these sums varying from $10 to $125. The latter amount was obtained from the last man who looked over the proposition and it was this one who early the following day backed his wagon up to the door and secured the furniture before the store from which it was "purchased" got a line on the swindle.

It is presumed that the man furnished apparently good references before he was given a lease to the theater. Presumably he will attempt to work the same scheme in other cities and while theater owners are under no legal obligations, there remains the moral obligation to see that he does not impose upon them in carrying out his nefarious schemes.

Summer Business Slack

Washington, D. C., Exchange Men Not Over Optimistic About State of Picture Market In Their Neighborhood—Wet Weather Hurts Open Air Theaters—More Worthless Checks Than Usual Are Turning Up—Local Advertising

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE present conditions prevailing throughout this territory are far from satisfactory. In the first place, the motion picture exchanges report that collections are exceptionally slow and it is found hard to secure prompt payment of rentals from the exhibitors. Added to this trouble comes the report that a number of out of town exhibitors have sent in checks which come back from the banks with the information that there are none or insufficient funds on deposit to cover the amount. Even exchanges which boasted of never having been "stung" are finding themselves victims of the new order of things, but it has been ascertained that there are stringent laws in some of the states covering such bad paper and with this knowledge the managers will take legal action against those who avail themselves of credit and violate it in this manner. Some of the exchange managers have quite a collection of this autographed paper which is not negotiable. In some instances a check will be dishonored merely because the exhibitor has been careless in allowing his balance to decrease to such an extent, and many fail to realize the bad effect it has upon their credit, for if they did, they would take pains to see that they were properly protected by sufficient deposits.

Business throughout the entire territory has been very poor since the beginning of summer. The airdomes have particularly suffered by reason of weather conditions and doubt has been expressed of the ability of airdome exhibitors to come out even at the end of the season. Up to the present time there have been but very few evenings suitable for outdoor exhibitions for either it has been too cold or showers have prevailed throughout the few hours in which the exhibitors can do business. To some extent this has proven favorable to the closed houses, yet all of these are complaining of poor business. Generally the big features bring out the crowds and the offering of novelties also brings good results. Several of the houses have adopted the expedient in connection with the showing of the Charlie Chaplin films of having an imitator of that famous comedian parade the streets in the neighborhood. This, however, is not looked upon with any degree of favor by the more conservative exhibitors who feel that such advertising serves to lower the business and these decline to adopt such ballyhoo measures.

The Florida Theater-Garden, at Fifteenth and H streets, northeast, is issuing a weekly program containing the advertisements of firms in its immediate neighborhood. Four of the advertisements in last week's program contained misspelled words. The management marked three of these errors and sealed them in an envelope which they opened at the end of the week. Those receiving programs were invited to write their name and address on the edge thereof and hand them to the cashier any evening. Each program received a number and at the end of the week a comparison was made with the contents of the sealed envelope. The first ten correct answers carried with them free admission tickets to the theater. A number of the advertisers offer admission tickets free to purchasers of a given amount of merchandise at their stores.

EMERGENCY REVENUE TAX DUE.

Exhibitors both of closed houses and airdomes should not overlook the fact that they must pay the emergency revenue tax provided for places of amusement, during the month of July, for failure to do so will make the exhibitor liable to the fifty per cent. penalty provided under the law. The payment is to be made to cover a period of six months only as the law becomes inoperative after December 31, and if it is to be continued must be re-enacted by Congress.

The attention of exhibitors is again called to the fact that but one certificate, or tax stamp as they are officially designated, is required by the exhibitor having both a closed house and an airdome, providing both are within the same district and they are not operated simultaneously. Payment must be made on the basis of the largest number of seats. Thus it is if the closed house contains but five hundred seats and the airdome one thousand, the latter is taken into consideration when the tax is assessed. The stamp can be moved from one to the other as required. The $10 tax for airdomes no longer exists and these are now treated in the same light as motion picture theaters, no consideration being given to the fact that they are open only for a portion of the year and cannot be used when weather conditions are bad. This matter was brought to the attention of the officials of the Internal Revenue Office of the Treasury Department recently, but apparently without avail.

INVESTIGATE PURITY OF AIR IN THEATERS.

The investigation of the air in amusement places in the District of Columbia, which has been under way for some time, is nearing completion. Samples of air have been secured in jars and have been analyzed to determine the presence of carbon dioxide, which shows vitiation. Tests have also been made to determine the nature of germs, if any, present in the samples. It may be that upon the completion of this investigation, regulations in regard to the proper ventilation of such places of amusement may be altered. As a whole the motion picture houses of Washington are well equipped with respect to ventilating systems and the exhibitors doubt if there will be found anything susceptible of criticism in this respect. Most of the exhibitors pride themselves on the sanitary condition and the upkeep of their establishments and every care is taken to maintain the high standard which they have themselves set up.

CAPITAL CITY GOSSIP.

Win Bradley, formerly manager of the Mutual Exchange in this city, and now presiding over the destinies of the Boston office, is visiting his parents here. Mr. Bradley was one of the most popular exchangemen of the city. He is a native Washingtonian and has a host of friends, and he received a royal welcome when he arrived back home. He will return to Boston by steamer after going to Norfolk, Va.

J. T. Heare has taken over the Scenic theater, in Georgetown, formerly operated by Milton F. Staub.

The Blue Mouse theater, at Twenty-sixth and M streets, Georgetown, has been reopened.

The Niagara theater on Seventh street, northwest, recently operated as a colored house, has been closed.

Farmer Brown and his educated rooster created quite a stir on Ninth street during the exhibition of a film in which the barnyard pet is quite a star. The pair were to be seen at the Maryland theater and at Central Park (airdome) both of which are operated by Mr. Johnson.

Swanson Interests Buy

Intermountain Film Magnate Secures Two Scowcroft Houses in Salt Lake City—These With the Rex Give Swanson Interests Control of the Three Biggest Theaters In This District—Further Expansion Soon—Personal Notes.

By W. H. Pickering, Salt Lake Correspondent of Moving Picture World.

WILLIAM H. SWANSON, film magnate of the intermountain region, is the new owner of the American and Liberty theaters in Salt Lake City. The deal for the purchase of the two theaters from the Scowcroft interests of Ogden was completed last Monday for a cash consideration of $210,000. The theater buildings of the two immense properties were purchased outright and the leases for 20 years each on the realty property were included in the purchases. It is understood that sufficient options are held to extend the leases at expiration, though the realty represented is of the highest "gilt edge" variety.

The purchase of the American and Liberty gives Mr. Swanson control of the three largest houses in this region, as he was already owner of the Rex theater in Salt Lake. The Rex Amusement company has been formally merged with the Liberty Theater Company, by which the American and Liberty were built and operated and Mr. Swanson has been elected president of the big combine. Harry A. Sims, director of the American and Liberty, has been made secretary and general manager of the three Salt Lake houses.

Associated with Mr. Swanson in the purchase is Harry T. Nolan of Denver. The Liberty Theater Company was headed by Albert Scowcroft of Ogden who, with H. A. Sims and others, owns and operates the immense new Alhambra theater in that city and other smaller houses in Ogden and elsewhere. None of the Scowcroft properties outside Salt Lake was included in the deal.

It is announced by Mr. Swanson that the purchase of the American and Liberty theaters is one large step in the plans of Mr. Nolan and himself to secure control of a chain of theaters from Canada to the Mexican border in the mountain states of the west. Mr. Swanson is now in control of fourteen theaters in the states of Wyoming, Colorado, New Mexico and Texas. A trip through the states of the northwest will be made soon by Mr. Swanson for the purpose of completing other deals for the purchase of theaters.

Headquarters of the combination will be in Salt Lake City, Mr. Swanson maintaining his offices here and Mr. Nolan dividing his time between Salt Lake and Denver. Though it is known that Mr. Swanson contemplates some changes in policy of the three Salt Lake houses, it is stated that they will be of a minor nature and will be in effect only readjustments. The retention of Harry A. Sims, as general manager of the three theaters, is gratifying to motion picture people of Salt Lake, as his conduct of affairs of the American and Liberty has been extremely successful.

When the Swanson circuit of picture houses and its affiliations in the west are completely organized, it is proposed to book the big productions of the film companies direct instead of through the exchanges. The three largest houses in question are at present engaged in showing productions of practically every manufacturing concern of importance in the world, the programmes being of a varied nature and consistent with the separate exhibition policies of the houses.

Mr. Swanson has been nineteen years in the motion picture business, having first made his mark in the west as owner of a chain of film exchanges in various states. He made his mark when enlisted with the independents in the merry days of contest between that clique of manufacturers and the patents concern, or the so-called "trust." Recently Mr. Swanson sold out his exchange holdings hereabouts to the Universal. The figures given in connection with that deal were somewhere in the neighborhood of a million dollars.

It is rumored that the new system of Swanson theaters has been lined up as one of the principal releasing circuits for the new Griffith-Ince-Sennett combine and that the gigantic multiple-reel productions of that trio will form the principal attractions on the Swanson circuit of theaters. On this point, however, Mr. Swanson has declined to go into detail in either confirmation or denial.

IN THE SOUTHWEST.

Special to Moving Picture World from Midwest News Service.

THE Lyric theater at Roswell, N. M., gave a benefit for Battery A of the United States Army.

"Always in the Way" was a recent offering of Manager Harry Van Demark of the Isis at Houston, Tex., for his special shows for children. The Houston Post, which has been encouraging Saturday morning shows for children at the Queen, has been acting as hosts to the children from the industrial and other homes.

"Salambo" was shown at the Princess and the Elk theaters in Silver City, N. M., under the auspices of the Women's Auxiliary of the Episcopal Church.

Bismarck Park at Houston, Tex., opened July 4. Motion pictures are among the attractions.

The New theater at Hartford, Ark., was damaged by fire. Loss, $10,000.

The Lyric theater at Sapulpa, Okla., was destroyed by fire.

Charles C. Clesson and W. M. Gullett have renewed their lease on the Paris theater at Santa Fe, N. M., and have also taken a two-year lease on the Paris theater in that city. Gullett will be active manager of both houses.

FIGHTING TO GET THE FIGHT FILMS IN.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

A FINAL hearing on the bill in equity to decide whether the Johnson-Willard world's heavyweight championship battle pictures are to be admitted to the United States is expected at Portland, Me very soon. If the decision at the final hearing should be against the Kalisthenic Co., the matter is likely to be taken to the Circuit Court of Appeals.

Robert Treat Whitehouse, attorney for the company, says "We are arranging for a speedy final hearing, which we hope will be set for July 16, or thereabouts. Our request for the preliminary injunction having been denied, we are now arranging for the presentation of our case at the final hearing. If the decision is against us after the final hearing, we will undoubtedly take the matter to the Circuit Court of Appeals."

IN THE PINE TREE STATE.

The Colonial theater at Augusta, Me. has just celebrated its second anniversary with a big feature Universal program.

That there has been an overproduction of vaudeville acts and stock company plays in Portland, Maine, during the past theatrical season is the statement made by E. F. Albee, vice-president of the B. F. Keith circuit of theaters, and general manager of the United Booking offices; and Mr. Albee goes on further to say that there is absolutely no chance for any two vaudeville houses, any two stock houses, any two high class houses, or two other kinds of houses, except the reasonably priced moving picture theaters.

Mr. Albee said to an interviewer that the past theatrical season in Portland has been a disastrous one. "Portland has been considered a good show town, but competition has been so keen in the past few years that there has been no money in the business for any one institution. The overproduction in Portland has chiefly been in two stock companies, as has been the case for the past two or three years. The Keith house has lost thousands of dollars during the season."

"Do you propose to continue if the losses you speak of keep up?" he was asked.

"We certainly do," he replied. "We know that if we cannot do business, it is impossible for others to, and it is a question of who has the largest pocketbook, and who can give the best class of attractions. We think we can. We are in the show business, and know nothing else and if others who think they know it are anxious to lose their money, we will give them a chance to do so."

The Central Maine Power Co., at Waterville, has opened a free moving picture show at the Cascade Park theater, on the Waterville & Oakland branch. Sunday evening shows are presented, the company realizing a profit from the car fares paid by patrons to reach the park.

Manager Allen of the Palace theater, Bangor, Me., pulled off the "giving away a baby" stunt with success during the past week, as did Mrs. Imogene Pettengill, proprietor of the Strand theater, at Ellsworth, Me.

Manager Bibber of Music Hall, Lewiston, Me., introduced into Maine an amateur Charlie Chaplin night a week ago Thursday. Four prizes were given, the audience choosing by applause.

The Park theater, Bangor, Me., uses a "time table" in its advertisements for the use of patrons who wish to see a particular feature without spending time on the other pictures. A sample time table follows:

Alice Joyce, 12.00, 2.10, 4.30, 6.40, 8.50; Hearst-Selig, 12.39, 2.52, 5.09, 7.19, 9.29. Brother Officers, 12,52, 3.06, 5.22, 7.32, 9.42: Charlie Chaplin, 1.57, 4.16, 6.27, 8.37, 10.47.

Repeated requests by patrons has caused the management of the Empire theater, Portland, Me., to play a return engagement of "A Fool There Was," featuring Theda Bara.

A new summer theater has been opened at Ogunquit, Me. by Messrs. Keniston and Roberts. Entertainments are run twice weekly, service being from Tinker-Phoenix Co.

Probably the youngest manager in all New England is Colby W. Robinson of Bingham. He is 14 years old, and since last February has been conducting Kennebec hall, where pictures are shown twice weekly. It is known that he has been financially successful, and that is a fairly good criterion of ability.

The Home theater, South Berwick, is using the service of the Phoenix Film Corporation.

The Pastime theater, Madison, has started using Universal service two nights a week.

E. B. Wilder, proprietor of Odd Fellows hall theater at Lincoln, Me., has announced his intention of opening a new moving picture house at South Brewer, Me., which will be built for him and completed in a few weeks. It will be a wooden structure, and will probably seat 350 persons. Mr. Wilder will use Universal service.

The Pastime theater, Boothbay Harbor, has started in full swing for the summer season, using Universal service and Tinker-Phoenix features. Also in the same town is the Opera House operated by the Paramount Pictures corporation for the summer months only.

A. L. Ehrgott, Bangor manager of the General Film Co., has been on a business visit to Aroostook County during the past week, calling on the trade.

F. D. Swan has opened K. of P. hall at Fryeburg, every Wednesday night, using Universal service.

The Park theater, Dexter, reports business as being good, the service used being general with the features of the Tinker-Phoenix corporation.

ALLAS THEATER CHANGE IN POLICY A SURPRISE.

y S. G. Parker, Dallas Correspondent of Moving Picture World.

A SURPRISE was sprung in Dallas motion picture circles when it was announced that on July 11, the Queen theter would run Mutual pictures exclusively. The Queen has been running Mutual Masterpictures, General specials, "The Goddess," V-L-S-E, etc., and this change o Mutual exclusively was not expected nd hit the trade with quite a surprise. he Queen is owned by a corporation eaded by E. H. Hulsey, and is under the anagement of L. G. Bissinger. Mutual ictures and stars are well thought of in allas, and usually draw good crowds.

LONE STAR NOTES.

During the absence of Manager Leo F. evison of the Box Office Attraction Co., istributors of Fox productions, in Dallas, he office force has put forth special efforts to increase the amount of business. hey have succeeded to such an extent hat Mr. Levison will be glad he has such ssistants. F. A. Tomes is in charge during Mr. Levison's visit to New York attending the Fox Film exchange men's convention.

Fifty-cent photoplays in Dallas will remain a thing to be hoped for. The Washington theater, Dallas, under the management of Gus Carter, opened a ten-day engagement of "The Eternal City" June 28 at 25 and 50 cent prices. These prices were in effect for three days when they were changed to 20 and 35 cents. On July 6, they were 15 and 25 cents. This s the top-notch for motion picture houses n Dallas, with any success.

The popularity of one Charlie Chaplin, n Dallas, is shown by five houses running Chaplin pictures in one day. The Queen and Feature were both showing the late Essanay "Work," while other five-cent houses were running new prints of "Doe and Dynamite," "The Property Man" and "By the Sea." All of the theaters enjoyed a good business, with the Queen and Feature stacking 'em.

Exhibitors in the larger cities of Texas are almost unanimous in their opinion that serials do not bring any increase in patronage, and it is a rather hard proposition for a road man to secure bookings on serials in those cities. "The Goddess" is running at the Queen, in Dallas, "The Black Box" at the Newport and the Hippodrome has just finished "The Exploits of Elaine."

The Roseland theater of Dallas has been leased by the Dalton Brothers, formerly managers of the Old Mill, Orpheum and Happy Hour theaters in the same city. They have inaugurated "Ten-Cent-Vaudeville-and-Pictures" and are getting good business in the 300-chair house.

On July 5, the home of Dave Reed, president of the Metro Pictures Corporation of Texas, at Dallas, was visited by the Stork and "Daddy" David now hurries home very early every afternoon to play with the little girl. Her proud father and mother have not yet named her, but it has been persistently rumored that the reason for this delay is that Dave insists she should be called "Metro" while Mrs. Dave says she thinks it would be better to name her "Olga" after Mme. Olga Petrova, of Metro Pictures. Albert Russell, secretary of the Metro, says he is hoping the newness of having a baby in the family, as this is Number One for Mr. and Mrs. Reed, will soon wear off, so Dave will not spend all his time telephoning home "to see how the kid is."

Rumor certainly travels fast! Two weeks before the announcement of the "Aitken-Griffith - Ince - Sennett" combination, and the selection of Fruehler as head of the Mutual, exchange men in Dallas were talking of the probable future of the Mutual with "the remainder of 'em" and the line-up of the N.Y.M.P. and Aitken forces; for it was common gossip that a split was coming. One exchange man is forecasting that before thirty days an announcement will be seen stating that two large independent producers will be aligned with the new Mutual program; and almost every exchange-man has a different view.

H. T. Murray, known as "Uncle Tom" Murray, opened his airdome at Alvord, Texas, two weeks ago; and was in Dallas last week buying a $1,600 Wurlitzer instrument and two new machines.

R. W McEwan, formerly part owner and manager of the Majestic theater, Hillsboro, Texas, has forsaken the exhibiting end to become aligned in the supply business, having sold his interest in the theater to his partner, B. A. Lawrence, and taken up duties in the concern, R. D. Thrash Film Company, in Dallas.

JACKSONVILLE NEWS NOTES.

By J. Melvin Andrews, Jacksonville Correspondent of Moving Picture World.

THE New Arcade theater will open next week with high-class motion pictures and singers, Jesse L. Clark, who has been at the Grand, has been transferred to the new house as local manager and is now putting the finishing touches on in order to be ready for the opening. "Dan" Michaelove succeeds Mr. Clark at the Grand.

Mr. Byron Bryan, who is now in charge of the "Rooster" exchange, has just returned from a trip throughout the southern part of the state and reports business only fair. It seems that a good many houses are closing for the summer, but prospects for the season look very good.

Business in the city for the past week has been badly handicapped, on account of the heavy rains which have been prevailing over the South; not a day has passed for the last week without one or two hard rains.

"The Isle of Regeneration," the six-reel Vitagraph Blue Ribbon masterpiece which scored such a decided hit at the Imperial theater a few weeks ago, played a return engagement at this popular house on last Tuesday to capacity business regardless of rain, as also did "The Goddess" on Monday and "The Sins of the Mother," another Blue Ribbon Vitagraph masterpiece in five reels, on Thursday. This is the story for which Miss Elaine Sterne was awarded the $1,000 prize by the judges in the New York Sun scenario contest, and judging by the attendance on Thursday and Friday this one would also play a return.

It is reported that Mr. L. Holloman of Fort Pierce is now erecting a motion picture theater in this thriving little city, which will cost when completed about $15,000. There will be seating capacity for seven hundred and will run Mutual program.

A small boy created a panic at the Savoy theater one night last week when he bursted a malodor bomb; patrons were forced to leave the theater in double quick time. L. C. Oliver, the manager, who was in the house at the time, was lucky in catching the boy in the act. He was turned over to the police department, who in turn handed him over to his father, who assured Mr. Oliver that he was severely punished.

The free motion picture shows being given by the city in the park continue to be successful, thousands of women and children attending every Thursday night; music is furnished by the Boys' band, also the First Regiment band.

The Republic theater doesn't seem to be doing so well since the change of policy last week; the price of admission makes no difference with the people here providing the attractions are good.

Miss Reed, secretary of the Kalem company, left last week on her vacation. Miss Reed expects to visit many points north, returning here in about four weeks.

"Wild Bill" Hopkins, who up until the present has termed himself the "unluckiest" man in the world, reports that luck has finally changed and he now thinks he is the luckiest man in the world. "Bill's" wife has inherited $25,000 and a ten-acre farm; pretty soft for "Bill." Mr. Hopkins was formerly with the Lubin Co. here and is a brother-in-law to A. D. Hotaling of the Lubin staff.

BUFFALO NEWS GOSSIP.

By Billy Bison, Buffalo, 229 Oxford Ave., Correspondent of Moving Picture World.

THE new Regus moving picture theater at Chenango and Munsell streets, Binghamton, N. Y., seats 1,000 persons. The Regus is described as one of the finest houses between New York and Buffalo. The front and side entrances are decorated with moulded figures which give an artistic tone to the building. The theater is fireproof throughout and the ventilation is of the highest order. The side walls and ceiling are literally filled with ventilators. There is a commodious stage and a fireproof operating room.

The Globe moving picture theater, Buffalo, whose proprietor went into bankruptcy, has been closed for several weeks.

The name of George Griffin appears in a recent casualty list sent out by the Allies from the European war zone. Griffin was at one time connected with the management of the Family moving picture theater of Welland, a Canadian town near Buffalo. He was related to the owner of the Griffin chain of Canadian theaters.

The Bijou moving picture theater of Mt. Morris, N. Y., will be closed during the summer months on Tuesday, Thursday and Friday nights.

Samuel W. Hippler, editor of the Sunday Illustrated Times of Buffalo, N. Y., a newspaperman of wide experience, is doing the press work for Erie Beach, a summer resort near that city. A moving picture show is among the features at this park.

Edward Tranter, sporting editor of the Buffalo Enquirer, is press agent for Carnival Court, a Buffalo summer park, which has a moving picture show.

A new front will be erected at the Golden Palace moving picture theater of Lockport, N. Y., by Henry F. Thurston, proprietor.

An open air theater, seating 2,000 persons, will be built at Vassar College.

The Hotel Sheldon of North Tonawanda, N. Y., which was damaged by fire, may be remodeled into a moving picture theater.

The first public moving picture show ever held out of doors at Kenwood, N. Y., recently attracted a good atendance.

Charles T. Taylor of Louisville will succeed J. M. Ward as manager of the Gayety theater, Buffalo. This house occasionally adds moving pictures to its regular program of burlesque.

It is reported that a moving picture theater may be built in the business section of Webster street and another near Schenk street and Payne avenue, North Tonawanda, N. Y. Business in this line has been stimulated as a result of a successful fight for Sunday shows waged by Henry Klinger, proprietor of the Oliver moving picture theater of that city. Mr. Klinger sought a license to operate his house on Sundays and the court granted his request. Mayor Rand of North Tonawanda opposed granting the license.

The Mozart theater of Elmira, N. Y., has closed for the summer.

E. Melville is building a moving picture theater at Interlaken, N. Y.

Many attended the first open air moving picture show held this season in Union Club Park, Palmyra, N. Y.

A film in the Empire theater, Cohoes, N. Y., recently caught fire but was extinguished before any damage was done. Patrons did not know of the accident, the operators having thrown the film out of a window.

Free tickets to Saturday afternoon shows to the Lyric and Amuse-U moving picture theaters of Corry, Pa., have been distributed in the rural districts about that city. The purpose is to attract Saturday shoppers to Corry. The tickets have been given out by the Board of Commerce and Industry of that place.

Arguments against Sunday moving picture shows were recently given in a sermon by the Rev. Horace G. Ogden of the First Methodist Church, Rochester, N. Y.

Manager Denzinger of the Olympic theater, Buffalo, recently gave a free show for the benefit of many newsboys who sell the Enquirer of that city.

Decision on Censorship

Supreme Court of Pennsylvania Affirms the Right of that State to Supervise Exhibition of Moving Pictures—Upholds Court of Common Pleas in Its Refusal to Grant Injunction Restraining State Board of Censors.

Special to Moving Picture World from Philadelphia News Service.

THE Supreme Court of Pennsylvania, Nos. 45-46-47, has affirmed the right of the state to exercise supervision over moving picture exhibitions through its board of censorship. It has declared the act of June 19, 1911, creating the board of censors, constitutional and has upheld the Court of Common Pleas No. 5, of Philadelphia, in its refusal to grant an injunction restraining J. Louis Breitinger and Mrs. E. C. Silver, constituting the board of censors, from performing their official duties, as requested in proceedings brought by the Buffalo Branch of the Mutual Film Corporation and the Overbrook theater, of Philadelphia. This decision, following decisions handed down by the Supreme Court of the United States on appeals from the censorship laws of other states, practically definitely settles the question of state censorship in this state.

WANAMAKER WEDDING FILMED.

Moving pictures of a wedding, entirely for private use, were made for the first time in this city, when films of the marriage of Miss Marie Louise Wanamaker and Gurnee Munn were made for the personal use of the bride's grandfather, John Wanamaker, the merchant prince of America.

It is not by any means the first wedding that has been filmed by the motion picture camera, but heretofore in Philadelphia the work has been done for exhibiting companies. No such fate shall befall the Wanamaker film. The result is that Mr. Wanamaker will have an exclusive, private record of the advents attendant on the wedding of his grandaughter that will be a lasting pleasure. Pictures were made at "Honeyshuck" of the Clark wedding and were also for family record solely.

About 1,000 feet of film was exposed at the church and at Lindenhurst, where the reception was held, and every phase of the wedding was permanently recorded. A moving picture of the bride and bridegroom leaving the church, with the bridesmaid and ushers, the guests leaving and then the wedding party arriving at Lindenhurst and, an improvised wedding procession on the lawn of the estate were all included in the material seen by the eye of the camera.

WIFE OF PICTURE MAN DIES OF SEVERE BURNS.

Wednesday morning, July 7, the citizens of this city were shocked when told the sad news that Mrs. S. M. Farrar had been severely burned when her clothing caught fire while engaged in burning trash at her home on Forest street. In some manner her skirts caught fire and before help could arrive to extinguish the flames she was badly burned about the hips and lower limbs.

Mrs. Farrar's mother and sister who live in Ava and little Miss Erville who was visiting her grandmother, were notified of the unfortunate affair and arrived here Wednesday.

A trained nurse was employed to attend Mrs. Farrar, who was given the best possible care.

After the funeral the family published the following card of thanks:

We wish to return our heartfelt thanks to the many generous friends who stood by us, with such unwearying kindness during the time our darling wife, mother, daughter and sister was called upon to suffer before entering into "the rest prepared for the children of God," and crossed to the "beautiful home over there." Seldom have any, in need of sympathy and the most devoted friendship, received so full a measure of the fruits of the human heart. All that human power could do to alleviate suffering and mitigate our sorrow was done. Nothing that skill could suggest or love supply was wanting, and the altar of friendship was ever laden with its holiest incense. May the bread they so lavishly and generously cast upon the waters return to them after many days and He who "tempers the wind to the shorn lamb" protect them from all harm and long shield them from the sorrow, sickness and death incident to humanity; and when they come, as come they must to one and all, may they be sustained and comforted by friends as noble, generous and devoted. More, we could not ask for them; more, friends could not give.

S. M. FARRAR AND CHILDREN
MRS. A. E. TALBOTT
MISS MINNIE TALBOTT
H. W. TALBOTT
MRS. H. A. AUSTIN

IN THE PHILADELPHIA DISTRICT.

Much interest has been aroused by the resignation of Arthur C. Melvin from the local branch of the World Film Corporation, and the announcement that he has joined forces with the George Kleine attractions. Mr. Melvin is one of the most popular men in the film business, and undoubtedly his friends will be pleased to see him at his new quarters.

William Wirt, of the Calehuff Supply Company, 1301 Race street, will leave within the next few days on an extensive trip in the vicinity of the Niagara Falls. Mr. Wirt is one of the most energetic members of the local trade and is known throughout all sections of the city on account of his personality and the faithfulness with which he attends to his daily tasks.

Chris Hand, former proprietor of the Hand theater, Millville, N. J., which property was recently purchased by Mr. Blanchard, formerly of the Peoples Theater, Sunbury, Pa., has opened the new Regent theater at Wildwood, N. J.

Albert Fogg has recently opened a new moving picture establishment at Ocean City, N. J., on the Fogg Pier overlooking the ocean. Mr. Fogg is well known throughout this famous resort by the seaside and is well versed in the subtle art of showing the right kind of shows at the right time.

The Windsor theater, Frankford avenue and Wamsley streets, which has been closed for some time past, was recently opened under new management. Mr. Black has now taken charge of this establishment and will endeavor to convince the people in that vicinity that he is in earnest when he declares that his shows will be of the best in the city.

The Howard theater, Front street and Ontario avenue, has recently been closed for the balance of the summer but will reopen in the fall with the same progressive management and will once more entertain the folks of that neighborhood with the delightful pictures which have endeared the theater to its patrons.

A. S. Hyams, formerly of the New York office, has succeeded J. A. Koerpel as manager of the local branch of the General Film Company. Mr. Koerpel leaves Washington to assume the management of the Albany, N. Y. office.

The three-story loft building, 1304-06 Vine street, lot 32 feet 6 inches by 68 feet, has been sold by Louis Alexander to Jay Kaufman for $40,000. The sale was negotiated by R. A. Heyman and Brothers. This new change in the proprietorship of the property has had no effect upon the affairs of the Interstate Film Corporation to whom the building is rented.

PATRIOTIC THANKSGIVING.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LEE GOLDBERG, manager of the Keith House, of Louisville, used a patriotic stunt on July 4 and 5, which took very well with the people present at the theater. Two slides had been arranged, each of which carried the United States flag as the center of attraction. Under the first flag were the words "The Flag of Peace." The second slide bore the words "Thank God For This." These slides brought home to the patrons of the theater how much they really have to be thankful for and how fortunate this country is in being out of the European turmoil, and were gretted with applause.

"ETERNAL CITY" PLAYS BIG ON RECALL.

Pauline Frederick in the Famous Players production of the "Eternal City" made such a hit at the Majestic during the four days that the film was shown in Louisville that it was decided to recall it for an additional two days' run on Sunday and Monday of the following week. In spite of the fact that the show runs to 8,300 feet of film, takes two hours, and has been shown at advanced prices all over the country, the local theater did not raise prices and showed the big production for one dime. Patrons were turned away from all of the night performances and from a number of the day shows.

MAY LICENSE POPULARITY CONTESTS.

At Paducah, Ky., through the efforts of the Retail Merchants' Association, an ordinance will probably be drafted shortly whereby all moving picture houses, merchants, newspapers, etc., conducting popularity contests will be forced to pay a license for the privilege. The matter is now up before the commissioners. The merchants appear to be peeved over the fact that in these contests something is sold often times as a commercial venture, and they claim that promoters should be forced to pay for the privilege.

"PROHIBITION" IN KENTUCKY.

Frank Rogers, who booked state rights on the photoplay "Caberia" and also handled it through the South, was recently in Louisville, where he made a special showing for exhibitors of the film "Prohibition" at the Knickerbocker theater at Eighteenth and Market streets. Mr. Rogers is booking the film in ten states. A delegation of local prohibtion workers was also invited to attend the private showing. Opinion is greatly divided on the subject in Kentucky, and it is probable that the whisky interests would wish to suppress such a film just now, as politics is in a feverish state, elections coming on, and a meeting of the State legislature will take place, starting January, 1916. On the other hand interest is general in the subject just now and the picture should draw.

"ISLE OF REGENERATION" GOES WELL AT THE MARY ANDERSON.

The Mary Anderson theater recalled the "Isle of Regeneration" for a return engagement. On two occasions such crowds have been present at the second night show that Mr. Goldberg has had the first two reels rerun at the conclusion of the second night show so that those standing at the beginning of the show and unable to see would be able to see the entire show. This pleased the patrons immensely.

KENTUCKY SHORTER ITEMS.

The Dixie of Albany, Ky., which was recently started, had considerable trouble with the first projection machine purchased, which happened to be out of order, and the machine was returned and a new one installed. The theater is the first one in the town and is doing a nice business.

Roman's opera house at Lancaster, Ky., has been leased by Ramsey & Dudley, moving picture exhibitors, who operate a theater in Lexington, Ky. The new management has taken possession and will shortly start with first class pictures.

Lewis Connor, J. W. Watters and V. D. Presnell, of Smithland, Ky., have formed a partnership agreement and have installed a lighting plant which will furnish light and power in the city. A moving picture theater will be installed also and will be run in connection with the lighting plant.

The Star theater of Uniontown, Ky., has been closed, following its sale to D. P. Curry, who, in turn, sold it to J. P. Skipper, who, after showing two nights, turned the property over to Edgar Duncan, owner of the Idle Hour theater. Mr. Duncan has combined the two outfits and hereafter will show only at the Idle Hour.

At Keith's theater in Louisville the management has made a co-operative arrangement with the Merchants' Ice & Cold Storage Company whereby "Rivo" ginger ale is now passed around the theater to the patrons instead of water as was formerly the system in warm weather. The ginger ale is arranged in glasses on trays.

Charles Porter, formerly manager of the Hippodrome of Louisville, recently wrote to Charles J. Nichols, manager of the Orpheum. In the letter Mr. Porter announced that he had joined the Canadian troops, and has enlisted for active service. He expects to leave shortly for Europe. Photographs of Mr. Porter in uniform were enclosed in the letter. He asked Mr. Nichols to tell all of his old friends, in Louisville, good-by for him, as it was prabable he would never get back.

J. Johnson Muselman, manager of the Woodland airdome, recently packed the open-air theater to capacity when he advertised that a prize of $5 in gold would be given to the best impersonator of Charlie Chaplin.

Melvin N. Gerber, formerly treasurer of Keith's theater in Louisville, and now treasurer of the Mary Anderson, has announced that he will shortly become a benedict. Mr. Gerber will be married on August 18 to Miss Celia Bass, a popular local girl.

Frederick Levy, of Louisville, who is associated with the Keith interests, was recently in New York, where he attended a meeting of the heads of the Keith circuit. Mr. Levy and his wife, who started the movement whereby children's pictures were inaugurated in Louisville and other cities, will leave next month for California, where they will take in the exposition.

IN NEW ENGLAND.

D. A. Smith of the Central theater at Westerly, R. I. is the new owner of the Bradley theater at Putnam, Conn. This house was formerly owned by Selig Goldman.

The picturization of Robert Hillard's great success, "A Fool There Was" recently played to 1,732 persons in one day at the Empire at St. Albans, Vermont. This picture is now having its twentieth run in Boston, where it is shown at the Puritan theater. Since it has been released it has played in Boston for 82 days.

Warren D. Church of the Shrine and Playhouse at Rutland, Vermont, is rejoicing over the birth of a baby daughter. Both Mrs. Church and the newcomer are doing nicely.

Manager Al Somerby of the Bowdoin Square theater, Boston, is spending his vacation at Sugar Hill, N. H., where he is enjoying himself motoring through the country.

Numerous excursion parties coming into Boston during July and August are arranging with the booking department of the Tremont theater for reservation of seats for "The Birth of a Nation." It is expected that several of next month's performances will be sold out to out of town visitors.

Free Shows Make Hit

Boston's Experiment With Free Picture Shows in Playgrounds and Parks Is Well Received—Rational Entertainment and Aids to Good Citizenship the Aim—Advise Other Cities in Massachusetts to Take Up Plan.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE free motion picture shows in Boston parks and playgrounds, which were inaugurated last week, are meeting with unexpected success. From the outlook at the present time, it is highly probable that these shows will be continued throughout the country. The undertaking was first an experiment entered into by several organizations and the park officials combining educational features with rational entertainment and definite aids of good citizenship. The shows have been well received by the citizens. The program for these entertainments has been made up of high grade pictures, which have been carefully censored, depicting both educational and health themes, with current news pictorials, high grade comedies and cartoons. A special feature has been pictures and slides that show the resources of Boston for recreation, civic progress and good living. Suitable music is played at every performance.

This undertaking has been named the "Boston Parks Shows" and the correct name for the committee carrying out the plans for the organization is "Committee on Park Shows." Seymour Stone of the Boston Society for the Relief and Control o Tuberculosis is chairman of the main committee. A sub committee is charged with arrangements for conducting the entertainments, consisting of D. M. Claghorn, director of social work for the Boston Young Men's Christian Association, Dr. G. W. Tupper of the Immigration Department of the State Y. M. C. A.; and E. B. Mero, secretary of the Public Recreation League and social and civic secretary of the Boston Young Men's Christian Association. The other societies which are cooperating in this work were named in last week's issue of the World.

During the past week shows were given as follows: Monday North End Park; Tuesday, Mystic Playground, Charlestown; Wednesday, Sullivan Square Playground, Charlestown; Thursday and Friday, First Street Playground, South Boston. The committee in charge of the entertainments is now assisting organizations and citizen's committees in other Massachusetts cities and towns, who have become interested in the plan. It is likely that the plan may be adopted in several places throughout the state before the summer is over.

NEW HOUSE IN CONCORD.

E. J. Caron, owner of the Star theater at Manchester, N. H. is planning for the erection of a modern picture playhouse at Concord, N. H. This theater will be located at the corner of Pleasant and Main streets and when completed will cost $50,000. It will be designed after the Strand theater, N. Y. and will have a seating capacity of 1,200 persons with one balcony. The construction throughout will be of brick and granite. No expense will be spared to make it one of the most modern and up to date houses in the Granite State. The structure will be completed and will open about September 15.

FILMS SUMMER WHITE HOUSE.

"Dick" Sears, New England cameraman for the Hearst-Selig Pictorial News, was recently compelled to use considerable diplomacy to persuade President Wilson to allow him to make pictures of the summer White House at Cornish, N. H. When Sears first appeared on the scene, he was given a flat refusal. However, he took a "still" of the grounds, the house and a brook. On his return to Boston, he made enlarged prints, which when mounted, he sent to the President. A few days later, he received a letter which gave him permission to grind the camera. He desired to make pictures showing how the president and grounds were guarded against maniacs. Dr. Grayson, the president's personal aid, informed him that this would not be allowed, as the identity of the guards must be unknown. Finally Dr. Grayson consented to grind the machine while the energetic cameraman impersonated a guard in communication with the executive at the house.

TO BUILD BIG THEATER.

The Strand Theater Company has been incorporated under Massachusetts laws for $375,000. This concern plans to erect a new photoplay theater at the corner of Front street and Leland Court, Worcester, Mass. Plans of the buiding are now in the hands of an architect and ground will be broken for the new structure in the near future. The theater will open in the early winter. The incorporators are Moe Mark of Lynn, Joseph Levenson and Max Levenson of Boston. Mr. Mark is also building a new house at Lynn, Mass.

NEW ENGLAND NEWS NOTES.

It is the belief of the State police officials that the fire which destroyed the Columbia theater at Taunton, Mass. last week was the work of a firebug. As the result of an investigation, it was found that three separate fires had been started in different parts of the auditorium. An empty gasoline can was also found where the fire was raging fiercest. Nord Riskuis, manager of the theater, which is leased by Thomas Shatkins of Providence, R. I., stated that there was no gasoline on the premises as far as he knows. The fire caused a damage estimated at $3,500.

Manager Samuel Bernfield of the Pathe Exchange, Inc. of Boston was in New York for a few days last week, attending the annual convention of the Pathe branch managers. Mr. Bernfield is one of the most active managers of the Pathe circuit and has produced great results since he resumed charge of the New England territory in January.

Considerable enthusiasm is being manifested by manager Harry F. Campbell of the New England office of the Fox Film Corporation since his return from the recent managers' convention at New York City. There is hardly a house in the whole New England territory that has not used a Fox feature since Mr. Campbell assumed charge of the office.

Manager Henry Burke of the Princess theater, Marlboro, announces that the box office receipts at his playhouse are showing an unbelievable increase since he started using second run Chaplin-Essanay features.

Mitchell Granby, roadman for the Fox Film Corporation, has returned from a three weeks' tour of New Hampshire and Vermont. He states that business conditions are about the same as last year in that territory. He also states that the theaters are running more features this summer than they were using last fall. During the trip, Mr. Granby contracted with several houses for the use of Fox productions. Among them are New Empire, St. Albans, World in Motion, Burlington; Star, Littleton; Star, Milford; Gem, Peterborough; and the Idle Hour at Hardwick.

H. D. Montperry, proprietor of the Dreamland and Grand theaters at Bellows Falls, Vermont, has purchased the Opera House in that place. He plans to use Fox productions beginning in September. The house will be closed temporarily, while alterations are being made.

Calendar of Daily Program Releases

Releases for Weeks Ending July 24 and July 31

(For Extended Table of Current Releases See Pages 738, 740, 742.)

General Film Company

Current Releases

MONDAY, JULY 19, 1915.

BIOGRAPH—The Chadford Diamonds (Drama).
ESSANAY—A Bag of Gold (Drama).
KALEM—The Crooked Path (Special—Three parts—Drama).
LUBIN—The Discontented Man (Drama).
SELIG—The Shadow and the Shade (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 57, 1915 (News).
VITAGRAPH—The Highwayman (Comedy).

TUESDAY, JULY 20, 1915.

BIOGRAPH—A Daughter of Earth (Special—Two parts—Drama).
ESSANAY—Jabez's Conquest (Episode No. 3 of "The Adventures of Dominica" Special—Two parts—Drama).
KALEM—The Spook Raisers (Comedy).
LUBIN—A New Way to Win (Comedy).
—A Barn Yard Mix-Up (Comedy).
SELIG—The Foreman of Bar Z Ranch (Western Drama).
VITAGRAPH—The Lorelei Madonna (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, JULY 21, 1915.

BIOGRAPH—Under Two Flags (Special—Three parts—Drama).
EDISON—A Change for the Better (Comedy).
ESSANAY—The Fable of "The Home Treatment and the Sure Cure" (Comedy).
KALEM—The Strangler's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—The Cup of Chance (Special Feature—Three parts—Drama).
LUBIN—When the Light Came In (Special—Two parts—Drama).
SELIG—At the Flood Tide (Drama).
VITAGRAPH—Following the Scent (Comedy).

THURSDAY, JULY 22, 1915.

BIOGRAPH—His Singular Lesson (Comedy-Drama).
ESSANAY—Others Started It, But Sophie Finished (Comedy).
LUBIN—Destiny's Skein (Special—Three parts—Drama).
MINA—On the Job (Comedy).
SELIG—Motherhood (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 58, 1915 (News).
VITAGRAPH—All on Account of Towser (Comedy).

FRIDAY, JULY 23, 1915.

BIOGRAPH—Man's Genesis (Drama) (Biograph Reissue No. 7).
EDISON—On Dangerous Paths (Special—Four parts—Drama).
ESSANAY—Broncho Billy and the Posse (Western Drama).
KALEM—In Double Harness (Special—Two parts—Comedy).
LUBIN—Her Idol (Drama).
VITAGRAPH—Mr. Bixbie's Dilemma (Comedy).

SATURDAY, JULY 24, 1915.

BIOGRAPH—His Criminal Career (Comedy-Drama).
EDISON—The Secret of the Cellar (Drama).
ESSANAY—The Sky Hunters (Special—Three parts—Drama).
KALEM—The Girl on the Engine (Episode No. 37 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—When Wife Sleeps (Comedy).
SELIG—The Heart of Paro (Jungle Zoo Drama).
VITAGRAPH—A Pair of Queens (Special—Two parts—Comedy).

General Film Company

Advance Releases

MONDAY, JULY 26, 1915.

BIOGRAPH—A Letter to Daddy (Comedy—Drama).
ESSANAY—The Call of Yesterday (Drama).
KALEM—Don Caesar De Bazan (Broadway Favorites—Special—Four parts—Drama).
LUBIN—The Earl's Adventure (Drama).
SELIG—The Unfinished Portrait (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 59, 1915 (News).
VITAGRAPH—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).

TUESDAY, JULY 27, 1915.

BIOGRAPH—Reapers of the Whirlwind (Special—Two parts—Drama).
ESSANAY—Boys Will Be Boys (Special—Three Parts—Comedy Drama).
KALEM—The Toilers ("Ham & Bud" Comedy).
LUBIN—Susie's Suitors (Comedy).
—An African Hunt (Comedy).
SELIG—The Child the Dog and the Villain (Drama).
VITAGRAPH—The Red Stephano (Special—Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

EDISON—Poor Baby (Comedy).
ESSANAY—"Dreamy Dud" Goes Bear Hunting (Living Cartoon).
—A Scenic Subject on Same Reel.
KALEM—Mysteries of the Grand Hotel (Episode No. 2, "The Disappearing Necklace"), (Special—Two Parts—Drama).
LUBIN—The Dead Soul (Special—Three parts—Drama).
SELIG—Jimmy (Drama).
VITAGRAPH—The Missing Clue (Comedy).

THURSDAY, JULY 29, 1915.

BIOGRAPH—The Wanderer's Pledge (Drama).
ESSANAY—Snakeville's Twins (Western Comedy).
LUBIN—The Gold In the Crock (Special—Two parts—Drama).
MINA—He's In Again (Comedy).
SELIG—The Isle of Content (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 60, 1915. (News).
VITAGRAPH—Cutey, Fortune Hunting (Comedy).

FRIDAY, JULY 30, 1915.

BIOGRAPH—The Battle At Elderbush Gulch (Special—Two parts—Drama). (Re-issue No. 8).
EDISON—The Girl of the Gypsy Camp (Special—Three parts—Drama).
ESSANAY—Broncho Billy's Surrender (Western—Drama).
KALEM—A Business Buccaneer (An Alice Joyce Re-Issue—Drama).
LUBIN—The Call of Motherhood (Drama).
VITAGRAPH—Some Duel (Comedy).

SATURDAY, JULY 31, 1915.

BIOGRAPH—More Than Friends (Drama).
EDISON—The Bedouin's Sacrifice (Drama).
ESSANAY—A Man Afraid (Special—Two parts—Drama).
KALEM—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Billie's Heiress (Comedy).
SELIG—The Quest (Drama).
VITAGRAPH—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending July 24 and July 31

(For Extended Table of Current Releases See Pages 738, 740, 742.)

Universal Film Mfg. Co.

SUNDAY, JULY 18, 1915.

LAEMMLE—For His Superior's Honor (Drama).
L-KO—A Doomed Hero (Two parts—Comedy).
REX—No release this week.

MONDAY, JULY 19, 1915.

BROADWAY UNIVERSAL FEATURES—Scandal (Five parts—Drama).
NESTOR—There's Many a Slip (Comedy).

TUESDAY, JULY 20, 1915.

GOLD SEAL—Homage (Two parts—Modern—Drama).
IMP—What Might Have Been (Drama).
REX—A Happy Fair (Comedy).

WEDNESDAY, JULY 21, 1915.

ANIMATED WEEKLY—Number 176 (News).
L-KO—The Curse of a Name (Comedy).
VICTOR—The Weird Nemesis (Two parts—Hypnotic—Drama).

THURSDAY, JULY 22, 1915.

BIG U—The Burden Bearer (Drama).
IMP—Thou Shalt Not Lie (Two parts—Drama).
POWERS—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).

FRIDAY, JULY 23, 1915.

IMP—No release this week.
NESTOR—Behind the Screen (Two parts—Comedy).
VICTOR—Jeanne of the Woods (Drama).

SATURDAY, JULY 24, 1915.

BISON—The Mad Maid of the Forest (Two parts—Drama of the Woods).
JOKER—A Duel at Dawn (Comedy).
POWERS—The Honor of Kenneth McGrath (Drama).

SUNDAY, JULY 25, 1915.

LAEMMLE—According to Value (Drama).
L-KO—No release this week.
REX—Bound on the Wheel (Three parts—Drama).

MONDAY, JULY 26, 1915.

BROADWAY UNIVERSAL FEATURE—The Earl of Pawtucket (Five parts—Comedy).
NESTOR—The Tale of His Pants (Comedy).

TUESDAY, JULY 27, 1915.

GOLD SEAL—The Flight of a Night Bird (Two parts—Drama).
IMP—The New Jitney In Town (Comedy).
REX—One On Mother (Comedy-Drama).

WEDNESDAY, JULY 28, 1915.

ANIMATED WEEKLY—Number 177 (News).
L-KO—Life and Moving Pictures (Two parts—Comedy).
VICTOR—The Double Standard (Drama).

THURSDAY, JULY 29, 1915.

BIG "U"—No release this week.
LAEMMLE—Heritage (Four parts—Drama).
POWERS—"The Jap Phenoms" in Famous Acrobatic Feat.
—Strange Mammals At Home (Ditmar's Educational).

FRIDAY, JULY 30, 1915.

IMP—The Hunchback's Romance (Two parts—Drama).
NESTOR—The Rise and Fall of Officer 13 (Comedy).
VICTOR—No release this week.

SATURDAY, JULY 31, 1915.

BIG U—Mein Friendt Schneider (Drama).
BISON—A Daughter of the Jungles (Two parts—Drama).
JOKER—The Village Smithy (Comedy).

Mutual Film Corporation.

SUNDAY, JULY 18, 1915.

KOMIC—A Chase by Moonlight (Comedy).
MAJESTIC—The Mystic Jewel (Two parts—Drama).
THANHOUSER—Old Jane of the Gaiety (Drama).

MONDAY, JULY 19, 1915.

AMERICAN—The Honor of the District Attorney (Two parts—Drama).
KEYSTONE—Dirty Work in a Laundry (Two Parts—Comedy).
RELIANCE—The Lie (Drama).

TUESDAY, JULY 20, 1915.

BEAUTY—His College Wife (Comedy Drama).
MAJESTIC—The Runaways (Juvenile Comedy).
THANHOUSER—The Picture of Dorian Gray (Two parts—Drama).

WEDNESDAY, JULY 21, 1915.

AMERICAN—Wait and Sea (Drama).
BRONCHO—Cash Parrish's Pal (Two Parts—Western Drama).
RELIANCE—Old Mother Grey (Drama)

THURSDAY, JULY 22, 1915.

DOMINO—The Man Who Went Out (Two parts—Drama).
MUTUAL WEEKLY—Number 29, 1915 (News).

FRIDAY, JULY 23, 1915.

FALSTAFF—P. Henry Jenkins and Mars (Comedy).
KAY-BEE—The Play of the Season (Two parts—Drama).
MAJESTIC—The Little Catamount (Drama)

SATURDAY, JULY 24, 1915.

RELIANCE—The Pretender (Two parts—Drama).
ROYAL—Making Over Grandpa (Comedy).

SUNDAY, JULY 25, 1915.

KOMIC—Safety First (Comedy).
MAJESTIC—Tangled Paths (Two parts—Drama)
THANHOUSER—His Two Patients (Drama).

MONDAY, JULY 26, 1915.

AMERICAN—The Newer Way (Two parts—Drama).
RELIANCE—Her Fairy Prince (Drama).

TUESDAY, JULY 27, 1915.

BEAUTY—Betty's First Sponge Cake (Comedy).
MAJESTIC—The Straw Man (Comedy Drama).
THANHOUSER—Outcasts of Society (Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

AMERICAN—The Deception (Drama).
BRONCHO—The Phantom Extra (Two parts—Drama).
RELIANCE—Billie's Rescue (Drama).

THURSDAY, JULY 29, 1915.

DOMINO—When Love Leads (Two parts—Drama).
MUTUAL WEEKLY—Number 30, 1915 (News).

FRIDAY, JULY 30, 1915.

AMERICAN—After the Storm (Drama).
FALSTAFF—Getting the Gardener's Goat (Comedy).
KAY-BEE—When the Tide Came In (Two parts—Drama).

SATURDAY, JULY 31, 1915.

RELIANCE—Big Jim's Heart (Two parts—Drama).

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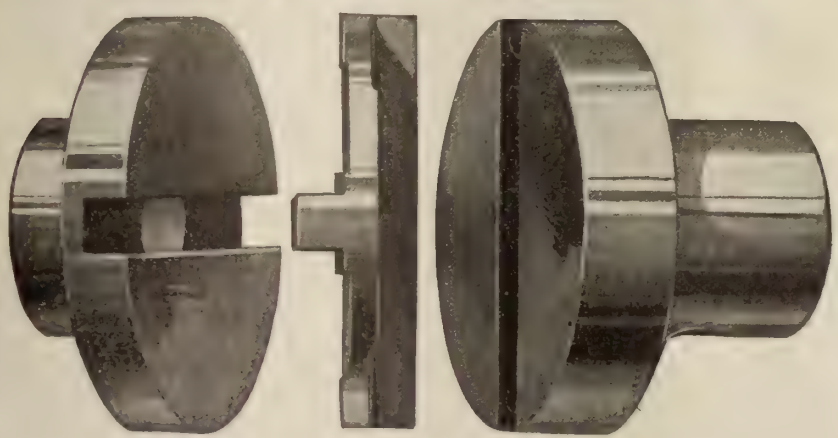

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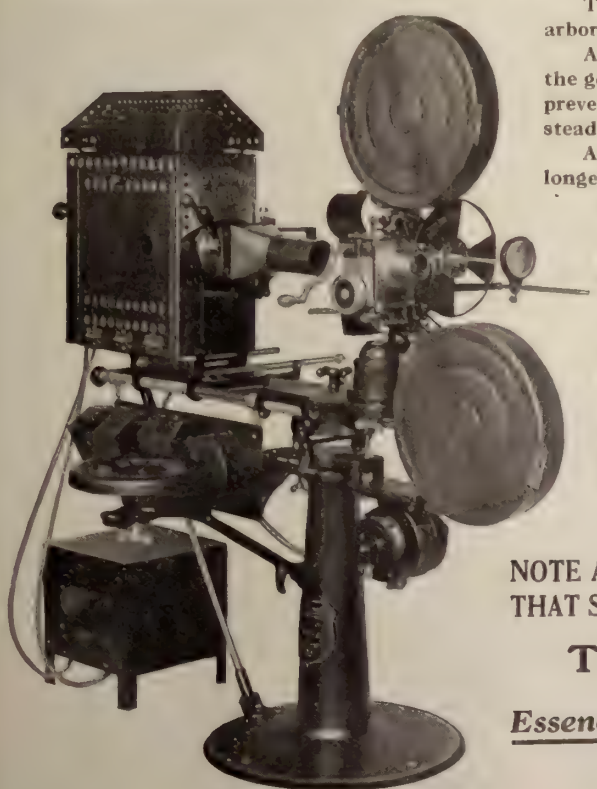

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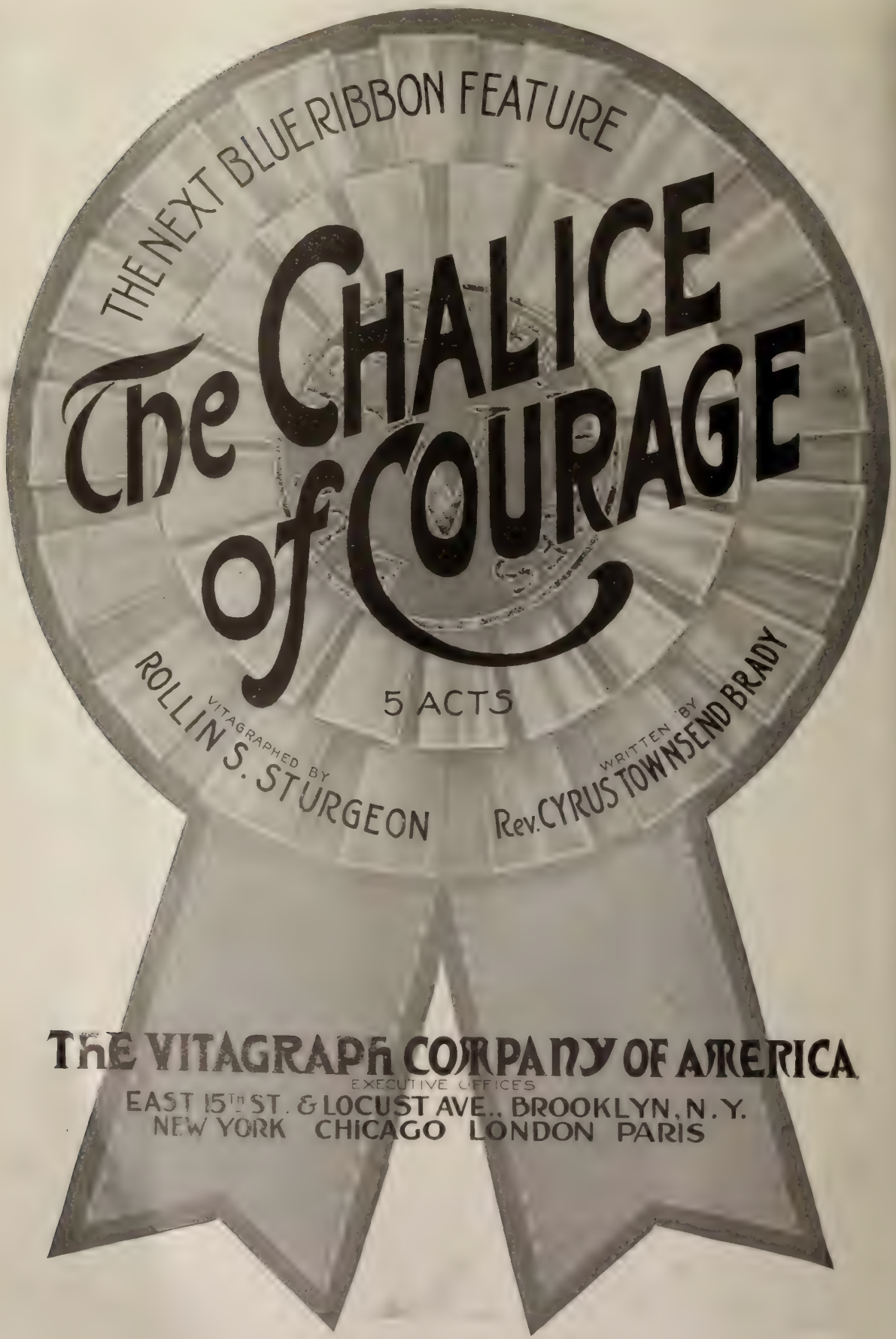
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General Film Company

LUBIN.

THE EARL'S ADVENTURE (July 26). The young earl of Carnavon travels to America in search of his ideal, and on the observation platform of the limited his quest abruptly ends. The girl is beautiful but rather distant. The Earl bluntly declares that he would do anything to win her regard—to know her better. The girl laughs enigmatically and names the Vantine necklace, mentioned in the newspaper, as the price of her friendship. Then she disappears inside her compartment.

That night at the club the Earl is introduced to John Vantine, whose name he recognizes. The Englishman resolves to dare all and become a thief for the unknown girl of his dreams. He jimmies his way into the Vantine mansion, makes his way to the library, and is promptly apprehended by the master of the household. Vantine recognizes the Earl and is shocked to discover his crookedness. The Earl makes a clean breast of it, however, and tells him how it all came about. Vantine is indulgent and rather admires the young fellow's daring, since he is convinced of the Earl's intention to restore the jewel once the mysterious girl's name is learned.

Returning from the opera, the Vantine mousine stops at the door and a young woman alights. It is Miss Sylvia Vantine—the bewitching heroine of the Earl's railway adventure. She is wearing the necklace, but in a moment it is unfastened and she drops it to the floor. The Earl recovers it and presents the string of jewels with a low bow. After that it's easy.

AN AFRICAN HUNT (A Cartoon Comedy—July 27).—The Yankee explorer clambers into the car of his balloon, gives the signal, soars into the air and starts for Africa. It goes without saying that when he gets there his adventures are varied and extraordinary. The animals of the desert, the pyramids and the sphinx itself combine to make his hunt a series of amusing adventures.

SUSIE'S SUITORS (July 27).—Sue is very happy in Jed's love until she falls heir to a lot of money. Both she and her mother decide that Jed is no match, and he is fired out of the way. They set up an establishment and soon gather about them a choice assortment of fortune hunters. Mother thinks they are real society people and Sue is much of the same belief. Jed comes to make a last appeal and succeeds in getting as far as the hall, but mother appears and tells the butler to throw him out. Jed dies "hard," but there are two to one. He lays for his rivals and catches them coming out. He fires a few volleys of stones and chases them up the street, but they turn and a battle royal starts. It might have been bad for Jed had not Sue's uncle, a prison warden, happened along. He chases the others and takes Jed down to the house where he is coming to visit, but he is not made particularly welcome himself. He suggests that the suitors are jail birds. Mother disagrees, but uncle gets into his uniform, blows a whistle and a whole lot of suitors fall into line and do the lock step from force of habit. There is no answering that argument. They are kicked out of doors, and Jed gets the girl.

THE DEAD SOUL (Special—Three Parts—July 28).—The crew of the barque commanded by the brutal Captain Red Carson are getting ready for a voyage to Algeria. Two of the sailors see the rats leaving the ship, and, taking this as a bad omen, desert. Carson decides to shanghai two men. He corrals one drunken sailor and looking for another man finds the Rev. Paul Stoddard administering to a dying seaman. He decides to shanghai the minister, too, and tells Stoddard that a sailor on board his ship needs a minister. Stoddard follows the captain. When he asks for the sick man he is thrust down the hatchway and the order is given to sail. A few hours later Stoddard is admitted above and told to go to work. Later he sees Carson maltreating a cabin boy and intervenes. The captain turns his fury on the minister, knocks him down and orders the mate to throw the "swine" in the forecastle. There Stoddard refers to his Bible and finds a passage reminding him that it is his duty to save souls.

Next day he shows Carson the Bible passage "that whatsoever a man soweth that also shall he reap." Carson again strikes the minister and in doing so falls over a rope and injures his leg, and it seems like a judgment. During the whole voyage Stoddard is treated with extreme brutality but works earnestly for the reformation of the cruel captain. In Algeria a beautiful maid, Zulieka, has been abducted and sold to a slave dealer. She is put up for sale in the slave market, and Carson buys her and drags her off to the ship. Stoddard determines to save her. His opportunity comes when Carson is called from his cabin to quell a general fight among the crew. Stoddard unlocks the cabin door and leads Zulieka to the rail and the girl's rescue is soon effected by Hassan, her lover. The disturbance quelled, Carson discovers Zulieka's escape and is furious. He knows Stoddard has a hand in the affair and strikes him a terrible blow. The minister reels against the medicine chest, it falls with him and all of the bottles are broken.

Bubonic plague breaks out upon the ship and the serum is all lost, and Carson realizes that there is a divine justice. The frightened sailors leave, and Carson is beaten when he attempts to prevent them. Stoddard is invited to come along but he declares that his duty is to remain with the dying men on board. Carson and Stoddard are both stricken and the minister discovers a single dose of the anti-plague serum. He rushes on deck to give it to Carson. The captain's dead soul is resurrected; he hands the syringe to Stoddard, saying, "Take it, you are the better man," then he collapses. Stoddard injects the serum in the unconscious man's arm and smiles peacefully as he opens his Bible. He can die happy knowing that his mission has been accomplished. Carson comes to and finds Stoddard dead beside him. He opens the Bible and is confronted by the words, "Greater love hath no man than this that he lay down his life for his friend." He murmurs his first prayer, and rises to hail a passing vessel.

THE GOLD IN THE CROCK (Special—Two Parts—July 29).—Chester Grey and his wife, Jessie, living on a Northwest lumber tract, of which he is part owner, set out to economize in every possible way, with the intention of becoming sole owners of the timber interests. In eight years they have succeeded, but by this time the saving instinct has become inbred, and they are misers. Jessie has lost her beauty in her ceaseless efforts to save by doing rough work herself, and Chester has become a driver of men, employing a lawless and cheap class of labor, with the exception of one, Harry Vane, his assistant. Love has been lost to them, though neither quite realize it. Jessie's younger sister, Grace, comes to live with them, and Harry Vane promptly falls in love with her, and she with him. But Grace also arouses the admiration of Chester, who finds himself thinking less of the wife and more of the sister-in-law. Grace accepts his caresses as those of a brother, until once, when Chester loses all control of himself, and takes her in his arms. Both Jessie and Harry see the incident, but both turn away, and thus fail to see the outraged Grace, when she pushed Chester from her.

Both the wife and the young man misjudge the girl and the husband. Grace determines to get away without telling Jessie, and starts for the station on foot. Jessie decides to leave Chester to Grace, and takes the savings from the old crock on the shelf. She starts to the station on horseback. Two thugs in Chester's employ see Jessie with the money and follow. To escape them, she throws the money into the bushes, where it is found by Grace. Jessie escapes, but Grace, with the money, falls into the hands of the thugs. Jessie returns to camp, and summons aid. The thugs take Grace to a cabin, and confine her in the cellar, which is used as a storehouse for powder. In a fight over the division of the money, a lamp is overturned and burning oil is poured into the cellar, igniting some rubbish. Chester and Harry arrive in time to rescue Grace, just as the cabin explodes. The husband and wife realize that their miserly instincts have been the cause of their lost happiness, and the recovered money becomes a wedding present to Harry and Grace.

THE CALL OF MOTHERHOOD (July 30).—The young widow of the mountaineer lavishes an abundance of love on her little child. In the city Henry Farrell, a prosperous young physician, recently becomes a widower; he loves his little child as much as a man can who has lost an ideal wife. Lorena Nash (a mercenary society woman, plans to become his second wife. Henry establishes himself with his child, her nurse and other servants in his lodge in the mountains.

In wild grief, Nan, the girl widow, comes to him. Her child is dying. Despite Henry's efforts, the child dies and the mother's mind is unhinged by her great grief. Nan, wandering, sees Henry's child asleep in its cradle under the trees, and the call of motherhood becomes too strong to resist. She carries the child to her own cabin and there bestows upon it all the love in her soul. Henry will not disturb her at first, and when later he and the nurse gently remonstrate, Nan defies them to deprive her of the child. Henry patiently waits for the days to restore Nan's reason, and, with his child's nurse, sees that Nan and the child are well provided for.

Nan's mind does regain its strength, but her passionate love for Henry's child does not abate. She can not bear to part with it finally, and the nurse tells Henry she has not the heart to deprive Nan of the baby. Gradually and naturally Henry and Nan awake to mutual love, and when Lorena of the city finds her way to the mountain retreat, what she sees convinces her that she has lost the wealthy young physician forever.

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BILLIE'S HEIRESS (Billie Reeves Comedy—July 31).—Bill is up against hard luck and a hard-hearted landlady. The latter takes his suitcase for back board and turns him adrift. Bill goes down to the boardwalk because he might as well be there as anywhere. Hard Luck goes along, but Bill does not see him. He does see what seems to be a chance, however, for he has Miss Millions pointed out to him. She does not look like a rich young woman, but a letter proves her claims, and Bill is rejoiced to find that she is not averse to his advances. They go for a stroll and Bill, to get quick action, forces himself as the hero in several affairs. A perfectly inoffensive old man is kicked off the boardwalk by Bill, who pretends that he kicked the heiress, and to clinch things quickly, Bill throws her into the ocean. He is preparing to dive to her rescue when he learns that it is Miss Millions' maid he has thrown overboard, and so he puts his coat on again and leaves the rescue to someone else.

Down the walk again he finds a pocketbook and in funds once more; he also finds a charming young woman, whom he invites for a ride on the sight-seeing yacht. Bill is the life of the party, but there is a little too much life for him when he gives his companion the purse he found and Miss Millions claims it as her own. She gets so excited about it that Bill refuses to stay in the boat with her. He dives over and heads for shore. They follow, but Bill finds refuge in an airship and does not come down until they have all gone away—at least he thinks they have, but the maid is lying in wait, and pounces on him. It's the penitentiary or the parson. Bill takes a life sentence from the latter.

KALEM.

DON CAESAR DE BAZAN (Broadway Favorites Special—Four Parts—July 26).—Don Jose encourages the King in his infatuation for Maritana, a dancing girl, believing that when the Queen discovers the clandestine love affair, she, in revenge, will listen to his suit. It would aid his plans if Maritana is made a noble. Don Caesar de Bazan, a swashbuckling adventurer, is under sentence of death for having violated the edict against duelling. Don Jose induces the doomed man to consent to marry Maritana. He then informs the girl that the adventurer is anxious to make her his wife, and that he will restore Don Caesar to position immediately after the ceremony.

Unaware of the Prime Minister's duplicity, Maritana agrees to the marriage. Don Jose cunningly contrives to keep the doomed man in ignorance of his bride's identity by compelling Maritana to wear a veil during the ceremony. While this is taking place Lazarillo, whom Don Caesar had befriended, extracts the bullets from the guns belonging to the soldiers who are to be the groom's executioners. The marriage over, Maritana is whisked away to the home of the Marquis de Rotondo, one of the Prime Minister's tools, while Don Caesar is led out to be shot. By feigning death, the adventurer deceives the soldiers and eventually makes his escape. Arriving at the Marquis' palace, he confronts the amazed Don Jose and demands his bride. The Prime Minister endeavors to palm off the Marchioness de Rotondo, of unusual ugliness, as Maritana, but Don Caesar discovers the ruse.

Fighting his way from the palace, the adventurer pursues the carriage which is taking Maritana to the Royal Hunting Lodge. The girl believes she is about to meet her husband. She discovers how she has been tricked when the King appears before her. Don Caesar enters in time to save his wife from her royal suitor's embraces. In the meantime, Don Jose has informed the Queen of the King's love affair. She immediately dispatches a note to the latter informing him that she knows all. The King departs from the lodge upon receiving the missive, but is compelled by unforseen circumstances to return. In the meantime, Don Caesar and Maritana learn of Don Jose's treachery from each other's stories. The adventurer thereupon departs to enlist the aid of the Queen.

Don Jose is staggered to find that the Queen, instead of turning to him for sympathy, indignantly repulses his advances. Losing his head, the Prime Minister seizes her in his arms and endeavors to embrace her. Don Caesar arrives at this moment and hastens to his Queen's defense. A terrific duel ensues, which ends when the Prime Minister is impaled upon the adventurer's sword. The fight over, Don Caesar returns to the hunting lodge where he again comes in time to save Maritana from the King's embraces. Confronting his ruler, the adventurer informs him of how his sword had fought in defense of the Queen's honor. The story fills the King with the realization of his own baseness and in reparation, he appoints Don Caesar Governor of Granada.

THE TOILERS ("Ham and Bud" Comedy—July 27).—Cupid claims poor Ham for his own the moment the boss janitor lays eyes on Marion Morton, who has come to look at some statues done by Cangelo. Bud also falls victim to the fair dame's beauty, but relinquishes his ambition upon coming in contact with Ham's foot. A piece of statuary showing a couple of gladiators attracts Mrs. Morton's attention. She purchases the marble and requests that it be delivered at her home in time to be shown to the people who are to attend her reception that evening. The adventurers first glance at the statue, take a peek at Mrs. Morton and are then buried in deep thought.

When the expressman call for the marble, Ham and Bud have taken the place of the gladiators. They are carted to the Morton mansion and placed in the reception room behind a pair of curtains. A butler places some cake and sandwiches on a table. The statues come to life and proceed to demolish the eats. When the guests presently appear, the frequency with which the figures change their poses rather puzzle them. The deception is discovered when the sculptor arrives. Enraged, he chases the impostors. Ham and Bud elude their pursuers and lean up against a statue of a policeman. While they are chuckling over their cleverness, the statue of the policeman comes to life and yanks Ham and Bud off to the station.

MYSTERIES OF THE GRAND HOTEL (Second Installment—"The Disappearing Necklace"—July 28).—In his native haunts, Duncan throws off the mask and appears as the drug addict and criminal that he is. To the attaches of the Grand Hotel, he seems a man of wealth and refinement. Fulton and his wife arrive from the West and register at the Grand Hotel, Duncan, ingratiating himself into Fulton's favor, learns that the latter's wife possesses some very valuable jewels. Attacking a window-cleaner, Duncan knocks the man unconscious, robs him of his uniform and locks his victim in a tool shed. Climbing up the fire escapes, the crook locates the room occupied by the Fultons. Mrs. Fulton is alone at the time. Holding her up, Duncan steals her gems, among which is a diamond necklace. The husband's return, however, leads to Duncan's capture. All the gems save the necklace are recovered. That has mysteriously disappeared.

Knowing that it would be hopeless to expect the man to confess the hiding place of the necklace, Frances Ballou and Hilton, the house detectives, allow him to go free. Hilton trails the man to a den in the slums of the city. A moment's carelessness, however, and the sleuth finds himself a prisoner in the hands of the crook's accomplices. Duncan then mockingly informs his prisoner that he had slipped the necklace into the vacuum cleaner tube of the Fulton room and that he now intends to return and recover the gems from the dirt tank in the cellar of the hotel. Shortly after the man de-

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parts, Hilton makes his escape after a sensational fight. Phoning to Frances, he informs her of the necklace's hiding place. Duncan is captured just as he recovers the jewel.

A BUSINESS BUCCANEER (Alice Joyce Re-Issue—July 30).—Tom Hopewell, returning from South America, brings with him a new formula for the manufacture of rubber. The young man loves Agnes, in the employ of his company. Newspaper men who learn of the secret formula, endeavor to get a story from Tom. Failing in this, they concoct one of their own. This comes to the attention of Hastings, employed by a rival company. Hastings, in his effort to obtain the formula, tries to bribe Agnes, but the girl contemptuously declines his offer.

That night while Agnes and Tom go for a drive, they notice a light shining in the office of the Hopewell plant. Their suspicions aroused, the two investigate and find Hastings and several accomplices trying to force the safe. The thieves make Tom and his sweetheart prisoners, thrusting them into an adjoining room. Agnes' dog, which had accompanied the lovers, is also locked in the room. Tom and Agnes succeed in removing their bonds and attempt to write a note beseeching help. They can find neither pen nor pencil and fearing the noise of the typewriter will alarm the burglars, decide to make use of the phonograph used for dictation purposes. Tom dictates a cry for help on a record which he later fastens to the neck of Agnes' dog. The animal is then lowered from the window.

The dog runs home. The Hopewell butler discovers the record and places it on the phonograph. As the result, the police are notified and a number of officers hasten to the factory. They come just in time to capture the criminals and free the lovers.

THE FATE OF NO. 1 (Episode No. 38, "Hazards of Helen" Railroad Series—July 31).—Their demand for money having gone unheeded, Garibaldi and his gang wreck Number One. Howard, who attempts to interfere, is battered into insensibility. The criminals then place a note in the man's pocket warning the railroad officials to heed their demands in the future. A second demand for money causes the officials to plant a decoy package in the spot indicated. Garibaldi, however, spies the detectives lying in hiding and avoids the trap. In revenge the man sets about to wreck another train. This consists of opening the switch leading to a siding on which a number of box cars are standing. A trackwalker discovers the open switch, however, and closes it.

This done, the man rushes to the station for the purpose of having Helen wire a warning of the gang's activities to headquarters. Garibaldi and his band, however, appear upon the scene and compel Helen to wire "All O. K." instead. The criminals, after binding the trackwalker, leave their chief to guard Helen while they go to open the switch a second time. Helen cleverly catches the scoundrel off his guard and engages him in a struggle. Garibaldi's revolver is accidentally discharged and stuns the man. After freeing the trackwalker, Helen hastens to flag the flyer. The engineer, failing to observe her signals, Helen daringly leaps aboard the train and warns him just in time. Garibaldi's crew discover their leader's predicament. They overpower the guard. Detectives in the vicinity learn of what is taking place and rush to give the criminals battle. The Black-handers are overpowered after a sensational fight and placed under arrest.

EDISON.

POOR BABY (July 28).—Pete is just a tramp, but honest withal. At any rate, he is honest enough to do a real, sure enough hour's work when Mrs. Smith tells him that she will give him a hand-out and a near-respectable suit of clothes in place of the scarecrow outfit he is wearing if he will saw and split a pile of wood just outside the kitchen door. While Pete is wielding the axe and is on the last lap of his bread-winning stunt, Mrs. Jones, a neighbor, calls with her baby. Mrs. Smith has laid the bundle of clothes, with the lunch wrapped up inside, on a bench beside the door, calling out to the knight of the road to tell him where he will find it when his job is finished. As Mrs. Jones comes to the door she lays the baby down on a bench, and explains to her neighbor that her's is a "fresh-air" youngster, who will be just as well off sleeping outside. A white flannel shirt is on the outside of the bundle of clothes intended for the hobo, and baby and bundle look much alike as they lie outside the door. So that when the son of rest approaches and accidentally picks up Mrs. Jones' offspring, having completed his job, we are not surprised that he should make such a mistake.

When the hobo gets in a box-car, thinking it a good place to change his clothes, he discovers his mistake. Eventually leaving the train, the tramp tries to get rid of the baby by leaving it on the doorstep of a very circumspect maiden lady whom the villagers know to be "keepin' company" for the first time in her life, with a middle-aged local beau. Scandal in the air immediately. The old maid's affinity at last deposits poor baby on the doorstep of the Newlyweds. More trouble immediately follows—and baby is "passed on" elsewhere. In the end, Mrs. Jones and her hubby have their darling restored to them, while the member of the Society of the Great Unwashed gets his reward in a most unexpected manner.

THE GIRL OF THE GYPSY CAMP (Special—Three Parts—July 30.)—On her sixth birthday, Joy Randolph is carried off by a band of gypsies, after having been given by her grandfather, Colonel Randolph, a locket containing her mother's portrait. The child's hat is found in the river, where the gypsies have thrown it, and this leads to the belief that she has been drowned. The shock to the Colonel is so great that he is taken very ill, and the doctor tells the Rev. Amos Bayley that he fears the Colonel will go insane unless someone is found to replace Joy in her grandfather's heart. The minister procures a young boy from the neighboring orphan's home, and Colonel Randolpff finally takes the child to his heart and tells him that he will be a father to him.

Twelve years elapse, and the gypsies, confident that Joy will no longer be recognized, return to the village from whence they stole her. Joy is known among the Romany people as Romono, and is now eighteen. Franko, second in command of the band, is in love with her, but Rigo, the chief of the gypsies, prevents him from forcing his attentions upon her. William, the Colonel's adopted son, has just returned from the University of Virginia, and he and Joy meet. It is a case of love at first sight, and William begs his foster-father's permission to marry the girl. The Colonel is furious over the idea, little dreaming who the seeming gypsy really is. He has seized the gypsies' horses for trampling his crops, but in the meantime Romono has left the band and gone to live with the minister, where she finds the old colored mammy, who was once her nurse, though, of course, she does not recognize her. The Colonel bargains with Rigo, the chief of the band, to restore the horses to them if they will get away immediately and take Romono with them. Meantime, William and Romono slip away to the office of the Justice of the Peace and are married. William is captured by the gypsies, and Franko goes to the minister's house with a note for Romono from Rigo, telling her that unless she gives Franko the money which the minister has collected towards the building of a new church, he will fire his rifle as a signal for her husband's death. Thus threatened, Romono hands over the church funds.

Franko returns to the camp dragging Romono with him, but in the meantime the gypsies have taken William to a near-by saw-mill and bound him to a huge log, Rigo setting the saw in motion. Telling Romono that she will find her lover in pieces at the mill, Rigo and Franko start to follow the gypsy band away, but Franko, incensed at Rigo's having allowed Romono to go, attacks him with a knife. In the struggle, both are mortally wounded, and drop side by side. Here they are found by the minister, who hears Rigo's dying confession regarding the kidnapping of Romono, or Joy, years before, and the stealing of the church funds. Meantime, Romono has reached the mill, and just in the nick of time, throws the lever and stops the saw, saving her husband's life. Back at the minister's house, Colonel Randolph, after the minister's explanation, realizes that his adopted son has, unknowingly, married his long-lost granddaughter, and belated happiness is brought to all as a result of William's falling in love with "The Girl of the Gypsy Camp."

THE BEDOUIN'S SACRIFICE (July 31).—Mary Nelson's father is firmly of the opinion that she is entirely too young to think of marriage, and therefore refuses to listen to young Dick Thurston's plea for the girl's hand, notwithstanding that he really likes Dick. He tells the young folks that they must wait a couple of years, at least, "when they will know their own minds better." He tells Dick that he better not visit Mary for some time, and finally hits upon a trip to the Mediterranean as a means of both providing an enjoyable holiday for his family and getting Mary away from Dick for a few months. While they are preparing to sail Dick and Mary exchange messages and even meet secretly. Learning of the trip, Dick gets his father to give him a couple of months' vacation, and tells Mary in a note that he has booked a passage on the same ship. They are thrown together on the ship, of course, but on landing in Africa, they are again forced to meet clandestinely. Going inland to a town situated just on the edge of the desert, they decide to remain a week.

Mary has an appointment to meet Dick in front of the American consulate one afternoon at three o'clock. Mary prepares to keep the engagement, but passes through the bazaar district on her way there. In front of one of the bazaars she is noticed by Omar Hassam, a Bedouin chieftain, who, inflamed by her beauty, instructs his men to seize her and carry her off

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at a given signal. A cloth is thrown over her head, she is rushed through the narrow streets to the edge of the city, and a few minutes later her captors are dashing away in the direction of the desert. A prisoner in the chief's tent, Mary is forced to send a note to her father, telling him that she is held, pending the payment of 50,000 francs ransom. After the note is sent, she pleads with her captor, and, in spite of his suddenly inspired love for her, Omar Hassam declares that he will try to effect her release, but explains that, since his men are counting on the ransom, it would be madness for him to try to get her away again by himself. She suggests that he go to the consulate in town and meet Dick, saying that if he can bring him back with him, they may be able to effect her release together. This is done, but that night, when they attempt to get away, they are surprised by one of the men on guard, and in the struggle which follows, Omar Hassan is mortally wounded. They get safely away and return to the consulate, but Omar's wound is fast overcoming him, and, after giving Mary a scarab ring as a memento, he dies, having laid down his life to save theirs.

VITAGRAPH.

THE JARR FAMILY SERIES NO. 15, "Mr. Jarr's Big Vacation" (July 26).—One Saturday half-holiday, Jarr gets his vacation money and starts for home. Jack Silver, after a strenuous night has resolved to swear off and lead the simple life for a while at Uncle Henry's country place, where the Jarrs are going. He accordingly throws the last bottle of whiskey in the place out the window. It is Jarr's illluck to be passing underneath at the time. He is knocked down, receives a whiskey bath, and loses his wallet with his vacation money. In his dazed condition and smelling strongly of spirits, Mrs. Jarr thinks, when her husband gets home, he has been drinking again. Fortunately for all, Willie Jarr happens to find the pocketbook and brings it home. Mrs. Jarr confiscates it and goes on to Uncle Henry's with the children, leaving Jarr home alone and penniless. After trying to accumulate the price of a railroad ticket, poor Jarr is reduced to begging. He finally collects the necessary amount only to find he has missed the last train. Then on his arrival at the country town via freight, in taking a short-cut across a guarded melon patch, he gets shot full of salt by a farmer. This scares him so he wades right through half a dozen glass hot-bed frames with the farmer and his dog close behind. His family barely save him from annihilation. Jack Silver fully corroborates Jarr's story of the whiskey bottle incident, then all is forgiven.

THE MISSING CLUE (July 28).—Through the passing away of his Aunt Dwyer, Gyvus A. Rest, a plumber, suddenly becomes a millionaire. Under the new order of things he no longer considers Bud, the official dog-catcher, a suitable match for Pauline, his daughter, and orders him to make himself scarce. Mrs. Rest is inordinately fond of her little pet dog, "Joy," and when the animal is stolen by a couple of crooks, she contracts a bad case of "hysteria." Doctors announce the only cure would be to find the lost pup, and Gyvus offers a five-thousand-dollar reward for its return. Next morning there are about a thousand people, each with a dog, outside the house, but "Joy" is not among them. Gyvus then turns detective, and sets out to look for the elusive canine himself. His methods are unique and he runs into some very funny adventures, but the only clue he finds is a strand of coarse red hair. Meanwhile, "Joy" has escaped from the two crooks, and they are wild with rage on seeing the five-thousand-dollar offer they let slip out of their hands. Gyvus promises Bud if he can recover "Joy" he can marry Pauline. A cop on duty, seeing the missing dog dashing past, sends in a call for the reserves, who get a "flying" start and lead a big crowd in pursuit. The thieves join the chase, and when the bunch gets opposite Bud standing by his dog-catcher wagon, all grab the nets he uses in his profession, leaving him standing stockstill with amazement. But he has the laugh on everyone when suddenly the missing dog runs right into Bud's arms. The two crooks claim it, but the cop recognizes them, and the identification is confirmed by Pa Gyvus, who finds his clue matches the hair on one of the crooks. They get jailed and Bud gets Pauline.

CUTEY, FORTUNE HUNTING (July 29).—In desperate financial circumstances, Cutey plans to marry the wealthy widow Audly, of whose wealth he has heard a great deal, but whom he has never seen. He corresponds with her, and she rather takes a liking to his photograph. He spends a week in the country with his friends, the De Veers, and during his absence the widow calls on the De Veers whom she knows well. Learning of Cutey's presence, she makes the De Veers promise not to reveal her identity, and when Cutey returns, she falls in love with him immediately. Cutey in turn is charmed with her, but having in mind the widow and her money, is a little coy; not knowing of course, that he is talking to the widow herself.

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But the De Veers and the widow makes so much over him, his vanity gets the better of his good sense and he begins to boast of the wealthy widow he is going to marry. Mrs. Audly is highly indignant and determines to teach Cutey a lesson. On her return home, she finds a letter from Cutey saying he can no longer live without her (which is pretty near the truth, for his credit is about exhausted) and she at once replies that she will marry him the following day. Before his arrival, the widow disguises herself as an ugly old woman. The groom does not see the bride's face until just before the ceremony and he nearly has a fit. He refuses to marry her, but she threatens him with arrest and he is forced to go through it. When the Mayor, who is officiating, tells Cutey to kiss his bride, he draws the line, and leaps for the door. He is caught and brought back, however, to find that the widow has been transformed into a beautiful woman. He doesn't have to be urged to kiss the bride then, while everybody laughs and the flower girls shower them with roses.

SOME DUEL (July 30).—Mike Dugan, a sturdy bricklayer, and a good union man, loves Flora, but owing to the existence of a rival in Hughie, the barber, she tries to divide her attentions equally. Kate is also in love with Hughie, which causes much jealousy and bickering. Finally Mike challenges Hughie to a duel out in Winter's Woods. Flora and Kate, learning of this secretly determine to be on hand to protect Hughie from harm. Hughie arrives on the battle ground armed with a razor in each hand, while Mike prepares to defend his honor with "Irish confetti"—otherwise bricks. Kate and Flora conceal themselves behind a nearby rock, catching the two men circling like a couple of roosters. Mike hurls a brick, Hughie dodges and it hits Flora. She promptly accuses Kate of having struck her and the two women are soon putting up a scrap worth watching. They get mixed up with Hughie and Mike, and a mis-directed blow from Kate's rolling pin strikes Hughie on the head just as Flora's hatpin reaches another vital spot in his anatomy. With a howl of anguish Hughie runs for dear life. Kate follows and does the Good Samaritan act. Hughie's arm steals around her waist and with a happy sigh she nestles on his ample bosom, while Flora faints—first making sure Mike is nearby to catch her. So the Duel ends up in a Dual wedding.

THE MYSTERY OF MARY (Broadway Star Feature—Three Parts—July 31).—Meeting in a most peculiar manner, and under the strangest circumstances, a beautiful young girl, Tryon Dunham offers his assistance on learning she has no money or friends in the city. She will not tell her name, but seeing she is evidently a girl of refinement, he respects her wishes and asks no questions. He borrows his sister's hat and a coat from his mother and brings them to the girl, then buys her a ticket to Chicago. He rides on one station with her, and her last words are: "Call me Mary." Tyron gets into serious difficulties over the purloined clothing, from which he has difficulty in extricating himself. Judge Blackwell, Tryon's senior partner, sends Tryon to Chicago on business, and the young man is highly pleased, as he hopes to find the girl there. On his arrival in the Windy City, he employs a detective, but without result. Then, by chance, he locates the girl in the home of a friend, where she is employed as parlor maid. He proposes marriage and is accepted, then she tells him her story. It seems that her cousin Richard, coveting the fortune left her had everything prepared for railroading her to an insane asylum, then he—posing as her husband—was to "manage" her fortune. On the train she had overheard the plot, escaped and met Tryon. She had feared to tell anyone her story lest they think her really insane. Tryon and Mary are married, but the cousin butts in again and abducts her. A daring leap enables Tryon and the detectives to catch the Washington express, and after a sensational arrest of the girl's captors, Tryon and Mary speed on to happiness.

THE RED STEPHANO (Special—Two Parts July 27).—Known as the "Terror of the Argentine Plains," "Red Stephano" determines to intimidate Jack Schneider, the new owner of the Rancho Verde, as he had his predecesser. He carries out his threat and steals some of the choicest horses, killing one of the herders in the operation. Schneider is furious and, gathering some of the neighboring ranchers, they start out on the outlaw's trail. After an exciting hunt through the grass, which, in that country, grows higher than a man's head, they capture the rascal. Schneider says that shooting is too good for such a beast and Stephano is tied hand and foot to a horse, then turned loose in the wilderness. Katrina, Schneider's wife, with her two children, start to join her husband at the ranch and are attacked by renegade Indians. Katrina is absolutely fearless and doesn't hesitate to shoot when necessary. She temporarily drives them off and comes across the "Red Stephano." Carrying the suffering man back to camp, she revives him and in his rude

way he expresses his gratitude to her. Shortly afterwards he learns that Katrina's husband is his sworn enemy, and plans to strike Schneider through his children, but before he can carry out his intentions, the Indians return to the attack. Gratitude overcomes revenge, and he helps Katrina drive off the marauders. During the running fight he receives a mortal wound. Schneider, who has become uneasy, arrives with a party of men, just in time to save the little party from annihilation. Finding Red Stephano dead, Schneider reverently tells the men that the man they had sent to a supposed death was the means of saving his wife and children.

ESSANAY.

THE BACHELOR'S BABY (July 16).—A world-weary mother, penniless and widowed, leaves her starving infant in the tonneau of Broncho Billy's limousine. Broncho Billy, a rich man, discovers the infant in his car and, although delighted with the "novelty," feels in an awkward position. The child is cared for, however, and in spite of the ridicule heaped upon him by his club friends, Broncho Billy is big hearted and rears the child to maturity. The girl is about nineteen years old when she falls in love with a nice sort of a fellow who wants to marry her. Broncho Billy himself has just about decided to ask her to marry him when they come to him for his blessing. Realizing that she would be happier with a younger man, he gives his consent.

THE CALL OF YESTERDAY (July 26).—Sherforth, a college man of about 30 years, down and out, is idling at the side of a country road when Dolly Hoodshaw, 20 years old and pretty, drives by in a little cart. She mistakes him for a Mr. Forrester and considers his strange trampish garb a whim of his. He sees that she misunderstands him and, being desperate for some change of luck, assumes the part she thinks he is taking. He returns to the Hoodshaw home with her and is offered great hospitality, including evening clothes belonging to a son away at school. From a college picture he recalls Dolly's brother as an old classmate. Dr. Cordry, Dean of Bleakly College, is a visitor at the house and meets Sherforth, recognizes him. Sherforth tries to masquerade but finally goes to the Dean in desperation for his advice, when he learns he cares much for Dolly and she loves him. While they are talking on the lawn fire breaks out in the house and Sherforth makes a thrilling rescue of the girl, imprisoned in her room, with barred windows to prevent sleep walking. With superhuman strength, Sherforth tears aside the bars and drops the girl safely into the net below, then saves himself.

SNAKEVILLE'S TWINS (July 29).—Slippery Slim, Mustang Pete and The Henpecked Husband all buy a bottle of hair restorer from Sophie Clutts, who is demonstrating its marvels in the village store. The Henpecked Husband fills Pete's and Slim's bottles with turpentine. It grows hair on Mustang Pete's head and makes Slippery Slim bald. The Husband returns home and his twins drink his hair restorer. He rushes them frantically back to the store to get an antidote but is chased by the enraged Slim and Pete. They chase him up a telephone pole and are ready to grab him when the twins throw eggs at them and scare them off.

A MAN AFRAID (Special—Two Parts—July 31).—Ted Barham, 11 years old, is injured while playing in a barn. A blow on the head when he falls from a trapeze stuns him and deranges certain nerve centers which make him a coward. As a man he is engaged to Austen Martin. Bayard Schnell, his rival, discovers this weakness of Ted's and induces the girl to break her engagement from "a coward." He is struck by a baseball and his mental faculties return. He feels true courage coursing through his nervous system. He saves an old man from being struck by an auto. Austen wants him to renew the engagement on learning of this, but he declares he will not until he has premeditatedly performed some test of nerve. He enters an auto race. Schnell gives Ted's mechanician $500 to become ill during the race and thus incapacitate Ted. The plans work out and Ted vainly tries to locate a mechanician. Austen agrees to take the job and they are off. He is struck by a stone on the head and again experiences the crippling fear but fights it and wins the race. Schnell's treachery is discovered and Austen again takes Ted's ring.

BRONCHO BILLY AND THE POSSE (July 23).—Broncho Billy discovers a man stealing cattle and organizes a posse to capture him. The man sneaks back to his house and tucks his two little children into bed. Anderson steals into the room and the father escapes, the posse after him. They catch him and take him to jail while Broncho Billy returns to look after the two children. A mob breaks into the jail and takes the cattle thief out to hang him. Broncho Billy realizes the helplessness of the children with the father gone and so chases after the mob with the children. They arrive in time to prevent the father from being hanged. Anderson explains the predicament of the children if the father is hanged and the man is set free.

BOYS WILL BE BOYS (Special—Three Parts—July 27).—Because he persists in attempting to write for a living when he cannot sell any of his work, Gerard Franklin disowns his nephew, Benjamin. Determined more than ever to make good as a literary man, Benjamin goes to the lady of his heart—Violet Thompson—and assures her that he will make good in spite of his uncle's adverse tactics. And soon Benjamin hasn't sold any stories or plays and the rent and other things are becoming past due. Artie Fishal, to collect back rent, calls on Benjamin and is turned down. He then appeals to the uncle, who agrees to pay Fishal $1,000 if he can rid his nephew of the writing bug. Wishal agrees to try it. Malcom Graham announces to Benjamin that he is in love with Violet. Benjamin assures him it is mutual. Considerable excitement is stirred up when Graham borrows a dress suit and hat from Benjamin, that person having purloined them from Fishal. Benjamin and Graham are both invited to the birthday affair given by Violet. It is here that Benjamin tells his uncle he has sold a play (unknown to him) through Violet by Graham. Everything ends well—uncle is happy and Violet accepts Benjamin.

DREAMY DUD, HE VISITS HIS UNCLE'S FARM (July 28).—Dreamy Dud and Wag, the dog, are given the freedom of their uncle's great farm and so set out to investigate the barnyard. First they run into the stable where the horses are munching. Wag is interested in the chickens and succeeds in getting into a fight with a rooster when he teased a hen who was pulling a worm out of the ground. While Wag is fighting joyously with the rooster, Dud is being picked up by the seat of the trousers by the horse and thrown high into the air. He comes down near the cow and is hooked high in the air. When he comes down he alights on the calf and promptly endeavors to ride the little animal about the pasture. When the bull sees him he tosses him to the cow. The bull and cow toss Dud back and forth and finally Dud is thrown high into the air and into the befry of a church steeple, where his body rings the bell. This wakes him up and he jumps out of the bed to stop the alarm clock.

BIOGRAPH.

A LETTER TO DADDY (July 26).—Old Townsend, the broker, had just finished checking up his cash account, and sealed the money in a long envelope bearing his postoffice return address in the corner, when his little daughter, who had watched the procedure with interest, abstracted the envelope and bore it gleefully to her own room. For a long time she had planned to send a letter to daddy, and here was a letter that was just the thing. In her laborious hand she superscribed it "To my daddy," stole out and dropped it into the mail. When the money was missed, Townsend had his son arrested. The boy, just home from college, had fallen in love with the maid and had asked his father to finance the union. When he refused his aid, the lovers had stolen away and got married on the strength of the girl's savings. The dreadful accusation confounded them. Then the postman came in with the morning mail, and right on top of the sheaf of letters was the missing envelope—the letter to daddy, which a souless government employee had stamped "Return to sender." The money was safe. Daddy asked his son's foregiveness, and they all scolded the little letter writer—smilingly.

REAPERS OF THE WHIRLWIND (Special—Two Parts—July 27).—John Howard had lived blamelessly for more than twenty years, during which his wife had born him a son and the boy had reached manhood with promise of a great career as an artist. Then Howard met Cora Legrande, the famous dancer, and forsook the paths of honor. His son, Charles, was coming home from Paris, but that did not give him pause. In a note to his wife he confessed that her suspicions were true, and that he was going away with Cora. In Paris, for a while, he was happy, then Cora began to tire of his stinginess. At the same time Voisin, her former manager, discovered her whereabouts. Later, in the club, Voisin's sneering remark provoked a quarrel that ended in a duel. Howard was mortally wounded. When the scandal became known, Charles renounced his father's memory and, under his mother's name, went on with his art. Cora Legrande heard of his wonderful work and insisted on sitting to him. He fell in love with her. When the portrait was finished he showed it to his mother. Mrs. Howard knew that face—the woman who had wrecked her happiness. In agony, she went to Cora and wrung from her a promise never to see Charles again. But Charles had found in his mother's desk his father's note and a miniature of Cora. Inflamed by her perfidy, he rushed to her rooms

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and confronted her. Voisin, entering, drew his pistol. In his rage he aimed poorly; the bullet entered Cora's breast. The ruin of lives was complete.

THE WANDERER'S PLEDGE (July 29).—The trapper and his daughter find a crippled man in the woods and, taking him to their cabin, restore him to health. Later they persuade him to stay and work with the trapper. A worthless halfbreed encounters the girl in the forest and frightens her by his advances. Her father and the wanderer drive him away. On the following day the trapper sets out for the trading post with a bundle of furs. Anxious about his daughter's safety during his absence, which may be of several day's duration, he is reassured by the wanderer, who pledges himself to guard the girl as though she were his own sister. The man forgets that he cannot guard her from himself—for he has fallen in love with her. She is again frightened by the halfbreed, who attacks her and is beaten off by the wanderer. The latter loses control of himself and, kissing the girl, declares his love. Conscience-stricken by the realization that he has been false to his trust, he goes alone into the woods, bent on killing the halfbreed. He meets the trapper, who, having fallen in with one of the men from the trading post, has sold his furs without making the long trip to the post. When the trapper asks after his daughter, the wanderer declares: "I have been false to my promise, but I'll make good," and, snatching the trapper's gun; plunges into the woods after the halfbreed. A fight to the death ensues, the halfbreed being hurled over a cliff. Returning to where he left the trapper, the wanderer hands him his gun and is instantly covered by the weapon in the hands of the father, who, misunderstanding the wanderer's words, believes he has harmed the girl. But before the trapper can pull the trigger, his daughter comes on the scene and declares her debt of gratitude to the wanderer. Explanations ensue, and the wanderer, having redeemed his pledge, finds himself in a position to withdraw it, so that he may claim a nearer and dearer relationship with the girl he loves, renouncing the open road for his own fireside.

THE BATTLE AT ELDERBUSH GULCH (Special—Two Parts—July 30) (Biograph Reissue No. 8).—Two young girls from the East are journeying to make their home with an uncle in the still unsettled West. On the stage coach they fall in with a young married couple bound for the same destination. The entire population of Elderbush Gulch turns out to welcome the stage coach. The young couple and their baby are especial objects of attention. Arrived at their uncle's cabin, the girls reveal that they are not alone. Opening a basket, they produce two ragged little dogs which they have brought from home. The boss hates dogs and issues an ultimatum—"No dogs in my house." So the basket is placed outside the cabin door that night. The dogs escape and run into the arms of two Indians, who, having returned late to their camp, have missed a great dog feast. The older girl, bent on smuggling the dogs into her bed, comes out, finds them gone, and, searching for them, encounters the Indians. She attempts to rescue her pets, the Indians demur, and she screams. Her uncle comes on the scene and, thinking her attacked, fires at the Indians. The chief's son falls. This unfortunate termination of an innocent adventure fans into flame the smoldering spark of Indian hatred. The inhabitants of Elderbush Gulch are surprised by a sudden attack and barricade their cabins. A halfbreed rides to summon the troops. The young husband and wife become separated; the former has entrusted the baby to a neighbor's care before the fighting begins, and, wounded by an Indian bullet, lies dazed in the forest. His wife is rescued by a settler and taken to the cabin of the girls' uncle. As the Indians slaughter the brave defenders and narrow their circle about the cabin, she becomes almost insane with anxiety over her husband and baby. In an attempt to reach the cabin, the settler who has charge of the child is killed, and the baby lies crying in the midst of dead bodies. The older girl sees it and risks her life to rescue it by creeping through a hole in the wall which a kindly carpenter has made to admit the puppies. Finally the troops arrive and disperse the Indians.

MORE THAN FRIENDS (July 31).—The secret service chief and his two trusted aides are after a counterfeiting gang. An agent, disguised as a mendicant, locates the gang's quarters' and the chief sends his aides to spy out the place. The two men are rivals for the affection of the chief's daughter. On the evening before they undertake their dangerous task, one learns that the other is the favored suitor. In the counterfeiters' den they are trapped by desperate men, who are breaking in when the disappointed lover prevails upon his comrade to go for help. When the other arrives with the police, he is dying. Having given his life for his friend, he confesses his love for the girl and sends her the ring with which he had hoped to plight their troth.

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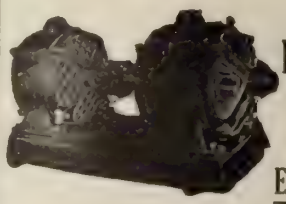

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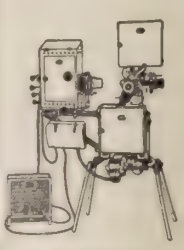

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MINA.

ON THE JOB (July 22).—Jerry is in dire dread of policemen and exits hastily at the approach of any one of the law's minions. The story opens showing Jerry caught by two mounted police, who drag him along the roadway. He escapes their vigilance and wanders to a nearby wood where he overhears the plot of two highwaymen to hold up a passing automobile by pointing guns without cartridges. There being no need to fear empty revolvers Jerry follows the plotters as they are in the act of robbing Mr. Rich and his pretty daughter he intervenes and by the use of a discarded policeman's club sends the highwaymen into dreamland.

Out of gratitude Mr. Rich, who is afflicted with the gout, appoints his savior as his nurse, in which capacity Jerry is a dubious success. At the Rich home awkwardness in handling Mr. Rich causes ructions between the family members and the servants, and as he wheels Mr. Rich through the streets he collides with people, poles and walls, finally letting the wheel chair stand unprotected in a busy thoroughfare. A flying automobile crashes into it and sends its occupant to the sidewalk beyond buried wreckage. The actions of Jerry and Mr. Rich have created such a disturbance that the officers decide to lock up the disturbers, to which suggestion Jerry and Mr. Rich acquiesce under pressure.

SELIG.

HEARST-SELIG NEWS PICTORIAL No. 51. (June 28.)

Philadelphia, Pa.—Admiral Benson, Chief of Naval Operations, assists in laying keel for new transport. Jackies have sham battle.

Palo Alto, Cal.—Leland Stanford, Jr., University, sends crew to regatta at Poughkeepsie, N. Y.

New York.—Crusade is begun against short weight measure in New York. / Inspectors examine scales of push cart men and make an arrest.

San Francisco.—Hawaii delegation at Fair hold carnival on lagoon in front of the Fine Arts Building on Kamehameha Day.

New York.—Dainty summer fashions designed by Lucile, Lady Duff-Gordon, especially for the Hearst-Selig News Pictorial.

Chicago.—Use dynamite to blow hold of wrecked steamer Iowa from path of navigation.

Rome, Italy.—Italian Government calls out troops to protect Austrian embassy from crowds in street. Pictures by staff photographer Wallace.

Kansas City, Mo.—Flooded Missouri and Kaw Rivers inundate low lying sections of Kansas City. Boy scouts rescue marooned family.

Philadelphia, Pa.—Advocates of world peace hold session to organize league to bring about end of all wars. Ex-President Taft speaks.

New York.—Dreadnaughts Utah and Texas steam away from Brooklyn Navy Yard for yearly speed tests at sea.

HEARST-SELIG NEWS PICTORIAL NO. 53 (July 5).—El Centro, Cal.—Earthquake along Mexican border in Imperial Valley does strange freaks. Men begin work of rebuilding before wreckage is entirely cleared away.

Saratoga, N. Y.—Striking monument to the restoration of the mineral springs by the state of New York is unveiled.

Paris.—To show appreciation of aid rendered war victims by Americans committee lays wreath at foot of Washington monument in Paris.

Cambridge, Mass.—Eastern athletes contest in events to select team to appear in American Athletic Union meet at stadium in Panama Exposition grounds.

San Francisco.—Life saving crew turns boat over and over in novel drill off exposition grounds.

Chicago.—Annual horse show of South Shore Country Club brings entries from many cities. Society folk watch judging.

Near Morganville, Kans.—Floods from heavy rains sweep great wheat fields of central Kansas. Railroads fight hard to keep lines open.

New York.—Novel summer fashions by Lucille, Lady Duff-Gordon, exclusively for Hearst-Selig News Pictorial.

Johannesburg, Transvaal.—Following news of sinking of Lusitania riots against Germans broke out in South Africa. Remarkable motion pictures show mob attacking palatial German club, stoning windows and setting fire to buildings while police fight mob.

Rome, Italy.—Students march to join colors at call to arms. They reach the Denosito barracks where they are outfitted and have their first dinner as soldiers.

Poughkeepsie, N. Y.—Cornell wins varsity race in big inter-collegiate regatta held on Hudson River.

HEARST-SELIG NEWS PICTORIAL NO. 54 (July 8).—San Francisco.—Youthful inventor exhibits model battleship in lagoon at Panama Fair. Starts mechanism, presses button and

(Continued on page 712.)

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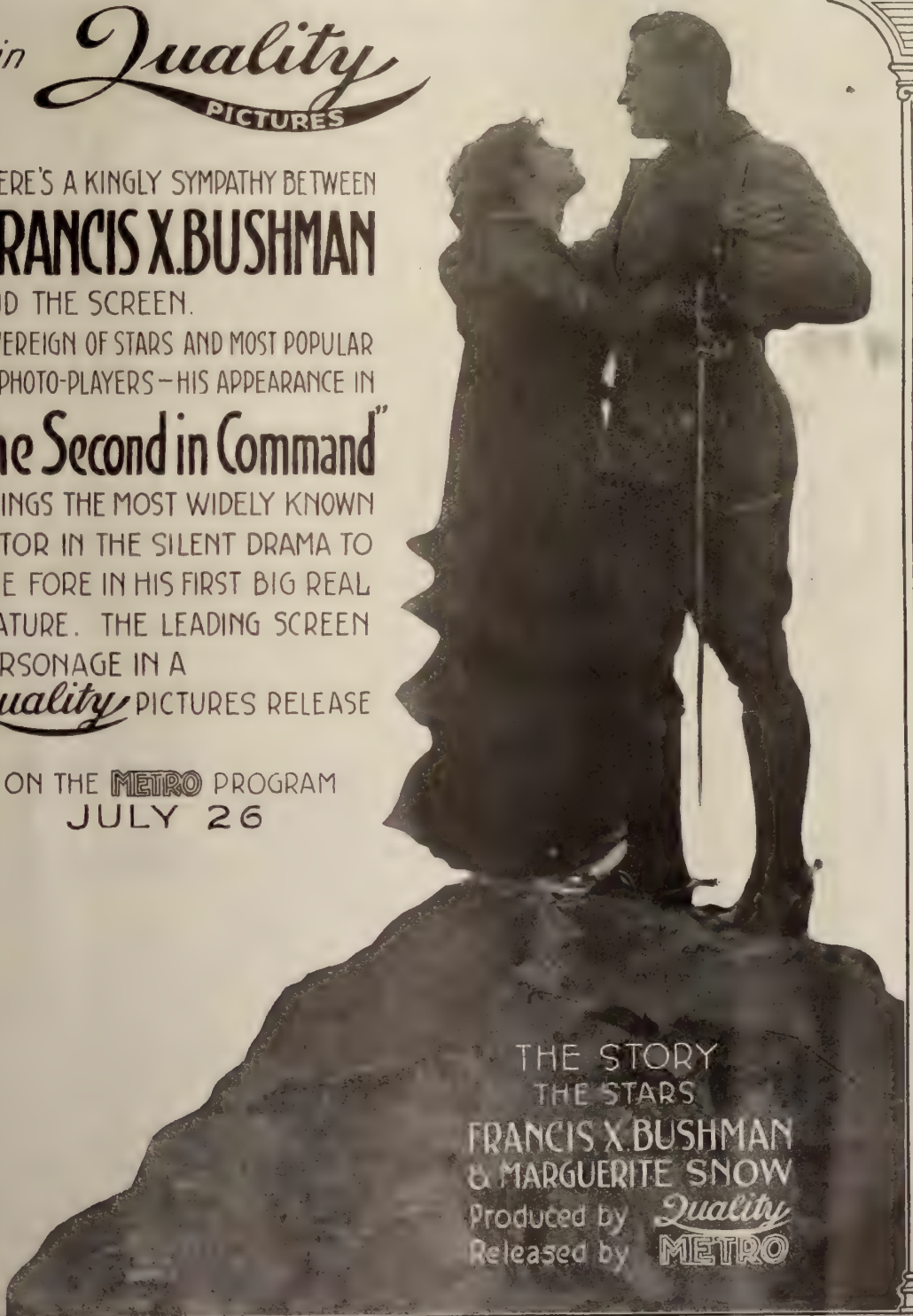

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(Continued from page 708.)

sailors walk about, turrets revolve and guns fire.

New York.—Kismet Temple Nobles of the Mystric Shrine parade in Brooklyn.

Chicago.—Fire arms taken from persons at police stations are confiscated and taken out into the lake and dumped overboard by the police.

Atlantic City.—New Jersey's better babies hold carnival at annual show and parade boardwalk where other resort gaiety was.

New York.—Novel summer fashions shown in gowns especially designed by Lucile, Lady Duff-Gordon, for Hearst-Selig News Pictorial.

New York.—Battery F, New York National Guard, holds field day and practice with three-inch field pieces.

Chicago.—Women with saw and hammer put roof on shed when carpenters strike make it impossible to employ other workmen.

Oakland, Cal.—Daring youth rides on surf board behind motor boat speeding at 30 miles an hour and gets exciting spill.

New York.—Woman surgeon rides hospital ambulance in answer to an emergency call in lower east side and aids injured workmen.

Serbian Battle Line in Belgrade.—Remarkable motion pictures secured by staff photographer Ariel L. Varges show Serbian regulars in the mountain fastnesses carrying on the fighting against the Austrians. Pictures the men struggling through the passes with a field battery and of infantry in the trenches in an actual engagement together with a posed picture of Major Wajo Tankositsch, who caused the great European conflict.

THE SHADOW AND THE SHADE (Two Parts—July 19).—John Hillman, a banker, is convalescent after a serious illness and is cared for by his wife, Anne. Hillman is told that he may visit his office for a few hours, but must avoid all excitement, for a sudden shock might prove fatal. Robert Foster desires to effect a compromise with the Hillman interests who control the Consolidated Stores Company. He sees Hillman at his office, who refuses to compromise, and he tells Foster that his syndicate must settle in full by Wednesday noon. Foster, in desperation, remembers that he knew Hillman's wife years ago and resolves to plead with her, for he realizes that it is his only chance.

Foster tells his business confreres that with Hillman removed, a settlement cannot fail to be effected. He causes a note to be written Mrs. Hillman, signed by her husband's physician, asking her to consult with him privately regarding Mr. Hillman's condition. Foster has had a profile of Anne Hillman fastened to a window shade opposite the window of Hillman's apartment. A light placed behind the silhouette makes it appear as if Anne were in Foster's room. Spying this profile, the excitement and jealous rage is too much for Hillman, who falls to the floor unconscious. His man servant, conspiring with Foster across the way, phones to Foster that Hillman is dead and Foster believes that his plot has succeeded.

Dr. Harden and Anne Hillman enter the Hillman home where the physician restores Hillman to semi-consciousness. Mrs. Hillman calls in Darceau of the Secret Service. He discovers Foster's plot and summons the police.

THE FOREMAN OF THE BAR Z RANCH (July 20).—Tom Wallace lives with his uncle, John Higgins, and Tom is the sole heir to his uncle's wealth. Joe Watkins, the sheriff, and Higgins are life-long enemies, and when Higgins discovers that Tom is in love with Fern Watkins, he threatens to disinherit Tom.

Marie and Miguel Garcia have purchased a farm from Higgins on the installment plan and Marie works hard to meet the payments, while Miguel spends his time in the town dance hall. Miguel wanting money for his revelries decides to rob Higgins. Higgins surprises Miguel in the act of robbing him, and Miguel shoots and kills Higgins and escapes.

Cowboys find Higgins' dead body, and Tom is accused of the murder. The party come upon the dead body of Miguel, who had fallen off a cliff. The sheriff finds the money and tells Tom he is sorry he accused him. Fern pleads her love for Tom and her father relents.

AT THE FLOOD TIDE (July 21).—Mary Allen and half-witted Paul Grant are menders of nets. Mary loves Tom Grant, a young fisherman. Leeds is in love with Mary, but the love is not returned.

Three months later Mary has been married to Leeds, and has learned to know what neglect and cruelty mean. She visits her old friend Paul. He is enraged because of the cruelty to Mary. He creeps to Leeds' home and enters the bedroom with a knife in hand. Later Mary finds Leeds lying dead across the bed and discovers that he has been murdered.

Mary believes Tom killed her husband, but as the villagers also suspect him, she steps forward and says, "I killed him because he ill-treated me." Later, a note is found written by Paul which says. "I did it. He beat her and I killed him."

MOTHER HOOD (Special—Three Parts—July 22).—Hazel Booth, a society favorite, marries Franklyn Foster, a millionaire banker. Foster is a great lover of children while Hazel does not care for the little ones. Three years later Foster subscribes $5,000 for a fresh air fund for poor children and gives his lawn for a children's outing. Hazel takes exception to the proposed function. Hazel's sister, Estelle, comes to visit her. She is interested in the work among the poor children, and she and Foster at once become mutually enthusiastic over the work. At the lawn party a little boy mistakes Hazel for his mother. He puts his little arms around her neck and she finally awakens with a true appreciation of what mother-love means.

Hazel is stricken with illness. She undergoes an operation which proves a success, but forever shuts out the joy of motherhood. The surgeons tell Hazel that her husband shall never know the truth. Hazel is later ordered to go abroad for her health. While abroad, Hazel meets Jacques Lanoi, an unscrupulous physician. He tells her that her trouble is mental and not physical and that she must give him her full confidence. Hazel then tells the physician of her love for children. Lanoi tells her, "Why not adopt a child. I will arrange all formalities and your husband need never know it." Hazel acts upon this suggestion and writes to her husband that she is keeping a wonderful secret, and Foster, at home, wonders what the secret can be. Later, Lanoi cables Foster that a baby girl has arrived and that Mrs. Foster will be able to sail for home in three weeks.

Two years pass. Lanoi is in need of financial assistance and also has social ambitions. He goes to Hazel and tells her that the price of silence regarding the baby conspiracy is financial aid and an entry to Hazel's social set. Hazel now realizes that she is in Lanoi's power. Lanoi associates with Foster and their friends. He wishes to make Estelle, Hazel's sister, his wife. Hazel is horrified when Lanoi tells her of his determination. She then determines to confess all to her husband, and tells him that for two years she has cruelly deceived him, and that Dr. Lanoi suggested the deception. Foster forgives her. Dr. Lanoi meets with an accident. He loses his balance and falls over a balustrade, ending his life.

Universal Film Mfg. Co.

VICTOR.

THE DOUBLE STANDARD (July 28).—Martin Ware, a young married man, is very decided in his standards of what his wife's behavior should be. Indulging himself in any and all the impulses of his will, he yet insists that his wife should be above suspicion, and when a very modern and progressive lady friend (a chum of his wife's) tells Helen that she should have the same privileges as her husband, he resents it as an outrageous blasphemy. This chum, Gertrude Steele, pronounces her doctrines at a little informal family dinner, at which she induces the young wife to smoke a cigarette when her husband smokes and to drink a cocktail when he drinks.

The suggestion, harmless and playful in itself, leads to an argument between Ware and the ladies and he flounces out of his home in anger. He goes to his club in a bad humor, and, in order to cheer him up, a friend there suggests that they go to a theater. They do, and while in the box they spy two attractive girls in an opposite box, start a flirtation, and after the show, carry the girls to a cafe, secure a private booth and proceed to enjoy a little Bohemian supper. In the meantime Gertrude, suspecting something of what Ware's program would be for the evening, induces the wife to call up the club to check up on her spouse. She learns that he has gone to the theater. Together, they follow him there, oversee the flirtation between the boxes, follow the party to the cafe and take an adjoining booth, after Gertrude has recognized two young men friends in the cafe and invited them to sup with them.

In adjoining booths, separated only by velvet curtains the two parties revel. The wife for the first time learns the taste of wine and the license of Bohemia. She peeps through the curtains and sees her husband fondling his companion. She returns to the table to a forced enjoyment of her meal. But when her companion attempts to fondle her as she has seen her husband fondling another woman, her decency rebels, she struggles, screams and the husband in the next booth hears her and leaps into the room. Denunciations, accusations and explanations follow all around. The lesson of Equal Rights is brought home to the husband in a forceful manner, and, in an affecting tableau, the married pair embrace.

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POWERS.

THE CAMERON SISTERS IN "THE MINIATURE CIRCUS" (July 1).—In "The Cameron Sisters," Dorothy and Madeline Cameron, "dainty European dancers," appear in their picturesque ballet classique, after which they dance the "Sari" waltz and the "Barcarole" to special music. "The Miniature Circus" features very young trained ponies and shows them going over the hurdles and doing "The Wizzy Whirl." Toward the last of the act "Maud," the unmanageable mule, is introduced. "Maud" does some laughable stunts and throws those who try to mount her with great force.

MARVELS OF THE INSECT WORLD (Prof. Ditmar's Educational—On Same Reel as Foregoing).—Silk moth are shown laying their eggs; the eggs are shown in the process of hatching; silk worms are seen feeding with their scissors-like jaws; the gleaming yellow cocoon of the worm is shown with the worm inside, a mummy-like object; then is depicted the emergence of the moth, her passage up the branch of a shrub to unfurl her wings; and the chrysalis she leaves behind. Male and female Hercules beetles are next shown, followed by a view of the rhinoceros beetle of Africa, the gigantic roach of Trinidad and the scorpion in the act of killing its prey.

CAPTAIN KENT'S SEALS (July 15).—A split reel showing a series of tricks performed by six intelligent seals. They juggle hats, play a band of music, cymbals, drum, etc., balance a ball on the tips of their noses and carry burning brands in their mouths. An amusing feature of the act is the way the seals applaud when one does an effective trick.

FRIENDS OF ANIMAL WIZARD (On Same Reel As Foregoing—July 15).—A series of interesting animal life moving pictures taken by Dr. Ditmars in the studio at the Bronx Zoo. First, Dr. Ditmars and Mrs. Ditmars are seen focusing one of their intricate magnifying cameras and a magnified moving picture is taken. A scene showing the tenrac at home is followed by a closeup showing him eating his daily meal. Next is a picture of the bat family at home and the mother cleaning her wings. The strangest animal on earth, called the Australian echidna, is next shown.

L-KO.

EDUCATED ROOSTERS (July 4).—First is shown the "Barnyard Foxtrot," under Professor Kurtis' direction. Then "Bobby" is shown climbing the golden stairs. "Banty" then walks the slack wire with much grace. "Billikens" next shows his skill on the revolving hoop, while the wonderful mathematical roosters next come forward and answer all sorts of intricate mental arithmetic problems. Then is depicted the Ferris Wheel with the rooster engineer, followed by the grand finale, in which the entire rooster company takes part.

LIFE AND MOVING PICTURES (Two Parts—July 28).—The husband was suspicious when his new wife introduced an attractive looking stranger as her cousin. He went out to think it over and entered a moving picture theater. Wife and "cousin" also craved the movies, and entered a theater, but unfortunately it happened to be the same one where husband was. The drama unfolded on the screen was an exact reproduction of the trio's lives, and troubled the conscience of wife and "cousin" exceedingly.

It was also the spark which ignited the spark of suppressed doubt and suspicion in the husband's mind. He started working with his Krupps. "Cousin" started playing hide and seek, and wife started bawling. As usual, her tears softened him, and after husband had worked off his ill temper he forgave her. "Cousin" disappeared, and the only one who was inconvenienced was a nondescript gentleman who was thrown through the screen.

BISON.

A DAUGHTER OF THE JUNGLES (Two Parts—July 31).—At a ball given in honor of the engagement of Jack Packard and Betty Ross the former discovers that his fiancee is in love with Jim Crafton. The Colonel, realizing that there may be trouble, takes Packard aside and tells him of the trouble that Crafton's father had caused him during his hunting expedition in South Africa, finally causing the death of his wife. This takes us to South Africa, where many thrilling and dangerous adventures with wild animals are shown.

Packard finally decides to let Crafton have the girl he loves, and in a short time accompanies Colonel Price on a hunting expedition to South Africa, where Colonel Price's daughter, who had been kidnapped some fifteen years before by a negro servant, is running wild in the jungle. In this expedition Colonel Price is severely wounded by a lion jumping on him; another of the hunting party is nearly killed by a leopard leaping on his shoulders, and many other dangerous episodes are depicted. Colonel Price and his party return to America and Packard becomes Dan Cupid's victim and marries the Colonel's daughter.

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JOKER.

THE VILLAGE SMITHY (July 31).—The widow worries herself sick over the handsome village blacksmith. He loves her, too, but he is awfully bashful. Tillie is the widow's maid-of-all-work. The latter is loved by Bud, the smithy's helper. Tillie is an awful tease and leads Bud a merry chase. The blacksmith, mighty sore at Tillie, admonishes her, and Tillie, sorry, schemes to utilize Clarence, a tramp, whom they catch stealing eats in their kitchen, to make the handsome smithy jealous and force a proposal from him.

Clarence is captured by the two women and forced to don the stylish clothes of the widow's departed husband. Clarence is then made to parade the widow up and down in front of the blacksmith shop. The smithy sees. He is filled with jealous rage. Tillie tells him that Clarence is a member of the British nobility paying attentions to the widow. The aroused smithy pleads for recognition. He gets the cold shoulder. The widow is tickeled at the success of her scheme and delights in prolonging the smithy's agony. At last the latter gets an opportunity to unscrew, unseen, the nut from the axle of the buggy. The merry widow and the scared Clarence come to grief.

When Clarence is sent to the blacksmith shop to have the buggy repaired the smithy sure takes advantage of the opportunity to give vent to his outraged feelings. Poor Clarence escapes, but only after an awful experience. Then the smithy awakens. He determines to take no more chances in securing the widow for his wife. His proposal is strenuous and nothing interferes. Bud and Tillie celebrate their own engagement soon afterwards.

REX.

WHEN HEARTS ARE TRUMPS (July 13).—Edith and Frank are little sweethearts. They meet on the way to school and Edith presents Frank with a flower for his buttonhole, while Frank gives Edith a nice, rosy-cheeked apple. On their way to school an auto with a lady, gentleman and a small boy stop and ask Frank where the schoolhouse is. Edith is attracted to the boy and forgets all about her sweetheart, Frank. In school she makes the acquaintance of Clarence and they become good friends, while poor Frank is left out in the cold.

One of the big boys in school carelessly drops a lighted cigarette in the cloakroom of the schoolhouse and a fire is started. When the teacher discovers it he tells the children to jump out of the windows. Clarence forgets all but himself, and throws Edith and the other children aside, intent on saving his own hide. In the meantime, Frank, who has been playing hookey, sees the fire in the distance and rushes to the schoolhouse, where, learning that Edith is still in the burning building he runs in despite the flame and smoke and rescues his old-time sweetheart. Needless to say, after that the original sweethearts make up, and Clarence is given the cold shoulder.

GOLD SEAL.

UNDER THE CRESCENT (Sixth and Final Episode, "The Crown of Death"—Two Parts—July 6).—Zohra has assumed a disguise and is employed in Prince Tousson's household. Zohra takes a secret poison from a vial she constantly carries and puts some of the liquid in a bowl. Later, when she has an opportunity, Zohra puts the slow poison in the prince's wine, from which he drinks deeply. Meanwhile the princess is arrested for murder of the khedive. The cabinet, which has just passed on her case, is informed immediately afterward that the heir to the Egyptian throne has been taken prisoner. Realizing that the enemy would lose no time in seizing an empty throne, the cabinet at once proclaims Prince Tousson king. The prince is discovered surrounded by his girls and officers. The poisoned wine has just began to take effect and he faints. He falls exhausted on his lounge as a messenger hands him the document announcing his accesion to the throne. The prince is overjoyed despite his weakness. Meanwhile, Clyde, who escaped from the Khedive's soldiers by a ruse, has reached the British camp and notified the officers of the threatened massacre of the Christians by the Turks. The British soldiers assemble their artillery and thunder away to help the Christians.

The Princess next is seen peering from her prison cell at the grave which several slaves are digging in the courtyard of the prison, in anticipation of her execution. She is led out soon afterward and a priest offers up a prayer for her. The guards then lead her out to the place where she is to be executed. Zohra watches the king as he passes in a stupor through the streets. Zohra's poison finally kills the newly-created monarch. Consternation reigns among the cabinet officers and it is decided to suppress the news of the death of his highness in order that they may control the country under Mo-

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MARY NASH

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hammedan rule. Meanwhile the Princess is led to the edge of the grave which has been dug for her. The soldiers raise their guns to fire when, at the last moment, the Princess takes off her veil and shows them who she is. The Cadi recognizes Prince Tousson's wife, now the country's queen. The Cadi tells the Princess that Prince Tousson is dead and that she is the queen.

The queen thereupon steps forward and addresses the people: "Soldiers and citizens: The king is dead. As your queen I command the release of the Christians!" The Cadi, hearing her confession, is overwhelmed. He quickly recovers and denounces the queen as a traitor and a Christian spy. Natives and soldiers rush up toward the queen, intending to kill her. Meanwhile, however, the English soldiers have reached the outskirts of the city and ride swiftly toward the palace with their artillery, Clyde dashing ahead on horseback. The soldiers open their machine guns, which mow the natives down mercilessly. Clyde fights his way through the native soliders at the head of his band, reaches the queen and helps her down the palace steps to safety over the bodies of the natives. The picture fades with the Princess resting in Clyde's arms.

THE FLIGHT OF A NIGHT BIRD (Two Parts—July 27).—Porter Chase thinks he loves Natalie Wall. Following the lead of others in their set, they reverse the order of day and night. Porter's only aim in life is to have a good time. Katherine Weaver is the sole support of her widowed mother and invalid sister. The Weavers were once "well off," but unfortunate investments reduced their position in the social scale. The Weavers get some legal papers from their old lawyer, Cyrus Holt, which compel Katherine to go to the city. Chase is still leading his "happy-go-lucky" life and one day gets a call from his lawyer, Cyrus Holt, to come down to look over some papers. The old lawyer is a family friend and takes Porter to task for his idleness, and in a fatherly way tells him he should do something else besides trying to spend the ample fortune that he has. While they are talking, Katherine's card is brought in, and the old man tells Porter that this girl is a living example of how fleeting riches are. Porter, angered, tells the lawyer that he will take the first job offered him and leaves. Porter receives a wire from Natalie telling him to meet her at a certain train. The train is a little late, and while he is waiting he sees the girl, Katherine, who was in the lawyer's office, running to catch her train. She accidentally drops her purse, and, unaware of her loss, catches her train just in time. Porter sees the purse, and, running after her, hops the train and restores the purse to her. He is unable, however, to get off, as the train is going too fast, so he accompanies the girl to her home. She shows him where she works, and he, remembering his promise to the old lawyer, applies and gets a job at the same place.

Natalie meanwhile arrives, and, not finding Porter, goes off in a huff. Porter's Jap valet and chauffeur wait in vain and finally leave. The papers are full of the mysterious disappearance of a rich young millionaire. Porter is made the butt of the rough jokes of his fellow-workers, but one day one of them goes too far and Porter thrashes him. Later the two become friends and the man tells Porter of a place where he can get board in a nice home. He is taken to the Weaver homestead, where he meets the mother and invalid sister, and makes arrangements to stay there. Happy days follow, and finally Porter's Jap valet becomes anxious for his master and goes to find him. He is seen snooping about the mill, is arrested as a Japanese spy and thrown in jail. He confesses that he is looking for his master, who he knows is working at the mill. Porter has gained the confidence of the invalid sister and she daily encourages him in his suit for her lovely sister. It is hard for him to understand the girl, for she thinks more of the giver of small attentions than she does of the attentions, and he has been accustomed to women who think only of what they are getting out of him. Aided and encouraged by the invalid sister, he finally gains the love of the girl, and in the midst of their happiness the old family lawyer arrives and discovers the deception Porter has been practising. There is a happy ending and the little invalid is in a good way to be able to some day be cured, as she has been the means of "checking the flight of a night bird" and showing him the way to a happy nest.

UNIVERSAL.

ANIMATED WEEKLY No. 174 (July 7).—J. Pierpont Morgan Attacked.—Frank Holt, would-be assassin, and scenes connected with shooting of noted financier—Glen Cove, L. I.

The American Flag.—Huge banner, weighing nearly a ton, is unfurled amid cheers from thousands—Times Square, New York City.

Departure of Liberty Bell. Great throngs bid farewell to Liberty Bell as it starts on long journey to the Panama-Pacific Exposition—Independence Hall, Philadelphia, Pa.

Big Suffrage Gathering.—Prominent suffragettes meet at Statue of Liberty to hear Declaration of Woman Suffrage—New York City.

Record Ups-and-Downs.—Fearless airman makes remarkable ascension of 28,000 feet in huge balloon—San Francisco, Cal. Sub-Title. Exposition crowds thrilled by world-record parachute drop of 14,200 feet.

Baby Welfare Week.—Proud mothers parade infants in interesting health contest—Staten Island, N. Y. Sub-Titles. Quartette of beauties; Herman Miller, the prize baby.

Venice in America.—Two inches of rain in forty-five minutes causes inconvenient transformation of Manhattan, Kansas.

Intercollegiate Rowing Championship.—Cornell wins out against Stanford, Syracuse, Columbia and Pennsylvania Universities in annual aquatic event on the Hudson—Poughkeepsie, N. Y.

Atlantic Fleet Flagship.—U. S. S. "Wyoming" with its new gun equipment passing under Brooklyn Bridge, New York City.

West Indian Volunteers.—His Excellency Sir W. L. Allardyce inspects troops prior to their departure to aid Allies—Nassau, Bahama Island.

Training English Engineers.—Pontoon sections demonstrate their rapid-fire methods in bridge-building, Hyde Park, London, England.

The Woman in Warfare.—Death-dealing cartridges made by gentle lassies in factories capable of turning out ammunition throughout Great Britain.

To Stimulate Recruiting.—City of London Regiment, a unit of giant volunteer army, marches through London, England. Sub-Title. Musical patriot exhorts crowd with song: "We don't want to lose you, but we think you ought to go."

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

ANIMATED WEEKLY NO. 75 (July 14).

Citizen Tars Sail—New Jersey naval reserve start for training trip to Panama—Hoboken, N. J.

Ankle Deep II—Count Casimir Mankowski's $25,000 motor boat, after showing speed of over 60 miles an hour on first trial trip, suddenly plunges to bottom of Long Island Sound—City Island, N. Y. Subtitle: Raising Ankle Deep II.

Four-Ton Telescope's Home—Building tower on mountain for world's greatest telescope, having eight-foot lens—Mt. Wilson, Cal. Subtitle: Hauling heavy girders up the mountain.

New State Capitol—15,000 Missourians assemble to witness laying of cornerstone for palatial capitol by Governor Major—Jefferson City, Mo. Subtitle: Important documents deposited for posterity.

"Safety First" Crusade—Railroad starts great campaign to solve far-reaching problem of protecting the public—Long Island City, N. Y.

A Big-Hearted Movement—At inauguration of "Children's Day," 15,000 kiddies gather for fun and frolic—Cleveland, Ohio. Subtitle—A scramble for balloons.

Welcoming Bryan Home—Ex-Secretary of State given enthusiastic reception by home folks—Lincoln, Neb.

On the European Plan—American girls introduce French fashion in swimming and bath houses—City Island, N. Y.

Cyclone Kills Scores—Scenes of devastation in city where rushing wind wrought havoc—Cincinnati, Ohio.

Getting Ready for "Shamrock"—Exciting elimination races between "Resolute" and "Vanitie" to compete against Lipton yacht—Greenwich, Conn. Subtitles: Rounding the first stake. "Resolute" rounding the second stake. "Resolute's" 8,000 square feet of sail billowed by breeze in rush to winning buoy. "Vanitie" follows a few seconds later. "Resolute" wins.

Interesting Comparisons between World's Greatest Cities—London—The Thames, Waterloo Bridge and Houses of Parliament in the distance. Subtitles: Looking east, St. Paul's Cathedral, with massive dome. New York—Lower Broadway, showing Hudson River and famous skyscrapers this view includes wealthiest financial district in world. Looking down on Battery Park.

Empire Day—League of Empire proudly bears sixty-four banners of the nation on way to divine service—London, England. Subtitle: Entering St. Paul's Cathedral.

Making "Tommy" Happy—Wounded soldiers are cheered and entertained at Hampton Court Gardens—London, England. Subtitle—Strawberries and cream sweeter than bullets. "Tommy" appreciates talent. Fair hands and the soothing weed dispel soldier's gloom.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

LAEMMLE.

HERITAGE (Four Parts—July 29).—Kate is born in the slums. Her mother, a woman of real intelligence, dies the same day, and the infant is taken over by a neighbor, Mrs. McMahon, who lives just across the hall. Kate at the age of ten is puny, illiterate, and wise only in the manner of her kind. Her inebriate father loses his position, and Kate is sent out to work, not only for herself, but for her father. Eight years elapse, and Kate is still a worker in the seething hive of industry. Mrs. McMahon continues her friend, and "Big Bill" McMahon, Mrs. McMahon's stalwart son, is friend, sweetheart and protector.

The Melton family consists of Mrs. Melton, Guy, her son, and Marion, her daughter. The Meltons are rich, and stand high in society. The daughter comes upon a book the theme of which concerns the question of heredity. Marion, however, has original ideas on the subject, though her mother and brother do not agree with her. An accident brings Guy in contact with Bill McMahon. Accompanying Guy to the McMahon home, Marion comes in contact with Kate. Instantly Marion decides to test her theory. She cultivates Kate's friendship and later succeeds in coaxing Kate to make her home in the Melton mansion. Months roll by. Stimulated by Marion, Kate has acquired both knowledge and culture. Moreover, Guy is in love with her. Guy proposes and Kate accepts him, and their marriage speedily follows.

For a time all goes well with Kate. Then she begins to resent the neglect of Guy. Guy tells her that soon she will become accustomed to the ways of society, but Kate declares that she neither cares for the ways of society, nor has any intention of acquiring them. The interview leads to a scene, in which Kate's temper gets the better of her, and she reverts to the ways of Hell's Kitchen, where she was born, assaults Guy, and flies to the protection of the McMahons. "Big Bill," enraged, immediately calls upon Guy Melton. In the interview which follows, Bill tells Guy a few facts, and winds up by advising that worthy to seek Kate, and "play the game on the level." Guy follows Bill's advice, and, after an argument with Kate, succeeds in winning her back to the home she had renounced.

PARENTAL LOVE (Aug. 1).—Richard Grave has been sentenced for forgery and given a five-year term. This will leave his wife and little baby to face the world alone. He writes his wife telling of his disgrace and begs her not to let the child ever know of her father's shame. His wife decides that the disgrace is more than she can bear and tells him that she will get a divorce. Eight years pass and Gretchen has married a wealthy man who gladly provides for her and the child and is fondly attached to his baby. She and her husband take a happy leave from the child to attend the theater, leaving the child and nurse alone.

Richard Grave has been released from prison and is kicked about from "pillar to post." Hungry, dirty and discouraged, he is wandering about and passes the house where Gretchen lives just in time to see her and her husband enter the auto. He sees they are wealthy and decides to enter the house and make a haul. Grave gets into the house and is prowling around when his attention is arrested by a noise on the stairs. He looks up to find the child, who has missed its toy dog and come in search of it, gazing down at him. He starts back and the child tells him not to be afraid and comes down to meet him. Grave does not recognize the child as his own and they are enjoying each other's society when Grave notices a picture of his wife. "That's my mamma," declares the child.

Grave hugs the child close just as Gretchen and her husband arrive. Grave is captured and about to be handed over to the law when the child's entreaties save him. Gretchen, in terror, recognizes her first husband, but he points to the child and makes her promise to be silent. He silently slips out of the window, leaving the child in the care of its foster father.

BIG U.

MEIN FRIENDT SCHNEIDER (July 31).—To all the world, David Hoffman, pawnbroker and loan shark, is a heartless, grasping Shylock. Secretly, he is "Schneider," a wealthy, big-hearted man who is devoting his life and his money to the relief of the friendless and needy. To all who appeals to Hoffman he turns a deaf ear and demands the uttermost cent. However the deserving ones are referred to "Mein Friendt Schneider," and "Schneider" always aids them. Ruth, his daughter, spends the day with him at the pawnshop and aids him in his work. Jim Rodgers is a lawyer who knows Hoffman and his methods and has sworn to "get" him, but so far Hoffman has been too clever for him. Frank Jim's son, loves Ruth and his love is returned, but when the father learns who she is he declares that Frank shall never marry the daughter of such an evil person. Undecided what to do, he tells Ruth. She plans to fix things, and Frank aids her. He induces his father to hide behind some curtains in the back room of the pawn shop in hopes of getting some evidence against Hoffman. He witnesses everything that follows. A little waif comes in with flowers to sell. Hoffman will not buy, but tells her to ask his "Friendt Schneider." He opens the door of the back room and calls, "Schneider, do you wand to buy some flowers?" pretends to get his answer and says, "All rightt." He goes back and gives the child a dollar. He does the same thing with an old woman who wants to pawn a cheap trinket.

As Jim realizes how he has been fooled he

hands in stupefaction. Recovering, he appears before the surprised Hoffman and explains everything. They come to an understanding, sit down, and, as they light a couple of David's cigars, David explains his motives. He tells him of the time the light of his life went out as he knelt by the bedside of his wife, who had given her life to bring a baby girl into the world. How later he sat trying to think of a worthy memorial to her and dismissed the idea of a costly monument and decided that the joy of needy hearts made happy by his money and his love would be the sweetest incense to her spirit. At the end of the story Jim again grips his hand and tells him that he will be honored if Ruth will consent to marry his son.

Later, as usual, Ruth and her father slip out the back way and hurry to their beautiful home in the country. As they open the gate, a bunch of kiddies whom he is caring for, playing under the trees, see him. There's a wild rush and he is nearly overwhelmed with their loving greetings. Later, Frank calls on Ruth for the first time at her home. While they are engrossed in their happiness, the nurse tucks the kiddies into bed and blows out the light. She is no sooner done, however, than they slip quietly out. As David sits in lonely reverie by the fire, they rush in and surround him, begging for their bedtime story. As they go back to bed he sits musing happily.

NESTOR.

THE TALE OF HIS PANTS (July 29).—Jerry Bunk, having been converted at a religious meeting in the city, decides that in taking up the trail of a new life he will leave the bright lights and all they signify behind. He accordingly discards his jewels and flashy clothes and buys a ticket to the smallest town he can locate, where he is welcomed with open arms by the townspeople, who have gathered to meet the train. He is at once invited to join the church, and, being struck by the beauty of Mary, the choir organist, he gladly accepts. Later he becomes a member of the choir. He tries to flirt with Mary, but is prevented by Jack, Mary's country sweetheart, and 'Liza Jane, an insistent old maid, who is determined to win the newcomer. Jerry attends a taffy pull in the church basement and, disappointed in his efforts to win Mary's favor, he goes off into a corner and sulks. Inadvertently he sits upon a lot of taffy left by Mary upon a chair, and in attempting to remove it before anybody shall know of his predicament he rips his trousers badly. He sneaks into the pastor's study in an effort to find a needle and thread to mend them.

A tramp calls at the parsonage and asks for some old clothes. 'Liza Jane takes pity on him and goes on a quiet search for something to give him. Jerry, in the pastor's study, has just removed his outer clothes when he hears 'Liza coming and hastily hides behind a handy screen. Entering the study, 'Liza finds Jerry's clothes and, thinking them worn out, gives them to the tramp and leaves. Jerry is in a terrible fix, for he cannot let her know of his predicament. Jerry puts on one of the minister's suits and goes to the choir loft, where the choir have adjorned for practice. The minister has left the money received for the candy in the pocket of his trousers he left in his study. He finds them missing and tells all they have been stolen. 'Liza confesses that she gave a suit she found there to the tramp.

All set out in pursuit of the tramp except Jerry, who by this time has found the roll of money in the trousers pocket and is at a loss as to how to get rid of it. The tramp is captured, but they find that the trousers he has on are not the ministers after all. Jerry meanwhile has returned the minister's clothes to their proper place and donned a long cloak belonging to one of the ladies. Hearing the crowd returning, he again hides behind the screen. The minister finds his clothes in their proper place and is mystified. All leave except 'Liza Jane. Jerry attracts her attention and lets her know that the trousers recovered from the tramp are his. Delighted at the opening thus presented, 'Liza Jane gets the needle and thread and mends Jerry's trousers.

THE RISE AND FALL OF OFFICER 13 (July 30).—Billie and Jack are lovers, but so far their journey on love's highway has found only the rough spots. Jack is a reporter and in his leisure follows his detective bent in assisting the capture of criminals. Lee has been on the force on probation for some time, but at last he gets an assignment. He immediately decides to call on the cook and exhibit his new "feathers." The cook tells him that he cannot come into the kitchen in his uniform coat and makes him leave it outside. Jack, coming along, sees the coat and resolves to use it for a while. He puts it on and later sees a thief trying to rob a girl. He rushes to her and succeeds in capturing the thief, but Billie, the girl, does not recognize him in his disguise and only sees the badge number 13. She reports to her father how Officer 13 has saved her from being robbed.

Jack returns the coat where he found it and Lee, coming out, never knew it was gone. He puts it on, and on returning to the office is overwhelmed with praise and presented with a medal. The next day he returns to the cook's, and leaving his coat outside, composes himself for a pleasant visit. Two crooks happen along, and, seeing the coat, one of them dons it and, breaking into a house, proceeds to plunder it. The house is Billie's home. She discovers the thief. She calls for help and struggles with the burglar. In the melee she snatches off the badge and the burglar escapes. He returns the officer's coat and puts his own on. Jack happens to be near the house and sees the burglar escape with his plunder and join his confederate. He follows them and, just as they are separating their loot, captures them and takes them to the station. Billie tells her father she has been robbed by Officer 13 and that she has the badge to show for it. Lee has left his friend, the cook, and, not noticing the loss of his badge, returns to the station. He is accused of the burglary and his missing badge is pointed out. Billie comes in with the badge and Lee is about to be given the extreme penalty when Jack brings in his prisoners, telling them of his capture. Billie's father is unable to object to such a bright young man and gives his blessing to the children.

IMP.

WHAT MIGHT HAVE BEEN (July 20).—Marion has two suitors—one is a sport and the other a policeman. In the opening scene the policeman meets Marion in the park. They sit down on a bench and he urges her to marry him. After Marion has reached home the sport calls and, realizing that he has a dangerous rival in the policeman, hastens to propose to Marion, telling her that if she will marry him she will be able to lead a life of luxury and ease. The policeman is evidently a favorite with Marion's mother, but the girl now has had her head turned with the prospect of enjoying wealth by marrying the sport, and shows indifference toward the policeman. Her mother tries to smooth things over with the policeman and insists that he sit down and take a meal with her. Marion falls asleep and dreams of her wedding with the sport. The visualization of her dreams is thrown on the screen and we see her being pelted with flowers by a joyous assemblage of wedding guests as the happy couple are leaving the church to start on their honeymoon. Next we see them established in a fully furnished apartment. Marion seems to be provided with everything that her heart could wish for. A change, however, comes over her dream, for after that we see the sport following his real profession at a gambling house, where he is caught cheating at cards and is ignominiously ejected.

He goes home and enters in an angry mood. When Marion starts to cry, he brutally throws her aside, takes a key from her and goes to the dresser, where he appropriates her jewelry. Then he lights a cigar and presumably goes back to the gambling house, after having obtained more funds from the sale of the jewels. At all events we next find him down and out, as he and Marion are living in poverty. Soon afterwards the sport knocks a passer-by senseless and robs him. A boy gives the alarm, but the sport eludes the police, who are in close pursuit, and, entering his own house, he tells Marion to conceal the money he has stolen, and then rushes up to the attic to conceal himself. The policeman, Marion's former suitor, enters, and recognizes her. At this point the mother awakens Marion, who is greatly relieved that she has merely had a horrible dream, and realizes "what might have been" her fate had she married the sport. The mother, deeming this to be the psychological moment to further the interests of the policeman, brings him into the parlor, and Marion falls into his arms.

THE NEW JITNEY IN TOWN (July 27).—King Baggot, impersonating Drake, a salesman in a department store, gives up his position to start a jitney-bus, and the manager instructs the floorwalker to keep him away from the building. He paints one side of his jitney, and takes the floorwalker and Jane, one of the saleswomen, to a street corner near the store, telling Jane that he will call for her that evening. King picks up his first customer, a young woman whose car has broken down, and Jane, who sees this, becomes jealous. The young woman enters the store, and the floorwalker, acting on orders from the manager, urges King to move on with his jitney-bus. In driving to the street corner King changes the position of the car so that when the young woman comes back and sees the unpainted side she tells him that it isn't the same car he brought her in, but he proves to her that it is merely an optical illusion, as she got in on the other side. Unfortunately the car breaks down later on and his first customer gets out and leaves him in the lurch.

As King doesn't turn up at closing time Jane starts for home escorted by the floorwalker. Meanwhile King is lying on the ground trying to fix his car, which starts up unexpectedly and goes racing up the road. King picks up his tools and rushes after it. Presently he meets Jane and the floorwalker, and takes Jane

(Continued on page 720.)

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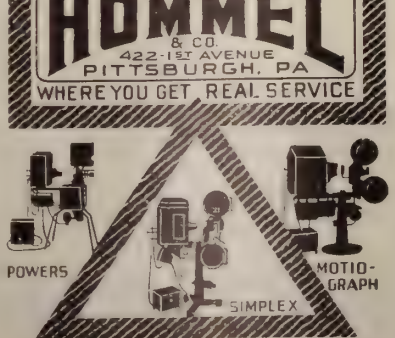

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TIMES BUILDING NEW YORK

STANDARD PROGRAM

(Continued from page 717.)

into the jitney. King takes advantage of the opportunity and proposes marriage, and he and Jane hunt up a parson. After they have been married they are unable to pay the customary fee and suggest to the parson that they will leave him the dilapidated jitney as security. As the minister declines the offer they ride off, and before long the car breaks down, and, completely disgusted, they leave it smoking in an open field and make their escape. The auto apparently objects to this, and starts up of its own accord to scoot up the road, while Jane and King hide behind a tree for fear they will have to reclaim it. Then they embrace fondly in their delight at being rid of their white elephant—the ill-fated jitney.

THE HUNCHBACK'S ROMANCE (Two Parts—July 30).—All day long the hunchback toils in the murky atmosphere of Blum's overcrowded sweatshop. His protege and fellow worker, Rose, also labors for ten hours each day beside him. There comes a day when Louis, the boss' son, a handsome young lad in charge of the shop, sees Rose. Young Louis sends a note fixing an appointment for that evening. Rose, avoiding the hunchback's sharp eyes, thrusts the letter into her shabby reticule and busies herself in her work. If the hunchback is afflicted in his physical appearance he has compensating advantages, and purloins the note during a moment of preoccupation on Rose's part. He reads the note and stealthily replaces it. Now the hunchback argues that it is not always with good intention that an employer will make an appointment with one of his slaves, and he forms a plan to watch the girl, who is dearer to him than life itself. The lovers meet and Louis presses Rose to announce their engagement the following Sunday. The hunchback has followed them with a guilty, beating heart. Louis's words of persuasion and endearment chill the hunchback and make him tremble. He races home to await the girl's return, determined to question and encourage her in the worthy love which Louis wishes to bestow. Rose returns to find the hunchback trembling with agitation. He answers her questions with difficulty. He makes an effort, and pours out an impassioned declaration of his own pent-up love for her.

Rose is at first stunned by the words she hears. She believes her old friend has suddenly become demented. She pleads with him, tries to calm him, but in vain, and her own composure breaks down. Compassionately, the hunchback watches the sobbing girl, and once more he feels himself her protector, and he begs of her to be seated so that he may tell her a little story. The story is soon told, and we are taken back to the days of Alexander III, Czar of all the Russias, during the time when a mere accusation was sufficient to have a man shot as a nihilist, without trial. Rose's father then was head of an organization favoring democracy and free speech. The hunchback, a young man, was his trusted lieutenant. A traitor in their own organization is induced by the secret service to betray his fellows, and Rose's father is shot, and the organization scattered in all directions. Her mother dies of a broken heart within a month after confiding her babe, little Rose, to the care of the hunchback, her only remaining friend. During her last moments she exacts an oath from the cripple that he will love and care for her babe. For eighteen years the hunchback has fought an uphill fight against the world, and Rose now learns for the first time the reason for his devotion to her.

The next day a fire breaks out in the tenement building where the pair are employed. The hunchback, beside himself, seizes Rose as if she were no heavier than a cork and, more like a gorilla than a man, bears her to safety. When Rose opens her eyes she asks one question: "Where is Louis?" All look in amazement, while her eyes search those of the hunchback. As in a dream he hears the girl's pleading, "Save him—I—I love him!" and rushes off into the now tottering building. Louis is saved—at what cost only the hunchback can tell. Flames do not preserve evidence. Rose asks the hunchback's permission to marry Louis, to which he finally acquiesces.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 5—Released week of July 19—Two Parts).—Blake holds the knife over Kitty's head. Roleau turns on the man, sending the knife flying. Sachio and his men rush into the room. Sachio grab Roleau and his friends tackle Blake. Blake seizes the coin and makes his getaway. Kitty seeing Blake rush from the room, tries to free Roleau from the hold of Sachio and his men, so they can follow Blake, but Sachio refuses to release Roleau, and Kitty whispers to Roleau to follow her to the den of the desert outlaws. Sneaking out the window Kitty tries to trace Blake, and failing, hurries to the outlaw's den, hoping for assistance from the leader. Blake succeeds in reaching his home. His pals arise to greet him. Throwing the coin he has stolen on the table to them he sinks into a chair.

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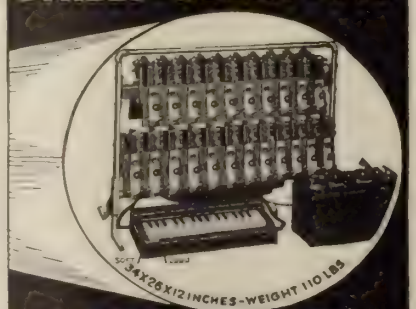

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Kitty, remembering the way the outlaw had taken her when they held her for ransom sometime before, hurries along the same path. The den in sight, Kitty begins to feel afraid. She is about to turn back and comes face to face with an evil-looking man, one she has never seen before, and who, taking her in his arms, carries her to the den. Arriving they are greeted by all the outlaws, excepting the leader, who treats her none too kindly. Kitty becomes frightened when the leader, who, at their first meeting, had assured her that if she ever needed a friend to call upon him, does not appear. In the meantime, Roleau is held by Sachio and his men, who, missing the coin, search Roleau and, not finding it in his possession, decide Kitty has it. They hope that Kitty will return to him. Sachio becomes worried over the delay of the man he sent to Frederick's for the other half of the coin. Frederick starts to follow Sachio's man by auto to the lodge.

Kitty is about to give up when she sees her former captor and later friend, the Chief of the Outlaws. The chief is surprised to see Kitty and beats two of the men who try to handle her roughly. Kitty tells him why she is there and the help she wants of him, namely, a safe conduct across the desert to Gretzhoffen. This he promises, and, ordering his men to mount their horses and bring his own and one for Kitty, they start out. About this time, Sachio's man reached the lodge, with Frederick close upon his heels. Sachio reproves him for being late and not getting the coin. On the outside of the lodge, Frederick discovers the window used by Kitty, and, looking in, is surprised to see his old accomplice, Roleau. In a fight that ensues between Roleau and Sachio's man, Roleau breaks his bonds and escapes through the front door. Frederick, knowing Sachio has not the coin, follows Roleau in Sachio's car, across the desert of Gretzhoffen. Kitty, with the help of the leader of the outlaws, reaches Gretzhoffen and gets upon the track of Blake. Gaining an entrance to his lair, Kitty and the outlaw leader are surprised at the number of apaches in this place. One of the members of the gang hurries in and tells of a good haul that can be made if they hurry. All leave with the exception of Blake and one man. Kitty and the leader look about for a means of entering the room. Kitty falls against the stone wall, and a portion of it moves. Kitty pushes her weight against it and it gives enough for them to enter. Her helper gets Blake under his control and Kitty hits the other fellow on the head with an empty bottle, knocking him unconscious.

Meantime, Roleau, with Frederick on the back of his car, succeeds in locating the dive. Frederick, unseen by Roleau, enters the place through a back way, the same one Kitty used, and, looking into the secret passage, sees her get the coin from the table and come toward him. Frederick ducks back out of her sight and closes the secret door, just as Roleau makes an entrance through the door by which the apaches left. Seeing Blake in the hands of the outlaw leader, he asks for Kitty and the leader, not knowing who he is, refuses to tell him. If he had, Roleau would have been in time to save Kitty, but as she comes through the secret passage and locks the door behind her, she turns, coming upon Frederick. As she starts to open the panel and call the outlaw leader to her rescue, Frederick picks her up and runs through the passage. In the other room of the dive, some of Blake's men return and a good fight ensues, wherein Roleau is almost knocked out. In the passageway, Frederick tries to take the coin from Kitty, but cannot, and, hearing the fight in the other room, he hurries her out of the place, hoping to get the coin when they are both in safer surroundings. Coming to the end of the passage, Frederick is about to put Kitty up through the sewer entrance when he comes face to face with the remaining apaches, coming home with a haul. He starts to go the other way and is met by the apaches who had attacked Roleau in the interior. Surrounded on all sides, he looks at Kitty and smiles as the episode ends.

Mutual Film Corp.

AMERICAN.

THE NEWER WAY (Two Parts—July 26).—John Bates, a farmer of the old school, has antique ideas and strenuously objects to the introduction of modern methods. His farm is mortgaged and George Ross, to whom Bates is indebted, is about to foreclose. Bates comes to Ross, who is an inventor, and begs an extension of the mortgage. Ross, however, considers Bates shiftlessness and refuses to grant him time. Bates denies the charge of shiftlessness and declares to Ross that were he (Ross) in Bates' position he would appear to be shiftless, too.

"I would, would I," says Ross.

Then and there an agreement is made that Ross will take over the management of the Bates farm for one year. The moment Ross takes charge he sets enthusiastically about the work of installing every conceivable kind of electrical

—Bruce Mitchell—

PRESENTS

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in

"Captivating Mary Carstairs"

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Edited by ANTHONY W. COLDEWEY

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ster persists in his wickedness. The bad boy persuades the smitten Carmen to run away with him. Georgie overhears the plan and follows. The runaways encounter an unexpected and hair-raising experience when they start for a ride down grade on a handcar, and find themselves tearing wildly toward an oncrushing express train. Little Georgie proves the hero by summoning the aid of the train dispatcher, who goes in mad pursuit of the runaways on a motor speeder along a parallel track. He switches the handcar out of the path of destruction a fraction of a minute before the express thunders by. Repentant, the bay boy goes home to willingly submit to a much-deserved licking.

THE LITTLE CATAMOUNT (July 24).—Hattie, a moonshiner's daughter, plays with her weird dog, Fanny, and rules her father with a rod of iron. To their mountain cabin comes Neighbor Dawson, another moonshiner, and arranges with Hattie's father to marry her. This does not agree with Hattie's ideas at all. She pummels them both vigorously and flees to her favorite mountain walk. There she meets Pete, another suitor, who in spite of her lively resistance, seizes and kisses her. Her cries are heard by Wallace, a stranger from the city, who has come to the mountains to fish. He throws Pete in the stream. That worthy clambers out and hurries to father. When Hattie reaches home, Pete is telling about her talking to the city stranger.

The acquaintance begun with the stranger ripens into love, as the two meet often on pretext of teaching writing to Hattie. Pete, inflamed with jealousy tells Dawson that Wallace is a revenue officer, and one evening, while Wallace is on his way to meet Hattie at the picturesque rendezvous half a mile away, they shoot him. He is picked up by a pasing mountaineer, and cared for in the latter's cabin for a week before he is able to return to Hattie. Meantime, Hattie, thinking Wallace has forgotten her, is in the depths of despair and resolves on suicide. She bids good-bye to Fanny and starts for the top of a great cliff to throw herself off. Meantime, her farewell note to her father is found by Wallace, and an exciting pursuit follows. All ends happily, with Pete receiving his deserts, and "the little catamount" happy in the arms of her lover.

RELIANCE.

THE LIE (July 19).—David, a fisherman, is happily married to Joan. His partner, Galeb, is envious of David and covets Joan. David and Galeb leave for a fishing cruise and Joan prepares for the great event which is her one great secret. That night a storm arises suddenly and after a long night of watching and praying, Joan sees several fishermen bringing a body toward her house. She rushes to meet them and discovers that it is Galeb. When Galeb becomes conscious, he tells her that everybody has been lost at sea and that he was the only one saved. After the little stranger arrives, Galeb pleads with Joan to become his wife. She refuses, but finally consents to marry him, for the sake of her child's future, provided David does not return within a year.

Three years later, Galeb and Joan are married. Galeb is seated near the window reading, when he hears a knock. Looking out, he sees a stranger who resembles David, who beckons to him. He goes out to meet the stranger and discovers that he is David. Fearful that Joan will see David, Galeb leads him to the beach where David explains that he was rescued by a whaling vessel and could not return home earlier. Galeb tells David that Joan thinks him dead and that they are married. He demands that David go away. They argue and start a fight. Galeb attempts to stab David. David disarms him and is about to kill him when the child, who has been looking for her "Daddy," rushes in, calling to David not to "hurt her Daddy." David is stunned and Galeb taking advantage of the child's remark, asks David to go away for the sake of his child and Joan's. David consents to go.

Joan, who has been looking for the child, overhears the lie and rushes toward Galeb, demanding to know whom he has been talking to. She forces Galeb to admit that it was David and taking the child from him, she runs after David, calling to him that Galeb has lied. David hears her and stops. She tells David that the child is his and asks him to return. Galeb sees that he has lost Joan and leaves, as David takes her and the child in his arms.

OLD MOTHER GRAY (July 21).—Mother Gray, the "mother" of the neighborhood, keeps the little toy and notion shop. Madge is the newsgirl on the corner and Dan the handsome, big policeman who patrols the beat and makes the children "move on" to school when the enticing display in Mother Gray's window allures them to hesitate too long.

It is Madge who discovers that Mother Gray is an heiress. While she and Dan are encouraging the old lady to go to the lawyers, Peter, Mother Gray's no-good nephew, and his wife, Maude, appear. They assume immediate control of Mother Gray and later of her fortune, establishing her and themselves in a pretentious mansion. Then they conceive the diabolical plan of having sweet Mother Gray adjudged insane. But Mother Gray, with all her simple-heartedness, thwarts this scheme. Madge comes to the rescue, bringing Dan with her, and Mother Gray is given an opportunity to spend her money in her own way—making little children happy.

HER FAIRY PRINCE (July 26).—Violet, a lonely little rich girl, discovers Jim, a convict, in her attic playroom. He tells her that he is a fairy prince, whom wicked dwarfs have transformed into a striped zebra. She "changes him back" by giving him clothes from her father's wardrobe. Also, she brings him food, and he entertains her with wonder stories of his own invention. That night, Violet is roused from sleep by voices in the library. Her father, a noted judge, is discussing a case with Attorney Vane, who is trying to bully the Judge into agreeing with his verdict. Violet enters. Instantly Vane, springing forward, places a revolver at the child's head. "Agree—or I fire!" he cries. A long arm from behind snatches Violet to safety, and somebody grips the attorney by the collar. Vane is hastily ejected from the house. Then Violet, the Judge and Jim, the convict, once unjustly accused by Vane, are left to talk matters over together.

AT THE POSTERN GATE (July 9).—At the postern gate, Antoinette and Argyle meet in secret. There, also, twenty-five years before, Louise and Jacques, the mother of the girl and the father of the boy, kept their rendezvous. Then, on the eve of their marriage Jacques deserted Louise for a wealthy bride preferred by his family. Louise also married another. But always her heart has been filled with bitterness against her girlhood sweetheart. Louise now determines that Antoinette shall marry the rich young Philippe. Philippe warns the girl's mother that Antoinette is meeting Argyle in secret. Philippe, proving a coward, Louise garbed as a man, challenges Argyle to a duel. But the son of her old lover sees through her disguise and does not thrust back. Antoinette intervenes just in time to save her sweetheart's life. Louise, her vengeance spent, becomes reconciled with Jacques, and the young people are married.

THE ARROW MAIDEN (July 12)—The Arrow Maiden is to become the wife of the Indian, who by his prowess at the games, proves himself the better man. Eagle Eye, thought to be the most expert, is the one rival of Brave Heart, the one whom the girl loves, but Eagle Eye does not win and the Chief awards the girl to Brave Heart, much to their happiness. The tribe's medicine woman, Dove Eye, has aroused the anger of the Chief, so that when Eagle Eye comes to her and asks her to cast a charm over Brave Heart as he sleeps before the tent of his affianced bride the old woman does as he requests, and the next day the weeping girl follows th body of her lover to the grave.

Then the Medicine Woman learns of the perfidy of Eagle Eye, for he has had himself made Medicine Man in her stead, and now intends winning the girl. Arrow Maiden seeks the deposed Medicine Woman, who now realizes that she is responsible for the great sorrow that has come to the girl, determines to help Arrow Maiden, and at the same time revenge herself upon Eagle Eye. Meeting the maiden at the burying place of Brave Heart, she by her magic, awakens him from the spell she cast over him. Eagle Eye having followed the Maiden, arrives in time to see the two lovers embrace and is terror-stricken at sight of Brave Heart. This youth gives the evil one but short notice to defend himself before hurling him over the cliffs to the sea beneath. To the amazement of the Chief and tribe, who come to chant the death watch beside the body of Brave Heart, they see him, "risen from the dead" and Arrow Maiden, pledging their love to each other.

DOMINO.

THE MAN WHO WENT OUT (Two Parts—July 22.—Capt. Edwin Graham, a genial, likable man, but a heavy drinker, awaits the arrival of his son, James, at the fort, where his uncle, the Colonel, has obtained him an appointment. Meanwhile, the Captain disobeys orders to the effect that no one shall leave the fort because of a threatened Indian attack. Out of whiskey, he sneaks away to the settlement saloon. There, next morning, his brother, the Colonel, finds him, and gives him his choice between being tried before a Court Martial or leaving the region forever. Captain Edwin disappears. His son, when he arrives, is told that his father died in a battle with the Indians. Two years later, the Captain, hungry for a glimpse of his son, returns. It is the night of Lieutenant James' wedding. The Colonel hides his brother in a closet, from which he can watch the ceremony. The Indians attack the fort and besiege it for days. They promise to depart if the white men will surrender to them one of their officers. Lots are drawn, and young James gets the fatal card. His father begs to be allowed to go in his place. At last, the Colonel consents. He slips his brother out to the Indians, who leave at dawn. At the fort it is supposed, simply, that the enemy has given up the siege.

MUTUAL MASTERPICTURE.

THE FOX WOMAN (Majestic—Four Parts—July 15).—A Japanese artist, a hunchback, with a gentle soul, weds the daughter of his friend. He and Jewel are happy till the niece of an American missionary, a vampire-like sculptress, who looks on the Japs as soulless heathens, persuades the Jap artist to pose for her because he is so grotesque and crooked. He does so, assuming exaggerated attitudes, and in the end his infatuation leads him to give the woman his wife, Jewel, as a servant. She becomes the maid of all work in the missionary's home. Her own and her father's entreaties fail to persuade the artist to take her back. Her father declares to the artist that he has lost his soul to the Fox Woman (the Jap name for a vampire) and suggests that he commit suicide according to the custom of the Japanese. The artist, infuriated, attacks the old man, but restrains himself in time to prevent serious harm.

Jewel, throwing aside the American clothes that have been forced on her, dresses herself in her wedding robes and goes to the shrine of her ancestors where she kneels in prayer, preparatory to killing herself. Meanwhile her father shines up a pole and enters the bedroom of the Fox Woman. Surprised and frightened, the Fox Woman backs out another window and falls to the ground, mortally injured. When her soul leaves her, that soul she had absorbed, the artist's, returns to him, and, horrified at the memory of all he has done, he rushes out in search of his wife. He is in time to save little Jewel's life and they live happily ever after.

Pathe Exchange, Inc.

PATHE NEWS, NO. 54 (Released Wk. of July 7).—The entrance of the Allies' fleet into the Dardanelles.

In grim, majestic line the great ships steam through the straights past the forts, most of whose guns already have been silenced.

The ships proceed so close to one another that most of the signalling can be done by sailors who wave their arms at the rail.

Occasionally, however, signals must be transmitted to vessels far away from the flagship. Then the signal flags are unfurled.

Here and there among the massive dreadnaughts swift little torpedo boats dart about—

—and the submarines move along, alternately diving and rising to the surface, under the protection of the larger vessels.

Now and then a great boom is heard as the lookout on one of the warships sights moving figures at one of the forts and directs a gunner to try a shot at the enemy.

Above the ships a scouting aeroplane soars, the pilot closely observing the situation of the shore, and often dropping to flash the information he has gathered to the commanders of the ships.

Philadelphia, Pa.—With a patriotic celebration in Independence Square to mark its departure, the Liberty Bell starts on its journey to San Francisco, which it will be exhibited at the Panama-Pacific Exposition. Sub-titles—The relic, which weighs more than a ton, is swung by a crane aboard the especially constructed car on which it will make the journey. On the trip the bell will be on exhibition at all times. Electric lights have been placed above it on the car to make it visible at night.

Glen Cove, N. Y.—Frank Holt, the former college instructor who shot J. P. Morgan, the banker, at the latter's home here, is arraigned before Justice Luyster in the Glen Cove court house. Sub-titles—Holt is led into the Nassau county jail at Mineola. Holt at the Mineola jail in charge of Constable McCahill and Deputy Sheriff Campbell. He is said to be Erich Muenter, wife murderer, and former instructor in German at Harvard. Wreckage in the Senate Chamber at the National Capitol in Washington, caused by the explosion of a dynamite bomb which, it is said, Holt confessed placing there.

Pathe's American Fashions—Advance models in hats. (Courtesy of A. R. Jordan, Inc., New York).

The Manhattan—The net brim and its trimming of paradise sprays give a striking appearance to this hat.

The Twin Sailor—Two brims and lobster plumage are features of this model.

The Boy Scout—The simplicity of this creation obtained its instant success in Paris.

The Long Beach—This is a large picture hat of miracle velvet which derives its effect from the drooping plume.

The D'Annunzio—The very latest Paris craze, an adaptation of the Italian soldier's picturesque plumed hat.

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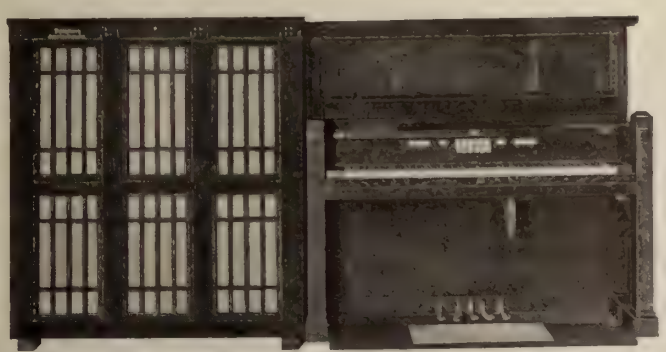

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New York City—The mounted police give a daring exhibition of horsemanship at the police carnival in the Gravesend race track.

El Centro, Cal.—Tremendous damage is done by a terrific earthquake that shakes the entire Imperial Valley. Sub-titles—One of the buildings razed is the telephone exchange, so a temporary headquarters is established in a vacant lot. Great fires are general. This one occurs in a large industrial plant near El Centro.

PATHE NEWS NO. 55 (Released Week of July 10).—Sayville, N. Y.—The great wireless station at this place is seized by the U. S. Government on the ground its continued operation by a German company would constitute a breach of neutrality by the United States.

Halifax, N. S.—A view of the Atlantic transport liner "Minnehaha," which, laden with ammunition and afire after an explosion, is rushing to this port.

Chicago, Ill.—Colonel James M. Thomson and his bride, who was Miss Genevieve Clark, leave their hotel for a motor ride about this city where they are passing their honeymoon.

Summerville, N. Y.—Members of the Genesee Dinghy Club race their trim little twelve-footers on Lake Ontario.

Philadelphia, Pa.—Beatrice Whitelam, at three years of age a crack swimmer, gives a demonstration of her skill in the water in the Schuylkill river.

Chicago, Ill.—Unusually graceful dancing is a feature of the twenty-fourth annual field day of the Scottish societies of this city.

London, England.—The funeral of Lieut. Warneford, V. C., the aviator who single-handed destroyed a Zeppelin in Belgium, and was killed trying out a new machine, takes place at Brompton Cemetery.

Chicago, Ill.—Miss Maude Martin Evers finishes her design for a poster stamp which has been selected in the campaign to boost Chicago as a summer resort. Subtitle: Miss Evers sells the first sheet of 10,000,000 stamps to Mayor William Hale Thompson, and the mayor places the stamp on a letter to Mayor Mitchell of New York.

Cartoon.—An Animated Cartoon by C. W. Morris. When Watchful Waiting was Forgotten. Subtitle: In some cases watchful waiting is not the best policy.

Los Angeles, Cal.—On automobile parade of California mermaids at Ocean Park discloses some bathing suits that are striking to say the least.

Gary, Ind.—The Liberty Bell, continuing its triumphal journey across the continent to the Panama-Pacific Exposition, is greeted by a tremendous crowd on its arrival here. Subtitles: School children are lifted to the car by the Philadelphia policemen who are guarding the Bell and permitted to touch and kiss it. The crowd waves a farewell as the car carrying the Bell proceeds to Chicago. The arrival at Chicago is made late in the day, so the festoons of electric lights that hang about the Bell are lighted to permit the people to obtain a glimpse of the relic.

THE ROMANCE OF ELAINE (Episode No. 31—"The War Cloud"—Two Parts—Rel. Wk. of July 26).—Marcus Del Mar, a foreign agent, who is endeavoring to mine America's principal bridges and harbors, receives war munitions in a deserted hotel on the Atlantic Coast. Elaine Dodge, whose sweetheart, Craig Kennedy, has mysteriously disappeared, receives an invitation for herself and friends to join in a fox hunt at the Wilkeshire Country Club. Elaine, Del Mar, Aunt Josephine and Jameson assemble with others of the Wilkeshire Country Club, but just before the start, Del Mar receives an urgent message from his valet, and leaves the rest hurriedly for his storehouse. Elaine gets lost and strays off near the site of the old hotel, or storehouse, in which Del Mar, now disguised in a diver's helmet, stores his contraband. She peeks in at a window on the ground floor, and is immediately spied by Del Mar, who orders her arrest. He learns that his men have another prisoner upstairs, and orders that he be brought down. This prisoner is a mysterious tramp, very much resembling the Mysterious Mr. X. of the previous episodes. He overpowers Del Mar's servant, and taking his clothes, gives them to Elaine, who quickly dons them, and in the disguise starts from the house. She has almost made good her escape, when her hat is blown off, through a clump of bushes. She then scrambles down a deep ravine, the sentry coming after her. Just as she reaches the bottom in a sensational slide, the sentry comes up with her and is about to recapture her, when Jameson, following the hounds in the fox hunt, rides up and with his riding whip knocks the man senseless. The "Tramp" makes his escape and, mounting Del Mar's horse, gallops off to Fort Dale, where he whispers a few words to Lieut. Woodward. Followed by a troop of cavalry, they rush off to Del Mar's storehouse. With the aid of a pair of field glasses, he sees them coming, and arms himself and his companions with chlorine gas bombs. The troops of cavalry arrive, and are met by Del Mar and his men, armed with the deadly chlorine gas bombs.

THE POLICE DOG GETS PIFFLES IN BAD (Rel. Wk. of July 19).—The Police Dog, snooping around, comes on a familiar scent and follows the whiff of an old acquaintance to—a butcher shop! The Senegambian presiding shies a ham-bone at him. There's no "bone-work" about the Pup's catching ability, however, and he scampers off to gnaw at leisure. He meets up with a mastiff, who takes charge of the bone, much to the Pup's sorrow and righteous anger. Meantime, the butcher, hearing a noise outside, and thinking it to be the recurrent Pup, flings out a weighty bone that knocks a cop senseless. The Pinkerton Pup chases the mastiff into a large water-main, but comes out considerably mussed. It was a "pipe" for the mastiff, who runs from there into a watchman's shanty. The Pup blows three shrill blasts that wake Officer Piffle on his beat. Piffle rushes in, and is tipped off by the Pup that a thief lurks within. Piffle rushes in—and when he rushes out again, it is with great speed, and in full dress—for a Turkish bath. But in the scuffle, the Pinkerton Pup manages to connect with the bone, and is last seen cavorting brightly on for parts unknown.

AN INTIMATE STUDY OF BIRDS (Third Installment—On Same Reel as Foregoing).—Here are seen crows, seeking their nests after a day's foraging. The tomtit, known as the "farmers' friend," searches the fruit trees for the grubs with which it feeds its young. Its ravenous brood presents no great difficulty to the resourceful mother-bird. As soon as she arrives with a tempting morsel, the whole nest is aquiver. As soon as they are fledged, they assemble for their first flight. Here is shown the poor little tomtit, unable to follow the others, calling in vain for the mother-bird, who must, however, keep company with the strong. Grateful to the tomtit for the service it renders, many fruit growers provide them with retreats. This film is intimate in every sense of the word, for the birds are unconscious that their domestic affairs are being recorded.

SAFETY FIRST (Rel. Wk. of July 19).—Heine and Louie brood over their wrongs on a cliff overhanging the sea. The slosh and sozzle and foam of the waves brews an awful thirst in Louie, and he starts off with Heinie for a corner oasis. In the back room of the saloon the sensitive pair get in an altercation with the bartender, and suddenly find themselves making a hurried exit through an open window. Louie collides with a beautiful lady who appeals to Heine for protection. Heine, smitten with the fair one's charms, and seeing a chance to strengthen his position by squelching Louie, calls a cop.

Heine escorts the "vision" home. He is annoyed at being interrupted by her husband, but not nearly so annoyed as her husband. *He* takes a firm grip on Heine's coat collar and the largest part of his trousers and rushes him head on against the front wall of the house, which caves in from the force of the contact. Heine rises and runs, followed by hubby and a howling mob. Meantime, Louie, chased by a cop, has also acquired a "following." Heine and Louie, coming from opposite directions, have a totally unexpected meeting, but manage to pick themselves up and sneak off just as their respective followings smash up on the corner. Louie, seeing the road clear, suggests something tall and cool, but Heine seeks shelter under a convenient rug, voting for SAFETY FIRST.

IN HUMBLE GUISE (Balboa—Two Parts—Released week July 12.)—Grace Hunt quarrels and breaks her engagement with Hubert West. To try and forget, she goes to a summer hotel for a short stay. Helen Travis, who is working her way through college, has planned to spend her vacation waiting on table at this same hotel. By mistake, Grace's trunk is put in Helen's room, and vice versa. On Grace's suggestion, they change places for a week. Helen becomes very popular amongst the hotel guests, with her pretty ways and lovely clothes. Ned Cummings in particular finds her very attractive. Ned proposes, but Helen dares not accept. There is a big ball that night. Grace tells Helen, when she meets her on her way to the ballroom, that she is going straight to bed. Ned proposes again to Helen, but just then a page comes rushing in and cries FIRE! It is the servants' annex. Helen finds Grace in a heap on the floor of her room and rescues her, but is badly burned herself. Grace takes Helen home with her. Ned calls, and Helen tells him the story of the way she has been deceiving him, and that her fine clothes were borrowed plumage. Ned is glad that she is just Helen Travis, and Helen is glad of that. Hubert West visiting Grace's home, sees Ned and Helen embracing, and deceived by the bandages, is made furious at the thought of Ned kissing Grace. Ned and Helen then spy him, and he is almost hysterical with joy to find it is not Grace loving another man. Grace is sitting in an easy chair by the window in the next room. Hubert tiptoes up to her, kisses her, and their little disagreement is patched up forever.

LAUGHING GAS (Starlight—Released week of July 12.)—Laughing gas escapes and gets right down into the audience. Heinie and Louie see to that. The usually impecunious Louie tries to look unconcerned with money sticking out of his every pocket. Heinie tries to get in "touch" with Louie, but the modern Monte Cristo learned his English in a different school. All Louie will lend is his ear, which Heinie proceeds to fill with questions, the burden of which is, "where did you get it?—what are you going to do with it?" To which Louie answers, "I made idt. It looks real, nichtwahr? I vas going tzoon to haf gwide a bull with efer tzo much beoples. Chust tdo your pest tdo look your voorst und ve can poth pe bainless, nein?"

Heinie agrees to try, and Louie exchanges his counterfeit cash for a dental parlor. Business starts with a toothsome flapper who's had a dog's life of it with her canines. Louie thinks some gas will make his job lighter, and proceeds to turn it on. He's no piker, this Louie, and soon has the flapper effectually asleep. But the gas, tired of its cramped life and desirous of escaping, blows the top out of its container, and playfully does some denting on its own account. The former proprietor discovers Louie's money is home made and comes back to get it changed. On the way, he falls in with a squad of police, and together they make for the parlor, where, with the young flapper's sweetheart they start to "treat" the gasmen in the good old painful way. The cops suggest a lead filling, but Heinie and Louie, remembering the gas, make good their escape.

LOURDES (Picturesque France)—(Globe—Released week of July 12.)—The town of the famous grotto has always held great interest for all, no matter what their religion. Here are shown scenes of the Eucharistic Congress held at the little French town last year, and the various exercises held in conjunction with the event. Cardinal Farley is shown with the American Tourists who made the trip.

BENARES, THE RELIGIOUS (Picturesque India. On same reel as foregoing.)—The famous Holy City of India is pictured in all its barbaric splendor through means of Photocolor. The quaint Hindoo modes of travel, the Ganges, the temples, and other scenes of this spot of the Far East are also pictured.

RURAL ANDALUSIA (Picturesque Spain. On same reel as foregoing.)—Many of the peculiar customs of the interesting people of this quaint part of Spain are shown in all their picturesqueness. In addition samples of the natural beauties for which this place is world-famous are pictured.

IN THE MESH OF THE NET (Balboa—Three Parts—Released week of July 12.)—Joel Barton, division chief of the U. S. Secret Service, receives a letter from Washington advising him that Captain Royal will receive a shipment of contraband on Aug. 12th, and advising him to get busy. Barton puts Halsey Merrick and Robert Taylor, of the U. S. Secret Service, on the case. Captain Royal's wife, Leona, does not know the source of her rich husband's income, and when she learns it refuses to accompany him on his "yachting" expeditions. She is made a prisoner by her domineering husband, however, and so becomes an unwilling accessory. In the smuggler's cave, Leona rebels and is promptly threatened with force by her brute husband. In attempting to shield the wife, one of the smugglers is beaten unconscious and dropped into the sea by Royal and his followers. He is rescued by Merrick and Taylor, cruising around the mouth of the cave, and in a spirit of vengeance tells all he knows of Royal and his crooked game. Merrick and Taylor get themselves shanghaied by Royal, who is short of men. Merrick sees the position Leona is in, and his pity awakening a stronger feeling, he decided to give her a chance to prove her honesty. She casts her lot with the Secret Service agents. August 12th, the day for the smuggling comes around, and Leona, in a rowboat, rows from her husband's ship with a call for assistance from Merrick to the captain of the U. S. Monterey. After a trying trip, she arrives almost exhausted aboard the Monterey, and secures assistance. The smugglers are apprehended and in the sweep of the government's net, Leona is the only treasure not hauled. However, Merrick makes a cast on land, and with what success can best be seen and appreciated on the screen.

ONCE EVERY TEN MINUTES (Phun Phlms—Released week of July 12.)—Mrs. Nagg is an ardent devotee of the great indoor sport of "frisk the jeans." On this occasion the usual bank-note is replaced by a "bill" et doux, and Mrs. Nagg's uninteresting husband suddenly assumes importance as a villainous trifler. Nagg gets specific orders to 'phone his wife once every ten minutes from his office, to assure her his time is being well spent. Hubby

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goes out with every intention of obeying instructions, and for fully five minutes after leaving his home doesn't look at a woman. This is because there are no women to look at, but Nagg feels noble while he may.

He is only a poor creature of impulse, however, and when a lovely goddess approaches, forgets his injunctions with regard to his promised "once every ten minutes" communication, and goes kiting off with the new love. Her "regular" comes upon them, and a most ludicrous battle ensues, the ardent Nagg managing to get hit harder and oftener than his adversary. Our hero makes off with the girl, and arrives at his office, suddenly remembers he has not called his wife in an hour and a half! He has more important things to do, though, and delegates the job to his office boy. It's a job the office boy has never trained for, however, and Mrs. Nagg soon understands. She wastes no time getting to her dear husband's office, where she discovers his frightful lapse, and after rather a stormy scene with her rival, shows the idol of her worship a woman's understanding of connubial felicity.

IMA SIMP ON THE JOB (Released Wk. of July 26—Balboa).—Miss Marie Spareribs, 'fraid-of-all-work, rises from her hay mattress, with a soul yearning for romance. Old Obediah Martin, acting on the principle that the early farmer catches the summer boarder, rises from his hay mattress with a soul yearning for vacationists. He connects with a hugh trunk that proves a bit too much for him, and goes scouting for his man, Ima Simp. He finds Ima Simp suspended from a hook in a spare closet and detaches him. Ima then shows a flash of remarkable talent for the express business in the unstudied carelessness of his trunk smashing. Obediah Simp then goes through his morning's mail. He is dumfounded to find a communication addressed to his maid, Marie Spareribs, advising her that she has fallen heir to $50,000, which is being sent on. Reggy Martin, Obediah's son, breezing in from Hawvawd, is acquainted by his father of Marie's good fortune, with the express paternal wish that Reggie make it his. Reggie shines up to Marie, who sees his little game, and decides to double cross him. Instead of eloping with him, as per her promise, she dresses Ima in her scenery, and substitutes him. Here the fun gets fast and furious, and results in Ima's making off with the heiress and the "root of all evil."

THE HOUSE DIVIDED (Pathecolor—Two Parts—Released Wk. of July 26).—Timothy Bryan, a successful physician, is guilty of infidelity after his marriage. His wife takes him to task for his indiscretions, and they quarrel. It seems to them absurd to keep up their pretense of happiness, and they decide to separate The doctor, after settling almost his entire fortune on his wife, takes their little girl with him, leaving his wife with their young son. Fortune frowns on the doctor after this, and he is forced to give up even his medical apparatus because of his inability to meet his bills. He is forced to do physical labor to support himself and his daughter.

In the meanwhile, Mrs. Bryan's little boy grows lonesome for his father and sister and calls incessantly for them. Absorbed one day in his chase after a balloon, he crawls off the edge of the roof, and in the fall breaks his leg. He is taken by his mother to recuperate in the country. While resting in an invalid's chair on his lawn he is accosted by a charming little girl, with whom he strikes up quite a friendship. When the lad is able to walk on crutches, the two have a frolick that results in the lad again hurting his leg. At home, in bed, he asks for his playmate, and will be humored by nothing else. His mother, frantic, goes to the girl's house. On the sidewalk outside Bryan's shack, she meets her husband, and finds that the charming little girl is her daughter! Their long estrangement has made the parents forget their former grievances, and they know in that first look how deep is their love. The little fellow gets back his "playmate," under whose tender care he soon recovers.

EGGS, AND SOME TESTS (July 26).—Do you know how to tell a bad egg from a fresh one? Can you tell whether an egg is cooked? Probably not, but in this picture are shown ways of learning these interesting things, and at the same time how to make many attractive experiments.

THE SPIDER-MONKEY (On Same Reel as Foregoing).—A spider-monkey for a pet! This sounds rather strange to our northern ideas, but in South America this little simian is a great favorite. On this film we see the animal in its native haunts.

SPIT-BALL SADIE (July 31).—Two girls' baseball teams are about to play for the championship when the captainess of the favorites learns that Lizzie Pinktee, her pitcher, had hurdled to the Feds. She is disconsolate that her one best bet should have allied herself with the outlaws, but a brave handsome man promises to get Spit-Ball Sadie to do the box work for her that afternoon. Sadie of the moist delivery was none other than himself, so, attired as becomes a female, he enters the rifle pit prepared to hurl the game of his life.

The score is a tie up to the ninth, when Spit-Ball Sadie becomes as wild as a left-hander. The manager of the other team runs a pinch hitter into the breach with two down and three on. Sadie aviates just along enough to pass the batter, forcing in the winning run. The twirler is then chased out of the ball park, through the streets and finally lands in a large barrel, where he succeeds in hiding himself from the infuriated females who have learned of his deception. The Peerless Leader of his team saves him, however, by directing the pursuers the wrong way, and tells him coyly that she knew him all the time.

Miscellaneous Feature Films

ALLIANCE FILMS CORPORATION.

ILL STARRED BABBIE (Balboa—Five Parts).—The wife of Peter Conway died in giving birth to a baby girl. Babbie, the motherless child, grew up to be beautiful and vivacious, her liveliness and innocent pranks were the joy and despair of her rough-handed but tender-hearted father, while Hannah, her elder sister, mothered and idolized the impulsive girl. But Babbie became the wife of a drunken wretch. Her husband died and back she fled to her father's arms. Hannah learned to love Ned Higgins, a newcomer, who at first did not like Babbie, but later found himself captivated by her artless charms, but the gathering clouds of an impending strike brought Asa Robins, a reporter, to the coal fields. After saving Asa from a beating at the hands of the strikers, Babbie refused his offer of marriage and the newspaperman was compelled to flee the town. Ned's jealousy was aroused by this incident and he unwillingly realized that he loved Babbie. With faltering voice he told Hannah the truth. She was crushed by the blow, but calmly replied, "Then you shall marry Babbie."

Babbie appreciating the sterling worth of Ned, loved him deeply, but for her sister's sake rebuffed his advances and admonished him to remain true to Hannah. At last the strike was declared and the company imported trainloads of heavily armed guards to protect the mine property. Egged on by Dominick Kenelly, a drunken miner, the strikers prepared to attack the newcomers, but Babbie foreseeing its fatal consequences, summoned the priest, who averted the clash and rebuked the intoxicated leader. Enraged because Babbie foiled his plan, Kenelly attacked her in a lonely glen, and if it had not been for the timely interference of Ned, the girl would have been severely beaten. Ned again uttered his pleas, but Babbie remained unmoved. While crossing a railroad trestle, they were overtaken by an onrushing train. Seizing Babbie, he leaped and was rendered unconscious while Babbie was unhurt. She looked into his face and murmured, "Oh, my love! say that you are not dead."

Ned opened his eyes. "Babbie, I love you I can't live without you. Give me your promise—" She impulsively threw her arms about his neck in an ecstasy of joy, when suddenly her sister's face flashed across her mind.

"God of Mercy," she cried in anguish, "Everything I touch withers and is snatched from me. I am ill-starred—take away the curse—" Convulsed with tears she fled, and prepared to leave home to forget her unfortunate love, when she heard that her father had been captured by the authorities and was to be court-martialed and executed. Stealing through the lines she rescued her father, and mounted on a horse they fled under a hail of bullets from the guards. Babbie was hit and fell from weakness from the horse, and for the first time her father learned of her wound. Ned and Hannah soon discovered the two at the roadside. Babbie fast nearing death, smiled at them, and taking the weeping Hannah's hand, placed it in Ned's. "I am going," she said almost inaudibly, "my star is sinking, and soon all will be over, but for my sake, Ned love and cherish Hannah, as I have loved and cherished you." Babbie's lips ceased to move, and the little group bowed their heads and wept.

WORLD FILM CORP.

AFTER DARK (Brady—5 Parts—July 12).—"Old Tom" Dalton, whose wife was faithless to him while he was fighting in the Spanish-American war, is making a living by doing odd jobs. Bellamy, the man who betrayed Dalton's wife, is the companion of Norris, a gambler. These two have a young man, George Medhurst, in their power for debt. To save himself the young man forges his father's name, and falls in love with "Old Tom's" daughter. Old Medhurst dies. George inherits his father's fortune and marries Dalton's daughter, Fanny. But he leaves her because his money was inherited on condition that he married another girl, Rose. Bellamy tries to drown Fanny, but "Old Tom" rescues her. Rose restores George to Fanny. Bellamy and Morris, who held the forged check over George to blackmail him, are tracked down by the police, and Rose hands over to George the money he had forfeited by not marrying her. Old Tom quits his nomadic ways and lives in happiness with his daughter and her husband.

V-L-S-E, INC.

A TEXAS STEER (Selig—Five Parts—July 26).—Bossy Brander, the only child of Maverick Brander, the Texas Cattle King, is sad, for Captain Fairleigh Bright, to whom she is engaged, has received an official order transferring him to Washington, D. C. Major Yell is the political Boss of the Texas county, and he tells his henchmen, Bragg and Blow, "We've got to find somebody to run for Congress." Captain Bright overhears the conversation and believes he sees an opportunity to induce the Branders to reside in Washington. Bright suggests to Yell that Maverick Brander is the man for Congressional honors. Yell, Bragg and Blow visit the Branders' ranch house and inform Maverick Brander "that the voice of the people is calling him to Washington." The proposition is ridiculed by Brander, who says that he will go to his mines in Mexico until after the election. Bossy, who wants to go to Washington, tells Major Yell: "We'll elect him while he's away. I've the right to sign checks for him, and I'll give you thirty thousand dollars for campaign expenses. That's $5 apiece for six thousand votes in this district." Yell takes the money and, encountering Mr. Fish, a gentleman of color, tells him that if he will cast the colored vote for Brander he'll be appointed Minister to Dahomey.

On the evening of election day, Maverick Brander arrives home and is congratulated by the assembled multitude. Brander is furious, but after an affray with Yell, agrees to serve. Captain Bright leaves the next day for Washington after taking tender farewell of Bossy, who tells Bright that she fears when he meets all the Washington society girls, he will forget all about her. Captain Bright disdains even the thought of such a possibility. The next few weeks are busy ones for the lady members of Maverick Brander's family, for they plan all sorts of gowns with which to overcome the social elite of Washington. Finally they leave for Washington. When Washington is reached, troubles multiply for the Branders. At home amidst herds of grazing cattle, but decisively not at home in the artificial life of a large city, Maverick Brander is victimized right and left. In the meantime, Mrs. Brander and Bossy somehow realize that the gowns they had prepared in Texas with so much care are somewhat different in appearance and texture to those gowns worn by Washington ladies. Captain Bright calls and escorts Mrs. Brander and Bossy to dinner. He sees their wonderful dresses and stammering out a hasty excuse, he beats a retreat. Bossy refuses to recognize Captain Bright thereafter, much to his disconsolation Mr. Fish, now that Maverick Brander has been elected Congressman, walks the railroad ties to Washington and calls upon Congressman Brander, asking for his appointment, but Brander tells him he does not know anything about it; so Mr. Fish leaves. Mrs. Brander and Bossy read up on etiquette, and an immediate alteration in gowns is noticed. Maverick Brander also falls under the influence of the new environment, and discards his cowhide boots and his huge revolver and appears resplendent in fashionable garments. Another election draws near down in Texas. Maverick Brander's constituents are told that he has been favoring several "graft" bills, and they appoint Major Yell, Colonel Bragg and Colonel Blow as an investigating committee to go to Washington. Bossy Brander has blossomed into a leader in Washington society, and Count Frechette is a suitor for her hand, having visions of Maverick Brander's wealth. The Count is greatly admired by Mrs. Brander, but is greatly disliked by Maverick Brander.

Mr. Fish, losing all hope of becoming Minister to Dahomey, again applies to Maverick Brander for sustenance. Brander gives Fish some money for clothing and promises to find him a job. Mrs. Campbell, Bossy's friend from the Texas fort, arrives for a visit. At an official reception that night, Bossy is escorted by Count Frechette. Bright enlists the aid of Mrs. Campbell, and just when a reconciliation seems imminent, the Count appears and carries off Bossy And finally Mr. Fish is happy. Attired in a battered plug hat and a gaudily decorated waistcoat, he calls upon Maverick Brander. "Thanks to you sah," he says, "I have received mah appointment. I have the general supervision of the jumping of the waste basket, sah!" The Branders are giving a reception when the "investigating committee" arrives from Texas Asked for their cards by the hotel clerk, they send up a deck of playing cards, much to the consternation of the hotel attaches.

They are received by Maverick Brander, much to the consternation of Mrs. Brander and the delight of Bossy, who is pleased to see again old acquaintances from Texas. Major Yell, as

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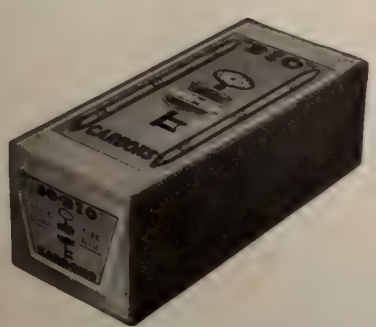

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the spokesman, tells Brander they have come to investigate his official doings. "And while investigating me consider yourselves my guests," replies their old neighbor. Mrs. Brander orders her husband's secretary to "take those horrid men out and get them so intoxicated that they will be unable to appear at dinner." The secretary does his best, but the Texans appear carrying the secretary, whose valor proves better than his discretion. Warmed with wine the "investigating committee" proceed to fire several joyous shots into the air. Bullets penetrate into the room above where Colonel Pepper, a hotel guest, has a narrow escape. Bossy writes Captain Bright a letter apologizing for her treatment. Captain Bright, delighted and happy, reports at the Branders' apartments. He overhears Colonel Pepper order out a platoon of police. Together with Brander, he aids the "investigating committee" to escape the hotel by means of the fire escape and with the police hot upon their track, the Texans catch a train for home.

PARAMOUNT.

THE CLUE (Lasky-Five Parts—July 8).—Count Boris Rabourdin and his brother, Alexis, Russian adventurers desperate to make money, have secured a map of the permanent mines and coast defenses of Japan. They are on their way to London, where secret agents of the German government are to meet them and pay a large sum for the map. Passing through the United States they have met Eve Bertram, a very wealthy woman, and are visiting her at her country home. The younger brother, Alexis, determines to secure Eve's fortune by marrying her; but Eve's brother, Guy, a wealthy amateur who is working for his degree in chemistry and experimenting with high explosives, sees through the Russian's matrimonial plans and is angry with his sister for permitting Alexis's attentions. Guy is himself very much in love with his neighbor, Christine Lesley, to whom the older Russian, Boris, devotes himself.

Guy's valet, Nogi, is an agent of the Japanese secret service and by spying, discovers that Alexis has the map. The Russians are to leave that night and Boris, feeling that his own matchmaking scheme moves too slowly advises Alexis to press his suit even if it means missing his steamer; and that he, Boris, will go to London and negotiate with the agents. Alexis reluctantly gives Boris the map. Guy and Christine quarrel about Boris's attentions to her. Boris gives Christine an old Russian coin as a keepsake, which Christine, to show that she doesn't care for it, fastens to Guy's watch fob. Boris leaves early, while Alexis, against the wishes of Guy, remains with Eve, saying he has plenty of time. Alexis is that night murdered in the sunken gardens of the Bertram estate.

The next morning Christine discovers the body and tells Guy. Nogi hears the news and also the telegram Christine sends Boris telling him to return. The country police and villagers trample the grounds, obliterating any marks that might be helpful. There are no finger prints on the body and his jewelry is intact, including his watch, which stopped at 11.05. Eve Bertram, frantic with grief, telegraphs for the best detectives and offers a reward of $10,000. Detective Williams arrives and finds THE CLUE, a Russian coin, and also proves that Alexis has been strangled. Christine is about to acknowledge the coin as the one Boris gave her when Guy stops her with the statement that he killed Alexis. He says that when they met on the stairs the previous night he struck Alexis and threw him down. Christine insists that it was an accident but Guy points out that nobody will believe him and that it will kill his sister. Both Christine and Guy deny knowledge of the coin and Boris also denies that he has ever seen it.

Afterwards Boris tells Christine that he knows Guy killed his brother, and says that the price of silence is that she shall marry him, to which she consents. Boris then blackmails Guy, saying that he knows who killed Alexis. The price for silence in this case is first Guy's money and then his life, which he must take himself. Williams now learns from Nogi, who is anxious to keep Boris around until he can get the map, that the coin belongs to Boris. Williams finds clues leading both to Boris and Nogi, and accuses Boris just as Christine announces her engagement to him. Guy starts to kill himself but is prevented by Christine, who declares that she loves him and who concurs in his decision to tell Williams everything. Meantime, Williams has left Nogi and Boris together and is listening through the window, hearing enough to convince him that Nogi is the murderer. Nogi offers Boris his freedom for the map. Boris refuses and they fight. Boris is getting the upper hand when Nogi throws a lighted cigarette into the powder in the laboratory. The explosion kills the Russian outright and injures Nogi so badly that he dies. Christine finds the map and destroys it for Nogi. Christine and Guy, the murder no longer between them, are united.

SELECT FILM BOOKING AGENCY, INC.

THE ALIEN (Eight Parts).—In order to fittingly celebrate an expected inheritance from his late father, Phil Griswold, a worthless young roue, persuades his friend, Robbins, to steal from his employer, a fashionable florist, the funds necessary to make the revelry even greater. To his chagrin, Phil learns the next day that he has been cut off with one dollar, and thus the two young men are placed in a position from which they realize it will be difficult to extricate themselves.

On a visit to the home of his brother, William Griswold, Phil notices his niece's fear of an Italian ditch-digger, who has come bringing a Christmas tree. He determines to kidnap Dorothy, and manages to direct suspicion toward Pietro. Searching the Italian quarter for the alien in his automobile, William runs over Pietro's little daughter, Rosina, and kills her. Pietro wanders to the flower-shop at which Robbins is employed, and entering to buy a rose for the little girl's grave he is seized by detectives, who think him the writer of the mysterious note which told their client to know the kidnapper by the "Sign of the Rose." A thrilling climax is reached when Pietro threatens to kill the brutal detective in order to return to his tenement home where Rosina's body lies. The suspense is broken when William Griswold rushes in with word that Dorothy has been found. Thus Pietro is allowed to go on his way.

METRO PICTURE CORP.

ALWAYS IN THE WAY (Dyreda—Five Parts—June 21).—Winfred North, a rich lawyer, through stress of business, neglects his five-year-old daughter. The daughter, since the death of its mother, has complained of neglect and continually asks for its mother. With no children playmates, no one to caress her, she provokes her father into marrying a widow with two children. This widow discovers that the lawyer has left all his money to his own child. The step-mother contrives to dispose of her step-child and succeeds. A missionary couple, about to leave for Africa, adopt the child. She grows up in Africa.

At the age of fifteen she is a little missionary who spreads kind words among the savage natives until the natives kill her foster-parents, after which she makes her way back to New York. The young prospector, who has fallen in love with her and whose affection is reciprocated, follows her to New York. Through his kindness to a former friend of her step-mother, he learns of her true parentage and forthwith seeks her father and acquaints him with the step-mother's crime. In the meantime, the girl is an employee of a flower store and has met her father several times without having been aware of it. After many tribulations, her sweetheart finds her and takes her to her father's house. The father denounces the step-mother and all ends well.

GREAT NORTHERN.

PRO PATRIA; OR IN DEFENCE OF THE NATION (Five Parts).—Eileen Wells is receiving a call from her fiance, Lieutenant Masters, when her father, General Wells, and her brother, Gordon, who is a Lieutenant, arrive bringing the startling news that war has been declared against their country by the Government of Lieutenant Masters, who is the military attache to the embassy of the hostile country. General Wells dismisses him from his house as he is now an enemy. Upon departing for his country Lieutenant Masters returns to bid farewell to Eileen, and she gives him a carrier pigeon so that he may communicate with her. Before leaving for the scene of action, the General and Gordon acquiesce to Eileen's desire to serve as a red-cross nurse. An orderly brings to General Well's headquarters the announcement that the Prince will, at two o'clock the next day, present the colors to the 5th Battery. This Battery is under command of Lieutenant Powell, who, acting as a tool for the enemy, steals over to the opposing forces to acquaint their commander with the presentation of the colors, and advise a surprise attack at that hour. The traitor quickly returns to his camp. In his own tent, he constructs a bomb, and places the deadly missile in a huge long-range cannon, timing the explosion for the hour of the Prince's presence.

Perceiving that there is a traitor in General Well's army, and realizing the grave danger that threatens his sweetheart's father, after a few moments deliberation, his love for Eileen prevails over his duty to his country, Lieutenant Masters dispatches a note with the pigeon, advising her that a traitor has given information of the color presentation, and that a sudden attack will take place at that hour. Eileen frantically speeds to the front in a motor car, and miraculously eluding the fusillade of the picket, she reaches her brother's camp, and imparts to him the plot. Like a flash he mounts his horse, and rides to the General's headquarters, arriving in the nick of time to save the Prince, his father and staff from the deadly explosion of the bomb. Forthwith a terrible battle ensues, the enemy manifesting splendid heroism, unheeding the multitude of shrieking, bursting shells which mow down many of their number, fairly covering the battle field with dead and wounded. Gradually all the trenches fall into the hands of the advancing army, save the last one, which, under the command of Lieutenant Masters, offers a most obstinate resistance. The battalion of Lieutenant Wells soon overpowers it; a violent bayonet charge follows, during which Lieutenant Wells witnesses Lieutenant Masters' fall. The enemy is repulsed from its position by Lieutenant Wells' forces, and completely routed.

During the interim, Eileen is nobly caring for the wounded soldiers in a field hospital, where her brother finds her, and tells her how he saw Lieutenant Masters fall, firmly clasping his country's flag. Eileen, anxious to learn her sweetheart's fate, induces Gordon to accompany her to the battle field. After searching for some time, they finally come across Lieutenant Masters lying amongst the dead, seriously wounded. They have him placed upon a stretcher, and send him to their home, which had been converted into an emergency hospital. Determined to drive the enemy from their last stronghold, Lieutenant Wells volunteers to blow up this fortress. Up and down snow covered mountains, through the intricacies of barbed-wire entanglements, and overcoming numerous obstacles, he at last reaches the fortress. The sentries guarding the entrance are killed by a bursting shell, whereupon the Lieutenant, entering the court, comes face to face with Powell, who offers his sword to Wells that he may kill him. The latter rejecting the sword, ignites a bomb, the explosion of which shatters the powder magazine, killing and burying under the debris the traitor. Accompanied by strains of martial music, the victorious army marches into the fortress, and receives the surrender of the holding forces, thus consummating a compete victory. Soon after, General Wells has returned to his home, the Prince comes to confer decorations upon him and his son for their heroism. Lieutenant Masters, now convalescing, under the care of Eileen, obtains the consent of her father to their marriage, and receives the praises of the Prince for his services to the country.

THE HEART OF LADY ALAINE (Four Parts).—Ernest Des Tressailles, a young Bourbon officer, arrives with some companions at the castle of Trionville to marry Alaine de l'Etoile. While they are at the wedding feast, Republican troops arrive, but Ernest escapes only to be captured later. He is sentenced to be shot the following morning. He is paralyzed with fear and Alaine, though surprised and disappointed by his cowardice, determines to save her husband at any cost. She entreats Marc Arron, the stern Republican, to save Ernest. At last Marc Arron, influenced by her beauty and his love for her, accedes to her entreaties, and exchanges clothing with the condemned man. In the garments of the latter he sits down to await the hour when he must atone with his own life. Alaine is captivated by his courage.

Marc Arron informs Montaloup, a member of the committee of public welfare, that he has permitted Ernest to escape. Montaloup pities him for his blunder, but Marc Arron rejects all sympathy. When Ernest later on returns voluntarily, Marc Arron refuses to accept the pardon offered, as he wishes to set an example for all true patriots. In the white and gold uniform of the White Hussars he strides to the window and commands the soldiers to fire, while he shouts: "Long live Alaine! Long live the Republic."

GEORGE KLEINE.

THE SPENDTHRIFT (Six Parts). Who has reared the perfect child? Who has successfully combatted the destiny-shaping factors of heredity and environment with a theoretical code of child-raising warranted never to fail? Mrs. Gretchen Jans, mistress of millions, failed. Her two pretty nieces, Frances and Clarice were taught to sew and mend, economize and retrench, not alone in clothes and money but in thought and emotion as well. "Plug up the fountain of youth," was the harsh, Puritanical code of Gretchen Jans, and Frances paid the penalty with her heart-aches.

Hence, when Richard Ward fell in love with Frances and Mrs. Jans refused the parental blessing, the young couple did what most young couples do—set off post-haste for the nearest parsonage. And then into the life of Frances came the great change. A comfortable allowance didn't reach. Money ran like rays of sunshine in a golden stream through the fingers of both hands. Richard couldn't keep up the gait Bills payable increased with a monotonous regularity only equalled by the decrease of his bills receivable. Credit weakened, the specter of poverty grinned through the office door and the riotous waste of the girl who had been denied continued unabated.

And then came the second man with his offer of money and the trail of suffering and self-abasement that followed in its wake. It seemed all very innocent to Frances but it was tragedy to Richard.

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WORMWOOD.—This picture deals with the fate of Gaston Beauvais, an aristocratic young banker of Paris, and Pauline de Chanvelles, his fiancee. Beauvais discovers that Sylvion, his best friend, has long carried on a clandestine love affair with Pauline. An artist acquaintance urges Gaston to comfort himself with absinthe. Gaston in his despair yields. From that moment the wreck of his career begins.

Maddened by absinthe, he denounces Pauline at the marriage-altar on his wedding day, as Sylvion's cast-off mistress. Still driven by absinthe, he murders Sylvion and ultimately his brutalities drives Pauline, now a pitiful outcast of the streets, for she fled her home in shame after Gaston cast her off, to end her pathetic existence in the dark waters of the Seine.

THE PLUNDERER.—Bill Matthews is part owner of the Croix D'Or gold mine. He is beset on every side by enemies who try in every way to stop Bill and his partner from working the Croix D'Or. Chief among these is Bully Presby, who is secretly tapping a low level of the Croix D'Or. Presby's efforts to ruin Bill Matthews and his partner take murderous channels. He imprisons them in the mine by having a henchman roll an immense rock down on the mouth of the shaft. Escaping from that trap, the partners face a strike of their men. Their old engineer is murdered, but his death is avenged by Bill Matthews.

Bill's partner falls in love with Bully Presby's daughter and Bill himself with "The Lily," a dance-hall owner. The dam that supplies power for the Croix D'Or is finally blown up by Presby. Undismayed, the partners struggle on till by acident they learn of Presby's plundering on the lower levels. This brings matters to a climax. Presby, The Plunderer, confesses. Bill's partner finds happiness with "The Bully's" daughter, while Bill, with a stout heart in his breast, sets out on a lonesome trail to find "The Lily," who has disappeared from the mining camp of Goldpan. "God is good and I shall find her," are his brave words as he sets out on his solitary quest.

THE KREUTZER SONATA.—Miriam and Celia, two foster sisters, become involved, through Celia's passion for Miriam's husband, in a crisis of life which has a tragic outcome. The play reveals a woman's great soul and at the same time shows that self-sacrifice and noble immolation of a life's desire may not necessarily lead to happiness.

CHILDREN OF THE GHETTO.—Old Reb Shemuel, clinging in the midst of modern conditions to the God of His Fathers, bears blow after blow with unflinching resignation. His son is killed in a cabaret brawl; his daughter contracts a marriage that estranges her from him. His beloved wife dies. But in the end his gray hairs are comforted by the return of his daughter, and his simple and unwavering faith is rewarded in the sunset of his days.

A GILDED FOOL.—Chauncey Short is left an orphan. He becomes clerk in a village grocery. One day a letter arrives. His uncle, who had refused to aid the lad's dying mother, has himself died and left Chauncey $5,000,000. Chauncey hits the high places and spends money like water. But one day he meets a girl—a banker's daughter—who becomes his good influence. Chauncey, by dint of his natural good sense, helps the banker in a financial crisis that threatens to blast the lives of the banker's family. "The Gilded Fool" saves the day, exposes a rascal, and marries the girl.

THE GIRL I LEFT BEHIND ME.—This offering deals with life at a lonely army post beset by hostile Black Feet. A craven is discovered at the critical moment when the savage Black Feet have surrounded the post. A volunteer is wanted to ride for aid. It is "one chance in a hundred." Lieutenant Hawkesworth takes it. He succeeds in his mission after thrilling adventures and also wins the girl he loves.

THE THIEF.—The story tells of a woman who to hold her husband's love becomes a thief. Marie, the erring wife, pressed by debts, begins thievery in a small way at first. She grows bolder and bolder and carries on her peculations even under the noses of her husband's detectives. A young fool who loves her allows suspicion to fall upon him. But at last the truth is wrung from her.

THE NIGGER.—Philip Morrow grows to manhood in the belief that the blood in his veins is the most aristocratic in the South. "Cliff" Noyes, a distiller of whiskey of the fiery brand manufactured for negro consumption, persuades Morrow to run for Governor. Upon his election to the Governorship he decides to sign a Prohibition Bill which means the ruin of Noyes' business. Noyes visits Morrow. He has found papers proving that Morrow has negro blood in him. Morrow, undaunted, makes the Prohibition Bill a law, and resigns his office and sacrifices his love to devote his life to the uplift of the Negro.

THE CLEMENCEAU CASE.—Iza's sinister beauty and its effect on the lives of two men form the main plot of "The Clemenceau Case." Pierre, her husband, she casts off. Constantin Ritz leaves with his career as a talented sculptor blasted. In turn she toys with Ritz, but Pierre saves Ritz against himself. He allows himself, apparently, to fall once more under Iza's spell. As she presses her false lips to Pierre's he stabs her to the heart, just as Ritz enters. "I have saved you for your wife," says Pierre calmly as he telephones for the police.

PRINCESS ROMANOFF.—Princess Romanoff, after a chase across two continents to find the man who killed her lover in Russia, discovers the murderer, only to fall in love with him. But unwittingly she has already betrayed him to the hired assassins of the White Czar. How she saves him, and in so doing narrowly escapes ending her own life by her own hand, makes a thrilling screen drama.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter XI The Beginning of the Purpose—Two Parts—July 12).—Blair Stanley, still infatuated with the unscrupulous Vivian Marston, persisted, despite his mother's views to the contrary, that he would marry no one else. Mrs. Stanley decided Blair must marry Esther Stanley, whom she knew to be rightfully entitled, not only to the estate of her father, the late Colonel Arthur Stanley, but the diamond from the sky. "Blair, you must marry Esther," she pleaded, as she prepared for the reception of the guests coming to attend the garden party to be given that afternoon in honor of her son's return from a business trip to the coast. "I demand that you listen to me in this instance. Forget the past. Esther loves you. She has told me so." Blair, always willing to please his mother—when he was to gain personally—consented. Unsuccessful in his efforts to sell the Stanley secret to those he deemed financially interested enough to pay his price, Luke Lovell decided to hunt up Arthur. Penniless, he stole aboard a west-bound freight leaving Richmond; but a brakeman ordered him off before he had ridden very far.

Semi-delirious, the gypsy stumbled along the tracks and on across the sand, falling unconscious amid a growth of prairie grass. How long he lay there Lovell did not know. As he woke, he found himself staring at a coiled snake preparing to strike. Beside it was a shining something—the diamond from the sky. As he reached for it the reptile struck. Lovell groaned and sank in a heap. Arthur, returning to the ranch, found him there that night. His crude western treatment successfully held off the spread of the poison from the bite. For hours, Arthur remained at the stricken man's side, ministering to his wants, and when about to depart—Lovell having fully recovered—Arthur placed in his hand a roll of bills, securing from Lovell his promise that he would keep his whereabouts to himself. An Indian and his squaw, the latter with her papoose, slowly making their way across the prairie, stopped to pitch their camp for the night near the skeleton of the horse. And there it was she found a golden chain at one end of which gleamed a great white stone. Its value meant nothing to these children of the plains, excepting that it afforded the laughing papoose a new plaything.

Arthur realizing that the sale of California represented an excellent investment decided to desert the ranch. On his way across the continent, Arthur penned a guarded letter to Esther, addressing it to Mrs. Stanley's colored maid. It was a sultry day and Esther, her head afire, sought the solitude of her room. There it was the maid found her and delivered Arthur's letter. Esther read and re-read it. Insulted and pestered by the unwelcome attention of Blair and the spying of his mother, she determined to seek out Arthur and tell him all. That night, by means of a pre-arranged signal, Quabba, ever faithful servant, waited as she clambered down the vines, stretching from her window. Supported by her loyal servant, she hurried across the lawn, stepped into a waiting cab and, with Quabba, hurried to the station, the first move in search of the one she loved.

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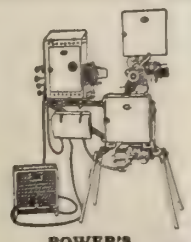

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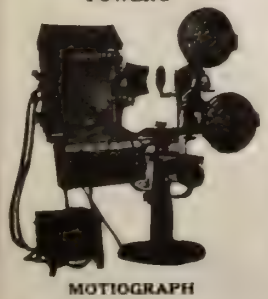


MOTIOGRAPH

SUPPLIES FOR THE UP-TO-DATE THEATRE

Meritorious Merchandise With a Guarantee Tagged On It

That's our method of convincing you, Mr. Exhibitor, that we are miles ahead of others in our line.

LET US PROVE IT

Distributors for the Power's, Simplex, Standard, Edison, Motiograph Machines

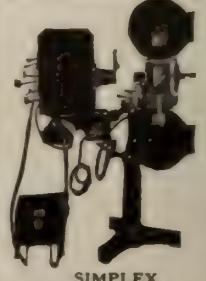
We Equip Motion Picture Theatres Completely.

Picture Theatre Equipment Co.

19 West 23rd Street, New York City

158 Pearl St., Buffalo, N. Y.

Did You Send for Our Catalog?



SIMPLEX

STANDARD

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum postage stamps accepted :: :: :: ::

SITUATIONS WANTED.

NOTED CONCERT ORGANIST—At liberty. Brilliant player, skilled. A rare specialty in arranging orchestra music for organ. An artist at extemporization. Ability to play pictures founded upon knowledge of photoplay analysis. An exceptional man with an exceptional record. Address Organist, care M. P. World, N. Y. City.

AT LIBERTY—Trap drummer, bells, tymphanis, full line effects. Member of A. F. of M. A. Finlay, Majestic Amusement Co., Memphis, Tenn.

LICENSED OPERATOR—At liberty. Experienced, sober, reliable, with references. W. H. Scarborough, Tilsonburg, Ont., Can.

YOUNG MAN—Twenty-one. Three and one-half years' experience with S. L. Rothapfel and Lee A. Ochs, New York's foremost exhibitors. Familiar with advertising stunts that bring results. Desires position with progressive exhibitor. No slouch. Particulars. Address Semon H. Springer, 508 West 158th St., N. Y. City.

CANADIAN CONCERT ORGANIST—And baritone soloist, desires a position in large theater, in States, as organist or manager, or positions combined. Five years' experience in the picture business. At present proprietor of large picture theater. Correspondence solicited. State your best offer, and full particulars. A month's trial, if salary and expenses are provided. Write or wire. Frederic T. Egener, Ingersoll, Ont., Can.

MANAGER—Thirty-five years old. Five years' experience N. Y. City. Thoroughly acquainted business. All particulars. D., care M. P. World, N. Y. City.

AT LIBERTY—Experienced moving picture machine operator. Good worker, sober and reliable. Harry Affelt, St. Louis, Mich.

CAN BUILD UP run-down theater. Have no capital. Manage theater. Salary and commission basis. Must have six hundred or more seats. Write or wire. H. E. Rumbarger, Elkins, W. Va.

YOUNG AMERICAN—Willing worker. Assistant camera man; assistant property man; or other work. R. H. S., care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Thoroughly competent dark room man. State salary, experience and references. Superior Film Mfg. Co., 13th and Crocker Sts., Des Moines, Ia.

BUSINESS OPPORTUNITIES.

FOR SALE—Half interest in moving picture business in a town of twelve thousand inhabitants, in Mississippi. No competition. Business making money as evidenced by books. Invite inspection. Price $2,500. Virden Lumber Co., Greenville, Miss.

STUDIO—Laboratory and office, completely equipped and ready for producing. Only forty minutes from San Francisco. Also bargains in cameras, lenses, arc lights, etc. Rice & Einstein, 1932 Center St., Berkeley, Cal.

THEATER LEASE FOR SALE—Most up-to-date new, fire-proof and fully equipped theater (for pictures or vaudeville) in state of New Jersey; 10 minutes from New York City; seating capacity 1,000; well populated district and no opposition. For terms and full information write to L. B. M., Room 1201, Candler Bldg., 220 West 42d St., N. Y. City.

COMPLETELY EQUIPPED—Film laboratory, 150,000 feet capacity per week. Will rent $75. New, fireproof. Box 150, Palisade, N. J.

FOR SALE—Patent on new movement for medium priced camera. Registers accurate. Free from vibration and cheap to manufacture. Frank E. Artz, 1712 W. Monroe St., Chicago, Ill.

EXCLUSIVE TERRITORY—To men with some capital on movie theater advertising proposition. Should pay at least 500 per cent. besides return of investment after one year. Greatest invention of the age. Write for particulars. Kineto Machine Co., 1607 First National Bank Bldg., Chicago, Ill.

STUDIO LOCATION in California. Work in sunlight all day every day. Five acres, six miles from Los Angeles business center. Near electric cars and automobile boulevard. Shade trees, fruit, native shrubs and some buildings. Sell lease or take interest in business. J. C. Green, 802 Van Nuys Bldg., Los Angeles, Cal.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices 578-80 Ellicott Sq., Buffalo, N. Y.

I HAVE—$350,000 equity in real estate, will exchange for theaters and buildings, must seat 600 and over, 7 day houses. Communicate L. Levy, 119 Nassau St., N. Y. City.

BUY OR LEASE—Picture show seating 300 or more. Full particulars, including opposition. Carl Duncan, Killbuck, Ohio.

THEATERS FOR SALE OR RENT.

FOR SALE—A beautiful theater seating 550 in an Illinois town of 7,000. Doing good business, recently decorated. Long lease, new equipment. Either vaudeville or pictures. Address Luna Theater, LaFayette, Ind.

LEWIS—Is offering the greatest opportunity in the moving picture history in purchasing one of the largest, handsomest and best built houses in Buffalo, seating capacity 1,400. Standing room for about 350, established and never changed hands in five years. Weekly receipts will run according to seasons, $650—$1,200. House is equipped with the finest and most scientific machinery to show the best pictures in Buffalo. Our client accumulated a fortune and wishes to retire. Price, $15,000. Ten-year lease. Will give trial of one week or one month to any bona fide buyer. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Cheap. The prettiest 600-seat airdrome in New York City. Average attendance about 70,000 persons a season. Four ten cent nights a week. Owner, a salesman, is compelled to go West. Walter Squires, 1210 Jefferson Ave., Brooklyn, N. Y.

SALE OR RENT—Moving picture business in growing town of 3,000 permanent population. Good proposition for party with small capital. Mrs. Ella M. Padgett, Clearwater, Fla.

PICTURE SHOW for sale or rent. Town about 6,000. Seats 250. Everything new year ago. Box 464, Greensboro, N. Car.

EQUIPMENT WANTED.

WANTED—Second hand top and bottom magazine for Powers No. 5. Jones, 219 Second Ave., N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—Rebuilt machines, Motiograph, 1908, $60; Edison Exhibition, $65; Powers No. 6, $115; Powers No. 5, $75; Motiograph, 1911, $125. A-1 condition; guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

FOR SALE—New or second-hand opera chairs for moving picture theaters at bargain. Moving Picture Equipment Co., 21 E. Van Buren St., Chicago, Ill.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. They always have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera chairs, 60c. each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell them all.

FOR SALE—New and second-hand moving picture machines, leading makes, at reduced prices. Moving Picture Equipment Co., 21 E. Van Buren St., Chicago, Ill.

3,000—Used opera chairs some as good as new. I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE CHEAP—One Powers No. 5, one film polisher with A. C. motor; one Film Printer with A. C. motor; one Press Graflex camera and accessories. Jones, 219 Second Ave., N. Y. City.

ARE YOU IN NEED OF POSTERS?—Can supply any amount for all makes on single and multiple reels. Let us know what you need. W. S., care M. P. World, N. Y. City.

WE BUY and sell new and second-hand moving picture machines, opera chairs and films. Moving Picture Equipment Co., 21 E. Van Buren St., Chicago, Ill.

BARGAIN TO QUICK BUYER—Edison machine and ten full reels of film, 200 slides; $40 takes outfit. John W. Heffley, Box 244, Duncannon (Perry Co.), Pa.

NEW and second hand opera and folding chairs: Southern exhibitors save your money by getting lowest freight shipments to all points south by rail or steamer. Write for bargain prices. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

FOR SALE—Three Edison Model B. M. P. Machines $75.00 each. Four No. 6 Powers M. P. Machines, $100.00 each. Two No. 6A Powers M. P. machines, $125.00 each. One No. 5 Powers M. P. Machine, $65.00. One Royal M. P. Machine, $50.00. Second hand machines but in first class running order, all worn parts supplied with new. First come first served. Tampa Photo and Art Supply Co., Tampa, Fla.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve automatic take up both directions 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, Lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—On cameras. AMATEURS, $35, Vista $55, Pittman Jr. $85, Professional 400 ft. automatic dissolve $200. SMALL projector new only $50. $125 printer only $100. Portable printer $25. Ray, 326 5th Ave., N. Y. City.

FILMS WANTED.

NEGATIVES AND POSTIVES—WE ARE OPEN FOR FIRST-CLASS AMERICAN FEATURES AND COMICS, FOREIGN RIGHTS ONLY. HABICHT BRAUN & CO., FILM DEPT., HUDSON AND LAIGHT STS., N. Y. CITY.

FEATURE FILMS wanted, to handle on percentage basis in western Pennsylvania, by live wire exchange; security and reference furnished. Answer, Exchange, care Moving Picture World, N. Y. City.

FILMS FOR SALE OR RENT.

STATE RIGHTS for sale, "The Poisoned Pool," a dandy three-reel westerner. P. S. McGeeney, 2410 North Flores St., San Antonio, Tex.

500 SINGLE REELS, including a dozen posters on each, at $10 and $7.50 per reel. 100 two and three-reel features at $15 per reel, with posters. We have 10,000 posters for sale. Which do you want? D. Goldrich, 119 East 23rd St., N. Y. City.

OVER FIVE HUNDRED single reels. Three and five dollars reel. "War of Powers," two reels, fifty dollars. Reproduction "War in Europe," three reels, sixty-five dollars. "Lt. Rose-Patent Aeroplane," new copy, hundred dollars. Bio or Arco Bio carbons, 6½x12, $8 per 100. Liberty Film Rental Company, 105 Fourth Ave., Pittsburgh, Pa.

GOING OUT OF BUSINESS—175 single reel films for $300. Good condition, with paper. Splendid opportunity to open exchange. Magic City Film Co., Birmingham, Ala.

I DEAL IN Educational and War films only. Animal, Bird, Insect, Industrial, Scientific, Travel, Hand colored and recent war subjects. Send for list. (Will buy educationals) New war subjects 10 cents a foot Kaiser conferring with generals—trench scene—Czar's ovation in Moscow—King of Italy fading into flag. Fluttering flags—American-German-Italian. Will find special scenes on required subjects. A. Stone, 145 West 45th street, N. Y. City.

MISCELLANEOUS.

PHOTOGRAPHIC—postcard printing—Service. Send red stamp for specimen card. Jack Beresofsky, 17 Castlegate Road, Boston, Mass.

MUSICAL INSTRUMENTS FOR SALE.

KINGSBURY PIANO—For sale. Cost $850. Has been used very little. Make me an offer. Crystal Theater, Rantoul, Ill.

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The Market Place of the World for Moving Pictures and Accessories — The Moving Picture World.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Gundlach Projection Lenses

You can not get the BEST results without them, so what's the use worrying along with ordinary lenses when there is absolute certainty that these lenses will make your picture as sharp and brilliant as it is possible to make it. You can not afford to have a poorer picture than your competitor and nearly every theatre in the country is using Gundlach Projection Lenses now, so if you are not you are behind the game and badly handicapped.

There is no string attached to Gundlach Projection Lenses. They are sold subject to approval and you decide with your own eyes whether they improve the picture or not. They can be obtained promptly for any operating condition.

UNITED STATES WAR DEPARTMENT
SPECIFIES
GUNDLACH PROJECTION LENSES

New York, May 15, 1915.

Gundlach-Manhattan Optical Co., Rochester, N. Y.

Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stero Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,
THE PRECISION MACHINE CO., INC.
JEG MH J. E. Graef, Act. Gen. Mgr.

Gundlach-Manhattan Optical Co.
808 Clinton Ave., So., Rochester, N. Y.

IT'S ALL IN THE LENS

Scenarios

WANTED good scenarios for clean, high grade, one and two reel comedy and drama productions. Slapstick not wanted. Novelty sought. Highest prices for best work.

Address
SCENARIO DEPT.
EASTERN FILM CORP.
1-17 McKINLEY ST.
PROVIDENCE, R. I.

DATE LINES and "SNIPES"
200 FOR $1.00 EXPRESS PREPAID

COMING

TO-DAY

SATURDAY

10,000 exhibitors in all parts of the United States and Canada use these 5" x 28" date strips. A dollar (money order) will bring 200 express prepaid.

Coming
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday
Sunday
Three Reel Feature
Four Reel Feature
Five Reel Feature
Six Reel Feature
Comedy
To-Day
To-Day's Feature
Special To-Day
Extra To-Day
Matinee To-Day
To-Morrow
Special To-Morrow
Extra
Special Feature
Coming Soon
Now Open
Now Showing
Western Drama
Showing To-Night
Program Changed Daily

MOVING PICTURE SERVICE CO.
1476 Broadway, New York City

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 694, 696.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY

July 7—Number 174 (News).
July 14—Number 175 (News).
July 21—Number 176 (News).
July 28—Number 177 (News).

BIG U.

July 1—The Old Grouch (Drama).
July 4—The Advisor (Drama).
July 8—No release this week.
July 11—The Closing Chapter (Three parts—Drama).
July 15—The Opening Night (Two parts—Dr.).
July 22—The Burden Bearer (Drama).
July 29—No release this week.
July 31—Mein Friendt Schneider (Drama).

BISON.

July 3—Jane's Declaration of Independence (Two parts—Independence Day Dr.).
July 10—The Ulster Lass (Two parts—Irish—Drama).
July 17—The Toll of the Sea (Two parts—Dr.).
July 24—The Mad Maid of the Forest (Two parts—Drama of the Woods).
July 31—A Daughter of the Jungles (Two parts—Drama).

BROADWAY UNIVERSAL FEATURES

July 12—The Garden of Lies (Five parts—Drama).
July 19—Scandal (Five Parts—Drama).
July 26—The Earl of Pawtucket (Five parts—Comedy).

GOLD SEAL.

July 6—Under the Crescent, Adventure No 6, "The Crown of Death" (Two parts—Drama).
July 13—People of the Pit (Two parts—Modern Drama).
July 20—Homage (Two parts—Modern—Drama).
July 27—The Flight of a Night Bird (Two parts—Drama).

IMP.

July 2—The Marble Heart (Four parts—Romantic—Drama).
July 5—The Wrong Label (Drama).
July 9—Copper (Two parts—Modern Drama)
July 12—His New Automobile (Comedy).
July 16—The Eleventh Dimension (Two parts—Drama).
July 20—What Might Have Been (Drama).
July 22—Thou Shalt Not Lie (Two parts—Drama).
July 23—No release this week.
July 27—The New Jitney in Town (Comedy).
July 30—The Hunchback's Romance (Two parts—Drama).

JOKER.

July 3—A Skin Game (Comedy).
July 5—Right off the Reel (Comedy).
July 10—Baby Bumps Gets Pa's Goat (Living Cartoon).
—A Trip to the Pyramids (Educational)
July 17—Freaks (Comedy)
July 24—A Duel At Dawn (Comedy).
July 31—The Village Smithy (Comedy).

LAEMMLE.

July 4—Billie's Baby (Drama).
—Educated Roosters (Vaudeville Act).
July 7—Betty's Dream Hero (Two parts—Civil War—Drama).
July 11—Martin Lowe, Fixer (Drama).
July 15—Dear Little Old Time Girl (Drama).
July 18—For His Superior's Honor (Drama)
July 25—According to Value (Drama).
July 29—Heritage (Four part—Drama)
Aug. 1—Paternal Love (Drama).

L-KO.

June 23—A Dismantled Beauty (Comedy).
June 27—No release this week.
June 30—No release this week.
July 4—The Curse of Work (Two parts—Comedy).
July 7—The Child Needed a Mother (Com.).
July 11—No release this week.
July 14—No release this week.
July 18—A Doomed Hero (Two parts—Com.).
July 21—The Curse of a Name (Comedy).
July 25—No release this week.
July 28—Life and Moving Pictures (Two parts—Comedy).
Aug. 1—No release this week.

NESTOR.

July 2—When the Spirits Moved (Comedy).
July 6—When Their Dads Fell Out (Com.).
July 9—Lizzie Breaks into the Harem (Com.)
July 12—When Father Had the Gout (Comedy)
July 16—Her Rustic Hero (Comedy).
July 19—There's Many a Slip (Comedy).
July 23—Behind the Screen (Two parts—Comedy).
July 26—The Tale of His Pants (Comedy).
July 30—The Rise and Fall of Officer 13 (Comedy).

POWERS.

July 1—The Cameron Sisters (Vaudeville Act).
—The Miniature Circus (Vaudeville Act).
—Marvels of the Insect World (Educational).
July 3—Fifty Years Behind (Drama).
July 8—Lady Baffles and Detective Duck in "Baffles Aids Cupid" (Comedy).
July 10—Was She a Vampire? (Drama).
July 15—Captain Kent's Seals (Vaudeville Act).
—Friends of the Animal Wizard (Ditmars—Educational).
July 17—The Stranger (Drama).
July 22—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).
July 24—The Honor of Kenneth McGrath (Drama).
July 29—"The Jap Phenoms" in Famous Acrobatic Feat.
—Strange Mammals at Home (Ditmar's Educational).

REX.

July 1—Vanity (Two parts—Domestic—Dr.).
July 6—Steady Company (Drama).
July 8—Souls in Pawn (Three parts—Society—Drama)
July 13—When Hearts Are Trumps (Juvenile—Drama).
July 18—No release this week
July 20—A Happy Pair (Comedy).
July 25—Bound on the Wheel (Three parts—Drama).
July 27—One on Mother (Comedy-Drama)
Aug. 1—Jealousy, What Art Thou (Two parts—Comedy—Drama)

VICTOR.

July 2—No Release This Week.
July 5—The Little White Violet (Two parts—Drama).
July 9—The Violin Maker (Drama).
July 14—The Prize Story (Three parts—Dr.).
July 16—The Trust (Drama).
July 21—The Weird Nemesis (Two parts—Hypnotic—Drama)
July 23—Jeanne of the Woods (Drama).
July 28—The Double Standard (Drama).
July 30—No release this week.

UNIVERSAL SPECIAL FEATURE.

July 5—The Broken Coin (Episode No. 2, "When the Throne Rocked"—Two parts—Drama).
July 12—The Broken Coin (Episode No. 4 "The Face at the Window"—Two parts—Drama).
July 19—The Broken Coin (Episode No. 5, "The Underground Foe" Two parts—Drama).
July 26—The Broken Coin, Episode No. 6, "A Startling Discovery" (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 7—The Right to Happiness (Two parts—Drama).
June 9—The Soul of the Vase (Two parts—Drama).
June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).
June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).
June 28—By Whose Hand (Two parts—Dr.)
June 30—A Good Business Deal (Drama).
July 2—A Woman Scorned (Drama).
July 5—Mountain Mary (Two parts—Drama)
July 7—The High Cost of Flirting Comedy).
July 12—Zaca Lake Mystery (Two parts—Dr.).
July 14—To Melody a Soul Responds (Drama)
July 26—The Newer Way (Two parts—Dr.).
July 28—The Deception (Drama).
July 30—After the Storm (Drama).

BEAUTY.

June 8—The Redemption of Jasons (Drama)
June 15—The Mollycoddle (Drama).
June 22—A Deal in Diamonds (Com.-Dr.).
July 6—The Guy Upstairs (Comedy).
July 27—Betty's First Sponge Cake (Comedy).

BRONCHO.

June 30—The Sea Ghost (Two parts—Drama).
July 7—Tools of Providence (Two parts—Dr.)
July 14—The Ruse (Two parts—Drama)
July 21—Cash Parrish's Pal (Two parts—Drama).
July 28—The Phantom Extra (Two parts—Drama)
Aug. 4—The Golden Trail (Two parts—Dr.)

DOMINO.

July 1—The Failure (Two parts—Drama).
July 8—The Ace of Hearts (Two parts—Dr.)
July 15—The Burglar's Baby (Two parts—Drama).
July 22—The Man who Went Out (Two parts—Drama).
July 29—When Love Leads (Two parts—Drama).
Aug. 5—The Promoter (Two parts—Drama).

(Mutual Releases continued on page 740.)

ROLL TICKETS

PRICES

Five Thousand	$1.25
Ten Thousand	$2.50
Twenty-five Thousand	$3.50
Fifty Thousand	$5.00
One Hundred Thousand	$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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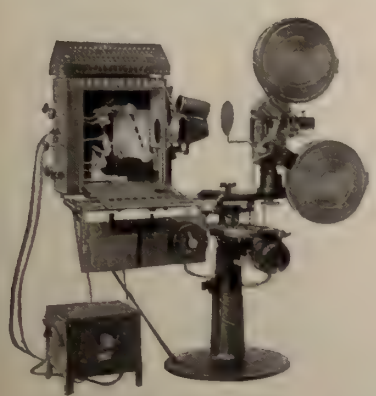

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List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 694, 696.)

(*Mutual Releases continued from page* 738.)

FALSTAFF.

June 25—The Stolen Anthurium (Comedy).
July 2—The Silent Co-ed (Refined—Comedy).
July 9—Mme. Blanche, Beauty Doctor.
July 16—Dot of the Dayline Boat (Comedy).
July 23—P. Henry Jenkins and Mars (Com.).
July 30—Getting the Gardener's Goat (Com.).

KAY-BEE.

July 2—His Mother's Portrait (Two parts—Drama).
July 9—The Hammer (Two parts—Drama).
July 16—The Tide of Fortune (Two parts—Drama).
July 23—The Play of the Season (Two parts—Drama).
July 30—When the Tide Came In (Two parts—Drama).
Aug. 6—The Heart of Jabez Flint (Two parts—Drama).

KEYSTONE.

June 7—No two-reel release on this day.
June 14—The Cannon Ball (Two parts—Com.).
June 14—A Home Breaking Hound (Comedy).
June 21—The Little Teacher (Two parts—Comedy).
June 28—Foiled by Fido (Two parts—Com.)
July 5—Court House Crooks (Two parts—Comedy).
July 12—When Ambrose Dared Walrus (Two parts—Comedy).
July 19—Dirty Work in a Laundry (Two parts—Drama.

KOMIC.

June 13—Unwinding It (Comedy).
June 20—Where Breezes Blow (Comedy).
June 27—Beautiful Love (Comedy).
July 4—Mr. Wallack's Wallet (Comedy).
July 11—Beppo, the Barber (Comedy).
July 18—A Chase by Moonlight (Comedy).
July 25—Safety First (Comedy.
Aug. 1—The Deacon's Whiskers (Comedy).

MAJESTIC.

June 25—The Motor Boat Bandits (Crook Comedy.)
June 27—Children of the Sea (Two parts—Dr.)
June 29—The Kid Magicians (Two parts—Drama).
July 4—The Old High Chair (Two parts—Drama).
July 6—The Hired Girl (Comedy-Drama).
July 11—The Mountain Girl (Two parts—Dr.).
July 13—A Ten-Cent Adventure (Comedy).
July 18—The Mystic Jewel (Two parts—Dr.).
July 20—The Runaways (Comedy).
July 23—The Little Catamount (Drama).
July 25—Tangled Paths (Two parts—Drama).
July 27—The Strawman (Comedy-Drama).
Aug. 1—Victorine (Drama.
Aug. 8—Fate Takes a Hand (Two parts—Dr.).

MUTUAL WEEKLY.

July 1—Number 26, 1915 (News).
July 8—Number 27, 1915 (News).
July 15—Number 28, 1915 (News).
July 22—Number 29, 1915 (News).
July 29—Number 30, 1915 (News).

RELIANCE.

June 28—The Showdown (Drama).
July 3—Little Marie (Two parts—Drama).
July 5—The Healers (Comedy).
July 7—The Fortification Plans (Drama).
July 9—At the Postern Gate (Drama).
July 10—The Headliners (Two parts—Drama).
July 12—The Arrow Maiden (Drama).
July 14—A Breath of Summer (Drama).
July 17—The Americano (Two parts—Drama).
July 19—The Lie (Drama).
July 21—Old Mother Grey (Drama).
July 24—The Pretender (Two parts—Drama).
July 26—Her Fairy Prince (Drama).
July 28—Billie's Rescue (Drama).
July 31—Fate Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was He (Comedy).
Aug. 6—A Woman of Nerve (Drama).

ROYAL.

June 26—When the House Divided (Comedy).
July 3—One Good Cook (Comedy).
July 10—They Ran for Mayor (Comedy).
July 17—Your Half and My Half (Comedy).
July 24—Making Over Grandpa (Comedy).

THANHOUSER.

July 6—A Maker of Guns (Two parts—Dr.).
July 11—Tracked Through the Snow (Drama).
July 13—Mercy on a Crutch (Two parts—Dr.).
July 16—His I. O. U. (Drama).
July 18—Old Jane of the Gaiety (Drama).
July 20—The Picture of Dorian Gray (Two parts—Drama).
July 25—A Message Through Flames (Drama).
July 27—Outcasts of Society (Two parts—Drama).
Aug. 1—The Game (Drama).

MUTUAL MASTERPICTURES.

June 17—Up from the Depths (Reliance—Four parts—Drama).
June 24—The Reward (N. Y. M. P. Corp.—Four parts—Drama).
July 1—The Flying Twins (Thanhouser—Four parts—Drama).
July 8—The Secretary of Frivolous Affairs (American—Four parts—Drama).

NORTH AMERICAN FILM CORPORATION.

June 21—The Diamond from the Sky (Episode No. 8, "A Mind in the Past" (Two parts—Drama).
June 28—The Diamond from the Sky (Episode No. 9, "A Runaway Match"—Two parts—Drama).
July 5—The Diamond from the Sky (Episode No. 10, "Old Foes with New Faces) (Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.

Wednesday—Pathecolor, Pathe News.

Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.

July 12—In Humble Guise (Two parts—Drama).
July 17—The Mesh of the Net (Three parts—Drama).

GLOBE.

July 12—Lourdes (Picturesque France—Scenic—Split reel).

PATHE.

July 12—Romance of Elaine No. 29, "The Conspirators" (Two parts—Drama).

PATHECOLOR.

July 14—Traitors to Their King (Four parts—Drama).

PHOTOCOLOR.

July 12—Rural Andalusia (Picturesque Spain) (Scenic).
July 12—Benares, the Religious (Scenic).

PHUNPHILMS.

July 17—Once Every Ten Minutes (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—Ill Starred Babbie (Five parts—Drama).

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle of Przemysl (Topical).

COSMOFOTOFILM CO.

July—Liberty Hall (London—Four parts—Drama).

ELKO FILM COMPANY.

June—Little Sunset (Bosworth—Four parts—Drama).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).

F. J. GRIFFIN COMPANY.

June—The Heart of California (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Picture).

METRO PICTURES CORPORATION.

June 14—My Best Girl (Rolfe—Five parts—Drama).
June 21—Always in the Way (Dyreda—Five parts—Drama).
June 28—The Flaming Sword (Rolfe—Drama).
July 5—Greater Love Hath No Man (Popular Plays and Players—Drama).
July 12—Marse Covington (Rolfe-Drama).

F. O. NIELSEN.

May—Guarding Old Glory (Five parts—Topical).

PARAMOUNT PICTURES CORPORATION.

July 5—Rugmaker's Daughter (Bosworth—Drama).
July 8—The Clue (Lasky—Five parts—Dr.).
July 12—Kindling (Lasky—Five parts—Dr.).
July 15—The Running Fight (Five parts—Dr.).
July 19—The Fighting Hope (Lasky-Belasco—Five parts—Drama).
July 22—Kilmeny (Morosco—Drama).
July 26—Society Pilot (Morosco—Drama).

PARAMOUNT TRAVEL SERIES.

The Panama Canal of Today.
Tropical Birds and Animals.
Motoring, Cuba and Jamaica.
Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

SELECT FILM BOOKING AGENCY.

June—The Alien (Nine parts—Drama).

SING SING FILM CO.

July—Forty Years in Sing Sing (Three parts—Drama).

SUN PHOTOPLAY CO.

July—The Princess of Judia (Five parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO.

May—The Governor's Boss (Drama).

THE KAISER FILM CO.

June—The Heroic Garibaldis (Educational).

THE MOTHERHOOD EDUCATIONAL SOCIETY, INC.

June—Twilight Sleep (Educational).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Educ.).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

July 12—Pokes and Jabs in "Two for a Quarter" (Wizard—Comedy).
July 19—Pokes and Jabs in "One Busy Day" (Wizard—Comedy).
July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).

WORLD FILM CORPORATION.

June 28—The Face in the Moonlight (Brady—Drama).
July 5—Col. Carter of Cartersville(McIntosh—Drama).
July 12—After Dark (Brady—Drama).
July 19—The Cub (Brady—Drama).
July 26—Marrying Money (Shubert—Drama).

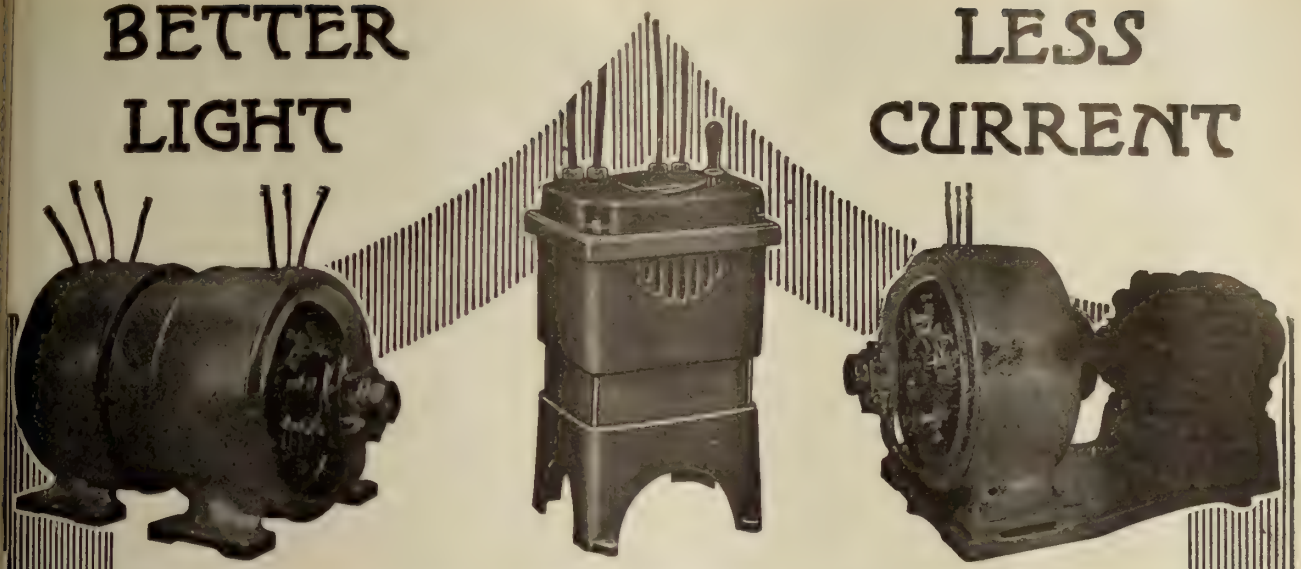
V-L-S-E, INC.

July 5—The District Attorney (Lubin—Five parts—Drama).
July 12—Crooky (Vitagraph—Five parts—Dr.).
July 19—The Blindness of Virtue (Essanay—Five parts—Drama).
July 26—A Texas Steer (Selig—Five parts—Drama).

GEORGE KLEINE.

June 21—The Spendthrift (Six parts—Drama).
June—The Commuters (Five parts—Drama).

BETTER LIGHT LESS CURRENT



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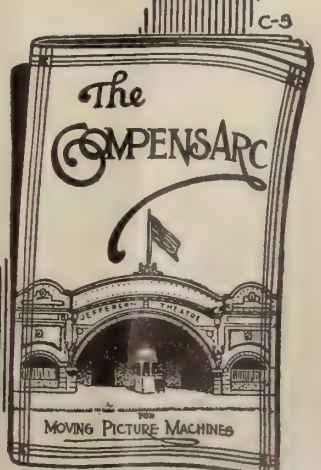

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 694, 696.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 15—The One Forgotten (Drama).
July 16—Broken Ways (Drama—Re-issue No 6).
July 17—The Little Runaways (Com.-Dr.)
July 19—The Chadford Diamonds (Drama).
July 20—A Daughter of Earth (Special—Two parts—Drama).
July 21—Under Two Flags (Special—Three parts—Drama).
July 22—His Singular Lesson (Comedy—Drama).
July 23—Man's Genesis (Drama) (Biograph—Re-issue No. 7).
July 24—His Criminal Career (Comedy—Drama).
July 26—A Letter to Daddy (Comedy—Drama).
July 27—Reapers of the Whirlwind (Special—Two parts—Drama).
July 29—The Wanderer's Pledge (Drama).
July 30—The Battle at Elderbush Gulch (Special—Two parts—Drama) (Reissue No. 8).
July 31—More Than Friends (Drama).

EDISON.

July 3—Was It Her Duty? (Drama).
July 7—It May Be You (Comedy).
July 9—Eugene Aram (Special— Four parts—Drama).
July 10—The Scar of Conscience (Drama).
July 14—Cartoons in a Laundry (Comedy).
July 16—Her Vocation (Special—Three parts—Drama).
July 17—For His Mother (Drama).
July 21—A Change for the Better (Comedy).
July 23—On Dangerous Paths (Special—Four parts—Drama).
July 24—The Secret of the Cellar (Drama).
July 28—Poor Baby (Comedy).
July 30—The Girl of the Gypsy Camp (Special—Three parts—Drama).
July 31—The Bedouin's Sacrifice (Drama).

ESSANAY.

July 1—A Countless Count (Comedy).
July 2—The Little Prospector (Western—Drama).
July 3—The Inner Brute (Special—Two parts—Drama).
July 5—The Leather Goods Lady (Drama).
July 6—The Rajah's Tunic (Special—Two parts—Drama).
July 7—"Dreamy Dud" In King Koo Koo's Kingdom (Cartoon—Comedy).
July 8—Education (Comedy).
July 9—Broncho Billy Well Repaid (Western—Drama).
July 10—The Counter Intrigue (Special—Three parts—Drama).
July 12—The Reverend Salamander Unattached (Drama).
July 12—A Woman (Special Two parts—Comedy).
July 13—Temper (Special—Three parts—Dr.).
July 14—The Fable of the Scoffer Who Fell Hard (Comedy).
July 15—The Pipe Dream (Comedy).
July 16—The Bachelor's Baby (West-Dr.).
July 17—Jane of the Soil (Special—Two parts—Drama).
July 19—A Bag of Gold (Drama).
July 20—Jabez's Conquest (Episode No. 3 of "The Adventures of Dominica"—Special—Two parts—Drama).
July 21—The Fable of the Home Treatment and the Sure Cure (Comedy).
July 22—Others Started It, But Sophie Finished (Comedy).
July 23—Broncho Billy and the Pose (Western—Drama).
July 24—The Sky Hunters (Special—Three parts—Drama).
July 26—The Call of Yesterday (Drama).
July 27—Boys Will Be Boys (Special—Three parts—Comedy—Drama).
July 28—"Dreamy Dud" Goes Bear Hunting—A Scenic on the same Reel (Living Cartoon).
July 29—Snakeville's Twins (Comedy).
July 30—Broncho Billy's Surrender (West-Dr.).
July 31—A Man Afraid (Special—Two parts—Drama).

KALEM.

July 7—The Frame-up (Special—2 parts—Dr.).
July 9—Hiding from the Law (Special—Two parts—Drama).
July 10—A Wild Ride (Episode No. 35 of the "Hazards of Helen" Railroad Series—Drama).
July 12—Midnight at Maxims (Special—Four parts—"Broadway Favorites"—Cabaret Show).
July 13—A Flashlight Flivver (Comedy).
July 14—The Straight and Narrow Path (Special—Two parts—Drama).
July 16—For Her Brother's Sake (Drama) (Reissue).
July 17—A Deed of Daring (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).
July 19—The Crooked Path (Special—Three parts—Drama).
July 20—The Spook Raisers (Comedy).
July 21—The Strangler's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" (Special—Two parts—Drama).
July 23—In Double Harness (Special—Two parts—Comedy).
July 24—The Girl on the Engine (Episode No. 37 of the "Hazard of Helen" Railroad Series—Drama).
July 26—Don Caesar De Bazan (Broadway Favorites Special Four parts Drama).
July 27—The Toilers ("Ham" and "Bud" Comedy).
July 28—Mysteries of the Grand Hotel (Second Installment. "The Disappearing Necklace" Special Two parts—Drama).
July 30—A Business Bu caneer (An Alice Joyce Re-issue—Drama).
July 31—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 9—Money! Money! Money! (Drama)
July 10—The New Valet (Comedy).
July 12—Road o' Strife Series No. 15—"The Coming of the Kingdom" (Drama)
July 13—What a Cinch (Comedy).—Studies in Clay (Comedy).
July 14—All for Old Ireland (Special—Three parts—Drama).
July 15—A House of Cards (Special—Two parts—Drama).
July 16—An Hour of Freedom (Drama).
July 17—Wifie's Ma Comes Back (Comedy)
July 19—The Discontented Man (Drama).
July 20—A New Way to Win (Comedy).—A Barn Yard Mix-Up (Comedy).
July 21—When the Light Came In (Special—Two parts—Drama).
July 22—Destiny's Skein (Special—Three parts—Drama).
July 23—Her Idol (Drama).
July 24—When Wifie Sleeps (Comedy).
July 26—The Earl's Adventure (Drama)
July 27—Susie's Suitors (Comedy).—An African Hunt (Comedy).
July 28—The Dead Soul (Special—Three parts—Drama).
July 29—The Gold in the Crock (Special—Two parts—Drama).
July 30—The Call of Motherhood (Drama)
July 31—Billie's Heiress (Comedy).

MINA.

June 24—The Stolen Case (Comedy).
July 1—A Harmless Flirtation (Comedy).
July 8—A Night's Lodging (Comedy).
July 15—The Fighting Kid (Comedy)
July 22—On the Job (Comedy).
July 29—He's In Again (Comedy)

SELIG.

July 10—Bound by the Leopard's Love (Jungle-Zoo—Drama).
July 12—The Smouldering (Special—Two parts—Drama).
July 12—Hearst-Selig News Pictorial No. 55, 1915 (News).
July 13—The Parson Who Fled West (Western—Drama).
July 14—Pup the Peacemaker (Drama).
July 15—The Octopus (Special—Three parts—Drama).
July 15—Hearst-Selig News Pictorial No. 56, 1915 (News).
July 17—Lives of the Jungle (Jungle Zoo—Drama).
July 19—The Shadow and the Shade (Special—Two parts—Drama).
July 19—Hearst-Selig News Pictorial, No. 57, 1915 (News).
July 20—The Foreman of Bar Z Ranch (Western—Drama).
July 21—At the Flood Tide (Drama).
July 22—Motherhood (Special—Three parts—Drama).
July 22—Hearst-Selig News Pictorial, No. 58, 1915 (News).
July 24—The Heart of Paro (Jungle-Zoo—Dr.).
July 26—The Unfinished Protrait (Special—Two parts—Drama).
July 26—Hearst-Selig News Pictorial, No. 59, 1915 (News).
July 27—The Child, the Dog and the Villain (Drama).
July 28—Jimmy (Drama).
July 29—Hearst-Selig News Pictorial No. 60, 1915 (News).
July 29—The Isle of Content (Special—Three parts—Drama).
July 31—The Quest (Drama).

VITAGRAPH.

July 9—Love's Way (Comedy—Drama).
July 10—Insuring Cutey (Special—Two parts—Comedy).
July 12—The Jarr Family Series No. 14—"Mr. Jarr and Gertrude's Beaux (Com.)
July 13—A Natural Man (Special—Two parts—Comedy-Drama).
July 14—The Honeymoon Baby (Comedy)
July 15—Billy, the Bear Tamer (Comedy).
July 16—Welcome to Bohemia (Comedy).
July 17—The Confession of Madame Barastoff (Broadway Star Feature—Three parts—Drama).
July 19—The Highwayman (Comedy).
July 20—The Lorelei Madonna (Broadway Star Feature — Special — Three parts — Drama).
July 21—Following the Scent (Comedy).
July 22—All on Account of Towser (Comedy)
July 23—Mr. Bixbie's Dilemma (Comedy).
July 24—A Pair of Queens (Special—Two parts—Comedy).
July 26—The Jarr Family Series, No. 15, "Mr Jarr's Big Vacation" (Comedy).
July 27—The Red Stephano (Special—Two parts—Drama).
July 28—The Missing Clue (Comedy).
July 29—Cutey, Fortune Hunting (Comedy).
July 30—Some Duel (Comedy.
July 31—The Mystery of Mary (Broadway Star Feature—Special — Three parts—Drama).

General Film Company Features

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June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).
June 22—Victor's at Seven (Special—Three parts—Drama).
July 3—The Criminal (Special—Three parts—Drama).
July 6—The Man from the Desert (Special—Three parts—Drama).
July 17—The Confession of Madame Barastoff (Special—Three parts—Drama).
July 20—The Lorelei Madonna (Special—Three parts—Drama).
July 31—The Mystery of Mary (Special Three parts—Drama).

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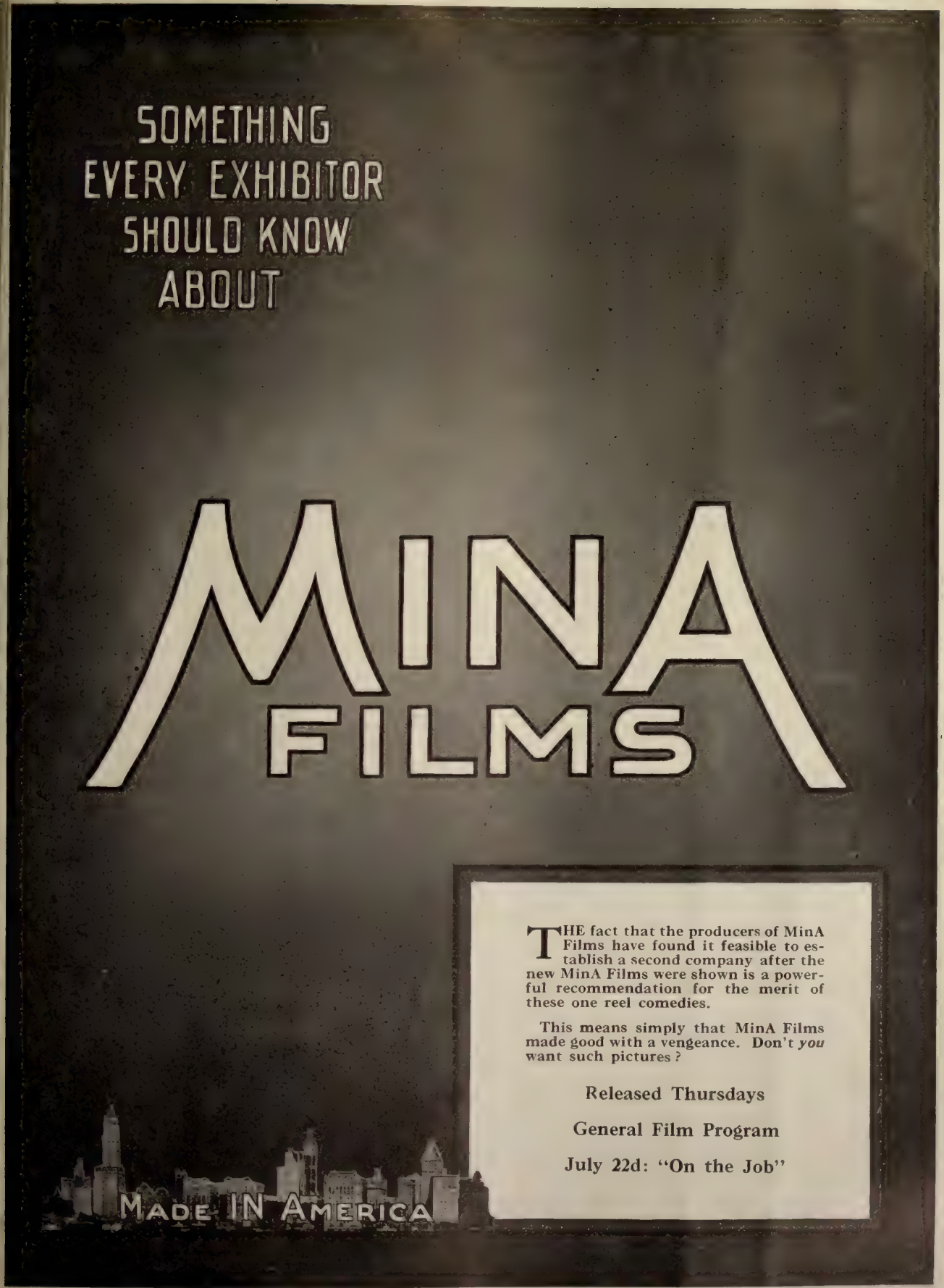
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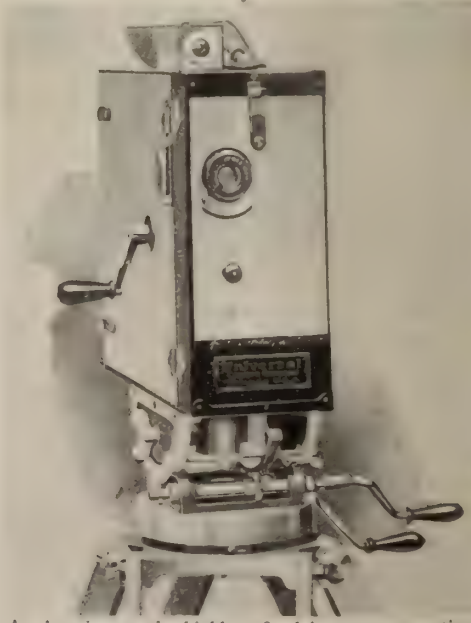

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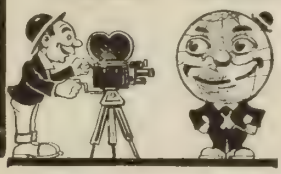

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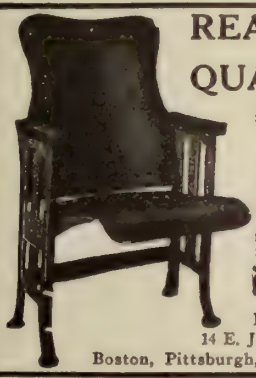

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Bessie Barriscale, whose triumphs in Mutual Masterpictures produced by the New York Motion Picture Corporation are proving her one of the greatest emotional actresses of the screen, is the star of "The Mating," a five-part Mutual Masterpicture produced under the personal supervision of Director Thomas H. Ince. Miss Barriscale eclipses her former successes.

C. Gardiner Sullivan, author of "The Reward" and several other of these feature photo dramas de luxe, in "The Mating" deviates somewhat from the themes of his other great plays, but in true Sullivan style furnishes a story which is unique in plot and dramatic effect.

As Doris Willard, Miss Barriscale has been furnished with a vehicle different in many ways from all her previous efforts, the role, however, affording her a splendid opportunity of demonstrating her many emotional talents. In casting Miss Barriscale for the title role of "The Mating" Director Ince surrounded her with an exceptionally strong cast, headed by Lewis J. Cody, erstwhile Broadway star, in the role of "Bullet Dick" Ames, college hero and gridiron star. Enid Markey, who has appeared in several Mutual Masterpictures, portrays Daisy Arnold, whose petty jealousies bring almost endless woe to the poor village girl, while Margaret Thompson as Eleanor Ames, Walter Whitman as the Rev. Willard and Ida Lewis as Miss Fitch complete the cast.

"The Mating" is founded on the ambitions of Doris, simple country girl and daughter of the village parson, who craves a college education. Doris, unfamiliar with the life of the great world as represented beyond the boundaries of the village in which she was born and has spent all the eighteen years of her life, after many sacrifices on the part of her father, finally departs for Hamlin, where the great institution of learning is located. On her arrival at the college her antiquated raiment and typical village manners make her the object of the students' ridicule.

Doris quickly realizes that she "doesn't belong," but determines to make another try before returning home. The day of the great game between Yale and Harvard, the culmination of the football season, finds the

Bessie Barriscale In "The Mating."
Five-act Mutual Masterpicture. Made by New York Motion Picture Corporation.

students in a hilarious state of mind over the events of the afternoon, which they are to attend in a body. Ignoring Doris, they depart, leaving the poor girl alone with her tears in her room. Before her lies the morning paper. On the front page, like a gladiator of old, is a picture of "Bullet Dick" Ames, whom the experts concede the greatest halfback the game has ever known. On him rests the honor of winning the great game of the afternoon.

As expected, "Bullet Dick" is the big factor in the victory, which brings the season's championship to his teammates. At the great reception tendered the victors that evening "Bullet Dick" is the cynosure of all eyes except those of unhappy Doris, who has not been invited. Piqued by the snubs of the students and particularly those of Daisy Arnold, the prettiest girl in the college and reputed fiancee of "Bullet Dick," the country girl seeks revenge and writes a letter to herself, purporting to come from the gridiron star, in which he pledges his love.

Later she purposely drops the letter at the feet of a group of girls, and word that "Bullet Dick" is in love with Doris spreads throughout the institution. All but Daisy believe the letter true, and to show that "Bullet Dick" is unknown to Doris Daisy invites the hero and his sister to the college hop.

Home for the holidays, Ames by chance comes across the letter forwarded his sister by Daisy. Certain that there is some ulterior motive behind the writing of the epistle, Ames determines to see the thing through and agrees to accompany his sister to the hop. Meanwhile at the college great preparations are under way for the coming of Ames. The trap for the purpose of exposing Doris had been set.

On his arrival Ames sees Doris for the first time. He is certain that she is the one picked for humiliation. Struck by her beauty and innocence, he is attracted to her instantly and when brought before her puts forth his hand and exclaims, "Why, my dear little friend!" Then, turning to the surprised students and facing Daisy, he announces, much to the discomfiture of Doris, that he had known her for many months. Love is mutual, and, following a brief courtship, they are married.

Profitable newspaper publicity for the theatre is largely a question of doing the right thing at the right time, in the right way.

Your local newspapers will undoubtedly be glad to get—and print—the right kind of motion picture reading matter—provided it is NEWS, and they will be glad to use scenes from plays, or portraits of star players, if they measure up to the NEWS standard.

NEWS is not a matter of individual opinion, but of judgment based upon experience. The press bulletins issued by the Mutual are prepared by a force of seasoned newspaper men who know instinctively what is NEWS and what is not NEWS. Hence it follows that the newspapers advertising Mutual Masterpictures express their appreciation of the value of our bulletins by using them freely in their columns. Moreover, the newspapers know that their readers insist upon plenty of motion picture NEWS, and therefore realize the importance of catering to this demand.

Let us tell you how we get the NEWS to our exhibitors' newspapers—while it is NEWS. Write today.

Mutual Film Corporation 71 WEST 23d STREET NEW YORK, N. Y.

Vol. 25, No. 5 July 31, 1915 Price 10 Cents

H. E. HOFFMAN

STATE

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Second in Command" (Metro).

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CONVENTION REPORT NUMBER

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It's a picture of the lives of those who stray. Mind you, not a gushy, wishy-washy "social-reform" picture, but a virile, heart-filled and brain-bound work with an impelling story that **goes over**; yes, over and right clean **into** your soul. "Acting"—you wouldn't call it **that**; it's a chapter of life itself.

Released in two reels. Tuesday, July 27th

"The Game"

with Morris Foster in a thunder-bolt surprise character, and Helen Badgley (The Kidlet) as her ever-lovable self, and Ethyle Cooke in a role of great dramatic tensity. It begins with mystery and when it's solved it's done so suddenly that you find yourself forgetting that it's only a picture.

Released in one reel, Sunday, August 1st

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Edwin Thanhouser Presents

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—in—

"Getting the Gardener's Goat"

The first impression you will get of this comedy is its novelty, because for once it's an old fellow who plays the pranks on a young victim; **and you know** that's a reversal of form. The most alluring bits of summer setting show on this little gem in all its brilliance; a consistently good offering.

Released in one reel. Friday, July 30th

THANHOUSER FILM CORP.

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NEW YORK MOTION PICTURE CORPORATION

KAY-BEE
BRONCHO
DOMINO
KEYSTONE

BRONCHO

WEDNESDAY JULY 28
Rhea Mitchell & Rich Stanton IN The Phantom Extra

KEYSTONE

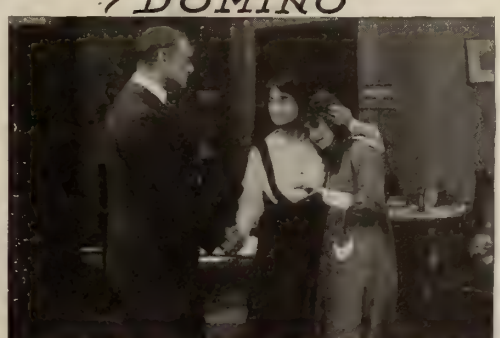
MONDAY, JULY 26
(FATTY) Roscoe Arbuckle IN
FIDO'S TIN-TYPE-TANGLE (2 Parts)

Released
Exclusively through the
Mutual Film Corporation

KAY-BEE

FRIDAY, JULY 30.
Louise Glaum & Tom Chatterton
IN WHEN THE TIDE CAME IN

DOMINO



Thursday JULY 29.
Clara Williams, Margaret Gibson & Harry Keenan IN
WHEN LOVE LEADS

NEW YORK MOTION PICTURE CORPORATION
LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES
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Harry Carey's methods are quiet, but in this great play, "JUST JIM," as in his tremendous success in the spoken drama, "MONTANA," which he played on Broadway for a year and a half, he gets his greatest effects in the quietest manner imaginable. With his suppressed manner and his fire of genius, Harry D. Carey GOES BIG.

Harry D. Carey

IN THAT THRILLING DRAMATIC TRIUMPH

"Just Jim"

"JUST JIM" is Just Ideal. That's all. We might describe the great scene in the Opium Den where Jim renounces his former criminal life. We might tell you of the death-bed scene where Just Jim is entrusted with a strange woman's life secret. We might use words and words and words to tell you of the swift and terrible plunge down a five hundred foot precipice, passengers, horses, coach and all. We might write for you of the sea fight between a smuggler's schooner and a U. S. Revenue cutter. We might draw a word picture of the punch that Harry D. Carey puts into every scene in that marvelously quiet, forceful way of his. But—

It would leave you cold. BUT SEE THE PICTURE. If you don't want to play it for a return it's because you are shy on the red corpuscles. If you have been in the picture business since the Film Year I—if you think you have seen all there is to be seen on the screen; if you long for the days when pictures were fresh and new to you and furnished you with real gripping, thrilling sensations in every reel—SEE "JUST JIM" and get all the old, pleasurable sensations back again. You'll enjoy it as much as the newest movie fan that comes into your house, and more, because you—y o u—YOU will recognize it as a truly great picture.

Isn't it about time to stop standing first on one foot and then on the other, hesitating about signing up for the big Universal Program and a Great Broadway Star of a Great Broadway Play—a Broadway Universal Feature released on that Regular Universal Program EVERY WEEK? Wire or write your Exchange this instant for full particulars. **You can't** go wrong. **You can** beat your competitor to it. NOW WITHIN THE HOUR.

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Detective Blinn

A Two Part "Flying A" Drama - - Released Aug. 2nd

A rattling good detective story, full of striking surprise and lightning-quick action.

Featuring **Winifred Greenwood and Edward Coxen**

Directed by Henry Otto

Cupid Takes A Taxi

An American "Beauty" Comedy-Drama - - - Released Aug. 3rd

The adventures of a chauffeur-lover, and a dandy dude, his rival, enacted with characteristic "Beauty" snap and dash.

Featuring **Neva Gerber and Webster Campbell**

Directed by Archer MacMackin

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A single reel "Flying A" Drama - Released Aug. 4th

How the chubby hand of a baby guides a woman who had sinned. A wonderful screen drama, artfully enacted.

Featuring

Helen Rosson and Roy Stewart

Directed by William Bertram

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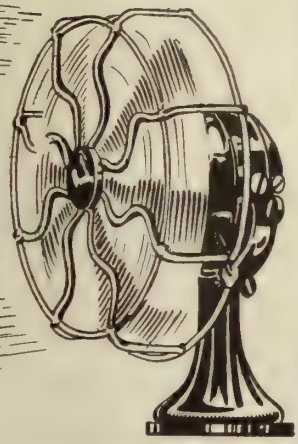
CHICAGO, ILL.

38

A SURE HOT-WEATHER SUCCESS!



THESE hot summer months are not box-office bugbears to the thousands of wise exhibitors who have booked "The Diamond From The Sky." Week in, week out, regardless of weather conditions, "The Diamond From The Sky" is a sure and constant patronage producer.

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By ROY L. McCARDELL

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North American Film Corporation

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North American Representatives at Every Mutual Exchange in America

Produced by American Film Mfg. Co.

50

PARAMOUNT

DANIEL FROHMAN
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The emotional artiste supreme,

PAULINE FREDERICK

In her second triumphant screen appearance, in the dynamic drama,

"SOLD"

In Five Parts,

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"THAT MARK IS THE BRAND OF YOUR GUILT!"

"MY GOD! I HAVE KILLED HER!"

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NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

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Did you ever stand in the hills and shout and hear the sound reverberate from crag to crag and come booming back in a thousand voices? If you have you know every echo repeats exactly what you say.

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(In 2 Acts)

One of the most thrilling of the "Adventures of Dominica," by Henry C. Rowland.

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One of the most pleasing comedy-dramas ever screened, full of fun and with a beautiful love story.

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IN A PICTURIZATION OF THE ROMANCE

THE PUPPET CROWN

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IN "KINDLING"
BY CHARLES KENYON
ARRANGEMENT WITH E. J. BOWES
PRODUCED BY CECIL B. DE MILLE

JULY 12~

LAURA HOPE CREWS
IN
"THE FIGHTING HOPE"
BY WILLIAM HURLBUT

JULY 19~ LASKY-BELASCO

JULY 29~ INA CLAIRE IN A PICTURIZATION OF
HAROLD MAC GRATH'S ROMANCE
"THE PUPPET CROWN"

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George Beban

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TIMES BUILDING NEW YORK

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July 16th, 1915.

TO THE PUBLIC.

In order to set at rest rumors that the STRAND THEATRE had cancelled its contract for PARAMOUNT SERVICE, and had made arrangements to play other features in the STRAND THEATRE, we wish to announce that we have not cancelled our contract for PARAMOUNT PICTURES, nor have we any intention so to do.

The PARAMOUNT PICTURES have been in our house for nearly one year and have proven entirely satisfactory, and we feel that PARAMOUNT FEATURES have met with the approval of our patrons.

The following PARAMOUNT FEATURES will be shown at THE STRAND for the next six weeks:

Lasky, Belasco,	"The Fighting Hope,"	with Laura Hope Crews.
Famous Players,	"Seven Sisters,"	" Marguerite Clark.
Famous Players,	"Rags,"	" Mary Pickford.
Lasky,	"Secret Orchard,"	" Blanche Sweet.
Lasky,	"Marriage of Kitty,"	" Fanny Ward.
Morosco-Bosworth,	"Heart of Jennifer,"	" Hazel Dawn.

The STRAND THEATRE with PARAMOUNT FEATURES has been an artistic and financial success. We will therefore continue to give the STRAND patrons these features.

Yours very truly,

MARK STRAND THEATRE COMPANY,

By Moe Mark
Vice President.

Paramount

Foundation

The officers and directors of Paramount **are all men of wide experience in the film industry. Each of them was a prosperous exchange man with extensive operations and substantial capital at the time of coming into Paramount.** This means that the Paramount is directed by men who have for some years been successfully meeting the problems that every exhibitor must meet. They **know** the business.

The producers include the two companies in the industry who first made multiple reel features of quality—they are still in the lead. **Refer to adjoining page and note list of unexcelled plays with famous stars already arranged for.**

These producers are making films not only clean and of high quality, but with a story to tell—a story that makes strong appeal to the public.

Last, but fully as important, is the Paramount policy and system which afford the producer and exhibitor valuable support.

The most convincing proof of the superiority and earning efficiency of Paramount pictures and service is the fact that the finest and largest theatres throughout the United States are using them. The Strand Theatre of New York recently issued a public statement, part of which said:

"The Strand Theatre with Paramount pictures has been an artistic and financial success. We shall therefore continue to give the Strand patrons these features."

Mr. Stanley V. Mastbaum, controlling a large chain of the finest theatres in Pennsylvania, headed by the Stanley in Philadelphia, says:

"Paramount Service has given perfect satisfaction in all of the theatres using it during the past year. I have read over the releases for the coming Fall quarter, and these splendid plays, together with the Paramount franchise plan, makes the Paramount Service invaluable to any theatre in the United States."

Paramount Program

Paramount Pictures

Paramount Pict

ONE HUNDRED *and* TEN WEST

NEW YORK

Paramount Pictures

The greatest aggregation of talent ever released, either singly or on a program. It stands unequaled.

Read the following great masterpieces in film, all of which, with others, will be released on Paramount Program during the months of September, October and November.

Some of the contributions of the Famous Players Film Company are:

THE FOUNDLING - - - - ***Mary Pickford***
THE INCORRIGIBLE DUKANE - - ***John Barrymore***
THE WHITE PEARL - - - - ***Marie Doro***
THE FATAL CARD - ***Hazel Dawn and John Mason***

A Lasky-Belasco production will be the

CASE OF BECKY - - - - ***Blanche Sweet***

and Lasky has

BLACKBIRDS - - - - ***Laura Hope Crews***
VOICE IN THE FOG - - - - ***Donald Brian***

From the Oliver-Morosco Photo Play Company, we have

PEER GYNT, featuring Cyril Maude

The Jesse L. Lasky Feature Play Company will contribute the famous and unparalleled prima donna, GERALDINE FARRAR in CARMEN, together with

THE REVELATION - - - ***Charlotte Walker***
THE EXPLORER - - - - ***Lou Tellegen***

Still others from the Famous Players Film Company, are:

MADAM BUTTERFLY - - - ***Mary Pickford***
THE MUMMY AND THE HUMMING BIRD ***Charles Cherry***
THE THREE ELKS - - - ***John Barrymore***
DOROTHY VERNON OF HADDON HALL - ***Hazel Dawn***
THE PRINCE AND THE PAUPER - ***Marguerite Clark***

While the Jesse L. Lasky Feature Play Company announce

CHIMMIE FADDEN OUT WEST, with - ***Victor Moore***
THE CHEAT - - - - - ***Blanche Sweet***

and from the Bosworth Studio, the great favorite, Dustin Farnum in **DAVY CROCKETT.**

While this is a collection of plays and stars adequate to satisfy the desires of any exhibitor, the Paramount Program during the same quarter will contain also

TWISTED PATHS - - - - ***Mary Pickford***
POOR SCHMALTZ - - - - ***Sam Bernard***
ZAZA - - - - - ***Pauline Frederick***
MOLLY MAKE-BELIEVE - - ***Marguerite Clark***

From the Famous Players Film Company, while from Bosworth will come

'TWAS EVER THUS - - - - ***Elsie Janis***

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Paramount Pictures

Paramount Program

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Thomas A Edison wishes to announce

A 4-Reel Lee Arthur Drama on the Regular Program

Gertrude McCoy

In a Dramatic Dual Role
Mother and Daughter

and

Robert Conness

The Accomplished Favorite
in the

4-Act Photoplay Feature

"JUNE FRIDAY"

To the great feature photodramas which Lee Arthur, the noted dramatist, has been writing for Edison exclusively comes "June Friday," easily the best he has done. Masterfully has he contrived, with the genius of the writer of "David Warfield," to range over every shade of emotion, and Gertrude McCoy fulfills with sympathetic, convincing power the dramatic demands of this play, powerful because hewn so close to drab life itself. As wife of the drug fiend, who drowns herself, girl of the country pitifully enmeshed, with the painful past bedraggling her happy wifehood, on to the murder, Miss McCoy picturizes all the screen is capable of. Duncan McRae as the drug fiend, Robert Conness as the husband, Augustus Phillips as the "Villain." Direction Duncan McRae. Friday, August 6th.

Raymond McKee and **Julian Reed** in the one-act farce comedy, "Not Much Force." Direction Will Louis. Wednesday, August 4th.

Sally Crute and **Herbert Prior** in the one-act drama —a child story—"Not Wanted." Direction Langdon West. Saturday, August 7th.

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Arrange now to include them in your regular program through General Film Company

And remember—the first release is Monday, September 6. Get it—and every one thereafter!

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IN
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By THOMAS RACEWARD

ETHEL BARRYMORE'S BIG STAGE SUCCESS

An absorbing drama of the Lumber Camp and Modern Society Life.
A woman's honor is saved.
The Assailant pays the penalty of his baseness. falling headlong over a cliff into the waters of death
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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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(The Index for this issue will be found on page 908.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, July 31, 1915

Facts and Comments

"LADY-POLICEMEN" are censoring magazines in Pittsburgh. This comes of the growth of censorship in the keystone state. Of course the "lady-policemen" do not really "censor," because they do not examine the contents of the magazines before publication, while censorship is essentially a previous restraint. Just the same, it is the spirit of Breitingerism, which means mischievous meddling by over-zealous, ignorant and narrow-minded "reformers."

* * *

TWO theatrical magnates have broken into print registering vociferous protests against any of their present or prospective stars metamorphosing themselves into films. The gentlemen are late; late enough in fact to remind one of fossils. They must have missed the crucial moment which marked the equality of the screen and the stage. Better look back a chapter or two and keep abreast of the times.

SOME producers, we are sorry to say, refuse to believe that the plain people of the land who patronze the motion picture theaters are capable of distinguishing between wit and vulgarity. In view of the correspondence before us we hasten to assure them that the moving picture patrons are well able to make that distinction and know how to express themselves on the subject. The garbage can variety of "comic" is a disgrace to the screen and a distinct handicap to the exhibitor. Let the exhibitor submit his protest to the unbelieving producer.

* * *

AT THIS writing it looks as if but half a dozen of the seven hundred amendments offered to the state constitutional convention will be adopted for submission to the people at the next general election. The author of our amendment demanding the freedom of the screen says he will force the convention to act on it by moving to have it reported out of the committee which now holds it in hostile embrace. The consensus of opinion regarding the work of the convention is far from flattering. The moving picture men we trust will help in rejecting the work of the convention at the polls.

* * *

IN ONE of the leading motion picture theaters of this city slides are being shown "between the acts." Slides of current events look somewhat out of place where kinematographic records of the news are exhibited, but this is not our objection to the slides. The deplorable fact is that these slides displayed the pictures of two convicted murderers, one just out of jail and the other recently committed to jail. Perhaps the yellow press is primarily responsible for this disgraceful adulation of murderers. The newspapers have created the interest in these loathsome subjects and now they "must keep it up." We hope that no reputable producers will follow in the footsteps of the yellow sheets and help to make heroes of these men.

* * *

FROM every part of the country THE MOVING PICTURE WORLD receives requests for its censorship pamphlet and its symposium on the Sunday question. Many a request is accompanied by words of praise and appreciation for the service we are trying to render to the industry. The campaign for a liberal Sunday and for freedom of the screen can only be won by constant agitation and eternal vigilance. Every state branch of the league ought to supply itself with the materials which THE MOVING PICTURE WORLD is offering without charge.

* * *

OUR mail brings increasing complaints from exhibitors who have done business with irresponsible film concerns with the usual result of disappointment in bookings, bad condition of reels, overcharges, etc., etc. With so many big and well-established companies anxious to serve the exhibitor he has really no one but himself to blame if he listens to the solicitations of unreliable and irresponsible concerns.

* * *

A VERY complete account of the National Convention of the Exhibitors League will be found in the news columns of this issue of THE MOVING PICTURE WORLD. The convention appears to have been successful, meeting the expectation of the leading spirits of the league. The most important note struck at the proceedings of the convention was the general recognition of the need of a stronger organization. Now is the time to strengthen all the state branches.

A Comedy to Those Who Think

By Louis Reeves Harrison.

HORACE WALPOLE came near dividing the human race into two classes when he said that the whole world is a comedy to those who think, a tragedy to those who feel. Writers and philosophers who favor a supremacy of the spirit over the flesh have appeared at all periods of recorded history; among the earliest settlers of New England who carried their doctrine of restraint into the gloomy pretenses of Puritanism, among certain intellectual ascetics of to-day. Out of the necessity of restraint has often arisen an idea that feeling should be totally repressed whereas, far from being moderation, repression of feeling may easily be immoderation. It is true that the struggle for existence is often a bitter one, but it is through feeling that bitterness is made known, and through feeling it may be assuaged by those who unite to intellection broad sympathies and tender compassion.

Poor people, whether their condition be due to native inability or to the force of circumstances, become so absorbed in their struggle that their line of thought is cramped by their individual and immediate requirements, but their minds may be reached and powerfully affected through feeling as stirred by the screen story, especially when it appeals to that sense of injustice which ever rankles in the proud hearts of the unfortunate. Thinking men of big hearts realize that injustice to the poor is less due to modern intention than to the artificiality of forms and conventions we have inherited from the ages which we are slow to replace with improvement because such changes must be inaugurated for the greatest happiness of the greatest number irrespective of section and class.

One effective way to deal with those inherited artificialities of custom which are responsible for injustice to men who deserve better treatment is to hold up to ridicule the heartless stupidity of privilege, affected standards of living among those who have never had the wolf at the door, hypocrisy of those who attempt to create an impression of superiority, amusing pomposity of servitors appointed to public office, unblushing promises and hollow performances of professional politicians, business management that is fawning to capital and oppressive to honest labor, predatory instinct that thrives on exploiting stolen invention and the idea that a moment of serious attention should be given in religion, politics or society to the utterances of a blatant demagogue.

The screen may never relegate the printed page to secondary consideration, though its appeal is more direct and almost universal, but it bids fair to send the shouter of misinformation to the rear. He bored us when we were little children at Sunday School, this incessant mouther of words, and he is still to be seen on the platform of every general assemblage, waiting for a chance to work his jaws and hear his own voice, not that he has anything of particular interest or value to communicate, but to the contrary. He is howling himself hoarse on the street corners of an evening, the barker of some political side-show; he rises after dinner to make a few remarks and distress our stomachs at a time they are striving to be all things to all edibles. He is bellowing across the ocean for peace, but, if there was enough money in it, he would box the compass and yell enthusiastically for war.

If a highly intelligent being could look us over at this moment from some lofty and comprehensive viewpoint, he might well be amused by our attempts to settle our differences and vindicate our rights in courts of law presided over by politicians and lawyers trained to trickery and noted for their lack of scruple. Only in the temples of justice can a freeborn man be openly insulted and humiliated without possibility of redress; only there is it assumed that he is a liar; only there is his good repute open to attack because he fails to remember where he was and what he did at half-past four in the afternoon several months previous to his appearance in the witness stand. To call a place where the wealthy litigant may wear out the man of limited means, where the opulant criminal may escape punishment for years on one pretext or another, while the penniless one meets with short shrift, a "Temple of Justice"! What a farce!

More offensive than crime itself, often the result of abnormal impulse, occasionally the result of a decadence for which inequities of our judicial system is directly responsible, is that clogging of the machine which results only in obstructing principles of right and in destroying the idea of fair dealing. It is tragic to those who feel and suffer. It is comic that we should even tolerate, to say nothing of support, a system given over to the encouragement of trickery and to the injury of our highest ideals and denominate the institution a Court of Justice. One way to wipe this obnoxious spot from civilization is to expose its hypocrisy, its pompous pretense, its arrogant assumption of privilege. It offers so many ripe themes for ridicule that it may be laughed out of existence.

Civilization in Europe is drooping like a beautiful plant in sore need of nourishment, all because a comparatively small clique of men arrogate to themselves the privilege of adjusting or disorganizing international relations. Inasmuch as the power of forming the fittest and truest judgment in any matter concerning a nation of intelligent people requires a knowledge acquired through experience, there is opportunity for brilliant satire on the question of hereditary wisdom, or on the idea of placing a murderous marauder on a pinnacle of glory, while a mere pickpocket, who incurs some personal risk in taking what does not belong to him, may pass several unhonored years in jail. To kill one man is a crime—to murder a million is to be immortalized in the historical Hall of Fame. It is said of one of the best of modern dramatists that he can not get through a day's work without "ironic laughter and wonderment at the collossal stupidity of the world in which we live." A contribution from him would be appreciated which should laugh despotism to scorn.

While our long-suffering world may be a great comedy to those who think, it might not be a bad idea for them to let us have the benefit of their thoughts, especially for use in motion pictures. Screen stories go to the hearts of the people. Through their pictured sequence of incidents many common illusions may be unmasked. We would greatly enjoy some keen satires on mistaken conceptions of life and of society. Many of us can only get at truth through the process known as *disillusionment*. We must laugh away the cobwebs in our brains before we can reach a state of being able to recognize the truth when it is placed before our eyes. We are all willing to learn, and whatever is a comedy to those who think, a profound truth enwrapped in satire might prove a most delectable method of disseminating information.

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Midsummer Madness

By W. Stephen Bush.

A STRANGE bit of news comes from one of the big cities in the Northwest. The municipality in question in its eagerness to "regulate" motion picture theaters wants to restrict their number, allowing but one theater for a certain percentage of the population. Looks like midsummer madness.

There was a time in the somewhat hoary past when the quantity and the quality of all amusements were regulated by royal edict. The government dictated what people should eat and drink and wear and prescribed the manner and method of their amusements. Of course our Northwestern Solons do not want to go quite that far. No doubt they are sincere enough in their belief that in restricting the number of licenses for motion picture theaters they are furthering the best interests of the community. The press of other cities in the same state has shown great interest in the experiment of this sort of municipal regulation, as well it might.

Motion picture theaters cannot be licensed and regulated like saloons. The best that has ever been said for the saloon was its defence as a necessary evil. The motion picture theater is a civilizing influence. It is quite possible that there may be more moving picture theaters than a given locality can support. The remedy for such a state of affairs is to let the natural laws of supply and demand have free play. The municipality surely has no right to interfere. There may be too many bakeries or even too many churches, but it is not for the state to concern itself about these things. Under a paternal system of government such conditions may exist; in some of the European countries entire industries have been taken over by the state and have been turned into monopolies. Our country and indeed the genius of our institutions and our history are opposed to such measures, which should be fought with all possible zeal.

Aside from sound and solid economic reasons for leaving every lawful business to pursue success as best as it may there is another ground for objecting to licensing motion picture theaters according to the percentage of population. If any political body controls a limited number of licenses two things will result: In the first place, such licenses will command a big premium and in the second place it is altogether likely that they will be bestowed as political rewards. In other words, there could be no surer way of mixing the picture with politics, to the detriment of both, than a plan of restricting the number of licenses.

Every man who pays a reasonable license and who complies with the building laws ought to have the right to enter the exhibiting profession. If he is incompetent he will pay the penalty of his mistake. It seems strange to us that the press in the city alluded to supports the new policy of regulation on the ground that it will result in better pictures and in a higher morale of the exhibitors. If there is, for example, but one license obtainable for a section of say ten thousand population, the license-holder need fear no competition. What inducement has he to give his patrons the best service? He can feed them on aged "commercials" and still rake in the nickels and dimes, thanks to his good political connections. If the promoters of a lot of "junk" stood back of this scheme it would occasion little surprise to intelligent film men. The vitality of the motion picture does not depend upon political favor. Any step in that direction leads to confusion and most likely to corruption.

An Old Superstition Exploded

By W. Stephen Bush.

THE Medical Times in its issue of July publishes a most interesting symposium on the "Effects of the Moving Picture on the Eyes." This publication is the oldest medical journal in the United States and enjoys the greatest confidence and prestige.

We are very glad to say that the specialists who wrote on this most vital subject all concur in the conclusion that moving pictures are not harmful to normal eyes.

One physician declares that he has "yet to see any organic change in the eye that could be definitely traced to the moving pictures." A distinguished oculist of Chicago discourses most intelligently upon the effect of the motion picture upon the eye and makes suggestions which are well worth studying. He says: "that severe test is put upon the eyes by the unnatural swiftness with which films are sometimes reeled off, making every action abnormally rapid and jerky, converting the actor's walk into a Chinese trot and giving all the participators a sort of St. Vitus dance. * * * The practise of flashing written letters and printed matter on and off the screen with almost lightning celerity puts the greatest strain upon the eyes. The audience in its eagerness to get an intelligent understanding of the action makes a strong effort to read the lines, but in many instances they are given no opportunity to read all of them and are kept on a strain in the strenuous effort to grasp them at a fleeting glance." Here is a paragraph that will excite the interest and let us hope the indignation of my breezy colleague Richardson:

"It is difficult to understand why the operator indulges in this mismanagement of his machine, for the same operator who gives an audience a chance to read only two or three lines out of many often throws a single line on and leaves it on view long enough to be read many times over."

The good doctor does of course not realize that the operator is hardly ever to blame for this state of affairs. No part of a film loses more as it continues in use than the titles. The doctor adds that "such imperfections and exasperations are within the possibility of elimination" and of course every exhibitor will agree with him. If producers or exchanges would agree to furnish additional titles for a nominal cost a long step toward remedying the evil will have been taken.

Here is one doctor from Georgia who has a happy way of commingling common sense and humor and whom we quote with particular satisfaction: "As to the effect of moving pictures upon the eyes," he says, "I have no clinical data and must, therefore, express myself purely from the standpoint of personal observation. The question as to what effect does the frequent observation of moving pictures have upon the eyes is very much like the question as to what effect does the eating of cabbage have upon the digestion. The answer, of course, is that it affects different individuals in different ways. The same is true of the effect of moving pictures upon the eyes. To say that moving pictures are universally harmful to all eyes is certainly not correct, but that they are harmful to certain individuals must be admittedly true. Many people naturally have weak eyes, i.e., they are easily affected by the glare of lights."

The general conclusion of these learned experts is worthy of notice as it puts a stop to the idea so prevalent in the early days of the picture that the screen was injurious to the eyes. One by one the unwarranted prejudices against the screen are being exposed.

San Francisco Convention

Fifth Annual Meeting of the Motion Picture Exhibitors' League a Successful Event---Good Attendance by Western Exhibitors---Business Sessions Marked by Harmony and Much Good Work Accomplished---Fred. J. Herrington, of Pittsburgh, Pa., Elected President---Important Matters Referred to the Executive Board

Opening Session—Tuesday Morning.

THE Tuesday morning session convened at 10:45 o'clock, the meeting being called to order by M. E. Cory, of San Francisco, second vice-president of the national organization and chairman of the Convention Committee. He introduced Mayor James Rolph, Jr., who stated that it was a privilege to be invited to extend a welcome to San Francisco to the moving picture men of the nation. He commented upon the great number of pictures that had been taken of exposition activities and said he was delighted at the fact that both exhibitors and producers would now have the that both exhibitors and producers would now have the opportunity to witness these rare sights with their own eyes. He expressed a belief that the convention would be of great value to those engaged in the moving picture business and described it as being the most popular in the United States today and one that no one could stop. Without referring directly to the censorship question, in which he takes a keen personal interest, he declared that this was a country where the people ruled and that nothing would be permitted which would interfere with such an elevating business.

Chairman Cory paid the Mayor a glowing tribute and thanked him on behalf of the organization for his presence. He then introduced President Marion S. Pearce, who spoke briefly but feelingly of the spirit of enthusiasm he had found here and declared that if exhibitors elsewhere could be imbued with this spirit it would be greatly to their benefit. He outlined some of the things he hoped would be accomplished at the Convention and expressed the belief that the organization would be placed upon the basis it belonged.

National Treasurer Peter J. Jeup was introduced and spoke briefly. He stated that when people would come three thousand miles to attend a meeting of this kind it showed an interest in the organization and in the business it represents. Fred J. Herrington of Pittsburgh, Pa., made a short talk and was followed by Judge A. P. Tugwell, of Los Angeles. He was followed by H. L. Beach, president of the California State League, who made an interesting address. He said the moving picture theater had taken the place of the saloon as the poor man's clubroom, and in addition had become a family gathering place. The constant change in the ownership of theaters was one of the greatest drawbacks with which the league had to contend, he declared, but he expressed the belief that in spite of this much good was being done to keep the business clean and to secure more adequate profits.

Jacob W. Binder, of the National Board of Censorship, was present and was called upon by Mr. Cory to address the gathering. He prefaced his remarks by the plain statement that he was not a believer in censorship and could not reconcile himself to the idea that a group of a few men should be permitted to dictate to producers or exhibitors. He said that a national board of censorship was not necessary and that the need of censorship of any kind was rapidly disappearing. "The slogan of this organization," he said, "should be 'No Legalized Censorship.'"

Chairman Cory then read a notice from the San Francisco Press Club extending a welcome to all to make use of its downtown quarters and rooms at the Exposition. Among the telegrams read was one from First Vice-President T. P. Finnigan of Dallas, Texas, who expressed his regrets at not being able to be present, and another from A. E. Smith of the Vitagraph Company, wishing a successful gathering. The morning session then adjourned on a motion and the delegates commenced the inspection of the exhibits on an upper floor.

Fred J. Herrington.
Newly-Elected President of the Motion Picture Exhibitors' League of America.

Wednesday Morning Session.

There was a good attendance of motion picture men when President Pearce at 10.30 called the convention to order. Mr. Pearce's first action was the appointment as sergeant-at-arms of H. C. Schmidt ("Dynamite") of Palo Alto. The selection seemed to be a popular one. Then followed the naming of committees. L. W. Brophy of Muskogee, Okla.; I. Oppenheimer of San Francisco and S. H. Jones of Altus, Okla., were appointed on the committee of resolutions and grievances. On the committee on constitution and by-laws M. J. Slimm of Cleveland, W. F. Krohn of Berkeley and L. R. Greenfield of San Francisco were named.

Owing to the absence of Secretary Wilson it was decided, following a motion of Judge Tugwell, that the matter of auditing be referred to the incoming executive board. While awaiting the arrival of W. W. Hodkinson, who was scheduled for a long talk, President Pearce announced that the meeting was open for the discussion of any subject that might be on the minds of the delegates.

"Away back in 1893 in the City of Chicago there was a world's fair," said A. P. Tugwell. "In a little obscure corner of the grounds there was a sign 'Moving Pictures.' I believe it indicated perhaps the first public showing in the United States of the motion picture. The projection was on a crude machine. The length of the subject was 120 feet. That was the beginning of this industry. Look at it today, the fifth of all the industries of our country! Is it not something wonderful to contemplate?"

Mr. Tugwell took up the question of censorship. From an article in a morning newspaper under a Pittsburgh date the speaker brought out the fact that already the mania for censoring anything and everything was extending even to the press—that in the Pennsylvania city an attempt was being made to establish an overlordship on the magazines that might be exposed for sale on the news stands. Mr. Tugwell said the danger of censorship lay in the fact that as soon as the politicians might succeed in making it a public institution they immediately would seek to control the positions thereby created.

"Why censor the picture?" asked Mr. Tugwell. "The audiences to which we appeal are the real censors of our pic-

tures. If we put on our screens anything that is objectionable to them we lose their patronage, and we cannot afford to do that. Right there is the censorship that will count, and the only one that will count. No exhibitor can put anything on his screen that is objectionable and be successful in the long run."

Fred J. Herrington of Pennsylvania also spoke on censorship. He referred to the triumphal journey across the country of the Liberty Bell. He spoke of his own state as the cradle of liberty and alluded to its experience in censorship matters. "People realize that without a free press there can be no liberty," he said. "The ones who are howling for censorship are the politicians. They see the opportunities for graft on the one hand and the opportunities afforded by the screen for the exposure of graft on the other."

Mark E. Cory,
Vice-President of the Motion Picture Exhibitors' League of America.

W. A. Cory of the Universal spoke briefly. "The exhibitor does not dare to throw upon his screen anything that is objectionable to his patrons," he said. "We need no official censorship." Mr. Cory praised the national board.

Jacob W. Binder of the National Board of Censorship went upon the platform to greet Mr. Hodkinson and was corralled by President Pearce for a talk. "The matter of censorship is a very real danger," said Mr. Binder. "There are two kinds of censorship. There is the legalized kind, the censorship which is obnoxious to every American citizen. Then, too, there is the co-operative kind. I agree with many that all forms of censorship ought to be done away with—and they will be eventually.

"The manufacturers who are making the clean, high-grade pictures are the ones who are making the enduring pictures. It is because of this fact that we are encouraged to hope that in the next decade, in the next five years possibly, censorship will be unheard of in this country. At this moment, however, you are confronted with a very real peril. In the legislative season just closed censorship bills were introduced in thirteen states. Outside of Ohio and Pennsylvania.

"There is one thing exhibitors should always bear in mind. The manufacturers are not their enemies. It was through the money provided by the manufacturers that I as a representative of the national board was sent into these thirteen states to combat these bills providing for legalized censorship. With the aid of the different exhibitors and of the exhibitors' league we were enabled to stop all of these bills with a single exception. And the governor of Illinois has just vetoed the censorship bill that was passed by the legislature of his state. Censorship indeed is a grave danger. Fortunately, the legislatures of only twelve states will meet next year, but you can bet that in these states in at least 50 per cent., censorship bills will be introduced. I trust that this convention will take concerted action and place this body on record as opposed to legalized censorship in all forms so that next year those who are fighting this evil will have the advantage of this co-operation, so that there may be no question in the minds of legislators as to where the exhibitors themselves stand. I hope you will be successful in building up an organization that will be effective as a factor in fighting censorship.

"Reference has been made to the menace of the politicians on the censorship question. The politicians really are not dangerous. We know how to handle them. We can stand them up in a corner. But there is a second class that really is dangerous, and that class is to be found in every community. It is more dangerous because it is composed of men and women who are sincere—ignorant, it is true—but sincere. It is composed of men and women who cannot be reached through the arguments that are all-powerful with the politicians, but must be reached through appeal to reason. The national board is organizing a propaganda to reach this second class."

Mr. Binder told of the success that had attended the efforts of the board in Iowa, where the State Federation of Women's Clubs had changed its attitude from one of antagonism to pictures to the adoption of resolutions opposing all forms of legalized censorship. The federation went further and attested the value of the picture as an educational influence, an uplifting influence. "It pledged itself to do all in its power to further the motion picture business in the state of Iowa instead of trying to throttle it," said Mr. Binder. The speaker also told of the work that is being done by the manufacturers to further the fight against legalized censorship. "Mr. Hodkinson here contributes $150 a month to the treasury of the national board of censorship," he said. "The General Film Company furnishes a thousand a month. George Eastman, who is not directly interested in picture making, gives us $6,000 a year. I just mention this for your information, and to let you know your friends, the men who are making possible the conduct of the battles in the different centers. Now don't worry about the politicians, the first class. The ones to take care of and the ones to worry about are those of the second class. The national board, through its educational campaign, is trying to take care of the second class and to do the work well."

Peter J. Jeup,
Treasurer of the Motion Picture Exhibitors' League of America.

President Pearce next introduced W. W. Hodkinson, president of Paramount Pictures Corporation, describing him as one who had contributed largely to the success of the motion picture business and to putting the exhibition of pictures on the highest plane.

Mr. Hodkinson was given a hearty greeting. "If I had been called on a few years ago to say something about the future of the picture probably I would have advocated quality and a higher admission, getting away from the five-cent price. Don't misunderstand me. That is a necessary part of the business, but so many of the manufacturers were busy with the smaller picture that they were neglecting the bigger and better subject.

"The motion picture business in the past has been a business very much without a future. Five years ago people looked upon motion pictures as a fad, something to die out, like skating or things of that sort, amusements that came in periodically. Many of the exhibitors even felt it was a temporary proposition. We are facing the fact today that the business is one of the biggest and most enduring if it is conducted rightly. I don't think it can be killed today.

"While we are on the subject of the future of the picture I want to say I have been very much pleased to hear the discussion on censorship and the talk about the co-operation of the manufacturers, which is evidence that your minds are running in that direction—and the permanence of the business depends on our ability to plan for the future. The field has been a virgin one. It might be compared to the early days in gold mining in California, when plenty of free gold was found. After the free gold was exhausted it was necessary that a property be developed. That is what we have to do today—develop our property. And that development can only be done by co-operation and planning.

"Exhibitors should do what they can to bring their community to their theater. It can't be done much longer as it has been done in the past, with any kind of film, with no attempt at advertising, or regardless of the way business is done. The motion picture exhibitor of today can occupy a very valuable place in his community, he may be a respected business man, not be looked upon as a transient, if he will concentrate on his task and plan for the future.

"The question of censorship has concerned me not a little. Personally I would like to see no censorship at all. I have felt the only safe course to pursue is to release only pictures

that are worthy of being seen by the American people and then to stand on our rights that those pictures should be seen. I realize there are temporary advantages in making the other class of pictures, but I feel that that advantage is only temporary, is very short lived. We shall try to distribute only such product as we can stand by, and we believe we will have the support of the exhibitors in doing that."

Wednesday Afternoon Session.

There was no meeting of the national organization in the afternoon, but the convention hall was occupied by the California exhibitors, who held the fourth annual convention of the California State Branch, No. 12. The gathering was called to order by President H. L. Beach at 2:45 o'clock, and upon motion of Vice-President A. P. Tugwell of Los Angeles the reading of the minutes of the last meeting and the roll call of members were dispensed with. Owing to the fact that there had been so many changes in the office of secretary during the past year the report of that official was limited to a financial statement.

As the sessions of the National League were being given over largely to discussions on the leading questions affecting the moving picture industry in general it was decided to make the meeting a short one and President Beach announced that nominations were in order. Judge Tugwell moved that the same officers continue for another year, but was ruled out of order. President Beach then told of the work that had been done to build up the League and suggested that a change in officers might be of benefit.

Mr. Tugwell was nominated, and on being given the privileges of the floor made a spirited address on the need of organization and told of the harmful bills that had been killed during the past year. He outlined the censorship question in Los Angeles and gave many facts in regard to the working of the board there that are not generally known. W. F. Krahn, of Berkeley, was also nominated for the office of president, but he withdrew, the election of Mr. Tugwell being unanimous. J. S. Lustig, of the Standard theater, Los Angeles, was nominated for the office of secretary and was elected. H. C. Schmidt, of Palo Alto, the oldest exhibitor in the State, was chosen vice-president, and C. L. Mehrten, of Berkeley, was re-elected treasurer. A. Goldberg, of the Peerless theater, San Francisco, was elected sergeant-at-arms. H. L. Beach, the retiring president, was elected National vice-president from California by a rising vote amid great enthusiasm.

In accordance with the arrangements made at the last state convention the next meeting of the league will be held in Los Angeles at a date to be selected by the Executive Committee. The idea of holding a moving picture exhibition in connection with the next convention was discussed and the proposition was heartily approved. This matter will also receive the attention of the Executive Committee.

An open discussion then followed on the combined saloon and theater question which is now agitating the San Francisco exhibitors. For the benefit of delegates from other cities the attempts of local saloon interests to secure moving picture licenses for the purpose of showing pictures free of charge in their places of business were outlined. It was agreed by all that the showing of pictures in saloons would be degrading and harmful to the business and that strenuous efforts should be taken to prevent the idea from securing a foothold in San Francisco, or elsewhere.

Thursday Morning Session.

There was a good attendance at the session of Thursday morning. It had been announced that the convention would be addressed by David W. Griffith. President Pearce in opening stated that Mr. Griffith was in the city and would soon be at the Auditorium. After the reading of the minutes Mr. Pearce presented his report. It was listened to with marked attention and heartily applauded at its conclusion. Mr. Pearce said:

Upon my election about a year ago, at Dayton, Ohio, the information was vouchsafed the convention that my business interests would not permit constant traveling, and upon taking up the work a letter of encouragement was immediately sent to all state officers and information requested. The number of replies was very encouraging and showed the need of strong State and National organizations.

In order to strengthen the State and National organizations the question of amalgamation was taken up with the states of Wisconsin, Illinois, California, New York, Pennsylvania and Ohio, and it is more than a pleasure to be able to state that the first state in which amalgamation was effected was California. The remarkable co-operation of both sides not only made it possible, but materially aided in amalgamation in all these states, with the exception of Wisconsin and Illinois. This was emphasized by the splendid work done by the League in securing a graduated scale as a substitute for the flat rate war tax. This concession was the more remarkable because it was obtained by the League after the Finance Committee of the Senate had decided to grant no hearings on any portion of the bill.

Too much praise cannot be given to the various trade papers for the loyal support given our organization. The success of the program, "Exhibitors Must Organize," was secured largely through the many columns of space so unselfishly given by them.

If not at first it must now be apparent to all that the work of this administration is largely to lay the foundation upon which the future organization is to be built. Amalgamation with harmony was most necessary, and I trust the large success obtained along this line will enable this Convention to so plan a boom for our organization which we have so much desired and that it will be a permanent one. The success of any organization, more especially this one of ours, depends largely on its personnel, and it is indeed gratifying in visiting the various state officers to find them not only men of ability and integrity, but leaders in their respective communities.

In closing, let me make a suggestion which is based on my experience as your president, and while it may not seem as necessary to some as it does to me, I am sure it would be suggested by any one of you if you had the opportunity to make the observation that I have had: As soon as our Convention will permit, I would recommend the election of a secretary who shall be paid sufficient salary to enable him to devote his entire time to the work of the League, not only as secretary, but also as an organizer; also that his headquarters be in New York City. To make it impossible for him to use this position as a means of personal gain, I also recommend such amendment to our by-laws as will provide for his election by the Executive Board and his work to be under the supervision of the League president. I do not feel that I could ask the favorable consideration of this suggestion without stating to the Convention that I am under no circumstances a candidate for re-election, and I take this opportunity to thank you all for your loyal support and hearty co-operation.

Talk by Sam Spedon.

Hearty applause greeted Sam Spedon, the veteran publicity manager of the Vitagraph Company of America. Mr.

Group of Exhibitors and Guests Attending The Fifth Annual Convention of the Motion

Spedon is one of those who can think on his feet, and he was followed with close attention. "This is an age of advertising," said Mr. Spedon, "and my presence here today seems one phase of it. I am not one of those who feel that we know all about advertising. We are trying to learn. It was for the reason that we are always trying to learn something new about advertising that the Vitagraph Company was moved to send me here among you, that I might at first hand observe what is being done in this section of the country. We are in a measure bound by the limitation of our own viewpoint, which might be called the studio viewpoint or that of the city of New York and its surrounding boroughs. We become more or less bound down to a viewpoint that is not comprehensive enough.

"Each community has its own problems to meet, each exhibitor has his own clientele, and he knows what that clientele wants. We don't. We experiment. We use our best judgment, and it is up to you to tell us if these experiments meet your approval. Within the last six months a new impetus has been given to the advertising end of our business. Four or five years ago advertising was not looked upon favorably. In fact, the producers were not advertising men. They had discovered the art of making moving pictures, had made many improvements and created mechanical devices which made this business possible. They were men of vast experience in their line of occupation, and as their interests grew they were obliged to do much that now they have to intrust to others. Naturally in the early days they came to the conclusion that what they did not know was not worth knowing and advertising was taboo.

"At the suggestion of your humble servant it was made possible for the Vitagraph to establish the first motion picture advertising department. At first it was not known as an advertising department, but more as a popularizing department. Manufacturers said we can sell pictures—what is the use of advertising? The consequences you all know; that attitude has been changed. Competition came in and the manufacturers were obliged to sit up and take notice. Within the past six months this new era has dawned, and at an expense of many thousands of dollars we employed one of the largest concerns in our city to aid us in reaching the exhibitor and the public. The manufacturers have discovered that advertising was the very thing necessary to give their business the impetus it lacked.

"Today the advertising of the motion picture industry has increased at least 100 per cent. There is nothing too good, nothing too novel, nothing too attractive for them to employ that it may be possible for you and for them to get your pictures and their pictures before the public. But here comes the vital point. You must not advertise a misrepresentation. You must make good. Of course, you must first get the people into your theaters, but when you get them there if the production is equal to the representation then you are bound to get the biggest kind of advertising possible. Every man who feels he has got his money's worth, or more, goes out and tells his friends and you reap the result.

"We find that the man at the door is the man we should worry about, the one who should give us the most concern. Then there is a unity, a trinity of unity, which we must consider. This is composed of the producer, the exhibitor, and the public. It makes the complete triangle of unity, and those three vital factors, or those most vitally concerned, must work together. There must be co-operation, for united we stand, divided we fall."

Address by D. W. Griffith.

"There falls to my lot today one of the most pleasant experiences of my life," said President Pearce, "and that is to present to you the premier director of the world, who will speak to you on 'The Rise and Fall of Free Speech and Personal Liberty in America.' Mr. Griffith, ladies and gentlemen."

Prolonged handclapping greeted the director as he stepped to the front of the platform. "I want to thank you for this applause," said the director when he was able to be heard. "I know you have been bored by so much of my work that I appreciate the reception all the more keenly. I do not know much about speaking—it is not in my line; I am a producer, but I shall not try to produce oratory. We are to consider a serious subject, and I shall endeavor to give you as much as I can of the real arguments we have against censorship."

Mr. Griffith departed once or twice from his manuscript, which he read with dramatic force. His manner betrayed the depth of his feeling. He read slowly, and not a word was lost. He was frequently interrupted by applause, showing that his auditors were with him. "It is because of the director's fear of censorship that the good manuscript is driven out," said Mr. Griffith at one point; "because we are spending thousands of dollars and we are obliged to put on something that will pass, and because of that fear there is sometimes put before the motion picture public a subject that is merely a bunch of milk and water insipidity and mediocrity."

"You would never have had the plays of Shakespeare," said Mr. Griffith at another point, "if Shakespeare had been obliged to write as the director of motion pictures today has to produce his subjects."

"Let us fight," said the director at the conclusion of his prepared address, "remembering that the white plume that is in our caps is as clean and unsullied as the one boasted of above the helmet of Navarre. It is a beautiful fight, for it is God's own truth we fight for; the star we are fighting under cannot but help bring us victory. We are fighting for free speech, and free speech is nothing more or less than the cornerstone and the very foundation of our moving picture liberties and every blessed man, woman and child in the United States has a right to that American privilege—and there's no bull con to that. [Great applause.]

"I don't want to stand here and talk to you as if preaching, but these things have been so hard upon us all. You can't have motion pictures when you are in constant fear of the constable of every small community—or of every large city."

Picture Exhibitors' League of America at San Francisco, Cal., July 13 to 17, 1915.

When Mr. Griffith stopped there were cries of "Keep on!"

"No," replied the director, "I am sorry I have kept you so long. But we have done much to bring this business up to a plane equal to that of the stage—the stage is a wonderful institution—equal to the pulpit; equal to the press, equal to any form of expression the world has ever seen, and I think it is coming into its own. I am glad to have seen you all. I know you have loved some of the things I have done. I am just saying a pagan scoundrel prayer that for the rest of your lives you will continue to love me just a little, for I love you much. I thank you."

The address follows:

Freedom of speech and publication is guaranteed in the constitution of the United States and in the constitution of practically all the states. Unjustifiable speech or publication may be punished, but cannot be forbidden in advance. The Supreme Court of California held that a regular theatrical production could be protected from injunction on the ground that it was a publication. Mayor Gaynor—that great jurist who stood out from the ordinary, gallery-playing, hypocritical type of politician, who plays for that hydra-headed monster called "public clamor" in America, as a white rose stands out from a field of sewer-fed weeds, said, in vetoing a censorship ordinance in the City of New York:

"Ours is a government of free speech and a free press. That is the cornerstone of free government. The phrase 'the press' includes all methods of expression by writing or pictures. If this (moving picture) ordinance be legal, then a similar ordinance in respect of the newspapers and the theaters generally would be legal.

We do not fear censorship, for we have no wish to offend with indecencies or obscenities, but we do demand, as a right, the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue—the same liberty that is conceded to the art of the written word—that art to which we owe the Bible and the works of Shakespeare.

A great divine is quoted as saying that from childhood his one besetting sin was brutality, but that the witnessing of the play of Oliver Twist, with its scenes of savage ferocity between Bill and Nancy Sykes, did more to arouse within himself an abhorrence of brutality than all the lessons and sermons otherwise of his entire life.

I count myself one among those who spoke in warning of censorship, when it first made itself manifest to the public. Had intelligence gone to work against censorship at that period, the child should have been easily put away. But the child of that day has grown to be not merely a man but a giant, and I tell you who sit here today, whether you will or no, he is a giant whose forces of evil are so strong that he threatens your very existence.

The rise and fall of free speech in America—add to this the rise and fall of liberty in America—and when you go home tonight and have your glass of beer, which the long-haired angels of reform, walking through their misguided and God-forsaken alleys of gloom, will doubtless take away from you before many moons, think this matter over.

The rise of free speech has cost centuries upon centuries of untold sufferings and agonies; it has cost rivers of blood; it has taken as its toll unaccounted fields, littered with the carcasses of human beings—all this that there might come to live and be that wonderful thing, the power of free speech. In our own country it has taken some of the best blood of our forefathers. The Revolution itself was a fight in this direction, the God-given, beautiful thing of free speech.

Afterward the first assault on the right of free speech guaranteed by the Constitution occurred in 1798, when Congress passed the sedition law, which made it a crime for any newspaper or other printed publication to criticise the Government.

Hotly contested prosecution of editors and publishers took place at the instance of the party in power. The popular indignation was aroused against this abridgement of liberty to such an extent that Thomas Jefferson, the candidate of the opposition party for President, was triumphantly elected. And after that nothing more was heard of the sedition law, which expired by limitation in 1801.

The integrity of free speech and publication was not again attacked in this country until the arrival of the motion picture, when this new art was seized upon as an excuse for meddlesome interference.

It has taken but a very few short years to take away this wonderful blessing, and I tell you that not only has its accomplishment been attempted—it has been completed. You may think this is an exaggeration, but I tell you that when a majority of citizens in any community allow the censorship of one single motion picture, particularly showing to an audience of adults, the right of free speech in that community has once and for all and forevermore ceased to be.

They tell you you must not show crime in a motion picture. Do not listen to such nonsense. These people would not have you show the glories and beauties of the most wonderful moral lesson the world has ever known—the life of Christ—because in that story you must show the vice of the traitor Judas Iscariot. Let these people follow out their belief to its logical conclusion, there would have been written no Iliads of Homer; there would not have been written, for the glory of the human race, that grand cadence of uplift called the Bible; there would have been no Goethe. There would be no thrilling, beautiful dramas given as the grandest heritage of the English-speaking race, the plays of Shakespeare. None of these things would these worthy persons have left in your possession, had they had their way.

All new things in the world, including the Christian religion and the printing press, have been at their beginnings considered as instruments of evil. The motion picture has had to undergo the same ordeal that seems to be directed at all new things. On the matter of censorship we think there has been very little common sense displayed by the public in general. We will agree with you in the argument that for the sake of the children censorship for a class of pictures may be allowed. But for the motion picture presented to adults at the same place, in the same theater, and under exactly the same conditions as the regular drama of the stage, we demand the same fair treatment accorded the drama, and we are unable to see why this is not the case, but, as you know, it is very far from being the case.

In some communities they do not allow the showing of crime in any form in any motion picture. This, followed to its logical conclusion, would absolutely make impossible the motion picture as an entertainment or as an art. For instance, I know it will seem beyond belief that the motion picture version of Shakespeare's drama of Shylock was forbidden in Chicago on account of race prejudice. How is it possible to portray virtue without portraying its opposite—the thing of vice?

How are we to show the sweetness of the character of Abraham Lincoln save by the contrast with the mistaken idea burning in the mind of a Thaddeus Stevens? Search your minds for any story that is worth telling, or any play that is worth seeing, that does not in some way show vice in some form. We believe the motion picture can be made the greatest educator the world has ever known. Its highest form will be depiction of motion picture fiction founded on historical facts, giving an interesting evening of entertainments and imparting in part truths of history, and in the large, a desire to investigate for one's self the period supposed to be depicted in the play.

What better instruction in the living of life *today* and tomorrow than a true knowledge of life in the past?

The motion picture is a form of speech as clean and decent and respectable as that of any art mankind has ever discovered. A people that would allow the suppression of this form of speech would unquestionably submit to the suppression of that which we all consider so highly—the printing press. And yet we find all through the country, among all classes of people, the idea that the motion picture should be censored.

When the first little board of censorship was established six years ago, we took it seriously, and then expected exactly what has come to pass—when a man of the calibre of the captain of police of Chicago can tell two million American people what they shall and shall not go to see in the way of a moving picture. The policy of the censorship is to approve of pictures which offend no one. That is one way of saying, "we will have nothing in the pictures but milk and water," ridiculous, insipid mediocrity that could not possibly interest anyone.

A motion picture of this class would be as interesting and efficient as a newspaper that never steps on anyone's toes, and you can imagine how people would be interested in that kind of a newspaper. We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as Woodrow Wilson has to write these facts in his history. We believe it is a right under the Constitution of the United States, and we are supported in this belief by wise judicial decisions in cases where the matter has been presented to the courts in the right way.

Judge Cooper, in his decision allowing "The Birth of the Nation" to be shown in Chicago, said in part:

"Every night in every fair-sized community in this broad land, where the stage instructs or entertains, each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value * * *. If * * * all the plays in which a villain had played were stopped * * * the theater as an educator and entertainer of the people would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of our people."

I have already quoted one passage from the veto message of the late Mayor Gaynor of New York, but Mr. Gaynor went even further than this in his expression of legal opinion. He declared in so many words that the censoring of moving pictures is a direct violation of the United States Constitution, because it is an abridgement of the freedom of publication.

So long as this thing of censorship is allowed, so long as in a city the size of Chicago one man may tell two million what they shall or shall not see in a motion picture in the theaters of Chicago—so long as this is allowed—so long as even one man is given the privilege over another of telling him this thing that he shall or shall not see in the way of even the simplest of motion pictures—then just so long and just so certain, there is no such thing as free America, and freedom of speech is a thing of the dead and much-regretted past.

The press of the country can awaken the people to the truth of these conditions. What have you done to help awaken them? The gentlemen of the press are human beings, subject and liable to be persuaded one way or another, the same as you or I. Talk to them, put up your side of the case. You will find that you can open their eyes to things they have never dreamed of. Already some of the greatest journalists of the country have been brought to see the light. I quote here from Lewis Sherwin, the eminent dramatic critic of the New York Globe, who, upon hearing of the efforts to suppress "The Birth of the Nation," wrote:

"This is absolutely against public policy, against the spirit of the Constitution, against the very life of and essence of what should be true American and democratic ideas. The mere fact of the races constituting the population of the United States in an unpleasant light, is no argument whatever. If this factor is to be seriously considered, there is hardly any limit to which censorship may not go."

The Chicago Tribune, in speaking of the attitude taken by the Mayor of that city, says: "Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence * * *. Censorship, being in itself a denial of intelligence, frequently proves that it itself is unintelligent."

The Boston Transcript in an editorial says: "The framers of the organic law of the Commonwealth concluded their contribution to human happiness with the purposeful phrase: 'To the end it may be a government of laws and not of men.' Upon Massachusetts therefore rests a peculiar obligation to oppose the tendency of the times to change by class legislation and executive censorship a government of laws to a government of men. The passion to limit by legislation or executive order the freedom of the individual is today the curse of the nation."

The Boston Herald says: "The people are impatient of any censorship which limits that freedom (free speech) which they hold as a priceless heritage. They want exact fairness and justice for all races and creeds."

The Chicago Examiner says: "If an official can impose his views on us in the moving picture house, the next attempt will be to tell the theater what it is allowed to show, and from that it is only a step to telling the press what it may print. That would spell an end to criticism of public acts and public men. It would substitute personal interest or personal prejudice for the truth as the standard in determining the right of publication."

The Chicago Tribune, in another editorial in regard to censorship, says: "The rights of the public are not to be abridged by bureaucracy, but are under the protection of the judiciary. The growth of censorship, undoubtedly stimulated by the moving picture, is a development which no American devoted to ideals of freedom can observe without alarm. * * * The use of censorship easily may tend to the misuse of it, and the position of the courts as a corrective to check abuse of power by what is virtually an extra legal authority and might easily become an autocratic and stupid authority, must constantly be kept in mind."

The Boston Globe says, editorially: "To stop the free expression of opinion by any means is to close the safety valve."

The press, the theaters, and the great majority of the people, these are only too ready to line themselves on your side of the battle, if you only have the nerve and the brains to let them know what your side is. In heaven's name, get to it! You have forgotten that you are American citizens. You seem to forget that this is America—the boasted land of the free, and by God's splendor, I think we have all forgotten the land of the brave. You are not fighting for anything to be ashamed of. You are fighting the most beautiful battle and the only battle that should be allowed to be fought in the world—a battle for freedom. The thing you have—the motion picture—is a form of speech as beautiful and clean as that ever discovered by the mind of man, in many ways, and in

(Continued on page 819.)

Vitagraph's Patriotic Picture

Commodore Blackton's Campaign for National Defense Endorsed by Statesmen and Officers of the Army and Navy.

SOLELY with the desire of calling to the attention of the American public the present state of unpreparedness of the country, the Vitagraph Company of America has produced "The Battle Cry of Peace" in five parts and is

Scene from "The Battle Cry of Peace" (Vitagraph).

now arranging to have it shown in every city, town and hamlet throughout the country.

Although Commodore J. Stuart Blackton of the Vitagraph Company of America wrote the play, and secured many of the facts on which it is based from Hudson Maxim's book, "Defenseless America," he has weaved a dramatic story of unusual strength with the facts.

Noted public men throughout the United States including Secretary of State Lansing, Secretary of War Garrison, Assistant Secretary of the Navy Franklin D. Roosevelt, General Leonard Wood, Commander of the Department of the East; General Montgomery M. Macomb, President of the War College, Admirals Sigsbee and Marix, and other naval authorities and men in all walks in life have joined in producing this film—every one of them appearing in it personally and in other ways lending their hearty co-operation.

"In writing this story we have tried not to be sensational, nor to arouse hard feeling against any other power," said Commodore J. Stuart Blackton in discussing the project. "We have simply used this method as a better means of reaching the public, believing that the pictured action would carry a greater weight than a written word. With the facilities which we have on hand we have been able to show what would happen to New York City if an invading force should be landed, as well as how the interior of the country would be affected by such an invasion. Brooklyn, too, has been touched in the picturing and just exactly what the invasion of this city would mean has been shown on the screen, and what Long Island might expect is vividly portrayed, and yet it has not been with sensational means that we have accomplished our end.

"We are not in favor of war and in this statement I speak for my associates as well as for myself. Our ambition is to avoid any conflict for the United States, but, and here is our point, treaties mean nothing, words of honor are useless and the Declaration of Independence is worthless unless backed up by force.

"Recently during a talk with Secretary of War Garrison he said that he believed that too stringent means cannot be used to awaken the public to the state of our defenses. 'The present state of preparedness has attracted the attention of all good citizens,' he added. 'I am heartily in favor of your campaign and I most surely do endorse it. I am always ready to aid the Vitagraph Company in a movement such as this.'

"Later I talked with Assistant Secretary of the Navy Roosevelt, and he expressed himself as strongly in favor of any movement that would bring this matter home.

"'Nothing can be too realistic to arouse the public,' he said. 'Let us all get together and drive this matter home in such a way that not one citizen can help feeling that it is his problem as well as the problem of the Government officials.

"'In time of war prepare for peace by getting ready for war' was the way Mr. Roosevelt summed up the question of preparedness.

"The question which 'The Battle Cry of Peace' places before the American public I hope will not be misunderstood as mere politics," continued Commodore Blackton. "I have talked with men who are holding public offices, men who have been elected to those offices by popular opinion and with one or two exceptions they are all in favor of protecting American freedom and American homes.

"I call it protecting American homes because it is just that. The freedom that we have built up and the homes that we have fought for, are for us to protect and we must do that by being prepared to repel any devastator who invades America.

"There are some cases where the question of preparedness is being made a question of politics. I can see no reason why this should be so. Either a man believes that the country is sufficiently prepared or that it is not, and his opinion should not be founded on whether he believes the Republican party should think the country is prepared, whether the Democratic party will endorse such a movement in the coming elections. In one case I talked with a Governor of one of our most powerful states and he refused to allow himself to be quoted or even to express an opinion in this direction. 'I am of a different political party than the one that is in charge of the Federal Government at the present time and I do not care to be quoted,' was his comment.

"'Then,' I said, 'Your idea of protection is more a question of politics than of American spirit, which incidentally is responsible for your election.' Needless to say this gentleman has not been included among those who are in favor of better preparedness."

In the picture, every possible means to prevent arousing enmity against any other country has been used and even the uniforms worn by the soldiers have been designed with the idea that no country can take offense. Similar care has been taken with names and the only foreign sounding name is "Emanon," a spy. "Emanon" is simply "No name" spelled backwards.

Many veterans of the Grant Post of the G. A. R. are also included in the picture and headed by Captain Jack Crawford ("poet scout"), are seen in military array. The veterans present a pathetic sight, their ranks thinned by the ravages of time, but their patriotism undaunted. Their willingness to defend the United States against invasion and to help preserve its integrity, as they did during the civil war, is plain to be seen.

Such Vitagraph stars as Charles Richman, Joseph Kilgour, Ralph Ince, Paul Scardon, Tefft Johnson, James Morrison, Evart Overton, Louise Beaudet, and dainty Norma Talmadge have been included in the cast. Hudson Maxim appears personally in the first part. The picture was presented under the direction of Wilfred North, and the entire production has been personally supervised in every detail by Commodore Blackton.

Admirals Sigsbee and Marx and Group of Veterans Appearing in "The Battle Cry of Peace."

The picture, which will be in five parts, and one of the features that will particularly interest the exhibitor, has been the decision on the part of the Vitagraph Company to release through the V-L-S-E during the month of September.

In handling the picture so that the general exhibitor, even those of the smallest towns, will have an opportunity to show this patriotic feature, the Vitagraph Company, according to its official announcement, desires to show that it believes that only through this channel can the greatest good be done.

"In producing this picture we have tried to arouse the country so that it will by the tremendous public opinion that will be stirred, force Congress at the coming session to pass an appropriation of half a billion dollars for better defences," declared Commodore Blackton in talking of the feature. "This picture is bigger than any one man, it is the biggest patriotic move that ever has been made. It is intended to point out the deficiency in our present armament, and to get the citizens of the country to seek the same insurance on their liberties as they have on their lives. We want every exhibitor to join with us in this move and we want them to feel that they are performing the greatest patriotic service that they have ever been called upon to render."

Daniel Carson Goodman

THE Lubin Manufacturing Company announces the engagement of Dr. Daniel Carson Goodman to write twelve feature photoplays a year at the largest salary ever paid for such services, $60,000. These twelve feature photoplays will be of the domestic drama order patterned after the famous Griffith film, "The Battle of Sexes," of which Dr. Goodman was the author. Lubin will engage a special cast of stars for these features and will spare no expense to make them a sensation of the film world during the next twelve months.

Danl. Carson Goodman.

Although only 33 years old, Dr. Goodman has won an enviable name for himself in the world of literature, his novel, "Hagar Revelly," having been the best seller of the year it was published. He was born in Chicago, and after the usual preliminary schooling studied medicine at Washington University, from which he was graduated. Then he went to the Universities of Heidelberg and Vienna, where he continued his studies for another four years.

But medicine held no attraction for Dr. Goodman, and he turned his endeavors to literature, his first novel being "Unclothed," the second "Travail," and the third "Hagar Revelly." Now Dr. Goodman has decided to give his best efforts to the production of what he hopes will prove to be masterpieces.

"I have an infinite faith in the mission of the photoplay," said Dr. Goodman in discussing his relations with the Lubin Manufacturing Company. "Incidentally, I know that Mr. Lubin will spare no expense in the production of my twelve features. I have in mind the stars I want, and as the question of money is not involved, I believe that we will be able to gather a cast unequalled in the history of film productions. Of course, I cannot go into details as to the themes on which I will write, but they will deal with domestic problems, pregnant with human emotions and telling the story of things most vital to the race. Whether I will succeed in this new field I cannot say—like the famous archer in 'Ivanhoe,' 'no man can do more than his best.'"

QUIVE, V-L-S-E MANAGER AT SAN FRANCISCO.

A change in the management of the San Francisco branch is also reported by the V-L-S-E. R. B. Quive, well and favorably known in western film circles, will become branch manager in place of C. B. Price. Under Mr. Quive's management great things are looked for from this far western V-L-S-E branch office.

Scenario Department for Standard Studios

New Service Plans to Learn Story Wants of Exhibitors Through Exchanges.

By learning the demands of theater patrons from the theater owners and transmitting them to a special scenario department conducted by the Standard Photoplay Distributors, Inc., the exchanges handling the Standard program hope to be able, in a short time, to give the exhibitors a variety of stories in photodrama form that will supply directly the kind of productions most popular with their audiences

The Standard producers claim that although magazines and novels are constantly changing the style of stories offered to the reading public in accordance with the popular demand, motion pictures are not up to date in this respect because of the conditions of the business forcing the exchanges to take whatever style of story the manufacturers see fit to hand them without due regard to the demands of the exhibitors on behalf of their patrons. While a publisher will not accept a story, the style of which he learns from the bookseller is not in demand, an exchange is forced to accept a released motion picture in spite of the fact that the exhibitors have warned him of the unpopularity of the subject. The correction of this state of affairs was in the minds of the active spirits of the Standard program during its organization and steps have been taken whereby the studios producing Standard pictures will receive their stories from carefully selected scenarios prepared by a special script department which is kept informed by the exchanges of the style of stories most popular in their several territories.

This department will consist of a staff of story writers who will work in conjunction with experienced scenario writers, and while each studio will be allowed to furnish its own scripts when desired they will not be O. K.'d by the central scenario department unless the subject is known to be in popular demand.

Mike Donlin Signed by Arrow Film

THE Arrow Film Corporation, of 71 West Twenty-third street, New York City, has completed arrangements with Mike Donlin, probably the best-known ball player in the world, whereby the famous son of Swat will be featured in a five-part photoplay entitled "Right Off the Bat." The scenario, which is by Albert S. Le Vino, follows closely the big moments in Donlin's life, from the days when he was a small-town lad, crazy about baseball, to the time when he achieved his ambition and became a Giant.

Mike Donlin.

The producers have provided an all-star cast to support Donlin in "Right Off the Bat." Among his associate players are the Misses Claire Mersereau, Fan Bourke, Rita Ross Donlin, Beatrice Dauncourt, Doris Grey and Mabel Wright, and Messrs. Charles Mather, George Henry, J. Arthur O'Brien and Frank Frane, Jr.

"Right Off the Bat," which has been in course of production about ten days, is being directed by Hugh Reticker, one of the younger school of photoplay directors, who, experienced by years on the speaking stage, is employing his keen imagination in the newer art of screen production.

Most of the scenes are exteriors, taken in a beautiful city in the Berkshires. More than forty well-known ball players have been engaged to take part in the play, which is a comedy-drama that deals with baseball but is not devoted solely to the national game. Exclusive of Donlin's salary, the production will cost in the neighborhood of $20,000. "Right Off the Bat" will be released late in August and will be seen for its premiere in a leading Broadway theater.

Important Moves by Mutual

President Freuler Appoints John C. Graham as His Assistant and Makes Contract with Horsley for Productions.

THE prophecies made by the knowing ones in the film industry when John R. Freuler was elected president of the Mutual Film Corporation, to the effect that his intimate knowledge of the exhibitor's needs and requirements would quickly be evidenced in the Mutual's affairs, are already beginning to bear fruit. Early last week came the announcement that John Cecil Graham, one of the best equipped and thoroughly posted men in the motion picture industry, and a man whose reputation among exhibitors is nation-wide for his ability to organize film service efficiently, had been appointed general assistant to President Freuler. Then last Saturday it was announced that papers had been signed by President Freuler for the Mutual and David Horsley for the Centaur Film Company of Bayonne, N. J., and the Bostock Jungle and Film Company of Los Angeles, Cal., whereby these companies are to release their entire output through the Mutual.

David Horsley.

Both events are significant of the comprehensive plans which President Freuler has in mind for making Mutual service the model for other programs to follow.

"The Mutual," said President Freuler recently, "will be increased and expanded along new lines and in such a way as to be of the greatest benefit to the exhibitor. Plans now under way for the extending of Mutual service will be announced as rapidly as they are completed and exhibitors will be the ones most vitally interested. Mutual service will soon be recognized as the best service and exhibitors will be the ones to benefit. Watch the Mutual is my advice to exhibitors everywhere."

John C. Graham.

The foregoing announcements are sufficient evidence that President Freuler is allowing no unnecessary delays to interfere with the carrying out of his plans, and will be the occasion for many congratulations from Mutual well-wishers.

President Freuler's selection of Mr. Graham as his general assistant will generally be regarded as of the utmost wisdom. Mr. Graham's ability to organize and handle the detail of a big organization like the Mutual is too well known to readers of the Moving Picture World to require comment here.

Entering the moving picture field with H. E. Aitken, former president of the Mutual, while the Western General Film Company was in process of organization, Mr. Graham speedily won a reputation as a man of unusual talents. Later, in association with Mr. Aitken he successfully operated the Western Film Exchange and when Mr. Aitken purchased the Reliance company he came East to be placed in charge of its output. Following the organization of the Mutual, Mr. Graham continued in charge of the Eastern exchange, which included New York City. Later he became general manager of the Universal and then of the United, recently dissolved. His connection with the film business dates back to Milwaukee, St. Louis and Joplin, Mo., with Mr. Freuler and Mr. Aitken.

The announcement that David Horsley is to release the output of both his plants through the Mutual is of greatest interest and necessitates the cancellation of Mr. Horsley's contract to make pictures for a licensed company. The cancellation of this contract becomes effective within thirty days, which means that the last picture he will make for the licensed company will be the release for August 12. The brand name "MinA" remains the property of the licensed company, but Mr. Horsley completely severs his connections with it. In the Mutual, it is said that Mr. Horsley hopes to find a wider market for his productions.

Each week, Mr. Horsley will release through the Mutual a two reel picture, featuring the collection of animals for which the Bostock name has been famous abroad and in this country for more than a century. Mr. Horsley has bought the entire collection of Bostock animals and has installed them at the expensive new plant, covering a space of five acres, which he has lately completed in Los Angeles. Here a huge arena has been constructed and a stage erected large enough to accommodate six working companies at one time. The arena has been so arranged that it will be possible to take animal pictures with absolute safety for the production staff and by a unique arrangement of stage settings, six different scenes can be taken in but little more than the time which it ordinarily takes for one. Besides the animal features, a series of distinctive comedies will also be released by the Horsley companies. Mr. Horsley is also planning to produce a number of important multiple reel features, which will be released as Mutual Masterpictures.

The alliance with Mr. Horsley is indicative of President Freuler's endeavor to strengthen and expand the Mutual program and is in line with the announcements which he has made to motion picture exhibitors everywhere that Mutual service means the best service alike to the public and exhibitors. The release of the Horsley productions through the Mutual Film Corporation will begin the latter part of August.

Reine Davies in the World Film

MISS REINE DAVIES, popularly known as the American beauty of the stage, has capitulated to the lure of the camera and is making her motion picture debut in the George W. Lederer Filmotion Corporation's picturization of the famous drama "Sunday," in which Miss Ethel Barrymore scored such a triumph in this country and England, and which will be released through the World Film. Miss Davies, in addition to her beauty, has a wonderful personality, which aids her in her work before the camera as it did before the footlights. She also is celebrated as having one of the most wonderful wardrobes of any actress.

Reine Davies.

Miss Davies won much favor as leading woman for Willie Collier in "Love Among the Lions," also "Mme. Sherry," "The Girl Rangers" and "The Southerners," and has been one of the most popular headliners in vaudeville playing the "Big Time."

She is supported by Montagu Love, the celebrated English romantic actor, who came to this country to play in "Grumpy" with Sir Cyril Maude; Adolph Link, for years the leading comedian at the Berlin Comedy theaters; Charles Dickson, the author and actor, who has just returned from England.

Moss to Make Pictures

Big Theatrical Man Organizing Large Company and Erecting Studios and Laboratories.

B. S. MOSS, the biggest small-time vaudeville man in the East, and one of the most extensive theatrical operators in this country, with a control of about fifty of the largest combination houses showing vaudeville and high-grade pictures, has organized a picture producing company with a working capital of more than half a million. Mr. Moss has engaged some of the best picture experts available as executives of departments. With these men of calibre and distinction he expects to be able to put out on the market a line of material that will at once rank with the very best. The studios and laboratories which are being erected for him will embody all the latest and best studio and factory devices.

B. S. Moss.

"I am not going into the picture business to revolutionize it," said Mr. Moss when interviewed on his new venture. "With the projection of my new company, I am not going to project new theories about production. As an exhibitor, who has met with a fair measure of success, I know what kind of pictures are in demand. In this respect, while I have my ideals, at the same time, the practical results of the box office are the only standards to go by.

"In selecting productions for the screen, I shall be influenced by the desire to please the thousands that regularly attend and patronize my big New York theaters. I believe my fellow exhibitors will agree with me that in so doing, I will succeed in pleasing the thousands that patronize their shows. The number of pictures I will release each year will be governed by my facilities and available material, and not by calendar schedules. In other words, we are desirous of producing quality and not quantity."

Mr. Moss' best known theaters in New York are the Regent, the pride of Harlem; the Hamilton, regarded as an institution on Washington Heights; the Prospect and the McKinley Square, amusement centers in the Bronx; the Eighty-sixth Street, which sets the standards of Yorkville and Jefferson, a rendezvous for the entertainment seekers of the East Side and Fourteenth street. The same methods that have brought forward Mr. Moss to the front rank as a theatrical magnate will unquestionably put him on top in the film world.

SALARIES OF PATHE BRANCH MANAGERS RAISED.

General Manager Louis Gasnier of Pathe made an announcement of remarkable interest to his hearers, and one that is very rarely made, when at a meeting of the Pathe exchange managers in convention in New York he voluntarily raised the salaries of his branch managers twenty-five per cent. This was Mr. Gasnier's tribute to the enterprise of the Pathe salesforce that has brought the receipts on the serial, "Elaine," over the billion dollar mark. Pathe has surely accomplished great things in the picture business, and the well authenticated figures given out on the business done with "Elaine" will give the other film manufacturers much to think about.

FIRE CHIEFS ENTERTAINED.

On July 4 a benefit was given to the San Francisco Fire Department in the interest of its fund for entertaining the fire chiefs of United States and Canada at which many noted stage stars performed, among them being David Warfield and Al. Jolson. A Power's Six A motion picture projecting machine was loaned and operated by R. W. Horn, the Power's representative at the Fair, and the photoplay picture, "The Locked Door," was shown.

The machine was placed in the central box of the theatre, and it is a fact of some note that no booth was used by permission of the chief of the San Francisco Fire Department, thus demonstrating the machine was absolutely fireproof.

New Licensed Subjects

George Kleine to Release Two-Reel Productions Through General Film Company.

SOMETHING brand new in the form of a two-reel subject, to be released every Thursday through the General Film Company, is the announcement made by George Kleine upon his return to New York the present week.

"We have been working steadily for a considerable time preparing a series of two-reel subjects for release through the General Film Company," said Mr. Kleine. "I have been slow in announcing this increase in our output, recognizing as I do the present tendency to create mere footage in subjects of less than four or five reels' length.

Ethel Grandin.

"Miss Ethel Grandin, one of the most popular of film stars, will be seen in these releases. Nature has gifted Miss Grandin with the requisites necessary to screen sucess and I am certain, after reviewing a number of these pictures, she will prove more popular than ever in the series we are about to release."

That the well-known quality standards so long identified with features made by this house would be rigidly maintained in the contemplated two-reel subjects, was one of the points emphatically made by Mr. Kleine. In matters of personnel, settings, stories, etc., the shorter subjects will be counterparts of their more lengthy brethren.

Although only in the early twenties Miss Grandin can lay claim to a wider experience in public entertainment than many artists of twice her years. The first public appearance dates back to her early girlhood when she joined a musical comedy. Tiring of music and tinsel, she later secured an engagement with Joseph Jefferson and remained with him for two years, following this with another two-year period under the watchful eye of Chauncey Olcott. A year prior to her first motion picture experience she was featured in a vaudeville sketch which played the Orpheum and United time.

Then came the lure of the silent drama. Miss Grandin during the following four years was successively starred by the Imp Company, New York Motion Picture Company and the Universal Film Manufacturing Company. She left the latter organization to affiliate herself with the Smallwood Film Corporation, releasing what was known as the "Grandin Films" through the United Program.

Probably Miss Grandin's most noteworthy sucess was the feminine lead in "Traffic in Souls." This subject, which met with wide popularity throughout the nation, has inscribed her name in the upper realm of stardom.

FAVERSHAM TO APPEAR FOR METRO.

Metro makes the announcement that the services of William Faversham, the distinguished star, has been secured for another picture to be made by the B. A. Rolfe Company. The subject has not yet been selected, the directors of the Metro Company awaiting the return of Mr. Faversham from his vacation at Mattituck, Long Island, for consultation with him before deciding. They have several excellent propositions to submit to him that would still further advance his drawing powers for the screen. Mr. Faversham has been engaged by Metro for active work on the new production beginning early in September.

WILKERSON GOES TO SOUTHWESTERN AMUSEMENT CO.

W. R. Wilkerson, who for the past eight months has been connected with the Piedmont Amusement Company, as general booking manager for their chain of picture and vaudeville houses, has resigned his position with the above-named concern, to take up a similar connection with the Western Amusement Company. Mr. Wilkerson will make his headquarters in Hot Springs, the home office of the company.

New Universal Eastern Studio

Outline of the Elaborate Project Now in Course of Construction at Leonia Heights, Fort Lee, N. J.

WITHIN a few months' time a new motion picture studio and laboratory will be finished at Leonia Heights, Fort Lee, N. J. It will house the Eastern producing companies of the Universal Film Manufacturing Co. and will be an architectural, scientific expression of what brains and more brains, and much money can do when properly applied.

New Universal Studio at Leonia Heights, N. J., in Its Present State.

The Universal had appropriated a large sum for the building of Universal City, near Los Angeles, Cal. An Eastern studio, fireproof, foolproof, capable of providing facilities for the many busy Atlantic companies, was needed. Carl Laemmle and Robert H. Cochrane began to work over the project. What they started will be an evidence of Carl Laemmle's doctrine that the best acting, directing and management is worth the best home and advantages regardless of cost.

Approximately four acres of ground were purchased. Then John M. Nickolaus, one of the first motion picture camera men and a technical expert, was called into consultation. Nickolaus had installed the laboratories at Universal City and now runs things at the Universal's factory at Bayonne, where all the negative produced by the Eastern companies is developed and the positives printed. He went out and talked laboratories and studios with everybody whom he thought might have a good idea. These ideas he brought back carefully wrapped up, forget-proof, in his memory. Some were valuable.

The preliminary plans were prepared by William Sistrom, who has had considerable experience with engineering problems with big companies. These were turned over to Ernest Flagg, an architect of considerable renown. That was in November of last year; since then the work has been progressing rapidly and the buildings are beginning to take form. Descriptions of the various buildings follow:

The laboratory building, 150 feet by 104 feet, will be a model of what a laboratory should be. The lower floor is below grade with plenty of head-room even in the developing and wash rooms. On this floor will be the perforating, printing, developing, washing and drying rooms. The arrangement of these rooms has been so cleverly worked out that entrances to the "dark" rooms are absolutely "light tight" and yet free from all the twists and turns of the "maze entrances" usually considered necessary. On the upper floor is the assembling, inspection and polishing rooms, a chemical room in which all of the solutions used in the developing room are prepared and delivered to the developing tanks on the floor below through a complete system of pipes, title department, machine shop and superintendent's office. On both floors splendid arrangements for the comfort, convenience and safety of the 300 employees have been made.

Opening into, but detached from, every room in which film is handled, vaults are provided. To determine the proper design for these vaults an extensive series of tests were conducted in conjunction with the New York Board of Fire Underwriters and the National Fire Protection Association. The plant is designed to turn out half a million feet of film a day, but will handle without trouble 800 miles a week.

The Studio Administration Building, irregular in shape, 130 x 160 feet in size, will have two floors. On the ground floor will be a general office, manager's private office, scenario department including a general office and a number of small individual offices, nine directors' rooms, two projecting rooms, still picture department, Animated Weekly department, cutting and joining rooms, restaurant complete with kitchen, boiler room in which will be located the boilers for heating the entire plant including the laboratory, machinery rooms in whch the motor generators for the stage lighting will be located.

On the ground floor of the studio section will be 24 individual men's dressing rooms and the same number for women. Two large waiting and dressing rooms for "extra people" will accommodate one hundred men and women respectively. There will be a wardrobe room large enough to store costumes for the present plant and for contemplated additions.

On the second floor of the Administration Building will be a carpenter shop, scene painting room, scene dock and the property department. The property department will occupy the east section and consists of a main floor with three galleries, with elevators from the main floor to the top gallery. There will be also an elevator from the ground floor to the carpenter shop, which also connects with the stage floor. These departments open directly into the stage, 150 x 80 feet in size.

All buildings are constructed in accordance with the very latest fireproof standard, consisting of complete structural steel frame work with 12 inch masonry curtain walls. All interior partitions are of terra cotta block, with hard portland cement plaster finish. Because of the extremely large area it was necessary to make several of the interior partitions "fire walls." All openings in such walls being protected with double automatically closing "fire" doors. All other doors are fireproof, all window sash and door frames are of metal. In fact, as Sistrom says, unless someone gets past the gateman with a box of matches or a pencil in his pocket, there won't be any wood on the premises.

On the grounds will be a garage with sufficient accommodations for ten 7-passenger automobiles and one auto truck. There will also be a number of detached vaults for film storage, warehouses, etc.

The air conditioning plant will be of intense interest to technical experts. It is guaranteed to remove 99 per cent. of all foreign matter from 20,000 cubic feet of air per minute delivered into the drying room at a temperature of 70° and a relative humidity of 45 per cent. The temperature and humidity are under automatic control and are guaranteed not to vary more than 3 per cent with a variation in outside temperature from zero to 90°. On this proposition Semsch, of Flagg's organization, got in some of his best work and had the assistance of the expert engineers from the six biggest concerns in the country specializing in this class of work.

The plans call for much adornment of the surrounding grounds. There will be one Italian and one Spanish garden, two lakes and a fountain. The lakes will have a surface area of 5,000 square feet, an average depth of eight feet, and a capacity of 300,000 gallons of water. One lake will be higher than the other, but the lower can be raised. They may be either connected by a water fall or by a narrow stream spanned by a bridge. The water in the lake also serves as a reserve reservoir for the sprinkler system installed in the three buildings.

John M. Nickolaus, at present in charge of the Universal factory at Bayonne, will be in charge of the laboratory and will probably take many of his present staff of 250 persons with him to Fort Lee.

Julius Stern, long at the head of the Imp and Victor studios at No. 573 Eleventh avenue, New York City, and of the Champion studio at Coytesville, will be general manager of the plant.

"The improved facilities of the new studio will provide a new order of things in the conduct of scenario department," says Raymond I. Schrock, Scenario-in-Chief of the Eastern Studios. "A system of co-operation between author, director and actor will establish perfect understanding and remove friction.

"An elaborate and comprehensive card system will be installed with which may be kept a perpetual inventory of all stories received, eliminating loss of time and material.

"The scenario staff will include William Ellery Bergh and J. E. Warren, who are admirably equipped as readers. Mr. Bergh for many years was a contributor to the Dramatic Mirror, and Mr. Warren sat at Sanger & Jordan's play-reading desk for five years. Foreign language scholars in the department will have the keys to the rich literature of the Old World."

CLARA HORTON JOINS UNIVERSAL.

Little golden-haired Clara Horton, whose work with the Eclair Company has occasioned so much favorable comment from the general public, has joined the Universal's general stock company and plays an important role in "Just Jim," the first of Oscar A. C. Lund's Universal features.

Pathe Celebrates at Dinner

Heads of New York Offices and Exchange Men Wind Up Three-Day Convention with Banquet at Rector's.

AS A FITTING termination for the three-day convention of Pathe branch managers, the visitors and the heads of the departments at the home office, in New York, were entertained at a banquet in Rector's on the evening of July 14, Vice-President Charles Dupuis and General Manager Louis Gasnier acting as hosts. Some sixty Pathe boosters joined in celebrating the passing of the million dollar mark in "The Exploits of Elaine" business. Addresses were made by the men responsible for the production and marketing of this most successful of serials and still greater things were promised for "Neal of the Navy" and "Wallingford," which soon will be in the hands of the exchange men.

R. F. Furman, director of the Pathe exchanges, in the capacity of toastmaster, called on directors, actors, department heads and salesmen. All of the speakers expressed a legitimate pride in the fame of "The Perils of Pauline" and "The Exploits of Elaine" and confidence in the advance of Pathe as a producer of important feature pictures, as well as serials. Jules Burnstein, manager of the New York exchange, acting as spokesman for the department heads and the visiting branch managers, presented Messrs. Dupuis and Gasnier with handsome gold watches. In acknowledging the gifts, both Mr. Dupuis and Mr. Gasnier said in effect that in working for the house of Pathe they were working directly for the interests of every man connected with it.

During the evening two "Neal of the Navy" songs, written by members of the Pathe staff, were introduced and sung with spirit by the diners. Arnold Daly made one of the cleverest speeches of the evening. Among others who responded to Toastmaster Furman were Paul Fuller, Jr., L. D. Wharton, Edward Jose, Donald Mackenzie, and H. T. Kingsbury.

Several of the branch managers brought cheering reports from the locations they covered. They agreed that "The Perils of Pauline" was still very much alive and that it was no trouble at all to dispose of prints of "The Exploits." A twenty-five per cent increase in salaries no doubt added to the optimism of the exchange men.

Present at the banquet were Charles Dupuis, Louis Gasnier, R. F. Furman, Paul Fuller, Jr., H. T. Kingsbury, J. Wessel, W. F. Hurst, P. A. Parsons, George B. Seitz, M. Ramirez, F. H. Knocke, P. Brunet, W. Van Doren, A. R. Caughey, C. Julien, L. S. Williams, J. W. Buck, L. D. Wharton, Edward Jose, Arnold Daly, Donald Mackenzie, Edwin Arden, Fred Beecroft, Kendall Gillett, John W. Kyle, C. J. Fitch, William C. Viebrock, W. E. Keating, G. Bardet, F. C. Davidson, William Marsh, F. Duffy, John McLean, L. E. Franconi, C. Alfred Karpen, M. R. Regalado, Bertram Millhauser, Douglas Bronston, C. S. Edwards, Lynde Denig, Harry J. Walsh, Ralph Navarro, A Rousseau, G. Van Wervecks, I. W. Goodfield, S. Bernfield, Jules Burnstein, F. Flarity, G. H. Atwood, H. M. Osborn, G. R. Allison, C. E. Holah, H. C. Holah, S. B. Sampson, F. C. Quimby, J. S. Phillips, J. E. Kirk, C. S. Edwards, Jr., S. E. Abeles, J. R. Johnson, V. H. Hodupp and W. P. Allen.

Itala Company's Plans

Harry Raver, Head of the American Company, Announces Its Policy—First Production Nearly Complete.

THE final scenes of the first New York-Torino production of the Itala Film Company were completed last Saturday and the company of Itala players, headed by Ernest Pagano, the herculean "Maciste" of Cabiria fame, started westward the following Monday to visit the Panama exposition. They will remain in and around San Francisco until completion of arrangements for taking over one of the large California studios soon to be available.

Harry R. Raver, head of the Itala Film Company of America, has been reticent about the new policy of his company, details of his operations being withheld until definite statements could be made. It is said on good authority, however, that the new production just finished offers a genuine surprise in picture staging aside from the "unmasking" of "Maciste" who, in Cabiria, appeared in the make-up of an Ethiopian. In the new production the massive Ernest Pagano is seen in his natural character and is altogether a handsome and engaging person. His feats of strength during the action of the photodrama are said to be wonderfully interesting, much value being attached to the close connection of the plot of the story to Cabiria, the present offering being a natural sequel, even though the story is said to be laid in modern times.

Mr. Raver hopes to have the new "Maciste" film assembled and in readiness for a private showing to representatives of the press about the first of August. At that time suggestions for a suitable title will be accepted from accredited reviewers. A cash prize in gold will be awarded by Mr. Raver for the best title offered.

The word "Maciste" must be included in the title accepted, however, this being a stipulation of Gabrielle D'Annunzio, who created the character and suggested the plot. Agnes L. Bain wrote the working scenario after these suggestions and Pastrone, the director of Cabiria, staged the European portion of the production, those scenes being the most important.

The total length of the "Maciste" production is said to be about eight thousand feet. Mr. Raver would make no statement as to the possible method of exploiting the new film other than to say that the heavy expense involved in producing the negative might prohibit its use in a feature program and a tour of legitimate theaters seemed more advisable.

NEW AMUSEMENT PUBLICATION.

Walter K. Hill, formerly New York representative of the Billboard, has undertaken the publication of a semi-monthly periodical devoted to the interests of Fairs and Carnivals. The name of the new journalistic venture is Fair and Carnival News. From the contents of the first number it would appear that there is a strong and growing demand for the new paper, which is bright, breezy and newsy. Good luck to it.

The Pathe Dinner at Rector's, New York, July 14th, 1915.

CHICAGO LETTER

BY JAS. S. McQUADE

Changing Conditions in the Trade.

NO STRONGER indications of the growth and progress of the moving picture industry can be cited than the present trend towards the creation of better facilities to meet the rapidly changing conditions in the trade itself. These changing conditions are compelling attention in all three of the great departments of the trade—the manufacturing, the distributing and the exhibiting—and they spring from the same source—public opinion.

Men and women the world over have espoused the cause of the moving picture, and they have grown to look upon it as their special and pet amusement. This is particularly true among the great masses of the people, and largely true among the so-called better classes.

Irrespective of class, they have all become educated, more or less, on the points of difference between a picture that is good—morally, artistically and technically—and one that is not. The exhibitor is on the firing line, and he is the first to feel the irresistible, onward sweep of this increasingly intelligent public opinion, as expressed by his patrons. He must pay heed to it, and so he lets the exchange from which he gets his service know of it; and the manager of the exchange—if he be abreast of the times and does not seek false repose in the belief that he can pooh pooh the exhibitor out of his opinion—will pass it on to the manufacturer. And the manufacturers must rise to the occasion, or, most assuredly, others, who can and will, must take their places.

It is a matter of great congratulation that our leading manufacturers in the moving picture field have always engaged in that wholesome rivalry for quality which has brought the moving picture to the grade of excellence that it can boast of today. Time as yet has been too short to show the disappearance of all the laggards and incompetents; but it is merciless in the application of the rule.

In connection with the foregoing I shall chronicle the recent meeting of a number of prominent exhibitors of the United States in the Hotel Sherman, this city, Thursday, July 15.

The object of the meeting—which was a closed meeting—as given in the minutes kindly furnished me by Wm. Sievers, of St. Louis, by whom the meeting was called, was to effect economies for exhibitors.

The official business transacted at the meeting, as announced in the minutes, is given in the four paragraphs following:

1. By forming a corporation made up of the principal theater owners of the United States.

2. To maintain an office in New York City for the purpose of selecting pictures for use on this circuit, with proper restrictions as to their further exploitation.

3. To buy pictures when it is deemed advisable, making selections from every avenue, giving our theaters the very best productions available.

4. To arrange for the manufacture of high class photoplays. Membership to be limited to individuals, firms and corporations, owning or leasing and operating theaters, and using exclusively high grade programs.

An explanatory circular letter will be sent out to leading exhibitors throughout the United States concerning membership in this corporation.

While not officially stated, I understand that no more than one member shall be admitted to the corporation from the smaller towns. Just what number shall be permitted to become members from the large cities has not been learned, nor do I believe an agreement was arrived at during this meeting. However, a meeting for permanent organization will be held in the Hotel Sherman, on the morning of August 25, to perfect plans to carry out the objects agreed on.

In all justice to the purpose and aims of this corporation of leading exhibitors throughout the country, judgment must be withheld until all the facts are known; but it is timely to remind the organizers that anything in these aims that will restrict in any manner the rights of exhibitors who are not members will be doomed to disappointment.

If the working out of these aims shall be for the good of all exhibitors and for the trade in general, then let that working out have god-speed; if not, let it spell "failure."

The following exhibitors constituted a temporary committee on membership and organization:

J. E. Bryant, Waterloo, Ia., representing northern and western Iowa; William Sievers, St. Louis, Mo., representing Missouri, Kansas and Nebraska; E. H. Hulsey, Dallas, Tex., representing Texas; Tom H. Boland, Oklahoma City, representing Oklahoma; N. H. Gordon, Boston, Mass., representing the New England States; Thomas Saxe, Milwaukee, Wis., representing Wisconsin; Thomas Furniss, Duluth, Minn., representing Minnesota; J. H. Kunsky, Detroit, Mich., representing Michigan; E. Mandelbaum, Cleveland, O., representing Ohio and western Pennsylvania; A. H. Blank, Des Moines, Ia., representing central and eastern Iowa; Aaron Jones, Chicago, Ill., representing Illinois; F. J. Rembusch, Shelbyville, Ind., representing Indiana; J. Ditmars, Louisville, Ky., representing Kentucky and Tennessee; Tom Moore, Washington, D. C., representing Washington City and Virginia; J. Eugene Pearce, New Orleans, La., representing Mississippi, Georgia, Alabama, Florida, Arkansas and Louisiana; Max Spiegel, New York City, representing New York City; M. H. Mark, New York City, representing New York State; Turner & Dahnken, San Francisco, representing the Pacific Coast, and H. A. Sims, representing Salt Lake City, Utah, Idaho and Wyoming.

It was voted that the members of the organization committee should each contribute $50 for preliminary expenses, payable to William Sievers, New Grand Central Theater, St. Louis, Mo.

It was further agreed that each member of the organization committee shall pass on the membership in his own territory, but shall have no power to take in members not within the membership qualifications.

It was also agreed that membership for the present is entirely tentative.

E. H. Hulsey, Tom Moore, J. Eugene Pearce, Turner & Dahnken and H. A. Sims, who were not present, were represented by Wm. Sievers as proxy; Max Spiegel and M. H. Mark were represented by E. Mandelbaum as proxy.

An Appreciation of the "World."

Under the heading "'Spose Shakespeare Heard of This," Kitty Kelly, the photoplay critic of the Chicago Tribune, wrote the following article on the six-page compilation of "Books and Plays in Pictures" that appeared in the Moving Picture World in the issue of July 17:

This week, July 17, the Moving Picture World carries six about as interesting pages as are to be found in any current publication, without as well as within the pale of the movies. Their appeal is not only to the picture fan, but to the would-be fan, the literary light, the educator, the clubwoman, anybody interested in culture from any angle.

"Book and Plays in Pictures" is the heading of the compilation arranged by Margaret I. MacDonald. It analyzes into an alphabetical list of the authors, from George Ade to Emile Zola, with every letter in use except Q and X, with the titles of their productions which have been made into pictures since 1910. All kinds of authors, from Upton Sinclair to William Shakespeare, to the number of 337, have enlisted the interest of picture makers, with all kinds of productions to the number of 596.

Of these, however, a number of the subjects unrestrained by copyright have been pictured by several different firms, so the list represents perhaps a hundred more available productions. "Uncle Tom's Cabin," for instance, was done in 1910 by Thanhouser, in one part, by Vitagraph in three parts; in 1913 by Kalem in two parts, by Imp in three parts, and in 1914 by the World in five parts. There's a great opportunity to suit one's taste in measurement and maybe in management.

Again, some authors have been more favored than others by producers. Dickens, for instance, is represented by fourteen of his productions, of which there are twenty-one variations. Whereas, from Grimm there has been gleaned only one solitary sample, "Beauty and the Beast," done into three parts by the Rex company in 1910.

The list represents a most catholic taste, for producers have strayed from Homer to Louis Joseph Vance, from Maurice Maeterlinck to Mrs. Augusta Evans. John Bunyan and Florence Barclay march along together in Filmland, in company with Anatole France, Anna Katherine Green, Victor Hugo, Mary J. Holmes, Maupassant, Carolyn Wells and others of association as singular.

As an assisting guide to organizations desiring a good picture for some special occasion this list seems to me to have a special mission. Some one said that it wouldn't help much because of the red tape bound about the booking of pictures, but if clubs and schools are earnest enough in their desire to secure certain pictures their needs will probably be accommodated by the wary exchange man. At least, this list gives an idea of what is in existence and from whom to make inquiries.

The list's significance is in its showing of how slightly touched the great field of literature has been by the cinema. Many of the things already done can be repeated with different handling and different players, and there is a wealth of material to be had for the thinking, back behind the day of the copyright in force. It doesn't look as though we needed very soon to depend solely on modern clap-trap.

Chicago Film Brevities.

Samuel S. Hutchinson, president of the American Film Mfg. Co., accompanied by Mrs. Hutchinson and his two sons, Hobart and Winston, left for Santa Barbara last week. The Misses Freuler, daughters of John R. Freuler, president of the Mutual Film Corporation, were also in the party. They made the trip through Montana, Washington and down the Pacific Coast to their destination, taking in the 'Frisco Exposition on their way.

M. Loewenstein, owner of the Lawrence theater, 1962 Lawrence avenue, this city, called Tuesday, July 13. Mr. Loewenstein purchased this house six weeks ago from W. A. Williams. The Lawrence seats 229 and is situated in a fine residential neighborhood. Admissions of five and ten cents are charged at the Lawrence, the first price being the rule on Mondays, Wednesdays and Fridays. Ten cents is charged on the remaining days of the week, when five or six reels of the regular service of the General Film Co. and features are used. In the former case four reels of the regular service of the General Film Co. form the program.

* * *

J. L. Kempner, of the Radium Gold Fibre Screen, Inc., was seen at the Hotel Sherman one day last week. Mr. Kempner visited the city specially to establish an exclusive agency for his company. Maurice Wolf, of Chicago, was appointed Chicago representative. Mr. Kempner reported very good business for his screen, and stated that it had been installed in the Harper, 20th Century, the Panorama and other theaters in this city, recently. Mr. Kempner, who is also interested in "Prohibition," stated that the Central Film Co. owns the state rights for Illinois only, and not for Wisconsin, Indiana and Iowa, the rights for which are owned by the Wm. H. Bell Film Corporation of this city.

* * *

H. M. Warner, secretary and treasurer of the Standard Photo-Play Distributors, Inc., was in the city Thursday, July 15, to meet Wm. L. Merrill, of Minneapolis, owner of the United Film Exchange in that city. Mr. Warner was arranging with Mr. Merrill to close the Minneapolis territory for the Standard program. The previous week Mr. Warner and Al. Lichtman, vice-president and general manager of the company, were in the city and closed for Canada, Chicago, St. Louis and Kansas City, for the Standard program. Since then they have also closed for Cincinnati, Detroit and Cleveland. Mr. Lichtman left for the Pacific Coast by way of Dallas, Saturday, July 10, to close southwestern and Pacific Coast territory.

* * *

C. R. Plough, manager of the Anti-Trust Film Exchange for Universal, this city, was seen one day last week. Mr. Plough informed me that a chain of houses has been established by Plough, Connors and Koffman, Inc., and that all the houses on the circuit are doing fine business with Universal service. The following houses are owned or controlled by the corporation: The Casino, Clark and Kinzie streets; the Alhambra, 19th and State streets; the Liberty, 3705 W. Fullerton street; the Garden, Marshfield and Lincoln avenue and the Starland, Michigan City, Ind.

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The Terminal Theater Co., of which Nathan Ascher is president, leased the Cairo theater, at the southwest corner of Clark and Balmoral, from the Cairo Theater Co., one day last week. The lease is for 10 years at $7,200 a year.

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Anna Pavlowa, the famous Russian dancer, is as busy as a bee these days and evenings at Sans Souci Park and the Midway Gardens. Daily she is appearing before the camera at Sans Souci in "The Dumb Girl of Portici," and up till late at nights before vast audiences in the open air Midway Gardens. Notwithstanding her strenuous life just now she professes a marked liking for working before the camera.

* * *

"The Birth of a Nation" will soon close its second record-breaking month at the Illinois theater. Present indications point that it will be the great, big financial success of the present theatrical year in Chicago. The final papers of the appeal granted the city by Judge Wm. Fenimore Cooper, were signed Saturday, July 17. Assistant Corporation Counsel Louis B. Anderson and George L. Reker secured the papers. The Appellate Court adjourned on that date, however, and will not be convened until October, so that the exhibition of the picture will go on unrestricted, in the interim, so long as no ordinances are violated. At the dedication of St. Mark's Methodist Episcopal Church, which is the largest colored church of that denomination in Chicago, last week, "The Birth of a Nation" was denounced in the sermon as being unjust in its delineation of negro character. Bishop W. F. McDowell, of Evanston, and Bishop Isaiah B. Scott, bishop of Africa, were present.

* * *

Out in the James C. King Home for Old Men, this city, "Kid" Williams, as he is affectionately called, or the Marquis De Lafayette, as he is properly known, is living. He is now 99 years old, and at the time of the Civil War was considered too old to engage in that strife; but he paid bounties to several men to fight in his place. He saw "The Birth of a Nation" the other day at the Illinois theater, and declared it one of the greatest treats of his life. The old gentleman is a real fan of moving pictures, and takes a special delight in seeing Charlie Chaplin on the screen. Referring to Chaplin's antics, he says, "It beats all how he can do 'em. It keeps me young watchin' him."

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Whil 800 peploe were viewing "The High Road" in the Criterion theater, 1220 Sedgwick street, this city, one night last week, the film in the projecting machine caught fire. Fred Gallszon, the operator, preserved his presence of mind and ran out of the steel cage, slamming the door shut behind him. The audience became exceedingly noisy in protesting the interruption, but they soon noticed smoke issuing from the operating room. They were about to rush pell-mell for the doors, when Paul Sittner, the manager, instructed them to be calm and to go out orderly, as there was no danger. No one was injured.

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Jones, Linick & Schaefer, managers of the Studebaker, have completed arrangements with the Metro Pictures Corporation to show the first exclusive releases of that firm, in this city, beginning Monday, July 19. The first screen attraction of this make at the Studebaker will be "The Right of Way," adapted from Sir Gilbert Parker's story of that name, with Wm. Faversham in the leading role. On Monday, June 26, the first of the weekly releases in which Francis X. Bushman is starred, will be shown.

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The La Salle, another Loop playhouse, will show moving pictures throughout the summer, beginning Monday, July 19. The opening screen attraction will be Essanay's fine six-reel feature, "The Blindness of Virtue."

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"The Melting Pot" opened an indefinite run at the Fine Arts theater, Saturday, July 17. This fine feature of the Cort Film Corporation, with Walker Whiteside in the leading role, promises great success. It has been extensively advertised by Alfred Hamburger.

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Arthur Herbert Sawyer, general representative of the Cort Film Corporation, has been busy as a nailer ever since he landed in Chicago, about two weeks ago. After selling the Celebrated Players Film Co. the rights for "The Melting Pot" for Illinois and Wisconsin, he began a strenuous publicity campaign. Last week he pulled on a private exhibition at the United States Naval Training Station, Great Lakes, before 800 recruits. Chaplain Thompson, of the station, gave Mr. Sawyer a flattering recommendation of the picture, saying, among other things, "A more inspiring, soul-refreshing picture story I have never seen." Friday night, July 16, the picture was shown at the Hamilton Club, one of Chicago's most select social organizations. This exhibition was engineered by Mr. Sawyer, and given under the auspices of the Chicago Evening Post. Much interest is already being taken here, Mr. Sawyer says, as to the next production by Mr. Cort. It will be a six-reel society drama, in which Mr. and Mrs. Vernon Castle are featured. Mr. Sawyer tells me he has already received some big offers on options for state rights. This picture will be ready to be shown here about August 20. On Wednesday, July 14, Mr. Sawyer went to Milwaukee and gave a private exhibition of "The Melting Pot" at the Wisconsin Hotel. On the strength of it he booked the picture at the Davidson theater for a run, to follow "The Birth of a Nation."

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M. H. Hoffman, who has been manager of exchanges for Universal in New York for some time past has been appointed general manager of exchanges throughout this country and Canada. He was in Chicago all last week.

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Carle Laemmle stopped over in the city Tuesday, July 20, on his way from California to New York City.

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The Great Lincoln Highway from coast to coast is being scrutinized by the searching eye of the moving picture camera. Three officials from the Lincoln highway board, camera men and representatives of the Studebaker Automobile Company have been engaged in the work since the middle of May. Some magnificent scenic views have already been obtained, and the films will be educational in many respects.

FLANNERY WITH BIG FOUR.

P. J. Flannery, until recently with the New York Review, is now connected with the publicity department of the Big Four. Mr. Flannery was with the Review for the past five years, and previous to that was connected with the Brooklyn Daily Eagle. While with the Review, he conducted its motion picture section.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

UNIVERSITY OF MINNESOTA SETS THE PACE!

Moving Picture and Lantern Projection included in the Summer Course of Instruction.

ONE of the most important and interesting events in the history of the educational moving picture is taking place this summer at the University of Minnesota, University Farm, where the principals of consolidated schools and graded schools throughout the state are being given an opportunity to learn how to manipulate and care for the projection machines with which most of the new consolidated schools are provided, as well as the apparatus and means for generating the current for lighting.

According to information received first hand the instruction is given in a practical way. Students dismantle machines, learn to care for the parts and study the effects of condensers, lenses and adjustments. Lectures on the conducting of the laboratory are being delivered by Prof. B. L. Newkirk to some hundred principals who are in attendance.

In view of the fact that the principals of these schools are leaders in rural social center work, and in many instances are providing regular weekly moving picture entertainments for their respective centers, and in view of the fact that the example of Minnesota and its University may be followed by other states, universities and academic institutions, the event throws an optimistic light on the future of the educational film, while the ultimate effect on the market is bound to be stimulating.

EDUCATING THE EDUCATED.

HE knows most who seeks to know more; he knows least "who knows it all," and needs to know no more. True educators are ever searching after knowledge, especially the means of acquiring and imparting knowledge; whatever facilitates either of these ends is readily sought for or welcomed by them. The acceptance or rejection of those aids which increase learning marks the progressive or non-progressive educator; the ultra-conservative is often a hinderer of many advances. Already the adoption of the Kinematographic methods of education have stamped those adopting them as among the most advanced educators of the day, both in America and Europe; the progress they have already secured adds the fruit of experience to the wise foresight of their intelligence. Strengthened by these results they are now advising all educators to avail themselves of the advantages of the universal illustrator and expositor. It may be asked, is it necessary to so advise educators, are not all sufficiently alive to the importance of the occasion? Strange to say the answer must be in the negative.

There are those educators in whose power the use of kinematography is vested and who deliberately hinder its benefits to those who could be most helped. With wisdom seemingly profound one of these gentlemen refuses to use the pictures "until they can talk," meaning, of course, the synchronized talking machine. Another equally profound "is going to wait until they are classified." Lacking adaptability himself he is a stumbling block to others. Each of these representative gentlemen believe in the benefits of swimming, no doubt, but would advise the precautionary measure of becoming adepts in the art of swimming before going into the water.

It is a pity that where educators are mere knowledge gathering machines there is not some one nearby with sufficient jolting power to cause them to see that the means of disseminating knowledge is perhaps of more importance than the mere gathering of it.

A jealous regard of the fine art of teaching in class room or lecture room should not preclude the idea of doing things a little different to what "teachers and professors always have done."

If kinematography is going to revolutionize the whole course of pedagogy educators will do wisely if they handle and not strangle the situation, and, while it is difficult to presume to teach teachers, yet "the wise seeketh knowledge" and wisdom directs and demands that that which is best, most perfect and most powerful shall have preference to the exclusion of opinions, prejudices or established ideas. The little doors of knowledge have now become wide open gates, the trickling streams have become floods; time and distance have been annihilated so that "he who runs may read."

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Being an Evolution of What Was Formerly Known as the Katherine F. Carter, Inc., Educational and Motion Picture Entertainment Bureau.

By Margaret I. MacDonald.

IN CASE the reader be misled by the wording of the subtitle, it might be well to state that Mrs. Katherine F. Carter is still the predominating spirit of this enterprising concern which has greatly enlarged and newly named itself. In other words Mrs. Carter is President of the Educational Films Corporation of America, the ambition of which is to meet the hungry demands of educators and would-be educators throughout the United States and Canada as far as is possible, with available material in the line of educational films.

It might be truthfully stated further that the aim of this corporation is directed also at uplift in the quality of moving picture entertainment, for, as in the past, they stand ready to furnish moving picture entertainments for clubs, hotels and private residences, and also to equip schools, churches and educational institutions with the necessities of moving picture projection.

The vital change in the manipulation of affairs at the Carter institution lies in a greater freedom to work and an enlargement of their distribution area through the acquisition of capital adequate to the needs of such a concern, as well as an extensive addition to their library of educational films. Mrs. Carter will also keep an eye open for refined comedies and worthy feature productions in order to be able to supply such institutions as stated above with entertaining films suitable for exhibition before children, as well as adults. In fact the child side of the question is to be given special attention by Mrs. Carter.

From a limited number of exchanges located at central points throughout the country it is the intention of the Educational Films Corporation of America to distribute the contents of their library in an intelligent and efficient manner, bringing themselves in touch with exhibitors, churches, educational institutions, etc., within the radius of each exchange through the distribution of their literature on the subject, and by otherwise appropriate and timely advertising. These exchanges are expected to be established and in working order in the course of a month or so.

It may not be generally known that a cameraman is now, and has been for some time past, employed by this company in photographing portions of our own land that have not been photographed before. The result of his efforts will be known as "American Vacation Pictures." One of these entitled "When the Mountains Call," was given an extensive review in the columns of this magazine a short time ago.

It may not be an altogether irrational belief that the education of the exhibiting public with regard to the extent of production of the educational film, the where and how of obtaining it, as well as its proper use and presentation, has been sadly neglected in favor of the merely entertaining film which has been, and will doubtless continue to be of vastly more importance to the manufacturer from a financial point of view for some time to come. Nevertheless, inquiries which reach the Moving Picture World from time to time bear evidence that there is more truth than fiction in the statement that propaganda on this end of the business has been neglected to a very large extent.

Entering the large field at this time with plenty of enthusiasm and new ideas on the matter of attacking the market, the success of Mrs. Carter and her business associates in the valuable work which they have begun is a foregone conclusion. And we are sure that we are voicing the sentiments of educators throughout the country when we wish them a patronage worthy of the undertaking.

PROF. R. L. GARNER INTERESTED IN EDUCATIONAL MOVING PICTURES.

PROF. R. L. GARNER, who enjoys a world-wide reputation as an authority of the wild animals of tropical Africa, is one of the latest and most valuable additions to the ranks of educators now taking an especial interest in the possibilities of the moving picture in relation to the special lines of those studies in which they have excelled.

No doubt Prof. Garner is best known as the greatest authority on anthropoid apes, as in the study of these animals he spent eleven years at one time in Africa living for weeks in the jungle protected from dangers by a cage he specially constructed, the report of which has become historic. During the last twenty-three years Prof. Garner has spent upward of twenty years in Africa, having made seven journeys there in that time. It is not very widely known that the famous gorilla in the New York Bronx Zoo, which has lived longer in captivity than any other specimen, was brought especially from Africa by Prof. Garner, in the face of much doubt by scientists that such a thing was possible. Perhaps no American is better acquainted with Central Africa, he being familiar with topography, fauna and flora, as well as the native resources, language and institutions of the inhabitants. These studies which have become the subjects of lectures delivered before the leading educational institutions in England and America, have made the name of Prof. Garner familiar as an authority.

We understand there is a probability that Prof. Garner may again visit Africa for the especial purpose of securing films of those scenes and animal habits with which he is so familiar. If, fortunately he does so, we may be assured of a series of educational pictures superior in a class by themselves which will be of exceeding great value. Should he undertake this effort we wish him every success.

British Notes

THROUGH the first consignment of copies of the Johnson-Willard fight film for Great Britain being lost on the Lusitania, the original track show dated for a month ago was not held until last week, when the first unspooling of the film, from which America appears to be deprived, took place at the Shaftesbury Pavilion. A number of celebrities in the sporting world were present, including Johnson himself. The photography was the subject of openly expressed admiration all around and Mr. E. Weil, who is handling the film on this side, predicts heavy bookings. So far no objection has been raised to its exhibition and it starts its career next week as a star attraction on Moss' Empire theaters, a circuit of vaudeville houses.

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The intervention of Italy into the war has been productive, among other things, of a crop of rumors concerning the intentions of Italian manufacturers of moving picture films. An indiscreet gossip has been kind enough to flutter into the Gerrard street dovecotes with information of a general migration to America, and although this—with the single exception of the Itala Company—is as pure a fabrication as ever perpetrated it has been sufficient to warrant official contradiction. Furthermore, two Italian companies are even guaranteeing delivery of their releases in Great Britain.

* * *

The first topical film of manoeuvres in the Dardanelles is to hand this week from the operators of the Gaumont Company. Naval operations are depicted with an air of genuine reality, and one scene shows the battleship "Goliath" shortly before she was torpedoed.

* * *

The renewed invasion of the countryside by comedians of the type of Chaplin, Ritchie and other personified parodies of the American dude has encouraged the Homeland Production Company of Gerrard street to venture into the arena with a series of feature comedies with the vaudeville humorist, Billy Merson, in the lead. Rejoicing under the sobriquet "Kine-Billy," he starts his screen career in a fortnight's time with a "Spanish Love Spasm."

* * *

A famous song of bygone days was "My Old Dutch," which Mr. Albert Chevalier scored effectively with in the Metropolis. This song, fashioned to the requirements of the ideographer, has made a pretty specimen of sentiment in celluloid, and under the auspices of the Ideal Film Renting Company is down for early release. Chevalier himself takes the lead with Florence Turner as his "old Dutch," and throughout the length of the film the acting leaves nothing for the lovers of pathos to desire. Larry Trimble is the producer and it should be sufficient to say that this is regarded as his best work in this country.

Although no definite announcement has been made upon the subject and a general desire among those concerned to keep it dark is more or less manifest, it is a well-known fact that the Northcliffe publications, the English countertype to the Hearst series in America, are extensively interested in the recently established Regal Film Company of London. A large modern studio in Hammersmith is already in service for the production mainly of serial films of stories to be run in the respective publications of Lord Northcliffe concurrently with their appearance on the screen. Big things are promised from both sides as soon as the company settles down to a normal schedule of working. The first picture, "His Little Lordship," will be ready in the autumn.

J. B. SUTCLIFFE.

Nitra Frazer

NITRA FRAZER, who has become identified with Vitagraph Comedies. in which Wally Van (Cutey) directs and plays the male leads, was christened Anitra Frazer MacTavish. When it was suggested she adopt a name just as pleasing and one not quite so long, she simply dropped the letter "A" from her given name and eliminated her surname. As Nitra Frazer, she became known all over the country as one of the best light comedy comediennes.

Miss Frazer was born on De Kalb Avenue, in Brooklyn, New York, on April 21st, 1892, and although of a decided Scotch caste of features, a heritage from her father, is a thorough American. Her father, William Caruth MacTavi[illegible] in Mt. [illegible] West In[illegible] and was British Consul of the Islands during the year 1847.

Nitra Frazer.

It was Miss Frazer's good fortune to be selected as a member of De Wolf Hopper's Company in "The Pied Piper of Hamlin," from which she graduated to "The Jolly Bachelors." It was during the latter engagement she was really "discovered" by Werba and Leuscher and given an important part in "The Spring Maid."

Miss Frazer, like numbers of professional people, whose time during the summer hung heavy on their hands, essayed a trial of the moving pictures. Also like a number of other professionals, she became enamoured of pictures and decided to remain. The Vitagraph Company was nearest Miss Frazer's home and quite naturally she applied to the company at Flatbush, the heads of which accepted her without question. Her screen debut was a decided success and she was enrolled as a stock member to play leads with Wally Van. Among the principal pictures in which Miss Frazer has appeared: "The Man Behind the Door," "Love, Snow and Ice," "The Cutey Series," "The Serpent's Tooth," "Welcome to Bohemia" and "Cutey Fortune Hunting," in which Miss Frazer was featured, are the most important.

EDWIN STEVENS JOINS UNIVERSAL.

Edwin Stevens, the latest acquisition of the Universal for their regular program, is perhaps one of the best-known character actors in America. He has appeared with success in every branch of the theatrical profession, including drama, musical comedy and vaudeville, and now makes his debut for the screen as a Universal star. He will be remembered as "The Devil" in the popular Molnar play of that name, produced at the Garden Theatre by Henry W. Savage, where the production had a long, successful run. The play in which Mr. Stevens will star for the Universal has as yet not been decided, but several strong plays are under consideration and an announcement will be made shortly.

The Big U organization are adding well-known names to their long list of celebrities which will appear on their program from time to time and that of Edwin Stevens is one they are very proud of.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Don't Do It.

EVIDENTLY exhibitors believe that the public likes to be humbugged any old way. When Barnum wrote that revered phrase, he had in mind a clever sell; something that would take the stinger out of the sting. He did *not* mean that the public wanted downright and deliberate falsehoods.

Many exhibitors are using Keystone Chaplins stripped with an "Essanay presents" because the public knows that Chaplin has gone over to the Essanay company. If they know that, they'll know it's a year old Keystone. If they know that, they'll know how to believe the exhibitor in future. It is unfair to Essanay to present old films under their names. It does not matter whether these Keystones be good or bad. It is not a question of quality but of credit.

Jimquins.

James C. Quinn likes the P. T. O. advertisement, apparently, since his newest for the Isis, Los Angeles, is built on those lines. It is a white strip, printed in blue, and folded. The back reads "go around to the front," and the front merely reads

READ THIS QUICK.

Then grab your hat and—

inside page and find

over to hurry right over to the Isis theater for the

following reasons

the reasons being the week's program. Mr. Quinn likes Pen Print, both light and bold, and it certainly gives an attractive and odd looking job. The trouble is that you need a twelve point to get an eight point effect since the ascenders and descenders are so long.

Mr. Quinn is doing some capital work for the Isis. He has the faculty of getting up novelties that do not cost much and are worth more than they cost. Too often the cost of the novelty is in excess of its value.

Mostly Good.

W. H. Seitzler, of the Princess, Fargo, N. D., sends in some press work, most of which is good. He ran "The Nigger" for example, and picked up the fact that the picture showed the executive mansion at Atlanta, in the public eye at the moment because of the Frank case. But he ran the fact in eight point instead of 18 point, though there was plenty of room. The entire advertisement is weak in that it tries to tell too much for the room they have. Newspaper stuff should either be one single fact in an eight point paragraph backed up by catchlines, or it should be an harmonious arrangement of large type, easily read. Seitzler knows how to do it, as two other advertisements show; one for "The Nigger," a quarter page, and another for "The Christian," the latter taking a full page, with a large rule cross for the attractor. Most exhibitors have used the cross for their Christian advertisements, and mostly it has worked out well. This sample is unusually good.

More importantly, he backs up his advertising with smartly written press notice. One of his press stunts was to invite the clergy to see "The Christian" as his guests. This paragraph from a letter from the Rev. W. Newton Ward, of St. John's Episcopal Church, Fargo, can be used with good effect by others, not for the "Christian" alone, but for the comment on pictures in general.

> I wish to thank you for the kind invitation and letter inviting me to see the play called "The Christian" at your theater last week. I with others who went along with me enjoyed the play very much, and congratulate you on obtaining such a good film with such good moral teaching. I wish it were possible for you to obtain many such films with good moral teachings such as the above, and I am sure that you would have just as many attend, if not more, than when you have films without any lesson whatsoever. Yet I do not mean that you should not have comic pictures once in a while, I must say that I do enjoy them also so long as there is nothing vulgar about them.
>
> In writing you this, I feel sure that I voice the sentiment of the clergy. The church is not against moving pictures, at least the Episcopal church is not, for the people must have amusement, but the church is against plays and pictures which appeal to the baser self, or to sensuality. Of course the church is against Sunday shows, and I am glad that they are not allowed in Fargo on Sunday.

The Church is against Sunday picture shows of a general sort, but if exhibitors would make more of an effort to get the better class of pictures for that day, the clergy probably would not object.

One of the grave errors that the exhibitors are making is their intolerance of the educational, the scenic and the industrial.

Again!

W. E. De Croteau, of the Auditorium, Taunton, Mass., sends in an invitation to attend the inauguration of the Paramount service. It is not only printed in Old English, but in a small size, mostly, and on a paper mottled yellow and cream. If Mr. De Croteau will go down to some regular printer and *force* him to show samples of "shaded" letters, he'll never again believe that O. E. is the only thing for invitations.

A well worded announcement in regular type accompanies the invitation. Possibly the "You are invited" will lead recipients to decipher the rest of the invitation.

Stock should be white or a solid tint and for invitations only dead white paper or card should be used. Deckled or serrated edges should be taboo and a mottled stock is never effective. Mr. De Croteau can write good advertisements, but his printer betrays his confidence in stock and type.

A New Contest.

J. A. Goldstein, of the Lumberg, Niagara Falls, has a new idea for getting his program advertisements read. Instead of the common missing word or misspelled word, he has words in different advertisements from which a letter has been dropped. These letters form a word and the prizes are awarded to those who find the word. We have always believed that the first misspelled word contest was invented to cover up bad composition or ignorance. This sounds more like a real contest and less like an excuse.

Mr. Goldstein has his work done by the job department of a local paper and gets press work in the sheet on the strength of it. Like many others he uses part of the issue for door knobs and the rest for house use.

And lastly he says he hopes to improve on the grade of paper used. This really is not necessary. No one puts a four cent stamp on a two cent letter and the paper used seems to be good enough.

Wrong Town.

Harry J. Leland, of the Strand, Woodland, Calif., writes:

> In your issue of last week an announcement card of the Strand Theater, Sacramento, Calif., was rightly censored, but the Strand Theater, Sacramento, was made the goat for the sins of the writer caused by the omission of the name of our little town, viz.—Woodland, Calif.
>
> The Strand in Sacramento, owned and managed by W. S. Webster is one of the finest photoplay houses on the coast and the advertising put out by Mr. Webster can never be criticized for it's cheapness, so if you will kindly correct this matter, I will appreciate it.
>
> I must confess that I was not very proud of that announcement card, but there was a reason for it's cheapness, that would take too much space to explain, but it was not a matter of economy.
>
> I take much interest in your column and have gleaned some excellent ideas, as note enclosure, but I have improved a little on it, by adding the word "Handbag" thus considering the ladies.
>
> I am pleased to state that business is very fine and we really have a classy little house and I will try to make that "hardly good" announcement, my last sin.

This merely backs up what we preached so often, that the name of the town should appear on every piece of paper used. It is not important, perhaps, and yet it is very simple. Here was one card that was sent out. Only a few of them, perhaps, got out of Woodland, but there was nothing to show that the theater was in Woodland and not in Sacramento. Print the name of town and state on all your matter. If you do not, if you are good enough to send in material, please state this clearly on the matter and not on the postmark.

The first thing that struck us in Mr. Leland's new submission was the word to which he called attention in his letter. His as a "*Handbag* and Vest Pocket" program. This program is printed on a brick red stock. It is good stock, but a stronger impression should have been used to get a better black. Be careful in printing on red that the black is intense or the text will partly sink into the paper. Here the value of a coarse screen cut is almost wholly lost.

Outside of its color the only thing we do not like about the program is the underline:

Charlie Chaplin and the Diamond From the Sky, every Thursday.

They run a Chaplin every day, but the fact should not be permitted to detract from the prominence of the underline. It should have read

The Diamond from the Sky
Every Thursday.
Also a Chaplin Comedy.

The Chaplin is generally known to be a permanent feature. It is not as important in the underline as the serial. With the arrangement neither gets the proper showing.

'Ray for Ruffner!

Rully for Ralph Ruffner, of the Liberty, Spokane. Listen to himself talk:

> It was a very strange coincidence that the article on Spokane's new theater, THE LIBERTY, should appear right opposite to the one in your department concerning increased prices and my experience in that line, but such was the case in your issue of May 8th.
>
> Since leaving Carpenter's territory we have been trying to line up a few new wrinkles in advertising, with the result that the enclosed folder is representative of one of my attempts.
>
> This thing of trying to sell people education and instruction along with amusement is not an easy thing to do. I am strong for subjects from which I can learn anything new; I know there are several thousand specimens just like myself, and if I could get them organized it would be an easy matter to count on their attendance whenever we had anything worth while in that line. I was told upon my arrival here that the town was keen for weeklies, for travelogues, scientific subjects and the like, so I looked around for some good ones. Remembered reading of the two Edison releases, "MAKING PAPER MONEY" and "THE MAKING OF GREAT GUNS FOR NAVY AND COAST DEFENSE" and upon placing order, these two were shipped to us from Los Angeles. Got out the little folder, made good distribution and awaited results. All day long our phone was kept busy answering inquiries, and I know there were a lot of people here who were really interested and had paid their money to see just these two subjects. Anytime one can play up a single reel educational over a five reel feature and get away with it, believe they have accomplished something unusual, especially in this day of heavy problem plays and muchly-bescissored sensationals. There is nothing new under the sun; the distribution of these little folders represents nothing new or untried, but for my own satisfaction, I have proven that there are a few people who will come in to see a good educational, when the average feature (that muchly abused word) would not appeal.

Think this letter over and ask yourself if you are not wrong in your belief that people do not care for educational subjects. You may not, but you pay nothing to see the show. Consult the wishes of the man who does.

The other night we sat in a boardwalk theater at Atlantic City with A. D. Hotaling, who produces the Billie Reeves comedies, and there was one of his pictures on the screen. When it was done we rose, thinking he would want to go, but he pulled us into the seat again. "There's a Hearst-Selig Weekly coming," he explained. He was interested in that and wanted to wait. He knew something beside photoplays. It is the same with most persons. More than that, many persons would come were there more of this class of picture. Perhaps you have trouble making your four reel feature a hit. Mr. Ruffner scores with an educational—plus advertising.

The folder is gray paper printed in black. The cover reads merely "What do you know about making money." There is no imprint of the house to detract from the question. Inside it reads so well that we are giving the text for the benefit of others. If the copy is used Walla Walla should be replaced by the name of a nearer Penitentiary.

WHAT DO YOU KNOW ABOUT MAKING MONEY?

A terse question with a double meaning. We might ask that same question of Carnegie, Rockefeller and other notables. Their replies would make interesting reading. The same question applied to certain inmates of Walla Walla would bring forth the evidence that even THEY did not know a whole lot about it. You have read of expenditures reaching into the millions so often that the expression "MILLIONS" carries as much weight as the word "and." Where does all the money come from? Who produces it? How is it produced? What makes money?

YOU MAY KNOW HOW TO MAKE MONEY
BUT YOU DO NOT KNOW
HOW MONEY IS MADE!
THE LIBERTY WILL SHOW YOU!

for we believe there are many thousands of eager minds willing to absorb dependable information, and for that reason we are backing up our judgment by reaching out and securing a variety of films that would not reach Spokane under ordinary conditions. Our first offering is "THE MAKING OF MONEY," produced under the personal supervision of the United States Treasury Department at Washington.

We will show you SIXTY-SIX MILLION DOLLARS all in one pile; you will see FIVE MILLION DOLLARS destroyed right before your eyes simply because it does not happen to please the fancy of a corpulent servant of Uncle Sam. Just date yourself for THE LIBERTY next Sunday, Monday or Tuesday, June 6-7-8 and we will prove that you knew very little of HOW MONEY IS MADE. Uncle Sam's second edition of reliable information for his children will be presented for four days commencing Wednesday, June 9th. THE MAKING OF GREAT NAVAL GUNS AT THE WATERVLIET (N. Y.) ARSENAL.

VARIETY IS THE SPICE OF LIFE
KNOWLEDGE IS POWER
BOTH ARE ALWAYS ON TAP AT
THE LIBERTY.

If you apologize when you have an educational or scenic, they will be held in contempt, but if you play them up you'll make them valued. It can be overdone, of course, but a single one day a week may lead you to use more. Read Mr. Ruffner's letter again before you go on to the next paragraph.

Sidelines.

The Victor, Abbeville, La., gets out a Hennegan cover for "Who Pays?" and up and down the sides runs such lines as these:

"How strong are a man's scruples when arrayed against his 'interest?'"

"Has the 'straight and narrow path' a traction monopoly to the Pearly Gates?"

They are odd enough to make readers and if the lines are regularly used people will come to look for them, and then read the full announcement. On the back page the days should have been dated. Multiple should not be announced as "2r." but as "in two parts."

On Postals.

The Opera House, Cohoes, N. Y. used a postcard program. It tells attractively of the coming films, but weakens our confidence by adding that "This theater has the unique distinction of being the coolest in the entire State." It's a good thing that the State referred to is not Missouri. Such a sweeping statement is not helpful. It does not sound true. It hurts the entire announcement.

There are Others.

The Circle Theater is also located in Easton, Pa., home of the active Third Street. They have come out with a weekly program publication that looks very nice until we come to an issue in yellow printed with blue. That is all right for posters but not for papers. If the yellow stock had to be used, it should have been printed in white.

One mistake they make is in keeping the program down by not framing it. The first page is all reading, but the other three pages carry the program framed in advertising. They should frame the program with six point rule, a light twelve point border or a heavy six point border. Then, too, the days should be dated. It costs no more and it saves looking to the heading to find which Wednesday a certain attraction plays.

It is remarkable that most new advertisers should think that one date should carry an entire seven days.

The front page should carry a skeleton program for the week. Then the details should be given in the succeeding pages, even though a couple of advertisements have to be taken out. We presume that the first idea of a program is properly to advertise a house. The tradesman has only second call.

The smaller body type should be used for stories and should always be used. They use eight or ten point according to the amount of copy they have. A publication should be uniform where the general advertising may be as varied as one may wish.

A little attention to the general typographical appearance of the paper will make for a considerable improvement. The weekly program for the first page, the dated days and the framed program spaces should be used at once.

A General Editor.

Arthur Plato, who designs and makes a great many of the advertising novelties for the Universal as well as other companies and who has made theatrical advertising novelties since time immemorial, sends in a dummy for a house program that he purposes printing for those who do not know how to get out a sheet or who find it cheaper to have the work done by another. It is not a ready print program. It is simply a paper printed for you and by your direction, plus unusual facilities for getting the necessary material for subject matter. The only faults we have to find with the idea are that he wants to print at least three thousand a week, and uses a coated paper instead of a more lasting stock. It is the best idea in individual program service we have seen.

Precisely.

J. W. Brighton, of the Morenci Club, Morenci, Ariz., writes:

> Your Moving Picture World is a regular Encyclopedia for all engaged in the motion picture business, and I don't know what we would do without it. I enclose you one of my weekly Bulletins that will show you what class of pictures are being shown in a copper mining camp in sunny Arizona.

That is precisely what an issue of this paper is: an encyclopedia of the business. The trouble is, that some do not realize that with this paper and a film service they need no other outside aid. They do not get from the paper all the help that is there and to which they are entitled.

From the letter head we imagine that the theater is a part of the club scheme: perhaps a club maintained for the miners. In any event, they offer all of the big features at prices ranging from ten to twenty cents, the admission for each night being stated.

The issue is a four pager, 3½ by 8 inches, three days to the page. The film is described briefly but interestingly, and the composition is good, as is the press work. It may be a mining town, but they have a printer there. They use all of the big features and use them before they are worn out.

Tee Hee!

We've caught George Editor Carpenter asleep at last! He gives, in the last Real Reels, a column editorial on the farmer's matinee just discovered by one of the Montana exhibitors. It is one of the best schemes ever devised for the farmers, the merchants and the exhibitor alike. But Mr. Carpenter is entitled to a slip-up now and then.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Tortured Tales.

NOTHING is more irritating than a story in which the very existence of the story is dependent upon the distortion of natural action. Exaggeration and burlesque are permissible in frankly farcical comedies, but dramatic themes should not be made into burlesque. Yesterday we looked in at two photoplay theaters. We came home cross. In a five-reel story the heroine was being pursued by Zulus. She arrived at the seashore and there was a large steamer in the offing, so they sent out a small boat and took her aboard and steamed right away for America without delay. They picked her up with the binoculars, but as soon as she got aboard they put the glasses back into the case and did not search the shore for further refugees. Perhaps, as in the case of a recent serial, the ship was half an hour late on a four thousand mile journey.

Then we saw a three-reel subject. There had been trouble at a plant. The food was bad and better was promised for supper. They didn't telephone into town. The boss ordered a man to ride into town in the car and bring the stuff out. He didn't, so there was a fight that lasted all night. Then a man went for help. Did he run for the nearest telephone? He did not, gentle reader, he ran all the way into town and then, instead of going to the sheriff, he went to the man who had been sent for the food.

Once more, this time in four reels. A jockey is abducted that his mount may be ridden by a crook. His name is taken off the jockey board and the name of another substituted. At the last moment he rushes in, gets into the silks, mounts and rides to win. The owner is not in the paddock and he listens to the trainer talk through the neck of the horse, that he may not be recognized. He does not weigh in or out, no explanation is made to the judges, yet the race seems to stand.

In each of these stories there was at least one fault that spoiled the story for the spectator of average intelligence. In each, persons acted so utterly at variance with all common sense, that there was a feeling of irritation rather than of interest. It is just as easy to change the scheme of things and make the characters act naturally. It must be done if the pictures are to be raised to the proper standard.

These are all multiple reels upon which large sums of money have been spent. Would it not have been better to have spent another hundred or two on technique to get the story straight? These were all written or edited by staff men. It looks as though there will be a demand presently for better staff men.

Ones and Fours.

One inquirer voices the unasked question of many when he writes: "What is the use of learning to write one-reel stories when the demand seems to be for three and four-reel ideas?"

The answer is that presently manufacturers will come to realize that *good* one-reel stories are what a lot of people prefer. Not one six-reeler in fifty really holds the interest to the end. Few four reels keep the suspense to the finish. Two-reel stories are merely one-reel ideas told in two thousand feet, as a rule. The original success of the motion picture was based on its brief completeness. Many persons keep away from the theater showing long features. In time the theaters will split and some will devote themselves to features and others to single reels with perhaps a two-reel for a headliner.

About that time it is going to be handy to be able to condense a real story into a reel. It is much easier to write two reels of action to one reel of idea. Almost any average writer can do that. It takes the master workman to condense the idea into the shorter length and retain the strength of his story. Look at the Biograph reissues.

The Call.

The serious business of photoplay writing is not the result of impulse. It is the answer to a message from within. The woman who writes that she passed a studio and so she thought she would write a play and send it in has the same chance as the man who writes: "I am told there is good money in writing photoplays. Please send me the formula."

That is not the way the good ones start.

Broken Action.

The most direct action is generally the smoothest story, but the break is so useful and so generally necessary, that it is well to provide for some cutting in. If directors followed the author's script exactly as written, then there would be less necessity for breaking, but it is seldom that a script is produced precisely as written, even when the story is done or reconstructed by the director's own staff writer. As a result the action is sometimes badly mixed and the fact does not become apparent until it is necessary to join the negative. Then it may be found that an interpolation brings two scenes in the same set in succession or that an elimination brings the same result. Then comes a leader to bridge the jump, whereas if there were some side action to cut into a scene might be broken.

Of course a director should not start work until he has a script he can follow absolutely, but what should be and what is are two very different things, and so the wise author will adapt himself to circumstances and try to provide against the results of meddling.

Until we have scripts that are produced as written, we shall have few good stories. This does not mean that the script as written must be that of the original author. It may be necessary to reconstruct, but the reconstruction by a competent writer and the pulling to pieces in the field by the director are two different matters.

Traveling.

One writer asks how to travel. It is a little late in the summer to tell about a traveling kit, but the question may interest others. Our own equipment is about as simple and efficient as we know. It consists of a box for the typewriter and another box for paper. This last is a strong box of pine with metal protection for the corners and a hinged front. It is just large enough to contain one of the cloth covered paper cabinets with six drawers that can be had from almost any stationer. This gives a drawer each for first and second sheets, carbons, letter heads, envelopes and sundries. The cabinet can be taken out of its case and set on top, and the machine is set on top of its own traveling case, making a low desk that can be worked with any average chair with entire comfort.

The typewriter case is merely the shipping case sent with the machine, but more strongly braced, hinged and provided with padlocks. If ordered at the same time two or more locks may be had to work from the same key, which is a great convenience.

With such an outfit packing or unpacking is a matter of ten minutes, and it can be expressed as a lot shipment at the cost of a single piece of equal weight.

Following Up.

Several stories have lately come to a certain company with a letter that reads more or less to the effect that the writer has noticed that the company is specializing in pictures made in Florida and the south and feels certain that the enclosed will be just in their line.

The writer does not know that the company has moved from the south to escape the heat and that it will not return for several months. He sees the screened picture and dashes off a story that probably no one else can possibly use on the off chance that his guess is correct. Guesses made on so slight a foundation seldom are correct.

Synopsis Only.

In spite of the fact that some companies advertise that they will buy a synopsis for practically the same price as the full script, few of them do, and many do not even pay half price. One company, paying about $50 a reel for scripts, offers from ten to twenty dollars per reel for synopsis. Naturally the editor feels that the synopsis alone should not be worth as much as a full script and he guides his price by the work done and not by the idea offered. He does not realize that the average person competent to think an idea is competent to develop the script and that the really conscientious writer actually does write the script of action first and the synopsis from that in order to do the work properly.

Few practiced hands write the synopsis first. Many find that they cannot. All find the synopsis to be better when they have made the action complete and see precisely what they have. Even where the editor is absolutely honest in his intent, the synopsis only is a gold brick game for the real writer and the sooner the writers are required to submit full scripts and sell full scripts, the sooner will there come into existence real writers and not literary tipsters.

Plot Germs.

Franklin Hall offers his ideas on plotting. He writes:

> Having been a newspaper man, a writer of plays and a member of the theatrical profession for thirty years, I am tempted to make a few criticisms on photoplay writing. I have written a few in which my literary experience has impressed me with their lack of merit. And I have written others which I believe to be unusually good. My large experience in dramatic art has aided me to come to this conclusion: No one has been able to read a drama and decide positively that it will be a success if produced. Is it not possible that the same holds good with photoplays?
>
> In my study of many works on the technique of photoplay construction many terms are erroneously used and quite confusing to the amateur. Plots and plot-germs, incidents and themes are used without any consideration for their meaning. Story building has its mechanical side as well as the imaginative. One cannot write a classic any more and hope to sell it. We cannot stand with our hands in our pockets and wade around with our characters, discussing with them the subject of our story, as the older writers were wont to do. Every touch must be according to the dictates of authority. There is technique of form which any one can learn. And there is technique in constructing your theme into dramatic action, suspense, interest, surprise and beauty of polish which only those who possess inspiration the ardor of a gifted imagination can hope to accomplish. There is technique in building the story. But it is the GRAND IDEA, the new and beautiful THOUGHT we must all strive for. Plot defined is: First—To your story which is mechanical and easily attained. It is a

simple diagram, beginning with locality, and settings, introduction of characters, introductory incidents leading up to your main incident, entwined around the little germ of the story, the development of plot, the crisis and ultimate climax.

PLOTS, THEMES and GERMS have their important places in the story. But it is the GRAND IDEA, the new and beautiful THOUGHT we must all strive for. Plot defined is: First—To conspire, a secret plan to accomplish some questionable purpose. Second—A series of incidents forming a skeleton of a story. How often we hear of "The plotless play." How absurd! The ever present triangle, two men and a woman planning for or against each other is a plot. Why not express them then as weak plots, good plots and strong plots? The world is full of plots.

The theme of the story is the least consequential. There are only four—LOVE, HUNGER, DEATH and IDENTITY. No one having literary authority, to my knowledge, has disputed this. Perhaps in the far distant future there will arise a greater mind than their's to confute it. Theme is the subject of your story the handling of which, as one writer has expressed it, is to give it a new and different twist. You must be original in your development. How often we read some criticism by one who ought to know better, "The theme is old and worn out." It is this carelessness that does harm. Where many of us make mistakes is the introduction of trite incidents, trite ideas, the overworked saloon gamblers, the exchanged infants, the foreclosed mortgages, and a thousand other incidents that we see so often.

Says She Doesn't.

The GERM of a story is the simplest part of it, yet no story is complete without it; but it is NOT the idea nor the beautiful thought as some writers seem to suggest. It is the primary source of a story, it only suggests the ideas. It can be any object that will cause a change of circumstance in the action of the play. It may give a clue to unravel a mystery or discover a crime. It is the link which joins the chain of circumstance and reveals facts where wealth and position are attained. It may suggest a grand idea, create in the mind, where imagination is rampant, a hundred beautiful thoughts. It might be a scrap of paper with a line of writing, a broken shell bracelet, a bauble, a flower, a broken wheel or a punctured tire. A falling apple was the germ that suggested to Sir Isaac Newton the great law of gravitation. A window in the top of Bunker Hill monument was the germ that suggested the sewing machine needle. A single germ may suggest a thought which may lead you into other greater ones, if you possess true literary genius, and when you have completed your story you will be surprised to find the original one is entirely eliminated. With the inspiration of a literary imagination you begin with a thought and before you have gone far the story will write itself for you, you can't help yourself.

If you will dissect a seed you will find within the germ of the tree. It may be but a small part of the kernel; merely a speck that must be placed under the microscope to discover its identity, but it will always be found. If properly nurtured it will grow into the plant, but the germ is anything but suggestive of the product.

It is the same way with the plot germ. The germ is not the plot but the thought from which the plot starts. It is not, as Mr. Hall points out, the idea of the plot, but the idea behind the idea of the plot, the idea from which the plot idea sprang. The germ is developed into the idea and the idea is developed into plot, precisely as the germ within a seed expands into a seedling, and so, by degrees, it expands into the noble growth. An acorn is an oak tree in embryo, but in embryo only, and it is an error to assume that either the germ or the seedling is the oak any more than that the germ or the idea developed from the germ is the plot.

As to the misuse of technical terms, it would seem that the fewer of these used the better. It would also seem that the less one knows of the terms the greater his use and misuse of them. It is simple to say that the proper action should be played in the proper scene at the proper time than to remark that the dramatic unities must be preserved.

In this regard we are one with Professor Neal who in his Short Stories in the Making prefaces his work with the statement that he is seeking to make smooth the path for the beginner rather than to produce a work that shall be the admiration of the erudite. Too many writers use jargon to cover their mental deficiencies.

To All of Which, Amen!

Mrs. Russell writes that we are in error in saying that she does revision work. This statement appeared on her early circulars, and we are glad that this is so, for we quite agree with Mrs. Russell when she says, referring to her work with a clearing house:

> I have taken this stand because I learned through my long experience with the C. H. that no writer ever succeeds who is willing to put his name to another person's work. I rewrote hundreds of stories while with the C. H., many of them selling *only* because of the material I had added. I cannot recall *one* who sold thus, who ever turned out a salable play himself, while, on the other hand, those who profited by criticisms but who did the writing themselves became sure enough writers, in many cases.
>
> The lazy, the incompetent, the dishonorable we have always with us. These are quite willing to pay a good sum to have some one write a story to which they can attach their names. I don't believe in encouraging that kind of dishonesty and self-delusion. Moreover, I prefer to give my services to the really ambitious who need a hand over a rough place but who can stand on their own feet when they get across. Therefore, Q. E. D. I do *not* revise.

To all of which, Amen!

No writer was ever developed by letting another author do his work. He cannot develop his ability save through his own personal labor. To offer aids to sales is to offer something that cannot be delivered. Mrs. Russell knows this. She knows, too, that to encourage the novice to a false feeling of success is dishonest. Therefore she offers but criticism which is helpful only in the degree in which the critic is capable. Mrs. Russell is, we believe, unusually competent.

Addresses.

Be careful of the manner in which you address your return envelopes. If you want your script tell where it may be sent. Do not address it "city" even if you live in the town with the studio. The director having your script may move into the field and not notice the lack of address.

Some do not even do that much, but send a stamped but unaddressed envelope, the address to be obtained from the letter. If the letter is lost, and generally it is not saved, the script is lost as well, or at least held until the author queries.

You may think that you do this properly, but do you, *always?*

In Sections.

In writing action it is well to remember that each scene is a unit and to write it as such, even where two or more may be played as one under favorable conditions. A recent story gave this layout:

10—*Street showing side yard. Poor quarter.* Potter enters—enters yard.

11—*Yard as above*—Nora on—Potter enters—greets Nora—enters house.

Later on another character comes along the street, enters the yard and steals a shirt from the line.

It happened that a yard was obtained with a clothes line so close to the fence that the two scenes could be played as one, the character coming on, climbing the fence and stealing the shirt, all in one scene.

At a glance it would seem that in any event this scene should have been written in the latter manner. In point of fact it is the logical development, but the split action provided against two contingencies. It might not have been possible to get the fence and yard in combination, or to have gotten the fence and the clothes line close enough to the fence. Giving each action its scene number makes it possible to play as two scenes, perhaps a mile apart, or one continuous scene.

Enthusiasm.

If you do not like your story yourself, it is foolish to expect that editors and producers will feel an enthusiasm you do not share. If you have a theme that you know should be good but which you feel is not, write it, that you may get a record of the business and development, but do not attempt to sell it until such a time as you can write it over again with a proper feeling of enthusiasm. It is in this detail that the work of the free lance writer can rise superior to the more perfunctory work of the studio man. The free lance cannot hope to approach the staff writer in the matter of fluent technique and to write a story equally convenient to that particular studio is still more difficult. In routine, then, the free lance is at a very decided disadvantage. He can hope to appeal only through the superior merit of the plot idea and the enthusiasm of its development.

The word may seem to be misused here, but it is not. A script may be developed with enthusiasm. The author's engrossment in his idea may be such that he gives to the run of action a spontaneity that cold technique alone never can give. The staff arranger, performing set duties, may bring to his work a nicety of technique that will make an interesting picture. He may avail himself of the countless tricks of the trade to get effects. He may do through this trickery what the free lance may gain through interest in the story. Of the two, the inspirational development, when good, is to be preferred. The trouble is that so few stories from outside sources *are* written with enthusiasm. It is necessary to hold to the studio writer for the general run of stuff. The free lance is not to be depended upon, as yet. But it should be remembered that the staff man can give technique. The free lance can sell only inspiration, since he cannot compete on technique.

Needless Trouble.

It is easy to write in a property, but not alway easy to obtain the same, so be careful not to call for unusual stuff unless you actually need it. It might help a picture to use three lawn swings to give the suggestion of a resort boarding house, but some chairs will do as well and may be more easily borrowed. Probably the director would not take the trouble to get the needless props, but why write them in?

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Important! Operators Notice!

THIS department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the date day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the *headquarters* of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now, please understand that I *must* have the following data: First, What make of films is it? Second, Does it come from a Universal, a General Film, a Mutual, or an independent exchange? Third, What day was it received? *Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 95.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What is axial spherical aberration, and what is its effect on the screen? Taking the total illumination of the crater as the basis, what losses of light occur between the crater and the carbon and the eye of the spectator in the audience?

Roll of Honor On Question No. 89.

The Roll of Honor on Question 89 consists of: Joseph H. M. Smith, Fort Worth, Tex.; M. W. Larmour, Waco, Tex.; John Solar, Watertown, New York; J. H. Hanson, Lubec, Me.; W. C. Crawford, Brooklyn, N. Y.; A. T. Weiss, New Orleans, La.; C. A. Dann, Toronto, Can.; F. V. Poyser, Brandon, Manitoba; Victoria, British Columbia; Bert Meester, Hobart, Ind., and William A. Burnett, Newton, Ia.

I have selected the reply of C. A. Dann as best suited for publication.

Reply to Question No. 89.

By C. A. Dann, Toronto, Can.

The Question:

What faults are most likely to be found in projection carbons, and what do longitudinal (lengthwise) cracks in carbons indicate? Why are cored carbons preferable to solid carbons for projection purposes, and what combinations and sizes of carbons do you recommend for 25, 35, and 45 amperes D. C., and 40, 50, 60, 70 and 80 amperes A. C.? What, in your judgment, would be the indication that you carbons were working above capacity?

The Answer:

Replying to Question 89 categorically: (a) The faults most likely to be found in projection carbons are: (1) Inefficient binder, causing the carbon to crumble, waste and needle when burning at or near capacity; (2) Defective core, producing unsteadiness in the light; (3) Lack of uniform density—hard and soft spots. When a hard spot is reached the arc will flutter and jump, and the brilliancy of the light will be reduced; (4) Carbon uniformly too hard or uniformly too soft. The former will produce a yellow, fluttering light, and the latter will consume rapidly and needle badly; (5) cracks around the circumference of the carbon. As the carbon burns down and the crack comes opposite the back of the crater it would produce a tendency of the crater to break away, and, in proportion to the depth of the crack, would detrimentally affect the form of the crater. There would also be a danger if the crack was very pronounced of the carbon breaking off at that point while you are manipulating the lamp. Longitudinal cracks in the carbon indicate that it has been well baked. A carbon should not be rejected because it contains that kind of crack.

(b) Cored carbons are the most satisfactory for projection work, since the core having a lower resistance than the body of the carbon, it tends to keep the crater centered and large. With a solid upper carbon the light is sure to be erratic, moving from one point to another, and thus producing shadows on the screen.

(c) For 25 to 35 amperes D. C. a combination recommended is ⅝ cored upper and ½ solid lower. The majority of operators I know use a combination of two ⅝ cored, and I, personally, have found the same to be very satisfactory. For 45 amperes D. C. I would use ¾ cored upper and either ⅝ solid or cored below, preferably the latter for reasons already given. For 40, 50 and 60 amperes A. C. I would use ⅝ cored upper and lower, and for 70 or 80 amperes ¾ cored upper and lower.

I might add that I would not depend upon the rating of the generator, rheostat or transformer for amperage data, as these ratings quite often, at least as respects the first two items, differ very considerably from the actual output.

(d) The best indication that a carbon is working above capacity, providing, of course, the carbon itself is a good one, is that the carbon becomes excessively hot, shows tendency to needle and may loosen in the clamp.

The brother speaks of the cored upper and solid lower combination being "recommended." Well, I'm the one who did the recommending. My own experience is that, while it is quite true that the arc is more stable with two cored carbons, still, at the same time, the light is whiter when a solid lower is used, provided that it be not too hard, and a perfectly even illumination can be maintained if the operator gives the arc his close attention.

Callers.

Recently the editor was agreeably surprised to, in response to a timid knock on the door, see a tall, lean, lanky individual walk in and announce his name as H. Von Emmel, Oakland, Cal., which same individual proceeded to spring on us a working card from Local 169. Brother Von Emmel tells us that things are flourishing out in Oakland, and it was plain to be seen that he locked no manner of modesty as regards the appointments of the new Franklin of that city, of which he is chief operator.

Brother Von Emmel is in New York on a business trip, and will return to the city by the Golden Gate as soon as the gay White Way has absorbed his bank roll. He had better watch out, friend Von E., because the White Way is *some* doings and bank rolls are to it as is the morning dew to the sun. I trust, however, his departure will be delayed at least a reasonable time. Come again, brother.

Next day the door again opened to admit Brother C. C. Courter, chief operator Arcadia theater, Savannah, Ga., a fine, large, handsome chap with a scandalously engaging smile. Neighbor Courter tells us that down in Savannah everything is lovely and the goose roosts on the ridge pole; also that the local in his city is in good condition, with a membership of almost fifty—including stage hands and operators. We had a very pleasant chat together Before he left I packed up a nice bundle of my best regards and sent them by him to the boys in Savannah, and I hope the members of the local will see that they are duly delivered.

From a Traveler.

J. T. May, formerly of Bartlesville, Okla., writes:

Possibly the following might be of interest to your readers: Since the first of the year I have traveled over the greater part of Oklahoma, Kansas, Missouri, Iowa, South Dakota, Minnsota, Illinois, Indiana and Kentucky, and in the course of my wanderings have viewed, I think, about every kind of projection there is. In Oklahoma the men generally are doing good work, and business also is good. In Kansas City the operators have not yet broken away from that "three men to two houses" gag, although the City-by-the-Kaw has some very fine photoplay theaters. Two of the houses charge 25 cents admission. In Lincoln, Neb., in what houses I visited the projection was about as good as I have ever witnessed. In Omaha there is not a show in the city where the projection would not disgrace a town of two thousand people. (I have heard this before, and from a good many sources, therefore I presume there is no doubt of its being the truth.—Ed.). That is to say, I mean in the downtown district. However, the projection is all that could be expected when one considers the working conditions, and the boys who recently founded a local

in Omaha are making a game fight to better conditions. By-the-way, I will have to back up a little. There is one house, on Harney near 16th street, that is not as bad as the others. (Umph! Huh! that is a rather qualified boost for that particular house.—Ed.). In Sioux City I found about as up-to-date bunch of operators as it has even been my pleasure to meet. All the boys I met were hustling chaps, who knew their business and *made use of what they knew.* (That's the dope. Hurray for Sioux City!—Ed.). I only tarried in Sioux Falls for three hours, but in Mitchell and Huron, So. Dakota, as in Pipestone and Worthington, Minn., I found the operator to be the whole show in everything but salary—the pay being six to fifteen dollars a week. (Phew! aren't managers in those towns afraid they will suffer from enlargement of the heart? It is perfectly scandalous to waste money that way! Think of paying a mere operator fifteen great, big, perfectly good iron men for working six or seven days. Scandalous!—Ed.). I visited a number of smaller towns in this territory, but no large ones, returning thence to Kansas City and St. Louis. I did not enter a single theater in the latter city, but noticed two or three of the downtown houses were closed. But in East St. Louis I ran into another up-to-date, hustling bunch like the Sioux City boys. Belleville, Ill., I found to have some very handsome and well equipped houses; also the projection was excellent. In Springfield, Bloomington and Peoria, Ill., projection was about the usual thing, as was also the equipment. In Freeport, Ill., the stage hands are organized, but are making no effort to line up the operators, and the operators, so one of them told me, want a separate organization, but lack the sufficient number of men to get it. Why they don't climb into the band wagon together with the stage hands I am unable to understand. I visited one house in both Rockford and Elgin, and one cannot criticize a city on the work in one house. I will say, however, the projection was ordinary in both theaters. In Hammond and Gary, Ind., I found several very pretty, well equipped houses, and projection was good. Chicago and its shows are too well known to require comment. At Logansport and Seymour, Ind., also at Kokomo, Ind., the houses were not well equipped, and projection was nothing to brag of. At Indianapolis it was my pleasure to assist in the picketing of an unfair downtown house on Saturday night. It was my first experience, and I got a lot of fun out of it. That Indianapolis bunch have things well lined up, and they certainly are scrappers. At Franklin, Ind., the operators have the only labor organization in the city. Have been organized about a year, and since organizing have only had a week's work at their craft—with the exception of two operators. (Do you mean to say all the others have been out of work for a year? Don't quite get you.—Ed.). This local is fortunate in having for its president Brother Earl Hoffman, who is as fine a gentleman as I ever met. He is doing all he can to improve conditions in his city. In Louisville there are three or four very nice houses, but in one of their finest, Keith's Mary Anderson, I have seen pictures run that were very, very old. The finest house in the city has been unfair to the musicians with scarcely any effort being made to line it up. I am intending to take a trip to Colorado and Wyoming next month; if you care for it I will send you the results of my observations.

And now I want to thank you for calling me down on that salt-in-the-water rheostat proposition. While I have used water resistance frequently, I have never used salt, therefore was only going on the principle of the thing.

In your reply to Harry Abbey you said that the series and shunt fields are often connected in opposition to each other. Please explain. Do you mean that the series field has a tendency to make one pole south while the shunt winding is trying to make it north? Also I would like to have a little instruction for the cause of change of polarity in the generator. Have hunted my Hawkins, Moreton and American Correspondence School books through, but cannot find anything at all on this subject. I do not see how it can happen at all, accidentally, unless with the shunt wound machine you overload so heavily as to cause the fields to lose their magnetism, in which case it is possible, but not probable, that low voltage eddy current in the armature might reverse the polarity of the fields, and then when the overload is removed the polarity would be changed. This applies only to shunt wound machines, and as these are very seldom used on a projection machine would not cause such trouble as Friend Abbey wanted to know about.

When are you going to give us more of "Billy" in the Railroad Man's Magazine again? "Billy" can make a Keystone comedy look like Arlington National Cemetery when it comes to fun, and believe me, after a hard day's work patching up films for the exchange, and trying to get decent results out of a machine that should be in the National Museum, he is certainly a tonic, so come again with him P. D. Q. (meaning darned quick.—Ed.).

Yes, I will be glad to have your comments on the trip you speak of, but be very careful, Brother May, and give only *facts.* Where projection is good and the boys are doing their duty, and are backed up by managers in doing it, it encourages them to have that fact known. On the other hand, where projection is poor it is a good thing to give that fact publicity, and I am always willing to do it, provided I am *reasonably sure I have the facts as they are.*

With regard to a generator reversing its polarity, I have not the time to go into that matter and look up all the various reasons why a generator may, and sometimes does reverse its polarity, now, nor have I all this at my finger ends. I will ask one of our electrician correspondents who is familiar with this matter to give us the dope if he will. With regard to placing the shunt in opposition to the compound, as I understand it, it merely refers to the direction of current flow. You must understand that the direction in which the current flows around the magnet cuts a very decided figure, and if the current from the shunt flows in one direction, and the current from the compound in another direction, the effect is quite different from what it would be if both flowed in the same direction. Yes, in a way it amounts, in effect, to one current trying to make the north pole north and the other trying to make it south.

As to the "Bill" stories, why I rather enjoyed writing them, and I guess from letters received a good many enjoyed reading them, too; but, while the Munsey Company paid me very well indeed, as such things go, still, even so, the writing of the stories was not profitable, in that the same amount of time applied to other things brought in more of the fine, large, beautiful, long-green, which we all so much admire, and which seems to be, for some reason or other, more or less of a ncessity in this vale of sorrow and weeps.

Yes, It Is Worse Than Bad.

New York City writes:

> I recently read, with great joy, that you are on the trail of the film exchange, with regard to the inspection of films My employers use Mutual and General service and, while the General films are well inspected and repaired, those of the Mutual are something worse than bad. Many of the splices are not scraped, but just cemented together, emulsion and all, and misframes and similar faults are common. This reflects directly on the operator's reputation whereas it is the film exchange that is really to blame, therefore, for the good of all, I wish you would publish this and take such action as will compel the exchanges to sit up and take notice. I enclose samples which are some of the worst I have ever seen. When they went through the machine it sounded like an explosion. If film exchanges would pay a little more attention to keeping their films in decent shape they would see their trade increase in such amount that instead of paying a mere 17 or 18 per cent. dividend, they could pay 25 per cent. Your remarks with regard to the I. A. are good, and I hope the delegates will take notice and reconsider the injustice perpetrated two years ago. I am willing to learn from you. I was one of your pupils for the few lessons you gave in the room of Local 35, Branch 2, about two years ago, and I think it is more than a shame that for the grudge of one or two individuals we all have to suffer.

The patches certainly are the limit. I have sent them to Mutual headquarters. If the Mutual New York exchange is sending out film in that sort of condition most emphatically there is huge need for improvement in their inspection department. This department is not attempting to run the film exchanges, but *when films are sent out in bad condition the exchange cannot rightfully say "that is my business," because it is also the business of the operator who has to run them, and of the theater manager whose show must suffer.* I am creditably informed that in some New York City exchanges film inspectors are paid as little as five or six dollars a week of seven days. Now I cannot say positvely that that is a fact, but the information seems reliable, and if it is a fact it is an outrage. No wonder films inspected by five and six dollar a week inspectors are in bad condition. What would you expect? Film inspection is an exceedingly important part of the moving picture industry, and should be done by competent mechanics who are not required to inspect two reels in the time they ought to devote to one.

Typewritten Slides.

C. D. Smith, photographer, Canton, Ill., wrote some time ago asking the address of the maker of the radio mat slide, which was supplied to him. He now says:

> I find the slides to be very satisfactory, as they project a clean, clear black letter on a perfectly white background. If they are left in the carrier too long the heat will melt the gelatin between the cover glass. However, I believe they will stand any reasonable length of time without the heat affecting them. In my opinion they are a good thing. Some managers around here seem to think they are expensive at 3 cents each. I argued with one of them who uses something in the way of tracing cloth. One can hardly read his slides, for the simple reason that his background is too opaque, and the typewritten letters won't stand out, therefore I hold that the higher price slide is the better. I told him I thought 3 cents per slide was very reasonable, if one could project a neat, clear slide which people could read, instead of the kind of proposition he was using. It is strange how some people cheapen their theaters by trying to save a nickel. Am I right?

You certainly are. And now with regard to the typewritten slide proposition. The typewritten gelatine slide is a good slide provided reasonable care be exercised in its making; nor is 3 cents expensive for a high-class article, which the radio mat slide undoubtedly is. Another company, the Utility Transparency Company, puts out a slide which costs less than 1 cent. It is admittedly not as good a slide as the radio mat slide, but provided the directions which go with the "Make 'Em Yourself" slide outfit, which the Utility sells, be followed with a reasonable degree of intelligence, and a well-inked black typewriter ribbon be used, the writing on these slides is perfectly legible. The only difference between them and the radio mat slide being that the letters in the radio are more sharp and cleaner cut than is the straight typewriting on gelatine.

Both of these slides are recommended, but to make a success of them, like everything else in this world, one must use a little judgment and common sense. Many people try to make a gelatine type-

written or ink-written slide *after they have handled the gelatine and gotten their fingers all over it.* They can make the slide all right, yes, but they are, of course, dissatisfied with the result. Those finger marks are going to show, and nothing you can do will prevent it. In making typewritten slides, using gelatine and a typewriter ribbon, there are two or three things which absolutely *must* be observed: (a) *keep your fingers off the gelatine,* for finger marks will show; (b) have your typewriter type at least reasonably clean, and not covered with lint, and with the round spaces in the various letters plugged up with an accumulation of dirt; (c) use a *well inked* black ribbon—not an old worn out one that would not even write decently on paper.

The radio mat slide has the advantage that you cannot very well get your fingers on the gelatine, unless you do it deliberately; also it is written with carbon paper on both sides of the gelatine, instead of with the typewriter ribbon. In fact the ribbon may be lifted out of the way while writing the slide, although if it is not it will make no difference, because it does not touch the gelatine. Both the Radio Mat and the Make 'Em Yourself slide outfits are recommended by this department, with the proviso, however, that *you must follow directions in making slides if you want good results.* The Radio is the best; the Utility is the cheapest. Both will produce very good results if rightly handled and—there you are.

Righto.

C. A. Dann, Toronto, Can., sends in answer to Question 89 and says:

> Am awaiting with much interest the results of your experiments in motion picture optics. I trust that, when completed, the facts will really have been ascertained, since the variations in the views of your correspondents who are strong on optics has evidenced that they have not all reached the whole truth on the subject, and, while we appreciate their efforts, we who are not experimenting in the matter, would like to have the proposition reduced to a demonstrable certainty, so that even the doughtiest motion picture optician cannot subsequently arise in the department circle and hand it a blow in the solar plexus.

That is exactly why you are "waiting," Brother Dann. I am waiting, too. On Sunday, June 27, I straddled my trusty steed, poked his gasoline heart into action and, with a friend on the tandem and the light ray dope strapped securely in place on the luggage carrier over the front wheel, headed his nose up the Boston Post Road, and, after encountering a hail storm, a downpour of rain, riding through one hundred yards of water from six to eight inches deep, plowing through a mud road for six or seven miles, and using language no regular printer could use in his regular business, arrived in Ansonia and handed to Brother Griffiths the light ray article, together with the photographs, drawings, etc. I then started back over the Boston Post Road trail and, between showers, in showers and through showers, arrived safely in Brooklyn at 9 p. m., 178 miles—some doings, by golly!

As soon as Griffiths gets through with the dope, and returns it to me, it will be immediately put into print, and copies will be sent to operators in whose judgment I have confidence.

Note.—Now, don't imagine that because some of you don't get those sheets that I have no confidence in you. In this particular matter I am selecting those I believe to be most competent to criticize a light ray proposition.

One of these proof sheets will go to the Pacific Coast, possibly two or three of them. As soon as these are received back the thing will be put into final shape and published. All that means a lot more delay, but it also means we will be pretty safe in concluding that there won't be any solar plexus business, though undoubtedly there will be criticisms, and improvements made in the article later on. All I am trying to do now is to make sure that the thing is founded on the right basis—that I have the light ray boat pointed toward the harbor of success. It is too big a proposition to even hope that the present result will be perfect, though it is not too much to hope that it will be shown that our labors have brought forth real fruits and have absolutely solved a good many fundamental propositions which have puzzled us all for a long time.

License Laws.

Of late the officials of three cities and several operators' unions have written asking assistance in the compilation either of license laws or questions to be asked in examinations, and also asking general advice concerning the various matters pertaining to the enacting of license laws.

This is an extremely difficult matter to deal with. In the first place, as I have time and again said, there is no use in trying to compile a "list of examination questions." That part of it may be eliminated right at the start. With regard to the compilation of a license law that, too, would be impossible, since local conditions will, to some extent, govern its provisions. It would be rank nonsense for a town of say 10,000 or 20,000 inhabitants to enact a law containing all the provisions necessary in a law designed to cover New York City, Boston, Chicago, or any other large city.

Broadly speaking, the ordinance should provide for the following: (A) Designate places in which it shall be illegal to display motion picture films until the projecting apparatus and the operating room have been inspected and approved. Provide for periodical inspection of operating room and apparatus, and designate the inspector, presumably the city electrical department. Forbid the use of oxhydrogen gas or lime light for a motion picture projection. Name the licensing power and give it full authority to make regulations, and to enforce them, subject, however, to appeal to the mayor or city council. (B) Provide an operators' examining board, which should consist of not less than three members, one of whom may be the city electrician, one from the Building Department, and one man who has good practical knowledge of moving picture projection apparatus, operating room practice and projection. This latter is rather hard to find, but a practical knowledge of projection apparatus, projection room practice, and practical projection is absolutely essential to a really practical and fair examination. Specify, briefly, the qualities necessary to obtain a license to operate motion picture apparatus and provide that traveling operators who can properly identify themselves and produce a license or licenses from other cities or states may be allowed to operate under the same for a reasonable period of time, say not more than three days, this latter to enable traveling operators to run their show without being put to all the trouble and expense of taking out a local license, which they will only use for one or two nights at the most. To compel a traveling operator who can produce evidence of capability in the form of a license from other licensing authorities to take out a local license for one or two nights' work is nothing short of an imposition. Require that applicants for license shall have a certain amount of experience, not less than six months and preferably one year, either as operator or operator's assistant, before being eligible to examination. Provide that in case this experience has been had in other cities satisfactory proof of such experience shall be presented to the licensing authority. Establish minimum age of an operator, which should be 21 years. (C) Provide for the licensing of persons to act as assistant to operators, and designate what work they may or may not do in the operating room. Minimum age to be 18 years. The assistant's license to be known as a second grade license, and its holder to be eligible to examination for first class license at the end of a set period, say not less than one year. (D) Provide fees to be paid for licensing of operators and assistant operators. These license fees should be merely nominal. In the smaller cities it is not to be expected that examining boards will bring in much revenue to the city. It is neither fair or just to charge a man any considerable sum for the privilege of earning his daily bread. New York City charges no fee at all, and in that she is perfectly right, this notwithstanding the fact that the examining board of three works every working day of the year examining applicants. (F) Provide penalties for violation of any provision of law or any regulation made by the licensing authority. In addition to these general provisions I would suggest that the law governing operating rooms should make provision for (a) their thorough ventilation; (b) a vent flue sufficiently large to carry away all fumes and smoke in case of film fire, the same to contain an electric fan of ample dimensions; (c) a fire-shutter fusable link system calculated to automatically drop fire shutters over the ports in case of film fire; (d) placing conduit on the operating room floor should be absolutely forbidden; (e) provide that operating room construction be such that the room will be thoroughly fireproof, and that brick, hollow tile or cement construction be required where its use is practical; (f) that the operating room feed wires be large enough to carry the combined current capacity of all apparatus in the operating room, regardless of whether it is all ever used at one time or not; (g) require that the theater wiring be so done that the operator will, in case of need, be able to instantly switch on a portion of the house lights; (h) that a metal receptacle for hot carbon butts be required; (i) that all film rewinding and repairing be either done inside the operating room or in a fireproof room immediately adjoining and connecting thereto; (j) that a proper metal fireproof receptacle be required for films, and that it be required that all films not in actual use, or in process of repair or rewinding, be at all times kept in this receptacle; (k) that, in new construction, metal lined operating rooms be forbidden; (l) that the projection machine be thoroughly grounded to the metal lining or frame work of the operating room, if there is such; (m) that the keeping of oils, alcohol or other highly inflammable substances inside the operating room, in quantities of more than two ounces each, be forbidden; (n) that no exposed inflammable material be allowed inside the operating room, except a work bench constructed of two inch lumber, and such books of instruction as the operator may have actual need for; (o) such other regulations as may, under local conditions, seem advisable.

I do not feel that I could go farther in this matter. It would be a big task to draft a law. I would not mind that if the law, after it was finished, would fit all conditions.

One union asked for suggestions as to how to placate the managers, who almost invariably opposed the adoption of license laws. Well, it is a pretty hard proposition to do that. It is exceedingly difficult to get the manager to see any benefit in anything which he imagines will in any way restrict the supply of operators, and thus possibly tend to increase operators' salaries. As a matter of fact I do not think that any city having a license law has ever found anything of this kind to happen. Even Boston and New York City, which have, I believe, the most rigid examination of any cities in the country, both have a surplus of operators. The same is true, so far as I know, of all other cities where a license law is in vogue. However, even allowing that it did, it seems to me that the theater manager ought to be as reasonable about operators as he is, for instance, with film service. It is no task at all to convince a manager that ten dollars extra per week in film service will bring good results, but it is a terrific task to convince him that even two dollars a week invested in operator's salary will bring anything at all. It does not seem to me like common sense to look at things in this light. I have always, all during my forty-eight years of life, found that, invariably, and absolutely without exception, increased prices, either where the prices have to do with labor or commodities or anything else, brings increased quality, and usually increased quality in excess of the money invested, speaking by comparison, of course.

One of the locals wound up its letter with the remark that was just a little bit amusing. It said: "We all extend our best wishes to you, and consider you as the father of them all, to whom we can come for advice. Please don't publish this letter in the department, because it would give the exhibitors the impression that our local is

Some Film Comedy.

By J. Lincoln Hilliard, Los Angeles.

In the world of plenty, if editor has said: "Look over that list and select 6 of [illegible] which you would suggest for our next issue." I had [illegible] Comedies of Errors may have a very pleasing effect, but [illegible] and that should [illegible] I made a point of reviewing the two best [illegible] to [illegible] A good light comedy is a very much [illegible] one of the very best forms of entertainment [illegible] and [illegible] audiences, so as a production and not the [illegible] art for their exact adaptation [illegible] and entertainment.

Perhaps [illegible] would like [illegible] to [illegible] [illegible] [illegible]

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (Continued).

THE intensity of light refers to its brightness, as for example, a sunshiny day possesses a more intense or brighter light (degree of illumination) than a cloudy day.

The intensity of light diminishes in proportion to the square of the distance from its source. For instance, let us refer to Figure No. 17, which represents light rays emanating from a small source, such as an arc lamp or the flame of a candle. Let the square A represent screen one foot square placed at a distance of one foot from the light and the square B screen placed at a distance of two feet from the light. These two squares are in a line with the light, square A exactly shades square B. If we remove square A the same amount of light which fell upon square A will now fall upon square B. Square B is twice the diameter of square A, or four times its area. Since the same amount of light which fell upon square A covers a surface four times as great at twice the distance, it follows that the intensity of the light falling upon B is only one-fourth of the intensity of light falling upon A, or conversely, the intensity of the light falling upon A is four times the intensity of light on screen B.

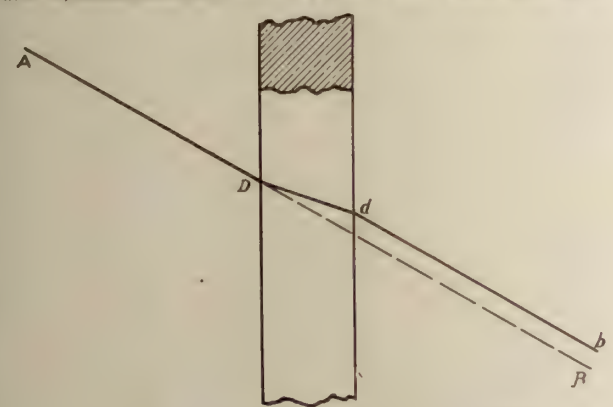

Fig. 10. Refraction Through Plain Glass.

This law of illumination must be taken into account very particularly where artificial illumination is used, for if it takes a certain number of lights to illuminate a certain small set properly, it will require four times as many lights to properly iluminate a set which is only twice as large. Therefore, it is practically impossible to artificially illuminate a very large set since the limit of the practical number of artificial lights is soon reached.

When light strikes an object part of it is reflected or thrown back. It is upon this fact that we are enabled to see objects and to photograph them. It is upon the kind or quality of light reflected that enables one to photograph objects. As shown in our experiment with light sensitive paper the violet light is quite active photographically. While the other end of the spectrum, red, is not.

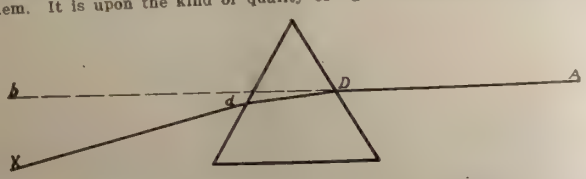

Fig. 11. Refraction Through a Prism.

If the object reflects all blue or violet the photographic sensitive surface will be strongly affected and the object easily photographed, but if the object reflects yellow and red color only the sensitive surface will be only feebly affected. It is for this reason that photographic operations are carried on in dark rooms which are illuminated only by faint red or orange light. All dark room lights should be carefully tested by exposing a sample of the most sensitive surface that is to be worked under the light in question for a greater period of time than such sample would be exposed under any ordinary working conditions. If on development the sample shows traces of fog, the light should be changed or its intensity decreased. When a certain color of light predominates, the unaided eye is not able to distinguish a contamination of another color, consequently wherever possible it is very desirable to make a spectroscopic examination of the light passed by screens used for dark room illumination.

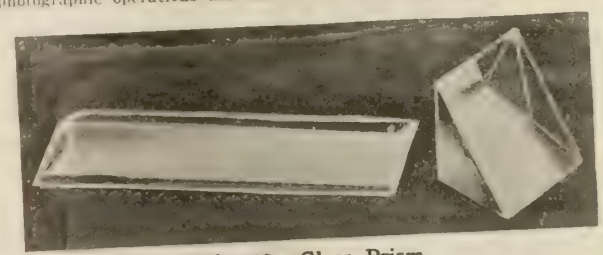

Fig. 12. Glass Prism.

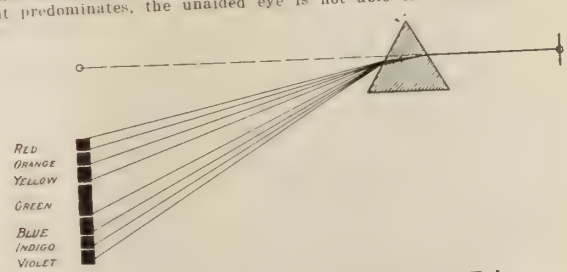

Fig. 13. Dispersion of Light Through a Prism.

From this it will be seen that much depends upon the quality of light reflected in photographic work.

Refraction. When light passes from one medium to another of different density it is refracted or bent as shown in diagram No. 11. The different colored rays being refracted or bent in different degrees. Upon this principle depends the construction of lenses.

Dispersion is shown in diagram No. 13: that is, light in passing through a glass prism is separated into its component parts, and in case of white light into the spectrum colors violet, indigo, blue, green, yellow, orange and red.

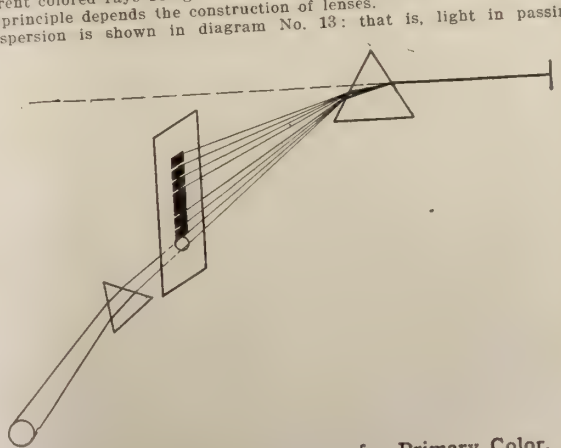

Fig. 14. Elementary Character of a Primary Color.

Absorption. When light falls on an object which neither reflects, re-

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fracts nor transmits, the light is said to be absorbed. No known substance is an absolute absorber of light; that is, an absolute non-reflector. A flat or matte black surface comes the nearest to being a total absorber of light, but it is not possible to paint an object so black but what sufficient light will be reflected from it to reveal its

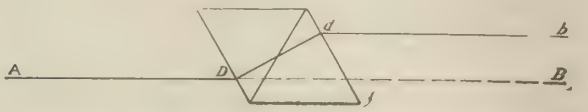

Fig. 15. Refraction Through Reversed Prisms.

details when brilliantly illuminated. Thus we see that what we call blackness is not that no light reaches the eye but that very little does. The blackest object looks gray in comparison to what is called Chevreul's black, which is the darkness of the mouth of a dark cavern or a hole in a large box lined with black velvet.

If the object reflects only red all the other colors are absorbed; if only yellow is reflected then all others are absorbed. Again, if we use, as our incident light, any particular color of light which happens to be wholly absorbed by the object, that object will appear black; if, for example, we look at a yellow and a blue flower by the yellow flame of a spirit lamp with common salt in the wick, the yellow flower appears distinctly yellow, for it does not absorb yellow light on reflection; but the blue flower looks black, for it absorbs all the yellow light and reflects none of it.

We have briefly discussed four qualities of light. The entire science

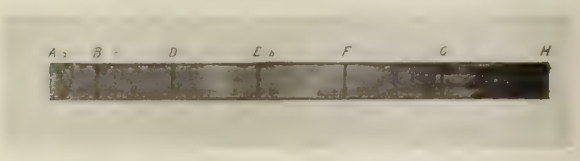

Fig. 16. Reproduction of Solar Spectrum.

of optics is embraced under these four sub-heads and the better we understand these properties of light the more intelligently will we be able to know how to illuminate a scene and what lenses to use, in order to obtain any photographic result that we wish.

We have already found that light is propagated outwardly in straight lines in every direction from a luminous object. When it strikes a smooth reflecting surface, such as a mirror or a pool of still water, it is reflected back from the reflecting surface at the same angle at which it strikes, or in more scientific terms, the angle of reflection is equal to the angle of the incidence, as shown in Figure 18. As we have become accustomed to visualizing objects as being in a straight line before us, since light always travels in straight lines, when we look into a mirror we do not see the mirror itself but the image which it reflects and the reflected image appears to be behind or beyond the mirror, since our habit of sight perceives the reflected object in that direction. If, however, the rays of light fall upon an object which is not perfectly smooth, each tiny particle which composes its surface presents a differ-

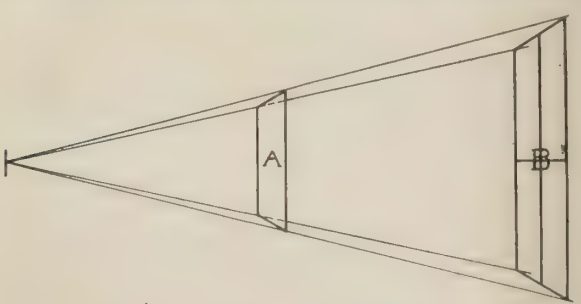

Fig. 17. Intensity of Illumination.

ent angle to the light rays than its neighbor, so that the light will be reflected at a different angle from each of these particles. This light reflected from the rough surface has thus had its direction broken so that it travels in many different directions. This is shown in exaggerated form in Figure No. 19.

Such light is called a diffused light, thus, on a cloudy or hazy day, the light of the sun is diffused by its many reflections and re-reflections from the particles of watery vapor in the atmosphere. On a clear day the direct rays of the sun cast a dark shadow when any object is interposed between the sun and any surface upon which its rays fall, but when the light is diffused the reflected rays from many directions fall beneath the object, since the object is not in line with these reflected rays, and illuminate the surface beneath the object and we are not able to distinguish any perceptible shadows. Practically all interior illumination is diffused light, for we can only have direct illumination where the sun shines through a window or other opening, and we find it necessary to diffuse the light in interior scenes in order to make them appear natural, for it is not yet possible in the majority of cases to obtain sufficient illumination in an actual interior to act upon a photographic film with sufficient intensity in the short time of the exposure necessary with the motion picture camera. We have to build our interior sets in a studio leaving them open to the light at the top, and generally upon two sides, thus allowing a flood of light to enter. If the stage is an open platform, or if the studio is not of ground or ribbed glass, which of itself diffuses the light, it becomes necessary to suspend screens of thin white cloth called diffusion or halation screens above the set, to break up and diffuse the direct rays of the sun. We can all recall witnessing, even very recently, interior scenes taken in the direct sunlight where the pictures hung on the wall cast long oblique shadows and the characters, as they went through their actions on the screen, were each accompanied by a funereal silhouette

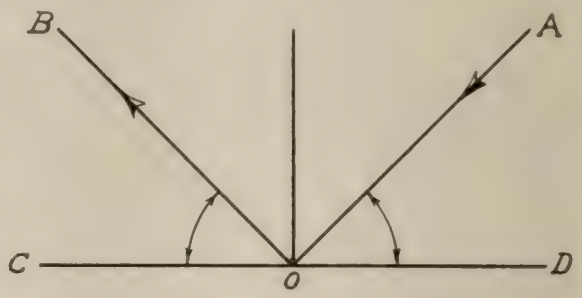

Fig. 18. Angle of Reflection.

which mocked every gesture in grotesque distortion upon the floor or wall. Happily, such scenes have now passed into the limbo of fading memories. When artificial lights are used, such as arc lamps, the light is diffused by ground or ribbed glass screens or with tracing cloth or similar material. The tubes of Cooper-Hewitt lights cover such an area that it is not usually necessary to use a screen for them, for the

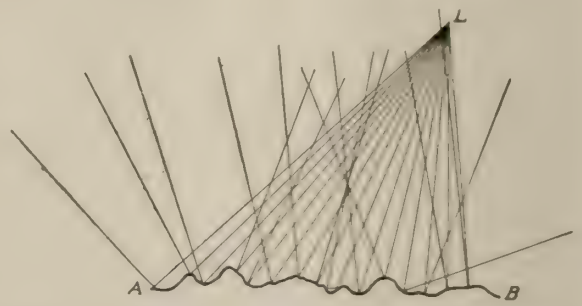

Fig. 19. Diffusion of Light by Irregular Surfaces.
L, Light Source; A-B, Magnified Cross Section of Rough Surface.

light, coming from so large an area covered by the tubes, is all ready diffused enough.

When we produced the spectrum by passing a ray of light through a glass prism we found that the beam of light was bent or turned to one side by the glass; that is, the light was refracted. This refraction only takes place at the point of entrance between two mediums of

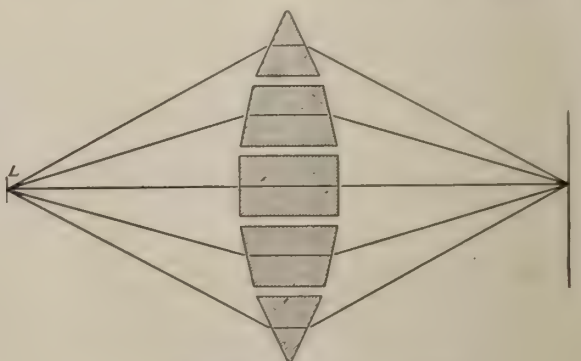

Fig. 20. Relation of Lenses to Prisms.

different density. After being refracted at the surface the light continues to travel through the second medium in a straight line from the point of entry to the point where it emerges on the other side where a second refraction takes place, light again continuing to travel in a straight line. This angle of refraction varies according to the density

of the medium in its relation to light and is always the same in the same medium, thus, different kinds of glass and all transparent crystals and liquids have different angles of refraction. This angle of refraction is called the index of refraction. These indexes of refraction have been measured by the mathematicians who make calculations for manufacturers of lenses and it is possible to calculate mathematically a formula for a lens and predict all of its properties before one has been made. Such calculations are, however, far beyond the scope or need of any ordinary photographer.

In Figure No. 20 we have a point from which emanates rays of light.

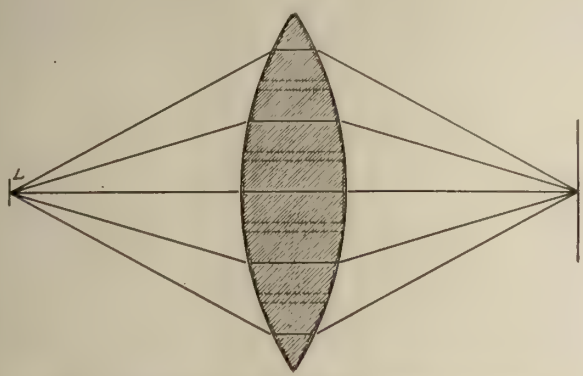

Fig. 21. Lens and Prism Series Superimposed.

Suppose we take a number of prisms with varying angles as illustrated in the diagram, the angle of each being such that each ray which passes through each prism is refracted to the point so that each of these rays is again collected at this point. Let us now examine the line of prisms which we have thus placed. The central prisms have sides which are nearly parallel which progress outward from the center, the angle increases until the two faces come together. We will now replace the line of prisms with a lens covering practically the same range as the prisms as in Figure No. 21. We find that the lens also gathers all of the rays as the prisms did and refracts them again to the same point so that we can consider the lens as a number of prisms rounded off into a single piece, or speaking still more exactly, that the lens is a continuation of an infinite number of prisms, the flat surface of which is too small for the eye to detect. This infinite number of surfaces, or points, we find ranges itself into the segment of a circle. This refraction of rays emanating from a point back to a point again is termed a "point of focus."

If we now take two luminous points at the same distance from the lens but separated a short distance from one another, as in Figure No. 22, we will find if we have a screen for the rays to fall upon, that the two points will be reproduced side by side in exact miniature on the screen but that the point of illumination which is above the original point of illumination is reproduced below the point of the original point of focus of the first point. If we now move this screen closer to or farther away from the lens, we find that the point of light enlarges in a circle of illumination. This is termed the circle of confusion. By moving the screen back and forth we also find that there is only one position in which the points of illumination are perfectly reproduced.

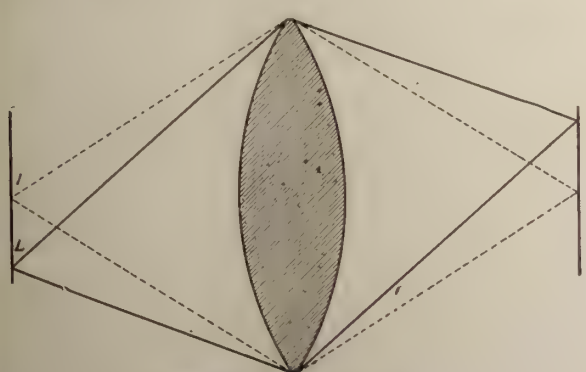

Fig. 22. Point of Focus.
L-l, Sources of Light.

If, however, we now move one of these points of illumination to a much greater distance than the other, we find that while one is sharp and distinct the other forms a small circle of confusion and that when we move the screen so that the more distant one is in focus, that the other becomes a circle of confusion, or out of focus, as it is termed. If, however, we move the two points closer to one another, but still at different distances from the lens, we find that we can bring them both to a focus on the screen or rather, so near to a focus that the eye is not able to distinguish the difference in sharpness between the two. This difference in distance between the two points of illumination is called the depths of focus.

Mae Hotely's New Boots

They Shocked the Shoemaker, But She Showed Him What She Wanted.

EVERYTHING from the store but the boots" is the brag of Mae Hotely about her new costume. She used to pride herself on the fact that she never wore the same twice, but this has become the day of the trade mark clothes and the Lubin comedienne fell into line with the rest of them, big boots and all. But instead of having a costume made that would advertise itself as a costume, made for the express purpose of being funny, she took a trip from the Beach to Philadelphia, where a search of the stores yielded a hat as funny as anything that might be especially manufactured and it is a 1915 model, at that. So too, is the suit. It came right out of stock and has not been altered, but the boots were quite another matter. Miss Hotely realized that to be funny without big boots was impossible at the moment or, more correctly, she should belong to the thirty-third degree unless she wore the regalia, so she hunted up a shoemaker in Atlantic City. She told him what she wanted, but he refused to believe her. He insisted upon taking her measurements and assured her that the shoes would be plenty large enough to be comfortable. She assured him that she wanted shoes large enough to be most uncomfortable. It was unbelievable. He shook his head. Even the information that she played in motion pictures carried no enlightenment to the son of Sunny Italy. He didn't know whether she was drunk or crazy, and he did not care, but he would make no boots. Then she had an inspiration. She went back to the studio and borrowed a pair of boots from Billie Reeves. Two minutes later she strolled in on the shoemaker with the "scows" protruding from beneath her lingerie dress. "Make them like this," she explained, and when the poor man came out of his trance, he did as Exhibit A will show.

May Hotely.

ESSANAY PLAYERS RETURN FROM TENNESSEE.

E. H. Calvert and his company of Essanay players, after three months of picture work in the Tennessee mountains, have completed the work there and returned from the Chattanooga studio to Chicago. Nearly a score of photoplays, requiring a mountainous setting, were produced by the southern company. Notable among them were several plays concerning the famous character, "Tish," in the stories of Mary Roberts Rinehart. Mr. Calvert and his company soon will leave for Starved Rock, Ill., where the outdoor scenes in "The Man Trail" will be taken. This is the red-blooded tale of lumber camp life, written by Henry Oyen. The wild and rugged scenery of Starved Rock is wonderfully well adapted for the scenic background to this play. It will be a multiple reel feature, released through the V-L-S-E.

Comments on the Films

General Film Company.

A NIGHT'S LODGING (MinA), July 8.—Reviewed by Edward Weitzel on page 668, issue of July 24.

AS IT HAPPENED (Biograph), July 12.—Harry Carey and Claire McDowell head the cast of this one-reel drama of the West. The heroine's brother brings about the misunderstanding which makes love's path a thorny one. The story is not complicated, but straightforward and interesting, and has been effectively transferred to the film.

THE REV. SALAMANDER, UNATTACHED (Essanay), July 12.—A new plot, with a baseball atmosphere, makes this one-reel comedy doubly welcome at this season of the year. The production, including a bit of the Great American Game, has been cleverly done.

THE COMING OF THE KINGDOM (Road o' Strife Series, No. 15) (Lubin), July 12.—The final number of the Emmet Campbell Hall serial shows Alene renouncing a kingdom for the man she loves, and closes with the lovers in a fond embrace. The film reproduces some elaborately staged court scenes. The work of the entire cast all through the serial has been uniformly excellent.

HEARST-SELIG NEWS PICTORIAL NO. 55, 1915 (Selig), July 12.—Celebrating a sane Fourth, New York, is the first news item. World's largest flag, New York; juvenile Fourth of July parade, Evanston, Ill.; White Sox winning at Panama-Pacific Exposition; old time fiddlers, Roanoke, Va.; Frank Holt under arrest, Glen Cove; Lucile fashions; Zeppelin raids, London; war pictures, Belgium; burial in London of Lieut. Warneford; start of Liberty Bell for San Francisco, complete the reel.

MR. JARR AND GERTRUDE'S BEAUX (No. 14 of the Jarr Family Series) (Vitagraph), July 12.—Gertrude, the Jarr servant, and her four beaux, have the center of the stage in this comedy. A park bench, three pairs of white duck trousers and a pot of glue are among the list of "props" with which Willie Jarr helps on the fun. Florence Natol makes Gertrude a dashing damsel, when dressed in her Sunday best, and Harry Fisher, Edward Favor, Logan Paul and Jay Dwiggins are an amusing quartette of swains.

A FLASHLIGHT FLIVVER (Kalem), July 13.—The reply of the facetious photographer, "I must answer you in the negative," when asked by a customer, "Will the picture be a good one?" cannot be applied to this one-reel comedy. "Ham" and "Bud" attempt to run a photograph gallery and their efforts are positively funny.

WHAT A CINCH (Lubin), July 13.—A half-reel farce which depends largely for its humor upon the ability of the producer and the cast. Will Louis, and the people under his direction, have been fairly successful in bringing about this result.

STUDIES IN CLAY (Lubin), July 13.—A novel and amusing cartoon comedy, on the same reel with "What a Cinch." The drawings are by Vincent Whitman.

THE PARSON WHO FLED WEST (Selig), July 13.—The story of a minister who takes the crime of another man upon himself, this one-reel Western drama uncovers a vein of sentiment which will appeal to many. The acting and the directing are praiseworthy.

THE FABLE OF "THE SCOFFER WHO FELL HARD" (Essanay), July 14.—Golf players will find this one-reel fable, by George Ade, a treat. It illustrates the grand maxim: No man is safe after he makes one wallop, and the fate of a scoffer who becomes a bug is traced with the best brand of Ade humor. Harry Dunkinson's playing of the title role scores heavily.

THE HONEYMOON BABY (Vitagraph), July 14.—The horrible fate of a newly married couple who try to escape detection by taking a borrowed baby with them on their honeymoon, is set forth most humorously in this one-reel comedy. Mr. and Mrs. Sydney Drew are the Newlyweds; the baby is also a good actor.

THE ONE FORGOTTEN (Biograph), July 15.—Isabel Rea, Edward Cecil and Frank Newburg, make this one-reel drama entertaining. The story is ultra sentimental, but the moral is sound, a recalcitrant husband being brought to realize the worth of the wife he neglects.

A PIPE DREAM (Essanay), July 15.—The first half of this one-reel farce is superior to the latter half. It is, nevertheless, an average good offering. Billy Mason is amusing as the tramp, and Ruth Hennessy is a lightly-tripping fairy.

THE FIGHTING KID (MinA), July 15.—Reviewed by Edward Weitzel on page 668, issue of July 24.

HEARST-SELIG NEWS PICTORIAL No. 56, 1915 (Selig), July 15.—Views of a cyclone in Missouri, also at Cincinnati and Ludlow, Ky., take up the first part of the film. The other items: Race between Vanitie and Resolute, New London; 6,000 men swearing allegiance to the flag, Detroit, Mich.; Lucile fashions; parade at Lowell, Mass.; social-worker evicted, Chicago; newsboys at Woodland Beach, Staten Island, N. Y.; war pictures from England, Italy and Serbia.

BILLY, THE BEAR TAMER (Vitagraph), July 15.—The humor of this one-reel farce is not at all subtle, but most of the action takes place in the open, and the laughs are reasonably frequent. Billy Quirk, Constance Talmadge, and Albert Roccardi labor incessantly and successfully with their several roles.

BROKEN WAYS (Biograph), July 16.—A one-reel Griffith re-issue, with Henry B. Walthall and Blanche Sweet, the picture is its own excuse for again being offered to patrons of the screen.

THE BACHELOR'S BABY (Essanay), July 16.—G. M. Anderson is again seen in the role of a man who sacrifices his own happiness for the woman he loves. The one-reel drama is carefully mounted, Mr. Anderson giving an earnest and painstaking performance. Margaret Clayton plays a young girl most creditably.

AN HOUR OF FREEDOM (Lubin), July 16.—Here is an original plot. It is taken from a story by John Barton Oxford, and makes a rattling good one-reel comedy. Arthur V. Johnson and Lottie Briscoe play the leads in the right spirit and the entire cast is adequate.

WELCOME TO BOHEMIA (Vitagraph), July 16.—Real comic complications and lively action makes this one-reel farce an excellent vehicle for the endeavors of Wally Van, Nitra Frazer, Cissy Fitz-Gerald, and a number of other experienced and spirited players of farce. L. Case Russel is the name of the author.

THE LITTLE RUNAWAYS (Biograph), July 17.—Two bright little children assist Gus Pixley, Irma Dawkins and Jack Mulhall in putting over this one-reel drama. The story is light in texture, but appealing, the child element being handled naturally.

FOR HIS MOTHER (Edison), July 17.—Paul Niles has written a one-reel drama of army life which deals with the common soldier, and shows how army discipline reclaims a wild young chap. The play is well made and well produced. Carlton King, Herbert Yost and Helen Strickland play the leading parts.

JANE OF THE SOIL (Essanay), July 17.—A Tennessee mountain heroine, but no moonshiner element, gives this two-reel drama the charm of novelty. The story averages well, the action is brisk, and the acting of Lillian Drew, Richard C. Travers and Edmund F. Cobb effective.

A DEED OF DARING (Episode No. 36 of the "Hazards of Helen" Railroad Series) (Kalem), July 17.—The title does not do this one-reel drama justice: there are several deeds of daring performed by the nervy Miss Holmes before the play is finished. A carload of invisible Chinamen is utilized, and events are kept at the old breathless tension.

WIFIE'S MA COMES BACK (Lubin), July 17.—This one-reel comedy is a brilliant example of how not to treat a mother-in-law. Mr. B. Reeves, in some mysterious manner, has acquired a wife, much coin, and an invalid mother-in-law. He attempts a little amusement at the sick woman's expense, and has the tables turn upon himself. A very good comedy.

LIVES OF THE JUNGLE (Selig), July 17.—Nothing particularly new is revealed in this one-reel drama. The incidents are entirely probable, however, and have been carefully transferred to the screen. The result brings the drama into the acceptable class of photoplays.

General Film Company Specials.

MIDNIGHT AT MAXIM'S (Kalem), July 12.—Reviewed by Lynde Denig, on page 2111, issue of June 26.

THE WOMAN (Essanay), July 12.—In this Chaplin two-reel release Charlie treats himself to a shave and his audience to a new phase of his art. He dons the garments of a fashionable young lady, and impersonates the fair creature with uncommon skill. The picture does not contain as much rough-and-tumble comedy as most of its predecessors, but is full of fun of a more subdued type.

THE SMOLDERING (Selig), July 12.—A two reel drama in which mother love in the heart of a drug user gives her strength to fight back the craving long enough to insure her son's marriage. The theme is a morbid one, unrelieved by any touches of comedy, but has considerable dramatic strength. The production has been given every necessary accessory, but the stage direction is occasionally at fault.

COINCIDENCE (Biograph), July 13.—This two-part drama, taken from two stories by Roy Norton, tells a sympathetic story of considerable dramatic power. The producer has given careful attention to his part of the work and Jack Drumeir's impersonation of a blind musician is a fine example of deep feeling and artistic appreciation. Mary Malatesta, Ivan Christy, Walter Coyle and Joseph McDermott offer characterizations of merit.

TEMPER (Essanay), July 13.—This three-reel drama, written by H. S. Sheldon, has all the elements of a photoplay of the best type. The story is powerful, true to life and preaches a strong moral. Henry B. Walthall plays the leading character with feeling and skill and is finely supported by Ruth Stonehouse, Ernest Maupin and Warda Howard.

A NATURAL MAN (Vitagraph), July 13.—Things as they are not

have often been woven into an effective play. Such is the case with this two-reel photoplay. The story is apocryphal, but possesses interest, several touches of humor, and is more than passably well acted by Otto Lederer, Alfred Vosburgh, Myrtle Gonzales and their associates.

THE STRAIGHT AND NARROW PATH (Kalem), July 14.—This two-reel sensational drama pictures a condition in the industrial life of a large city which is founded on fact, the struggles of a young girl to support herself on the small wage received from a department store. The drama is a creditable piece of work from every point of view. Ollie Kirkby, Marin Sais, Frank Jonasson and Arthur Shirley play the principal characters.

ALL FOR OLD IRELAND (Lubin), July 14.—Reviewed by Lynde Denig on page 667, issue of July 24.

A HOUSE OF CARDS (Lubin), July 15.—The symbolism in this three-reel drama will be best understood by adepts at draw poker. The story, however, is engrossing, modern in theme, and has been well produced by Leon D. Kent, L. C. Shumway, Velma Whitman, Melvin Mayo and Grace Huntley, are more than satisfactory in the leading roles.

THE OCTOPUS (Selig), July 15.—Thomas Santschi's production of this three-reel photoplay, adapted from a story by Charles Belmont Davis, brings out the strong points in a convincing manner. The theme deals partly with the seamy side of life and the logical conclusion is not sacrificed to the "happy ending." Thomas Santschi, Lillian Haywood and Leo Pierson form a competent trio in the leading characters.

HER VOCATION (Edison), July 16.—The author of this three-reel drama believes that caring for home and husband is the true vocation of a married woman. This view of the matter is set forth entertainingly, if not convincingly, the adventures, during a hunt for local color, which an authoress and her husband find their way, being decidedly interesting. Margaret Prussing, Augustus Phillips, Sally Crute and Harry Beaumont are well cast.

THE CONFESSION OF MADAME BARASTOFF (Vitagraph), July 17.—There is much to praise in this three-reel drama, written and produced by Charles L. Gaskill. It deals intelligently and dramatically with a certain grade of Russian society, the army atmosphere being skilfully sustained. The interest never drops, and the climax is reached—and completed—with telling effect. Gladden James, John Costello and Edna Holland form the familiar triangle. Their acting merits nothing but praise.

Mutual Film Corporation.

MUTUAL WEEKLY NO 28, 1915 (Mutual), July 15.—In this issue we see the French battleship "Conde," General Galopin reviewing the French troops, that portion of the Capitol at Washington wrecked by the Frank Holt bomb, a dredge passing through the Panama Canal, Red Cross dogs, the race between the "Vanite" and the "Resolute," the first annual beach fashion show at "La Jolla," near San Diego, and a gala moving picture performance at the Gaumont Palace, Paris, France.

A CHASE BY MOONLIGHT (Komic), July 18.—A good cast is employed in the comedy of this film, namely Fay Tincher, Elmer Booth, Clarence Barr, Max Davidson and Louise Aichel. Fay's papa does not altogether approve of her choice of a sweetheart, which paves the way for the chase which is further aided by unrelated incidents that flow along in the most natural manner.

THE LIE (Reliance), July 19.—This picture is attractive principally because of the beautiful coast locations chosen for its setting. It treats of the story of a man who is shipwrecked and comes home several years later to find his wife married to another.

HIS COLLEGE WIFE (Beauty), July 20.—A comedy number, attractively pictured, in which Billy is called home from college and keeps his marriage a secret. The young wife acts as maid. Complications come up of an amusing nature. Webster Campbell and Neva Gerber play the leads. This is quite pleasing.

THE RUNAWAYS (Majestic), July 20.—This is a play played by children and is in many instances very amusing. Carmen De Rue, Violet Radcliff and George Stone have the principal roles. A rustic atmosphere has been brought into the picture, which is really very charming.

WAIT AND SEE (American), July 21.—A pretty love story, with Edward Coxen, Winifred Greenwood and others in the cast. The young millionaire loses his shoe and the girl finds it, discovering "Mr. Cinderella" by advertising in the papers. This is nicely presented and makes good light comedy.

OLD MOTHER GREY (Reliance) July 21.—Teddy Sampson is an attractive figure in this production in which an old woman is persecuted by worthless relatives who gain possession of her fortune through illegal means. The picture is quite an enjoyable one.

P. HENRY JENKENS AND MARS (Falstaff), July 23.—A new variation of a familiar theme, in which Riley Chamberlin does some good comedy work. He appears as a modest clerk who for one day wears the helmet of Mars. This so fills him with courage that he talks back at his wife, gets a raise in salary and surprises everybody, himself included. This is good comedy.

THE LITTLE CATAMOUNT (Majestic) July 23.—Dorothy Gish appears in this as a mountain girl who falls in love with a fisherman, the latter portrayed by W. E. Lawrence. The atmosphere is good and the characterizations better than usual. This makes a very pleasing out-door subject.

MAKING OVER GRANDPA (Royal), July 24.—In this the girl rents a baby and brings it home in order to touch the heart of her miserly old grandfather. The idea in this is good but it is not handled very strongly.

HIS TWO PATIENTS (Thanhouser), July 25.—The wife of an army officer imagines herself an invalid. A specialist is sent for, who discovers she is shamming and tricks her into walking alone. Later he operates on a lame girl, falls in love with her and teaches her to walk. Harry Benham plays the leading role; the girl cripple was appealing in her few scenes. A pretty story, well handled.

Mutual Film Corporation Specials.

WHEN AMBROSE DARES WALRUS (Keystone), July 12.—Reviewed by Louis Reeves Harrison on page 668, issue of July 24.

THE FOX WOMAN (Majestic), July 15.—Reviewed by Louis Reeves Harrison on page 666, issue of July 24.

THE AMERICANO (Reliance) July 17.—A fairly interesting two-reeler of a semi-military nature. Marguerite Loveridge, Lawrence Payton, Raymond Wells, Carl Formes, Jr., Kate Toncray and Thomas Jefferson comprise the cast. The scene of the story is laid in Mexico, where the Manhattan Oil Company is operating. Marguerite Loveridge is especially charming.

THE MYSTIC JEWEL (Majestic), July 18.—There is nothing out of the ordinary about this two-reel production which is a melodrama with a slight flavor of the Orient. A jewel stolen from a woman of the Orient by a young American is the cause of all the excitement. This woman enters the room where the young man and his friend are seated, infuses poisonous gas into the atmosphere of the room, and attempts to gain possession of her jewel in this way. A portion of the story of the woman is inserted to better explain the circumstances.

THE HONOR OF THE DISTRICT ATTORNEY (American), July 19.—A very fair plot characterizes the story of this two-reel film. The district attorney's daughter makes him promise never to sacrifice his honor. His trial comes when he arrives too late for his daughter's marriage to a young man whom he believes to have committed a murder. It is afterward discovered, however, that the young man is innocent of the charge.

DIRTY WORK IN A LAUNDRY (Keystone), July 19.—Ford Sterling appears in this two-reel low comedy, assisted by Minta Durfee and others. The action, most of it, takes place in a laundry and quite a lot of harmless fun is extracted out of the institution, making full use of the equipment and machinery. There is also a spirited chase in which Ford leaps from a motorcycle to an auto, both going at top speed. This contains many laughable incidents.

THE PICTURE OF DORIAN GRAY (Thanhouser), July 20.—A strong two-reel presentation of Oscar Wilde's famous story. The plot is unusual, and even though none of the familiar epigrams of the author find their way into the subtitles there is an artistic flavor to the production. Dorian's picture shows evidence in the passing years of his selfish, dissipated life, though his own countenance remains unchanged. Harris Gordon handles the leading role effectively and Helen Fulton was pleasing as the ill-fated young actress who won Dorian's heart. The story is unusual and well worth while.

THE MATING (Mutual Masterpicture, N. Y. M. P. Corp.), July 22.—Reviewed by Louis Reeves Harrison on page 668, issue of July 24.

OUTCASTS OF SOCIETY (Thanhouser), July 27.—This two-reel story of a young girl falsely accused and convicted of shoplifting is one of quite strong appeal. There is a touch of human nature and some real pathos in the prison scenes, where she meets both the girl who is responsible for her plight and also the latter's mother. The prison friendship later leads to continued friendship on the outside, when all begin a new life together. Mignon Anderson plays the leading role. This is much stronger than the average story of its type.

THE PHANTOM EXTRA (Broncho), July 28.—A two reel subject, featuring Richard Stanton, Rhea Mitchell and others. The hero is a young politician, elected to the legislature. He falls in with a fast set of lobbyists, who want him to vote against the mine bill. The heroine, daughter of an editor, has a fake extra printed, telling of a great mine disaster. This induces the politician to stand by his principles and vote for the measure. Later he forgives the girl for her trickery. This is well constructed and entertaining in spite of the girl's resort to such measures, which always weaken the character of a story.

WHEN LOVE LEADS (Domino), July 29.—A two-reel number, with Clara Williams, Harry Keenan, Jack Nelson and Margaret Gibson in the cast. The older sister Mary sees Florence marry their employer, whom she herself loves. Florence becomes very extravagant and steals money from the safe, following this by eloping with her former lover. Mary tries to save her sister's reputation by taking blame for the theft, but her employer learns of his wife's guilt. The story closes with him presumably becoming interested in Mary. This is a little short of conviction in some respects, as stories of sacrifice frequently are, at the same time it is well constructed and fairly strong.

WHEN THE TIDE CAME IN (Kaybee), July 30.—A two-reel number, with Estelle Allan, Thomas Chatterton, George Fischer and Louise Glaum in the cast. The city girl comes to the coast where she fascinates the young fisherman. He neglects his own sweetheart who drowns herself. The city girl throws him over and the story is brought to a close by him finding the dead body of his former sweetheart. The plot is not new or particularly strong; the seacoast settings are attractive. The photography is also good.

North American Film Corporation

THE HIGHEST BIDDER (North American), July 19.—No. 12 of "The Diamond from the Sky." Hagar is in the sanitarium and slowly regaining her reason. The Stanley estate is sold at sheriff's sale, Arthur purchasing it through Detective Blake. The sale scenes are well staged and contain some comedy. Later Arthur, still known as John Powell in the West, strikes it rich in the oil fields. He is seen and recognized by Vivian in a cabaret. Luke takes the diamond from the Indian papoose in the closing scenes. The interest is well maintained.

Paramount Pictures Corporation.

THE RUG MAKER'S DAUGHTER (Morosco), July 5.—Reviewed by Lynde Denig on page 670, issue of July 24.

THE CLUE (Lasky), July 8.—Reviewed by W. Stephen Bush on page 670, issue of July 24.

KINDLING (Lasky), July 12.—Reviewed by W. Stephen Bush on page 665, issue of July 24.

Pathe Exchange. Inc.

IMA SIMP ON THE JOB (July 26).—This is an amusing farce comedy in which Ima Simp has his own troubles moving a trunk upstairs. The trunk afterward is found to contain a fortune for the eccentric female of the play which starts Ima Simp and other males on the trail of the interesting female.

HOW EGGS ARE TESTED (July 26).—An interesting and instructive illustration of the manner in which the freshness, and vice versa, of eggs is ascertained. On the same reel with the following subjects:

THE SPIDER MONKEY (July 26).—This presents an attractive illustration of one of the most interesting of the monkey species, a little animal which lives entirely in the trees, living on fruits and soft bark. On the same reel with the above. "The Mongoose," a comment on which appears elsewhere, is also on the same reel with the above two subjects.

SPITBALL SADIE (July 31).—A rather enjoyable farce comedy centered about a baseball game in which the female pitcher of the female team that comes to town causes a sensation, and mischievous Luke in an attempt to impersonate the lady, gets what's coming to him.

Pathe Exchange, Inc. Specials.

THE HOUSE DIVIDED (Balboa), July 26.—Reviewed by Margaret I. MacDonald on page 668, issue of July 24.

Universal Film Mfg. Company.

RIGHT OFF THE REEL (Joker), July 5.—Max Asher and company disport themselves in this characteristic number. He plays a moving picture actor who masquerades as a wealthy man to gain the widow's daughter. He succeeds but breaks the widow's heart. This is not extremely funny, but has many amusing moments.

ANIMATED WEEKLY, No. 175 (Universal), July 14.—Raising the submerged yacht, Ankle Deep II.; a children's celebration in Cleveland; Bryan welcomed home at Lincoln, Neb.; aftermath of the Cincinnati cyclone, and other scenes are featured in this number.

THE TALE OF HIS PANTS (Nestor), July 26.—This one-reel comedy number features Lee Moran, Billie Rhodes, Neal Burns and others. The humor is not particularly strong, but some of the country characterizations are good, particularly in the church scenes. The plot is very slight; it makes a fair offering.

THE NEW JITNEY IN TOWN (Imp), July 27.—A light comedy number featuring King Baggot and Jane Gail. He leaves his clerkship and buys an old automobile which he converts into a jitney bus. Some amusing incidents result. A pleasing light subject.

THE DOUBLE STANDARD (Victor), July 28.—In which two young wives smoke, flirt and conduct themselves as their husbands do. All meet in a restaurant and happiness follows a general mixup. This is neither very new in plot or strong in treatment. It makes an average number.

THE RISE AND FALL OF OFFICER 13 (Nestor), July 30.—A typical number by Smith Addison, featuring Lee Moran as a young recruit on the police force. He proves himself a hero and gets in strong with the chief and his daughter. Later some toughs queer him and he loses out. A good light plot, handled in a pleasing way.

MEIN FRIENDT SCHNEIDER (Big U), July 31.—Murdock MacQuarrie is featured in this as a pawn broker. Robin Adair and Anna Lehr are the sweethearts, the latter playing the pawnbroker's daughter. Suspected of being a money shark the pawnbroker turns out to be a friend and benefactor of the poor. The production strikes an appealing note and leaves a good feeling with the observer. A nice little story.

THE VILLAGE SMITH (Joker), July 31.—A number by Clarence G. Badger, with Max Asher, Gale Henry and others in the cast. The widow dresses up a hobo visitor and goes riding with him to make the blacksmith jealous. Low comedy of about average merit.

Universal Film Mfg. Company Specials.

BOUND ON THE WHEEL (Rex), July 25.—This three-reel offering, written by Julius G. Furthmann, features Lon Chaney and Elsie Jane Wilson, with George Eerrill, Tom Webster and Lule Warrenton in minor roles. It is a close and accurate study of life in a poor factory district, and like an Ibsen drama it looks squarely at life, leaving out none of the sordid details. The result is a picture that is unpleasant and depressing, and yet it is done so admirably that the observer is impressed with the truth of what he sees. The son of shiftless parents marries a factory girl; his father dies of drink and his mother of heart disease. Later the son becomes worthless and accidentally drinks poison, leaving his wife free to find real happiness with another.

THE EARL OF PAWTUCKET (Broadway Universal Features), July 26.—Reviewed by Margaret I. MacDonald on page 667, issue of July 24.

A STARTLING DISCOVERY (Universal Special), July 26.—No. 6 of "The Broken Coin" series, in two reels. Kitty and Frederick are still in the clutches of the Apaches. Roleaux comes to the rescue of Kitty and he and she have some thrilling adventures. The leap from the cliff on horseback was well shown. Later Kitty succeeds in getting both parts of the coin, but as she is in the act of putting them together a hand reaches out with a revolver, bringing the reel to a mysterious close.

THE FLIGHT OF A NIGHT BIRD (Gold Seal), July 27.—A very pretty love story in two reels, featuring Hobart Henley, Cleo Madison, Agnes Vernon and others. The development of the first reel, in which the rich young idler meets the girl is natural, unforced and almost a model for this sort of situation. The hero's later adventures as a factory employee are also entertaining. A good, light love story.

LIFE AND MOVING PICTURES (L-KO), July 28.—A two reel low comedy number, featuring Harry and Mrs. Gribbon, H. Pathe Lehrmann, Alice Howell and Billie Ritchie. Mr. O'Dominwell has just married and is very jealous of his wife's cousin. They attend a moving picture show and see pictured the troubles of many newly wedded couples. The husband starts a rough house at the show. This is characteristic and has many laughs in it for admirers of this type of comedy. There is nothing of an objectionable nature in the number.

HERITAGE (Laemmle), July 29.—Reviewed by Lynde Denig on page 666, issue of July 24.

THE HUNCHBACK'S ROMANCE (Imp), July 30.—A two-reel production, based on a short story by Bruno Lessing. The story depicts Yiddish characters and a cast headed by Rebecca Gernstein presents same in a competent way. The plot concerns a hunchback garment worker who brought a baby girl over from Russia and raised her. She falls in love with a younger man and the hunchback saves both their lives in a fire. The atmosphere of the production is excellent and the action good. The climax comes in the fire scenes when Alexis proves himself a real man in spite of his infirmity and his love for the girl. The acting is sincere and convincing.

A DAUGHTER OF THE JUNGLE (Bison), July 31.—Reviewed by Lynde Denig on page 506, issue of July 17.

V-L-S-E, Inc.

A TEXAS STEER (Selig), July 26.—Reviewed by James S. McQuade on page 665, issue of July 24.

Miscellaneous.

FATE'S DAUGHTER (Inez Wallace), July.—Reviewed by Margaret I. MacDonald on page 671, issue of July 24.

FAREWELL DINNER TENDERED A. E. YARR.

A surprise banquet was tendered to A. E. Yarr, retiring manager of the Milwaukee office of the Casino Feature Film Company of Detroit, on the evening of July 14, in the Badger Room of the Hotel Wisconsin. Plates were set for fifteen.

Mr. Yarr was hurriedly called to the hotel and was very much surprised to see his numerous friends gathered around the festive board to wish him Godspeed and good luck in any new venture that he undertakes. Mr. Yarr has made many good friends by his never-failing courtesies and good will toward everyone connected with the motion picture industry.

The table was headed by the old "vet," E. H. Hoyt of the Metro Film Service, Minneapolis, as toastmaster, and he called upon J. Gallagher of the Mid-West Feature Company, Minneapolis, who responded by giving an interesting talk of conditions in his territory. Louis B. Goulden, president of the Goulden Film Corporation, had the table in roars of laughter by his clever imitations of two local film characters. Sam Norville, of the Milwaukee Feature Film Company, responded with his original poem, "Remorse." Walter A. Baier, of the Jacobs Film Booking Offices, responded with an interesting talk on film conditions in Wisconsin and Minnesota.

Mr. Yarr tried to respond but was overcome with emotion, but nevertheless managed to thank those present for their good will. Best wishes were extended to B. C. Smith who succeeds Mr. Yarr as manager of the local office of the Casino Company.

Others present were S. J. Smith, Princess theater, Sioux Falls, S. D.; S. R. Clingan and W. Loranger, of the Casino Company, Detroit; Max Wiesner, World Film, Chicago; W. Brimmer, M. Kann and V. De Lorenzo, of the local Universal office, and Frank T. De Lorenzo, of the Badger Poster Mounting Company.

WORLD FILM PRESENTS MONTAGUE LOVE

Montague Love, who stayed behind in this country on the return of the Cyril Maude players to England after their success in this country, and who later affiliated with the Arnold Daly successful revivals at the Park theater, New York, and a recognized English leading man of note, also a screen actor of remarkable ability, plays the leading male role in the successful screen drama, "Sunday," recently produced by the George W. Lederer Filmotions Corporation starring Miss Reine Davies, "The American Beauty of the Stage," and presented by World Film.

San Francisco Convention

(Continued from page 794.)

most ways, as far above any other form of expression as that shining sun is above the earth, where frightened-to-death Americans are allowing themselves to be made into images resembling the denizens of Russia.

At the conclusion of Mr. Griffith's remarks and after the director had been given three cheers, President Pearce thanked him for his address. Mr. Tugwell moved that the league go on record definitely as opposed to all forms of legalized censorship.

The motion was passed unanimously.

Friday—Closing Session.

The final session was one of the most interesting of the week. Not only was there considerable business transacted—following chiefly upon a supplementary report of the committee on resolutions—but near the close many players entered the hall. Remarks by Hobart Bosworth, Frank Keenan, Raymond Hitchcock and Mack Sennett held the attention of the delegates far beyond the hour named for the final adjournment. Of course, the principal business of the day was the election of officers, although interest in this was minimized by the fact that it had been the general understanding that President Pearce, owing to pressure of private business, would not be a candidate for re-election and that Fred J. Herrington, of Pittsburgh, would be selected to succeed him. This happened.

The annual per capita tax was reduced from $2 to $1. Thanks were extended to the San Francisco exhibitors, headed by Mark Cory, chairman of the arrangements committee, for the excellent way in which they had provided for the comfort and entertainment of the visitors. The trade press was praised and thanked for its support of the League. There was a lively discussion of the resolution deploring the operation of theaters by manufacturers, but it was passed. Mr. Schmidt opposed the action of the committee, stating that if he could get early possession of a subject that had received a big premiere presentation in one of the large houses he had no difficulty in charging and collecting 50 cents. There was applause when he said it was difficult these days to get hold of a really big subject.

Mr. Beach offered a motion, which was passed, providing for a uniform system of bookkeeping in all state and local branches of the League. Mr. Beach also moved that the officers of the National League be authorized to compile a list of the motion picture theaters of the United States, regardless of whether their owners be members of the organization or not, and that measures be taken to assure the inviolability of the list. This was passed. Action was taken opposing the showing of pictures in saloons. It was decided to defer the election of a secretary until the books pertaining to that office had been audited by the incoming administration.

Invitations to hold the next annual convention of the League were received from New York, Detroit and New Orleans, but they were referred to the national board. President Pearce read a letter from Thomas A. Edison, in which the inventor said there was ample reason for mutual congratulations on the growth of the business and sent his sincere personal congratulations to the exhibitors on the dignity to which the showing of pictures had attained. The League formally extended to the Northwestern Association of Exhibitors an invitation to amalgamate.

Mr. Tugwell nominated President Pearce to succeed himself, and commending the administration of the present incumbent. Mr. Pearce, however, said he was compelled to decline. He in turn nominated Fred J. Herrington, praising him, and in conclusion describing him as one who "comes clean from Pittsburgh." The nomination was seconded by Treasurer Jeup, who said he had known Mr. Herrington ever since the Cleveland convention, the first national gathering of the exhibitors, five years ago. Mr. Herrington was elected by acclamation.

Also by acclamation were elected Mark Cory, of California, as first vice-president, Mr. Brophy, of Oklahoma, as second vice-president and Mr. Jeup as treasurer.

President Beach introduced Hobart Bosworth, who referred to the big things impending in the making of pictures and expressed the conviction that they were for the betterment of the exhibitor and the public, and that all connected with the industry would profit much by the changes.

On motion of Treasurer Jeup it was decided to instruct the executive board to take up the codification of the constitution and by-laws.

Frank Keenan made an address that was mirthful at times and serious at others. He said that while he had worked in but one picture he had for a long time been a "picture bug," and for that reason felt he could talk to the exhibitors from the standpoint of the public. He spoke of the importance of the story. He also alluded to the necessity of employing only capable actors, and said no longer was it possible to get by with a picture in which the star had as chief recommendation curly hair or large brown eyes. Speaking about his own work for the screen he raised a howl of laughter when he said, "I just want to confide to you that I have seen myself in my first picture and, believe me, I am good."

Mr. Sennett said that the Keystone Company was spending more money now than ever and that everything was being done to make its pictures more and more acceptable to the exhibitor.

Raymond Hitchcock explained that his popularity on the screen lay mostly in the fact that up to date the subjects in which he had appeared had not been released. He kept the audience in laughter all the time he was on the platform. The mirth was not lessened when, in referring to the talk of Mr. Keenan, he said: "Me for the large eyes and curly hair."

President Pearce declared the new officers duly elected and installed, and the fifth annual convention of the Motion Picture Exhibitors' League of America adjourned sine die.

Friday Night—The Ball.

The crowning event of the convention was the grand ball, held in the Municipal Auditorium in the Civic Center. This event had been widely heralded, and extensive preparations made, a feature of the arrangements having been the bringing from Los Angeles of almost fifty prominent screen artists from the leading studios. As was the case with the convention itself, the task of arranging the details of the ball devolved upon the chairman of the Convention Committee, M. E. Cory, and much of the credit for the success of this affair must be given him.

Owing to the fact that the historic old Liberty Bell arrived in San Francisco late Friday evening, some of the plans for the ball had to be changed at the last minute and many of the dignitaries of the state and city were unable to be present until the festivities of the evening were well under way. Governor Johnson, who was to have led the grand march with Geraldine Farrar, was a member of the committee that brought the historic relic to the exposition grounds and unfortunately could not be present. Mayor Rolph was also absent, but representatives of the city government were on hand to grace the occasion.

The gathering of screen favorites was fully up to the expectation of the ball committee, and during the early part of the evening the boxes they occupied were surrounded by eager throngs of admirers, the floor officers finding difficulty in keeping the crowd moving.

In keeping with the exposition and Liberty Bell spirit which prevailed, the hall was tastefully decorated in the exposition and national colors, and after the commencement of the grand march the scene was further enlivened by the releasing of hundreds of colored balloons.

The grand march was led by Carlyle Blackwell and Blanche Sweet, followed by other leading picture players, the new and retiring officers of the National League and the state and local organizations. Following this, the regular dance program began and lasted until the early morning hours. Owing to the immense size of the auditorium, and the fact that many who attended were onlookers occupying seats in the balcony, the floor was crowded at no time, and the attendance was larger than appeared to be the case. Motion pictures were taken of the grand march by Mills Brothers. Mr. Sciaroni was in charge of the lighting and photographing. The pictures were shown at the Empress theater on Saturday evening.

The committee having charge of the floor consisted of M. E. Cory, chairman; R. F. Abraham, president of the San Francisco local league; H. L. Beach, retiring president of the state league, and the newly-chosen vice-president of the National from California; R. L. Marks, secretary of the Screen Club of San Francisco; I. Oppenheimer, Joseph Huff, E. Nasser, A. Markowitz, A. Goldberg and W. A. Cory.

Among the player folks and film men who were present and occupied boxes were Geraldine Farrar, Blanche Sweet, Carlyle Blackwell, Mabel Normand, Raymond Hitchcock, Mrs. Raymond Hitchcock (Flora Zabelle), Mack Sennett, Owen Moore, "Diamond Jim" Brady, Barney Baruch, Fred Mace, Marshall Neilan, Ella Hall, Robert Leonard, Hobart Bosworth, Hobart Henley, M. L. Markowitz, Bessie Barriscale, Howard Hickman, Frank Keenan, W. S. Hart, House Peters, Kenneth O'Hara, Myrtle Gonzalez, Mrs. Gonzalez, Sam Spedon, William Duncan, Jesse Lasky, Morris Gest and wife, C. B. De Mille, W. W. Hodkinson, wife and party,

Bobbie Harron, Mae Marsh, Dorothy and Lillian Gish, Mrs. Gish, Francis X. Bushman, Marguerite Snow, Irving Ackerman, Fred J. Balshofer, Marie Empress, Art Smith, aviator; Mrs. Smith and Manager William Bastar and Mrs. Bastar, G. M. Anderson, Victor Potel and Mrs. Potel, Ben Turpin, Jesse Jackson, and Shorty Jack Hamilton.

Convention Notes.

S. J. Greenwood, for several years located at Tulare, Cal., attended the convention with Mrs. Greenwood and took advantage of his stay in San Francisco to inspect the Exposition. He has just sold his house at Tulare and is looking for a new location.

G. E. Thornton, manager of the Oakland house of the Turner & Dahnken Circuit, attended all of the gatherings and ably represented this big firm.

A. J. Bachelor, another house manager for Turner & Dahnken, spent considerable time at the convention. He recently took over the management of the T & D Theater at Berkeley, Cal., having formerly been located at Sacramento.

Jack L. Lawrence, formerly chief operator at the Queens Theater, Ltd., Christchurch, N. Z., was an interested visitor at the convention. He is located at San Francisco during the Exposition, having charge of the moving picture department of the Bolivia exhibt.

Harry J. Leland, formerly of Sacramento, but now of Woodland, Cal., where he recently opened a splendid new house, was present at the convention. He reports that business has been very satisfactory at the new Strand Theater since the opening date.

O. J. L. Byers of Angels Camp, Cal., is one of the live wire exhibitors of California. He has practically no competition, as he operates the only picture house in the county in which he is located, but nevertheless keeps in close touch with the industry and, of course, was at the convention.

C. L. Jacoby, formerly of Napa, Cal., but now manager of the Park Theater, opened a short time ago at Oakland, attended the meetings to secure the latest ideas from the standpoint of the exhibitor.

Max Graf, formerly of San Francisco, and later with the Pathe Exchange at Salt Lake City, attended the convention. He will leave shortly for Dallas, Tex., to accept a position with a leading exchange.

J. C. Cohen, of Honolulu, T. H., took advantage of his stay in San Francisco to spend several days at the convention and the Exposition.

Utah was represented at the national gathering by E. Mehesy of Salt Lake City and A. L. Stallings of Provo.

P. S. Braun, who recently opened a new theater at Rio Vista, Cal., a prominent summer resort on the Russian River, managed to get to the convention and absorb many useful points.

F. D. Shastri, of Benares, India, was an interested visitor at the convention, dividing his time during the week between the Auditorium and the Exposition.

A. Herbruger, of Gautemala, Central America, attended several of the business sessions and features of entertainment.

The California Film Exchange received by express just before the grand ball on the closing day of the convention a large number of copies of the new Universal Weekly, and these were distributed as souvenirs.

Manufacturers' Exposition

BEAUTY, comfort and attractiveness marked the exhibits of the exposition salon, two floors above the convention hall in the auditorium. When the throngs of visitors, both exhibitors and the interested public, entered the show place of the many firms represented they felt at once welcome.

Paramount Pictures Corporation.

The most prominent and artistic booth was that of Paramount Pictures Corporation, which occupied the most showy place in the hall. It was the first to strike the eye, and naturally the initial impression lasted, and it was even more impressed by a smiling life-size color photographs of Geraldine Farrar and of Mary Pickford. Entirely of white woodwork of wistaria trellis construction, the Paramount exhibit covered the space of three booths. Over the center arch blazoned the trade mark, while on every side were gilded the names of the principal producing companies that release through the program. Under each arch of the trellis huge boxes of smiling California blossoms were placed, while bright green vines twined to the canopy above.

Comfort, as well as display, was a feature of the booth. Huge divans, easy chairs, and rugs galore made the place a cozy meeting spot for showmen and their wives. Many of the stars were shown in oils—Geraldine Farrar being featured, with Blanche Sweet and others of the several companies.

Those who received were President W. W. Hodkinson, Herman Wobber, of the San Francisco office, Kenneth McGaffey, of the Lasky studio, and a trio of pretty girls who handed out programs and pictures of stars.

Metro Pictures Corporation.

No sooner had the eye of the visitor scanned the room than it lighted on the large square booth of the Metro. "Come over and be metroed," was the invitation, and no one who entered the place missed the display. Here Harry Reichenbach smiled a welcome and Fred J. Balshofer gave invitations to a private running of "Second in Command," the six reeler in which Francis X. Bushman and Marguerite Snow are starred.

This booth on the entrance to the palace, was one of the most richly decorated of them all, having a color scheme in neat decorations which pleasantly held the eye. It was set off by rich oil paintings of Mr. Bushman, Mme. Petrova, Marguerite Snow, and many other Metro satellites.

Besides the invitations to the theater callers were presented with neat souvenirs of Bushman and other stars, and a Bushman puzzle, together with a program of Metro Day at the exposition and other interesting literature.

Universal Film Mfg. Co.

One of the most attractive displays was that of the Universal. The Big U had a booth twenty feet long, decorated with blue and gold bunting, and in which hung large handsomely framed photographs of Hobart Bosworth, Herbert Rawlinson, J. Warren Kerrigan, Cleo Madison, Grace Cunard, Ella Hall, Robert Leonard and a host of other well-known players. Topping and in the center of the display of the players is a smiling picture of President Carl Laemmle.

The exhibit is in charge of M. L. Markowitz, manager of the California Film Exchange of San Francisco, assisted by W. A. Cory, brother of M. E. Cory, chairman of the convention committee, and D. S. Markowitz, of the Los Angeles branch. M. J. Jonas, head of the publicity department of Universal City, came up early and stayed with the show until it closed.

New York Motion Picture Corporation.

As usual Thomas H. Ince was on deck and ably represented by Kenneth O'Hara, head of the Inceville publicity office. Mr. O'Hara was the first Los Angeles man on the scene, and his work shows it in many ways. At one entrance the visitor is greeted with a dark purple funnel-shaped miniature stage-effect display, in the center of which is a handsome illuminated photograph, life-size, of Mr. Ince. Directly under is an illuminated copy of a telegram from New York, which reads: "To the Motion Picture Exhibitors' League of America, Fifth Annual Convention, San Francisco; Keep Your Eye on Ince, Kessel and Baumann." Here a maid hands out a neat little booklet which says on the cover, "Best Pictures on Earth." Opened, the book says: "They come from Inceville," and as the cover is laid over, Ince pops up from a folded stand-up, at the wheel of a camera, standing on a map.

Another Ince booth showed off to good advantage the stars in sepia tones on buff paper, featuring Bessie Barriscale, William S. Hart, and many others as well known.

Mack Sennett is also in this row, having sent up a fine life-size picture of Mabel Normand, and a large one of Roscoe Arbuckle, and another of Raymond Hitchcock. This is a silent display, but it speaks volumes for the faces that are shown.

Another booth which Mr. O'Hara arranged was the Sennett-Ince combine. This was a deep purple display with plenty of electric lights to play upon the faces of the two great directors of comedy and drama. This was another silent one which did its mission.

David W. Griffith reigned supreme with half a hundred of his popular stars artistically arranged about him. This display was in charge of Bennie Zeidman. Many visitors who attended the convention out of curiosity beseiged the Mutual booth for postals and stayed about looking at the many pictures of the famous players.

World Film Corporation.

The exhibit of the World Film Corporation proved an interesting display. At different and artistic angles were beautiful portraits in natural color of several well-known World stars, among the more prominent being Clara Kimball Young, Robert Warwick, Vivian Martin, Alice Brady, Beatriz Michelena, and many others of prominence. Literature on various "Two Dollar Broadway Attractions" was freely distributed. The booth was in charge of Joe Deitch and W. W. Drum, who were on hand personally to meet the exhibitors and outsiders.

It was an interesting time for the showmen, not only from

the point of the manufacturer of pictures, but from the exhibiting end of the business, for every projecting machine company was represented as well as the accessory makers and musical and entertainment dealers.

Thomas Edison, Inc.

The good old Edison machine was exploited by the Edison man on the coast, George Breck, who has been in the business for many years here and in Los Angeles. He showed the latest Edison model, and a goodly crowd surged in and out of the gates. Every article in the film accessory line also was shown by Mr. Breck. Even as I watched the veteran demonstrate a late model a man who had been in the booth shortly before returned and placed a deposit of $100 on the latest big model. He was J. H. Knowles, of the New York Amusement Company, at Sonora. He did not question the price, which has not yet been set, but ordered the first one shipped to him.

Enterprise Optical Mfg. Co.

The Motiograph was there, too, with Edward H. Kemp in charge. He is of this city, and arranged one of the neatest machine display booths. It was of dark velvet drape set off with gold letters spelling the name of the machine. Six projectors were on display, one of which had never before been shown, the 1916 model. The original Motiograph was also on exhibition.

Nicholas Power Company.

In a row at one side of the decorated salon were the booths of the machine men. Nicholas Power was granted the highest award at the exposition of the Panama-Pacific, and this banner and ribbon were on display, together with the latest projectors, stereopticons and other attachments. One interesting feature of the Power exhibit was the two-sided film-testing machine, which used paper film. On one side was the star and cam Geneva movement, while on the other was the Powers, Maltese cross and cam movement. The two films were threaded and the old style movement soon tore the film to shreds. Another interesting machine was the original Power projector, which was examined with much interest by showmen. R. W. Horn, of New York, was in charge of the exhibit.

Precision Machine Co.

Frank Cannock, one of the chiefs of the Simplex, was present in the booth of the Precision Machine Company, which was under the management of Fred A. Clark. Present also was Mr. Atwater, from New York. Everything in the latest Simplex machine was on display as well as attachments.

G. A. Metcalfe.

W. L. Stern, sales manager for G. A. Metcalfe, of San Francisco, was on hand with two booths filled with three machines, the Simplex, Power, and Baird, the latter being the latest model of the big projector. He also displayed a copy of the grand prize award of the 1915 fair. In addition were various accessories and the Minusa gold fibre screen and the Frude Film Circuit closing device. The little Simplex $35 camera was also an interesting exhibit for people who are interested in motion photography.

The Art Slide Co.

The Art Slide Company had a booth under the direction of P. Young, who, by the way, said he was one of the pioneer exhibitors of this city. On exhibition were the latest in slides, including a moving picture slide just entering the market. He received several orders while I was there. This particular specimen of the novelty when inserted shows Charlie Chaplin slowly arising from the depths of a barrel. It is unique.

The Feaster Film Feed Co.

The Feaster Film Feed Company was represented by William G. Smeltzer, sales manager for the Walter G. Preddey Company of this city. He demonstrated the no-rewind machine, which attracted attention from the exhibitors.

National Carbon Co.

Along with the machines came the fuel for their burners, the National Carbon Company having a display of everything from a small quarter-inch hand carbon to the two-inch sticks for battleship searchlights. And while I talked with W. C. Kunzman of this city, who had charge of the display, along came Peter J. Jeup, who said: "Well, well, here they are. Do you know I was the first man in Detroit who used these carbons, and my theaters are still burning them," which was quite a recommendation. H. J. Raffin assisted Mr. Kunzman, who is from the Cleveland office. He demonstrated the flaming arc on a screen in a manner interesting to showmen.

Heywood Brothers & Wakefield.

Not only were direct film articles shown, but the theater equipment men had their booths. The Heywood Brothers & Wakefield Company showed some elegant opera chairs and furniture. The concern has equipped some of the largest and best houses on the coast, having offices in Portland, San Francisco and Los Angeles. Manager C. E. Corbly and Evan Griffen were in charge.

American Photoplayers Company.

And all the while the Fotoplayer made music for the visitors. The big No. 45 oak player was set up at one end of the salon, and every person who visited the exposition went to the end of the room and listened to the music before he or she departed. Another instrument was demonstrated in the miniature theater, where throngs watched the latest pictures being projected.

Balboa Producing Co.

The Pathe exchange of San Francisco had charge of the exhibit of the Balboa Producing Co., with H. W. Oviatt and H. W. Korper in charge. Here were handed out neat banner souvenirs of the Balboa players, including Ruth Roland and Henry King, Jackie Saunders and Joyce Moore. The booth was neatly decorated with large pictures of prominent Pathe players, and the film which survived the Los Angeles fire was shown.

David Horsley.

One midway booth which attracted much attention was that of the Mina films, where David Horsley's smiling photograph greeted the exhibitors. There were pictures of the great Bostock studios in Los Angeles and interesting announcements. Ernest Shipman represented Mr. Horsley temporarily. Mr. Shipman opened the only register outside of the official one, and while I talked to him for ten minutes fifteen interested persons signed up for literature to be sent them telling of coming attractions under the Mina flag.

Los Angeles Motion Picture Co.

Even if the exposition was for the exhibitors, there was one booth which was exclusively for the manufacturer, this being the display of the Los Angeles Motion Picture Company, under the supervision of its manager, H. Paulis, who, by the way, is the inventor of a clever tripod mechanism which he has built and sold in numbers. The feature of the tripod is the instant panoramic release which allows the camera's eye to be instantly turned in any direction without the slow winding process. A knob under the tripod screw quickly relieves the tension on the camera base, allowing it to be turned to any direction. The Angelus cameras and other picture taking apparatus, including the Angelus printer and the Gold King Screen, were also on display.

The trade journals held forth in the press row.

Fox Entertainment.

One of the most enjoyable of the many features of entertainment during convention week was the automobile ride through the city on Friday afternoon, tendered by the Fox Film Corporation, and ably managed by William Citron, the San Francisco manager. A fleet of sight-seeing cars was provided and shortly after two o'clock the party of one hundred and fifty exhibitors that had gathered at the Fox Exchange on Golden Gate avenue started on the tour.

For the benefit of the out-of-town exhibitors the route was planned almost entirely within the limits of the so-called burned district, enabling them to form an estimate of the damage caused by the catastrophe of 1906. The exhibitors were furnished with colored serpentines and their trip was an animated one. The party traversed Market street, went through Chinatown, passed the main gates of the Exhibition, covered the Fillmore street district and the Mission and returned to the starting point by way of the new Civic Center.

Luncheon to Visiting Players.

While the first morning session was coming to a close the Los Angeles aggregation of players arrived and were received by the committeemen. After several popular screeners talked the exhibitors, players and others embarked in a score of automobiles which had been gaily decorated and were taken for a ten-mile ride through the outskirts of the city. The parade, headed by a big band, went down Market street for the length between Valencia and the water front, which is about three miles. With flags flying, band playing, the line of machines was the main attraction of the heavy shopping and business crowds of Friday afternoon.

An elaborate luncheon was served in a downtown restaurant and a flashlight picture made. After the delayed repast the party adjourned to the hotels and rested, preparing for the ball in the evening.

The Motion Picture Exhibitor

BUILDING OF MASSACHUSETTS LEAGUE.

Effort Being Made to Induce Exhibitors to Join and Pay Dues.

FRANK H. VINE, formerly manager of the New England office of the World Film Corporation, is traveling throughout Massachusetts in an endeavor to arouse enthusiasm among the exhibitors in an effort to have them support the Massachusetts Motion Picture Exhibitors League.

The exhibitors take very little interest in this organization, which has accomplished wonderful results in the past three years. Through the efforts of the organization, the five minute bill, which affected only the small exhibitor, was repealed. It was this organization which fought censorship in the past session of the Legislature.

A number of exhibitors have joined the organization, but have failed to contribute a cent for its support. The financial burden is generally borne by a few. This year the most of the bills were paid from the personal account of President Earnest H. Horstmann, who is connected with a large organization, which the proposed legislation against which he fought, would not have affected in the least had it been passed.

The small exhibitor fails to realize that the work of the league has saved his living for him. The least an exhibitor might do is join the organization and after that pay the yearly dues, which are very small and from which innumerable good results will be obtained.

President Horstmann has worked untiringly in the interests of the league. He is willing to continue this work provided that he receives the support of the exhibitors. It is unfair for any exhibitor to expect this man to fight legislation single handed, because he heads the league. It is pitiable that he should be made to bear all the burdens.

The second summer outing of the Massachusetts Motion Picture Exhibitors' League will be held on Wednesday, August 4. It will be held at either Pemberton or Villa Napoli, Nantasket. The committee of arrangements comprises J. Lourie, Glover Ware and Louis Boas. All who contemplate attending should notify the committee immediately.

PHILADELPHIA EXHIBITORS' OUTING.

Picture Men Have Big Day at Atlantic City—Many Present.

ONE of the most enjoyable summer outings yet given in which the Pennsylvania moving picture industry participated, took place on Sunday, July 18, when the second annual outing of the Motion Picture Exhibitors' League of Philadelphia was held at Atlantic City, N. J. Perfect weather conditions greeted the occasion and as the party of several hundred members and friends of the League assembled in the train-shed of the Philadelphia & Reading Railroad, in Camden, preparatory to boarding the special train which transported them to the scene of the day's festivities, it was evident that each was there with the express intention of having a good time.

This annual event proved more successful than last year and the members are loud in their praise of the individuals who conceived the plans for such a day of enjoyment and fun. Although the program officially opened at 9.10 a. m., when the "special" rolled forth from the covered shed on its trip across the state, the fun-making began long before. As early as 8.30 a. m. the individual groups of picnicers began arriving, and from then on it was one continuous laugh. Strangers, there were none. Everyone seemed endowed with an unprecedented spirit of goodfellowship so that before long the party had taken on the appearance of one big family and the success of the project was assured.

After a dip in the surf of the famous Atlantic City beach, dinner was served to the party at the Continental Hotel and, again after a round of pleasure during the afternoon, supper was served at the same place. There was dancing in the evening.

Among those present were: Charles Segal, president of the Exhibitors' League; Jay Emmanuel, secretary of the League; Mr. Crappel, of the League; Steve Talbot, of the Photo Play Review; Simon Libros, manager of the Picture Playhouse Films Company; H. Powell, Continental Film Exchange; Mr. Glen, of the American Feature Film Exchange; Louis Hopkins, of the Columbia theater; Carl Hess, of the Lehigh Palace; J. H. Butner, of the Continental Film Exchange; Mr. Solomon, of the Bosworth Company; Mr. Green, of the Susquehanna theater; Mr. Givens, of the Famous Players Exchange; Messrs Clark and Bethel, of the Metro Company; Mr. May, of the World Film Corporation; Mr. Jacobs, of the Imperial theater; Marcus Benn, of the Benn theater; Mr. Getzler, of the Greater New York Film Rental Company; William Alexander, of the Fox Company; Edgar Mels, of the Lubin Company; Jim Daley, of the Lubin studios; M. Hebrew, of the V-L-S-E; Mr. Efinger, of the Leader theater; S. Hopkins, of the Broadway theater, and Davis Corson, of the United Film Service, and Wilson F. Bleloch, representative of the Moving Picture World.

NEW YORK EXHIBITORS' OUTING PROGRESSING.

Much Activity Being Shown by the Members of New York Local in the Big Brighton Beach Field Day.

WITHIN the past week the proposed Gala Carnival and Field Day, to be given by the New York Local Number One of the Motion Picture Exhibitors' League of America, has taken on a more definite shape in the active organization. It was announced for the first time last week that the New York exhibitors would inaugurate this outing as a permanent annual event of a similar nature to the usual midwinter reception and dance. The date set for the midsummer field day is Saturday, August 21, and Brighton Beach will be the scene of the carnival festivities.

The motive that prompted this idea of an outing was not any idle money making scheme. It was the necessity of raising immediate funds to ward off hostile censorship legislation that is certain to come up at Albany this fall, as well as to try and have passed certain measures in regards to the admission of children to theaters. This carnival and field day event should really be considered a trade affair. It is held under the auspices of the exhibitors' league for the sole reason that the exhibitors have taken the initiative in regard to warding off inimical legislation.

The heads of the various committees have been designated finally and in their order are as follows:

Samuel H. Trigger, general chairman; Lee A. Ochs, general vice-chairman; Phillip Rosenson, treasurer; Thomas Howard, financial secretary; Aaron A. Corn, chairman entertainment and reception committee; William Hilkemeier, chairman invitation committee; Thomas Howard, chairman publicity committee; Isaac Hartstall; chairman ticket committee; Thomas Howard, chairman program committee; Mrs. Lewis J. Selznik, chairman ladies' committee; King Baggot, chairman photoplayers' committee (gentlemen); Lottie Briscoe, chairman photoplayers' committee (ladies); J. Sarzin, chairman of contests; Hugh Hoffman, chairman press committee; "Silent Bill" Haddock, chief announcer; Robert C. Whitten, sergeant-at-arms.

For the benefit of those who might have missed last week's notice the general schedule for the day is as follows: At 10 a. m. the day begins with water sports, such as swimming races, rowing races, water polo, fancy diving, etc. This will continue until 1 p. m. At 1:30 the trade in general will assemble at Coney Island and march to the Brighton Beach Race Track, where the carnival and field day sports will begin at 2:30 p. m.

The New York exhibitors think that it cannot be too strongly emphasized that this gathering is really a general trade affair for the benefit of all. For this reason they solicit ideas as well as financial assistance from all quarters. The call is for co-operation and the cause is deserving of special attention even to the point of sacrifice.

All communications, suggestions, donations, etc., should be addressed to the Motion Picture Exhibitors' League, 110 West 40th street, New York City.

Kempton Greene, by Himself

ONLY three years in photoplay, with an inconspicuous beginning with one company, would ordinarily mean a limited amount of experience in the work, but I think I can put in a claim for a graduate's diploma—that is, so far as having passed the grammar grades. I never expect to be wholly finished. Instead of spending my vacation away from the city, I joined a friend and got a chance to play small parts at the Lubin studio for Colonel Joseph Smiley. Summer lapsed into autumn and then winter came. I was still increasing my experience as a screen player. One thing led to another, until Mr. George Terwilliger gave me my first leading part in his play, "The Cry of the Blood." Last winter he chose me to go to St. Augustine with his special company, where I played a succession of important parts and had some unforgettable escapes. I wouldn't mention them if they had been the usual exaggerations of the ordinary press-agent, for an actor in the pictures is expected to attach no importance to the daily risk of his life. But this was one degree more risky. A yacht was loaded with oil and set afire, the conflagration timed so that it would end with the explosion of a chest of powder. I was left aboard, with orders to jump into the water at a certain moment. With the fire raging behind me and the powder due to explode within a minute, I hesitated to plunge over the rail. Why? Because I saw three sharks swimming near the surface. I could either be blown to smithereens or be nibbled by the sea beasts. I plunged. By some miracle the sharks did not attack me. I am back at the Philadelphia studio, unscathed and happy. I like to specialize in wayward sons, dissolute brothers and bad boys generally. My ambition, however, is to abandon acting altogether and produce light comedies.

Kempton Greene.

BIG SETS FOR "THE COTTON KING."

For his production of "The Cotton King," Director Oscar Eagle of the World Film Corporation, insisted on having settings as correct as the most experienced of scenic artists could devise. He wanted a cotton exchange in which any big city broker might feel at home, one that would appear genuine from whatever angle photographed and he didn't care if his sets occupied all of the floor space in the large Fort Lee studio.

The studio is a big building, but there wasn't much vacant room last Saturday afternoon when Director Eagle had his exchange in place for the photographing of several of the dramatic scenes in the coming feature. Massive pillars rose some thirty feet toward the glass roof; in the center of the floor was the pit peopled by a throng of shouting dealers; on an elevation to one side were the boards for the marking of the quotations, and so on to the last detail, everything belonging to a cotton exchange was included in this most elaborate of sets.

With George Nash playing the leading role and a crowd of some seventy-five principals and extras, Director Eagle worked through the heat of last Saturday afternoon until he had completed the big interior spectacles of "The Cotton King." Now it remains for him to take his company south for the photographing of several exteriors requiring buildings of a type not to be found in this locality. When the picture is completed, upwards of 1700 people will have appeared in the scenes. It is an odd coincidence that Mr. Eagle played in the original stage production of "The Cotton King" more than twenty years ago.

"Old Jane of the Gaiety," a Thanhouser release of July 15 in the Mutual program, is a story of the theater. The cast includes Ethyle Cook, Grace De Carlton, Jay Yorke, Morgan Niblack, Janet Henry and Winifred Lane.

Just Mr. and Mrs. Boyle

JOSEPH BOYLE, of 2737 North Nineteenth street, Philadelphia, Pa., who, in his leisure moments, assists John Ince in the direction of Lubin photoplays, eloped on July 2. Of course he did not go alone, his accomplice being Maud Douglas, of 2722 North Nineteenth street, one of the pretty actresses in the Lubin fold. Everybody at Lubin's has known for months that Mr. Boyle had fallen a victim to Miss Douglas' flashing eyes and blond beauty, but nobody suspected even lately that the couple had gone to Elkton. Nearly a fortnight ago they were married, and have been living happily ever after.

Mr. and Mrs. Jos. Boyle.

The elopement came after a strenuous day's work, in which Mr. Ince and Mr. Boyle were directing Crane Wilbur, Mary Charleson, and others. Mr. Boyle whispered something to Mr. Wilbur, Mr. Wilbur whispered something to Mr. Ince, the latter cranked up his machine, Mr. and Mrs. Wilbur, Mr. Boyle, Miss Douglas jumped into their seats and the car whizzed southward to the Maryland Gretna Green.

When the deed was done, all were pledged to secrecy, but recently Mr. Ince simply had to tell. As a result, Mr. Boyle has a sore hand receiving congratulations and Mrs. Boyle is somewhat in doubt as to whether eloping pays after all, because of the unmerciful teasing she received.

Frederick Arnold Kummer

WORLD FILM CORPORATION will shortly present the Wm. A. Brady photoplay "The Ivory Snuff Box," by Frederick Arnold Kummer. Holbrook Blinn plays the lead in the photoplay, which is a powerful detective story. It is Mr. Blinn's second appearance in World Film features, and he has been provided with a strong vehicle for his wonderful dramatic powers.

Frederick A. Kummer.

Frederick Arnold Kummer, the author of the photoplay, has many dramatic and literary achievements to his credit. Of the former "A Daughter of Eve," "The Brute," "The Painted Woman," "The Other Woman," "The Diamond Necklace" were successes with the public and served to establish Mr. Kummer's reputation as a novelist and dramatist of great ability. His novels and stories have appeared in the leading magazines of the country and many of them have been separately published and some of them form the basis of his plays.

Recently Mr. Kummer turned his attention to the construction of feature photoplays and again met with conspicuous success. His original profession was that of engineering, but his essays in literature were so encouraging that he has, for eight years, devoted most of his attention to writing, being ranked by competent critics very highly among modern authors. "The Ivory Snuff Box" is scheduled for early release.

"The Lilt of Love" is the latest of William C. Dowlan's Laemmle offerings. It is a drama of a sympathetic sort. Mr. Dowlan and Violet McMillan play the leading roles.

Ban on Fight Films Sustained

U. S. Circuit Court of Appeals in Philadelphia Hands Down Important Opinion of Affirmance.

THE action of Frederick S. Freed, Deputy Collector of United States Customs, at Newark, N. J., in refusing to permit L. Lawrence Weber, prominent theatrical conductor of New York, to import photographic-film positives of the heavyweight championship fight between Jess Willard and Jack Johnson, held in Havana, Cuba, on April 5, and the action of Judge Thomas G. Haight, of the United States District Court, at Trenton, in refusing to enjoin Collector Freed from barring the films from this country, were sustained in a decision handed down by Judges Joseph Buffington, John B. McPherson and Victor P. Wooley, for the United States Circuit Court of Appeals, in Philadelphia, on Monday afternoon.

In the decision handed down by Judges Buffington, McPherson and Wooley, for the United States Circuit Court of Appeals, on Monday, the court says:

"The plaintiff concedes that the letter of the statute," here referring to the Act of Congress of July 31, 1912, "supports the collector and the district court, but asserts that the Act is in substance unconstitutional and should therefore be disregarded. In brief the argument is that Congress, while in form exercising its power under the Commerce Clause, is in reality attempting to exercise police power that belongs solely to the States.

"We do not take this view of the situation. It is needless to say that only in a clear case may an act be declared unconstitutional, it being equally true that if such a case be presented the duty of a court is plain: In our opinion the statute under review belongs undoubtedly to a class of which numerous examples exist, namely, statutes that fall directly under the Commerce Clause but effect indirectly the field of police power. It can hardly be doubted, that the right to the power to determine what article offered for import shall be admitted belongs solely to Congress, and that the right to admit on certain terms implies the plenary right to refuse admission on any term. It is true that after an article has once been admitted, and has thus become part of the common stock of property Congress may so far lose control over it that the regulation of its future use may fall properly within the jurisdiction of the States; but the article does not become subject to the State until it has passed the custom house; and, if Congress chooses to exclude it altogether on the ground for example that the public health or public morals suffer be it be admitted, we are of the opinion that such exclusion is permitted by the Constitution. Manifestly, the power exists somewhere, and as the States do not possess it there is no other depositary except the federal government. Indirectly, no doubt, the police power of the States may thus be interfered with.

"If, for example, a State should not be willing, or should perhaps even be desirous, to allow moving pictures of a prize fight to be exhibited, such a policy would of course be hampered by the Act in question, but the interference would be indirect, merely an unavoidable consequence of the exercise by Congress of its sovereign and undoubted right to regulate, and therefore to prohibit, commerce with foreign countries.

"The declaration in the bill that the films in controversy are intended not for sale but solely for exhibition is not controlling. Indeed, the allegations of the bill as a whole leave no room for doubt that the object of exhibiting the films is the large gains that are expected to accrue therefrom, and we see little, if any, difference between such an object and the sale or leasing of the films themselves. The plaintiff intends to sell the privilege of looking at the moving pictures, and from the very nature of such films that is precisely the use for which they are designed.

"But in any event the films are articles of commerce capable of being sold or leased, and the mere fact that the plaintiff has no present intention of using them for any other purpose than exhibition does not change their essential, material, character, or remove them from the class of tangible things that are the subject of "Commerce," in a definition of that word.

"We need not prolong the discussion. Not infrequently Congress has sustained in a similar exercise of power. In Buttfield vs. Stranahan, 192 U. S. 470, the exclusion of inferior tea was upheld; Brolan vs. U. S. supra, sustained the exclusion of opium; in the Abby Dodge-223 U. S. 176, sponges gathered at a certain season of the year were denied admission; imitation of coins were excluded in the United States vs. Marigold, 9 How. 560; in Reid, vs. Colorado, 187 U. S. 137, the interstate transportation of diseased cattle was forbidden, and the Lottery Cases, 188 U. S. 321, the interstate transportation of lottery tickets; Hoke vs. U. S., 227 U. S. 328, sustained the constitutionality of the so-called white slave act; and in Hippolite Co. vs. U. S., 220 U. S. 45, the prohibition of transporting a food product was sustained on the ground that Congress had made the product an outlaw.

"The government brief contains a list of nearly 20 statutes in which Congress prohibits the importation or carriage of various articles that we need not enumerate.

"The decree is affirmed."

The appellant's attorneys say that an immediate appeal to the United States Supreme Court will be taken.

STAATS-ZEITUNG WAR PICTURES.

Announcement is made in the advertising columns of this issue of The Moving Picture World of an extended trip to the Pacific Coast and return to be made by G. A. Lanzke, representing the Staats-Zeitung series of motion pictures of war scenes from the German point of view. Those interested will be able to see these pictures by consulting the weekly program of exhibitions given in the advertisement. Six reels are being shown in connection with an interesting lecture by Mr. Lanzke in the big theaters of each city visited.

Triangle Film Incorporated

Aitken, President of $5,000,000 Concern—Baumann, Griffith, Sennett and Ince Are Vice-Presidents.

THE Triangle Film Corporation, a $5,000,000 company, to produce and market motion pictures, was incorporated at a meeting in La Junta, Colo., on July 20. The new concern is the outcome of the alliance of D. W. Griffith, Mack Sennett and Thomas H. Ince, who, with Charles O. Baumann, were made vice-presidents. The other officers are: President, H. E. Aitken; secretary, Adam Kessel; auditor, Charles Kessel. According to a despatch received by The Moving Picture World from Messrs. Kessel and Baumann, all contracts and agreements in connection with the Triangle Films Corporation were signed, sealed and delivered. The meeting was attended by the men chosen to fill official positions and lawyers representing other parties concerned in the incorporation.

The Triangle Company is the result fo the Griffith-Ince-Sennett combine, previously reported in the World. The energies of the three famous directors will be centered on the production of multiple-reel photoplays in which stars from the legitimate stage will be featured. For the presentation of the more elaborate of the spectacles, the company's ambitious plans include the leasing of a chain of first-class theaters in the larger cities of the United States. It is probable that subsidiary companies, financed by foreign capital, will be formed abroad.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

"MY LOST ONE" (Mi Perdida), is the chief feature of the Vitagraph theater program this week. "My Lost One" was written for Nicholas Dunaew, by Jesse Datus Smith, and produced under the direction of Harry Handworth, with Mr. Dunaew as Juan Mora, Dorothy Kelly as Perdida, and William Dunn as Henri Ducharme. The scenes are laid on the East Side, New York, and give the picture a decided foreign atmosphere. The story tells in simple narrative how Juan, deserted by his wife to satisfy an ambition to become a great singer, is inspired to write an opera, which he names "Mi Perdida."

Chapter twelve of "The Goddess" is an important feature on the program. The two parts show Celestia in her endeavor to quiet the restless miners, who have been goaded on to deeds of violence to the strike breakers, and depicts many thrilling episodes. A rural comedy of homely humor, "Old Good for Nuthin'," introduces Edwina Robbins, Jay Dwiggins and Bobby Connelly. Number seventeen in Roy L. McCardell's Jarr Family Series, "Mr. Jarr and the Visiting Firemen," tells how Jarr makes good his bluff that he is a full-fledged fireman, Harry Davenport and Rose Tapley being the principals in the comedy. An amusing story with Lillian Walker, Evart Overton and Mary Maurice "A Keyboard Strategy," in which wedding bells ring out for a male flirt, and "The Quarrel," a comedy of how a dog came near spoiling a first wedding anniversary, with Myrtle Gonzales, William Duncan and Anne Schaefer, complete the program.

Marguerite Clark at the Strand.

At the Strand theater this week Marguerite Clark is appearing in a picturization of "Seven Sisters," adapted for the American stage by Edith Ellen Furness, and produced by the Famous Players Film Company. The play is based on the Hungarian system of marriage, where matrimonial conventions consign to spinsterhood a girl whose younger sister marries before her. Under the circumstances, seven daughters may be considered a very well disguised blessing, particularly when the middle one is such a hoyden that she places her sisters' romantic chances in further jeopardy by being expelled from the convent school. That is what the naughty Mici, portrayed by Marguerite Clark, does in the play.

The Strand Topical Review, Travel and Educational studies, new comedies, and the usual excellent musical numbers are on the program.

Lenore Ulrich at the Broadway.

Kilmeny, a love story of the Gypsy Trail, produced by the Oliver Morosco Company, with Lenore Ulrich in the name part, is this week's leading feature at the Broadway theater. Miss Ulrich, who was last seen as a star in one of "The Bird of Paradise" companies, makes her first appearance on the screen in this picture. Other numbers on the bill include Broadway Animated News, South American Travel Pictures and the latest short comedies.

Music for the Picture

Conducted by CLARENCE E. SINN

Winkler's Programs.

M. WINKLER of Brooklyn, N. Y., will be remembered by our readers as having contributed several musical programs which have appeared in these pages. The World Film Corporation has this to say about one phase of Mr. Winkler's efforts:

> M. Winkler, who has achieved quite a reputation for arranging musical programs for features, has been especially delegated by Carl Fischer, music publisher, to select suitable music for each World Film feature. This he has done for four of our productions so far, and copies of these programs have been sent to each office. They are also being sent with the cut books to all the contract customers. Mr. Winkler has proved his genius in selecting these accompaniments, and what he has prepared should be in great demand by every World Film exhibitor.

These programs from the Universal Weekly will give you an idea of Mr. Winkler's method of work:

VICTOR.—*"The Stool Pigeon."* (Two-reel drama.)
Reel 1.—"Lost Happiness." "Mousma." Intermezzo.
Reel 2.—"Debutante," waltz. "Mysterioso," by Lake.
"Tone Poem," by Prior.
IMP.—*"Wild Blood."* (Drama.)
"Passioned Blood," waltz. "Reconciliation," by Bendix.
STERLING. *"His Smashing Career."* (Comic.)
"The Runaway." Comic Opera Selection.
IMP.—*"The Adventure of the Yellow Curl Papers."* (Two-reel Drama.)
Reel 1.—"Novellete," by Marquis.
"Pryor's Fox Trot."
Reel 2.—"Valse Caprice," by Rubenstein.
"Cremonia," waltz. "Alita," by Losey.

In a letter accompanying the matter given above Mr. Winkler says, in part:

> The dramatic possibilities of the better features are unbounded, but the libraries of most of our moving picture musicians are very limited. With them it is always the same question: "How shall I match that picture if I never seen it?" We take it, the musician alone cannot do it; he must be assisted by others. For two years I have been trying to interest the film companies in this problem and I must say I have succeeded. I am still "on the job" to get other film companies interested in this matter, and I hope to get them all.

I want to say that I wish Mr. Winkler all the success in the world. From what I have heard in the past it is not the producers alone whose interest needs to be aroused. Many of them have from time to time attempted in various ways to assist in providing a proper musical setting for their more important pictures, but the apathy shown by musicians and exhibitors toward these efforts has tended to discourage them.

Mr. Winkler further says:

> The World Film and the Universal Film are sending out their program weeks before that picture reaches the theater. This enables the musician to obtain the missing compositions or substitute numbers of the same character which he may already possess.

The programs include the name of publisher and where music may be purchased. The companies invite reports from the various offices regarding interest manifested by exhibitors in these specially selected musical accompaniments. Now the rest is up to the musician. Take some live interest in this matter. Don't spend your time in trying to pick flaws and find fault. Remember, these programs are suggestions merely for your guidance in selecting musical numbers in harmony with the general character of the pictures; numbers which are, in the main, in most libraries or easily obtained. It is granted that few if any programs or suggestions are in strict conformity with the ideas of all, but a general idea of the nature of the music required should be helpful to all. Don't knock. Boost.

THE DANCING GIRL.

> Moving Picture World. Gentlemen:—As I have received much help from programs you have published I would like to submit one which proved very satisfactory and received many compliments. It is for "The Dancing Girl" (Paramount) and I hope it may help some one who is playing for this picture. As each reel is in the same key, simple segue from one number to another as the scenes demand. Sincerely,
> Elizabeth D. McConville, Lyn's Theater, Coeur d'Alene, Idaho.

REEL I.—"Silver Stars Mazurka".....Bohm
"Fifth Nocturne" .....Leybach
"Beautiful lady," waltz (from "The Pink Lady.")
Lady.")
"Silver Stars Mazurka."
REEL II.—"La Norwegienne Caprice".....Kitterey
"Gaiete de Coeur".....Sidney Smith
"Loin du Bal".....Gilet
"Old Oaken Bucket."
REEL III.—"Valse in A flat".....Chopin
"Cavalitta" .....Lack
"A Dream".....Bartlett
"Chanson d'Amour".....Spier
REEL IV.—"Melody in F".....Rubenstein
"In Happy Moments".....Wallace
"My Heart at the Sweet Voice."
(From Samson and Delilah.)
"Traumerei."
REEL V.—"The Dawn." (William Tell overture.)
"Theme from 8th Symphony" (Schubert.)
"Tarentella," for Bohemian scene.
"Chopin's Nocturne,' op. 37 (sostunuto movement).
"The Dawn."
"Chopin's Nocturne" until end of picture.

Organ Versus Orchestra Music.

Wm. Wertsch of San Francisco, Cal., writes:

> I take the liberty of replying to the article by Clarence E. Sinn in Moving Picture World, May 15, page 1077. A big pipe organ of three or four manuals is truly a magnificent instrument plus an artist to manipulate the same. I admit it to be the best one man proposition for moving pictures. But from there we disagree emphatically. I believe that under no circumstances can even a good organist compete with an orchestra in picture playing, even on its own ground—serious music. The organ cannot pizzicato, slur nor give a "jumping bow" effect. At best, its violin and cello stops are weak imitations of the real thing, and to many others as well as myself the deadly monotony of tone is soporific (when used to accompany a moving picture). As to mechanical sound effects furnished, my only comment is that the Prohibition party should prohibit their manufacture for the good of the cause. What equals in piquancy the efforts of a good trap drummer on the job?
>
> (Now, Mr. Wertsch, just where do we disagree? I placed the orchestra before the organ—always have—always shall; but I certainly could not give preference to a poor orchestra above a good organist.—Ed.)
>
> The article affirms (correctly) that the orchestra tone is best and further along claims the detail (slightly ambiguous) possibilities of the piano are on a par with the organ—viz., 100 per cent. Now as every "four-piece bunch" includes a piano our possibilities are manifestly increased or more perfect.
>
> (What I really said was "the orchestra is best in *tonal coloring*"—not best in *tone*. In this I was, of course, only voicing my own personal opinion. I like the tone-*coloring* of the orchestra better than that of the organ. Berlioz, Logier and Kling use this term to designate the different kinds, or different qualities of tone used in obtaining orchestral effects. Thus, the violin, cello, clarinet, cornet, etc., in the orchestra have a more distinctive quality than the stops on the organ which are given those names. Dr. Th. Parker in his dictionary of musical terms gives it thus: COLORIS: (Fr.; Ger.C(K)olorit.) The tonal color scheme vocal or instrumental, of a composition—the modification in vocal or instrumental timbre—employed for obtaining special effects." As to the term "detail work" being ambiguous, I can only say that it has been frequently used in this page by myself and many others for want of a better expression to define the work of pianists and organists who follow the action closely—that is, in detail—by increasing or diminishing the speed or the volume, by introducing short phrases and themes as some special action suggests, and by modulating chords, arpeggios, etc., used as connecting links between themes. I do not say this is necessary to picture playing; I only say that it is much in vogue among the "one man" players, and their instruments, being more elastic than the orchestra, it follows that it can be more perfectly done upon the piano, organ or some combination instrument.—Ed.)

Mr. W. continues:

> That it is easier to get a good organist than a good musical director is not clear to me save for the one reason that to be an artist the organist must possess brains and to earn the corresponding salary must put it over that he is earning the goods. Is it not reasonable and manifest that a musician having the advantage of thorough orchestral experience in theaters, etc., should be better qualified to fill the bill as leader for a motion picture than any organist whatsoever? By virtue of this experience he should be able to see a dramatic point or situation—serious or comic—quicker than another, and be able quicker to put a satisfactory musical setting to the same.
>
> (An intelligent and experienced theatrical leader should be able to fit a picture musically, but does Mr. Wertsch mean to infer that only such are engaged in picture theaters? I don't believe he thinks so. From all I can gather, such leaders are not in the majority. I know theatrical leaders who cannot get over the idea that theatrical music must be entreact stuff—

that they are playing, not for drama, but as they would play between the acts. That is their idea of theatrical experience. In a town near Chicago an exhibitor has tried several times to get an orchestra to "play for his pictures," but as they simply played selections, medleys and dance music (principally one-steps and waltzes) without any regard to the picture, he had in each case to let them go and take on a pianist who, at least, tried to play appropriate music. Mr. Carl W. Baker, who has furnished orchestras in several localities through the middle west, wrote some time ago that he had found exhibitors more than willing to put in orchestras providing they played music appropriate to the pictures. Others have written me in the same vein, though I cannot at this moment lay my hands on names and addresses. To continue:

I maintain, banishing "selections" to be an unnecessary curtailment of repertoire; sometimes the action of a picture is in part negative enough to allow almost any kind of selection being played. Further, if you come to a slow part and the action demands otherwise, it can be left out and go to the next movement. Further, it is possible by a slight rhythmic change, introducing of 'drummers' effects, etc., etc., to alter without burlesqueing the character of almost any Andante; also the coda of the waltz is often in good order—for instance—timed to close a scene or reel. The same idea of timing will often make a selection with its various movements just fit a picture. The dead pause is often dramatic, and the "time pause" where the theme changes (and often the music) is also often effective and refreshing.

I haven't given Mr. W.'s letter entire on account of its length, but have tried to give its salient parts. Maybe he thinks he is criticizing me. I don't know; if so, his only fault is that he has never read much of this page. About all he says has been said here at one time or another. So far as "banishing selections" is concerned I have given my views on this so many times that it seems like useless repetition to go over it again. In the same issue quoted (page 1077 M. P. World) is a letter from J. W. D. with comments by myself in which I suggested that this particular leader (and all others similarly afflicted) should cut out selections and all pieces containing several movements or heavy finale. When you know how to use (and time) them, as Mr. W. suggests, all right. When you don't know how—as the Mr. Henbraino mentioned—all wrong. Some time ago a correspondent from Los Angeles, Cal., complained of an orchestra there playing "Light Cavalry Overture" in a love story, working up the big forte finale in the most quiet and delicate part of the picture, and stopping with a crash—then a period of dead silence right in a spot where music was necessary if it was necessary at all.

Richard Tucker

RICHARD TUCKER has returned to Edison primarily to play the part of George Osborn in the feature production of "Vanity Fair," in which Mrs. Fiske is to be starred. Mr. Tucker played the same role with Mrs. Fiske, in the theatrical version, which, however, will not be used in the Edison version, an entirely new and complete scenario having been prepared from the book itself. Edison has been able to secure several players who figured in the original stage production.

Richard Tucker.

Mr. Tucker, however, is not new to Edison films, though they are the only pictures he has played in. He returns from Worcester, Mass., where he had his own stock company for the summer season, except for occasional visits to the stage, Mr. Tucker has been with Edison nearly four years, and has appeared prominently in many of their most successful releases.

He was born in Brooklyn and was an industrious bank clerk in Rochester, N. Y., when the theatrical yearning became too much for the routine worker and he joined a stock company then playing there. After about a year's experience, he was with Nat Goodwin and played three seasons with that star, who was then appearing in a repertoire of revivals of former successes. After a season with Bertha Kalisch in "Cora," Mr. Tucker joined his fortunes with Mrs. Fiske and appeared in some four plays and several curtain raisers with her, including "Salvation Nell," "Mrs. Bumpstead-Leigh," "Becky Sharp" and Hauptmann's "Hannele," earning flattering commendations for his work.

Mr. Tucker has also been singularly popular as a favorite in stock which, so much like the film, enables the playgoer to become well acquainted with the player. This stock experience comprises well-known companies in Rochester, Toledo, Ottawa, Cleveland and Philadelphia, where he played last fall in the American Theater Stock Company. Mr. Tucker was also featured in "At the Mercy of Tiberius," a dramatization of the book of that name.

In the photoplays, Mr. Tucker has been one of the quickest to gain popularity as he combines exceptional experience and technique with a spontaneity—a natural boyishness of manner, tempered with a clean-cut and directness of interpretation making for a distinct screen personality. He is again a member of the Edison stock company and will appear soon in a number of the three and four-reel features which that company is putting out.

Kathryn Osterman

KATHRYN Osterman is the latest legitimate star to succumb to the lure of the film. The announcement that she is to desert the drama for studio work follows the desertion of Billie Burke and Raymond Hitchcock to the studios.

The signing of the contract by Miss Osterman with the Equitable Motion Pictures Corporation, a new $3,000,000 organization, to star in three big features will mark, so Broadway hears, the beginning of a retaliatory process on the part of both moving picture producers and the so-called legitimate forces.

Kathryn Osterman.

The Frohman offices declared some days ago that the signing of a moving picture contract by any of their stars would automatically cancel their contract with the Frohman management. Billie Burke took the plunge.

Now with the announcement of Miss Osterman's advent into the picture camp the moving picture producers are going to insert a clause in the contracts with their stars that they cannot appear on the legitimate stage, thus holding fast the letter of the old adage that it is a poor rule that will not work both ways.

Miss Osterman frankly declares that she is becoming a film star because the demands of the studio are not so exacting as the demands of the so-called legitimate. Recently Miss Osterman appeared in a moving picture play called "Housekeeping Under Cover," and it proved so popular that she was besieged with offers to appear regularly in the films and finally decided upon the Equitable.

The Equitable Motion Pictures Corporation is incidentally starting out to do big things. Felix F. Feist is the general manager, A. H. Spiegel president and Lewis J. Selznick vice-president. The studios, in charge of Isidor Bernstein, who is the general director, are located at Flushing, L. I., and the management has large plans for the initial productions.

With Miss Osterman signed as one of the principals, the management has stated that it is only the beginning of a campaign to secure some of the leading legitimate players.

MUCH CASH IN THIS CAST.

Wealth to the amount of $100,000,000 was represented in one scene from Essanay's photoplay, "Affinities," written by Mary Roberts Rinehart. Most of the scenes for the photoplay were taken in and near Chattanooga. Society became interested in the taking of the picture and more than a score of the wealthiest families of Chattanooga appeared in some of the scenes. These included several persons of national character, among them being C. Z. Patten, Mrs. C. E. James, the Ross Faxons and Montagues. Many of the scenes were taken in their homes and on their lawns.

Lenore Ulrich Entertains the Press

When an Enjoyable Luncheon Is Partaken of at the Hotel Hermitage by Representatives of the Various Trade Papers and Others.

SUBSEQUENT to an exhibition of her first moving picture subject at the Broadway theater on Monday last, Lenore Ulrich, best remembered as the star of "The Bird of Paradise," entertained representatives of the press at a luncheon that proved to be mentally as well as physically satisfactory.

After the exhibition of the film "Kilmeny" and another short-length of film showing Miss Ulrich as she appeared at the depot on her arrival from the west, the fortunate ones repaired to the Hotel Hermitage, where after luncheon had been served and heartily enjoyed, impromptu speeches complimentary to the charming little hostess, and pertaining to the art of picture making were called forth by Carl H. Pierce, of the Oliver Morosco Photoplay Co., who assisted Miss Ulrich in presiding over the affair, George Mooser, general eastern manager for the Morosco Theatrical interests; Wid Gunning, of the Evening Mail; T. Daniel Frawley, general stage director of the Morosco Theatrical Organization, and Margaret I. MacDonald, of the Moving Picture World, were those who responded to the call following a dignified and interesting address by Mr. Pierce himself.

Lenore Ulrich.

Those present were: Leon Langfeld, manager Broadway theater; Carl H. Pierce, special representative Oliver Morosco Photoplay Co.; Lenore Ulrich; George Mooser, general Eastern manager for Mr. Morosco; T. Daniel Frawley, general stage director for Mr. Morosco; Gerald Duffy, editor Picture Play Weekly; R. K. Thompson, Picture Play Weekly; Thornton Fisher, Evening World and Moving Picture World; Hamilton Owens, moving picture editor New York Press; J. A. McGarry, dramatic editor New York Press; Pete Schmid, publicity representative Oliver Morosco Photoplay Co.; Wen Milligan, Moving Picture World; Henry Obsfield, Apeda Studios; W. C. Miller, Philadelphia representative, Broadway theater; J. V. Cooper, Broadway theater organist; R. W. Baremore, Every Week and Photoplay Review; Charles Condon, Motography; Peter Milne, Motion Picture News; Milton Loewenthal, New York Star; Julian M. Solomon, Jr., vice special representative Oliver Morosco Photoplay Co.; Miss Margaret I. MacDonald, Moving Picture World; Wid Gunning, Evening Mail, and George K. Henken, Oliver Morosco Photoplay Co.

LOOK OUT FOR "CABIRIA" DUPES.

Dupers of "Cabiria" are to be run down and punished, is the advice from Harry Raver's office of the Itala Film Company, makers of the big D'Annunzio spectacle,

Rumors of duping have reached Mr. Raver's ears from several sources, and while no infringements have been perpetrated, some damage has been done in several unsold countries on account of rights being offered without authority at ridiculously low figures by so-called film exporters having offices in New York.

One instance of this damage was an attempt by a well-known pirate having a small office in the Fortieth street section to sell the rights for "Cabiria" in Brazil. As is usual in the Latin-American countries, there are but one or two buyers in each and these men are careful to determine whether or not the firm offering an important film is authorized to do so. A buyer in Brazil, who has been an Itala customer for years, received a quotation from the New York "exporter" which was about half the price fixed by the Itala office and he became suspicious. A cable to Torino brought the advice that Harry R. Raver was in charge of the American Itala Company and the only New York agent.

Torino cabled Mr. Raver to investigate the attempted piracy and the latter immediately placed the matter in the hands of a competent detective agency which is diligently at work on the case.

Hans A. Spanuth

HANS A. SPANUTH, whose likeness appears with this article, is well known both in New York and Chicago film circles.

On his arrival in Chicago he took charge of the feature department of the General Film Company's exclusive service. That was about one and a half years ago, and he brought his weekly rental business in his territory up to $5,000.

After that Mr. Spanuth became connected with Alfred Hamburger and assisted in organizing the Celebrated Players Film Co. After eight months he resigned his position as manager of that organization and became general manager of the Central Film Co., which was organized May 1st, 1914, by Jones, Linick & Schaefer.

H. A. Spanuth.

This company, as originally organized, confined its operations to Cook County, Ill. "The Spoilers," "Les Miserables," and other big features were handled so successfully that the Central Film Co. was obliged to extend its operations to the entire state of Illinois. At the present time its operations embrace the states of Ohio, Michigan, Indiana, Illinois, Wisconsin, Iowa and Missouri.

Last fall, when Edwin F. Weigle, war photographer for the Chicago Tribune, brought back his first moving pictures from the battle fields of Europe, the Central Film Co. was selected to handle the bookings. These pictures broke all records, it is said, for pictures of their kind.

Griffith's "The Avenging Conscience" and "Salisbury's Wild Life Pictures" were other big successes handled by the Central Film Co. under General Manager Spanuth's direction.

In New York City Mr. Spanuth got his original start with Miles Brothers, where he was office manager. He then opened up Laemmle's New York office, and afterwards became advertising manager for the Motion Picture Distributing & Sales Co. He resigned that position after becoming assistant manager, and went into business for himself as producer.

At this time Mr. Spanuth produced "Oliver Twist," in which Nat Goodwin appeared as Fagin. This picture, Mr. Spanuth claims, was the greatest success of its kind at the time, and the first American made feature with an American star and a Broadway cast.

The Central Film Co. recently took the agency for the Kraus Mfg. Co. for the Middle West, handling their entire line of oil paintings and water colors of the various photo players in all sizes. The Central Film Co. has already placed this line of photographs in all of the Chicago department stores, a marked innovation of its kind in the moving picture trade.

Director Capellani's new picture, "The Imposter," will show the George Washington stopping place at Fort Lee. The house stands just as it was in the Revolutionary period. It has been neglected by the Fort Lee community, but Director Capellani has seen the value of placing it before the American people, and in "The Imposter" audiences will have their first view of this place, which is famous in American history.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE national convention of the motion picture exhibitors at San Francisco was a splendid success, and according to the reports made by those who have returned from the convention everybody who attended was enthusiastic over the manner in which the program of the arrangements was carried out. Delegates, manufacturers, exchange men and others interested in the motion picture business say it was the best convention the national body has held in its five years of existence. The committee, officers of and delegates to the convention are to be congratulated upon the general satisfaction afforded the motion picture interests; but we are impelled to repeat what we said upon the close of the last national convention: the success attained is on paper only. The officers and delegates have not yet accomplished any real, practical ends. They have not yet instilled into the conventions that business zeal which the interests of the motion picture business require. As a social event for the delegates and others who attended, the convention was a big success. The Pan-American Exposition helped to make the gathering more interesting. As an industrial affair, the manufacturers and exchange people were exceedingly pleased with it. But what do the reports of the convention's business sessions show for the exhibitors of the country? We fail to find in them any original propositions, or anything that may serve to guide the subordinate organizations in reaching a solution of the many problems that confront them. Speeches by officers and honorary guests apparently took up most of the convention's time, and the balance of the time was taken up by the passage of resolutions condemning ownership of picture houses by manufacturers, condemning censorship in any form, and protesting against the use of motion pictures to exploit saloons. All these matters have received the attention of exhibitors in the various states and smaller organizations, and these people have naturally been waiting to learn suggestions from the national body as to the best methods for dealing with the problems.

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On what the convention did it cannot be criticised. But it did not do enough. The selection of D. W. Griffith to speak on the censorship question was a wise one, as his connection with "The Birth of a Nation" has qualified him to speak on the subject. The assaults of the censorship agitators have probably been more bitter on his picture than any waged against any other single production. But Mr. Griffith had only one suggestion to make for a battle against censorship: that the picture men combine with the press to obtain results in that direction. Mr. Griffith, to our mind, clinched the effect of his address by tacking on the suggestion. In passing its resolutions the convention should have followed his example and given their views to the exhibitors who were not able to be present as to how censorship may be fought, how the exploiting of saloons by the use of pictures might be stopped, etc. A national convention affords the best means for obtaining from the exhibitors throughout the country views on problems affecting the industry and if advantage is not taken of that opportunity there is bound to be disappointment on the part of exhibitors who cannot attend.

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Mr. Griffith's suggestion that the picture men combine with the press in an anti-censorship campaign is a good one. It is doubtful, however, that such a plan is a feasible one. The picture people and the press allied with their interests are ready and willing to make the combination, but we fear it will be a difficult matter to get the press Mr. Griffith refers to sufficiently interested. The attitude of that press towards motion pictures is far more favorable than it was a year ago. But it is really only an attitude of tolerance. The relations of that press with the regular theatrical business were such that motion picture people found it as hard to get recognition from one as the other. The theatrical people saw that it was a matter of business with them to discount motion pictures and detract public attention from them. The press saw that if the pictures cut into the theatrical field the newspapers would lose valuable patronage, therefore it ridiculed the pictures and the industry at every opportunity. When there was no opportunity for this, they treated the pictures with silent contempt. It was only when regular theatrical people got into the picture business and certain motion picture producers commenced to advertise in the newspapers that the pictures were accorded serious attention, and even then the favorable comments were restricted as closely as possible in proportion to the amount of advertising. It is by no means beyond the pale of possibility to get the press to co-operate with the motion picture business. Past history justifies the assertion that it is chiefly a financial proposition with the press. Should the picture interests find it possible to be more liberal in its newspaper advertising there is little doubt that enthusiasm can be aroused on the part of the press in combining with them on censorship questions.

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As the motion picture business is to-day it is doubtful that the interests would be justified in being liberal with its newspaper advertising. Many newspaper men have said that the returns must be enormous in view of the immense outlay made by the manufacturers and the millions of people who patronize the shows. On this basis of argument they have expressed surprise that the picture people have not tried to invest some of the returns in newspaper advertising. The answer to this is that the advertising now being done by the manufacturers is one of the largest items of expense. There are from 15,000 to 20,000 exhibiting houses in the country and the well established concerns reach these places direct with expensive advertising matter aside from the large and small posters that are seen in front of the houses. The amount thus expended far exceeds the total advertising expenditures the regular theatrical managers made. As to the exhibitors, they could not be expected to advertise in the newspapers while the seating capacities and admission prices were at a minimum. With the erection of the larger houses and the standard of the pictures continuing as it is there is a possibility that the managements will feel justified in taking advertising space for their attractions.

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A well-known manufacturer in conversing with a newspaper friend said he felt that the newspapers should show more of a public spirit towards the motion pictures than they do and he was quite sure that they would be justified in taking a stand with the picture interests on the censorship question. There is no censorship of newspapers or the regular theatres. Motion pictures partake to a considerable extent of the characteristics of both of these. There are laws already in force to supervise them. The action against certain regular theatres during the past year proved this. "But," said the newspaperman, "the picture people themselves established a Board of Censorship!" The manufacturer admitted this, but said that the step was taken primarily by the better class of producers as a protection for themselves against interlopers who might produce pictures of an offensive character. Secondly, to have a disinterested and conservative board pass upon the pictures and not have the producers rely solely upon their individual judgments. The producers knew that with such an endorsement the attention of people who had stood aloof from the pictures would eventually be induced to patronize them, which proved true. "Now that the pictures have attained a standard which is absolutely above suspicion why should they be subjected to official discrimination?" asked the manufacturer. Of the thousands of pictures on the market to-day not one can be condemned as immoral. No sane manufacturer will risk investment in such subjects. A producer's judgment may be at fault, sometimes, in the portrayal of stories and an inspection may show that the subject as filmed may offend the delicate tastes of some people and in every case where such objections have been raised the manufacturers have changed the subject to overcome them. If the producers stubbornly adhered to their own views and insisted upon placing the subjects upon the market without regard to the suggested changes the police authorities might ask that some provision be made to relieve them of the trouble caused by such people. But the motion picture people do not do this. On the contrary, they have always shown a disposition to respect the suggestions and yet, through the operations of people who seldom, if ever, visit picture shows laws are enacted which brand the producers and exhibitors as little less than criminals. Some newspapers have taken up the subject, but they are so few that the comments in favor of the picture men's contention have escaped the attention of the public. It would seem but a simple act of justice if the united press took up the matter and gave disinterested views regarding it. The many thousands of people interested in the picture business feel that they are right in their fight against official censorship as proposed, and the newspapers can do no harm or prejudice their interests in discussing the matter.

Reviews of Current Productions

"The Maker of Dreams"

"Broadway Favorite," Three-Reeler With Hal Forde—Story Is Novel and Has Much Grace.

Reviewed by Hanford C. Judson.

WHILE it is true that Mr. Forde did commendable work in this offering, "The Maker of Dreams," which may be termed an old love story from a new angle, the center of interest lies in the character portrayed by Alice Hollister. She is the only character of real interest who appears in both the story and its sequel, for she alone of all who are introduced

Scene from "The Maker of Dreams" (Kalem).

early has a convincing human experience with real dramatically emotional possibilities. She has the titular role, the true leading part, while the part carried by Hal Forde gave him no chance at all till near the end. When he had active, convincing business he did it well.

As a production it is delightful. In some scenes Miss Hollister does work that is as full of grace as a dream. These scenes, in a beautifully moon-lit wood, have been caught by Mr. Hollister's camera and put on the screen with nothing less than magic. The director, Robert G. Vignola, has filled all his important scenes with an art that makes one frankly enthusiastic. The locations are in Florida woodlands with sandy fields, hanging moss and swampy streams. The society scenes and the cabin scenes and in moments of frivolity as well as at dramatic points have many little things that strike one most pleasantly—bits of acting now, and now the general grace of the whole picture.

The story presented great difficulties, at least as looked at through the society-life side of the situation rather than through the girl's lowlier side. This twisting of the viewpoint seems to have been done to get novelty, but it left the pivotal character in the background while in the foreground we have the love stories of a father and then of his son and the two do not swing in the same dramatic orbit. It opens with a picture of society folk. The son of the house is a cynic. He falls in love with a wild girl full of natural charm. Now, it is the man's mother who schemes and the cynic honestly thinks that the girl (whom it would have been tragic for him to marry) is as fickle as the society women, and he marries without love a rich wife. Nothong very tragic has happened to him, but far away out of his life the girl of the woods has gone mad—she could not have been well balanced in the first place to go mad just for a man. When the story again opens—the time is years afterward—we are led to expect some sort of fatal outworking from it, but all that happens is the old man's finding that the mad "maker of dreams" is still true to him and her death. That itself is not tragic from his standpoint. The author, C. Doty Hobart, is thoroughly competent and seldom fails to hit the nail on the head, but with all the charm that this picture has as an offering, we cannot see that he has succeeded perfectly this time.

"Outcasts of Society"

Two-Reel Thanhouser of Social Criticism and Strong Realistic Tendency.

Reviewed by Louis Reeves Harrison.

IT WAS through the utilization of social themes that Ibsen became famous and the whole dramatic art looked out upon widening opportunity. We are all of us aware of the rank injustice with which small offenders are treated, while the large ones become subjects of public interest through the columns of sensational newspapers, and the time has come for moving pictures to lay bare the vital facts concerning the way those small offenders are treated in prisons to which they are railroaded in an indiscriminate fashion by police courts. The story of social criticism can have no theme more vital than that involving the exposure of our faulty institutions, and this theme underlies an appeal in "Outcasts of Society" to what is broad and generous in human nature.

The story "Outcasts of Society" is singularly correct, almost unconsciously so, in depending heavily on a cast of women. There are three of them, a working girl who is sent to jail for shoplifting, the young shoplifter who "framed it" on the innocent victim, and the latter's mother, a prison inmate for a crime not specified, but presumably for a minor offense. The innocent victim exerts a softening influence on the older ones

Scene from "Outcasts of Society" (Thanhouser).

when all three are brought into contact during prison life, while they combine to save the weaker character at a crucial period after their release from jail. The compassion shown is that of the more sensitive and more sympathetic heart of woman. It is a clean story of bitter facts and out of the ordinary in many other respects.

"Driven by Fate"

Three-Reel Imp Production Deals With Adventures of a Girl Who Inherits Love for the Footlights.

Reviewed by Robert C. McElravy.

IN spite of its melodramatic title, this story of a girl who yields to the lure of theatrical life is pictured more as a comedy-drama. Indeed the chief strength of the story is the manner in which it handles a familiar theme. Instead of the usual series of depressing incidents, the plot moves along in a bright, pleasing manner. The girl goes to the city and just touches the edge of the abandoned life of a music hall entertainer, when her lover arrives and carries her away from the glare of the white lights.

The photography is clear and effective throughout, and the action has been well timed by the director, J. G. Adolfi. Violet Mersereau and William Garwood play the leading roles, and while there are no very dramatic situations, their work is enjoyable. Miss Mersereau plays the part of the actress-mother and later that of the grown daughter.

In the opening scene an actress named Violet Marcel is shown with her fatherless child, living in a country boarding house. She obtains an engagement and feels that she must abandon the infant. She hides it in a basket of clothes and takes a train

to the city. The clothes are delivered by a colored woman to a nearby family. They discover the child and after considerable debate decide to adopt it. The child grows up in company with their son. The latter goes to college and on his return falls in love with Violet.

There is much opposition to the match on the part of the father, for the girl has shown indications of artistic temperament. Later when she opens the trunk left by her mother years before she dresses herself up in a low-neck theatrical costume. The father's wrath blazes forth and he forbids the wedding.

Scene from "Driven by Fate" (Universal).

The girl flees to the city and determines to become an actress. She is employed in a cheap music hall and the hero follows her, arriving just in time to save her from disagreeable entanglements. Later the parents come and there is a general reunion and happiness follows.

"Marse Covington"

Sympathetic Interpretation of George Ade's Story—Produced by Rolfe for Metro Program.

Reviewed by Lynde Denig.

IT IS SAID that Director Edwin Carewe photographed some twenty thousand feet of film in making "Marse Covington" and that in cutting the picture down to the allotted five reels he was obliged to sacrifice many good scenes. Here the problem of the director came in deciding what to exclude that the story might be told in five thousand feet without appearing fragmentary for there is a deal of characterization in "Marse Covington" and a bald presentation of the plot would leave an incomplete impression. But whatever was sacrificed, a spectator will feel, after viewing the completed product, that enough remains to give a comprehensive idea of Ade's characters. Just as it stands, the picture is well balanced,

Scene from "Marse Covington" (Rolfe).

strong in its heart interest and finely acted, especially by Edward Connelly in the title role.

Without traveling farther south than Staten Island, Mr. Carewe located a building that looks precisely like a Virginia mansion, and using this and bits of country in the immediate neighborhood, he found all that was needed in the way of settings for southern scenes, prior to the Civil War and in later years. He secured an ante-bellum model stage coach, too, and at all times showed a painstaking regard for correctness in the furnishing of the rooms tenanted by Marse Covington, his granddaughter, Carol, and the faithful old negro servant, Uncle Dan.

No small part of the charm existing in the story is due to the sympathetic portrayal of the friendship existing between the proud southern colonel and the devoted servant, who, as a boy, was given to Covington. He refuses to take advantage of his legal right to freedom and shares the years of misfortune that follow Covington's loss of property and money. Evicted from their Virginia home, the colonel, Carol and Dan go to New York, where their small savings are soon exhausted. For the happy conclusion, in which the mansion is returned to its rightful owner, the despised Yankee, whom Covington has all along declined to consider as a husband for his granddaughter, is to be thanked. There is quite enough plot for a five-reel treatment and not a few scenes that merit particular mention. The horse race on which Marse Covington stakes his property and loses it accounts for some of the picture's most exciting moments. Louise Huff makes an attractive girl of Carol and John J. Williams gives a telling character sketch as Uncle Dan.

"The Battle of Ballots"

First Production of the Good Luck Film Company Is Argument for Prohibition—Drama in Five Reels.

Reviewed by Lynde Denig.

M. A. NEFF, general manager of the Good Luck Film Company, selected a pertinent theme for his first production, which offers melodramatic argument in favor of prohibition. There is no obvious preaching in favor of the Anti-Saloon League's propaganda, rather a lesson pointed by contrasting the conditions in a town under a "wet" and under a "dry" regime. Mr. Neff wrote the scenario himself and supervised the making of the scenes, directed by Frank B. Coigne, who also played one of the important characters. The leading roles are presented by Mayre Hall and William Wells, whereas others in a wisely selected cast include Baroness Dorothy Van Raven, Robert Web Lawrence, Laura Mackin, Mary Navarro, G. Charles Bryant and Frank Whitson.

Two families in a town torn by antagonism between the "wet" and the "dry" factions are made the basis of the story in "The Battle of Ballots." The owner of a saloon typifies the liquor interests, while the prohibition element is represented by the ice-man. To start domestic difficulties, the saloon keeper's daughter falls in love with the ice-man's son. Bitterness between the opposing factions is increased by a close election, and as the story progresses the quarrel becomes more intensely personal, until all of the members of both families are involved. In various ways it is shown how ruin follows in the wake of drink and how the advocates of prohibition become the leaders in the community.

It is essentially a picture for small towns and theaters catering to patrons that are not too exacting about the technical niceties of photoplay production. Probably its strongest appeal will be in communities actually facing the problems with which the story deals. Some defects in the assembling of the scenes and in the sub-titles no doubt will be rectified before the film is released. To those interested in the prohibition campaign the pictures of prominent temperance workers taken at the recent convention in Atlantic City will be of considerable interest.

"The Girl From His Town"

Margarita Fischer Makes the Hit of Her Film Career Thus Far in an Adaptation of Marie Van Vorst's Book—Filmed by the American.

Reviewed by James S. McQuade.

IF you ask me to commend to you a clean, absorbing photo-drama, with not one, but several punches of the virile kind in it, and with a star that is not only bewitchingly beautiful from toes to finger tips, but endowed with photodram-

Scene from "The Girl from His Town" (American).

atic talent that enables her fairly to live the part, I need go no further than "The Girl From His Town," in which Margarita Fischer appears in the titular role of Sarah Towney.

It is not that I hold that the film story perfect; for it is not, as there are several places where one is impressed that padding has just been happily avoided and the thread reduced almost to the vanishing point; but it is that Margarita Fischer and her worthy opposite, C. Elliott Griffin, fills one's mind so full of the main issue that one overlooks these defects. Besides, the story has the home call in it. The girl is from the small town of Blair, in old Montana, where she has presided as the divinity of a soda fountain, at which the boy from the same town had been known to consume as many as six chocolate sodas at one sitting, so that he might gaze into her eyes and watch the play of mirth and laughter on her classically moulded cheeks; and he was wealthy while she was poor.

That was all changed, however, by the slightest accident—the missing of a train at the little burg by the impresario, who chanced to hear Sarah Towney sing at a church social, the night he was compelled to stop over. After that, in the course of time, Sarah became a noted diva, with the musical worlds of London and Continental cities at her feet, and it was in London that the young billionaire, Dan Blair, made his winning fight for her hand and heart.

Dan found it an uphill battle, as Sarah had become much attached to a Russian prince, bearing the family name of Ponitownsky; but she could not forget the "little boy," who had risked gastritis so that he might gaze on the wondrous beauty of her face and eyes. How he succeeded is best told in the film.

Miss Fischer commands admiration in several strong scenes, notably in that showing the interview between the diva and old man Ruggles, Dan's friend, when he tells her that Dan is penniless and dependent on him. How sweetly does Miss Fischer show that it is love and not money that commands the diva's course. How well she simulates the mirth and fine scorn that soon culminate in a rage when Ruggles himself sues for the diva's hand! That is an affecting scene where Dan announces to the diva that he is engaged to be married to the Duchess of Breakwater. The keen heart thrust is bravely suffered, but one has the sugegstion of great will effort. It is only when Dan has departed that the desolation of loneliness clothes the diva as with a garment.

Mr. Griffin is very pleasing and convincing in the part of Dan. He photographs well and avoids posing, the sin of many otherwise fine characterizations. Prince Ponitowsky is well impersonated by Joseph Harris. The mannerisms that characterize the foreigner are kept well in mind and action. The Lord Galory of Joseph Singleton and the Ruggles of Fred Gamble are commendable character studies. The Duchess of Breakwater, in the care of Beatrice Van, is a praiseworthy characterization, and for artistic effort ranks high.

Director Harry Pollard has staged the production with much care. He has given us a number of beautiful exteriors and several fine interiors. The night scene showing London across the River Thames, from the picnic grounds, in which Dan and Sarah Towney are enjoying blissful seclusion, may be poetic; but it is not in conformance with conditions as they exist in that mighty maze of buildings on both sides of the Thames.

"On Her Wedding Night"

Four-Part Mystery Melodrama at Vitagraph Theater—Eleventh Chapter of "The Goddess" Based on Coal Strike.

Reviewed by Lynde Denig.

TRUE to the technique of a mystery story, this four-part Vitagraph melodrama opens with a murder and then works backwards and forwards at the same time—backwards in presenting the reason for the murder, forwards in carrying the characters into fresh experiences. Eugene Mullin's scenario is expertly constructed, particularly during the first two reels; the production of William Humphrey is in keeping, and the cast is strong, with Edith Storey as the girl who is robbed of her fiance when the wedding party is waiting; Carolyn Birch as the woman in the case and Antonio Moreno as the helpful friend, who in due time takes the place of the murdered man.

Mr. Mullin's construction possesses the great virtue of catching the interest without any introductory preparation. We see a veiled woman sneaking up to a house under cover of the darkness and peering through a window at a man telephoning. On the other end of the wire, Helen, the prospective bride, awaits his arrival, surrounded by the bridal party. Flashes from one scene to the other show the swift accusation, the shot that ends Klendon's life and the consternation of Helen when the conversation is suddenly cut short. With admirable directness we were shown the immediate consequences of the shooting, which remains a half-mystery to the audience. The spectator knows what happened and how it happened; but the cause is revealed bit by bit as Klendon's friends piece the evidence together.

Coming to the final reels there is a slight slump in the interest, owing to the excessive use of the flash-back. The author causes two characters to tell their explanatory stories —the woman in the case and her sweetheart, a Spaniard, who came to America to avenge the wrong done by Klendon. In presenting these narratives, a number of scenes that the audience remembers perfectly well are re-screened at unnecessary length. A mere suggestion of what is being said would serve the purpose and prevent the restlessness liable to result from repetition. Barring this debatable point, "On Her Wedding Night" is a most satisfying melodrama.

Scene from "On Her Wedding Night" (Vitagraph).

The Goddess.

The services of Celestia, "The Goddess" are of small avail in the eleventh chapter of the Morris-Goddard serial. Perhaps in the next installment she will be called upon for kindly intervention, but meanwhile we are shown with unrelenting force the horrors of a coal strike in which the money lord —the coal baron Silas Kehr—refuses to arbitrate. The eleventh chapter is true to the purposes of the serial in treating one of the most serious of American problems, the conflict between capital and labor, and it is to the credit of the producers that the subject is handled in a generously spectacular fashion.

Scene from "The Goddess" (Vitagraph).

With the strikers on the one hand and the coal baron, his guards and strike breakers on the other, it becomes a pitched battle in which the armed strikers storm the stockade that is defended by the forces of capital. Director Ralph Ince made much of these scenes and at the same time developed his story. Celestia is virtually a captive in the hands of the coal baron and it remains for Freddy the Ferret to find her. William Dangman's playing of the timid Freddy gives the picture some welcome comedy touches.

The crowds in the big scenes were very well handled and Director Ince was fortunate in finding men who looked like miners. In photographing the struggle around the stockade, he placed his camera-men at various points to get the scenes from unexpected angles. Anita Stewart, Earle Williams, Paul Scardon, Ned Finley and other favorites are found, as usual, in this ambitious serial.

Ann Murdock in "A Royal Family."

Ann Murdock is acting for the Dyreda Company in "A Royal Family," which will come forward under Metro auspices in August. Miss Murdock was one of the all-star cast that presented "A Celebrated Case" at the Empire Theater, New York, the past spring. "A Royal Family" is a Frohman-Lyceum Theater success.

"Sunday"

World Film Corporation Releases a George W. Lederer Production in Which Reine Davies Is Starred.

Reviewed by Lynde Denig.

IT IS a number of years since Ethel Barrymore appeared in "Sunday" on the stage. The play is pretty much forgotten, but that, of course, is no reason for ignoring its pictorial possibilities. Done into a five-part picture, under the direc-

Scene from "Sunday" (World Film).

tion of George Lederer, "Sunday" becomes an acceptable, if somewhat conventional, story with scenes laid in and around a lumbermen's camp and on a fine estate supposed to be in England. In theme and treatment this production closely resembles many others of the same photoplay family, a fact that need not necessarily detract from its popularity. There are the usual elements of sympathetic appeal and adventure, accompanying a love story with a happy ending.

Reine Davies, of vaudeville and musical comedy fame, does very well in the character played on the stage by Miss Barrymore. Left an orphan in a lumber camp, Sunday is adopted by four lumbermen, all of whom become devoted to their charge. As might be expected, a young man with more manners than morals appears in the neighborhood of the camp and tries to steal Sunday without the formality of a marriage ceremony. Jacky, the youngest of the girl's guardians, shoots the intruder, thereby giving grounds for the plot that is carried through to the climax of the story. Finding herself to be an English heiress, Sunday goes to England, where an affair with the brother of the murdered man is launched. Naturally, there are complications when the relationship is discovered, but in the end all is forgiven because it is conceded that Arthur received a just reward for a misspent life.

Miss Davies photographs attractively and her acting, especially in scenes with her four guardians, is engaging. Adolph Link gives a telling character sketch as Lively, whereas the remaining members of the quartet are forcefully portrayed by Charles Trowbridge, William H. Tooker and Albert Hart. Montague Love is satisfactory as the young Englishman who wins Sunday. In the matters of locations and sets, the picture is well supplied, although the best effects are not always realized, owing to photography that appears unduly dark. Other prints may show an improvement in this respect.

"Dr. Rameau"

A Finely Screened Version of George Sohnet's Story, Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

GEORGE SOHNET, whose works place him among the most popular, if not on a par with the greatest of the French novelists and playwrights, is best known as the author of "The Ironmaster." His "Dr. Rameau," the story of the physician whose embittered childhood makes him an atheist, and who discovers, long after her death, that his adored wife was unfaithful, offers an excellent field for the photoplaywright. The closing scenes of the drama, where the man whose skill has saved thousands of lives, finds himself baffled in his attempt to save the child he thought his own, and he asks help of the God he has denied, are among the strongest situations of fiction, the final picture showing Rameau on his knees before an altar. The photoplay opens with a prologue which ranks as one of the most tense, human and artistic examples of motion picture drama known to the screen. Will S. Davis, the producer, has shown equal skill and thoroughness in handling the rest of the material, which does not always admit of vigor of action. Pertinent criticism may question the use of an American railroad train, but, if this condition was forced upon him, Mr. Davis has been wise enough to also employ American telephones and use the English language in sign-writing.

There are a number of uncommonly realistic effects in the drama—the saving of the child from drowning, and the storm in the prologue, also the one later in the play. The acting demands universal commendation. Frederick Perry acts the physician with feeling and authority. His portrayal of betrayed love and the resultant frenzy while swayed by a whirlwind of passion, never oversteps the bounds of artistic restraint. Jean Southern, Dorothy Bernard, Stuart Holmes, and George Alison, meet every demand made upon their histrionic ability.

"Milestones of Life"

Four-Reel Thanhouser Masterpicture on the Tyranny of Love.

Reviewed by Louis Reeves Harrison.

REMARKABLE for consistent beauty of treatment and an exceptionally strong characterization by Mignon Anderson, "Milestones of Life" more forcibly and truthfully portrays the bitter tyranny of wifely affection than any screen drama of the kind ever shown. The role of an exacting wife, no matter how truly fond she may be, is not one to enlist sympathy, especially when she offers tears and reproaches instead of the charm of intelligent companionship to her husband. The part becomes all the more difficult that she has no real cause for suspicion, and that she magnifies an episode of childhood, when she and her husband were tiny sweethearts together and he displayed a variation in favor of a lady almost old enough to be his mother. To consider an episode that no ardent boy has ever escaped as even a past intrigue, to declare that he has never gotten over that love, is the act of a jealous neurotic, such as many good wives grow to be when they no longer attract because they no longer try to make themselves attractive.

Mignon Anderson puts her heart and soul into this characterization, with a result that can only be realized in viewing the photodrama. The effect is powerful—it is that of glimps-

Scene from "Milestones of Life" (Thanhouser).

ing an actual phase of existence, and there is some fiery melodrama to luridly enliven the conclusion, a fire scene in Thanhouser's best style. The four periods are actually of four seasons, that of the Spring, the child love, being the most effective. Of others in the cast Louise Rutter, "the other woman," is most fascinating, such a delight to the eye that one wonders at the husband's heroic fidelity.

"The Fighting Hope"

A Stirring Production by Lasky, Featuring Laura Hope Crews in the Leading Part.

Reviewed by W. Stephen Bush.

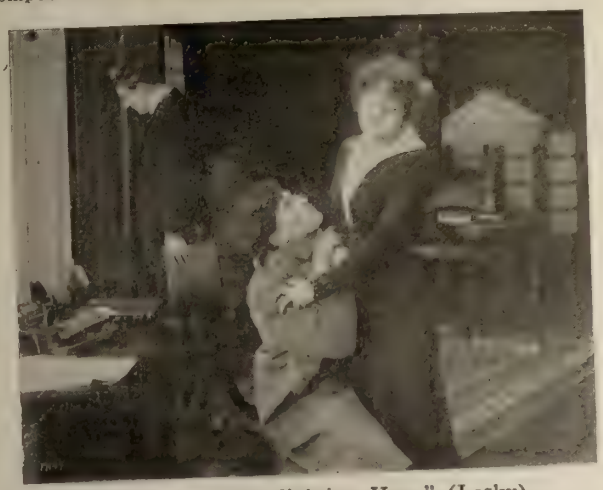
THIS feature is remarkable for many splendid points, but the one thing which struck me as the most remarkable the most gratifying withal was the acting of Laura Hope Crews. This capable and distinguished artiste has achieved an enviable reputation on the speaking stage and she has fully lived up to her fame in her work before the camera. Exhibitors will appreciate the rarity of such an occurrence. Instinctively the performer seemed to realize the special needs, the special advantages and the peculiar limitations of the camera and the audience at the Strand seemed thrilled with her art fully as much as other audiences were who had seen her in speaking parts.

The part she plays is a most exacting one. She is the wife of a weak and unscrupulous man employed as treasurer in a bank. The husband not only betrays his trust to the bank but is unfaithful to his wife. The latter centering her affections on her two little boys does not realize the worthlessness of her husband, who is finally sent to prison for unlawfully certifying a check.

Parts of the picture reveal a deep and quite successful study of the psychological possibilities of the screen. Neither the printed page nor the speaking stage have given us such appealing and terribly complete pictures of a financial panic as this feature. In a flash we see how the failure of a big

bank reaches all classes of the community, destroying the petty hoard of the cripple, the savings of old age and the honest thrift of labor. Settings and photography again lived up to the Lasky reputation which is now well established with the moving picture public.

Of one of the props on which the plot depends and upon certain developments of it I do not want to say too much. The composition of the whole thing is obviously frail, the slightest pressure of logic will sweep away a good deal of the illusion. I must mention in conclusion that the cast was excellent. Needless to say aught in praise of the work of Theodore Roberts. The work of Thomas Meighan I thought was particularly good and he helped in carrying off all the big scenes in which Laura Hope Crews showed to such splendid advantage.



Scene from "The Fighting Hope" (Lasky).

"Kilmeny"

Marking the First Appearance on the Screen of Lenore Ulrich in a Four-Part Production by the Oliver Morosco Photoplay Co.

Reviewed by Margaret I. MacDonald.

IN STEPPING from the legitimate to the moving picture stage there are always huge chances to be taken, because where color and voice have added their charm, just what the author is going to do when deprived of these important factors of success on the legitimate stage is usually a matter of speculation. But before passing any comment on the picture itself, we will say that Miss Ulrich bids fair to combat successfully the obstacle of silence or what might be termed the abstract in the moving picture. She photographs well, and understands how to register thought and emotion in spite of the eliminations spoken of above.

"Kilmeny" is a simple and prettily staged photoplay. It presents the story of a little English girl of wealthy family who through playing with a gypsy boy of her own age is stolen away, and grows up among the gypsies, leaving them only when she discovers that the gypsy chief is about to force her to marry Barouche, an unprepossessing member of the tribe.

Kilmeny after running away subsists for some time in the woods. One day she sees Lord Leight who is out hunting, shoot a bird which drops at her feet. With the poor dead thing she follows the man with the gun, and as he is about to commit another murder among her feathered friends she catches his arm, preventing him. He takes the girl home with him and she is given, with the consent of Lady Leigh, a home in his house. Indiscriminate action on the part of Lord Leigh causes his wife to become jealous of Kilmeny, and the stress of circumstances arising from such conditions causes the sensitive girl to leave the home of her benefactors and return to the gypsies. But when she is again about to be forced into mariage with the detestable Barouche, Pierre, the cripple gypsie boy with whom she ran away, goes to her real parents and tells them of the whereabouts of the child that they had mourned for years.

The play ends prettily with a reunion of the friendship with the Leighs, and a climax of the love story begun in the home of the Leighs between Kilmeny and the brother of Lady Leigh.

The picture was exhibited to the press at the Broadway theater, and is a credit to its director, Oscar Apfel as well as to the Oliver Morosco Photoplay Co.

Scene from "Kilmeny" (Morosco).

Scene from "Kilmeny" (Morosco).

"Pro Patria"

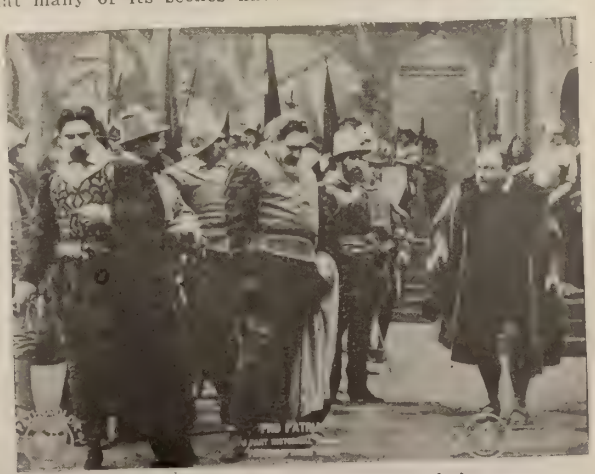
Pathe Exchange, Inc., Presents Splendidly Staged Six-Part Version of Sardou's Famous Play, "Patrie."

Reviewed by Margaret I. MacDonald.

IN STAGING Sardou's celebrated play for the screen presentation the Pathe Freres have spared no expense to make it an intelligent and enjoyable visualization.

The play will be remembered as having had its first production in Paris in 1869, and is laid in the period of Philip II of Spain. Its spectacular possibilities are large, and have been taken advantage of in the making of the Pathe production. An added interest of the production lies in the fact that many of its scenes have been taken at Louvain, which city has been a mark for the atrocities of the present European war.

In the cast of "Pro Patria" appear the names of Henri Kraus, well-known as "Jean Valjean" in "Les Miserables;" and Paul Cappelani, another eminent European actor, while others among the players although not as familiar to American audiences have given delightful portrayals of the characters al-



Scene from "Pro Patria" (Pathe).

lotted them. There is in the direction of the production a capability and a true knowledge of the art of picturization displayed, which is heightened in its effect by the hand coloring of the film, and splendid photographic attributes.

As will also be remembered by those familiar with the play a great portion of it is enacted against Flemish backgrounds. It is rich in color, and rife with horrors such as a play of any period of conspiracy and war is apt to be, and at the same time portraying human passions and emotions in the same unchanging aspect as that in which they appear today. There is felt in the production that tensity of plot and mastery of detail that Sardou understood so well. The producer has followed the idea of the author, and the result is a most vivid vizualization of the days when the Netherlands rebelled against the yoke of Spain.

"La Patria" is of especial value not alone as a splendid picturization of a well-known play by a master author, but as an historical production that may be exhibited with impunity in connection with the study of history and the drama.

"The King of the Wire"

A Lively Three-Reel Edison by Ashley Miller.

VERY much better than its weak title, "The King of the Wire" would indicate, the story concerns itself far more with the accomplishments of a lively young newspaper reporter impersonated by Gladys Hulette than with Pat O'Malley as an erstwhile public entertainer and balancing acrobat. The usual fine Edison cast is in harmonious support of what turns out to be the ingenious expedient adopted by a girl reporter to obtain the supposedly unobtainable, an interview with a great Senator who has surrounded himself with keen-eyed guards on the eve of an important move in his professional career. On her success—this is in accord with the idea that

Scene from "King of the Wire" (Edison).

drama must present a struggle to overcome opposing forces—hangs a very large part of interest in the story, and it might easily have been written especially for Miss Hulette.

Gladys does not look to be much over fifteen in long skirts from in front, hence there is nothing particularly forced or theatrical when she dons the short skirts of twelve and goes to play with the important Senator's children. She ingratiates herself with them and, in their company, easily passes the lynx-eyed guards. Ashley Miller had such a lively opportunity in this role and his little star that it seems almost a pity that he did not use it to greater extent. Perhaps he will in a comedy presentation of the very worldly and knowing child brought into relations with patronizing superiority of grownups. He makes the story melodramatic instead with an attempted frameup on the part of crooks who enter grounds and house without trouble. Gladys thwarts the crooks, and all ends well for her and the acrobat.

"Sarah Bernhardt at Home"

The Photoplay Releasing Company, of Chicago, Secures the American and Canadian Rights to This Two-Reel Feature.

THE Photoplay Releasing Company, having acquired the rights for the United States and Canada for "Sarah Bernhardt at Home," on receipt of the negative from France, entered an order for a large number of positive prints in order to meet the big demand expected. The film is in two reels and depicts the world's greatest actress in her home life.

The Divine Sarah is first depicted leaving shipboard at Belle Isle, Brittany, and when the yawls, which carry her entourage and her luggage, approach shallow water, she is seen lifted up in the arms of a stalwart midshipman, who wades ashore with her.

The picture was taken two months prior to the amputation of her limb, and even then her halting walk gives outward and visible evidence of the impending ordeal which followed on the surgeon's table.

The aged histrionic marvel of the world then goes through a "course of sprouts" for the camera man which is both interesting and dramatic. She is seen as hostess in her castle, serving the cup which cheers, and making a round of her landed possessions, entertaining the peasantry and ministering to their wants.

She is next seen engaged in a game of tennis; then climbing from rock to rock to escape the incoming tide; then at a fete given in her honor, and then in her library of 6,000 volumes. Next we see her in the floral jungles which abound on Belle Isle gathering—with her donkey cart as a floral basket—the exotics which there abound, and afterwards watch her as she pays attention to her lobster beds, hauling in the pots with all the ardor and assiduity of one who depends upon this particular calling for a livelihood.

Finally, the great actress is pictured in her den overlooking the sea. There she entertains lavishly and showers adorations and adulations upon her pets. Altogether the pictures show Bernhardt as she really is, in the flesh. Her charities are brought out in bold relief.

The Photoplay Releasing Company is disposing of state and territorial rights very fast, it is said. It is planned to release the picture just prior to the Bernhardt opening at the New Amsterdam Theater, New York City, on September 18. From this playhouse, in the Metropolis, the actress will make a triumphant tour to the Pacific Coast. It will be her final tour. The filmed Bernhardt, at motion picture prices, will follow the Bernhardt in the flesh (at $5.00 per seat) wherever she appears on her American and Canadian tours.

Prize for Hearst-Selig

Gets Bronze Memorial from Exposition's Official Board—Highest Award for Animated Newspaper.

TWENTY thousand people were present in the Court of the Universe at the Panama-Pacific Exposition at San Francisco on July 15, when the Hearst-Selig News Pictorial was presented with a bronze memorial by Director Frank L. Brown representing the Exposition's official board. This is the highest award to be presented an animated newspaper.

The memorial was presented to the Hearst-Selig News Pictorial because of its educational influence and its stimulus to investigation, research and the general diffusion of knowledge.

According to the directors of the great Panama-Pacific Exposition, the Hearst-Selig News Pictorial has established itself as a new and vital factor in the educative forces of the modern civilized community. The Hearst-Selig News Pictorial has been officially recognized as being first in war, first in peace, and first in popularity. Scenes of the honor paid the Hearst-Selig News Pictorial will appear in a forthcoming edition of the Pictorial.

The presentation of the honor to the Hearst-Selig News Pictorial in the Court of the Universe at the 'Frisco Exposition is just one incident of the great reception accorded the Selig Exposition Flyer all along the Pacific Coast and at the two great Expositions. The honor conferred upon the Hearst-Selig News Pictorial is unprecedented in the annals of the motion picture art.

Selig Day was observed at the Panama Exposition at San Francisco on July 15 and the guests aboard the special train were accorded every honor. The work of Colonel William N. Selig, president of the Selig Polyscope Company for the educational uplift of the motion picture was universally recognized in the series of cordial receptions accorded guests of the Flyer bearing the Selig name.

Edward A. McManus, general manager of the Hearst-Selig News Pictorial, in accepting the bronze memorial on behalf of the Selig Company, said in part: "The one striking new feature of modern life is the wider and wider diffusion of knowledge. The press has been heretofore the great instrument of this beneficent work. With the supreme inventive genius of modern men the press has been supplemented by the motion picture film, which not only gives the same wide presentation to the subject, but which visualizes it in presenting it pictorially, and which has established itself as a new and modern educative force in the community.

"The organization of the Hearst-Selig News Pictorial is founded upon a vision of its endless stimulating possibilities for the future and an analysis of the great social forces involved in this presentation every Monday and Thursday of the world's news to the multitudes. For the hour, this great Exposition is the focus and the center of the world's aspiration. One of the great agencies in bringing the World to the Exposition, and in taking the Exposition to the World, is the motion picture film winging its swift messages of light to the most remote communities and to the alien peoples across the seas.

"The Hearst-Selig News Pictorial incorporates those business requirements of system, alertness, energy and enterprise, which have gone into the building of modern newspapers. The daily results of this activity parallels in a way the daily gathering of the news of the printed page from the four corners of the earth. It is with this in view that we feel that an agency of such wide scope, of such educational value, and of such potent possibilities in the spread of knowledge fully merits the honor which you have conferred upon it."

The combination of Frank Crane as director and Robert Warwick as star has worked out splendidly. They are now engaged in making the Brady feature "The Stolen Voice," which is largely based on several episodes in Mr. Warwick's personal life.

Manufacturers' Advance Notes

"TANGLED PATHS" (Majestic).

Sam De Grasse is featured and Francelia Billington, Alfred Paget, Kate Toncray and Ora Carew are prominent in his support in the two-reel Majestic feature produced by Director W. C. Cabanne, "Tangled Paths."

An unusual use of gypsies is made in "Tangled Paths." Two lovers have been separated and a gypsy who is in love with the man tells the fortune of each. She is self-sacrificing and wishes to bring them together, knowing that the man can never

Scene from "Tangled Paths" (Majestic).

love her. She is in an exceptional position for a fortune-teller for she is able to make good her prophecies. The scenes in which the gypsy, played by Ora Carew, archly draws together Nell Summers (Francelia Billington) and Ben Rand (Sam De Grasse) are exquisite in their values as photoplay products.

The lovers have not come to the end of their difficulties without many adventures. Ben Rand (Sam De Grasse) and Jack Doe (Alfred Paget) are both in love with Nell Summers (Francelia Billington). The girl, however, rejects Doe and accepts Rand. Rand is thereupon seized with an ambition to make money. He decides to go to Western goldfields. He induces Jack, his chum, to go with him. After many days of prospecting in the mountains they strike gold. Ben starts back for the county seat to register his claim. Jack follows and shoots him in the back. Jack then registers the claim as his own.

Ben, however, is not dead, and is heard moaning by a gypsy encampment. A gypsy girl (Ora Carew) nurses him back to health and strength. When he is completely himself Ben decides to return to his home. He gets to the railroad station, buys a newspaper and discovers a notice of the engagement of Nell to Jack. He gives his ticket to a tramp and returns to the gypsies.

Scenes at a beach resort to which the gypsies travel, and in which the two lovers are brought together, follow.

KALEM'S "MIDNIGHT AT MAXIM'S" SCORES A SUCCESS.

Reports from all over the country, without exception, chronicle big business with this four reel picture. One from the Coza Theater, Shelbyville, Indiana, received July 17, is typical of the letters flowing in to Kalem's office:

> "On Tuesday July 13th, we showed your superior film, 'Midnight At Maxim's.' Everyone joined with us in thinking it the best ever. On Wednesday evening one of the local papers printed of their own accord the enclosed clipping.
>
> Wishing you success,
> (Signed) George J. Rapp,
> Manager Coza Theater."

"The films shown at the Coza picturing Maxim's at Midnight were a revelation as to modern photography. So far as faces, motion, everything but flesh and blood was concerned, the show was a triumph. Many of the dances were so sharp and well defined that they were really as entertaining as if the actors were there in person. The side scenes at the tables added to the interest. It can be said for Mr. Rapp, owner of the Coza, that the music for each of the dances was the same music in tune as that used by the dancers at Maxim's. It was a great motion picture show, demonstrating that Shelbyville is getting the best films produced."

"HER MOTHER'S OATH."

Unusual Story Told in This One-Reel Biograph Re-Issue, Directed by D. W. Griffith.

IF THE re-issuing of this subject accomplishes no other purpose than to illustrate the difference in the stories that were produced a few years ago in one reel and those produced to-day, then this re-issue is worth while.

The story is indeed an interesting one. It has for a theme a mother who has reared her daughter under very rigid teachings, her only associates being at school and church. An actor, traveling with a medicine show, strikes up an acquaintance with her, but is promptly ordered to keep away. At church Sunday morning, the mother sees him pass a note to her daughter, reports him to the minister and he is publicly denounced. On their return home, the mother forces the girl to repeat a relentless prayer after her, and a few days later she elopes with the actor. The minister, having received a letter from the girl, attempts to reconcile the mother and daughter, and in a frantic refusal to hear the minister's story she drops a kerosene lamp and the explosion renders her totally blind. The prayer has been answered. Some time later, by accident, the mother almost falls into a well, and is in tent on purposely ending her life when the daughter and her husband arrive.

It is a strong story, and the acting of Jenny Lee, whose work as the colored mammy in "The Birth of a Nation" attracted considerable attention, as the mother was exceptionally well done. Dorothy Gish as the girl, Henry Walthall as the actor and Charles H. Mailes as the minister, are also worthy of special mention. Robert Harron, Jack Dillon and Mae

Scene from "Her Mother's Oath" (Biograph).

Marsh have minor parts. The direction is excellent and the photography is of the usual Biograph standard. As a whole, this picture will be appreciated by even the most critical audiences.

STANDARD PROGRAM FOR H. M. LANDE.

Pittsburgh, Western Pennsylvania and West Virginia territory for the Standard Program has just been acquired by the well known Pittsburgh exchange owner H. A. Lande. A pioneer in motion picture affairs, Mr. Lande has made an enviable reputation as an expert and successful student of film conditions. By nature a hustler, he has always been quick to take advantage of changing conditions and is a firm believer in progressive methods.

Mr. Lande was associated with Albert and H. M. Warner for several years in the exchange business in Pittsburgh. Three thriving exchanges, all in Pittsburgh, are the outcome of their live methods. One is now owned by the General Film Co., one by the Mutual Film Corporation and the third is under the direct proprietorship of Mr. Lande and will again share in the activities of Albert and H. M. Warner who are prominent in the affairs of the Standard Program.

Comstock's First Production

"Evidence," Produced by Edwin August, to Be the First Offering of New Corporation.

"EVIDENCE," the last season's Shubert production at the Lyric theater which is now being produced as a motion picture drama under the direction of Edwin August for the F. Ray Comstock Film Corporation, promises to be one of the most artistic of recent photoplays of a more or less elaborate character. Presenting as it does, life among the upper

Scene from "Evidence" (Comstock).

class in England, "Evidence" requires a careful and artistic handling, which Mr. August gives in his usual successful way. While most of the picture play has been photographed at Flushing, a number of the scenes are laid in exceptionally beautiful spots where the waters of the Sound and its white winged boats may form a background.

For the cast of the photodrama, Mr. August has chosen two of the players who appeared in the original production, Miss Haidee Wright, a well known English actress, who played the "Duchess of Gillingham" at the Lyric and repeats it for the screen, and Lionel Pape, who will appear in the role of "Stavely" in the picture version. Lillian Tucker, of "Nobody Home," now playing at the Maxime Elliott Theater, will act the "Lady Una," starring with Mr. August, who plays "Lushington." Richard Buhler, best known for his classical roles, such as "Ben Hur," will appear as the "Lord Cyril Wimbourne." Richard Temple, remembered for his work in Broadway musical comedy, will interpret "Captain Pollock," Miss Florence Hackett, the former Lubin star, will appear as "Mrs. Ebengham," and little Maurice Stewart will play the part of "Bing," the son of Lord Wimbourne and Lady Una.

"Evidence" is full of tensely dramatic situations and is sure to make a photodrama of powerful interest. It will be released through the World Film Corporation.

COMPLIMENTS FOR "DIAMOND SPECIALS."

After playing the three reel Diamond Special "Pals in Blue" to capacity houses for several days, General Manager Rubens of the Rubens' Theaters, a string of houses operating throughout Southern Illinois and adjacent states, wrote the following complimentary letter to the Selig Polyscope Company:

"We wish to compliment your company on the recent Tom Mix release 'Pals in Blue.' We consider this picture one of the best three reel productions that have been played in our houses during the past two years. It is one of those rare pictures which contains interesting features of everyday life, good comedy and thrilling situations. While hundreds of film men believe that the day of the Western Drama is over, we are convinced that a photoplay of this class will always be in demand and be appreciated by any class audience."

Mr. Rubens is one of the many exhibitors who realizes the value of the three-reel Selig Diamond Specials and of the Tom Mix plays. Everyone of these are real money-getters and are sure to make the audience come back to see more of the same variety when the Selig trade-mark is again displayed.

ESSANAY COMEDY ON V-L-S-E LIST.

Essanay's next feature release through the V-L-S-E will be "A Bunch of Keys," the comedy by Charles Hoyt, which made such a hit on the speaking stage several years ago. Outside of "The Slim Princess," George Ade's comedy-drama, this is the first play that could be classed as purely comedy, that has been released by Essanay through this service.

Essanay has spared no expense to make this a successful comedy. Several comedians were engaged specially to take part in it. John Slavin, June Keith and William Burress, the well known comic opera stars of the legitimate stage, took the leading parts. The entire company was taken through the rural districts of Michigan, to get the rural atmosphere required for the comedy.

The comedy proved to be unusually adaptable for the photoplay work and critics who have seen the picture declare that it is even better than the stage production. Of course many variations were necessarily resorted to, as Hoyt was fond of the play on words. But as a whole the comedy carries out Hoyt's plot closely. This is released Aug. 16.

"MASHERS AND SPLASHERS" (Wizard).

In "Mashers and Splashers," a clever one reel "Wizard" comedy made by Louis Burstein, "Bobbie" Burns and "Walt" Stull for the World Film Corporation, Burns and Stull, the two comedians who interpret the roles of hen pecked husbands in a series of "Pokes and Jabbs" comedies display great ingenuity as laugh makers in the guise of expert swimmers. The scene for the comedy is laid in the surf bathing pool in Palisades Park, where "Pokes and Jabbs" find themselves surrounded by a bevy of pretty girls. When their wives discover that the Rest Resort to which they have gone to recuperate from overwork in town, which, by the way, is named "Loopsedasilap," is only "Palisades Pool" spelled backwards, they hasten to the spot where their two husbands are disporting

Scene from "Mashers and Splashers" (Wizard).

in the surf, and exercise their wifely authority in the proper manner. The two comedians are assisted by Miss Helen Von Huben, Miss Pearl Shepherd, Miss Ethel Burton and Miss Laurie Mackin, of the regular company, and a group of expert diving girls.

"COUNTRY BLOOD" (Lubin).

"Country Blood" is a Lubin comedy drama written by Lawrence McCloskey, produced by Arthur V. Johnson, and with a cast headed by Mr. Johnson and including Lottie Briscoe, Eleanor Blanchard, Bernard Siegel, Howard M. Mitchell and Tommy West. It is a bucolic love story straying from the country village to the big city, where both the country maiden and the country man fail to find the satisfaction they crave, and from which they return to their village home to find

Scene from "Country Blood" (Lubin)

happiness ever after. The play is exceedingly well acted and has a number of strong scenes, especially one between Lottie Briscoe, the country maiden, and Eleanor Blanchard, the society matron. Arthur V. Johnson plays the part of the country lover who seeks balm in Gilead playing the harmonica and driving a hack. Taken all in all, the picture is most interesting, most human, and of course has that peculiar appeal which stirs the heart-strings of the average audience.

"FATE TAKES A HAND" (Reliance).

There is a very effective and unusual bit of photography in the two-reel Reliance feature "Fate Takes a Hand." Jim Brant, a crook, played by Francis J. MacDonald, determines to kill the district attorney. He hides in a building opposite the official's office with a revolver equipped with a Maxim silencer. The district attorney enters his own office and throws his hat and coat upon a chair. A light is behind the hat by chance. So a silhouette of the hat and a part of the coat appear on the drawn window shade. Brant fires at the image on the shade.

Scene from "Fate Takes a Hand" (Reliance).

The district attorney has been called to the telephone by his wife. It happens that Broadway Maxine, played by Adoni Foireri, the confederate of Brant, has been called to the district attorney's office. She is ready to betray Brant, but the bullet intended for the district attorney kills her.

By means of the cut-back, the action in both the apartment in which Brandt is hiding and in the district attorney's office is clearly shown. Also the mistake which Brant makes, owing to the silhouette on the shade, is presented in a way possible by no other artistic means.

The main theme of "Fate Takes a Hand" is the continual thwarting of Brant's desire to reform by Maxine. Brant tries times after time to return to an honest life, but Maxine, who has a love for finery, is able to drag him down again.

W. E. Lawrence is the district attorney. Wilbur Higby, the Reliance-Majestic character actor, is Brant's father, and Eleanor Washington has the part of a woman detective. "Fate Takes a Hand" was made under the direction of F. J. Grandon.

FIRE IN THE FEUD PLAY.

World Film's current release, Wm. A. Brady's photoplay "The Cub," is remarkable for the savagery of much of its action. The Kentucky feudists shot each other on sight—as the Land Leaguers in Ireland did a generation ago—and the photoplay shows emphatically, as accredited history proves to have been the case, that they would not even stop at burning down a house in order to get an enemy who happens to have sought refuge.

When making part of the picture at Fort Lee, N. J., Director

House Wrecked for a Scene in "The Cub."

Tourneur found himself unable to burn down the particular house here shown; so he arranged to have it blown up in order to reveal the effects of a fire.

Surrounded by "feudists," Mr. Tourneur has on his right John Hines, who played the cub reporter, and on his left Miss Martha Hedman the star.

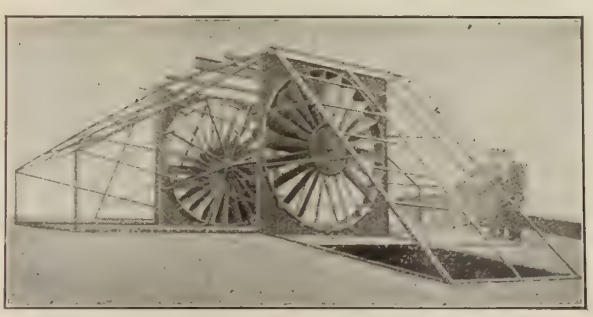
"SILVER THREADS AMONG THE GOLD" GOING BIG.

The K & R Company's six-reel photoplay, "Silver Threads Among the Gold," is breaking all records on the Poli Circuit. Richard J. Jose appears in person with the picture. Last week in Springfield, Mass., people were turned away unable to gain admittance to the theater. The same state of affairs happened in New Haven, Conn., and Worcester, Mass. Al Cross reports big returns from Western Pennsylvania and Pittsburgh, and the Exclusive Features, Inc. of Greater New York show heavy bookings.

A TYPHOON INSTALLATION.

The illustrations herewith show a typhoon twin blower set with the steel frame work for the housing installed on the roof of the Duffield theater, Brooklyn, N. Y., and the installation completed with galvanized iron enclosure. The typhoon cooling system was tried out during the hot weather in the Duffield theater and the result was more than successful; it was a boon.

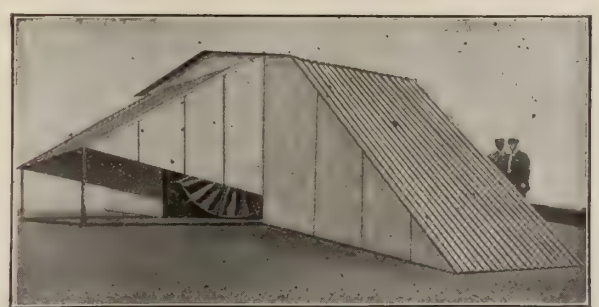
Although smoking is allowed in the theater, not the slight-



Typhoon Twin Blower Set, with Steel Framework.

est sign of smoke could be detected. The theater is kept cool in the hottest weather; in fact the apparatus cannot be run except at reduced speed during ordinary days.

The principle of the typhoon system is new inasmuch as it blows the air through the roof, thereby causing the current of air to face the audience. A tremendous volume of air is forced through the roof and the air motion can be felt throughout the auditorium. The air is allowed to escape through the



The Typhoon Set with Galvanized Iron Enclosure.

transoms above the front doors and through the windows in rear of the gallery. In cold weather the apparatus is reversed and running at a low speed, exhausting the air through the ceiling. The apparatus is manufactured by the Typhoon Fan Company, 1544 Broadway, New York City.

INCE DIRECTS FOUR FEATURES AT ONCE.

Thomas H. Ince, production chief of the New York Motion Picture Corporation, is at present engaged in supervising the screening of four new multiple-reel features. They are "The Conqueror," starring Willard Mack; "Matrimony," with Julia Dean in leading role; "The Last Act," featuring Bessie Barriscale, and "Redeemed from Bondage," starring Forrest Winant.

"The Conqueror" is a powerful financial drama in which Willard Mack plays the part of the "wolf of finance." In "Matrimony," featuring Julia Dean, the author has furnished this little star with numerous opportunities of demonstrating her many dramatic qualities.

"The Last Act" is a massive production of stage life, depicting a girl's rise to fame and fortune over seemingly insurmountable obstacles.

"Redeemed from Bondage" is based on a cleverly woven detective story. Forrest Winant is seen in a unique role.

BIG JIM'S HEART (Reliance).

Unique situations crowd one upon another in "Big Jim's Heart," a Majestic two-part westerner, screened under the direction of John B. O'Brien and scheduled for release Aug. 8. The cast of "The Outcast" was headed by Mae Marsh with such stellar screen players as Robert Harron, Ralph Lewis, Mary Alden, Jack Conway and Spottiswoode Aitken, supporting her. Lillian Gish, Jack Conway and Spottiswoode Aitken

Scene from "Big Jim's Heart" (Reliance).

had the principal parts in "Captain Macklin," screened from Richard Harding Davis' stirring novel, while Mae Marsh, Robert Harron, Spottiswoode Aitken and Elmo Lincoln comprised the chief players in "Her Shattered Idol."

Just before beginning work on "Big Jim's Heart," Director O'Brien completed the filmization of "Souls Triumphant," a four-part feature, abounding in human interest and heart beats, in which Lillian Gish is the featured player. Wilfred Lucas, Louise Hamilton and Spottiswoode Aitken are seen in her support.

PAULINE FREDERICK IN "SOLD."

Pauline Frederick, the famous stage favorite, who won a transcendent triumph in her initial screen characterization as Donna Roma in the Famous Players Film Company's superb production, "The Eternal City," and who, as a result of her sensational success, was induced by the Famous Players to devote her exclusive film services to that company, returns to the screen in a five-part adaptation of the celebrated emotional drama, "Sold."

Containing all the elements for vigorous emotional portrayal, "Sold," the great drama of woman's devotion, adapted from the

Scene from "Sold" (Famous Players).

Russian of George Erastov, provides Miss Frederick with a role as fully adapted to her finely developed dramatic talents as was that of Donna Roma in her first engagement before the camera. In "Sold," Miss Frederick portrays the sacrificing young wife of a struggling artist who refuses to commercialize his art for his financial betterment. Through a series of powerful climaxes, the story reaches the point where the wife arranges to pose for her husband's successful rival in a sensational painting, in order to save him from the destitution which threatens him. The husband, hearing of her act, comes to the studio of the other artist, and in a mad fury shoots at the painting of his rival, striking his wife, who is hiding behind the easel.

Miss Frederick, who proved conclusively in her portrayal of Donna Roma that she is the screen's greatest dramatic actress, will undoubtedly strengthen this position through her powerful rendition of this role. Miss Frederick's methods of interpreting tense emotion are unsurpassable. She delineates all the broken-heartedness and despair of the crushed wife with appealing pantomime.

WERBA & LEUSCHER TO MAKE FEATURE FILMS.

The latest acquisition to the list of Broadway producers to present a series of high-class motion pictures is Werba and Luescher, who introduced D'Annunzio's masterwork, "Cabiria," to American audiences and who concluded arrangements yesterday to produce and release one de luxe feature each month beginning in August. This firm's intention is to present all-star casts with plays and productions of unusual value in a distinctive manner. All of their productions will be released exclusively through the World Film Corporation.

The director-general of the studios will be Lawrence Marston, who is considered one of the most expert picture directors in America, and, who, previous to directing motion picture productions, was known to the regular theater for such pretentious dramatic sensations as "Ben Hur," "The Prince of India," "Wildfire," "Sins of Society," "The Round Up," "Baby Mine," "Thais," etc., all of which he originally produced on Broadway for Klaw & Erlanger, and other leading managers.

"EYES THAT SEE NOT" (Essanay).

A pleasing photoplay and a wholesome comedy. Three reels of light-hearted love making with a pinch of simple and novel plot. The combination of comedy and drama is most harmonious. It is, principally, a story of a son raised to maturity in wealth who looks out upon the world through a haze of indolence. That is its serious "punch"—his earnest attempts to become a practical, hard-hearted business man, private secretary to the father of the girl he loves. He tries hard to become a whirlwind business man, but love interferes. And that is where the fun starts. He is sent by his employer to the brokers with orders to sell three thousand shares of stock, quickly. He meets the business man's daughter and the stock exchange closes. But it turns out that his employer saves $40,000 by not selling. And besides, the employer is in love too. His fiance, a widow, induces him to keep their engagement quiet until his daughter is provided for, and the youth readily promises to do that when the four of them meet in the office and confessions are made. This is released Aug. 7.

"THE DEACON'S WHISKERS" (Komic).

"The Deacon's Whiskers," featuring Fay Tincher, is another one of those rapid fire productions of Edward "Komic" Dillon and his comedians. The deacon is Max Davidson. He objects strenuously to the marriage of his daughter Fay to Edward (played by Edward "Komic" Dillon in person). The deacon is quite set upon having his daughter marry Steve (Chester Withey). However, the deacon's opposition leads to his being pinned by the whiskers to the door of a bathing pavilion. While he is in this humiliating position and is explaining to his wife just how it occurred, Edward and Fay have found a clergyman (Frank Darien). The clergyman at first cannot see his way to

Scene from "The Deacon's Whiskers" (Komic).

marry Fay and Edward, but Edward proves extremely resourceful. He captures the clergyman and with Fay paddles out to sea on a raft.

As the clergyman cannot swim the threat to throw him overboard prevails upon him to perform the marriage ceremony. By the time the deacon is released and Fay and Edward have paddled the raft back to shore they are joined together so that only a divorce court can come between them.

"SEALED VALLEY" (Metro).

The Metro Pictures Corporation, which is also a producing company for its own Program, and has given certain individuality in name to its productions by calling them Metro DeLuxe Pictures, will release its first picture on August 2nd. Dorothy Donnelly, who is about as well known throughout the country as any other woman star, will be presented in "Sealed Valley," a much elaborated story of the book of the

Scene from "Sealed Valley" (Metro).

same name, by Hulbert Footner, which has had much vogue among readers of popular fiction.

Most of the scenes in this production will show exteriors, and beautful ones they will be, as the heroine is an Indian girl who lives in the open country, and it is well to say that Indian life, cowboys at gunplay and other melodramatic screams will have no part in this production.

The production has been directed by Lawrence B. McGill with W. C. Thompson at the camera. The stills of this photoplay are really beautiful, as wooded country and running streams with much action of dramatic purpose taking place in the open and in the water, abound to a degree that make for artistic and genuinely picturesque atmosphere.

The entire company was taken to Tinsbury, Canada, for most of the exteriors. For some special atmosphere that has been introduced, the company travelled as far south as Rome, Georgia, the interiors being taken at the Dyreda-Metro studio in New York.

"SAVED BY A SCENT" (Universal).

Right through a brick wall on a motorcycle! Max Asher does it in "Saved by a Scent," a Powers (Universal) comedy released August 5, while in pursuit of a large, evil smelling chunk of limburger cheese which he has reason to suspect is hiding just outside his mansion waiting to attack him at night.

Max takes his motorcycle to bed with him every night, as it

Scene from "Saved by a Scent" (Powers).

is a new machine and he values it very highly. Even the veriest novice in the intricate science of mechanics can see that Max's car is a lollapaloosa. It has reversible gear which permits him to go backward or forward while a special device patented by Gale Henry, the inventor, makes it possible for Max to turn corners with the greatest ease.

When the national association of mechanical engineers held their convention recently in Universal City one of the members of the association bet Asher that he wouldn't dare to go through the brick wall, and that if he did attempt to do so his machine would be wrecked. Max took up the bet, guaranteed in advance the integrity of his machine after the collision and went ahead with the stunt.

Backing up in the set fifty feet Max got a flying start and two seconds later smashed head on into the wall. A cartload of bricks tumbled down on him and badly bruised his legs, but Max won his bet and contributed to making a screamingly funny film. The Saxofordblitzen stood the strain well and now Max says he is going out and knock over a Santa Fe engine.

"HAZARDS OF HELEN" SERIES.

Kalem's "Hazards of Helen Railroad Series," is an example of what quality will do for a series. Motion picture series have come and gone since this form of motion picture story was introduced some years ago. Each ran its course and, with the issuance of the final episode, sank into oblivion.

The "Hazards of Helen Railroad Series," however, like Tennyson's brook, seems likely to run on forever. Although the first episode was released in November 1914, and the succeeding episodes released in weekly intervals, it is actually increasing in popularity.

As an instance of what the average exhibitor thinks of this Kalem railroad series, here is a letter which was written by Thomas M. Thatcher, of the Gem Theater, Somerset, Kentucky. As an exhibitor of fifteen years' experience, Mr. Thatcher is well qualified to pass upon the merits of a production. He wrote:

"Please permit me to add a testimonial to the excellence of the wonderful series you are giving to the public in the 'Hazards of Helen Railroad Series.' There has never been anything like them for genuine thrills and hairbreadth escapes. My patrons wait with keenest anticipation for the next episodes.

"Aside from Miss Holmes' daring, these films possess an educational value to the thousands of people who are unacquainted with the thrills of modern railroading. For the past fifteen years I have exhibited almost every class of picture

Scene from "The Fate of No. 1" (Kalem).

that has been filmed, but your railroad series possesses a fascination for me that is simply indescribable."

According to Kalem, the same mail brought a letter from William Hilkemeier, of the Jefferson Photo Show Company, Brooklyn, N. Y. Mr. Hilkemeier, who is just as enthusiastic as the Kentucky exhibitor, wrote:

"I want to congratulate you on the 'Hazards of Helen Railroad Series.' I think they have any so-called feature serial ever made, beaten a mile. We're not forced to pay a sandbag price on it either. I honestly believe the series could last for years. The episodes are short, sweet—and make the patrons come back for more."

All of which would prove that if a series possesses quality, it can run indefinitely. At any rate, this seems to oe the experience of the Kalem series.

HARMON MACGREGOR IN "TIDES OF TIME."

"What is this all about" ask the many actors who are participating in the latest drama of Knickerbocker Star Features. Many dozen people are taking part in "The Tides of Time" and in reply to the queries of the inquisitive artists they are told it is about everything. In fact the "Tides of Time" gives us a peep into life before birth, when two souls are launched on the river of life, and it shows us two souls returning after eighty years of life, with a suggestion of heaven and a picture of hell. Harmon MacGregor is proving himself equal to a most difficult role in which he shows the final degradation of selfishness and greed and makes a strong hit in his fight with the fires of hell. Mary Nash, the charming Broadway favorite leads in the drama in a character which shows the inner rewards of character and truth whether in poverty or wealth.

A "THRILL" IN UNIVERSAL SUBJECT.

One perfectly good Overland car, value $1,500, was destroyed by the Universal in as realistic an automobile-train wreck as ever was staged by a motion picture company, during the production of Hobart Bosworths five-reel film version of Joseph Medill Patterson's novel, "A Little Brother of the Rich."

Santa Fe engine 481 with a train of five coaches is seen tearing along a level stretch of right-of-way at sixty miles

Scene from "A Little Brother of the Rich" (Universal).

an hour. Approaching the tracks at an acute angle is a motor road. Along this road, according to the plot of the story, comes Muriel Evers (Maude George) and Jim Ellis (William Clark) in a six-cylinder car.

Mrs. Evers is trying to escape from her husband with the latest of the many paramours she has led to their ruin. Fearing that he will be delayed by the train, Ellis puts on top speed but fails to clear the tracks in time. Here follows a really sensational scene.

The automobile is lifted high in the air and smashed into a tangled mass of steel and wood. This one scene alone in "A Little Brother of the Rich" will lift photo fans right out of their seats in their efforts to stop that wreck.

"THE SCARLET LADY." (Selig.)

"The Scarlet Lady" released Thursday, August 5th, produced by George Nichols, from the story written by Wm M. Hough, features Anna Luther, Vivian Reed, Jean Pallette, Al Filson and others.

Doris Gray and Jim Courtney plight their troth during a ball. Howard Shaw, Jim's rival for the love of Doris, vows revenge. Judge Malone, a friend of the Graves, invites Doris and her mother to attend a session of the night court. There they meet Ethel Hayes, "The Scarlet Lady," whose story appeals to the sympathies of Judge Malone and the Grays and Ethel is taken by Doris Gray into her home. Ethel Hayes is introduced to society as a friend from abroad. She becomes a society favorite and Jim Courtney falls in love with her. She also loves Jim, but spurns him because of Doris.

Howard Shaw, through a plot, entices Ethel aboard Jim Courtney's yacht, where she is confronted by Doris and her mother. Jim Courtney is suddenly stricken with smallpox. Doris resolves to care for him, but her courage weakens. Then

Scene from "The Scarlet Lady" (Selig).

it is that Ethel Hayes nurses Jim back to health. Weeks later when Jim is convalescent, he receives a note from Doris saying that she rejoices in his recovery; that their engagment was a mistake and that she hopes to hear of his marriage to Ethel. Jim then tells Ethel that he has sent for a minister and wants her to marry him at once. Beautiful scenic backgrounds add to the beauty of this Diamond Special, in three reels.

HE'S IN AGAIN" (MinA).

An outstanding point in "He's In Again," a comedy in one reel to be released July 29 by MinA Films, on the General Film Program, is the great number of unusual comedy bits obtained by Director Milton H. Fahrney. For instance one of the characters, Sergeant Kelly, to escape detection by a superior officer while feasting in the kitchen presided over by Betty, secretes himself in a refrigerator. Throughout the remaining scenes flashes show Sergeant Kelly seated on a block of ice,

Scene from "He's In Again" (MinA).

each time nearer advanced to the freezing point than before. The effect of a frozen body, as conceived by Mr. Fahrney, is striking and extremely funny and is sure to cause many laughs.

With this and other such scenes, "He's In Again" develops at the finish into a whirlwind of situations causing a riot of fun.

The comedy is excellently played by George Ovey, Louis Fitzroy, Jefferson Osborne, Arthur Mund, Joe Rickson, Goldie Colwell and Janet Sully

FEDERAL FILMS ON ASSOCIATED PROGRAM.

The Federal Film Company have arranged to release one comedy a week on the Associated program, beginning August 16. The franchise was delivered to the Federals on Wednesday, and all arrangements were completed. The first release will be "Nothing But Love," followed by "The Tailor's Romance," "Love and Installments," and "His Jealous Wife."

INA CLAIRE IN "THE PUPPET CROWN" (Lasky).

Ina Claire makes her second appearance under the management of the Lasky Feature Play Company in a very elaborate production of Harold MacGrath's famous romance, "The Puppet Crown," with Carlyle Blackwell as the hero of the tale. It will be released through Paramount Pictures Corporation on July 29. Ina Claire's first picture, "The Wild Goose Chase," will be remembered as a particularly charming American love story.

Scene from "The Puppet Crown" (Lasky).

"The Puppet Crown" gives her a still more remarkable opportunity, and also serves to introduce as a Lasky artist Mr. Carlyle Blackwell, one of the most famous of photodramatic stars.

In addition to Miss Claire and Carlyle Blackwell, the cast of "The Puppet Crown" includes Cleo Ridgley, Christian Lynton, Horace Carpenter, John Abraham, George Gebhardt, Tom Forman and Marjorie Daw.

"BUSINESS RIVALS" (Essanay).

This is another of the charming "adventures of Dominica," the photoplays taken from the stories of Henry C. Rowland. Dominica, the girl thief, ever ready for an adventure, disguises herself in boy's garb as a street singer and offers her services in a home where a great reception is being given. Being an excellent musician her services are accepted. Braga, her accomplice, gains access to the house through making love to a maid. They plan to steal the valuable jewels locked in the

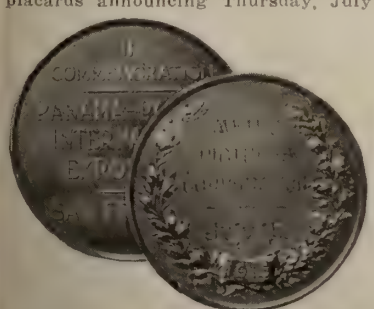
Scene from "Business Rivals" (Essanay).

safe while the guests are making merry. But Le Grand, an ex-police official and crook, foils their plot. He himself then tries to steal the gems from the man who is taking the jewels to a safety deposit vault. When the man puts up a game fight Dominica, ever a true "sport," goes to his aid, and while she is badly injured, saves the jewels. Sheldon Lewis and Nell Craig portray the leading parts in this two-act play in their characteristically finished manner.

METRO DAY AT THE FRISCO CONVENTION.

Metro Moving Picture Day at the San Francisco convention, so designated by the exposition officials, with the cooperation of the league, was, as anticipated, the big event of the five days of the convocation of moving picture interests, and it was a huge success. Nothing so far, in the history of the moving picture industry achieved by a single firm, can approach in distinction the award of place of honor that was bestowed upon the Metro Pictures Corporation on this occasion.

All of San Francisco was emblazoned with billing, and placards announcing Thursday, July 15, as Metro Day were spread broadcast even to quarter sheet cards being placed in street cars. All newspapers carried advertisements featuring the day and what Metro was going to do for spectators and exhibitors alike. The result was that 70,000 people were drawn to the grounds and to the Tower of Jewels at the Court of the Universe where the ceremonies took place.



The Metro party, lead by Francis X. Bushman and Marguerite Snow, two of Metro's stars appearing exclusively in Quality Pictures productions, were met at the entrance to the exposition grounds. It seemed that 40,000 of the 70,000 spectators who later surrounded the Tower of Jewels and its approaches were all there to welcome them, so dense was the crowd. When the procession reached the Tower, the president of the exposition presented to the Metro officials present, a handsome bronze medal, in honor of the part Metro has taken. Mr. Bushman and Miss Snow presented the silent drama which was staged at the Tower. In the evening an official dinner was given to Mr. Bushman, Miss Snow and the representatives of Metro at Old Faithful Inn, where Bushman was proclaimed the greatest of all picture stars. The exposition officials present congratulated Metro for its progress and determination.

"ALIEN" RELEASED FOR EXHIBITION.

After five big weeks at the Astor theater, New York, it has now been released in the territories covered by the list of Paramount Exchanges given below, and is playing with great success at the largest and most important theaters throughout the country, where its powerful appeal is responsible for its ever growing popularity.

The exchanges through which "An Alien" may be booked are: Famous Players Film Co. of New England, 31 Beach street, Boston, Mass. and 19 Congress street, New Haven, Conn., Wm. L. Sherry Feature Film Co., 126 W. 46th street, New York, Famous Players Exchange, 71 West 23rd street, New York, and 1321 Vine street, Philadelphia, Pa., Famous Players Exchange, 2nd Nat. Bank Bldg., Washington, D. C., Famous Players Film Service, Inc., Paramount Pictures Bldg., Penn avenue at 12th street, Pittsburg, Pa., 37 S. Wabash avenue, Chicago, Ill. and 532 Walnut street, Cincinnati, Ohio, Casino Feature Film Co., Dime Bank Bldg., Detroit, Mich., Kansas City Feature Film Co., Gayety Theater Bldg., 12th & Wyandotte streets, Kansas City, Mo., Famous Players Star Feature Film Service, Produce Exchange Bldg., 608 1st avenue, N., Minneapolis, Minn., Notable Feature Film Co., 133 E. 2nd South street, Salt Lake City, Utah, and 1749 Welton street, Denver, Colo., Progressive Motion Picture Co., 645 Pacific Bldg., San Francisco, Cal., Central Bldg., Seattle, Wash. and Marsh-Strong Bldg., Los Angeles, Cal.

V-L-S-E FOR AUGUST.

For the month of August, the V-L-S-E program has ready for release, five features that are exceptionally well balanced in point of dramatic range and variety of subjects. There are three dramas, and two comedies, and a glance at these releases brings out a remarkable fact.

August is considered to be one of the poorest months in the year for feature film exhibitions, yet the V-L-S-E for this hot month, is offering what is probably the greatest bill in point of strength and magnitude that the Big Four has yet released. This strong bill should result in offsetting the usual decrease in business looked for during the hot spell. The summary of the V-L-S-E August releases is as follows:

August 2nd—Lubin—"The Climbers"—five reels with Gladys Hanson and George Soule Spencer.

August 9th—Vitagraph—"The Chalice of Courage"—six reels with Myrtle Gonzalez and William Duncan.

August 16th—Essanay—"A Bunch of Keys"—Five reels with June Keith and Johnny Slavin.

August 23rd—Selig—"The House of a Thousand Candles"—six reels with Grace Darmond and Harry Mestayer.

August 30th—Lubin—"Tillie's Tomato Surprise"—five reels with Marie Dressler.

"THE GAME" (Thanhouser).

This story from the pen of Phil Lonergan, is a brilliant example of how much situation can be put into a single reel subject. There are not fifty feet in it during which the situation remains the same. Throughout it all the surprise is carried legitimately to the end, when the "crook" shows that

Scene from "The Game" (Thanhouser).

he is a detective. Morris Foster plays the detective and covers himself with glory. Ethyle Cooke rises ably to a powerful climax and Helen Badgely does her baby work in good style. Ray Johnston plays a genteel crook convincingly.

CENSORS COMMEND "BLINDNESS OF VIRTUE."

The Los Angeles Board of Censors, after viewing "The Blindness of Virtue," pronounced it one of the best picture plays released, running far ahead of the ordinary releases and gave it their unqualified approval.

It is most unlikely that any censor board will find fault with this charming play, for, while dealing with the fundamental facts of physiology, a topic that has interested all of our better thinking people who have at heart the interests of the growing populace, it does so in a clear and forceful, yet delicate, manner. It illustrates the tremendous value of the motion picture to teach and lighten the burden of teaching, to the unsophisticated, the basic truths of life.

A Collection of Stars

The Majority of the Players in the Biograph Re-Issues Directed by D. W. Griffith, Are Stars or Directors To-day.

IN REVIEWING the Biograph subjects being released in the series of Biograph re-issues, it is interesting to note the rapid advance of the various players in the casts. Some who were playing just "bit" parts or acting as extras, are prominent players or directors to-day. To use the phrase "to-day they are extras, to-morrow they are stars," would be to illustrate their rapid rise.

Most of the prominent motion picture players of to-day, and some of the successful directors, can be seen in the casts of the Biograph Re-Issues; in fact, it seems, offhandedly, that all the prominent players and directors started with Biograph. Such players as Blanche Sweet, Henry Walthall, Mae Marsh, Lillian Gish, Robert Harron, Lionel Barrymore, Charles H. Mailes, Dorothy Gish, Claire McDowell, Harry Carey, Jenny Lee, W. Chrystie Miller, Edwin August, Eddie Dillon, Jack Dillon, W. C. Cabanne, Wilfred Lucas, Dorthy Barnard, Kate Bruce and other equally prominent players are included in the casts of these productions.

It is a pleasure to watch the manner in which the actors and actresses worked under the direction of D. W. Griffith. They were all stars, one equally as good as the other. In one picture they played leads, while in another they had small parts or acted as extras; but they all worked and worked hard.

With a director such as D. W. Griffith, a collection of stars such as he had at his disposal, and an organization such as the Biograph behind him, it may be a foregone conclusion that all the productions being released in the series of Biograph Re-Issues will be equal to the productions being produced at the present time.

STERLING'S NOVEL DISTRIBUTING METHOD.

The Sterling Camera & Film Company, in this issue, announce a rather novel and original method of distributing their productions which should attract the attention of every state-right exchangeman and film exploiter in the country. The first release, about August 15th, is a five-part New York detective story in which is featured Barney Gilmore and Miss Lillian Niederaur, two well-known stage stars, and a splendid company of experienced motion picture players, there being more than one hundred principals and extras in the production.

Standard Territory Going Fast

Contracts Closed in Every City Visited to Date by Al. Lichtman and H. M. Warner.

With the news that the Kriterion Film Exchange of Kansas City and St. Louis have secured the Standard Program for their territories, comes the announcement from the Standard Photoplay Distributors, Inc., that Vice-President and General Manager Al. Lichtman and Secretary and Treasurer H. M. Warner of that company have closed contracts for every territory they have had time to visit in their sudden trip to the different exchange centers of the middle west.

The Boston Photoplay Company was quick to secure the regular weekly single and multiple releases of the Standard Program for New England, while Pittsburgh went to H. A. Lande, Philadelphia to Harry Schwalbe, Chicago to the General Feature Film Company of which William Hershberg is the moving spirit, Minneapolis to W. L. Merrill, and Cleveland, Cincinnati and Detroit to H. Charnas of the Standard Film Service Company.

NOVEL DEMONSTRATION BY SIMPLEX.

Of especial interest to exhibitors at the trade exposition in San Francisco was the demonstration of the Precision Machine Company, showing how the Simplex projector's shutter could be adjusted while the machine was in operation. The shutter was purposely put out of time before the film was started, and was quickly adjusted while the machine was in operation. This is the only moving picture machine which is equipped with this device.

The demonstration was accomplished in the small theater which was run in connection with the exposition salon, where a big Simplex was set up for showing the pictures to exhibitors. It was equipped with one of the latest Simplex motor-speed controllers and the automatic arc control, which is also a new device just placed upon the market.

PARAMOUNT FORECAST.

The releases of the Famous Players Film Company for the second year of the Paramount Programme's existence will include such masterpieces as "The Foundling," with Mary Pickford; "The Incorrigible Dukane," with John Barrymore; "The White Pearl," with Marie Doro; "The Fatal Card," with Hazel Dawn and John Mason; "Madam Butterfly," with Mary Pickford; "The Mummy and the Humming Bird," with Charles Cherry; "The Three Elks," with John Barrymore; "Dorothy Vernon of Haddon Hall," with Hazel Dawn; "The Prince and The Pauper," with Marguerite Clark; "Twisted Paths," with Mary Pickford;; "Poor Schmaltz," with Sam Bernard; "Zaza," with Pauline Frederick, and "Molly Make-Believe," with Marguerite Clark.

The Lasky Company will contribute Geraldine Farrar's production of "Carmen," in which the famous diva appears in the title role: "The Case of Becky," with Blanche Sweet; "Blackbirds," with Laura Hope Crews; "The Voice in the Fog," with Donald Brian; "The Cheat," with Blanche Sweet; "The Revelation," with Charlotte Walker, and "The Explorer," with Lou Tellegen.

From the Oliver Morosco Photoplay Company will come "Peer Gynt," with Cyril Maude.

From the Bosworth Studio the great favorite, Dustin Farnum, in "Davy Crockett," and Elsie Janis in "'Twas Ever Thus."

These pictures are selected at random from the Paramount list and should indeed prove of interest not only to the general public, but to the exhibitors everywhere.

Notes of the Trade

CHESTER A. LYONS, cameraman who is in the past has been associated with the Dyreda Film Corporation has gone to Hollywood, California, with the National Film Corporation. Mr. Lyons dropped a line to the Moving Picture World from Chicago stating that they were already working on Norma Talmadge features en route.

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C. M. White, Assistant General Manager of the Gaumont Company, who resides in the village known as Bayside, L. I., became the proud father of a 7½ pound baby boy on Sunday, July 18. C M. gives his son the title of Frederick Kingsbury. Everyone is doing nicely and brother White is the receipient of many congratulatory letters and telegrams.

• • •

Dustin Farnum, who recently returned to the Inceville studios of the New York Motion Picture Corporation, after a short vacation, will be seen in the lead in "The Iron Strain," a stirring drama of Alaska written by C. Gardiner Sullivan in collaboration with Thomas H. Ince. Farnum will play the part of a rugged son of the North, who compels the love of a young and beautiful society girl taken to the Yukon district by her father in search of health.

• • •

H. G. Stafford is at work on the production of a one reel psychological story written by himself under the title, "The Somnambulist." This is the first of Mr. Stafford's pictures to be produced by himself. Gretchen Lederer, Val Paul and Arthur Moon play the leads.

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Clarence J. Schottenfels, who for some time past has been Vice-President and General Manager of the Gotham Film Manufacturing Co., has resigned his position because his physical condition could not stand the strain, etc.

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"His I. O. U," released in the Mutual program on July 16 by Thanhouser, is a tender little story of the help extended to a little news girl by a wealthy man. In the cast are Mildred Manning, Ray Johnston, Morgan Niblack and Dave Kelcher.

• • •

Alice Brady, has been an Eastern girl in "As Ye Sow," and the wife of a political boss in "The Boss," but she undertakes a different sort of character in the World Film release "The Renegade." She will be seen as an Irish girl whose home has been out on the plains. Claude Flemming, who was so good in "Hearts in Exile," with Clara Kimball Young, is the leading man.

• • •

Norman MacDonald, former Essanay producer, who this week started to make pictures at the Universal City studios, is making preparations for the production of another of the quiet little pictures of rural life which have become justly popular with the picture loving public. "Martin Lowe, Lodge Member," is the working title. No cast has thus far been named.

• • •

Ralph Herz, the musical comedy star, will start his studio work with B. A. Rolfe in "The Purple Lady," by Sidney Rosenfeld, for the Metro Program in September.

• • •

Essanay has just completed a new photoplay by Mary Roberts Rinehart, "Affinities." This is the famous story of the couples who all went to a picnic with some one else's husband or wife only to discover that they loved their own spouses best. It is a two reel production to be released shortly.

• • •

The picturesque shores of the Pacific furnish much of the background for "The Bride of the Sea," a Reliance sea coast drama produced by Director Francis Powers. The cast includes Billie West, George Beranger, Frank Bennett, Lucille Younge and Olive Adair.

• • •

Henry McRae is busy with the production of a two reel story dealing with the mysterious disappearance of a necklace. "Coral" is the title of the story as it came from the pen of Olga Printzlau Clark. Marie Walcamp, Wellington Playter, William Canfield, Rex De Roselli, Sherman Bainbridge and Jack Pearce play the leads.

• • •

An amusing Falstaff drama is "P. Henry Jenkins and Mars," scheduled for release in the Mutual program on July 23. The cast includes Riley Chamberlain, Wayne Arey, Claude Cooper, Joseph Phillips and Nellie Parker Spaulding.

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To get proper scenes for "The Imposter," Director Capellani, and his players headed by Alec B. Francis, and Jose Collins, went to Pittsburgh and in the steel mills they have been taking scenes which will be shown in that pretentious release.

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The Ivan Film Productions, Inc., the producers of "Sins of the Parents," "Should A Woman Divorce," "The Unwelcome Wife," etc., are now filming "A Mother's Confession," written by Ivan Abramson, general directory of The Ivan Film Productions, Inc., featuring Carrie Reynold, Christine Mayo, Austin Webb, and supported by an all-star cast.

Mme. Petrova is finishing her work with the Popular Plays and Players for their coming release on the Metro Program, featuring this famous dramatic and screen star in "The Vampire." Her role will show her in the character of a woman who has been deceived into a mock marriage and after being deserted, determines to avenge the wrong done her upon all men. The heart of the woman avenger relents when love enters again into her life.

• • •

John Cossar is one of Essanay's most versatile players. In the past month he has played the most contrasting parts, such as western ranch owner and Indian fighter, gentleman crook in an Eastern drama and mountaineer in a Tennessee picture.

• • •

Emmy Wehlen, the Viennese actress, who created so favorable an impression on her first visit to this country in Liebler and Company's production of "Marriage a la Carte," which ran an entire season at the New York Casino, is now a member of the happy family of Metro stars and she will appear under the banner of the B. A. Rolfe Producing Company in an original work from the pen of Frank Horan entitled, "When A Woman Loves."

Picture Theaters Projected

CHICAGO, ILL.—Charles H. Kusel, 30 North La Salle street, is having plans prepared for a three-story theater, store and apartment building, 150 by 200 feet, to cost $150,000.

CHICAGO, ILL.—A. Frichs is planning to erect a commodious three-story theater building to include stores and a number of offices.

CHICAGO, ILL.—C. H. Gottschalk, 111 West Washington street, will erect a one and two-story moving picture theater, store and apartment building.

MADISON, IND.—G. E. Holwager, 422 Mulberry street, has let the contract for the remodeling the first floor and balcony of his moving picture and vaudeville theater. The seating capacity will also be increased.

TIPTON, IA.—The Hardacre Estate is having plans prepared for a two-story opera house, 55 by 142 feet. The project includes lodge rooms and two stores.

BALTIMORE, MD.—The Key-Bee Amusement Company will erect a one-story moving picture theater, 45 by 55 feet, to cost $6,000.

NEW BEDFORD, MASS.—Joseph C. Burke, 401 Amshuet avenue, is planning to convert a skating rink into a one-story moving picture theater, 70 by 140 feet, to cost $20,000.

NEW BEDFORD, MASS.—Charles Simons is having plans prepared for a two-story moving picture theater, 40 by 59 feet, to cost $50,000. There will be seating capacity for about 1,800 persons.

CRYSTAL FALLS, MICH.—The Melcher building has been purchased by A. Bregger. After extensive alterations are completed, the house will be opened as a first-class moving picture theater.

DETROIT, MICH.—The Ferry Field Theater Company will erect a commodious moving picture theater at Grand River and the Boulevard, to cost $100,000.

GRAND RAPIDS, MICH.—T. H. and J. W. Goodspeed are planning to erect a moving picture theater on Monroe avenue. The house will have seating capacity for 1,000 persons and cost approximately $35,000.

MUSKEGON, MICH.—Phil Schlossman will erect a 1½-story moving picture theater, 66 by 116 feet.

PONTIAC, MICH.—L. J. Heenan, 8 Marsh block, is preparing plans for a 1½-story theater and store building, 50 by 140 feet.

HIBBING, MINN.—Thomas Roddy, 411 Third avenue, will make extensive improvements to his moving picture theater.

ST. LOUIS, MO.—Eugene and Harry Freund, 156 So. Broadway, are planning to erect a one-story moving picture theater, 46 by 127 feet.

LONG PINE, NEB.—S. H. Kyner will erect a one-story moving picture theater and skating rink, 48 by 100 feet, to cost $6,000.

OMAHA, NEB.—H. D. Frankfort, 1614 Harney street, is preparing plans for a one-story moving picture theater, 44 by 132 feet, to cost $15,000.

OMAHA, NEB.—Henry Rohlff, 2569 Leavenworth street, is having plans prepared for a two-story moving picture theater and store building, 52 by 112 feet, to cost $13,000.

WESTPOINT, NEB.—E. W. Sass has disposed of his interest in the Ideal theater to local interests.

BURLINGTON, N. J.—The latest addition to the moving picture houses in this city is the Regent theater, constructed at the cost of $50,000.

NEWARK, N. J.—C. J. Horle is making extensive improvements to his new moving picture theater located at 527 South Orange avenue. An addition is being built to the side and rear of the present structure. The seating capacity will be increased so as to accommodate about 1,000 persons. The total expenditure involved is approximately $8,000.

PHILLIPSBURG, N. J.—Work is under way on the construction of a new moving picture theater, 40 by 90 feet, for the Phillipsburg Amusement Co. The house will have seating capacity for 600 persons.

POMPTON LAKES, N. J.—Charles Alberg, Paterson, N. J., has been awarded the contract to erect a two-story theater, office and apartment building, 50 by 135 feet, to cost $20,000, for G. W. and C. F. Cowdrey.

UNION HILL, N. J.—The United States Temple theater, located at the corner of Bergenline avenue and Second street, has been converted into a moving picture theater. The house has been completely renovated.

AUBURN, N. Y.—H. L. Roming, Auburn Savings Bank building, is having plans prepared for a one-story and balcony moving picture theater, 54 by 90 feet, to cost $15,000.

HEMPSTEAD, L. I., N. Y.—Dr. Adolph Rosenthal, 248 Fulton street, contemplates erecting a $40,000 moving picture theater, with seating capacity for 1,500 persons.

NEW YORK, N. Y.—James P. Wiskeman, 30 East 42d street, is planning to make extensive alterations and additions to his moving picture theater.

UTICA, N. Y.—The Utica Hippodrome Amusement Company has taken over the Bulkley theater located at the corner of Lansing and Nicholas streets. The structure will be completely renovated and have seating capacity for 800 persons.

BELLAIRE, O.—George D. Spragg, 3704 Belmont avenue, will remodel his moving picture theater and build an addition 120 by 70 feet.

CLEVELAND, O.—K. R. Carson has purchased the Enjoy-U theater at 7700 Lake avenue from H. Well.

CLEVELAND, O.—C. J. Goeppinger and William King have disposed of their interest in the Wonderland theater, located at the corner of 25th street and Clark avenue, to Walter Bulow and D. K. Gresham.

MARTINS FERRY, O.—Fenray Amusement Company, 1003 Walnut street, will erect a three-story moving picture theater, office and apartment building, 50 by 114 feet, to cost $40,000.

RAYLAND, O.—The Opera House Company, Bellaire, O., will erect a two-story theater building, 66 by 120 feet, to cost $50,000.

CUSHING, OKLA.—H. C. Husemann has obtained the contract to erect a one-story moving picture theater, 25 by 75 feet, with seating capacity of 300, for M. Ashbury.

OKLAHOMA CITY, OKLA.—William McColl is planning to erect a 1½-story moving picture theater, 55 by 175 feet.

McKEESPORT, PA.—Frank Natopolis has begun work on the construction of his new Lyric theater. The structure will be built of concrete, have seating capacity for 1,200 persons and cost approximately $50,000.

PITTSBURGH, PA.—The Oakland Arcade Company will expend $50,000 in remodeling their moving picture theater.

SCRANTON, PA.—Hower & Stender, Madison and Ash streets, have been awarded the contract to erect a one-story moving picture theater, 34 by 140 feet, to cost $67,000, for Joseph Heen.

RICHMOND, VA.—Kirk Wilson will erect a one-story moving picture theater to cost $6,000.

MILWAUKEE, WIS.—The Neacy-Reade Investment Company are having plans prepared for a two-story theater, store and apartment building, 143 by 125 feet.

MILWAUKEE, WIS.—Saxe Amusement Enterprises, 180 Second street, will have the interior of their Crystal theater decorated.

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CONGRATULATING BRANCH NO. 2

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

TREASURER W. W. WATTS, Springfield, of Illinois State Branch No. 2, M. P. E. L. of A., is receiving many congratulations for the excellent work he and his associates did in having the Olson censorship bill defeated. Especially appreciative letters were received one day last week from the New York and St. Louis offices of the World Film Corporation.

MOLINE EXHIBITOR FAILS.

Harry Sodini, proprietor of the Family theater and airdome at Moline, has gone into bankruptcy. The liabilities are about $20,000, and it is said there are no assets above those exempted by law. Joseph Murphy has been appointed receiver. The Family, which is closed, has been operated at a loss for some time, Sodini says.

GOOD PROGRAMS FOR SPECIAL DAYS.

A noticeable feature of Illinois programs for Independence day was that the old policy of "give 'em anything," modeled after the street fair show, has vanished. Good features were the rule. The Majestic at Rushville showed Annette Kellerman in "Neptune's Daughter." "Atlantis" was the attraction at the A-Muse-U in Princeville. The Maywood theater at Maywood had "On the Fighting Line."

POPULARITY OF PICTURES.

That people are not "tired of motion pictures" is further shown by the number of Illinois towns that had open air shows, instead of fireworks. Capt. Hugh King of Quincy took his portable electric light plant and six reels of film to Lima at night. Another feature there was the filming of the events by the Mathes Film Company of Quincy. Pictures were also night attractions at Mason City, Evanston, Harvey and Edison Park.

ILLINOIS STATE NEWS.

Jack Milton and Thurlow Brewer of the Essanay Company at Chicago were recently at Bloomington and may take a producing company to that city for about two weeks.

The new La Petite theater at Kankakee was opened by W. H. Cadoret, proprietor, with the Vitagraph feature "The Sins of the Mother." The exterior is designed after a Greek temple. The interior is finished in old rose, pearl, gray and old ivory with mahogany woodwork. The equipment, which is completed in every sense of the word, includes a mirror screen and a $5,000 Wurlitzer organ. The house seats 533 persons.

Cunningham's picture and vaudeville shows have been playing week stands at Hull, Payson and other towns in the vicinity of Quincy.

Crystal Lake will not support two motion picture shows and F. E. Diffendafer, of Woodstock, has returned to that city and re-entered the cleaning and dyeing business. R. W. Gracey is again running a show at Crystal Lake.

The State Street Amusement Company, of Chicago, has been incorporated with a capital stock of $5,000. The incorporators are: Isador H. Herk, W. Irving Clark, B. H. Bisbee.

Peter McGrain has sold the Star theater at Waukegan to A. Polcyn and L. Hassberg of Joliet.

E. R. Rawlings, of Chicago, has leased the Orpheum theater on Chicago street in Freeport and re-opened it with "Evangeline" as the feature attraction. D. R. Riley of Freeport will be resident manager.

The firm of Yaeger & Burkett of Morrison, operating three photoplay houses, has been dissolved. Al Yaeger takes over the theater at Lyons, Ia., and Lawrence Burkett those in Morrison, Ill., and Mt. Carmel, Ill.

Do Local Pictures Pay?

Chippewa Falls Editorial Writer Says That Merchants Do Not Get Profitable Advertising in Special Local Films That Show Their Stores or Goods—These Films Are Not Always Financed by the Merchants.

Special to Moving Picture World from Midwest (Wisconsin) News Service.

IS the commercial motion picture taking money that went into the advertising columns of the local paper? The vogue of local films which, in many cases, are financed by assessing business men whose stores are exploited, has drawn few attacks from editors. However, the Herald at Chippewa Falls, is antagonistic to "the motion picture concerns to make money for the local business men," which it says, "are quite numerous."

"A solicitor has appeared here wanting to make moving pictures for the business men. He hands you out a lot of strong talk and is positive that he can increase your business. Just how he can do this by throwing a moving picture on the screen in a local playhouse, the said picture showing a combination of letters making the man and his business and a few other little frills, is hard to determine. He would show this picture at a night when your business is closed and by the next day the people who have seen have forgotten it."

Not all the men who make local films try to get the merchants to contribute and these are willingly supported by local papers, who aid in conducting contests to secure players. Such co-operation is now evident at Racine, where the Bijou theater and The Daily Times are seeking home talent for a two-reel film.

RACINE CENSORS ONLY "WILD-CAT" FILMS.

Pictures which have been passed by the National or the Chicago Board will not be censored under the purposed censorship ordinance at Racine. The measure is aimed at "wildcat" features.

The law gives the chief of police powers not authorized at present and any person who intends to exhibit a picture not passed by the boards referred to must file a written notice with the chief of police. That official may waive the right of waiting twenty-four hours before passing judgment and issuing a permit or he may waive the time stated in the ordinance on special occasions if he sees fit. In all cases where he believes the films should be witnessed by an official he may order it run off for his or any other official's inspection before it is exhibited publicly.

DIME OR JITNEY.

The small city managers in Wisconsin who stubbornly assert "You can't get more'n a nickel" are commended to an item from Berlin.

"How long ago it is that we considered anything by five cents as an exorbitant figure for moving picture performances? Here in Berlin we have gotten used to the ten cent price and we might as well prepare to accept even better things than that some time in the future, although as yet there is no thought of shoving up the price."

WISCONSIN BREVITIES.

The Lyric theater at Ft. Atkinson, now playing pictures, will open its dramatic season August 13.

Miss Alice Washburne appeared in person and with the Edison comedy "Martha's Rebellion" at the Grand theater in Wausau.

The Majestic at Milwaukee has returned to its policy of two separate features a week.

The Rex theater at Racine played a return date of "Tillie's Punctured Romance." It was played for five cents. The Rex recently admitted children free to a matiness if accompanied by parents.

Construction of the new Palace theater at Antigo has begun.

ARAB EXHIBITORS IN MICHIGAN

Special to Moving Picture World from Midwest News Service.

"A SIGN written on a blackboard in front of the Princess moving picture theatre, worded 'We have moved. The reason is our business,' tells a story which may have a different ending from what the writers of the sign intended," says the Albion Recorder.

"Snuggs and De Noylles, who advertised several weeks ago that they had purchased the theater from Burley Roberts, of Jackson, for the sum of $1,000, packed up the seats, piano and picture machine from the place late Sunday night, immediately after the evening performance, and a few hours afterward quietly absented themselves from the city. They stored the seats and piano in the Coliseum rink building and taking the picture machine with them, departed for parts unknown. It became known as soon as the news of their departure had been noised about that they left without the formality of paying several bills owed in this city, one which is said to be for rent for the theater.

"Many people had been induced to purchase tickets for the theater within the past few weeks to procure votes for friends who were attempting to win a contest put on by the management, the prize for which was to be theater itself. Whether the contestants are to take any action is unknown, but the fact is certain that an attempt will be made to bring the men to account.

"Attachment proceedings were started by Fred M. Norwood, one of the creditors, with the names of A. C. Hudnutt, August F. Berling and S. S. St. Amour and other creditors on the bond, and an effort will be made to sell the goods stored in the Coliseum and secure the money to settle the bills the departing managers left unpaid.

"Former Manager Roberts, in spite of an announcement some weeks ago that he still had an interest at the time the recent managers left the city, so that the story of the $1,000 sale is being discredited by many people.

"It is probable the two men are either in Detroit or in Jackson. Roberts, the erstwhile theater-owner, stated that they departed on an east-bound Michigan Central train early Monday morning.

LOCAL HISTORY ON SLIDES.

A novel show was given at both the Opera house and the Delft theater in Marquette at the recent celebration in that city. It was called "Marquette in Pioneer Days and Today." Slides showed the historic past and motion pictures the progressive little city of the present.

THEATER AND POWER PLANT.

There was no electric power in Rapid River when H. E. Pfeifer planned to build a motion picture theater. He went ahead with his plans and has practically completed a modern photoplay house and has installed a 25-horsepower engine to run an electric light plant, having secured a contract to light the streets of the town.

Chas. Ellison, formerly of the Grand theater, Newberry, Mich., has taken the management of the Colonial theater, Manistique, Mich.

The Chippewa Film Company is the style of a new organization in Sault Ste. Marie, Mich. Officers are: Fred D. Beardsley, president; George Cook, treasurer, and Kenneth R. Eddy, secretary. They expect to specialize in industrial and commercial films.

Fight Over a Film

Maquoketa, Iowa, Exhibitors Go to Law Over Picture of Chicago Auto Speedway Races—Electric and Pastime Theaters Book the Film for Same Day—Former Gets Offering by Writ of Replevin—Will Sue.

Special to Moving Picture World from Midwest News Service.

A BATTLE over the films of the Chicago Auto Speedway races was carried into court at Maquoketa. George W. Christy, of the Electric theater, secured the picture from Weber & Sanders, of the Pastime theater, on a writ of replevin served by the sheriff. Christy claims to have contracted with H. A. Kyler, of Davenport, representative of the United Film Service, for the picture on June 24, while, at about the same time, it is claimed, Weber & Sanders secured the films for a theater which they operate at Lamotte, twenty miles from Maquoketa. The pictures were to be shown there July 3, but it is claimed, they were shown at Burt's Cave, near Maquoketa, instead. Under Christy's contract he was to show the pictures in Maquoketa, July 6, and after Kyler had been informed that the pictures were billed for July 6, at the other theater, he wired Christy to secure them from Weber & Sanders.

Christy retained Attorney Farr, and writ was secured and the pictures were turned over to him. He has instituted a suit for $25 against the management of the Pastime.

WILL REJUVENATE MARSHALLTOWN THEATER.

The Casino Theater company, composed principally of Des Moines men, has taken a ten-year lease on the new Orpheum theater at Marshalltown, and will operate as the Casino theater, an exclusive motion picture house. Bookings will be in conjunction with houses operated by the same company in Des Moines, Minneapolis and Omaha. The interior will be remodeled and redecorated. The stockholders are C. C. Taft, Joseph and Leo Muelhaupt and M. Frankell, of Des Moines, and H. A. Weisman, of Marshalltown.

OSKALOOSA LOCAL FILMS.

The Bullers-Dixon Photoplay company has been formed at Oskaloosa by William Bullers and Cecil Dixon to produce local pictures. The first local will be "The Mysterious What Is It?" featuring camera tricks.

GOSSIPY IOWA NOTES.

Roscoe Patch and Verne Charles have opened an airdome at Hartley.

M. V. Johnson, of Ft. Dodge, will be the manager of the Idle Hour theater at Griswold, which he and his brother, R. M. Johnson, also of Ft. Dodge, purchased from Boiler & Scott.

Mr. and Mrs. Frank Courtney, of Fredericksburg, has been contemplating opening a show at Frederika.

C. W. Hathaway, of Albia, has purchased the Kozy theater at Pella from G. Van Rees. Paul Hodgson will be local manager.

B. E. Wiley has taken over the Virginia theater at Boone from B. Arie, and will open that house about Sept. 1, playing pictures on open nights.

The Orpheum at Shenandoah has been rechristened The Jitney theater by Manager Morse. He will run four reels at that price.

A. C. Jones and C. C. Heezen, who operate a show at Reinbeck, have leased the Fairfield theater at Fairfield.

The Crystal at Cedar Rapids has been featuring Frank J. Naibert of that city in illustrated popular songs Saturday, Sunday and Monday of each week.

"A Fool There Was" played a return engagement at the Princess in Cedar Rapids.

The Empress at Sioux City has a new policy. Pictures are run 1 to 2:30, vaudeville 2.30 to 4:30, pictures 4:30 to 7:30, and vaudeville until 11:30 o'clock.

The Pastime theater at Maquoketa is having a new front installed.

The Columbia at Cedar Rapids gave a benefit for local Union No. 191 of the Theatrical Stage Employes and Moving Picture Operators.

Frank Sampson has opened a motion picture show at Shambaugh.

Grant Waddell of Logan has purchased the show at Shelby from Downs & Ellis.

The Empress at Harlan has been sold to Ralph T. and B. C. Morgan of Coon Rapids.

C. O. Larson, of Burt, has purchased a motion picture theater at Ceylon.

E. A. Hansen has opened the Princess theater at Titonka, giving three shows a week.

CENSORS GETTING EVIDENCE.

Special to Moving Picture World from Pittsburgh News Service.

The Pittsburgh exhibitors are greatly interested and some are greatly excited over the fact that they have received word that evidence was collected during the last week in 23 motion picture houses in Pittsburgh, Scranton and Wilkes-Barre and is being put into shape for bringing suit by the state board of censors.

Joseph A. Berrier, chief clerk to the board, who made a special inspection trip, says the offenses are of two distinct sorts. One is showing a picture bearing the approval of the board without sections being eliminated, as ordered. The other is showing pictures without the stamp of the board.

Mr. Berrier says that in Pittsburgh he examined 18 theaters and found the law being violated in 15, an unusually high percentage. In Scranton he listed six violations and in Wilkes-Barre two.

Most of the pictures concerned were made in New York.

THREE HOUSES CLOSE.

Three motion picture houses, the Union, Casino and Federal, all located within a square on Federal street, Northside, Pittsburgh, were closed last week. This still leaves three, the William Penn, Elite and Novelty, in the same square. The general opinion has prevailed for a long time that this section was too well supplied with theaters and that sooner or later some of them would drop out of the running.

NEW CASTLE NOW WANTS TO HAVE LICENSED OPERATORS.

Quite a little agitation has been started because of the fire in the booth of the Ciamond moving picture theater on West Washington street, New Castle, Pa., last week, which suggested public peril because of alleged inexperienced moving picture operators running machines in various theaters in this city.

The matter was presented to council, urging that an ordinance be enacted requiring that moving picture machine operators be licensed and that they pass an examination, before being permitted to operate a machine.

It was argued that such laws are in effect in every large city surrounding New Castle, which makes the requirements of the operators very strict. In the hands of an incompetent operator, a moving picture machine is a dangerous thing, but with an experienced operator, there can be no possibility of a fire it was said. In this city, there are 12-year-old boys who are allowed to operate the machines while the regular operators go to their meals, it is stated.

REMODELING OAKLAND ARCADE.

Plans have been drawn by G. H. Schwan for the remodeling of the Oakland Arcade building, on Forbes street, near Atwood street, Oakland, Pittsburgh, into a motion picture theater. The theater will be operated by Rowland & Clark, who take a long lease on the building. Alterations to be made in it are extensive and are expected to cost around $25,000. They will include a large and ornamental glass canopy the full width of the building, extending out to the curb; also a theater entrance and a theater with a seating capacity of about 800. It is meant to make the theater the finest motion picture house in Oakland, and only the finest features will be filmed.

SIDNEY ABEL RESIGNS.

The Pittsburgh territory has just lost a live, hustling, active exchange manager in Sidney E. Abel, who has resigned from active management of the Continental Feature Film Corporation to become associated with the V-L-S-E combination, in their Cleveland offices.

Mr. Abel has, during the year and a half that he has been in Pittsburgh, made a notable and creditable record for himself in not only producing a profitable business for employers, and building it with little material to work with to one of the most representative offices in Pittsburgh; but in making loyal friends who have nothing but good things to say about him, and he carries with him the best wishes and kindliest feelings from all quarters. The Cleveland territory is to be congratulated upon its acquisition and the V-L-S-E have obtained a man of sterling qualities and strong personality.

CHIPS FROM THE STEEL CITY.

Henry Poke, one of the best known exhibitors in this territory, who is having a motion picture theater built at a cost of $60,000 on Shiloh street, near Virginia avenue, Mount Washington, Pittsburgh, last week took over the Palace theater in Homestead, Pittsburgh. The Palace is an up-to-date house of 450 capacity, erected about 18 months ago by a company of Pittsburgh business men, but the theater apparently has not proven a big success. It is expected, however, that under Mr. Poke's capable management the house should prove a big success.

The Mullen theater in Vandegrift, Pa., which was recently taken over by Mr. Austraw, has had its name changed to the Lyric and is putting on vaudeville Fridays and Saturdays.

The moving picture theater located on Long Avenue, Mahonington, Pa., has changed hands. The theater, which has been in charge of Mr. Hume, will now be operated by J. Hetrick. The theater is now closed for repairs, and will be opened some time this week, it is anticipated.

Bosworth's production, "Hypocrites," which recently played a two-week engagement at the Alvin theater in Pittsburgh, has proven a sensational success. More return engagements have been booked for this production than any like attraction ever produced.

Many improvements are to be made to the Coliseum theater in New Castle, Pa., this month, and when the house opens in August it will be one of the prettiest and most modern in the state. Messrs. Hanitch and Robins, managers of the Coliseum, stated that the theater would be finished in white and gold both inside and out. The management will also re-seat the house so that it will be more comfortable to the patrons and accommodate larger audiences. It is the intention to open the Coliseum about the middle of August.

Mr. A. Blitz, of the Strand theater in

Indiana, Pa., was a visitor in Pittsburgh last week. While here he purchased two Powers 6A operating machines.

John Kahler has secured title to the George H. Hobson holding, of 60 x 100 feet, in Beechview avenue, Pittsburgh, improved with a one-story brick building used as a motion picture theater. The consideration in the deed is $12,000, which does not represent the full value.

While Al W. Cross, manager of the Hudson Feature Film Company of Pittsburgh, was in New York last week. he secured the one-reel picture of Harry K. Thaw, showing interesting scenes before and during the present trial, his fight for jury trial in the supreme court room, the jury, Jerome K. Jerome, Thaw's mother and all vitally interested in the trial.

The Keystone theater, Garfield street, Natrona, Pa., has been sold by John Hafner to a company of Natrona peple. The sale was consummated last week and the new owners have already taken charge of the theater. The company is the same that owns Natrona's other popular theater, the Grand. Mr. Hafner has not as yet stated his intentions for the future but will not conduct a moving picture business in Natrona. It is said he has a similar venture in view in another town, however. He has been in the moving picture business in Natrona almost continuously for the past 8 years and in that time has made a host of friends in the town.

Steve King, who has charge of the Universal's Submarine pictures which were shown at the Lyceum theater, Pittsburgh, for two weeks with great success, reports that exhibitors are taking a lively interest in the production and that he is securing plenty of bookings.

M. J. Kornblum, formerly publicity man for the Clark & Rowland interests, which he resigned about two months ago, is again back on the job working in conjunction with Arthur J. Simmons, who filled the position after Mr. Kornblum resigned.

D. C. France, who is now in charge of the Broadway Features and Serials department of the Independent Film Exchange, but formerly manager of the Feature Film & Calcium Light Company, moved into his new office in the first-named exchange last week. Mr. France reports that he is already meeting with great success booking the Broadway Features released by the Universal.

Newton Williams, of the Feature Film & Calcium Light Company, was married Monday, June 28, to Miss Marion Hollis, daughter of Thomas Hollis, formerly of the General Film Company. Miss Marion is also a niece of Harry J. Smith, manager of the Calcium and Harry Hollis, of the same company. Congratulations from the film men.

R. D. Tristam, who was in Pittsburgh for 10 days, superintending the launching of the H. M. Blackwell exchange, left last week for New York. The exchange offices are up to date in every respect and Manager Fay is expected to do a big business from the Pittsburgh branch.

N. P. Stoughton, traveling auditor for the Universal Film Manufacturing Company, has been in Pittsburgh during the past two weeks, installing new bookkeeping systems and completing the work of transferring accounts in the new Universal exchange.

F. W. Myers, of Glassport, Pa., is erecting a new motion picture theater in this town which will have a capacity of 300.

John L. Moore, of Northside, has secured the contract for the erecting of an $8,000 motion picture theater, to be built on Church avenue, Ben Avon, for J. S. Wagner.

Licenses were issued to two new moving picture theaters in Erie, Pa., last week. One is located at 2509 Peach street and will be operated by D. A. Billig. The other was at 1305 Parade street, owned by H. Mickalski.

Andrew P. Weschler, owner of the Colonial theater, in Peach street, Erie, Pa., announces that he will make alterations and put an addition on this house.

Kansas Sabbaths

Kansas Exhibitors Are Preparing to Fight for Sunday Opening—Wichita Picture Shows Unmolested on July 4—Played to Bigger Crowds Than Usual, But Charged No Admission—Managers to Test Law Covering Openings.

Special to Moving Picture World from Kansas City News Service.

BEING placed on the same plane as saloons and gambling houses and so forth has long dissatisfied and prejudiced the moving picture exhibitors and the film men against the Kansas administration. They are now making preparations in several cities to break into the Sunday show business. At the Fourth of July celebration at Wichita, Kan., business men informed the exhibitors that the mayor and other city officials would not be in town Sunday. The shows opened and showed to larger crowds than they are accustomed to on Saturdays, which is the largest day of the week with them.

As yet the officials on their return to the city have taken no action because the shows opened. No admission was charged at the theaters, although the committee of the city in charge of the celebration asked for a donation from the exhibitors they failed to get it because there was no charge to the shows.

There have been indignation meetings held at nearly all the churches in charge of ministers; however, they lack the moral support of the people in their meetings and they are scheduled to come to naught, according to the business men there. The managers of the shows are now making all preparations to hold another Sunday opening and test the administration on the point.

There are seven theaters in Wichita, all of the high class money making variety, and all have a big financial backing to fight the right to show on Sunday, which they intend to use if necessary. So far there has been nothing said about the film exchanges of Kansas City, which cater to this district entering into the fight, although it is barely possible that they will probably consider helping the exhibitors all that they can in this matter and it will probably be brought before the Exchange Men's Association of Kansas City in the near future.

EXHIBITOR ENTERTAINS TOTS.

George Seidhoff, owner of the Murray theater at Twenty-seventh and Walrond streets, was host to the children of the Institutional Church recently. Mr. Seidhoff was assisted in his work by Mrs. Walter Smith, president of the Parent-Teachers Association of the Greenwood School at Kansas City. The children of the Institutional Church are those that live in the tenement section of Kansas City, and many of them have seen very few picture shows and perhaps none had ever been inside of one of the high-class south-side theaters until Mr. Seidhoff made it possible for them to attend his show. A motor car ride over the boulevards was the first thing on the program for the afternoon, a trip through the Swope Park zoo came next, then ice cream, soda water and cake at the Walrond Gardens, and last of all the picture show, and if the noise of appreciation meant anything the picture show to them was the best of all.

UNCENSORED FILMS OUTLAWED.

August 15 will probably be set by W. D. Ross, superintendent of public instruction, as the date for the end of the uncensored moving pictures in Kansas. When Superintendent Ross, under authority from the courts that the law was constitutional, began enforcing the law last April, he ruled that for the first few months films already in the state could be shown without having been inspected by the state censors. Ross said he did not wish to work a hardship on the film exchanges. But now Ross has just about decided that three months and a half are enough in which to fill the state with censored films. The date for this change has not been officially announced, but it will probably be either August 15 or a bit later. Since April 12 the two inspectors have passed on 1,900 films and made the state richer by about $3,900 in fees.

GLEANED IN KANSAS.

The new policy of showing motion pictures at Garfield Park at Topeka, Kan., was recently inaugurated in the casino to large crowds. It has been customary for the last two summers for free pictures to be shown here, but higher grade films are now being shown at the charge of five cents admission. Good weather is helping the picture show at the park nicely.

Earl Alexander, owner of the Earl theater at Twelfth street and Brooklyn avenue, has closed his theater for the summer. Mr. Alexander will not open again until September.

LYNCHBURG, VA., NEWS LETTER.

By Julian T. Baber, Special Correspondent of Moving Picture World.

THE Rotary Club of this city has placed Roanoke on the map by having Pell Mitchell, Gaumont (Mutual) cameraman film "The Big Lick Old Fiddlers' Convention" held here July 2 and 3.

Manager F. O. Webber, owner of the Comet theater, the progressive Mutual house of this city, has made arrangements to show the pictures in the near future.

Manager W. P. Henrietzie, of the Roanoke theater, obtained many good photographs of the Old Fiddler's parade and is using them for lobby display and slides. The Roanoke is a vaudeville and motion picture house, using two reels, General Film, daily.

The Paramount theater of this city has closed its doors. This theater was formerly the Jefferson and has been termed a lemon by the local showmen for a good many years, stock, vaudeville and pictures being tried with little success.

Manager Rockhill, of the Virginian, is using many novel advertising ideas with his Kalem railroad pictures. If he keeps up at the pace he is going now, the passers-by will find a N. & W. engine lined up in front of his house on Jefferson street some morning.

Chaplin comedies are very popular. The American, a large house booking big pictures, is using Essanay-Chaplin comedies, showing two and three times. The Virginian is using Chaplin-Keystone reissues to a good advantage. "Tillie's Punctured Romance," which played the Paramount some time ago, is playing a return date at the American.

The American Booking Co., controlling "The Christian" for Virginia, and several other states, reports it to be going unusually well.

Three men held up H. L. Rockhill, of the Virginian, July 3, and relieved him of his bank roll, which fortunately contained only about $20. They evidently intended to get the day's receipts, but Mr. Rockhill has a habit of leaving his receipts down town in a safe. (A good habit.)

Manager Jenkins, of the Bijou, is determined to keep the Universal Program before the people, from the looks of things.

A. Luther Chocklett, of Roanoke, forwarded the foregoing notes to the representative in this city of the Moving Picture World.

Sunday Men Confident

Tennessee Picture Managers Have Excellent Chances of Winning Test Case on Sabbath Observance Law—Old 1803 Measure Has Been Superseded and the New Law Does Not Discriminate Between Cigar Stores and Theaters.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE moving picture men of Chattanooga, Tenn., feel that they have an excellent chance to win in the Sunday showing test case which was recently filed. It is contended that the only possible law under which the picture shows could be closed would be one that was enacted about 1803, which has been superseded by later supreme court decisions. In order to close the picture shows on Sunday it would be necessary to close up the drug stores, cigar stands, and also to stop street cars on Sunday.

Some years ago a law was passed in the state which prohibited Sunday baseball, but this law was declared unconstitutional three years ago when the Nashville Base Ball Club tested it out. The men who were recently arrested on a charge of operating their theaters on Sunday were bound over to the Grand Jury from the magistrate's court. In a special charge to the Grand Jury Judge McReynolds, of the criminal court, said that it was unlawful for persons, firms, individuals or corporations to follow their vocations on Sunday, and that so doing for two or more Sundays constituted a nuisance. He said that it was the duty of the jury to indict operators of moving picture shows who were following their vocations on Sunday.

EXIT THE ALBERT THEATER.

The old legitimate houses of Chattanooga and other Tennessee cities are slowly but surely passing out of the ranks. One of the last of the old-timers is the Albert theater, formerly the Shubert. The chairs of the theater have just been sold to Silver & Ginsberb, who operate some colored moving picture shows, and the latter have been busy removing them. The sale was made by B. F. Lowry, cashier of the Citizens' National Bank, and receiver for the Albert. This will mark the end of the career of the Albert as a theater as the building will be converted into a business house and occupied by some jobbing house.

BETTERMENT CLUBS AND EDUCATIONAL FILMS.

The University of Tennessee is making rapid strides in its endeavor to use moving pictures throughout the state for educational purposes. A short time ago arrangements were made for furnishing commercial films for educational purposes in the schools throughout the state. Then the University made arrangements for showing pictures to the state institutions. The latest development is one whereby The Tennessee Manufacturers' Association will make an appropriation from its treasury for the purpose of starting clubs in all of the manufacturing districts. These clubs will be composed of high class workmen, journeymen of various kinds, and men who are interested in bettering their conditions.

A number of the leading members of the manufacturers' organization recently met the officials of the University of Knoxville, and laid plans for organizing clubs throughout the state. It is hoped that a total membership of 1,000 workmen can be gained by October 1. Any town which can make up a class of twenty men will be considered under the new proposition. Only men who are working, or who expect to go back to work shortly will be enrolled, and boys of scholastic age who have an opportunity of attending the free schools of the state will be encouraged to attend them.

ITEMS FROM TENNESSEE.

While moving pictures have often been produced in which old shows have been the subject it is a rather unusual stunt for a stock company or theater of any kind to reproduce a moving picture play in stage form. However, the Norman Field players, a stock company playing at the Orpheum theater, at Nashville, recently produced "Tess of the Storm Country," Mary Pickford's big screen success. Good attendances were present at the various performances, including the matinees. Miss Daniel had the leading role in the stock performances.

The Fourth avenue airdome, of Nashville has installed Mason & Williams Stock Company as a permanent or indefinite feature of the shows to be given at the new airdome. Vaudeville and moving pictures are shown between the acts of the stock performers, and the stock shows are changed twice a week.

The Belmont, of Nashville, Tenn., recently had a special attraction in the form of several hundred feet of film, showing pictures familiar to residents of the Belmont section of the city, and in which numerous patrons of the theater appeared. The local color pictures were accompanied by the three-reel Lubin production, "The Attorney for the Defense."

The big outdoor moving picture show at the Glendale Zoo, of Nashville, was opened on July 5. The pictures are free to the public and are attracting big crowds whenever the weather permits, which has not been very often, during the past few days. The pictures will be shown during July and August. A concert band in the park also adds to the attractiveness of the open-air pictures.

The Dixie Film Company, of Nashville, has completed plans whereby the company will shortly start manufacturing films at a plant near Biloxi, Miss. Competent actors have been secured and the first picture will be the "Infant Moses," portraying the life of the Biblical character. M. D. Morris, of Nashville, is author of the play, and a number of the scenes will be laid in and around Nashville. Capt. D. A. Boening, secretary and business manager for the new company, is one of the pioneer moving picture men of the country and was for several years connected with the business in Chicago, where he operated picture houses, and was also interested in supply concerns, both manufacturers and jobbers.

Considerable interest is being shown in a movement in Tennessee that proposes to use moving pictures as a form of amusement and education for all the penal and charitable institutions of the state. The movement is being fathered by the Tennessee Board of Control, which is installing machines in the various institutions, including the penitentiaries, the Tennessee Industrial School, State Reform School, the Deaf and Dumb School, the Central Hospital for the Insane and the Eastern and Western Hospitals for the Insane.

THE GEORGIA FILM STARTED.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ACTUAL work was commenced yesterday on the Georgia motion picture film. by the Scenic Film Company. Cameraman V. L. Walker crawled to the top of the water tank on the Chamberlin-Johnson-DuBose building, some 200 feet up, and took a picture of the New Fulton county courthouse.

He also took a picture of the Capitol from the top of the tower of the Fulton county jail, it being necessary to carry planks and build a temporary platform from which to operate.

In taking this film of the State of Georgia for the state chamber of commerce Mr. Walker will have to traverse all parts of the state

The picture will show the abundant resources in minerals, cereals, cotton, fruits and water power plants, manufactories and many other activities of which the great state of Georgia may well be proud.

Picturesque scenes will be taken in the mountains and on the seacoast, and views will be shown which will strikingly demonstrate that in the cities of Macon, Augusta, Savannah, Columbus and Atlanta, the state has possessions surpassed by no state in the south, and by few in the Union.

WANTS TRAFFIC OFFICER IN FRONT OF THEATER.

Hugh Cardoza has appealed to members of general council to aid him in securing a traffic officer to place on duty in front of the Grand theater, of which he is manager. He states that thousands of pedestrians are in danger from autos and vehicles of all kinds at that point since it is a "Little Five Points" with Peachtree, North Pryor, Carnegie Way, Forsyth and Ellis streets, all intersecting. The officer, Mr. Cordoza says, is particularly needed on Saturdays when more than 1,000 children attend the children's picture shows at the Grand.

DeBRULER TO MANAGE STRAND.

After an absence of several months from the city, Ralph De Bruler has returned to Atlanta, and assumed the management of the Strand. Mr. De Bruler was formerly manager of the popular Montgomery theater in this city. Known to every one in the South connected with the film business, and to the thousands of patrons of moving picture houses in Atlanta as genial, accommodating and ready to please all who come in contact with him, these acquaintances will welcome his return and connection with the Strand theater.

REGENT OPENS.

The "Regent," Frank Montgomery's new theater at Peachtree and North avenues, opened formerly to the public at 2 o'clock Monday. This handsome new theatre is one of a chain of neighborhood theaters being erected by Mr. Montgomery. The next to open will be at Peachtree and Tenth street and is nearing completion. Mr. Montgomery is well known as one of the foremost motion picture theater promotors in the South. He established the Montgomery theater here, and has built many successful theaters over the Southern states.

HEARD IN ATLANTA.

"Midnight at Maxims" and Theda Bara in "A Fool There Was" are at Alamo No. 2 this week. If Theda Bara continues to linger around in Atlanta theaters, it is said there will be many reformations.

Reports from the patrol of Yaarab Temple of the Mystic Shrine, who are now in Seattle, and who will later go to San Francisco and Los Angeles, and who are one of the finest drilled patrols in the country, is that they will bring back a most excellent film of their drills in the different cities they visit. Atlanta is justly proud of Yaarab patrol and the film will be an S R O in the theater which will exhibit the film.

Damon and Pythias is drawing great crowds at the Strand Monday and Tuesday.

The Apex Feature Film Co report a splendid business over the South at the present time.

The much-talked-of Moving Picture

Exposition, which was to have been held in August, seems to have gone where some expositions go; want of funds, and co-operation of manufacturers seems to have been the ailment.

The Montgomery theater played a full week to the "Eternal City" at advanced prices. Crowded house all week.

The V-L-S-E company furnishes the entire motion picture program at the Forsyth this week. Manager W. C. Brandon, of the local office of the V-L-S-E, is having great success in putting his films in many of the larger theaters in the eight Southern states which comprise his territory.

J. L. Merentette, manager of the Consolidated Film & Supply Co., is on a business trip to Chicago this week.

E. J. Sparks has taken the lease on the old Grand in Spartanburg, S. C., and after improvements will open it under the name of the Bijou. Only first class pictures will be run in this theater.

The Strand has again placed a new apparatus for pumping into that popular theater fresh and cool air; this time it is the installation of great exhaust fans and to prove to the public that such is a fact they have placed a large flag with the word "Strand" on it at the front of the building, which on the calmest day is standing straight out, caused by the power from the exhaust fans. Calm days in Atlanta, however, are few.

LOUISVILLE THEATER NOTES.

Lee Goldberg, manager of the Mary Anderson theater, of Louisville, was one of the first theatrical men in the country to adopt the electric signs for advertising the various stars appearing in the photoplays shown at the theaters. Mr. Goldberg was the first to adopt this means of advertising in Louisville, but since that time others have tried out the plan, which is proving successful. "The Isle of Regeneration" and Viola Allen in the "White Sister" made big hits at the theater. In fact, the "Isle of Regeneration" was booked for the second time, it proved so popular.

For the second time inside of a few months the Grand, of Owensboro, Ky., was damaged by a cyclone. The heavy wind tore a portion of the roof from the building directly over the stage, and the following rains did considerable damage to the interior. The storm did a large amount of damage in Henderson, Ky., Evansville, Ind., and other neighboring towns.

The Crystal, of Hickman, Ky., has been incorporated, with a capital stock of $3,000. The incorporators are: J. O. West, J. R. Wright and Mitchell Wright.

At Wheeling, W. Va., Ambrose Habig is preparing to erect two motion picture theaters shortly. The houses will be located on Main street and on South Chapline street.

MACAULEY'S AGAIN CLOSED.

Mrs. W. H. Shelly, of Louisville, who recently opened Macauley's theater as a moving picture theater for the summer months, found that pictures did not go well at the old playhouse and has discontinued operations. Mrs. Shelly stated when she first opened the theater that she was willing to lose a thousand or so in finding out something about the business, and it is stated on expert testimony that she lost the better portion of the thousand in the few weeks in which the theater was operated. Mrs. Shelly is the wife of W. H. Shelly, one of the prominent racing officials on the Kentucky race tracks. This experience rather proved that the public is looking for up-to-date moving picture theaters and big attractions rather than mixed bills, and old houses designed for theatrical staging. This condition is especially noticeable in the summer when the poorly ventilated theaters are much of the same nature as a bake oven.

Lo, the Poor Airdome

Louisville Weather Clerk Cranky, But Besides That Everything Is All Right, Especially for the Cosy Indoor Theater—Garden Weather Expected for Rest of the Summer, and Breeze Managers Still Hope for the Best.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

JUST who made the weather man mad is a question of much interest to the airdome operators of Louisville. It is safe to say that they would be more than glad to make the guilty party shake hands and wind up the argument. If he refused, a coating of tar and feathers would hardly compensate the show men for the money they have lost during the past few weeks. The entire season has been cool, and copious rains have fallen several times each week. The weather has been so threatening almost constantly that very few patrons feel like taking a chance on an airdome which does not have a closed house in conjunction.

Such houses as operate combined establishments have been reaping a rich harvest, and the down-town moving picture houses have been doing the best summer business ever recorded. The parks in most cases have done very little, except in the dance halls, and on many nights the vaudeville show audiences have looked like a funeral procession. The consequence has been that the down-town theaters have been well filled every night.

Some of the airdomes, including one in Crescent Hill and one on West Broadway, have closed temporarily and have announced that operations will be resumed when the weather becomes settled.

COMIC ADVERTISING FILMS.

The recently incorporated Raymond Anderson Company, of Louisville, is now getting a number of the leading photoplay theaters of Louisville to put on the new comedy advertising films which the local concern is making. These films are made up in thirty-five foot sections, or ten advertisements to each 350 feet. The special reel is generally run at the end of each performance, and catches the crowds on every one but the last performance, and in many cases even this performance, since many of the films are full of local color and are interesting. Local boys and girls of the better circles have been used in making some of the films. One film, a local jeweler's advertisement, was a very interesting bit of romance which wound up with the girl selecting the diamond ring, which was placed on her hand just as the other lover came into the store. Comedy, or trick photography and cartoon stuff is used in many of the films.

BACK TO SUMMER VAUDEVILLE.

James L. Weed, manager of the Keith theater, of Louisville, has dropped photoplays and gone back to summer vaudeville and short motion pictures with a continuous performance, starting at 2 o'clock in the afternoon. For several weeks the theater showed photoplays only, but many requests were received asking that summer vaudeville be re-established as it was earlier in the season, and it was also found that patrons preferred the Fourth street moving picture houses to walking the additional block to Fifth street.

SWITOW BUYS EVANSVILLE'S NEW MAJESTIC THEATER.

Announcement has just been made of the purchase of the New Majestic, of Evansville, Ind., by M. Switow, president of the Switow Amusement Company, of Louisville, the Fourth-Avenue Amusement Company, and the Phoenix Amusement Company, of Lexington. Associated with Mr. Switow in the new venture are James H. Button, of Louisville, and Louis Zoeller, of Chicago. These men, accompanied by Phil. Skora, who sold the Evansville theater, recently made a trip to the Indiana city. They were accompanied by Oscar Joseph, of the architectural firm of Joseph & Joseph, who have designed most of the leading moving picture theaters of this district. The new owners are contemplating a number of changes in the theater, and improvements to cost about $20,000.

A company will be incorporated to handle the new property, which has been leased for a term of twenty years, with the privilege of buying at the end of that time. The name of the new company will be The Majestic Amusement Company, it is understood. The same men are interested in the Phoenix Amusement Company, of Lexington, and, it is understood, have deals pending for several other theaters. The Majestic will be used as a moving picture and vaudeville house, after the improvements are completed. This theater was built a few years ago by August Ropke, of Louisville, who is now serving a term in the penitentiary at Frankfort on a charge of embezzling $1,490,000 from the Fidelity Trust Company, of Louisville, in 1910. At the time it was discovered that he was short over a million dollars in his accounts, the company attached the theater at Evansville, but later sold it.

NEW PHOENIX HOUSE BUILDING.

The Congleton Lumber Company, of Lexington, Ky., has been awarded the contract for completing the new theater of the Phoenix Amusement Company, work on which was stopped a few weeks ago when the Whitton-Wheeler Construction Company, of Louisville, failed. The new contract for completing the work calls for an outlay of $30,000 and the theater will be completed about October 1. The bonding company will push the work as much as possible so as to save a large bonus which accrued during the time the theater work was held up.

AND BINGHAM IS ABOUT RIGHT.

George Bingham, of Paducah, Ky., recently stated in the Hogwallow Kentuckian, a small magazine printed at Paducah, that he felt the Paducah theaters deserved censure for the numerous advertisements on the screens. In part Mr. Bingham said: "Advertisements on the screens bore people who pay money to be amused, and they should not be forced to have themselves informed, instructed and advised about the merits of various articles of merchandise, etc. To my mind, dead hair, corns and infallible remedies therefore should be barred from the screens, to which we look for amusement only."

RIDDER TO LECTURE.

It has been announced in Louisville that Herman Ridder, editor of the New York Staats-Zeitung, will shortly deliver a lecture at Macauley's theater. The lecture will be a plea for American neutrality and moving pictures will be used to show what the war really has been in Europe. Mr. Ridder claims to be badly misunderstood by American people, and he is anxious to show himself up in a better light by means of his talk. The lately received European pictures are said to be similar to Dante's Inferno as far as realism is concerned. Accompanying Mr. Ritter will be Karl Nickerson Llewellyn, Yale, 1915, who won the emblem of the Iron Cross while fighting under the German flag in Belgium and France. He will talk on "Life in the German Army as an American Volunteer."

Wanamaker Indian Films

On Crow Reservation in Wyoming Director Dixon Is at Work on Twelve Reels—Picture Planned by Rodman Wanamaker—Memorial to American Indians—Will Perpetuate Knowledge of Primitive Customs—What It Will Show.

Special to Moving Picture World from Midwest News Service.

THE most comprehensive historical Indian pictures yet attempted in the United States are being made on the Crow Indian reservation near Sheridan, Wyo. The films are a part of the plan of Rodman Wanamaker to raise a suitable memorial to the American Indian and to perpetuate the knowledge of the primitive Indian customs.

When complete there will be twelve reels of pictures. This work is being done under the direction of Rollin S. Dixon. Director Dixon was on the reservation with the Wanamaker expedition in 1913 and his acquaintance with the tribal leaders enabled him to get their consent to depict rites and ceremonies more graphically than by the aboriginal method of handing down records from generation to generation by work of mouth in the tribal councils. The Indians were more than willing. Inasmuch as the customs are not being maintained they evidenced as much dramatic enthusiasm as was consistent with their stoic natures over the idea of restoring some of the ancient and weird rites. In two weeks, while on Shoulder Blade Creek, near Lodge Grass, Mr. Dixon made six reels, all dealing with the primitive. Among the half forgotten ceremonials outlined by the oldest warriors and medicine men were the mysteries of the medicine stick, the ceremonial steam bath and battle scenes, the features of which are the infinite pains to secure accurate detail.

In direct contrast to this will be six reels showing the present day Indian. The big ID roundup will show the Indians riding the range and branding cattle. The camera men will visit the grain and stock fields and the homes of Uncle Sam's charges.

These pictures will first be exhibited at the Panama Pacific Exposition in connection with a lecture on the American Indian given by Dr. Joseph K. Dixon, secretary of the National American Indian Memorial Association.

PICTURES IN LIBERIA.

The President of Liberia attends motion picture shows twice a week, according to Rev. Emory Ross, a missionary who has just returned from that country. At a meeting in North Yakima, Wash., he said that Monrovia, the capital of Liberia, has no hotel or restaurant, but has a motion picture theater.

The French films are used and they are shown in the Hall of Representatives two nights a week. The admission is 36 cents. In the center of the hall there is a raised office chair—just an ordinary chair—which is reserved for the president of the black republic, and he graces the chair regularly, every night the films are shown.

NORTHWESTERN NOTES.

H. L. Newton has sold a half interest in the Princess theater at Sterling, Col., to J. E. Dahlberg, of St. Edwards, Neb., and will devote much of his time to Pacific Coast interests. Dahlberg formerly operated a photoplay house in Corydon, Ia.

Fire, believed to have originated in the Concrete theater, at Concrete, Wash., destroyed the building and half the business section of the town.

The Commercial club of Tacoma, Wash., is preparing a welcome for a party of Ohioans to be brought to that place Aug. 12 by the American Art Film Company, of Columbus, O. The party will include the designated "six most beautiful women of Ohio." The camera men will be accorded the freedom of the city.

Donald Fullan, of San Francisco, directed the making of a picture, "The Seven Wonders and the Modern Ichabod," at Everett, Wash., during the Kea-How-Yah held by the Commercial Club.

The Weir theater, at Aberdeen, Wash., has been giving a series of free Friday matinees to the children of that city.

The Gem theater, at Sheridan, Wyo., is taking part in a Shetland pony contest, giving 50 votes with each admission. The Gem gave carnations to its female patrons on July 4th.

W. B. Reed sold the Pastime theater, at Sheridan, Wyo., to Ote Hon, and has gone to California. The new proprietor has had the house redecorated.

The Masonic Temple theater, at Wallace, Ida., was destroyed by fire.

IN MONTANA.

Inmates of the Montana State Prison, at Deer Lodge, prefer the dungeon to missing the weekly motion picture show, Dr. Marie Hyde, inspector of state institutions said at the recent meeting of the Montana Federation of Woman's Clubs in Missoula: "The greatest punishment that could be meted out to them was to deprive them of the picture show."

Rev. Lee Tomme, former chaplain of the Arkansas State Penitentiary, said last week in an address at Little Rock:

"In the Colorado penitentiary there is a picture show, a baseball ground for the prisoners and other features of interest or amusement for the convicts. If one violates the rules he cannot go to the picture show, play ball or see it played, nor have any of the privileges enjoyed by his fellow convicts. This is punishment, not brutal, but as effective in most instances."

Thomas Bastian, who was manager of the Princess theater, at Butte, is booking the pictures and acting as publicity manager for the New Palace theater at Great Falls.

John Eger, who bought the Princess theater, at Helena, from W. B. Thompson, will maintain the 10-cent standard.

DAKOTA ITEMS.

Otto Rahen, of Lake Andes, S. Dak., has purchased the Gem theater at Armour, S. Dak., from Mrs. Samuelson.

A. A. Axtell has sold a half interest in the Star theater, at Lemmon, S. Dak., to Elmer Dreshbach.

B. L. Pierce, of Alton, Ia., has purchased the interest of Harry Ronald in the Opera house motion picture show at Clear Lake, S. Dak.

CINCINNATI TO BE STUDIO CITY.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

ON the authority of the well known proverb to the effect that where there is seen a considerable amount of smoke there is also likely to be found more or less fire, it may confidently be said that there will shortly be something doing in the way of real, regular, permanent moving picture production in Cincinnati. That is, dramas and comedies will be produced by one or more companies, with competent and skilled direction and with other accompaniments which go with first class pictures.

Of course there are at present at least two concerns producing various kinds of commercial and current events pictures, and doing it with conspicuous success, but so far there has been little in the way of dramatic production. The acquisition recently of about 300 acres of land near the city, on a car line, is one of the traces of "smoke" which has been discovered. For a time the deal mystified real estate men, who could not satisfactorily explain to themselves the purposes of the purchaser of the Indian View property, as it is known; now, however, it is rumored that the Equitable Motion Picture Corporation, incorporated recently in Virginia with a capital stock of $3,000,000, and backed by Chicago capitalists, will use the property in its operations. It is ideal for the purpose, both as to location with reference to the city and topographically. Just when the company proposes to start operations is not known, but that it is interested and will use the property sooner or later is very definitely stated.

Besides the prospect of the work of this company, it is also understood, on good authority that an experienced actor-director who has been doing some good work in the Southwest proposes organizing and directing a company for the production of comedies exclusively, and that he has already completed tentative arrangements with a leading releasing concern for the use of his material. When these new projects are considered in connection with the ambitious plans of the Highland Film Corporation, the work of the Cincinnati Motion Picture Co., and other local concerns, it may very well be said that the Queen City will ultimately be as conspicuous as a producing center in the Middle West as it is now as a film distributing market.

LIVE PUBLICITY AT THE LUBIN.

The Lubin, whose intelligent and effective use of publicity in securing public attention to its big productions, which has been referred to before, is at it again, as it were. The picture on which it centered a recent striking effort in this line was the Lubin production of the Charles Klein play, "The District Attorney."

Attractive circular matter featuring the production, and inclosed in a red envelope bearing the arresting legend, "A Message from the District Attorney," were distributed through the mail to the select list which the Lubin uses, and thus got the coming of the play before the kind of people whom the management desires to cater to. The Lubin makes an especial effort to call to the attention of lawyers, doctors and other professional men the exhibition of plays of this sort, as being of direct interest to them, and is usually successful in drawing crowded houses during every engagement.

Blotters bearing the program for several weeks to come have also been sent out with other circular matter, and as they are good ones, the kind that really "blot," they are kept by their recipients in a sufficiently large number of cases to make them first-rate reminders of good things coming.

REFERENDUM ON CENSORSHIP.

Cincinnati exhibitors, as well as those elsewhere in Ohio, are deeply interested in the movement which has been started to secure a referendum vote on the moving picture censorship law as it now stands. Attorney General Turner has formally approved the form of petition drafted by those behind the movement, on its presentation to him, and work to secure a sufficient number of signatures to comply with the law and enable a vote on the moving picture statute as revised will begin at once.

One of the objectionable features of the statute is its application to film producers and exchanges, a provision inserted for the purpose of removing part of the responsibility for exhibiting unauthorized films from the exhibitor. Opinion is somewhat divided on the matter, as it has been during the whole fight on the State Board, and the result of the canvass for signatures will be watched with interest.

TALKED OF IN CINCINNATI.

Prospects for the usual summer run of feature pictures at the Walnut seem to be dwindling, inasmuch as no arrangements to that end have been announced, despite the lateness of the season, and, on the other hand, a new deal for that popular house is involved in the reported acquisition of the Anderson & Ziegler theaters by the United Booking Offices. It is stated that the booking concern is to place the Anderson & Ziegler, as well as other houses, on a small-time vaudeville circuit, although the Walnut will play the Stair & Havlin bookings until next March. At the same time it is said that the High Street theater, of Columbus, will continue as a high grade picture house. However, inasmuch as a few reels of pictures, especially, of course, cemedies, are always an essential part of the program at a small-time vaudeville house, patrons of the Walnut will continue to see pictures there to a limited extent, regardless of the kind of attractions which may ultimately hold the boards there.

It is becoming a recognized fact that moving pictures are among the prime necessaries of life, which seems to place the business of making and exhibiting them on about as solid a basis as could be asked. In fact, the makers of other necessaries, even of the staff of life itself, find it expedient to lure people to buy their goods by offering picture tickets with them, as recently reported in these columns with reference to a large bakery, and now a Sandusky, O., concern handling canned goods of all kinds, has adopted the same idea. The Star, Alhambra, Gem and Royal theaters, of that city, co-operate in the plan, honoring labels from the cans for admission, and are not only deriving substantial benefit therefrom, but have the distinct satisfaction of knowing they are at the same time giving real assistance to the development of a worthy home industry.

A "profit-sharing" plan whereby patrons of the theater will receive back a substantial part of their admission fees has been placed in operation by Mrs. Reifsnider, of the Orpheum theater, Urbana, O. The application of the profit-sharing idea has been so successful in other lines that Mrs. Reifsnider sees no reason why it should not be equally so in moving pictures.

IN ST. LOUIS EXCHANGES.

J. W. Cotter, manager of the Kriterion Exchange, 3217 Locust street, has taken on a new assistant in the person of Roy Dickson, who was formerly employed as booker in the Mutual Exchange. The St. Louis office of the Kriterion has just completed arrangements to handle the Miller Brothers' 101 Ranch releases for Missouri. The first feature, called "The Exposition's First Romance," has just been received.

J. J. Jones, with Martin and Estes, of Kansas City, has been in St. Louis for the past few weeks booking "The Spoilers" and "The Christian."

Sam Werner, manager of the United Exchange, in Film Row, on Olive street, says it looks to him as if the weather man had a deliberate grudge against airdomes. "Along about 4 o'clock the rain stops and the benches dry off and the exhibitor's heart begins to swell with hope, and he gets things ready. Then just as soon as it is time to open the show clouds and rumblings of thunder are heard and flashes of lightning are seen. When a prospective airdomer sticks his head out to see how the weather looks a rumble of thunder will growl at him and a streak of lightning dart its fiery forked tongue at him, and he slams the door and stays at home. And then an hour later, when there is no chance of a crowd, a gentle wind blows the clouds away, the moon comes out and shines in peaceful splendor on the empty benches and the lonesome airdome manager and three or four brave souls trying to occupy five or six hundred seats all at once."

Why Free Films Here?

St. Louis City Fathers Providing Free Shows for People Who Ought to Pay—City Charges Round Sum as License Fee for Airdomes, Then Puts Pictures in Park of Same Neighborhood for Well-to-Do Citizens—A Great Injustice.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

BELOW is a copy of one of many letters from dissatisfied exhibitors that appear in the People's Columns of the daily papers of St. Louis:

"Our 'City Fathers' compel airdomes to pay a license of $150 for the 'privilege' of giving to the public the 'best and cheapest' form of amusement for 5 and 10 cents. In order to do this it means an investment of from $3,000 to $10,000, and running expenses of from $25 to $200 per day. The officials of this city are permitted to give free pictures, dances and band concerts within two or three blocks of these same airdomes, sometimes twice a week."

The free pictures were primarily meant for the poor people in the congested districts who hardly ever stirred out of their houses, and who were supposed to need recreation. The free pictures naturally draw big crowds, but the remarkable part of it is that the larger crowds do not come from the poorer districts. In Lafayette Park on Sunday, July 11, there were 17,000 spectators of the free pictures. This park is in the midst of a prosperous neighborhood, and airdomes in the immediate vicinity usually add vaudeville or some other attraction to their programs on free "movie" night in Lafayette Park, in order to compete with the free show.

BETTER THAN CENSORSHIP.

A letter from another writer to the St. Louis papers advises a boycott of all shows "implicated" in running "indecent films, these insidious and deadly lures to crime and perdition," as he calls them. He adds: "A raid anyhow, on pocketbooks, is oftentimes far more effective than scores of letters in the public prints, and even than admonitions on the subject from the pulpit, which, by the way, are painfully few and far between."

PRINCESS OPENS AS FEATURE PICTURE HOUSE.

The Princess theater, on Grand and Olive, which has been dark for several months, will reopen on Saturday, July 24, under the management of Charles B. Bellknap, as an exclusive moving picture feature house. Four performances will be given daily, two matinees in the afternoon at 1.45 and 3.15, and two evening shows at 7 and 9. The price of admission for the entire lower floor will be 10 cents, and the balcony 5 cents.

The Princess is one of the most beautiful and expensive theaters in St. Louis, and was the first large legitimate theater to be built out of the downtown district and was intended for a straight drama house. Immediately after its completion the wave of moving pictures struck the city and its dramatic program had to be abandoned. The Princess has had a varied career as a purveyor of straight drama, musical comedy, vaudeville and pictures, straight vaudeville, and now it will be straight picture features. The opening bill will be Nance O'Neill in "Princess Romanoff."

MRS. SNAWDER A SUCCESSFUL SHOWWOMAN.

The Criterion, at 2644 Franklin avenue, is a little theater that has had remarkably good business this summer, for all that it seats only 500 persons. The Criterion was opened eight years ago by Mr. and Mrs. Snawder, who managed the theater in partnership. Two years ago Mr. Snawder died, leaving the business in the hands of his wife, Mrs. Nellie Snawder, who has been successfully playing to packed houses.

SHOW FOR MILK AND ICE FUND.

The Echo skydome, Lillian and Arlington avenues, was acquired for a mammoth entertainment given on Friday, July 16, by the Harney Heights School Patrons' Association. The school district was divided up into sections, and each section has a score of children selling tickets for the special program, which consisted of seven reels of pictures. The proceeds were given to the Pure Milk and Free Ice Fund, an organization started several years ago by the Post Dispatch, which is still under the management of the paper, and has become a permanent institution.

ST. LOUIS EXCHANGE NOTES.

Edward Abeles, manager of the Pathe Exchange, 3210 Locust street, attended a meeting of Pathe Exchange managers in New York on July 12. The meeting was called to talk over office management and to discuss plans for the future. Mr. M. J. Dunne, cashier of the St. Louis Exchange, acted as manager of the office during Mr. Abeles' absence. Pathe's are arranging to make many plays from American subjects and those of them that are good enough will be sent to Paris to be hand-colored.

E. W. Dustin has succeeded R. L. White as manager of the World Film Corporation Exchange at 3610 Olive street. Mr. Dustin is one of the best known film and theatrical men in the middle west. He has had experience all along the amusement line, as resident manager, road man, advance agent, stage director and motion picture producer, and was at one time a member of the Evans Honey Boy Minstrels. Mr. Dustin was also one of the first managers to convert a regular theater to moving pictures and make a success of it. He turned the Hopkins theater, in Louisville, Ky., into an all film house in the early days and changed it from a fair proposition to a veritable mint for its owners. Mr. Dustin is a native of St. Louis, and opened the first Pathe Exchange in the city at 3210 Locust street, when it was known as the Eclectic.

J. A. Noehrn, who comes here from the Kansas City office of the V-L-S-E, has been appointed assistant manager of the Big 4 Exchange here, which has been established at 3630 Olive street, in the building formerly occupied by the Alco Exchange.

ST. LOUIS ITEMS.

Wm. McDonald, proprietor of the Compton theater, at Compton and Easton avenues, has completed the airdome he was building a block and a half away from the theater. Mr. McDonald went to great expense in fitting up his out-door theater. Only first grade material was used, all posts and supporting timber being of red cedar, while the benches, a new wrinkle in airdome seating, are made of hard maple, with curved backs, but his patrons find them as comfortable as most theater chairs.

J. W. Price, treasurer of the Theater Managers and Motion Picture Exhibitors' Protective Association, is taking a two months' vacation trip to the west coast. He will visit the Panama-Pacific Exposition, and after that will go to Los Angeles and give Universal City the twice or three times over. Mr. Price's duties as treasurer of the association will be assumed by Miss Tillie Schwartz, financial secretary.

The Usher and His Work

Manager Schoenherr of Detroit's Columbia Theater Makes a Few Wise Observations on the Usher—Good and Ill He Can Do—Incident of One Crowded Day—They Should Be Carefully Guided.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

TALK all you will about how to run a theater properly, but in my estimation one of the most important things a manager or owner should do is to keep a watchful eye on his ushers," says M. W. Schoenherr, manager of the Columbia theater, Detroit, which is operated by John H. Kunsky. "An usher can either make friends for a house or can make fifty enemies in a few minutes. To make friends of your patrons the usher should be courteous at all times, accommodating and pleasant, and be on the job to give people seats when there are any to be had. On the other hand he must not be saucy or impertinent; he must never argue with a patron nor be the least discourteous.

"I remember one day in our theater we had gone to a great deal of extra expense to put on a good show. It brought us a lot of extra business. The space in the rear was crowded and there were probably a hundred people standing there, thus blocking the two aisles. The usher in a very gruff manner yelled out 'You got to keep this aisle open. Get back there.' What happened? Every person within the hearing of his voice felt insulted. The idea of having an usher talk that way to them. He could have just as well asked the people in a nice tone of voice to stand away from the aisle.

"So I say theater ushers need watching every minute. Most of them are inclined to sleep on the job, to fool around when the boss isn't there, to give preference to their personal friends in the matter of seating, and to become too familiar with young girls who come unescorted."

TO CELEBRATE ITS NEW ORGAN.

From July 18 to July 25 was a banner week for the Broadway-Strand Theater Company, Detroit, operated by Harry I. Garson. It served to introduce to the theatergoing public the new $40,000 Wurlitzer Hope-Jones organ, said to be the largest between New York and Denver. A special recital was given for the press and prominent men of the city by Edward Benedict, who has been engaged as the organist. Free recitals for the general public were given from 12 to 12.30 during the entire week. The regular orchestra was retained, as it is Mr. Garson's intention to have both the organ and the orchestra.

The regular attraction for the week was Walker Whiteside in "The Melting Pot." In addition, there were vocal solos by Eddie McGrath, Detroit's favorite singer, and souvenir photographs on leather of Mr. Whiteside, the first of a series of 52 pictures of Broadway-Strand stars, suitable for pillow covers, table spreads, etc. Each week from now on photos of the star of the feature will be given free as souvenirs. These are just a few of the innovations which Mr. Garson has in mind. By fall he expects to see the Broadway-Strand the most popular photoplay house in Detroit if money and brains count for anything. Prices remain the same—10 and 15 cents for matinees, and 10, 15 and 25 at night. Performances are continuous from 12.30 noon until 11 at night.

MAY LOWER LICENSE FEES.

Alderman Edward Barnett of the Detroit Common Council, has introduced an ordinance reducing the license of minor theaters—those seating less than 400—to $25. The reason he gives for the ordinance is his anxiety that fire alarm boxes be installed in all the theaters. "Theater owners have pleaded poverty so strenuously that I believe the lightening of the license burden will enable them to install the fire protection system," said the alderman.

DETROIT KRITERION COMPANY REORGANIZED.

The Detroit Kriterion Film Company has practically been reoganized. The new officers are: Otto A. Seestedt, president; Charles D. Wesch, secretary and treasurer, and Ralph T. Peckham, vice-president and general manager. They have bought out all of the other stockholders and the company still remains a fifty thousand dollar corporation. The same officers have incorporated the Standard Film & Supply Co., with a capital stock of $2,500, to handle the new Standard Program. The new Associated Program will be handled. The business will continue at least temporarily under the name of the Detroit Kriterion Film Co., and there will be no change in locations. The present quarters of the firm are as large as any in the city, and can handle an immense amount of business.

There are three floors. The first is for the general offices and shipping; the second entirely for projecting and the third for mounting. The projecting room is the finest in the city, in fact it is the only real projection room Detroit has. The room has been decorated with artificial flowers, giving it a garden effect. A hundred people can comfortably be seated.

The Detroit office of the company is headquarters for all of Michigan and 28 counties in Northwestern Ohio. Branches are maintained in Grand Rapids and Toledo, O. There are two traveling representatives, Bert Graham and John Briggs.

PREVENTION OF FIRES.

During the month of June one theater in Michigan devoted to photoplays was completely destroyed. Hon. John T. Winship, Insurance Commissioner of Michigan, says it was pure carelessness on the part of the owner. For the first six months of this year a total of six moving picture theaters were destroyed by fire, which is "six too many," according to Mr. Winship, who says that all of them could have been avoided had there been the proper attention given by the owners. In talking with a leading exhibitor on this matter the commissioner said: "Because a few theater owners are careless and will not live up to the requirements of the law, the legislature is always trying to pass new and more stringent laws. The result is that the careful exhibitor has to pay the price for the careless ones. If exhibitors would take it upon themselves to do everything they can to prevent fires and make their buildings fireproof, there wouldn't be any occasion for rigid laws."

DECORATING THE NEW STRAND.

John H. Kunsky says that the new Strand theater, at Grand River and 14th streets, Detroit, will be unusual in its decorative features, and that it will even surpass the Alhambra theater, which so far is considered his most beautiful playhouse. His artists are working out the garden effect scheme of decorating in a most novel way. All of the scenic work will be done by the Kunsky Scenic Company, recently organized by Mr. Kunsky and George Trendle. The Strand will accommodate 1,500 people and will be ready to open by Sept. 1. It could open earlier if Mr. Kunsky wanted things rushed, but he prefers to take his time and have everything done right. The Strand will make Mr. Kunsky's eighth house. The manager will be Arthur Hoganson, formerly manager of the Garden theater, who resigned on account of ill health a few months ago, but who has recovered sufficiently to be back on the job again. He will take the place of the various Kunsky managers while on their vacations until the Strand opens.

OURS A GROWING CITY.

It might be interesting to our readers that the population of Detroit according to the very latest report is 678,746, although taking in the immediate suburbs, which are really a part of the city, the population would be 760,000. Work is now under way for the erection of the new tractor factory, blast furnace and tire factory in West Detroit which will ultimately mean the employment of 20,000 men. This will increase the city's population another 100,000.

MANAGES THE KLATT THEATERS

L. H. Gardner, general manager for William F. Klatt, who operates the Rosedale, Gratiot, Vendome and Jewell theaters in Detroit, makes his headquarters at the Rosedale, Mr. Klatt's most beautiful house. It is located in the North Woodward district, and according to Mr. Garner is showing an improvement in business every day. "Business was a little slow at the beginning, but we have kept up the standard of our shows and our list of patrons is constantly increasing," he said. The Rosedale seats 1,500 people on two floors. Only big features are shown.

H. N. NELSON WITH PYRAMID FILM COMPANY.

The many Detroit friends of H. N. Nelson will be interested to learn that he is now vice-president of the Pyramid Film Company, in Dayton, Ohio, which is specializing in commercial and cartoon service. The company is doing real well. Mr. Nelson was formerly in business for himself in Detroit; for a while he was manager for the moving picture department of the J. B. Ford Company, and later was camera man for the All-Red Feature Film Company.

DETROIT SINGLE BAGGERS.

The Detroit News has made an arrangement with the Orpheum theater, in Flint, Mich., whereby its carriers in that city can visit that playhouse every week for the next twelve months. The boys will be given tickets good for one performance each week. The Orpheum is the home of Famous Players films in Flint. There are about 125 carriers who will participate in this weekly entertainment.

The Bijou theater, Sault Ste Marie, Mich., owned by Charles DePaul, has recently undergone complete renovating. A new front was also installed, a new screen installed, and a canopy placed over the sidewalk.

H. W. Irons has been appointed permanent manager of the Liberty theater, owned by John H. Kunsky.

Manager Blankmeyer of the Grand Circus theater, has completed plans for the remodeling of his theater. A new tile front is one of the improvements to be made, but there will be many others. The remodeling will cost about $5,000. Work will start by Aug. 1.

Bert Deiner, of the Standard Film Service Co., Peter Smith building, Detroit, says the branch broke all records for the week ending July 4, business being $500 ahead of any previous week. Mr. Deiner reports good collections, and no complaint of dull business. He is having a big trade on Keystone Chaplins, having received some new prints.

The Victor Film Service, of Detroit, has been organized to buy, sell, lease, rent and deal in films for moving picture theaters. The capital stock is $1,500, of which amount $750 has been subscribed and $500 paid in in cash.

CAPITAL CITY ITEMS.

Johnson Hoare is reported to have sold his interests in the Scenic theater, which he recently purchased from Milton Staub, to Marceron & Frain, who also operate the Dumbarton theater.

Although against their better judgment, but to meet the competition of the neighborhood, Davis Bros., of Georgetown, D. C., are introducing a number of novelties at the Georgetown airdome, said to be the only open-air theater in this section which is roofed over. Their latest novelty is a dancing contest held in connection with county store night. The country store is held every Tuesday evening and after the stage is cleared the couples are invited to come up and give exhibitions of the one-step, fox trot, hesitation and the old fashioned waltz. The stage is 24 feet square. At the initial try-out of the scheme last Tuesday evening fifteen couples entered, the winner receiving a $5 gold piece as a prize. No prize winner is allowed to enter a succeeding contest, but at the end of the season all of the prize winners will be allowed to compete among themselves for a handsome silver trophy that is to be offered by Davis Bros.

Leon J. Bamberger, manager of the local exchange of the World Film Corporation, is offering two prizes of $5 and $2 each month to the two employees of the exchange attaining the greatest efficiency in their work. Each time an employee makes an error, or uses bad judgment in the handling of the work assigned, a black mark is placed against the offender's name. Weekly meetings of the employees are held and at each of these the black marks are openly discussed, with a view to arriving at remedies therefor. Manager Bamberger states that the employees are very enthusiastic over this scheme, which is working to the betterment of the service as a whole.

Henry E. Friedman, traveling representative of the World Film Corporation, has been placed in charge of the business in the state of North Carolina and has taken headquarters at the Bland Hotel in Raleigh. It has been found by the Washington office that there is enough present and prospective business there to warrant keeping one man continually on the scene. A great deal more can be accomplished that way than by having several men covering a larger territory and merely making spasmodic visits.

Washington theaters generously responded to the call for aid in the so-called "Baby Fan" campaign carried on here last week to secure funds for the maintenance of summer camps by the Associated Charities. At Crandall's, the Camp Good Will pictures, giving a screen portrayal of the activities there, and later these same motion pictures were exhibited at the Columbia theater, Glen Echo, while at Keith's, the Olympic and the Princess theaters, numerous lantern slides were shown. As a result of this and similar advertising and the personal solicitation of a corps of Washington women more than ten thousand fans were sold on the streets and at booths in the department stores in one day. At Poli's theater, a number of the women were permitted to go among the audiences at the several matinees during intermissions to sell the fans. All of the newspapers have commented upon the charitable attitude of the Washington exhibitors.

Bernard Debkin is reported to be doing an exceptionally good business at the Federal League baseball park, in Baltimore, where he is showing a feature program each evening.

C. H. Serrin has taken over the interest of Will Bateman in the Rhode Island theater. F. C. Mattern is the operator at that house.

Rudolph Berger, booking representative of the Picture Playhouse Film Company, Inc., of Philadelphia, Pa., is a visitor in Washington. Mr. Berger will spend several weeks in this city following, which he will go to Norfolk, Va., and other southern points.

Problem of Credits

Washington, D. C., Exchanges Sending to Many Out-of-Town Exhibitors Reels of Pictures C. O. D.—Has Excited Unfavorable Comment from Some—Reasons Why Cash on Delivery Is Requisite of Film Business Explained.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

A NUMBER of out-of-town exhibitors are reported to have taken exception to exchange managers sending out films C.O.D., where previous collections have been slow. To protect themselves several of the exchange managers have had printed a letter in which they call attention to the trade:

"Film rental is essentially a cash proposition—all bills are due and payable upon issuance—remittance should be made during the week the films are used."

"This applies to all exhibitors and is not meant as a reflection upon any one's credit," continues the letter, "but to eliminate outstanding balances, disputes and the necessity for extra work on the part of the accounting and auditing departments. There is still another and more important reason for this. Everything entering into the manufacture and distribution of films is a cash-in-advance proposition. Scenarios, raw material, posters, film cases, etc., must be paid for when delivered. It takes a lot of money to run the film business and we cannot pay our bills unless you pay yours.

"From your standpoint as an exhibitor you are different from any merchant or manufacturer; you do not have to buy films and let them stay on your shelf for thirty, sixty or ninety days until you effect a sale, then possibly to wait the same length of time for your money. You get your money in advance, before your patrons see the show. Therefore, there is no reason why you should not pay promptly."

In explaining that the letter is being sent to all of the customers of the exchange, it is stated that it is not felt to be a hardship upon any one and that any exhibitor who has been lax in settling for his service will see the reasonableness of the rule and will comply. "Those who should fail to comply should not take any exceptions if shipments are made C.O.D. for full amount due according to our records."

The exchange managers dislike very much being forced to take drastic measures, but it seems that with collections as slow as they are and the fact that some exhibitors are taking advantage of the opportunity for securing an extension of credit by the giving of checks, sufficient money to cover the face of which is not on deposit in the bank against which the checks are drawn, they have been driven against a stone wall and must protect the interests of their employers.

Washington exchange managers have always evidenced a desire to more than meet half way all of the exhibitors with whom they come in contact. In giving a square deal, they have asked a return thereof and have seldom failed to receive it. It has been pointed out that in several of the nearby states there are laws which cover the giving of worthless checks which invoked will lead to the discomfort of any person so involved.

VALUATION OF FILMS BY EXPRESS.

The Metro Film Service Company, Inc., is issuing instructions to exhibitors, in shipping films back to the exchange by express, to value such shipments at the minimum sum of $50; packages of paper are to be valued at $5 only. Under the working of the Cummins Amendment to the Act to Regulate Commerce, the various film exchanges have been put to an enormous expense in meeting the additional charges placed upon the valuation of each shipment.

O. J. Allenbaugh, president and manager, and L. M. Day, secretary and treasurer, of the Metro Film Service Company, Inc., of this city have gone to Atlantic City, N. J., to participate in the convention of those connected with the Metro Pictures Corporation.

WILL MAKE PICTURES AT WELLSBURG, W. VA.

Moving pictures will be produced for the first time on the Vandergrift estate in Wellsburg, W. Va., next week. This estate has been leased by the Chateau de Luxe Film Company and will be used regularly for producing motion pictures, according to a report just received here. Some of the players who will arrive during the week to participate in the productions are Marguerite Bryant, Catherine Baker, Mae Marsh, who was formerly with Griffith; Catherine Mallery, who was formerly with the Lubin Company, and Charles Kramer, formerly a Keystone comedian.

ALAN J. BACHRACH.

Alan J. Bachrach, one of the most popular of the younger theater managers of the National Capital, is about to try the other side of the film business, for he has just been appointed a traveling representative of the Washington office of the World Film Corporation and has had assigned to him the Virginia territory.

Alan J. Bachrach.

Mr. Bachrach, although not yet thirty-four years of age, has had quite a varied experience in the theatrical and motion picture business. He was born in Baltimore, Md., Nov. 18, 1881, and graduated from the Polytechnic Institute in that city in 1898.

The many friends of Mr. Bachrach are congratulating him and expressing a hope that he will meet with much well deserved success in his new venture. He is a very energetic young man and one whose word is always good. He is very pleasant mannered and always willing to give a lift to the other fellow. His wide experience in the motion picture business should prove of great help to him in meeting exhibitors upon their own ground.

Films in Saloons

California Picture Men Making Determined Fight Against Motion Picture Licenses in Saloons—Urging Mayor James Rolph, Jr., Not to Grant the Application of San Francisco Saloon—Same Question in Other Coast Cities.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE recent application of a Greek saloonkeeper for a combined saloon and moving picture license for a South of Market street location has met with a storm of disapproval on the part of both exhibitors and film exchange owners and through their efforts a further postponement has been secured. A committee of exhibitors has been present at each session of the Board of Police Commissioners when this question was discussed and representatives of the San Francisco Film Exchange Board of Trade have called upon Mayor James Rolph, Jr. and urged him to use his influence in having the application held up. The Mayor took a deep interest in the matter and asked if there would be any objection to the granting of a moving picture license without the saloon privileges. He was informed that there was absolutely no objection to this but that exhibitors felt that a combined license would reflect seriously upon the moral standing of their business.

Members of the local trade have been looking into this proposition of saloons showing moving pictures and it has been ascertained that in several other Coast cities the same question is being combatted. At Portland, Ore., several saloons have been showing pictures and reports recently reached Mayor Albee that films were being shown that had not been passed by the local board of censors. The matter is being investigated and a movement is under way to compel saloons to take out a motion picture theater license fee before they will be allowed to show pictures. At San Francisco it is planned to prohibit entirely the showing of moving pictures in saloons.

Another license question that is attracting the attention of film exchange men is the proposal of the Finance Committee to the Board of Supervisors to impose a special tax upon a number of lines of business, among which is that of renting moving picture films. The Committee has made an extended list of callings that are deemed subject to license taxes but it is not believed that the matter will be given serious attention until after the municipal election this fall. Exhibitors are also interested in this matter as it is proposed to impose a license tax upon advertising curtains.

NORTH BEACH PRICE WAR.

The fight that has been on in the North Beach District of San Francisco since the opening of the new Verdi theater by Ben Michaels is being waged without cessation and profits are being entirely lost sight of. Sam Gordon, who owns the Broadway theater, recently purchased the interests of his three partners in the Liberty theater and has announced a new policy for these houses. Each five cent ticket that is sold is to be good for two admissions at one house or one admission to each of these Broadway houses. As each house regularly shows not less than seven reels of pictures this will mean that patrons will see at least fourteen reels for five cents. One of these theaters has a seating capacity of about one thousand, while the other seats six hundred, so it will be seen that they are not small, unimportant houses.

DAHNKEN VISITS NORTHWEST.

Fred Dahnken, Jr., president of the Turner & Dahnken Circuit of this city, is making a tour of inspection of the Pacific Northwest in the interest of this firm. He will visit Portland, Seattle, Tacoma and other leading cities and will not only look for available sites for the expansion of the firm's business, but will examine some of the finest theaters there to secure ideas to be incorporated in houses to be erected soon.

OPERATORS HAVE A THREADING CONTEST.

About twenty local operators recently gathered at a leading supply house to investigate the merits of various makes of machines and a threading contest was arranged, with four machines in use. William W. Lewis, an operator at one of the Government exhibits at the Exposition, set a record with a Powers Cameragraph No. 6A by taking a reel from the table, placing it in the machine and framing it properly in fourteen seconds.

FIRE FIGHTERS GIVE A MOVING PICTURE SHOW.

Local fire fighters gave an interesting moving picture show in Festival Hall on the Exposition grounds a short time ago to raise funds for the entertainment of visiting fire fighters who are to meet here in annual convention in the fall. Sid. Grauman, of the Empress theater managed the affair and almost four thousand tickets were sold. The Nicholas Power Company furnished the projection machine and this was operated by R. W. Horn, the special representative of this concern at the Exposition. The City of New York furnished a picture, "The Locked Door" and there was also a picture of the fire department on the Exposition Zone.

JEWEL CITY FLASHES.

The Harter Motion Picture Company is now located at 165 Jessie street, in the quarters formerly occupied by the Ayer Motion Picture Company.

A. W. Atwater, sales manager of the Precision Machine Company, arrived here early in July for the Convention and a visit to the Exposition.

The Sunset theater on Irving street has been reopened by Charles J. Stanley.

A Charlie Chaplin contest was held recently at the Empress theater under the direction of Sid Grauman, prizes to the extent of $500 being distributed.

T. Lloyd Haines, manager of the Atlas Educational Film Company, Pacific Building, surprised his friends by arriving here from Los Angeles with his bride, who was Miss Velma Witt, of Pasadena.

The moving pictures of the Panama Canal taken from an aeroplane by Ray Duhem and Robert Fowler and which caused the arrest of these local men, together with two others, are to be shown shortly at Festival Hall on the Exposition grounds when Aerial Navagation Day is to be celebrated. The case against the aviator and the photographer has been dismissed and the films returned.

The Majestic theater in the Mission District is making a number of improvements and a new Powers Cameragraph No. 6A has been installed by Walter Preddey.

Charles Sweeney, the popular operator at the Imperial theater, was married recently to the surprise of many friends in the local exhibiting field.

CALIFORNIA BRIEFS.

Extensive alterations have been completed in the Elite theater at Merced, Cal., including the addition of boxes and the perfection of a ventilating system.

Mrs Cora Johnson is having plans prepared for the erection of a concrete theater building to replace the Wonderland theater, Turlock, Calif., which was recently destroyed by fire.

The Jitney theater at Fresno, Calif., has been remodeled and numerous air shafts made in the roof, giving it all of the advantages of an open air theater, with none of the drawbacks.

J. R. Cummoch, formerly well known in California, has become a member of the staff of the Peoples Amusement Company at Portland, Ore. At one time he had charge of the Paramount interests in the Northwest.

A disastrous fire at Oroville, Calif., recently destroyed the Atkins Theater Building and an adjoining stable, with a loss that approximates $35,000.

The handsome new moving picture theater being erected at Mill Valley, Calif. by C. L. Mehrton, of Berkeley, will be ready for occupancy about the first of August. It will be conducted by A. C. Papst, an exhibitor of Mill Valley and Sausalito.

Under the direction of Manager Frank Hesse motion pictures were taken recently of the crowd at the Plaza airdome, Fresno, Calif. and later in the week these were shown at this house. It is planned to cut the film in pieces after the final performance and distribute small sections to participants as souvenirs.

Contracts have been awarded for the remodeling of the front of the Farragut theater building at Vallejo, Calif. at a cost of about $2,000.

The Empress Theater Company has opened the Empress theater at Bakersfield, Calif. Two Powers Cameragraphs No. 6A have been installed and the equipment of the house is of high order. C. A. Sears is secretary and manager for the company.

The Park theater, Ben Lomond, Calif., is to be reopened after having been dark for a long time. New projection equipment has been installed by the new proprietor, H. Wilson.

The theater recently opened at Atascadero, Calif. by Emil Clark has been taken over by the Atascadero Colony and Mr. Clark has been retained as the operator.

E. J. Arkush, who conducts the Bell theater at Redwood City, Calif., plans to erect a new house there.

E. K. Thomas has disposed of the Lyric theater at San Jose, Calif. to A. L. Morse.

The Reno Amusement Company has commenced the erection of a moving picture theater at Reno, Nev. to cost about $50,000.

The Clune Film Producing Company has been incorporated at Los Angeles, Calif., with a capital stock of $300,000 by Theodore M. Newman, Lloyd Brown, Anna G. Brown, Edith K. Beck and L. R. Steohm.

The Fiatte Feature Film Company has been incorporated at Los Angeles, Calif. with a capital of $500 by H. G. Sohn, O. B. Nair and O. R. Emerson.

MORE MICHIGAN TATTLE.

By Midwest News Service.

"The Littlest Rebel" made a hit in Benton Harbor, so when the Bijou theater offered a benefit for the G. A. R. and other patriotic societies, the requests for this feature were numerous.

The Gem theater at St. John's shows pictures of home people on Mondays, thus making a strong attraction on what is often a bad night.

Con. S. Sullivan has sold the Grand theater at Calumet to Foster & Abbey.

The Family at Jackson has installed a new gold fiber screen and another machine.

T. C. Whitehead has sold the Bijou theater at Albion to George W. McGuire.

George W. Phillips, for several years connected with the musical programs at the Royal theater in Holland, is dead.

Kalamazoo Knights of Pythias showed "Damon and Pythias" at the Elite for two days.

EXHIBITOR ENTERTAINS SHRINERS.

By S. Clark Patchin, Spokane Correspondent for Moving Picture World.

MORE than 5,000 members of the Ancient Arabic Order Nobles of the Mystic Shrine and their families were guests of the Liberty theater, Spokane, Washington, July 10, 11 and 12 during their short stay in Spokane while en route to the meeting of the Imperial Council at Seattle, Wash. Many special trains carrying eastern Shriners arrived over the various transcontinental lines and the Masonic Temple was a continuous open house for the visiting pilgrims.

Ralph Ruffner, manager of the Liberty, proclaimed open house for all the Shriners and their families and during the three days he estimated that more than 5,000 visited the theater. All that was necessary for admission was a Shriner fez, ribbon or uniform, and this was announced in all the advertisements of the Liberty in the local newspapers and on a large bulletin in the lobby of the theater.

The Shriners who spent Saturday in the city viewed Robert Edeson in "The Absentee," and the show on Sunday and Monday was "The Flaming Sword," featuring Lionel Barrymore and Jane Gray in the title roles. Additional to this was travel pictures.

The Liberty's moving picture photographer, A. L. Smith, took pictures of the big Shrine parade Sunday and these were shown in Seattle the following day.

CRUZE AND BRACY NEAR SPOKANE.

Spokane theatergoers will see two prominent moving picture actors in the flesh, when James Cruze and Sidney Bracy, stars of the "Million Dollar Mystery" serial, and other Thanhouser productions, visit Spokane on their 5,000-mile automobile tour of the United States from Thanhouser studios in New Rochelle, N. J. They are scheduled to be in Spokane for one day only, Thursday, July 22, and will make their headquarters at the Liberty theater. They left New Rochelle May 15.

The two film stars are touring the country and are appearing for one day in a leading theater in each city.

Ralph Ruffner, manager of the Liberty theater, was successful in booking them for the day for the Liberty, where they will appear personally on the stage as part of the program.

SPOKANE BREVITIES.

Samuel Glasgow, commissioner of public affairs and city amusement censor, has been constituted a member of the advisory committee of the National Board of Censorship. His commission arrived several days ago. The notification came from Orrin C. Cocks, executive secretary of the board in New York City.

Dr. H. S. Clemmer, manager of the Clemmer theater, announces that he will run "The Birth of A Nation," D. W. Griffith's magnificent production, in the new Clemmer theater for three weeks starting Aug. 2. The matinee prices will be 25, 50 and 75 cents and the night prices 50, 75 cents and $1.

A. H. McMillan, manager of the Majestic theater, announces that he has just completed the second run of the "Exploits of Elaine," featuring Arnold Daly, Pearl White and Sheldon Lewis, and announces that it was a good drawing card for trade.

B. W. Copeland, manager of the Rex picture house, has just signed a contract with the Universal for their full program of first-run pictures. The first feature under this program will be "The Garden of Lies," featuring Jane Cowl in the leading role. It will be shown early in August. Pictures will be changed daily except that Thursdays and Fridays there will be a two days' program.

The serial feature, "The Broken Coin," will be run at the Rex starting July 27.

Mae Marsh in the Mutual masterpicture, "The Victim," was a box office favorite at the Lyric July 14 and 15.

Posters Cause Comment

Objectionable Lithographs Displease Censor Board—Glaring Displays Often Mislead Theater Patrons—Children Always Attracted by Posters Depicting Crime —True Photographs of Scenes from Films Recommended for Lobby Displays.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

WITH the June report of the Portland censorship board, Mrs. E. B. Colwell, secretary, to the City Commissioners, the censor board calls attention to the practice of exhibitors of displaying in their lobbies criminal and exciting scenes often not found in the films they purport to advertise. The board decries this practice and hopes to soon have a recommendation to put before the council whereby persons who follow it will be punished.

"About the first thing an exhibitor calls for at the exchange," declares Mrs. Colwell, "is the 'paper' that goes with the picture, and too often the character of the film is lost sight of in the search for striking lithographs." The result is plenty of color in front of the house and very little inside.

It is not, however, the misleading of the public by lobby displays that is causing the comment by the censor board but rather the character of those displays. Violent and exciting scenes are very often the ones selected by the producers to advertise their pictures. Posters of these scenes are placed in the lobby where they attract the attention of children who pass by.

"Children are always attracted by lithographs depicting exciting scenes," says Mrs. Colwell, "and one often sees groups of youngsters standing in theater lobbies examining posters in minute detail." The censor board's report intimates therefore, that the film "paper" as well as the film itself should be subjected to official scrutiny before being presented to public gaze.

Mrs. Colwell suggests that lobby displays of actual photographs of scenes from the film would be a fairer way of lobby advertising than the lithographed posters.

CARL RAY VISITS.

Carl Ray, owner of a zoo in Los Angeles, and producer of feature pictures, among which is the "Vengeance of the Wild," stopped a few days in Portland on his way to Denver. Being on pleasure bent, Mr. Ray's comments appertained to Portland's wonderful scenery rather than to the picture business.

NEW FEATURE COMPANY.

F. M. and E. M. Simonton have incorporated their business under the name of the Standard Feature Film Company and to the Sawyer and Apex films for which they are the Pacific Northwest distributors, they will add feature films of merit and state right attractions.

Their first state right feature will be "Prohibition," recently acquired by them for Oregon, Washington and Idaho. This picture was privately exhibited to the press, representative ministers of Portland churches, theatrical managers, city officials and prohibition party leaders at the Globe theater Friday July 16. Mr. Simonton advises that he is receiving the support of the churches throughout his territory and of the anti-liquor people in his efforts to place the picture advantageously, and in the face of the prohibition amendments to the constitutions of Oregon and Washington which will go into effect on the first of next year, Mr. Simonton predicts big business for the feature.

ENGENE THEATER ENLARGED.

The Folly theater, Eugene, Oregon, has enlarged its building and remodelled its interior and now seats 750 people. This theater, formerly equipped with a vaudeville stage and booking pictures and vaudeville combined, has replaced the large stage with a smaller one and a screen, adding forty feet to the seating space. Pictures only will now hold the boards and the program will be distributed between Paramount, Metro and General. The improvements cost $5,000.

PATHE WEEKLY REPRESENTATIVE.

W. A. Van Scoy has been engaged by the Pathe Company as its official representative in Oregon and Southern Washington to photograph its news for the Pacific Coast edition of the Pathe News Weekly.

OREGON NOTES.

Willard Jones opened a picture house at Flavel, Oregon, at the mouth of the Columbia River and the northern terminus of the Great Northern Pacific S. S. Company's steamers, the projecting machine for the enterprise being furnished him by the Service Film Company of Portland. While Flavel itself does not have a sufficient population to support a picture house, Mr. Jones is of the opinion that the 250 men on the crew of each of the big liners together with the passengers who lay over will make the undertaking profitable.

The Bungalow theater, Seaside, Oregon, has changed its name to the National.

The Hawthorne and Gem theaters in the Portland suburbs have closed for the summer.

The Woodlawn theater, Portland, formerly conducted by W. E. Stevens, has been reopened by G. B. Metzger.

Mr. Vining, owner of the Vining theater, Ashland, Oregon, recently returned from New York City. Mr. Vining is contemplating extensive changes in his theater.

Charles Beals, manager of the Rex, Cottage Grove, Oregon, reports good business in his town. Mr. Beals is running General program.

PORTLAND PERSONALS.

As a surprise to the local film fraternity comes the announcement of the engagement of Miss Mary Damain, the charming stenographer of the General Film Company's Portland office, to Leonard Clark, also with that company. The wedding is set for some time in August. While the other bachelors in the office are grieved to lose Miss Damain and will miss Mr. Clark from the stag affairs, they are nevertheless profuse in showering their felicitations upon the engaged couple.

J. R. Cummock, the new manager of the Peoples Amusement Company's theaters, is firmly anchored in Portland now and inasmuch as he was recently joined by his wife and baby who recently came down from Seattle, the former home of the Cummocks, the indications are that Mr. Cummock will stay in Portland for a while at least.

Manager Jensen, of the Columbia theater, recently acquired by Jensen and Von Herberg, reports good business with "Scandal" as the drawing card.

C. M. Hill, road man for the World Film Corporation with headquarters in Seattle was a recent visitor in Portland. Mr. Hill reports prosperous conditions in the picture business and generally throughout the wheat belt of Eastern Oregon and Washington.

Bostonian Pictures

Special Programs for Free Outdoor Shows at the Hub—Bring the City with Its Political and Commercial Activities Home to Thousands Every Night—What the People Have Been Seeing—Immense Attendance Recorded.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE citizens of Boston have taken to the free outdoor moving picture shows with great vim, as is indicated by the attendance statistics of the shows during the past two weeks. The program committee directing the shows for the ten civic organizations, under whose auspices they are being run, arranged a program of special attractions during the past week This program was inaugurated on Tuesday evening at the Parkman band stand on Boston Common with "Seeing Boston Night."

The pictures which were shown at this entertainment included a look at Governor David I. Walsh at the State House, Mayor James M. Curley at City Hall, officials of the Boston Chamber of Commerce and a view of the Pilgrim Publicity Association, one of the leading advertising organizations of the country, giving its famous skyrocket cheer.

Various activities in the city, along the waterfront, a bird's eye view from the tower of the new Customshouse, park scenes, an aeroplane flight at Revere Beach and other spectacular incidents to the daily life of the metropolis were also shown.

Secretary Seymour Stone has stated that the average attendance at these shows has been between 8,000 and 10,000 nightly. He also emphasizes the fact in his report that the committee on park shows designs its program for the entertainment of adults. Other shows were given during the week at Charlestown Heights, Franklin Field, Charlesbank Playground and the First Street Playground, South Boston.

CORT MAY BE PICTURE HOUSE.

It is quite probable that the Cort theater in Park square, Boston, will pass from the legitimate to the moving picture at the opening of the coming season. This house, which has only been opened two years, will be sold at public auction at eleven o'clock on the morning of August 9, by the New York, New Haven and Hartford Railroad, as mortgagee, to satisfy a mortgage of $50,000.

It has been rumored in Boston picture circles that a combination is being formed to purchase this beautiful playhouse and convert it into a picture theater. Since the house opened the only successful show to be played there was "Peg o' My Heart." Because of Mayor Curley's censorship, the production of "Maternity" was prevented and "The Natural Law," which had opened here was ordered cut to such an extent that it was withdrawn. Now that legitimate dramas have proven not to be a financial success, it is thought that this rumored new combination will try their luck with pictures.

W. I. Nottage, counsel for the New Haven railroad, has explained that this sale follows a breach of condition of the mortgage given by the Park Square Theater Company, Inc., which owns the Cort. The mortgage was given April 20, 1914, for one year to the Exchange Trust Company and assigned by the latter to the New Haven Road. The year has expired and the principal is overdue.

The sale will be for the benefit of the railroad, but it will be subject to two other mortgages, one for $125,000 given to the New England Mutual Life Insurance Company under date of October 1, 1912, and another for $320,000 held by the Old Colony Trust Company, as trustee, on bonds issued by the theater company.

Mr. Nottage said that it is anybody's guess what will take place at the sale. If the property should be bid in for the railroad, it could be held only until a lessee could be secured, if the building was to continue as a theater, because of the law which prevents a railroad from running a theater.

The property is assessed for $450,000, of which $294,500 is on the 10,519 square feet of land and $155,500 on the building. The house was planned by John Cort, who owns and manages a chain of 70 theaters throughout the country.

OPPOSED TO SHOWS IN WEST MEDFORD, MASS.

Heated opposition to the granting of a moving picture show license in the residential section of West Medford to Robert H. Brown and William Cliggett was offered by about 125 residents of the section, at a special public hearing on the matter before Mayor Benjamin Haines.

The remonstrants were headed by former Mayor Lewis H. Lovering and his son, Frank W. Lovering, a former Boston newspaperman. Rev. Eben F. Francis, pastor of the West Medford Baptist Church, said that the project was working against the object for which the schools and the religious elements were working. Other remonstrants were the Rev. J. J. Lyons of St. Raphael's Catholic Church and Mrs. Mary T. O'Brien, president of the Medford Women's Club. The hearing continued for over three hours and after it, petitions opposed to the theater, signed by 150 persons, were submitted by the West Medford Baptist Church and by the Lyman Class to the Mayor.

Mayor Haines rendered no decision on the matter, stating that he felt unwilling to force on the residents of any section conditions to which they were opposed. It was decided to hear further from the remonstrants at a future date.

NEW FENWAY COMING ALONG.

The work on construction of the new Fenway theater at the corner of Boylesston street and Massachusetts avenue, Back Bay, is progressing rapidly. If the present plans work out successfully, the house will be opened to the public on October 15.

This house is being erected by the Colonial Realty Company at a cost of $400,000. In addition to the theater there will be bowling alleys, two stores and two floors of offices. The theater will be run by the Fenway Amusement Company, of which A. Abrams is the preseident and M. F. Eisenberg is the secretary. Mr. Eisenberg will personally manage the playhouse.

The lobby of the theater will be of marble and mosaic. Every modern equipment will be used. The installation of a $15,000 organ is planned. The company operating the theater intends to operate a chain of picture houses throughout New England. They have already secured control of the Webster theater at Webster, Mass.

When the house is completed, it will have a seating capacity of 1,700 persons, with one balcony. High class features and select songs are to be used. The house is fully equipped and should the management desire to use vaudeville, it can easily be done.

TO REMODEL THE OLYMPIA AT LYNN.

The Olympia theater at Lynn, Mass., which was the first large photoplay theater in New England, has been closed in order that extensive alterations might be made. The house will reopen in September.

The remodelling plans call for a front of 160 feet long, four stories high containing six stories on the ground floor and a hotel of 37 rooms with baths on the upper floors. Italian marble columns will be placed in front of the entrance to the theater, and the six stores will be uniform in appearance, the entire front being of ornamental tapestry brick. The entire lobby will be of Italian marble. The construction of the interior of the theater itself will not be changed, but extensive redecorations will be made. The scheme of these decorations will be pale gray and gold, with high lights of red. Adjoining the lobby on the first floor will be retiring rooms for men and women and a checking room. Directly over these will be the offices of the Olympia management. A 30-ton organ will be installed over the boxes.

NEW ENGLAND JOTTINGS.

The Gloucester theater has been opened by the Olympia Theaters, Inc., with a picture program. The company also controls the Olympia theater, the vaudeville and picture house at Gloucester. The house is managed by J. P. Kincaid. S. Grant is in charge of the publicity.

Frank J. Howard, of the Olympia theaters, Inc. and family are bound for the Panama Pacific Exposition by automobile. It is expected that they will remain away for three months.

Manager Samuel Bernfield of the New England Pathe Exchange has returned from New York City, where he attended the convention of the Pathe branch managers. He announces that he will hold a monster runoff of the Pathe serial, "Neal of the Navy" and "The Beloved Vagabond" featuring Edwin Arden, in Tremont Temple during the first part of August.

Manager Joseph Mack of the New Onset theater at Onset, Mass. gratuitously gave the use of his house during the past week to "The Campfire" a local social welfare organization. The proceeds of the entertainment are to be used in maintaining playgrounds for children.

Many exhibitors throughout New England will be glad to hear that Ray and Roy Townley, who have been connected with the Church Booking Agency for some time, have purchased the business, which is now being operated under the name of Townley Brothers Booking Office.

Poli's theater, at Worcester, has been closed. The management has opened the Grand theater in that city with a picture program. Fox productions are being featured.

Chandos St. John Brenon, a widely known newspaper man, and a brother of Herbert Brenon, well known director of Fox productions, spent several days of last week in Boston, as the guest of Manager Harry F. Campbell of the New England office of the Fox Film Corporation.

Manager Fred. B. Murphy of the New England United Film Service spent several days of last week in New York City on business.

BUFFALO NEWS LETTER.

By Billy Bison, Correspondent of Moving Picture World, Buffalo (229 Oxford, Av.)

JUDGE Keeler of Buffalo City Court recently sentenced a man to one year in the penetentiary for annoying a woman in a Main street moving picture theater in that city. The complainant said the man sat next to her and tried to flirt. She resented his affront and struck him a slap in the face. She then had Patrolman Tobin place the fellow under arrest. The prisoner pleaded guilty to the charge of assault in the third degree.

The Alhambra moving picture theater of Utica, N. Y., is being remodeled and will reopen in a few weeks. Patrons will be given much higher grade of pictures than before. The interior of the playhouse will be one of the most attractive and comfortable in the city.

Rowland Blaisdell, secretary and treasurer of the Empire Kriterion Film Exchange of Buffalo, is spending his vacation in New York City. Mr. Blaisdell's father is a special writer on the staff of the Moving Picture World.

Manager Byrne of the Bijou theater, Buffalo, has installed a soda fountain in the lobby of that house.

New seats are being placed in the Lyric theater, Buffalo.

The interior of the Fisher theater at Waterloo, N. Y., is being embellished. It is said the house will be one of the finest in the State.

Manager Michaels of the Academy theater, Buffalo, enlisted the interest of hundreds of children in a "fly-swatting" campaign. To every child who attended a show there during the week was given a swatter, and he or she became an Academy "fly cop." Five hundred flies slain with the official swatter admitted the "fly cop" to any performance. Films showing the dangers from the flies were shown.

According to a report from Perry, N. Y., A. F. Davis has gone to Erie, Pa., to install two moving picture machines in a new theater there. The report concludes as follows: "Mr. Davis is a licensed motion picture operator, having passed the examination recently held in Rochester, in which only six passed out of twenty candidates."

The tenth anniversary of Shea's theater, Buffalo, was recently celebrated with a double bill of vaudeville and moving pictures. Henry Carr, manager, and Miss Philomena Cavanaugh, press agent, were successful in attracting capacity houses during the week.

"The Heart of Maryland," a moving picture feature, with Mrs. Leslie Carter as the star, was shown to good advantage last week by Manager Marcus of Shea's Hippodrome, Buffalo. The spirit of patriotism was reflected in special decorations in the lobby and interior of the house. The Hippodrome symphony orchestra, under Mr. Marcus' general direction, played national airs during the shows. Many members of the G. A. R. and other patriotic societies witnessed the film.

Manager Moon of the Happy Hour theater, Buffalo, has resumed the General programmes, having been without that service a few weeks.

The Buffalo Enquirer had an editorial on the pleasing feature of having moving picture cars on transcontinental expresses.

Eugene Whitman, Irvin A. Whitman and the latter's three sons, Vincent, Stewart and Bernard Whitman, have formed a company that will manufacture moving picture films in Lyons, N. Y.

M. D. Gregory has opened a new moving picture theater in Highland, N. Y. "Quo Vadis" was the opening production.

George Martin, a moving picture theater manager of Yonkers, N. Y., charged with violating the new city ordinance on Sunday shows in that city, was recently discharged by Judge Beall in the Court of Special Sessions, Yonkers.

Several proprietors of moving picture theaters were included in a rush of those who paid their half yearly taxes to Vincent H. Riordan, internal revenue collector of the Buffalo district.

CENSORS IN NEW JERSEY.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

CENSORS have been quite busy recently in New Jersey. The film "The Nigger" has created the most attention.

The Carlton theater wished to show the picture in Newark, and agreed to hold a private exhibition before attempting any public show. Although several changes had been made, Chief of Police Long declared he would not allow the film to be shown. The picture is now known as the "New Governor," and another modification is the scene showing the burning of the negro at the stake. The preliminaries are entirely eliminated.

On the other hand the same film has been approved in the nearby city of Bloomfield. There Mayor Frederick Sadler, several councilmen, clergymen and a number of private citizens witnessed a special performance of the picture at the Lincoln theater, on Bloomfield avenue. Several of the clergymen had objections to the film, but nevertheless permission was granted to Mr. Bratter.

Still another case of New Jersey censorship is in Madison. Harold S. Buttenheim, a member of the executive committee of the Board of Public Improvement, suggested to the board that a motion picture show be given on Friday afternoon for the children. He furthermore suggested that the pictures be first censored by a committee of the Thursday Morning Club and members of the board. In this way, Mr. Buttenheim believes that the children will see nothing but the very best educational and scenic pictures. It is proposed to give these performances for the benefit of the little ones in the town theater. The idea is receiving the attention and consideration of the board members, and whether or not it will be adopted will be known at the next meeting of the board next month.

SPIEGEL BUYS PROPERTY.

Edward Spiegel, the well-known New York theatrical man, and owner of the Strand theater in New York and the playhouse of the same name in Newark, has purchased the property at 195 Market street, next to the Newark theater. Title to the property will not pass until October. The purchase price is said to be approximately $120,000. The newly-acquired site is in the heart of the city, and consists of three stories, the second floor of which is rented by the Newark Film Exchange.

Mr. Spiegel is also owner of the Newark theater, and his purchase of the adjoining property is taken to indicate either that he will enlarge his present house or will improve the lobby entrance.

The Newark theater was, until the advent of Shubert's, the highest-classed legitimate playhouse in the city. Mr. Spiegel bought the property from the H. C. Miner estate early this year. The theatrical man would not discuss the purchase yesterday.

SUNDAY SHOWS RAIDED.

Two moving picture proprietors were arrested in Jersey City for running Sunday shows. The arrested men are: Edward Dougherty, of 52 Newark avenue, and Lewis Calitri, who owns a playhouse at 131 Brunswick street. The latter was arrested in the crusade a week previous for the same offense.

The thirty moving picture owners in Jersey City have formed the Jersey City Amusement Company, under which they will carry the fight into the courts. They threaten, unless they are allowed to remain open on Sunday, to enforce the "blue laws" to all stores in Jersey City.

RECENT JERSEY CORPORATIONS.

Mertens Theater Company, Jersey City; to conduct amusement enterprises, theaters, etc.; capital stock, $50,000; incorporators, Fred H. Mertens, Hattie G. Mertens, William J. Mertens, all of Jersey City.

Stuyvesant Theater Company, Kingsland, theaters, amusements, etc.; capital, $3,000; incorporators, Robert A. Connelly, Martin F. Connelly, Edward J. Tierney.

Gloucester Beach Amusement Company, Camden, to conduct amusements; capital, $100,000; incorporators, James F. McCloskey, J. L. Dailey, George B. Bergkamp.

Send Interesting News Items to the Nearest Correspondent of MOVING PICTURE WORLD.

CENSORS WILL BEGIN WHOLESALE PROSECUTIONS.

Special to Moving Picture World from Philadelphia News Service.

JOSEPH BERRIER, chief clerk of the State Board of Censors for Moving Picture Films, recently returned to Harrisburg, following an extended trip throughout western Pennsylvania and the vicinity of Scranton, Wilkes-Barre, etc., during which trip he endeavored to ascertain if the law relating to uncensored pictures is being violated.

He said that he found that in every city he visited there were scores of cases in violation of the law and that pictures that had been censored and parts ordered to be removed were being exhibited with the censored parts undisturbed.

He claims that the original picture is duplicated before objectionable parts are cut out by the censors and five duplicates are sold. The parts ordered to be removed are then cut out from the original and the emasculated film is shown in Philadelphia and other cities, where it comes under the eye of the censors when on exhibition and is found to conform with the law. The other or duplicate films, with the objectionable features still in, are sold throughout the State and placed on exhibition. Evidence is being gathered and wholesale prosecutions will be started in a short time, according to the authorities at the Capitol.

NO THAW FILMS WANTED.

Any exhibition or display of pictures portraying the features of Harry K. Thaw are strictly forbidden in the state of Pennsylvania, according to the State Board of Censors located in Philadelphia. Chief Censor Louis Breitinger is of the opinion that to exhibit his likeness would be very improper and would unduly influence the public opinion.

Local film men are greatly perturbed over this announcement, as they declare that there was absolutely nothing improper in the pictures, that they merely depicted Thaw eating a meal in his cell, talking to a friend and leaving prison. It is being planned to personally call on Mr. Breitinger and learn just why he considers the pictures of such an improper character.

H. B. KERLIN VISITS.

H. B. Kerlin, proprietor of the Family theater and the Dreamland theater, Columbia, Pa., and manager of the Kerlin Amusement Company, was recently in Philadelphia and paid a visit to the respective film supply houses in this vicinity. Mr. Kerlin announced that he is about to open a moving picture theater in Chester, Pa., and that he is of the opinion that this particular territory offers a wide field for the theatrical man.

LUBIN STUDIO ELOPEMENT.

Joseph Boyle, assistant director at the Lubin studio, 20th street and Indiana avenue, recently married Maud Douglas of the Lubin Company. In the pursuit of his daily tasks, Mr. Boyle was frequently obliged to rehearse Miss Douglas in love scenes and became so enamored in his work that he finally proposed in "reel" to her and, upon being accepted, proposed that they elope, in romantic fashion, to Elkton, Md. Miss Douglas was perfectly satisfied, so they decided on immediate action, and, with the aid of Mr. and Mrs. Crane Wilbur, who helped out the plot by conveying them to Elkton in their machine, were soon made one. Although the greatest secrecy was employed the story finally leaked out. Mr. Boyle's home address is at 2727 North 19th street.

ARTHUR JACOBSON ON GULICK'S STAFF.

The good folks of Trenton, N. J., are greatly pleased over the recent report that Arthur Jacobson, who formerly lived in that city, has been appointed to the general publicity staff of the Universal

Film Manufacturing Company. Although only nineteen years of age, he has been everything in the moving picture game from a regular actor with the old Reliance Company to head of the players' department with the Authors' Syndicate. Under the personal guidance of Paul Gulick his friends hope that he will steadily mount the ladder of fame.

POPULAR CARL HESS.

One of the best known celebrities in the moving picture field in this vicinity is Carl Hess, proprietor of the Lehigh Palace theater, Germantown and Lehigh avenues. Mr. Hess has endeared himself to the local industry by his charming personality and his optimistic smile, which smile he wears at all times of the day. Mr. Hess is made of the material of which great men are born and has already risen high in the ranks of his profession.

HARRISBURG THEATER CLOSES.

The Colonial theater, Harrisburg, Pa., prominent vaudeville and moving picture establishment, recently closed its doors to the public and will remain so for several months to come, according to announcement made by the management. No definite reasons were assigned for the temporary closing of the theater, but it is generally supposed that the closing is a matter of business policy decided upon to prevent operation at a loss, for at this season of the year the theatrical business is very poor. The coming to Harrisburg of an International League baseball team has had a decided effect upon the attendance of the afternoon matinees at the theaters.

PHILADELPHIA GOSSIP.

It has recently been announced at the Lubin Company that the bureau for the employment of extra men and girls will be removed from 20th and Indiana avenue to 16th and Glenwood avenue, where a new addition to the Lubin plant has recently been put into operation.

The summer season was inaugurated at the New Nixon theater, on the boardwalk, Atlantic City, N. J., on Sunday, July 18, with the presentation of D. W. Griffith's mammoth production, "The Birth of a Nation."

M. P. Meyers, proprietor of a moving picture theater in Hazelton, Pa., recently visited this city and purchased some new equipment at Calehuff Supply Company, 1301 Race street, including a new No. 6A machine.

The property of Alex Skrobul in the borough of St. Clair, on which is located a moving picture theater, has recently been sold to Attorney T. H. B. Lyons. The purchasing price is thought to have been about $1,000.

Many friends of Mr. Miller, proprietor of the Knickerbocker theater, have recently been wondering who the young lady is with whom he has been taking continual trips to the vicinity of the Delaware Water Gap.

Mr. Schroeder has resigned as manager of the Lincoln theater, 4th and Woodland avenue, and has been succeeded by Aspasia Carey.

Folks in Philadelphia are wondering where Al Michels, the well known hustler of the Greater New York Film Rental Company, obtained that wonderful palm beach suit which he has recently been sporting.

The Weniz Films Company, 109 North Gay street, Baltimore, Md., recently purchased a 6A motor-driven machine from the Swaab Film Service, 1327 Vine street.

George Cohan, comedian, playwright and producer, heads at the Shelburne Hotel, Atlantic City, N. J., the first reunion of the four original Cohans, famous in vaudeville twenty years ago, that that has taken place in the last four years. Besides Mr. and Mrs. Cohan are his parents and Mrs. Jerry Cohan, still sprightly despite their years, and his sister Josephine who, with her husband, has been in Australia for several years. With them are Sam Harris and others.

DOCTORS WANTED "TWILIGHT SLEEP" FILM BARRED.

Special to Moving Picture World by Trades Press New Orleans Correspondent.

NEW ORLEANS has had its first censorship case before a regularly authorized censorship body, and there was no censoring done, which, say the men of the industry, is to the credit of New Orleans.

The picture in question was "Twilight Sleep," the educational being toured through the country with Dr. Kurt E. Schlossingk, of the Frieburg clinic, as lecturer. The objection came from the Orleans Parish Medical Society, representatives of which body called on Mayor Behrman and asked that the picture be banned, they saying that its exhibition at this time would create a demand for a treatment which it was not always practicable to administer and which had not as yet become a matter of general practice. It was stated as a general principle in this connection that it was contrary to medical policy to disseminate to the public information which would likely create a demand for a special treatment and so deprive the physician of a free hand in a special case.

After a conference with Superintendent of Police James W. Reynolds, the mayor said that the city government was not prepared to stop a picture on grounds of any professional policy, but that if it was desired he would appoint a commission to view the picture and rule as to whether it should be censored for any cause generally recognized as sufficient.

Pursuant to this the mayor appointed five leading club women of New Orleans, persons whose views on matters of censorship are likely to have some weight, and asked them to make a report. They did and the picture was shown to big houses, matinees for women only. This case is considered by Southern film men to be of especial importance, for it is taken to indicate the calibre of brains that will be brought to bear on censorship questions, which, they understand, means that New Orleans will supply a minimum of censorship trouble.

H. M. NEWSOME VISITS.

H. M. Newsome, owner of the Amuse-U and Trianon theaters, Montgomery, was in New Orleans last week in force. With him were his family and C. R. Hartzell, organist of the "Trianon," and Mr. Hartzell's family. They spent considerable time in talking things over with the exchange managers relative to bookings, the bulk of which, for Montgomery, are made through Atlanta, and in seeing New Orleans' bigger picture houses.

Mr. Newsome called it, in speaking to the World's correspondent, a pleasure trip, but from another source, ordinarily well informed on such matters, it was stated that Mr. Newsome would likely come into the New Orleans field and that it was chiefly with this in view that the trip had been made. Newsome's "Trianon" at Montgomery is in every way a first-class house, probably on a parity with any in the South.

NEW FEATURE FILM EXCHANGE.

Paul L. Ford, well known in the South as New Orleans manager for the United Film Service, and as an exhibitor, and E. B. Smith, Mutual manager at New Orleans and later at Dallas, have formed a new feature film exchange with headquarters at New Orleans to handle big productions on Southern and semi-Southern rights. "The Escape" and "The Avenging Conscience," as well as other big Griffith productions, are among the first on their list. "After the Ball" and "Cabiria" will also be handled by the new company.

It is addressed for the present in the name of the principals, either of them, at New Orleans, the name of the firm not yet having been announced. The company will handle a number of first-class three, four and five-reel pictures. Nothing further has as yet been announced officially, but it is understood that wherever there is a picture of the first magnitude on the market Ford and Smith will be found bidding strong for it. M. W. Lawrence, until recently handling special Thanhouser releases, will be on the road for the new company.

The principals of the new releasing organization, and Mr. Lawrence, are well known throughout Southern filmdom and have a great number of friends in both the exchange and exhibiting fields so that their progress is being watched with even more than business interest. It is understood that the new company will acquire Southern rights to the entire products of two of the better known producing organizations, but this is not yet decided and will be announced at an early date.

TRADE CONDITIONS IN SOUTH.

E. Auger, Southern manager for the World Film Corporation headquarters at New Orleans, was in town a few minutes last week, en route from Atlanta to Dallas. In discussing conditions in the Gulf States which he has been over pretty thoroughly during the last few weeks, he said that Atlanta and the north of Georgia were in fair shape, but that Southern Georgia and Florida were in a bad way. He attributed this condition to the southward to financial depression resulting from cotton prices, cotton being a chief product of that part of the Georgia territory.

Florida, he said, was even worse this summer than usual, the warm season never being a money-maker there. Alabama, he said, was in fair condition and Mississippi pretty good. Louisiana is in good shape while Texas and Oklahoma on the whole are fair though pretty bad in spots. Mr. Auger said that this survey was general for the industry and not from the World viewpoint, that on the other hand his company was holding up extremely well, both against financial depression and hot weather.

Mr. Auger announced the appointment of H. R. Mason as Atlanta manager for the World. Mr. Mason was until recently handling "Cabiria" through the South and is well known. In commenting on the work of his staff Mr. Auger made especial mention of one, T. W. Chatburn, World road man for Louisiana. His words were: "Chatburn is cleaning up."

Discussing the heated season Mr. Auger said that the turn was due for August and that it was already in evidence. He said that by that time the competing attractions would either be over with or shorn of their novelty, with a consequent return to normal business.

S. T. Stephens, New Orleans manager for the Fox Film Corporation, is back on the job after attending the convention of Fox managers in New York during the early part of the month. Mr. Stephens reported a most enjoyable time and a number of things of especial interest to the exhibitors.

Miss Juanne Olivier, assistant to Mr. Stephens, on her chief's return, departed on her vacation. Miss Olivier was in charge of the Fox office during Mr. Stephens' absence and is reported to have amply justified her organization's belief in her efficiency. She doesn't look the part of an assistant manager at all, but despite her looks, which, if this weren't a trade paper, might be called excessively good looks, knows her job backwards.

The Metro Pictures Corporation, K. A. Bugbee, New Orleans manager, has one of the prettiest offices in the city, located in the Nola Bldg., Carondelet street. It is light and airy and prettily finished, which, together with the tasteful and by no means inexpensive decorations of the interior, oil paintings of stars, etcetera, is altogether pleasing.

Birmingham, from recent reports, is just about to have an exhibitors' trust. The recent combination of the Hix and Gravely and Walton Hill interests brought this about. The new company is operating the "Strand," "Alcazar" and "Plaza." The "Strand" is the newest house, one of the finest in the South, with everything up to the latest minute. Farley's "Empire" alone remains free from the combination. All the houses are showing A No. 1 pictures and getting the money.

Tax in Effect August 2

Montreal Charity Tax on Theater and Entertainment Tickets Ordered Imposed by Board of Control—Tax Boxes to Be Installed at Doors of Theaters—Picture Men Wait to See How Public Like It.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THE much-talked-of Montreal charity tax will be in effect from August 2. This was the decision arrived at at a recent meeting of the Board of Control. At the same meeting the Board voted an initial sum of $3,300 for 200 boxes, one of which will be placed at the door of each place where the tax is to be collected. The boxes will cost $5 each, will be of wood, about three feet high and of a fairly ornamental design. The rest of the appropriation will be required for incidental expenses. It was stated that no new employees will be taken on in connection with the tax.

During the meeting, the mayor remarked that the city should station a constable at each box to see that no one went in without paying the tax. The mayor, after some discussion, decided that it would not require a small amount of a policeman's time to attend to the boxes.

Apparently there will be no concerted action, either among the "legitimate" houses or picture theaters. So far as the larger theaters are concerned, it is stated that they will do nothing, but simply let the tax go into effect and watch it work itself out. Mr. Conover, manager of the Imperial, is quoted in a local paper as follows:

"I don't know whether it will go into effect—they seem at sixes and sevens at the City Hall over it. So far as I can see, the proposition could be upset, since it tries to make the theater managements collect the taxes without pay, which would be unconstitutional. I propose to just sit still. But the moving picture people are all dead against it. Why should we be singled out for this tax above any other business interests? Already we are more highly taxed than similar enterprises in any city of the size on the Continent. In any event, it is the public who will pay this tax and suffer the inconvenience of it, and it will be for the public to make their protest."

The Sunday show question now comes into this discussion, indirectly though. The city authorities know that the people want moving pictures on Sundays, and they are doing nothing to prevent them. The picture people know that the city needs money, and consequently should not seek to antagonize the authorities, provided the tax law is thoroughly constitutional and their patronage does not complain or decrease. The law is said to be unconstitutional in one respect, as Mr. Conover said above, and besides it is said that permission to make such a law should have been obtained not at Quebec, but at Ottawa. Alderman Lavergne stated recently that he and others interested in moving picture shows would apply for an injunction against the imposition of the tax. He considered the whole proposition a ridiculous one, which would not hold water if taken into court. Alderman Lavergne stated that the picture interests were organizing and would fight to the limit. As yet officials of the Exhibitors' Association do not wish to make a statement, as a decision has not been reached.

MONTREAL BREVITIES.

Mrs. Paxton, formerly local manager for the Picture Playhouse, is now connected with the Montreal branch of the Famous Players Film Service.

Geo. Tabah, of the World Film, got back in town last week from the Maritime district. He reports very good business down there.

A. Lea is temporary manager of the local Picture Playhouse office. Announcement of the permanent manager will be made later.

The local Pathe people have undertaken to go down to historic Valcartier Camp and take some film depicting military life. The scenes will be used in a local campaign to stimulate recruiting.

Allfeatures, Ltd., released a six-reel feature last week entitled "A Modern Mephisto." This is interesting inasmuch as, we are given to understand, it is unusual to release a European feature at this season.

The World man recently treated himself to a Mary Pickford week. First run in Montreal of "The Dawn of a To-Morrow" was at the New Grand. The Canada showed three of Mary's past releases, viz., "Tess of the Storm Country," "Fanchon the Cricket," and "A Good Little Devil." At both houses Miss Pickford's art was appreciated. The mother with her baby on her lap at the Canada in the North-end enjoyed herself as much as the fashionable Westmount lady at the Grand, who had her limousine waiting around the corner. Such is Mary Pickford's art, and likewise moving pictures in general.

Recent features at local houses were: World Film's, "The Moonstone," Scala; World Film's "The Face in the Moonlight," Strand; Paramount's "The Arab," Midway; Vitagraph's "Mr. Barnes of New York," Mt. Royal; Paramount's "Clarissa," New Grand Mutual's "Enoch Arden," Tivoli; Universal's "The Marble Heart," London.

Mr. McBrien, formerly manager of the Midway, is now managing the Scala theater, one of the local Mark-Brock houses.

PALACE AT ONATONNA OPENED.

By Frank H. Madison, Minnesota Correspondent of Moving Picture World.

MANAGER JONES did not have a formal opening of his new Palace theater at Onatonna, but moved in so that work of remodeling the Gem could proceed. The new building is 31 by 90 feet and is of solid concrete construction, with steel ceiling, and with the picture machine housed in a separate building at the rear. The pictures are projected upon a new gold fibre screen hung at the rear of the stage, which is twelve feet deep. The sides of the stage are artistically arranged with vines and artificial grape clusters in which electric lights are cleverly arranged, giving the stage the appearance of an immense arbor.

The ceiling is finished in flat white with a gold relief border. The main floor has a capacity of about four hundred and the gallery about a hundred.

THROUGHOUT MINNESOTA.

Since people got the motion picture habit they do not buy second-hand musical instruments, a pawn-shop man told the reporter for a Minneapolis paper.

L. G. Roesner, of the Colonial Amusement company at Winona, went on the Selig special to California. His chief purpose in going was to look over some of the leading Pacific Coast houses to get ideas for the new theater on Center street for which the location already has been selected. One objective point is the much praised Clune's house in Los Angeles.

O'Neal Brothers, of Stillwater, will erect a new motion picture theater, 50x75, at West Churchill and Fourth streets in that city. A. M. Hellweg, of Hayward, Wis., has taken a five-year lease on the house.

Peter Scholtes has given up his railroad position at Sioux City, Ia., and will devote all his time to managing his Palace theater at Ellsworth.

E. N. Hagen sold the American theater at New Ulm to S. K. Leen, who recently sold his photoplay house at Madison, S. Dak. Leen has overhauled the theater and added a five-piece orchestra.

Manager W. E. Mick, of the Lyric theater at Minneapolis, has had all his seats covered with light duck, easily removed for washing. It cost him about $400 to have protect the summer garments of his patrons.

The Rex at Hutchinson has cut its program of three nights a week and those are devoted to serials.

Adolph and Oscar Steinbach are erecting a motion picture theater at Elk River.

The Grand at Faribault, owned by the American Amusement company, was damaged by fire.

Circus tickets, ice cream sodas, glass tumblers, coffee and tickets to its own shows are some of the premiums used by the Crystal theater at Glencoe to attract business.

An Onatonna paper seeks the most popular young lady and the Gem theater gives 100 votes with each ticket on Monday and Tuesday night, 50 at matinees and 25 at all other night shows.

Local pictures of a big wreck were featured on the Independence Day program of the Grand theater at Lake City. Other worthy holiday bills were "Othello" by the New Lyric at Northfield, and the "Battle of Gettysburg" at the Majestic in Willmar, where all old soldiers were the guests of the management.

The Norwood Amusement company has closed its picture show at Peters Hall in Norwood until fall.

As an appropriate musical feature for "The Island of Regeneration" the Strand theater at Minneapolis had Robert Hall Russell sing Hawaaian love songs in native costume. Also there were special electrical effects.

"The Christian" was a good Sunday feature at the Rex in Chisholm.

Raths & Seavolt of St. Paul are being praised by the Commercial club of that city for the excellent camera work done at the club's Fourth of July celebration.

"Prohibition" was shown at the Auditorium in Minneapolis the week of July 11 under the auspices of the Minneapolis Young People's Citizenship committee.

The Strand theater in Minneapolis has a new policy, changing programs but twice a week. The first bill begins Monday and runs five days. The last change runs only Saturday and Sunday.

The New Prague Amusement company of New Prague, has purchased a site and will erect a new theater to be occupied by the present Savoy.

NEBRASKA NOTES.

Special to Moving Picture World from Midwest News Service.

BEN JOHNSON, manager and part owner of the Empress theater at Fremont, has taken over the management of the Lyric theater, the pioneer motion picture house in Beatrice. The Lyric has been under the management of Hogate & McLaughlin, with whom was associated H. N. Schroeder.

Louis Wina has sold his motion picture show at Lynch to Anton Wasatko, who has moved it to the I. O. O. F. building, where he will give three shows a week.

Elmer Parks has sold his interest in the Star theater at Wynot and returned to Hartington.

C. W. Cole has purchased a half interest in the Star theater at Broken Bow.

The Empress at Omaha had the showing of the films of the Omaha Elks' Flag Day parade.

The Elite Amusement company, of Omaha, has been incorporated with capital stock of $5,000. The incorporators are Ezra B. Ferris and Chester L. Mitchell.

C. F. Dunmick sold the Crystal theater at Winnebago to Ed. Colligan.

George Develin, of O'Neill, has purchased the motion picture theater at Plainview from Manager Chamberlain.

Lee Hardy has purchased a motion picture show at Stratton.

Manager Carlin has opened his motion picture airdome at Spalding.

The New theater at Alliance will add 200 seats.

COLD, HARD CASH
KEEPS THE WOLF FROM THE DOOR.
COLD, BAD FEATURES
KEEP THE CROWDS
AWAY.
WELL-KNOWN FEATURES BRING CROWDS.
CROWDS MEAN COLD HARD CASH.
CROWDS KNOW *V·L·S·E·* PICTURES,
THEY GO WHERE THEY ARE SHOWN-
AT THE BEST THEATRES,—
THE THEATRES THAT MAKE MONEY,
BECAUSE THEY SHOW FEATURES
BY THE OLDEST AND BEST MAKERS,

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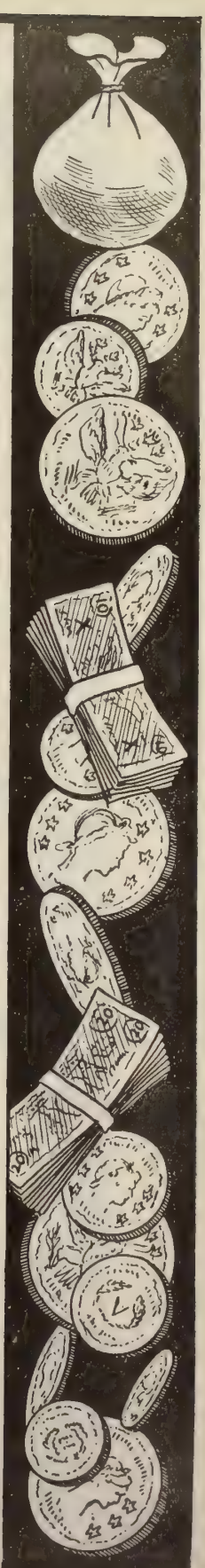

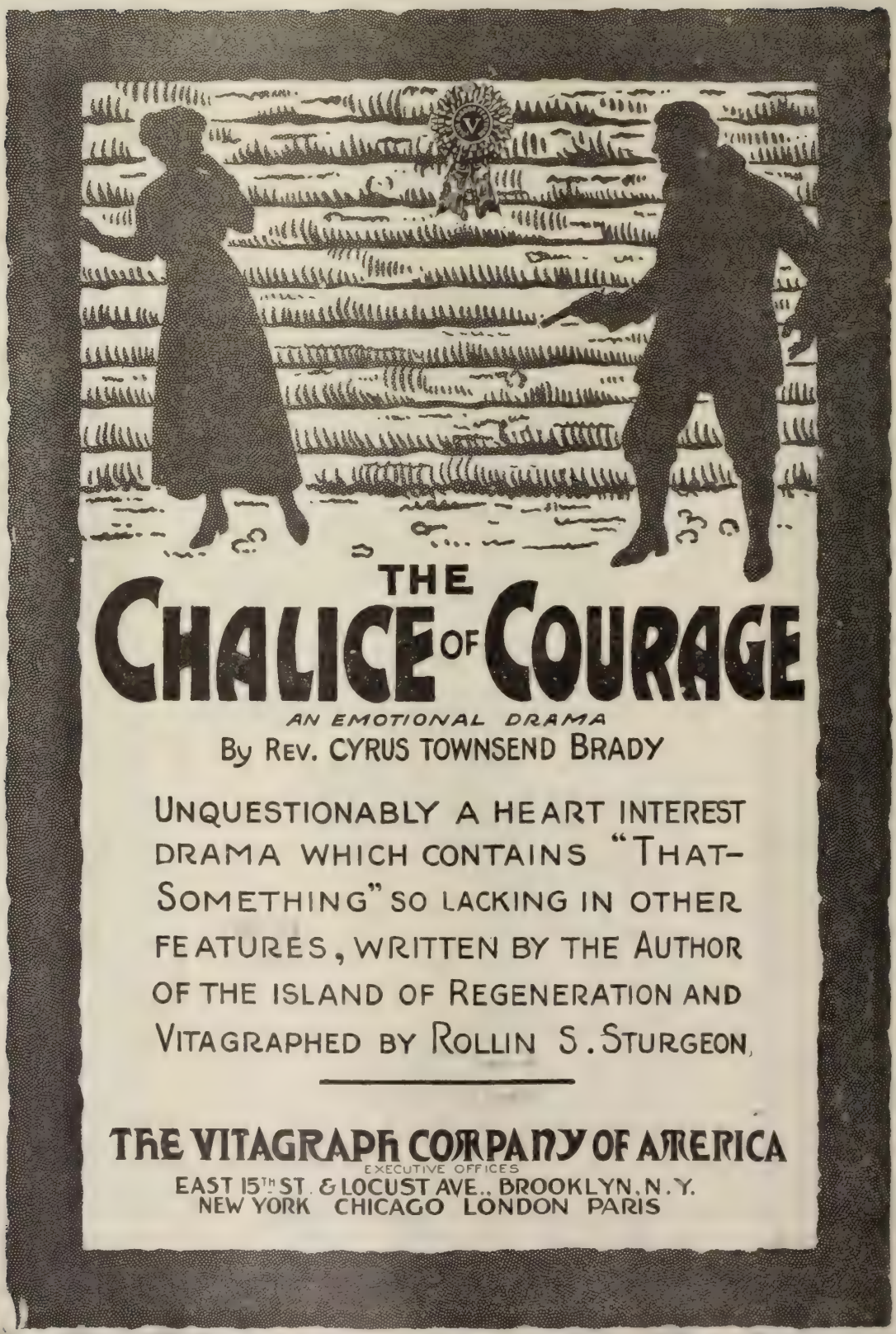
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Calendar of Daily Program Releases

Releases for Weeks Ending July 31 and August 7

(For Extended Table of Current Releases See Pages 910, 912, 914.)

General Film Company

Current Releases

MONDAY, JULY 26, 1915.

BIOGRAPH—A Letter to Daddy (Comedy—Drama).
ESSANAY—The Call of Yesterday (Drama).
KALEM—Don Caesar De Bazan (Broadway Favorites—Special—Four parts—Drama).
LUBIN—The Earl's Adventure (Drama).
SELIG—The Unfinished Portrait (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 59, 1915 (News).
VITAGRAPH—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).

TUESDAY, JULY 27, 1915.

BIOGRAPH—Reapers of the Whirlwind (Special—Two parts—Drama).
ESSANAY—Boys Will Be Boys (Special—Three Parts—Comedy Drama).
KALEM—The Toilers ("Ham & Bud" Comedy).
LUBIN—Susie's Suitors (Comedy).
—An African Hunt (Comedy).
SELIG—The Child the Dog and the Villain (Drama).
VITAGRAPH—The Red Stephano (Special—Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

EDISON—Poor Baby (Comedy).
ESSANAY—"Dreamy Dud" Goes Bear Hunting (Living Cartoon).
— A Scenic Subject on Same Reel.
KALEM—Mysteries of the Grand Hotel (Episode No. 2, "The Disappearing Necklace"), (Special—Two Parts—Drama).
LUBIN—The Dead Soul (Special—Three parts—Drama).
SELIG—Jimmy (Drama).
VITAGRAPH—The Missing Clue (Comedy).

THURSDAY, JULY 29, 1915.

BIOGRAPH—The Wanderer's Pledge (Drama).
ESSANAY—Snakeville's Twins (Western Comedy).
LUBIN—The Gold In the Crock (Special—Two parts—Drama).
MINA—He's In Again (Comedy).
SELIG—The Isle of Content (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 60, 1915. (News).
VITAGRAPH—Cutey, Fortune Hunting (Comedy).

FRIDAY, JULY 30, 1915.

BIOGRAPH—The Battle At Elderbush Gulch (Special—Two parts—Drama). (Re-issue No. 8).
EDISON—The Girl of the Gypsy Camp (Special—Three parts—Drama).
ESSANAY—Broncho Billy's Surrender (Western—Drama).
KALEM—A Business Buccaneer (An Alice Joyce Re-Issue—Drama).
LUBIN—The Call of Motherhood (Drama).
VITAGRAPH—Some Duel (Comedy).

SATURDAY, JULY 31, 1915.

BIOGRAPH—More Than Friends (Drama).
EDISON—The Bedouin's Sacrifice (Drama).
ESSANAY—A Man Afraid (Special—Two parts—Drama).
KALEM—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Billie's Heiress (Comedy).
SELIG—The Quest (Drama).
VITAGRAPH—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).

General Film Company

Advance Releases

MONDAY, AUGUST 2, 1915.

BIOGRAPH—Love's Rescue (Drama).
ESSANAY—The Kiss (Drama).
KALEM—The Maker of Dreams (Special—Three parts—"Broadway Favorites" Drama).
LUBIN—The Taunt (Drama).
SELIG—The Melody of Doom (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 61, 1915 (News).
VITAGRAPH—The Serpent's Tooth (Comedy).

TUESDAY, AUGUST 3, 1915.

BIOGRAPH—The Drab Sister (Special—Two parts—Drama).
ESSANAY—Business Rivals (Special—Two parts—Drama).
KALEM—The Hypnotic Monkey ("Ham & Bud" Comedy).
LUBIN—The Rakoon Hose Company (Comedy).
—A One Reel Feature (Comedy).
SELIG—The Taking of Mustang Pete (Western—Drama).
VITAGRAPH—The Scar (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, AUGUST 4, 1915.

BIOGRAPH—Jane Eyre (Special—Three parts—Drama).
EDISON—Not Much Force (Comedy).
ESSANAY—"Dreamy Dud" in A Visit to His Uncle Dudley's Farm (Living Cartoon).
ESSANAY—A Scenic Subject on the same reel.
KALEM—Mysteries of the Grand Hotel, "The Secret Code Installment No. 3" (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Tides of Time (Special Feature—Three parts—Drama).
LUBIN—Country Blood (Special—Two parts—Drama).
SELIG—The Prima Donna's Mother (Drama).
VITAGRAPH—The Repentance of Dr. Blinn (Drama).

THURSDAY, AUGUST 5, 1915.

BIOGRAPH—The Fixer (Comedy—Drama).
ESSANAY—Street Fakers (Comedy).
LUBIN—The Witness (Special—Three parts—Drama).
MINA—Making Father (Comedy).
SELIG—The Scarlet Lady (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 62, 1915 (News).
VITAGRAPH—A Disciple of Plato (Comedy).

FRIDAY, AUGUST 6, 1915.

BIOGRAPH—Her Mother's Oath (Drama) (Biograph Re-Issue No. 9).
EDISON—June Friday (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Protegee (Western—Drama).
KALEM—For High Stakes (Special—Two parts—Comedy—Drama).
LUBIN—A Day of Havoc (Drama).
VITAGRAPH—Dimples and the Ring (Comedy).

SATURDAY, AUGUST 7, 1915.

BIOGRAPH—Frederick Holmes' War (Comedy—Drama).
EDISON—Not Wanted (Child Story).
ESSANAY—Eyes that See Not (Special—Three parts—Drama).
KALEM—The Substitute Fireman (Episode No. 39 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Billie's Debut (Comedy).
SELIG—The Black Leopard (Jungle—Zoo—Drama).
VITAGRAPH—Pat Hogan, Deceased (Special—Two parts—Drama).

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NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending July 31 and August 7

(For Extended Table of Current Releases See Pages 910, 912, 914.)

Universal Film Mfg. Co.

SUNDAY, JULY 25, 1915.

LAEMMLE—According to Value (Drama).
L-KO—No release this week.
REX—Bound on the Wheel (Three parts—Drama).

MONDAY, JULY 26, 1915.

BROADWAY UNIVERSAL FEATURE—The Earl of Pawtucket (Five parts—Comedy).
NESTOR—The Tale of His Pants (Comedy).

TUESDAY, JULY 27, 1915.

GOLD SEAL—The Flight of a Night Bird (Two parts—Drama).
IMP—The New Jitney In Town (Comedy).
REX—One On Mother (Comedy-Drama).

WEDNESDAY, JULY 28, 1915.

ANIMATED WEEKLY—Number 177 (News).
L-KO—Life and Moving Pictures (Two parts—Comedy).
VICTOR—The Double Standard (Drama).

THURSDAY, JULY 29, 1915.

BIG "U"—No release this week.
LAEMMLE—Heritage (Four parts—Drama).
POWERS—"The Jap Phenoms" in Famous Acrobatic Feat.
—Strange Mammals At Home (Ditmar's Educational).

FRIDAY, JULY 30, 1915.

IMP—The Hunchback's Romance (Two parts—Drama).
NESTOR—The Rise and Fall of Officer 13 (Comedy).
VICTOR—No release this week.

SATURDAY, JULY 31, 1915.

BIG U—Mein Friendt Schneider (Drama).
BISON—A Daughter of the Jungles (Two parts—Drama).
JOKER—The Village Smithy (Comedy).

SUNDAY, AUGUST 1, 1915.

LAEMMLE—Paternal Love (Drama).
L-KO—No release this week.
REX—Jealousy, What Art Thou (Two parts—Comedy-Drama).

MONDAY, AUGUST 2, 1915.

BROADWAY UNIVERSAL FEATURES—The Scarlet Sin (Four parts—Drama).
NESTOR—It Happened While He Fished (Comedy).

TUESDAY, AUGUST 3, 1915.

GOLD SEAL—The Great Ruby Mystery (Two parts—Detective—Drama).
IMP—Her Wonderful Day (Drama).
REX—The Proof (Comedy).

WEDNESDAY, AUGUST 4, 1915.

ANIMATED WEEKLY—Number 178 (News).
L-KO—In the Claw of the Law (Comedy).
VICTOR—My Tomboy Girl (Two parts—Comedy).

THURSDAY, AUGUST 5, 1915.

BIG U—Out of the Flames (Two parts—Modern—Drama).
LAEMMLE—No release this week.
POWERS—Lady Baffles & Detective Duck in "Saved By a Scent" (Comedy).

FRIDAY, AUGUST 6, 1915.

IMP—Leah the Forsaken (Three parts—Drama) (Imp—Reissue).
NESTOR—Little Egypt Malone (Comedy).
VICTOR—No release this week.

SATURDAY, AUGUST 7, 1915.

BISON—Gene of the Northland (Two parts—Western—Drama).
JOKER—Their Bewitched Elopement (Comedy).
POWERS—Around the Corner (Drama).

Mutual Film Corporation.

SUNDAY, JULY 25, 1915.

KOMIC—Safety First (Comedy).
MAJESTIC—Tangled Paths (Two parts—Drama)
THANHOUSER—His Two Patients (Drama).

MONDAY, JULY 26, 1915.

AMERICAN—The Newer Way (Two parts—Drama).
KEYSTONE—Fido's Tin Type Tangle (Two parts—Comedy).
RELIANCE—Her Fairy Prince (Drama).

TUESDAY, JULY 27, 1915.

BEAUTY—Betty's First Sponge Cake (Comedy).
MAJESTIC—The Straw Man (Comedy Drama).
THANHOUSER—Outcasts of Society (Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

AMERICAN—The Deception (Drama).
BRONCHO—The Phantom Extra (Two parts—Drama).
RELIANCE—Billie's Rescue (Drama).

THURSDAY, JULY 29, 1915.

DOMINO—When Love Leads (Two parts—Drama).
MUTUAL WEEKLY—Number 30, 1915 (News).

FRIDAY, JULY 30, 1915.

AMERICAN—After the Storm (Drama).
FALSTAFF—Getting the Gardener's Goat (Comedy).
KAY-BEE—When the Tide Came In (Two parts—Drama).

SATURDAY, JULY 31, 1915.

RELIANCE—Fate Takes a Hand (Two parts—Drama).

SUNDAY, AUGUST 1, 1915.

KOMIC—The Deacon's Whiskers (Comedy).
MAJESTIC—Victorine (Two parts—Comedy-Drama).
THANHOUSER—The Game (Drama).

MONDAY, AUGUST 2, 1915.

AMERICAN—Detective Blinn (Two parts—Drama).
KEYSTONE—Lovers Lost Control (Two parts—Comedy).
RELIANCE—The Bride of the Sea (Drama).

TUESDAY, AUGUST 3, 1915.

BEAUTY—Cupid Takes a Taxi (Comedy).
MAJESTIC—Billie's Goat (Comedy).
THANHOUSER—When the Fleet Sailed (Two parts—Drama).

WEDNESDAY, AUGUST 4, 1915.

AMERICAN—The Mighty Hold (Drama).
BRONCHO—The Golden Trail (Two parts—Drama).
RELIANCE—The Little Boy that Once Was He (Drama).

THURSDAY, AUGUST 5, 1915.

DOMINO—The Promoters (Two parts—Drama).
MUTUAL WEEKLY—Number 31, 1915 (News).

FRIDAY, AUGUST 6, 1915.

FALSTAFF—A Plugged Nickel (Comedy).
KAY-BEE—The Heart of Jabez Flint (Two parts—Drama).
RELIANCE—A Woman of Nerve (Drama).

SATURDAY, AUGUST 7, 1915.

RELIANCE—The Ceremonal Turquoise (Two parts—Drama).

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OF GREAT IMPORTANCE

to exhibitors is the arrangement, just perfected, whereby the Mutual Film Corporation will offer through its branches the entire output of

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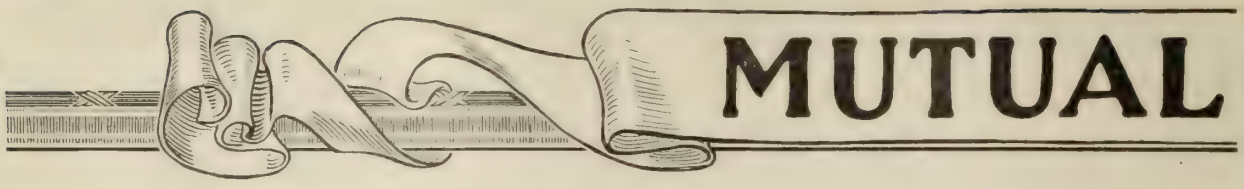
famed as the largest and most magnificent collection of performing animals extant, together with the original Bostock trainers, including Capt. Jack Bonavita. These productions will be made at the remarkably equipped new Horsley studio in Los Angeles and the Centaur Studio in Bayonne, N. J.

The brand names under which the Horsley productions are to be released will be announced shortly.

MUTUAL FILM CORPORATION



Announcing the Release of All David Horsley Productions on the Mutual Program

THIS announces the completion of an arrangement that brings into the Mutual Program a new brand of Mutual Movies—the productions of David Horsley. These productions will be controlled exclusively by the Mutual Film Corporation and will consist of a two reel animal feature and a one reel comedy release each week as well as Mutual Masterpictures.

Mr. Horsley is one of the best known producers in filmdom. He is the first independent film manufacturer and the inventor of numerous patented photographic devices that have marked the advancement of motion picture manufacture. With the largest and most complete studios in the East, at Bayonne, N. J., and a large, new studio at Los Angeles, the Horsley producing facilities are probably the best in America.

PROGRAM

Recently Mr. Horsley acquired the Frank C. Bostock collection of animals—the largest collection of trained animals in the world—consisting of 130 specimens of boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, skating and plunging bears, monkeys, startlingly intelligent chimpanzees, parrots and many birds of gaudy plumage, etc., etc. These animals have been trained for years by a staff of expert trainers—men and women. The entire Bostock organization has been held intact and is now owned by David Horsley.

It is planned to release a two reel animal feature every week. The releases will show feats of daring never before attempted—jungle scenes that will be entirely new to the film world. Many scenes will be made by trick photography through the use of David Horsley inventions and these will be found only on the Mutual Program. The Horsley comedy productions will include many famous comedians and will undoubtedly prove most popular.

To exhibitors this announcement indicates the sincere endeavor of the Mutual Film Corporation to provide in the Mutual Program only the best film productions—an endeavor to furnish a program so diversified and so well balanced as to assure biggest box office receipts. Announcement of release dates of the David Horsley Productions on the Mutual Program will appear soon. If you are not now using Mutual Service see your nearest Mutual Exchange at once.

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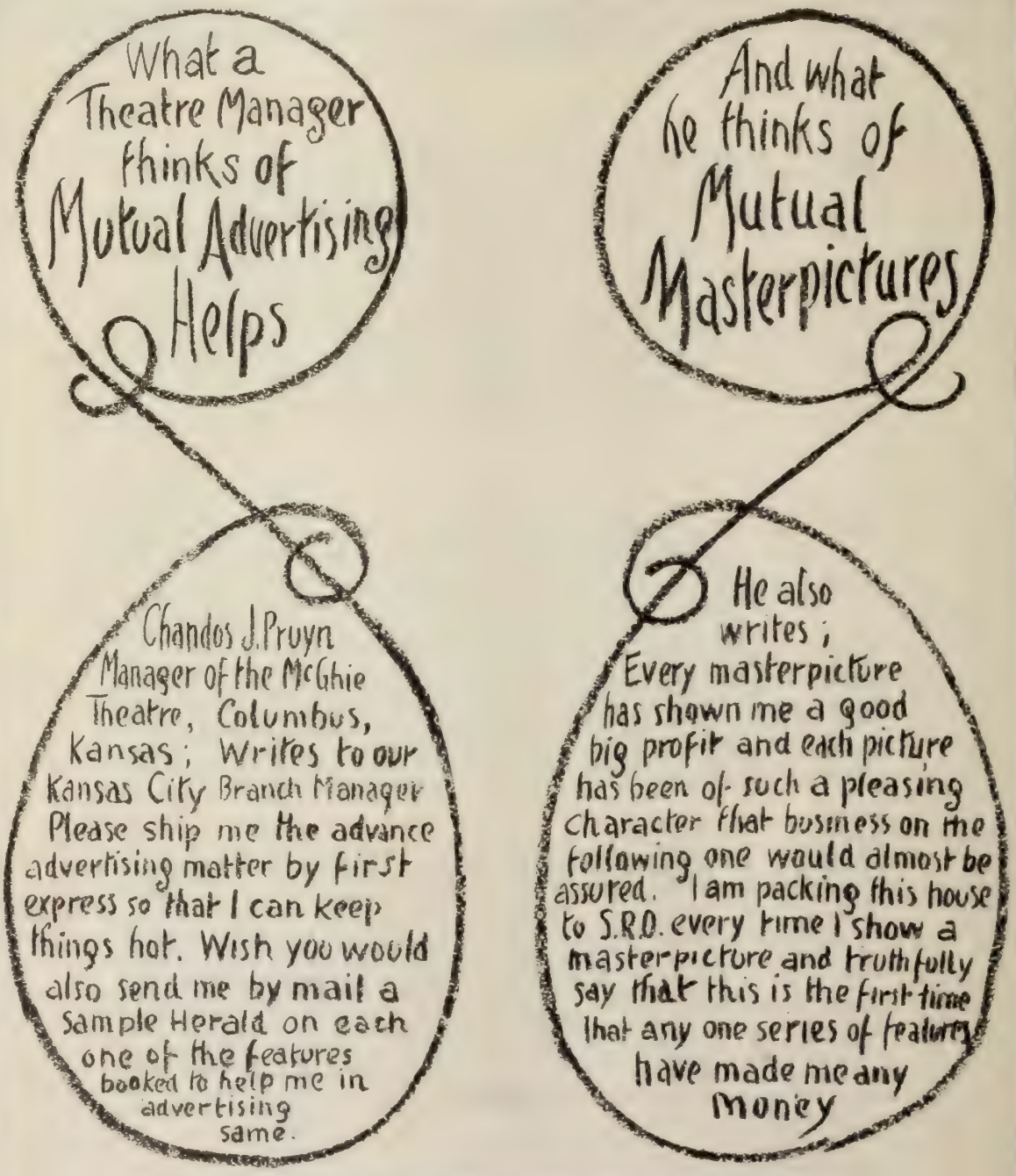
MUTUAL MASTERPICTURES


What a Theatre Manager thinks of Mutual Advertising Helps
Chandos J. Pruyn Manager of the McGhie Theatre, Columbus, Kansas; Writes to our Kansas City Branch Manager Please ship me the advance advertising matter by first express so that I can keep things hot. Wish you would also send me by mail a sample Herald on each one of the features booked to help me in advertising same.
And what he thinks of Mutual Masterpictures
He also writes; Every masterpicture has shown me a good big profit and each picture has been of such a pleasing character that business on the following one would almost be assured. I am packing this house to S.R.O. every time I show a masterpicture and truthfully say that this is the first time that any one series of features have made me any money

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¶ No more enthralling story has ever been told than this; of the sunshine and shadow that now enraptures, now saddens the heart of man! Of the SUMMER of life, when each bird-song is of gladsome years to come, and tomorrow is but a ripple of laughter. Of the WINTER of life, when the bird-song is hushed and the pall of the grave descends silently on the fading panorama of bitter years. ¶ Together with its symbolic beauty, this picture carries a dramatic force that fairly stuns the senses in its over-whelming truth and realism. ¶ A consistently competent cast contributes to an offering of distinctive quality.

Thanhouser Film Corporation

New Rochelle, N. Y.

The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, AUGUST 1

DOROTHY GISH

Victorine

Featuring

Dorothy Gish

A character comedy drama introducing the favorite Majestic star in a new and exceedingly amusing characterization.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE RUNAWAYS (1 Reel Majestic). Release date Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT (1 Reel Majestic). Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

TANGLED PATHS (2 Reel Majestic). Release date Sunday, July 25. Featuring Francelia Billington and Sam De Grasse. The young lover supposed to have been killed, returns in time to claim his sweetheart.

SAFETY FIRST (1 Reel Komic). Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

THE STRAW MAN (1 Reel Majestic). Release date Tuesday, July 27. A comedy drama by the Majestic juvenile company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE (2 Reel Majestic). Release date Sunday, August 1. A character comedy drama featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the "angel" who has backed the show.

THE DEACON'S WHISKERS (1 Reel Komic). Release date Sunday, August 1. An unusually interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door, his daughter marries the man of her choice.

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MUTUAL PROGRAM

Stories of the Films

General Film Company

ESSANAY.

"DREAMY DUD," HE GOES BEAR HUNTING (July 28).—(*This cartoon picture is released in place of the one announced on page 707 of last week's issue. The supplanted "Dreamy Dud" picture is now scheduled for release on Aug. 4.*—"Dreamy Dud" is fingering his rifle and telling Wag what a great shot he is. He aims over his shoulder and shoots his initials in the board fence. He aims at a crow in a tree but cannot kill it because the crow ducks each time he shoots and then eats the bullets as they are shot. Finally Dud gives up and determines to kill a bear. He and Wag tramp off and discover a Teddy bear which Dud chases and is about to kill when the mother bear runs out and chases Dud. He is frightened and runs into a tree. Down below the mother bear is raging and shaking the tree. Dud drops the gun and the bear picks it up, squinting into the muzzle and, pulling the trigger, killing herself. Then the old father bear hurries out and, seeing the dead mother bear, becomes wrathful and questions Dud, who is terrified in the tree still. Dud won't say much and the bear shakes him out to the ground. Dud runs away and is caught in a fence when the bear catches up to him. The bear shakes him and then he wakes up to find his mother bending over his bed telling him to wake up.

SNAKEVILLE'S TWINS (July 29).—Slippery Slim, Mustang Pete and the Henpecked Husband all buy a bottle of hair restorer from Sophie Clutts, demonstrating its marvels in the village store. The Husband fills Pete's and Slim's bottles with turpentine. It grows hair on Mustang Pete's head and makes Slippery Slim bald. The Husband returns home and his twins drink his hair restorer. He rushes them frantically back to the store to get an antidote, but is chased by the enraged Slim and Pete. They chase him up a telephone pole and are ready to grab him, when the twins throw eggs at them and scares them off.

A MAN AFRAID (Three Parts—July 31).—Ted Barham, eleven years old, is injured while playing in a barn. A blow on the head when he falls from a trapeze stuns him and deranges certain nerve centers which makes him a coward. As a man he is engaged to Austen Martin. Bayard Schnell, his rival, discovers this weakness of Ted's and induces the girl to break her engagement from "a coward." He is struck by a baseball and his mental faculties return. He saves an old man from being struck by an auto. Austen wants him to renew the engagement on learning this, but he declares he will not until he has premeditatedly performed some test of nerve. He enters an auto race. Schnell gives Ted's mechanician $500 to become ill during the race and thus incapacitate Ted. The plans work out and Ted vainly tries to locate a mechanician. Austen agrees to take the job and they are off. He is struck by a stone on the head and again experiences the crippling fear, but fights it and wins the race. Schnell's treachery is discovered and Austen again takes Ted's ring.

THE KISS (Aug. 2).—Reluctantly, Lady Joyce consents to allow Simeon Kenley to paint her portrait. And then on meeting and posing for the artist, accompanied by the Duchess, she is pleased with him and snubs the Duke of Rosemont, to the horror of the Duchess. She and the Duchess have a "squabble" over the Duke, she leaves, goes to the artist's suite and asks him to marry her. He does. Two years pass and Lady Joyce has become sick of the poverty of a struggling artist. She leaves him with Arthur Kane, and five years pass. The Duchess is about to die and craves a sight of her daughter before she passes away. Believing she and Simeon are still together, she advises him to bring her. He makes an appeal to Lady Joyce and together they go to the Duchess where her death brings them together again.

BUSINESS RIVALS (Special—Two Parts—Aug. 3).—Upon learning that the wealthy Primrose McFarland is to give a birthday party and display the famous family jewels, assisted by her two old maid sisters, Braga, an international crook, plans to attend the affair and discover the identity of the rival crook who has been spoiling all his thieving plans. Dominica pledges to assist him and succeeds in engaging herself as a singer for the event. The night of the party Braga enters the house, disguised as a maitre d'hotel, having made love to the maid in order to get this chance. He hides in a chest in the lower hall while Dominica is singing at the piano. Dominica discovers their rival thief, LeGrand, an ex-police official, acting as a table assistant. The party is over, Braga is still hiding in the chest and LeGrand has not succeeded in procuring the jewels yet. Young McFarland, nephew of the rich spinster, takes the jewels under his arm, planning to deposit them in the safe deposit vault in the morning. LeGrand follows. In the meantime Dominica has disguised as an Italian street singer boy and waits for Braga. McFarland is attacked by LeGrand, but Dominica warns him in time After a fierce struggle McFarland breaks loose and LeGrand flees, with Dominica lying wounded on the ground. McFarland takes her home in a taxicab. The next morning Braga, defeated and fearful of the police, advises that the two break up for a while for safety's sake. Dominica renounces him as a coward and orders him from her suite. He goes.

EYES THAT SEE NOT (Special—Three Parts—Aug. 7).—Ralph Morgan secures a position as private secretary to Adam Bell. Mrs. Venn, a rich widow, and Bell are in love, but desire to keep their engagement secret until Bell's daughter is married. Dorothy and father quarrel when he demands that she attend a week-end party at Mrs. Venn's home. In the meantime Bell gives Ralph a letter to deliver which advises Bell's agents to sell three thousand shares of a certain stock. He meets with Dorothy and forgets his important errand until the stock exchange has closed. Later Ralph confesses that he neglected to reach the stock exchange in time and expects to be discharged. Bell laughingly tells him that the failure to deliver the note netted him $40,000, as the stock had gone up. Bell explodes when Ralph says that he wants to marry the daughter—and raves until Mrs. Venn walks in and gives their own love affair away. Dorothy is with her and congratulations follow.

BIOGRAPH.

LOVE'S RESCUE (Aug. 2).—Roberta Winthrop and her father are at their country residence when Mr. Winthrop decides to advertise for a secretary. A gang of crooks see the advertisement, know Winthrop has money, and determine to take advantage of the opening. One of the gang is detailed to apply for the position, and Winthrop appoints him secretary. But he falls in love with Roberta, and he puts off the robbery until a sharp letter from the gang reminds him that he had better get busy. That afternoon Mr. Winthrop goes to the country club, and the crook robs the safe. He is surprised by the housekeeper. He locks her in a closet and makes his escape from the house. Roberta has gone to her favorite spot—the top of a cliff. From this lookout she espies him hurrying to town. He hears her calling him and looks up in time to see her lose her balance and fall from the cliff. Forgetting his original purpose, he picks her up and carries her home, releases the housekeeper, and runs for a doctor. During his absence the housekeeper finds the wallet containing the money he has stolen and replaces the money in the safe. Roberta recovers, and the crook, regenerated by love, is accepted as her lover.

JANE EYRE (Special—Three Parts—Aug. 4).—Rochester, a young Englishman touring the West Indies, meets Bertha Mason, a beautiful girl, in Spanish Town, Jamaica. The courtship ends speedily in marriage. After the wedding Rochester makes the horrible discovery that his bride's mother is demented; and later, by chance, her brother learns that she has inherited the taint. Rochester, crushed by the realization, brings his unfortunate wife to England and establishes her in his ancestral home, under care of a nurse who secretly indulges in drink. He has a young ward, Adele, for whom he engages a governess—Jane Eyre. Rochester falls in love with Jane and asks her to be his wife. Learning from his lawyer that English law does not recognize his wife's lunacy as ground for divorce, he resolves to keep her existence a secret and to marry Jane, trusting to the future for justification. But fate, in the person of Jane's cousin, intervenes and the ceremony is interrupted. Rochester endeavors to justify himself, but Jane will not hear him and determines to go out of his life. Shortly after she has left the house, Bertha contrives to bind the nurse and, with a candle, sets fire to the house. Rochester saves Adele and the nurse, but is himself overcome and rescued by his groom. The

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fire blinds him. Bertha, with a maniacal scream plunges from the roof of the blazing building and is killed. Jane learns of the tragedy and, returning filled with pity for Rochester, brings him the consolation he needs.

THE FIXER (Aug. 5).—The lonely girl had no beau, and it seemed as though her life was dedicated to patching up the quarrels and little differences between her friends. Did the maid quarrel with her sweetheart, the Fixer soon smoothed the way to reconciliation. Little children would fall out at play, refusing their nurse's good offices as mediator; but the Fixer knew how to adjust matters. Then Marie Hill wrote asking Edith to mend the quarrel with her sweetheart, Jack. The Fixer, however, thought this a bit too much. In a polite note she informed Marie that she was done with mending other people's affairs, and would somehow find a sweetheart of her own to quarrel with. Romance fluttered his wings as Edith walked down the street. A footpad snatched her purse; enter a brave cavalier who duly rescued the lady, then offered to escort her home. At last she had a beau! But when they came to the house Marie Hill was waiting. The maid had forgotten to give her the note. The handsome stranger and Marie looked at each other and rushed into each other's arms. Edith was too good-looking for Marie to take undue risks of losing Jack merely on account of a little tiff. So the Fixer did not get a sweetheart after all. But later—who knows?

HER MOTHER'S OATH (Aug. 6—Biograph—Re-issue No. 9).—"May God strike my mother blind if I ever speak to that man again!" This relentless prayer the girl repeated when the infuriated woman bade her choose between home and lover. All her life the girl had been dominated, her only consolation the rigid teachings of the church. Then love had come in the guise of a handsome actor traveling with a medicine show. She obeyed her mother then, but finally love triumphed, and she ran away with her sweetheart. Her mother, refusing fanatically to hear the letter which the girl sent back to the preacher, dropped a kerosene lamp and was blinded by the explosion. Later she felt the clutch of poverty. By accident she came near falling into an open well. The freak of chance suggested a way out of her misery of body and soul. Just as she was about to execute her grim purpose, the runaways reached her side. Perhaps because she had been so close to death, she suddenly saw, with inward eyes, life in its true colors. Love had triumphed.

FREDERICK HOLMES' WARD (Aug. 7).—Ready to start on a yachting trip, Frederick Holmes, a wealthy bachelor, is perturbed by the receipt of a letter informing him that Alice Down, a young girl whom he has never seen, has been entrusted to his care. Unwilling to postpone his trip, he arranges for the housekeeper to take care of Alice during his absence, and joins his friends. Alice, becoming lonely in her guardian's big home, accepts the invitation of school friends to spend a week at the beach. Holmes' yacht puts in at the same place, and he meets his ward unconventionally. Following her to the house, he overhears her playing a delightful melody on the piano. At a second meeting, on the beach, he introduces himself. She flees in panic, and, abruptly terminating her visit, returns home. Holmes, oppressed by loneliness, now that she is gone, cuts short his cruise and returns home. Alice, hearing him arrive, sits down to the piano and plays the air he knows. In the flood of recollection thus aroused, their meeting is charmingly effected; and Holmes realizes that he has found, not a ward, but a wife.

SELIG.

THE SMOULDERING (Special—Two Parts—July 12).—Rachel St. John, aged and haggard, is the victim of drugs. Gerald Strathmore, who does not know that he is the adopted son of Dr. and Mrs. Strathmore, is happy in his luxurious home. He loves Dorothy Vincent. Dorothy's mother, however, favors Homer, as her daughter's suitor. Mrs. Vincent receives an anonymous note, stating: "Before the wedding of your daughter Dorothy to Gerald Strathmore, would it not be well to discover the social status of this adopted son—a little secret that has been well guarded?" The crafty Homer is pleased at the reception which this note receives at the hands of Mrs. Vincent.

Mrs. Vincent informs Mrs. Strathmore that it will be necessary that Gerald's real mother reveal herself and meet his fiancee and friends at Dorothy's pre-nuptial party. In the tenement room Rachel's mind reverts back to the time when she told Mrs. Strathmore that she was going away alone to fight the battle, and that if she failed Gerald must never know. As the memory of her little boy returns, she is unable to stand the loneliness longer and she calls at Dr. Strathmore's office demanding to see her son again. The doctor hides Rachel behind a screen and there she views her son who is ignorant of her presence. Dr. and Mrs. Strathmore tell Rachel that she must not sacrifice her boy's future and they urge her to leave the city before Mrs. Vincent knows of her identity.

When Gerald calls at the Vincent home, Mrs. Vincent speaks to him coldly. She says: "It is my duty to tell you that you are only an adopted son. We must know the real parentage of the man whom Dorothy marries." When Gerald appeals to Dr. Strathmore he is told that he is not the Doctor's son. When Mrs. Strathmore calls upon Mrs. Vincent, she is handed a note, which reads: "Gerald's mother accepts your kind invitation to be present at the pre-nuptial fete." Mrs. Strathmore starts in surprise, but recovers herself and hands back the note. When Dr. Strathmore seeks Rachel in her tenement, he discovers that she has disappeared. On the night of Dorothy's party, Rachel appears in a splendid evening gown. Again she is the lady of affairs. She passes through the ordeal of the evening with sheer will power and intense desire to save Gerald's name and position. Every hour without the drug is swiftly shortening Rachel's life, but she makes the sacrifice. Rachel returns to her tenement. Weak and frantic for the drug, yet she dashes the bottle from her, and as crazed fancies seize her brain, she again sees Gerald. Then the spirits of Dorothy and Gerald appear and gaze at her with love.

LIVES OF THE JUNGLE (Jungle Zoo—Wild Animal Picture—July 17).—John McLean, an African farmer, unconscious on his sick bed, is cared for by Annie, his daughter, who also cares for Jean, her little brother. Kaffirs say that McLean is afflicted with the Blackwater fever, and they desert him. While Jean is playing with a leopard cub, his sister tells him that she is going to the Mission to get medicine.

Charles Holden is hunting near the McLean home. Annie penetrates the jungle enroute to the Mission, where she encounters a lion, but escapes. She becomes lost and is captured by natives. Lodja, the chief, is struck by Annie's beauty. Holden and his hunters enter the McLean home and find that McLean's fever has broken and that he has improved. Jean tells the hunters of his sister leaving for the Mission. They start in search for her, track her to the native village where she is rescued just in time from the clutches of the native chief.

THE HEART OF PARO (Jungle Zoo Wild Animal Picture—July 24).—Paro, a half-breed Indian, overcome with liquor, encounters Grace, the pretty daughter of James Lathrop, a mine owner. She is sorry for his condition and gives him a cross of black jet. Dick Graham is a no'er-do-well, who has been sheep raising in the

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is puzzled why she did not take him along. Kjasi, an envoy, brings word to Dasa that the province is in a grip of famine and that the people are desperate. Chara secures a pet elephant and tells the elephant: "We are going to find my mother." Dasa, discovering the disappearance of his boy, institutes a search for him. Weeks later searchers tell Dasa that they could not find any trace of Chara.

John Hammond, American Consul and his wife, Rose, see Chara being flogged. Hammond offers to buy the boy. Months later Chara has learned enough English to tell the Hammonds of his home and he outlines his adventures. Khasi, and Rose gives Chara a ring, saying: "When you are safe in your father's home send me back this ring so that I will know all is well." Months later she receives a valuable silver box containing the ring and also a note written in a child's hand, which says: "With my heart's love—Chara."

KALEM.

MYSTERIES OF THE GRAND HOTEL (Installment No. 3, "The Secret Code"—Two Parts—Aug. 4).—Who was Mrs. Holden's assailant, and why was she drugged? Who was the man found bound and gagged in her apartment at the Grand Hotel. Francis Ballou and Jack Hilton, house detectives, are utterly unable to solve the mystery. Later that day, Francis and Hilton enter Mrs. Holden's room during her absence, in search of clues. The two discover a push-button from which wires run to the floor above. Mrs. Holden returns unexpectedly and surprises the detectives. In spite of her remonstrances, Francis presses the button. Three sharp knocks come from above in reply. A few minutes later Manning enters the room and is made captive by the two sleuths.

Francis and Hilton allow Mrs. Holden and Manning their freedom after the latter promise to explain everything by midnight. At 11 o'clock the detectives, waiting in Mrs. Holden's room, hear a shot upstairs. Hilton dashes out into the hall in time to capture a man of foreign appearance. Followed by Manning, Hilton brings his prisoner into Mrs. Holden's apartment. It appears that the foreigner is none other than Pasca, a foreign agent who has succeeded in stealing the U. S. Government's secret code, and topped this with an attempt to get the key to the code. Under the impression that Mrs. Holden had it, he drugged her and overpowered Clinton, who was with her at the time. The two were agents of the Secret Service. Failing to obtain the key, Pasca daringly attacked Manning, who was also an agent, and thus brought about his own capture by Hilton. Capt. Bradshaw, an official of the Secret Service, arrives and confirms his agents' story. Pasca is placed under arrest.

THE MAKER OF DREAMS (Special—Three Parts—Broadway Favorites—Aug. 2).—It is Mrs. Merwin's desire that her son, Harold, marry Rena, an heiress. To this end, she gives a week-end party in the heiress' honor. Harold, of a studious nature, finds himself unable to stand the the chatter of the guests and strikes out towards the woods. Attracted by the music, Lorna approaches the mansion. Harold is amazed to see the girl break into a dance, beautiful in its wildness. Discovering her audience, Lorna flees. Harold overtakes the girl of the woods just as she reaches her cabin. In the days which follow, the two fall deeply in love with each other.

Mrs. Merwin is horrified when she discovers what has occurred. Meeting Lorna, she succeeds in making the girl believe that Harold's future absolutely demands that he marry Rena. Unaware of her interview with his mother, Harold is thunderstruck when Lorna breaks their engagement. Filled with rage and pique, the boy makes Rena his bride. The shock drives Lorna insane. The ignorant settlers gradually come to regard her as a witch-woman. Neal, Harold's son, bears a remarkable resemblance to the father. The latter has never forgotten Lorna and when Neal announces his intention of marrying Josie, a poor girl, Harold endeavors to help the boy win Rena's consent.

Neal and Josie elope, going to the old Merwin mansion to spend their honeymoon. Lorna, a withered hag, sees Neal. Mistaking him for Harold, she frantically tells him that she has loved him all along. Neal, however, spurns her. Wild with rage, Lorna later captures Josie and is about to kill her when Neal saves his bride's life in the nick of time. Harold and Rena follow Neal to the mansion. Thus the old sweethearts again meet. It brings Lorna to sanity. The shock of all she had endured is too great for the old woman and she dies in the arms of the man she loves.

THE HYPNOTIC MONKEY (Ham and Bud Comedy—Aug. 3).—After being chased all over the park by a policeman, Ham and Bud finally find a quiet spot and drop into slumber. Bud, however, awakens when Pasquale, his daughter Rosa and their monkey pass the spot. While Pasquale sits down to rest himself, Bud and Rosa take a walk. Ham dreams that he and Bud see a hypnotist performing wonderful feats. At Ham's request, the hypnotist turns Bud into a monkey, and then back to his human form. Ham learns the trick and changes his pal into a monkey, but finds himself unable to bring him back to his normal self. Weeping bitter tears, Ham leads the monk away on a string.

Just at this time, Pasquale's monk escapes from its master and wanders over to Ham. Waking up, Ham sees the animal sitting where Bud had been. Sure that his dream has come true, Ham is heart broken. He vainly tries to turn the monkey into Bud. Pasquale wakes up and looks for his pet. Seeing the animal in Ham's possession, he tries to get it back. Ham, however, is willing to fight for "Bud" to the death. Just as the two men are about to engage in mortal combat, Rosa and Bud come tripping back. Ham takes a good look at Bud and then lets his eyes wander to the monk. His great grief melts into rage. Bud flees for his life, with Ham close behind. The former jumps into a rowboat and pulls from shore. Determined to catch Bud, Ham leaps into the lake and swims after his prey.

FOR HIGH STAKES (Special—Two Parts—Aug. 6).—Although Flint informs Lord Morey that his daughter Marguerite shall marry none other than a hard-working American, the Englishman determines to follow his sweetheart to the United States. "American" Joe, a crook who seeks to escape to this country, sees Lord Morey. The remarkable resemblance he bears to the Englishman gives him a daring idea. Simms, a Scotland Yard detective on the crook's trail, sees "American" Joe board the vessel and follows him. The crook stows himself away. Simms, seeing Lord Morey, mistakes him for his quarry. At the same time, the real crook, by bribing one of the stewards, obtains accommodations and succeeds in stealing some of the lord's clothes.

Upon the vessel's arrival at New York, "American" Joe, seeing a fortune within his grasp by kidnapping Marguerite, actually palms himself off as his titled double and entices the girl into a closed taxi. Not until she is in the rendezvous of the gang of international crooks, of which her captor is a member, does she realize her predicament. At the same time, the members of Joe's band meet Lord Morey at the pier. Mistaking him for the crook, they carry him away with them to their rendezvous. They learn of their error when confronted by the real crook and thrust the nobleman into the secret room in which Marguerite is confined.

Driven frantic by his daughter's disappearance, Flint endeavors to locate her. Simms and the city police help him. "American" Joe foolishly ventures into the room where his victims are confined and is overpowered by Lord Morey, who takes his pistol from him. A daring ruse enables the nobleman and Marguerite to capture the rest of the band, one by one. By this time Flint and the police have trailed their quarry to the rendezvous. Prepared for the worst, they break into the house—to find Lord Morey and Marguerite calmly guarding their prisoners. Convinced that the Englishman is made of the right metal, Flint consents to his marriage to Marguerite.

THE SUBSTITUTE FIREMAN (Episode No. 39, "Hazards of Helen"—Aug. 7).—A warm friendship springs up between Quirkly and Helen, when the fireman saves the girl's life. In his desire to be near Helen, Quirkly obtains a room in the house where the girl telegrapher boards. Badger, a crook, stopping in the same house, learns that Quirkly is in the habit of carrying his savings in a bag suspended from his neck. Entering the room with a confederate, Badger chloroforms the fireman and steals the money. Helen hears the noise of the struggle, but comes too late to apprehend the crooks.

A callboy appears bearing a message which orders Quirkly to take Freight No. 8 out at once. Knowing that it would mean the fireman's dismissal if he fails to report, Helen daringly determines to take his place. Donning a suit of overalls and a cap, the girl reports to the engine of No. 8. Badger and his pal climb aboard the freight in their effort to escape with their ill-gotten loot. Helen sees the men peering over the top of the tender. Determined to bring about their capture, the girl waits until she is unobserved and then climbs, hand-over-hand, along the side of the tender until she confronts the crooks. The men promptly endeavor to throw the brave girl off the speeding train. Her shouts are heard, however, then the train crew comes to the rescue. Badger and his pal are subdued and placed under arrest.

MINA.

HE'S IN AGAIN (July 29).—Jerry, dozing on a park bench, dreams that he is in the act of blowing up with giant firecrackers and dynamite an octette of policemen, when he is awakened by the explosion of a firecracker placed under the bench by two mischievous boys. Sergeant Kelly and Officer Hadley, attracted to the scene by the noise, arrest Jerry and start him off to the station. On the way they meet pretty Betty,

(Continued on page 884.)

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the friend of the force. The attention of the officers distracted, Jerry escapes. Sergeant Kelly calls on Betty, who as kitchen mistress prepares an inviting repast. In the midst of her preparations Lieut. Kirby, another admirer, calls. The Sergeant secretes himself in a refrigerator and when Betty's mistress enters, Lieut. Kelly also hastily seeks shelter—but in the pantry which contains the water heater.

Mrs. Goodrich, taking note of the spread, instructs her husband to reprove Betty, who bursts into tears. Sympathetically, Goodrich takes Betty into his arms just as his wife enters. A tiff follows, ending with Betty being sent to her room, while husband and wife adjourn to another room to continue their argument. Jerry, fleeing from an officer, enters the kitchen. He discovers Kelly in the refrigerator, now frozen, and the Lieutenant, now afire. The butler enters, sizes up the situation, then hastily exits to inform his master, while Jerry, fearful of being caught, rushes away into Betty's room where Mrs. Goodrich finds him with the bewildered girl. Betty then faints. Jerry carries her to the most convenient room, which happens to be Mr. Goodrich's, and has had just time enough to deposit his burden and to hide when Mr. Goodrich enters, followed by his wife. Betty's presence again causes trouble, but this time not for long, for Jerry is captured and taken off to jail, while Mr. and Mrs. Goodrich patch up their differences.

LUBIN.

THE TAUNT (August 2 ex-bank cashier, who has se burglary and is down and to the house of Fred Mack greatly startled when he se wife. She gives him a coa after admonishing the maid n gars to the house again. Kelcey finds an important paper in the coat pocket proving that Mack was a former workman in the factory which made the safe Kelcey was accused of robbing, and that Mack knew a combination to open the safe at all times. Kelcey goes to Mack and tells him he can prove that he (Mack) was the real criminal, and demands $100,000 for silence. Mack pleads that he hasn't that much money, but Kelcey tells him he can get it by robbing the safe, as he did before. Kelcey then fixes a meeting place for that night, and leaves.

Mack's mind goes back to the past. As Alfred McCormack, a skilful workman, he longed for riches, and so he fixed the safe, and went to the town where it was installed. He met Florence, who was then Kelcey's sweetheart, and fell in love with her. After he robbed the safe, he carefully placed evidence against Kelcey, and the latter was convicted. Afterward Mack courted her ardently, and they were married. Mack comes back to the present. He takes a revolver, ready to kill Kelcey that night in some dark place. But this plan is disposed of when Kelcey shows him a copy of a letter he mailed to a friend that afternoon. The letter reads: "I have good reason to believe that an attempt will be made upon my life, so if I do not appear within three days to claim the enclosed sealed envelope, kindly turn it over to the proper authorities. It contains the name and history of the man I fear." Mack, chagrined, can do nothing but carry out Kelcey's plan. He overcomes the watchman at the bank, and with Kelcey standing by, opens the safe. Then he turns to face the bank officials and detectives. Kelcey says: "You see, gentlemen, who robbed the safe three years ago!" Mack has fallen very neatly into the trap laid by Kelcey, for the latter has never forgotten how Florence denounced him when he (Kelcey) was convicted and this is his revenge. And when Florence apologizes or her hasty action in the past, Kelcey is fully satisfied.

THE RAKOON HOSE COMPANY (August 3).—Mattie, the belle of Ethiopia, is very much sought after, but she is loved by John, the fireman, and while John is an honest man and has a regular job, he hasn't the fine clothes and the smooth tongue that has Rastus, the town sport. But when Rastus attempts to steal her away from him, John gives chase and after locating them at the meeting house he gives Rastus the most exciting time of his life, finally chasing Rastus to an old abondoned hut, and with the aid of a bomb sets the hut on fire.

John's fire department answers the call of fire but when John tells them the circumstances they walk away and let it burn. At this point, Mattie comes to the rescue of the unfortunate Rastus and pleads with John to release him. John finally succumbs and demands of Mattie to take her choice. She, of course, chooses John, and Rastus is given one long hour to leave town.

A ONE-REEL FEATURE (August 3).—A cartoon depicting the interior of a motion picture theater.

COUNTRY BLOOD (Special—Two Parts—August 4).—Sadie Tully, while not the belle of the village, is loved by honest Ben, who drives the village hack. Ben buys Sadie all the custard pie she wants and Sadie certainly loves it. Ben starts to build a home and everything is going nicely. Then along comes Rudolf, a rich art student from the city, who falls for Sadie's "wild beauty." Sadie's head is turned and she consents to go to the city with Rudolf, whose mother will educate her. Old man Tully, her father, who just sits and whittles all the time, no matter what's happening, says, "Ye can go—but ye'll come back." But Ben doesn't give up without a scrap. Rudy, though, proves himself some "bear cat," and it takes the police and fire departments to stop the fight. Sadie goes to the city, and Ben buys a mouth organ and plays sad tunes. After a while he gathers his savings and starts to the city himself. The society stunt is too much for Sadie and she leaves Rudolf's home to drift around the city, until a costumer discovers in her the makings of a wonderful model. Sadie develops into a real queen. Ben, too, progresses, but the two never meet. Soon both find that the city "ain't what it's cracked up to be" and each longs for the old town. Finally Ben goes back with an auto truck and establishes himself at the old stand, competing with Old Weben, the [illegible] who owns the hack. Ben is successful, but [illegible] ain't complete—until one day a real swell [illegible] lady gets off the [illegible] her to the [illegible]

[illegible] Parts—
[illegible] vaulting bank
[illegible] of the head bookkeeper,
[illegible] arlisle, to cover his own crime, and
[illegible]sle is arrested and bailed. Carlisle learns that Thorne is guilty and visits him. In the interview between the two men, Carlisle is shot dead, the tragedy is reported as a suicide, and a coroner's verdict is rendered to that effect. Previous to the entrance into the library of the two men on the fatal night, Thorne's son, Carl, a studious boy of seven, concealed himself behind the window draperies and is an unwilling witness. The boy tells his grandmother, who never from that moment for many years trusts him out of her sight lest he reveal the secret. To insure safety he is taken to Europe by his grandmother, educated in a monastery under her supervision and grows up to be a bitter misanthrope, with no companion but his horse. He has even forgotten Elise Carlisle, daughter of the dead man, and the sweetheart of their babyhood.

After the tragedy Elsie's mother dies, leaving her with her grandparents. On her nineteenth birthday her grandfather gives her a riding horse and she gallops into the woodland. A passing train frightens her horse, and she is rescued by Carl Thorne. A few words between them discloses the identity of the young people at first sight Carl becomes deeply infatuated with Elsie, and they agree to revive the love affair of their childhood. But that night Elsie is handed by her grandfather a letter left by her mother to be presented to her on her nineteenth birthday, and enjoining her to devote the rest of her life to the clearing of guilt from the memory of her father. Believing that this injunction imposes a duty upon her from which there is no escape, she writes Carl to the effect that a message from the dead renders it impossible for them to meet again. Thereupon his moroseness and hardness of nature return to him, and, added to these, he seeks relief in drink which brings back to him visions of that night in the library that he must never reveal.

Elise secures a position in Thorne's office as stenographer. One day she hears an interview between Thorne and the old night watchman, in which Thorne tells him to do his worst, as his belief in Carlisle's innocence is of no consequence now. Thorne learns from Elise what she has heard, and invites her to his house in order to confer upon a compromise. It is arranged between Thorne and his old mother that the girl must be abducted to secure their own safety, but this plot is frustrated by Carl, who tells what he knows. Thorne commits suicide, and Carl promises to atone for the wrong his father has done, by the bestowal upon its innocent victim of his everlasting love and protection.

A DAY OF HAVOC (August 6).—Estelle Adair, daughter of a family of high social position but now in straitened circumstances, permits herself to be urged into a marriage with Brant Hudson, a self-made millionaire, who desires the alliance for the sake of the social advantages it will afford him. There is no pretense of love on either side. Immediately after the wedding, Hudson takes Estelle to his magnificent country house. The same day she learns that she has been the victim of a cowardly trick on the part of her father, he having induced Robert Dabney, the man with whom Estelle had been in love and who has been absent for a year, to go away and keep silent as a condition to receiving the father's approval of his marriage to Estelle. She also discovers that Robert still loves her, and that he has returned to the country. Robert sees into the plot and determines to see Estelle at once. He makes his way to the Hudson home and by chance

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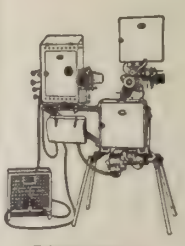

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gains access to the building without being observants by any of the servants. Hudson, who has been absent for a short time, returns and interrupts the interview between his wife and her former sweetheart. Estelle is in an agony of terror as to what may happen in the room where she has left Robert and Hudson, and is not unprepared for the shock when a footman bursts into her boudoir with the news that Hudson has been murdered, though by whom no one knows. Chance had again favored Robert, and he had left the house unobserved, Hudson and Estelle having been the only persons aware of his visit. Estelle is torn by conflicting emotions. She realizes that if she keeps silent, Robert may not even be suspected. On the other hand, her conscience demands that she give up one whom she thinks a murderer. Her conscience proves stronger than her passion, and she summons the police.

A few moments after she has telephoned she is terrified by the sudden entrance into her [illegible] of Antonio, Hudson's chauffeur, who declares his love for her. Antonio tells her how, since he first saw her, he has been mad with [illegible] of being poor, he [illegible] but she [illegible] husband had been [illegible] by [illegible] father, and how, [illegible] Robert, declared that he [illegible] the marriage annulled in order [illegible] Robert might marry. As Antonio con[illegible] confession, the officers enter the room. Antonio makes a mad effort to escape, leaping through the window, pursued by the bullets from the officers' revolvers. A little later the chauffeur's dead body is found lying beneath the window.

A year later Robert and Estelle enter into their tragically delayed happiness.

BILLIE'S DEBUT (August 7).—Patsy only meant to have a little fun with Billy when she flashed him her best stage smile, but as Billy had just run from his wife the little soubrette looked particularly fascinating to him. She couldn't shake him, for he followed her to the theater and waited until after rehearsal, and her disdain only served to make him more eager. He came to be a regular pest, and Drake, the stage manager, decided that something needed to be done. They persuaded Billy that the best way to get a smile from Patsy was to become an actor himself, and he was enlisted in the force of supers. Then they sent a box ticket to his wife for his opening performance. She didn't know who sent the box ticket. For that matter she didn't care, but she was there early and audibly.

Billy didn't know she was coming, but he was afraid that someone might recognize him, and he insisted upon a disguising beard. Billy saw her as soon as he came on the stage, but he felt safe hiding behind his whiskers, and all might have been well had it not happened that the beard came off, and as luck would have it, it happened right in front of the box in which his wife was sitting. Billy had amused the audience before them, but what followed was funnier than anything that the show ever offered. It broke up the performance, but the audience certainly had its money's worth, and Billy, for once, was glad to go to jail to escape his better half.

Universal Film Mfg. Co.

GOLD SEAL.

"THE GREAT RUBY MYSTERY" (Gold Seal Two-Reel Detective Drama—Aug. 3).—Basil Romanoff plans to sell a celebrated heirloom. In his office is one Heinrich.

Ivan is chosen the agent to take the precious gem to America and deliver same to a Mr. Van Allen. Romanoff has a clever scheme to conceal the celebrated stone in the heel of one of Ivan's boots. The heel of the other one is filled with sugar only.

Ivan leaves upon the steamer Odessa for America. Romanoff cables Sanford Quest, the celebrated detective, to meet Ivan at the pier. Heinrich obtains a position aboard the Odessa as a steward and in his disguise is not recognized by Ivan.

Quest receives the message too late for him to meet the steamer Odessa, so Ivan proceeds to the house of Mr. Van Allen, whose daughter happens to be his sweetheart. Arriving there, he opens negotiations, being closely watched by Heinrich. Miss Van Allen is a somnambulist

That night, Miss Van Allen, having worried a great deal over the secret of the ruby, rises from her bed and, still in her sleep, she secures the boot in which the ruby is hid, and secretes it.

Heinrich later stealthily enters Ivan's apartment, but Ivan is awakened and a terrific struggle follows, in which Ivan tears one of the buttons from Heinrich's coat. Heinrich deals Ivan a death blow and departs, taking the boot he finds with him to a low-class rooming house at which he is stopping.

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609-611 SCHILLER BLDG.
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Sanford Quest, with his two female assistants, Lena and Mary, visits the scene of the crime. Miss Van Allen is broken-hearted over the death of her lover. Quest discovers a piece of lace from the gown of Miss Van Allen sticking in the buckle of one of Ivan's suitcases in the room.

He puts her in charge of one of his assistants, Lena, whom he instructs to closely watch her actions. Later a button with the name Odessa on it is discovered. He immediately details his other assistant, Mary, to disguise as a Bowery girl and visit the lower class lodging houses to secure some clue as to the identity of the owner of the button.

Mary secure the boot, but is followed from the lodging house by a gang of thugs, who are really the accomplices of Heinrich. The boot is turned over to Quest, but before anything further can be done they are attacked by the thugs and made prisoners.

Back at the Van Allen house Lena has been watching the young woman closely. The first night she watches the young lady get up in her sleep and go to Ivan's room, pick up an imaginary boot and then return to her bedroom. The second night the same thing occurs, but this time she reveals the hiding place of the boot.

Quest and his assistant, Mary, are still prisoners, bound hand and foot. Heinrich and his gang have departed with the boot which they believe to contain the ruby.

Suddenly Quest has an idea. He takes from his coat a small pocket wireless outfit, which is one of his latest inventions, and sends a mes[illegible] for help, which is caught at the Van Allen [illegible] rushes to his assistance with some [illegible] d the unlucky pair are rescued. [illegible] she displays the boot, whose hid[illegible]e had learned through Miss Van [illegible] xplains the latter's actions.

IMP.

"HER [illegible]VONDERFUL DAY" (Imp Drama—Aug. 3).—Frances is a little factory girl who lives in the slums. She gets a holiday from her work and decides to spend it in one of the public parks. Her book under her arm, she goes forth in search of romance and flowers. Jack Raymond, a rich young man, has tired of everything he owns. He leaves his country estate and comes to the city. Stopping near the park entrance while his chauffeur attends to some detail of his machine, he sees Frances standing there. He sees in her a pretty girl—and he has long accepted all pretty girls as his rightful prey. Noticing that her eager eyes take in every detail of his beautiful car, he approaches her and invites her to go for a ride. She raises great innocent eyes to his and something in his hard young heart melts and he realizes that this girl is merely a child. In his machine they go to his home. He sends her out among the flowers—to pick all she wishes—and she runs about happily gathering great armfuls of the fragrant blossoms.

He brings her into the immense dining-room and together they have luncheon. She is a little afraid of the imposing butler, but not a bit afraid of Dick. After luncheon he puts her into the machine and takes her back to town with her arms just filled with flowers of every kind. He leaves her at her corner.

POWERS.

THE MYSTERIOUS LADY BAFFLES AND DETECTIVE DUCK (Episode No. 5, "The Signal of the Three Socks"—July 22).—The mysterious Lady Baffles sees the postman deliver a package at Mr. Higgins' home. Neither Higgins nor his wife knew that she was spying on them when their package was being delivered. They rejoiced exceedingly over its contents. The curiosity of their butler, an accomplice of Lady Baffles, was also aroused.

The Higginses find their mysterious package a letter. After reading it they exhibit still more joy. The butler is piqued. Later, Mr. Higgins accidentally tears this letter. One half of it falls into the butler's hands. It reveals to him the fact that, without question, the package received at the house contains a great amount of money and valuable jewels. He is amazed and loses no time in communicating with Lady Baffles with the signal of the "Secret Code of the Sock." Lady Baffles comes. The house must be cleared of its occupants in preparation for the raid. The maid is captured and with a sheet is fixed up to represent a ghost. She is then turned loose. The maid scares Higgins and his wife out of their wits. They rush pell mell out of the house with the maid after them. Then Lady Baffles and her accomplice start.

Meanwhile, the famous Detective Duck, with his clever scientific appliances, becomes aware of the distress of his old friend, Higgins. He pulls his strings and works his buttons, determining to go to his friend's aid. He takes charge of the matter, allowing Higgins to keep into his wonderful "rubberscope," where the actions of Lady Baffles in wrecking their home, are revealed.

(Continued on page 888.)

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THE PETITE CHARMER OF THE LEGITIMATE STAGE WHOSE THREE SEASONS IN THE LEADING ROLE THAT OF THE HAWAIIAN PRINCESS IN THE NOW FAMOUS PLAY "THE BIRD OF PARADISE" HAVE MADE HER KNOWN AND BELOVED FROM COAST TO COAST.

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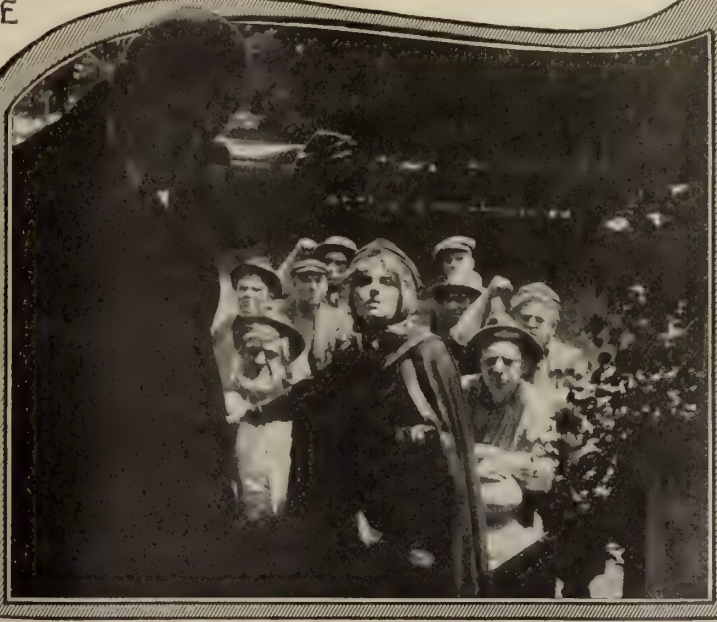

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Detective Duck captures the butler and, disguising himself in the latter's place, reveals to Baffles the contents of the mysterious package.

She then finds the other half of the torn letter. She joins the two parts together and discovers to her disgust and chagrin that its contents are a simple reference to the little pie receipt book.

LADY BAFFLES AND DETECTIVE DUCK (Episode No. 6, "Saved by a Scent"—Aug. 5).—Lady Baffles learns over the 'phone that the retired capitalist will not let Tom marry his daughter, Lillian. Baffles further hear that the irritated father proposes to marry her to a member of the nobility.

Her accomplice, the crook, is induced to disguise himself as a member of the English nobility and offer himself as a candidate for Lillian's hand. The old gent falls at once for the impostor. Lillian rebels, but dad orders an immediate marriage.

Tom, broken hearted, gets wind of the situation. He goes to the famous detective, Duck, with his troubles. Duck sympathizes and gives Tom an instrument called the "smello-graph," the properties of which send out such a strong scent that messages by its means can be sent from distant points, even penetrating the thickest steel with its smell waves. Tom pockets the instrument. He is further advised to elope with Lillian. This strikes him as a great idea and he lays his plans.

But the eloping couple are caught and Tom is locked in a huge vault. Then the exasperated father sends for a minister to marry the supposed Lord to Lillian. Tom is, seemingly, up against it. While in this terrible stress he remembers the "smello-graph." He sends out S. O. S. calls for help.

Duck receives the desperate messages. He immediately disguises himself as a burglar and comes post-haste. He endeavors to open the safe. Baffles, in hiding, sees him. She thinks he is a burglar surely, and aids him in opening the safe. Tom dashes out just as the wedding is about to take place. The situation is saved.

"AROUND THE CORNER" (Powers Drama—Aug. 7). Montgomery Stagg, an adventurous and penniless young man, is in love with Margery Stone. He is preparing to call upon her one evening when her mother makes her break the engagement with him for the evening in favor of one Gibson, who makes a brilliant appearance in contrast with Stagg.

Stagg, angered at his sweetheart, decides to go in the direction the wind is blowing.

He turns the first corner and finds a girl huddled on the steps, weeping. This he thinks will prove an adventure, so he greets the girl and later he learns how she, a village belle, made the acquaintance of a traveling salesman, their subsequent meetings finally terminating in her agreeing to draw all her funds out of the bank and meet him in the city, where they would be married.

Arriving in the city, he got possession of her funds and left her alone in the hotel, and they, finding she was penniless, threw her out. She is just on the verge of committing suicide, when he comforts her and tells her he will take her to the hotel. Stagg is embarrassed when he finds he has no money, and as a last resort takes the girl to his rooms, making her comfortable, while he spends the night in the park.

Margery calls him up and finds a strange woman in his room. Next morning Stagg returns to his room in an angry mood. The girl meets him and comforts him, offering him a cup of coffee, which he refuses. Margery bursts in, sees them at the table and haughtily breaks her engagement with him, throwing Stagg's ring at him and leaving in a huff.

Stagg is in a quandary. He accuses the girl of being the cause of his troubles and she breaks down and shows him a picture of the man who has wronged her. Stagg determines to win Margery back, and, going to her house, finds her engaged with Gibson, just having agreed to his proposal of marriage. He recognizes Gibson as the man who has wronged the girl in his room and, getting the girl, denounces him for what he is, forcing him to return the money.

VICTOR.

"MY TOMBOY GIRL" (Victor Two-Reel Comedy—Aug. 4). The Curate of the boarding school is in love with the madcap, much to the displeasure of the principal. While the girls are out playing ball, Harry, the madcap's real lover, climbs over the wall, and whistles to Rose, who makes a dive for the wall. The ball which is being thrown to her strikes the principal, knocking her to the ground. She is furious and throws the ball out of the picture, striking the curate who happens to be reading nearby. He picks up the ball, throws it and strikes Harry, who falls off the wall. In the meantime the principal has seen Harry on the wall, and Rose beneath it and goes after her, sending her back to the class room. The girls all rush into the room. Rose tells them to close the door and hold it, while she draws the teacher's picture.

The principal takes her out and locks her in the cellar. The girls that night try to free Rose. She writes a note and throws it out of the window. It is found by the iceman, but, not knowing how to read, he gives it to the Curate, who immediately sees that the note is for Harry. The Curate decides to save Rose and marry her himself. The girls play numerous pranks on the teacher, and finally secure her and drag her to the room where she has locked Rose in. They leave the teacher bound and gagged, while they continue with the party. When they hear the usual whistle, Rose rushes out of the room. She and Harry see the Curate climbing up the ladder to the room where Rose is supposed to be. They get the girls, who are all in pajamas, into an automobile and drive off for the wedding. The Curate, in the meantime, has taken the bride, whom he thinks is Rose, to the sheriff's office. There he discovers it is the principal, and is about to be married, when Rose, Harry and all the girls, clad in pajamas, enter, and a double wedding takes place.

L-KO.

"IN THE CLAW OF THE LAW" (L-Ko Comedy—Aug. 4). Mr. Rawsberry was a sufferer from chronic jealousy, and when he surprised his wife talking to the grocery boy, he went out to deliberately flirt with the girls. His first victim was a blonde young lady who was dining with her papa in a cafe. He made a hit all right, but decidedly did not with her papa.

In fact, he displeased papa so that the latter emptied several seltzer bottles into Mr. Rawsberry's map. Mr. Rawsberry followed them outside and knocked father's molars out with a brick. Meanwhile Mrs. Rawsberry decided to go out and flirt herself, and she was just tackling a coquettish cop when Mr. Rawsberry happened along.

He attempted to call his spouse to time for this, but she deliberately denied him and swore she had never seen him before in her life. The cop pinched him and he was brought before a Judge, whose front molars were strangely missing. The realization began to smite unpleasant spots on Mr. Rawsberry's spine that this selfsame Judge was the very gentleman whose teeth he had involuntarily extracted. He also realized that his prospects for spending many years in the cooler were good.

The judge reached for the penalty book and started to hunt out the maximum bad news. Mr. Rawsberry's wife at this moment stepped up and let the Judge give her the once over. He recognized in her a lady with whom he had had a platonic friendship.

As platonic friendships are bad for Judge's reputations, and are also frequently frowned upon by unsympathetic citizens, the Judge thought it wiser to let Mr. Rawsberry off. The latter and his wife thereupon made a quick exit from the court room. The Judge likewise made a mental note not to form any further friendships, platonic or otherwise.

BISON.

"GENE OF THE NORTHLAND" (Bison Two-Reel Drama—Aug. 7). Jeanne La Roche lives alone with her brother in the great Northwestern country. Jacques is a ne'er do well and has fallen under the suspicion of the mounted police, two of whom are dispatched to arrest him for robbery. The stolen goods are found in his home. Jeanne is too young to be left in their lonely cabin, so she is taken to the Post, where the wife of the proprietor welcomes her and gives her a home.

Several years later, Donald McLean wins her for his wife. Meantime Jacques escapes from prison, eludes his pursuers and takes refuge in McLean's home. Recognizing him, Jeanne hides him until she has gotten rid of the police, then carries food and drink and an exchange of clothes to him and bids him an affectionate farewell.

McLean, upon returning, sees his wife in another man's arms. He shoots the stranger, leaving him for dead; locks his wife in the cabin and proceeds to the tavern to drown jealousy in drink. Meantime, Jacques, recovering consciousness, staggers off. Jeanne, angered by the unreasoning anger of her husband, disguises herself in an old suit of his, steals out through the window, discovers her brother has gone and follows his footprints.

McLean, returning, finds both gone, apparently together, and starts after them. Jacques is taken care of by a friendly Indian and Jeanne, footsore and weary, finds refuge in the home of Cox.

Mrs. Cox is touched by her story and has Jeanne in her arms when Cox enters. Cox, seeing the affection displayed by his wife toward a strange man, shoots and wounds the girl. Explanations follow and Jeanne is given a home with them.

Fully recovered, Jacques, with much money from a trapping trip, through the northern woods returns to see his sister, only to find her gone.

He makes his way to the tavern, where a poker game is in progress, flashes his money and is followed and murdered by a half-breed. Suspicion falls on McLean. He is arrested and taken to police headquarters. Meantime the half-breed, sorely wounded by the encounter which proved fatal to Jacques, staggers to the home of Cox, confesses his crime, and tells of the arrest of McLean.

She arrives in time to save him and all ends happily.

LAEMMLE.

"THE SOURCE OF HAPPINESS" (Laemmle Drama—Aug. 8). Jonathan Rodd, a wealthy old widower, has a son, Frederick, who has become entangled with an adventuress, Olga, who is forcing him to financial ruin. The old man strives to break up the infatuation, but for the time being fails to do so.

Ruth Margate resides on a small farm with her invalid mother and baby [illegible] more money, she advertises [illegible] or lady as lodger. Jonathan [illegible] ment and, as he desires p[illegible] decides to visit the farm a[illegible] dence there.

He is so impressed with t[illegible] arm of Ruth that he sends for [illegible] der to bring them together. After [illegible] interview

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with his inamorata, in which she tells him that if he cannot supply her with the money needed he needn't come around, he decides to take his father's advice and goes to the farm, where he meets Ruth.

The adventuress follows him and strives to win him back, but the old man is successful in separating them permanently, and, after a series of incidents, succeeds in uniting the boy with the girl of his choice and everything ends happily.

REX.

"THE PROOF" (Rex Comedy Aug. ... torbilt, Jones, Drew and ... gether ...

... succeeded in his undertaking.

Astorbilt gains entrance to the asylum. He hears queer noises, and on investigating hears that Bella is in distress. His gallantry is aroused. He gains entrance to her room to save her. He is rather disappointed in Bella's appearance, but chivalrously put this aside and plans to rescue her. The lady's actions are not consistent, however, and her screams awaken the household. The doctor, Molly and O'Toole come quickly to her rescue. The doctor mistakes Astorbilt for one of his patients and after severely lecturing O'Toole for letting him escape, orders him to put Astorbilt in a cell.

Molly feels sorry for him. She thinks he looks hungry. She ransacks the ice-box and brings him up a tempting meal. She becomes interested in her handsome patient and soon sees a mistake has been made. Astorbilt tells her his story and she agrees to help him escape. She is afraid of what the doctor will say when he finds him gone, so Astorbilt persuades her to fly with him and so escape blame. The conspirators are waiting at the place agreed de... proof. Astorbilt brings in Molly, say... is the dearest treasure of the asylum." ... rs agree and so Astorbilt wins his bet. ... take glasses and toast Molly and Astor...

...TY'S BONDAGE" (Rex Two-Reel Drama ...). Betty and Molly, sisters, are em... at the railroad station as waitresses. ... been married by her step-father to a ...unkard, Steve Moran, while the mother ...wo girls is married to Dan Morgan, who ... slave to drink.

...eatrical troupe visits the eating house ...tty meets Burton Howard, a theater mag... He is taken with her appearance, and, ...giving her his card, invites her to visit him ...should she ever find herself on Broadway, in ...New York.

Martin Dane, who has just arrived in town to take a job as foreman at the Morrison Steel Works, admires Betty. He saves the girl's step-father from a drunken brawl and is invited to call that evening.

Betty, anticipating another marriage such as her sister's, does not encourage Dane. Molly's husband dies in a drunken stupor, and she, seeing that her sister is about to be forced into conditions like those under which she suffered, plans to use the money she had received from her ... nd's in... rance policy to free her sister. ...gled to run away just before ...ed to Dane.

... York, where she calls on ...ho finally recognizes her and ... position in one of his com... pa... ...d her to rise in her new pro... fessio... ...n soon finds that his interest has stri...

Meanwhile ... ...utal husband of Mrs. Morgan has also died, and Martin Dane has taken the poor woman to keep house for him in the cottage he had furnished in anticipation of his marriage to Betty. Molly shows him the letter she has received from Betty, realizing at last Martin's true worth and the mistake she and her sister have made in thinking otherwise.

Dane visits the city and locates Betty's boarding house. Betty has been endeavoring to stave off Howard's advances with the excuse of not having fitting gowns to accompany him to cafes. He has bought her a fine gown and now insists that she ... Dane gain...

... ner out. He ... room and the two men ...me face to face.

BIG U.

"OUT OF THE FLAMES" (Big U Two-Reel Modern Drama—Aug. 5). Garry is a friend of the Justice family and is paying attention to Elaine. At the factory which he owns Garry is informed that the elevator is unsafe and is liable to fall unless new beams are placed to support the wheels and cables. Having no money, Garry notifies Justice and the latter comes to inspect the factory before he makes a loan. During his trip through the building Justice falls down a stair when the railing gives way and is badly hurt.

Arnold Becker, a student in his last year at medical college, is passing. He accompanies Justice home. Later a friendship springs up between him and Elaine. Justice partially recovers and sends Garry several thousand dollars to make repairs at the factory. About this time Justice receives word that wheat has slumped and left him bankrupt. The shock kills him. Elaine and Becker become engaged. His savings are running low and he plans to marry Elaine for her money to make his term at college easier. The day that they are married, Nash, the family lawyer, finds that Justice died insolvent. When Elaine and Becker return from the church wedding, Nash is waiting and tells them the news.

Becker is disappointed, but conceals it as best he can, and he and Elaine move to a small apartment. Time passes. Their funds run so low that Becker is unable to pay his tuition at the college. Elaine secretly secures work in the shirt factory, not even Garry knowing that she is working there. At night she barely gets home before Becker does and he upbraids her for not having the meal ready. Becker begins paying attention to Leona Page, a friend of Elaine's whom he met at the wedding. Leona, in love with him, urges him to leave Elaine and come with her. Finally Becker decides upon this course

A terrific fire has broken out in the factory. Elaine assists in quelling the panic, but in spite of this numbers of girls are injured and burned in jumping from the windows. Elaine is rescued, but is also badly injured. Garry, in trying to save Elaine, meets death when he attempts to slide down hand over hand on the elevator cable. The beams break under the fire and strain and he is crushed under their weight at the bottom of the shaft. Elaine begs to be taken home, and as Becker is packing to leave she is carried in by the ambulance attendants. During all this time, Becker has had no suspicion that Elaine was working.

Now, with almost her last strength, she tells him of the money that she has saved to pay his tuition in order that he may be eligible to take the examination to be admitted to practice. Becker, astounded, finds the money and learns that she has been working at the shirt factory. Her recovery is assured and they are united again.

(Continued on page 892.)

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CLEVELAND

NESTOR.

"LITTLE EGYPT MALONE" (Nestor Comedy—Aug. 6). Lee and Eddie are college chums, and each is in love with the other's sister. Their fathers are business partners.

A college party winds up with a lively poker game. Lee loses all, and, borrowing as much as possible from Eddie, loses that also, so that in the end the boys are both dead broke. Eddie writes his father saying they had their pockets picked while at a revival meeting, but the fathers see through their excuses and wire back that in their younger days they could make up better stories than that if necessary, and for them either to go to work or walk. The two girls happening into the offices of their fathers, learn of the boys' plight and, feeling sorry for them, think up a scheme to raise the necessary money to enable them to return home.

The boys answer the ad. of an undertaker, but they are not satisfactory. They see where a show tent and banners are offered for sale, being formerly used by a dancer called "Little Egypt," who offered the "Shiver Dance" to the public. The boys scheme to buy the outfit. Eddie suggests that Lee make up as Little Egypt, and he himself will act as spieler in front of the tent. He finally persuades Lee to act the part and they get an old Turkish rug dealer to blow upon a reed instrument to make the deception more realistic and give the show the proper atmosphere.

Eddie has trouble handling the money which rolls in at the box office, and the boys see their way clear at last. The women in the neighborhood of the show, however, rise in righteous indignation and decide to run the show out of the place, so they can have their husbands to themselves. Peeking in at the dressing tent they discover Little Egypt is really a man, and, waiting until the next show, they unmask the unhappy dancer, and Lee and Eddie flee for safety from the angry crowd.

In the meantime, the girls have set out by train to take the money which they have gotten to the boys in the college town. The fathers, missing the train, follow them by automobile.

The girls learn from the janitor where the boys have gone and set out to find them. They are shocked to see Lee and Eddie running down the street pursued by the angry mob, Lee in the costume of an Egyptian dancer.

The boys tell the girls they cannot wait to talk to them and rush on. Later they pass their fathers, who have a hearty laugh when they learn the truth. The boys reach home safely.

JOKER.

"THEIR BEWITCHED ELOPEMENT" (Joker Comedy—Aug. 7). The pretty Queen of the Fairies comes to grief. She steps into an ugly bear trap in the woods.

On the old farm, Tom, the son of a neighboring farmer, is having his troubles in his wooing of Sally. Her father cannot "see" Tom.

Poor Tom wanders off into the woods. He hears the distressful cries of the Queen of the Fairies, who still is held by the trap. Tom effects her release and the grateful Fairy bestows on him the magic whistle. "In time of stress this whistle will bring me to your aid," she tells him.

Tom's longing for Sally takes him back to the farm. From a place of concealment he witnesses her father's attempts to make her accept the attentions of Silas, a rich old codger.

Sally, in a mighty indignant frame of mind, escapes and bumps into Tom. The young couple decide then and there to hurry to a minister and be married. But the chagrined Silas sees them going and calls the attention of Sally's father, who, infuriated, starts out in pursuit.

The frightened lovers are nearly caught when Tom thinks of his magic whistle. He loses no time in blowing it. The Queen of the Fairies hears the distress signal. In her magic pool she sees a vision of his predicament. She quickly transports herself to the scene of the trouble and arrives just in the nick of time.

She takes the lovers to her pool in the mountains and allows them to watch the visions in the pool which clearly reflect the dire distress of Dad and Silas. Finally they see the thoroughly frightened pair fall into the bear trap and become firmly caught.

UNIVERSAL.

ANIMATED WEEKLY, NO. 176 (July 21).—Destroyer Blown Up—50,000 see mimic war craft blotted out by "enemy's dynamite in dash against battleship."—San Francisco, Cal.

Above the Clouds—Mountain climbers dare terror of snow and ice to reach top of 11,225-foot peak.—Mt. Hood, Oregon.

Fatal $1,000,000 Cyclone—Train blown from track and many villages destroyed in storm that killed scores.—St. Charles, Mo.

Up to Their Ears—Newsboys gorge themselves with pie and watermelon at laughable annual contest that ends in fight for prize.—Cleveland, Ohio.

Gas Geyser Coins Riches—Giant gusher pours wealth from earth with vigor that blows away huge timbers before terrific flow is capped.—McKeesport, Pa.

Free Watery Fun—Youngsters waiting for opening and enjoying public baths on hot afternoon.—New York City.

Unveiling Lincoln Shaft—Throngs bow reverently as Lieutenant-Governor draws flags from monument.—Long Beach, Cal.

Daring Aquatic Sport—Narrow plank towed by high-speed motor boat serves as ship to introduce new sport on the Mississippi.—St. Louis, Mo.

Head-On Collision.—Giant engines speed to destruction to thrill throng of spectators who watch wreck in safety.—Oakland, Cal.

Harry Thaw Free—Cheering crowds acclaim winning by millionaire of 9-year fight for freedom that cost $750,000.—New York City.

Warship Makes Port—"Conde," swift French sea terror, quits sea scouting to take aboard coal and food. Nassau, Bahamas. Sub-title: The aeroplane guns.

Taps for Air Hero—Aviation Lieutenant Warneford, who, single-handed, destroyed Zeppelin and won Victoria Cross, is laid to rest at Brompton Cemetery.—London, England.

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UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN ("Between Two Fires"—Two Reels—Seventh Installment—Released Week August 2).—Kitty, looking into the muzzle of the gun held by the man's hand, tries to see whose hand it is, but as she makes a move toward the curtain she is told in a masked masculine voice to hand over the coins or take the consequences.

Kitty, realizing the uselessness of trying to avoid giving up the coins, is about to hand them over when she feels something near her, and, turning her head, comes face to face with another hand holding another gun. Another masculine voice demands the coins, and Kitty, appreciating the situation, smiles and places into each hand a half of the coin.

Kitty watches with interest the proceedings, anxious to find out who the three gunmen are, and is much surprised to see the man Sachio has first sent there for the coin come from the curtains. He was the second voice to ask for the coin. The two men step forth and Kitty finds that the third man is her friend Roleau. They all three wait for the first voice to appear, but as he still stands with his hands showing through the curtains, they all make a start for him and are stopped by hearing some one enter through the door from the hall. Turning, comes face to face with Frederick, who smiles and asks in a very pleasant voice what they are doing there. Kitty stoops to

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pick up the coins as the men—Frederick, Roleau and Sachio—stand glaring at one another.

Returning to Kitty: She feels herself lifted bodily and carried. She awakes in a small, dingy room in a strange place.

Kitty tries to laugh, but finds herself too weak even for that. In the meantime, Roleau tries to find some traces of Kitty and her captor.

Kitty's abductor had half an hours' start on Roleau, which enabled him to get Kitty out of the way before Roleau could follow them. After some very hard work Roleau at last gets on the trail of Kitty's abductors.

In the meantime Kitty gets a little more strength and tries to get her bearings in this strange place. As she is wandering around the room she feels something strike her on the head. Turning and picking it up, she finds it is a note wrapped around a small stone. Reading it, Kitty finds it is not signed and reads as follows:

"Better write a fake story for your paper and return to America. Give up the coins and you will gain your freedom; refuse and you will fare badly. If you consent place something white in the window."

Kitty thinks it is only a ruse to get her coin, until she looks in her waist and finds it is gone.

On the roof, he has succeeded in getting Kitty's attention. He tells her he will drop her a rope and asks her to file the bars while he pulls upon the rope. Hearing the fight on the roof, Kitty realizes they must have caught Roleau. Thinking quickly, Kitty fastens the rope to a large screw in the floor, and, throwing the other end out the window, starts to slide down.

On the roof, Roleau throws one man off and is seized by Sachio and his man and taken below, just as Kitty is starting down from the roof.

Sachio's man hides in the street, watching Kitty climb down the rope, and when she reaches the street and starts away confidently, thinking herself safe, the man rushes upon her and takes her back into the house.

Roleau, a prisoner in a small room, tries to loosen the ropes which bind him. Working hard, he succeeds in loosening them a bit. Kitty succeeds in picking the lock, and being sure there is no one listening in the room Sachio came from, thanks her stars she is about free and swings the door open, when she comes face to face with a lion and lioness. She gets the door closed just as the lion makes a spring for her. Leaning against the door, nearly dead with fright, she turns toward the other room as Sachio comes into the room, with a smile on his face.

(End of seventh installment.)

BROADWAY UNIVERSAL FEATURE.

"THE SCARLET SIN" (Broadway Universal Feature—Aug. 2).—The story opens in the interior of a fashionable New York church. In the pulpit stand Eric Norton. The congregation is bored. Among them are Cecelia, Eric's wife, a beautiful woman, and Richard Allen, their wealthy bachelor neighbor. In the farthest corner of the church sits an old white haired man, Doc White, once the boyhood chum of Eric's father. Eric later receives a letter from Bombay, India, telling him of the death of his old college friend and of the little girl, Eda, who has been left to his care.

He sends for Eda and she comes to his home, bringing sunshine with her. She becomes devoted to Eric's infant son. In the mining town a great burly miner is urging the men to stop their work on account of the fire-damp in the mines. To rouse them further he points to a fire-damp victim who is carried past.

Eric receives an appeal from Doc White to come and lead them out of their misery. Alone in his study, he fights the battle out. In the long mirror he sees three visions. One is of himself at the altar of a fashionable church. The other is the dirty road of a mining town, where he stands preaching. He is scoffed and jeered at. Eric turns from this vision with a shudder. Then it slowly fades into the figure of Christ guiding his lambs along the rocky mountain waste. Eric realizes his duty from these visions and decides to give up all his wealth and fame and go down into the mines.

Cecelia is infuriated at his decision. She tells Richard, and he consoles her, telling her that he will be always near her. Later we see them in their new home, a plain little cottage in the mining town. As Eric endeavors to preach to the miners and help them he is abused and scoffed at. He meets The Brute, who is drunk.

As time goes on, through Eric's influence with the mine owner, the mines are opened and prosperity reigns once more. The Brute, incensed and enraged by his defeat, determines upon revenge. Cecelia, unable to bear the life longer, writes to Richard to come for her Friday night at midnight, and she will fly with him. Friday night comes. The mines are aglow with lights, and in Eric's library he sits reading to Eda and Doc White, while upstairs Cecelia packs her grips and waits for the midnight hour.

Suddenly over the quiet of the village a deep rumbling sound is heard, and as the explosion of the mines occurs, The Brute, who had achieved his revenge, is caught in his own trap.

Returning home from the disaster, Eric is stunned at the sight of Cecelia ready for departure. Cecelia hysterically tells him that she can live in the mining village no longer, and that Richard is taking her away. Richard confesses his love for Cecelia and Eric faces him like an infuriated animal. "Take her. If you ever betray her trust then you shall answer to me with your life."

One night they visit Doc White's leaving the child in the care of the housekeeper. In the living room below the nursery the window curtains blow against the lighted gas jet, and catch the flame. Soon the room is a mass of flames, and the housekeeper, rushing down the stairs, upon seeing the flames, runs from the house hysterically. As Eric and Eda and Doc White come on the scene Cecelia staggers out with the child in her arms. She places it in Eda's arms and then falls senseless to the ground. She is dying, and faintly gasps out the story of her betrayal and Richard's desertion in Paris.

Mutual Film Corp.

THANHOUSER.

WHEN THE FLEET SAILED (Two Reels—Aug. 3).—The finest vessels of Uncle Sam's Navy were lying in the harbor of New York. Among the officers who welcomed the change was Lieut. Harry Barton of the flagship, for "the sweetest girl in the world" lived in Manhattan. They had been engaged for some time, and planned to get married soon.

At a reception one evening the officer and his fiancee met a young woman, and a few days later his fiancee came aboard accompanied by the other girl. While he was showing them about the lieutenant received a summons from

(Continued on page 896.

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MOVING PICTURE WORLD: Flawless photography makes every scene a delight to the eye. Audiences will like Rupert Hughes' wholesome story. Renee Kelly is the very fresh and engaging star, and she appears equally to advantage as the center of attraction at elaborate social functions, or in the simple garb of a rural maid. There is a charm and a spontaneity about the playing of Miss Kelly that is of particular value in a role of this type.

TELEGRAPH: The new company which made this picture should be congratulated upon achieving a degree of success not often obtained by more pretentious organizations. A cast of good comedians is a rare thing, and each actor in this picture has made his part stand out. The photography deserves special mention.

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VARIETY: The Mirograph Corporation has every reason to feel mighty proud of this picture from an acting and photographic standpoint. Miss Kelly is a charming actress. The realism of the outdoor pastoral is so close to photographic perfection one would not think of comparisons.

DRAMATIC MIRROR: Too much commendation cannot be given for the able manner in which the first production of this new company has been handled, and if they live up to the standard of this picture they will rapidly attain an enviable position in filmdom. Throughout the offering was an example of what skillful direction can do in transferring the written word to the screen, and when this is backed up with photography so clear and distinct that it causes favorable comment, and able, consistent acting, a successful picture is bound to result.

MOTION PICTURE NEWS: Photographically the subject is not to be criticized, as every scene is clear and well defined. In regard to the selection of correct and telling types they could hardly have done better. From the principals down to the various incidental characters the casting has been exceedingly well done. When the neglect of minor characters often mars it immeasurably one wonders why all producers do not take the care in such matters that the producers of this feature have done.

CORPORATION

NEW YORK CITY

H. J. STREYCKMANS, Technical Director

the admiral, and went to his cabin. There he was told that the visitor was suspected of being a foreign spy. The Admiral closed the interview by warning his subordinate to be watchful, and sent him back to his friends. The lieutenant performed his duty so well that he aroused the jealousy of his fiancee.

The suggestion was made by one high in authority that the lieutenant ostensibly resign, as it was expected that the supposed spy would try to use him in her plot, whatever it might be. The lieutenant consented, and the other officers believed he had quit the navy under a cloud. It was a bitter time for the lieutenant, for he was unable to explain to his fiancee.

The sagacity of his superiors was soon manifest, however, for the woman under suspicion made much of the lieutenant and enrolled him in her band. The plot contemplated the destruction of several of the largest battleships, by launching floating mines against them as they lay in a harbor on the New England coast. These mines were to be taken upon a yacht, and the lieutenant had got so far into the confidence of the conspirators that they made him the captain of their craft. He sent full details to the admiral by wireless and sailed with the vessel, determined to guide her to the warships waiting to capture the boat and the conspirators.

Before he sailed he sent word to his sweetheart, asking her to reserve judgement for a few days. Just as she was reading this note one of the conspirators entered. He was a man who had been in love with the woman spy, but he had been made jealous. He gloatingly told her her faithless lover was doomed. The conspirators, determined upon revenge, had placed dyanmite in the coal bunkers of the yacht, and she would blow up.

The girl rushed down to the landing, hoping to head off the yacht before she got away, but it was too late. Suddenly there was an explosion. Hoping to the last, she rushed to a launch nearby. In the water, clinging to a spar, she found her sweetheart.

THE GAME (Aug. 1).—Sickness had come to the young widow and deprived her of health and the position which meant support for herself and her little child. Despair gripped her as she realized that she would have to give up the little room in the boarding house which had been home to her and the child. She was penniless and did not know what to do. The door opened softly and a woman stepped into the room. She was showily dressed and lived with her husband in a handsome suite in the boarding house. None of the other boarders knew the husband's occupation, but he talked grandly of "winnings in the Street," so they classed him as "a Wall Street man," and envied him accordingly. The visitor took the despairing widow in her arms and soon had the whole story.

The well dressed woman gave the destitute woman a loan, which was gratefully accepted. When the woman and her husband asked if they could take the child out for short walks the widow gladly consented. The well dressed pair were in reality well dressed and skillful thieves, and their motive in befriending the widow was merely to secure possession of the child and use her in their schemes. A frequent caller upon the lawbreakers, a man whose reputation seemed as bad as their own, learned of their plan and told the widow of the peril of her child. At first she refused to believe that her benefactors could be guilty of such acts, but her new friend soon proved his charges and then surprised them all by revealing himself as a detective and placing the man and woman under arrest.

The detective decided that the widow was altogether too young and lacking in knowledge of the world to be unprotected, and, as the girl had grown to care for the man whom she once thought "a crook," in course of time the little child got a father well qualified in every way to see that never again should she be made a victim of unscrupulous people who were "playing the game."

BRONCHO.

THE GOLDEN TRAIL (Two reels—August 4).—Johnny Firth is a young prize fighter who, because of wine, woman and song, is knocked out. He leaves for the West with his manager, who is broke, because of Johnny's defeat. They arrive in Arizona and Johnny beats up a big bully there named Mason, because he has stolen from an old character called Nutty Ike, his bag of nuggets. Nutty Ike introduces the two men to his daughter and makes them his partners in a gold mine he has discovered in the desert. Mason trails them and there is a big fight at the mine, also in the interior. The girl rides for the sheriff and he arrives in the nick of time to subdue the claim jumpers. Later the young prize fighter and the girl are discovered in a love meeting by Nutty Ike and the prize promoter and Ike tells the promoter that with Johnny's money he will never have to fight again and that love has conquered him.

RELIANCE.

THE PRETENDER (Two Parts—July 24).—Jerry Livingstone, a wealthy recluse, dies, leaving his son, Henry, the sole heir, the mansion and a considerable fortune, with the provision of an additional larger sum if he marries the old man's ward, Winifred Gale. On hearing this, Winifred writes young Livingstone that she will not be a party to a marriage of convenience. Upon consultation with his lawyers, Livingstone finds that his late father's cattle business in Australia is on the verge of being ruined by unscrupulous managers. He decides to go to Australia at once. Bat Rogers, a scientific crook, reads the accounts of Livingstone's strange will and noting that the young heir intends to leave for Australia, formulates a daring plan.

Livingstone boards the steamer, also Rogers and his accomplice, Eric Eccles. Rogers represents himself as a doctor traveling for pleasure. He makes the acquaintance of Livingstone and when they reach the South Seas, pushes him overboard, having first stolen his keys. Rogers installs Eccles in Livingstone's cabin, pretending that Livingstone is ill and that he is attending him. Arrived at Australia, Rogers is successful in getting Eccles ashore in Livingstone's place. He has familiarized himself with Livingstone's mission from study of documents in his trunk. He presents himself to Livingstone's Australian manager as Livingstone, and his identity is never questioned. Meanwhile the real Livingstone was not drowned, but swam a long distance and was picked up by a couple of South Sea Islanders in their canoe. They tattooed him and made him a slave. Five years of this wild life among savages completely transforms Livingstone.

The impostor remains in Australia four years in order to adjust Livingstone's affairs. He raises a beard and otherwise alters himself through outdoor life. He disposes of the Australian interests and returns to America, where he establishes himself in Livingstone's home. Coveting the additional fortune which Livingstone was to receive if he married Winifred Gale, Rogers pays her a visit. She instinctively hates Rogers and rejects his proposal. Livingstone is rescued from the island by traders. He returns to America. When he learns that the impostor, Rogers, has taken possession of his property, the real Livingstone asserts himself but is thrown off the premises by Rogers. Drawn by curiosity, Livingstone goes to Winifred Gale's home. He arrives on the night when the impostor is pleading with her to marry him. When she refuses, the impostor attempts to force his attentions, but Livingstone, seeing this through the window, rushes in and overpowers Rogers. This awakens keen gratitude in Winifred, and she falls in love with Livingstone, not knowing his real identity.

Livingstone brings suit to displace the imposter, Eccles, Rogers' accomplice, sees in the trial an opportunity to blackmail Rogers and thus extracts considerable money. Livingstone is unable to present conclusive evidence to establish his identity and he loses the suit. Winifred, loving him for himself, becomes his wife. The impostor, annoyed by Eccles' demands for hush money, lays a trap to kill him, but the accomplice escapes and out of revenge goes to Livingstone with an agreement to expose the impostor. The court hears the new evidence and Rogers is convicted of criminal conspiracy and sent to prison. Livingstone at last comes into his inheritance and he and his wife acquire the additional fortune willed them by the father.

BILLIE'S RESCUE (July 28).—Jim and Elmer Wofth are successful brokers. Jim advises Elmer to buy D. & Q. stock. The next day D. & Q. starts to go up and continues to advance. Jim sees that they have made a winning. He rushes into Elmer's office to tell him that they have cleared at least $10,000, only to discover that Elmer has neglected to buy the stock. Jim reproaches Elmer for his mistake, and Elmer flies into a rage and insists on dissolving partnership at once. Jim tries to reason with him but Elmer leaves and refuses to return. Elmer opens an office for himself and fails. Jim offers to help him financially and asks him to return to his old office, but Elmer refuses.

Jim takes his nephew, Billie, to the beach and while watching him swim in the surf, he plans with the life guard to make Billie think he (Jim) is about to drown. Jim enters the water and when Billie hears his call for help he tries to make the life guard rescue him. The guard refuses and says he cannot swim. Billie runs into the water and rescues his uncle. After Jim revives (?) he tells Billie that he is going to reward him. Elmer and his wife think that Billie has met with an accident and rush to Jim's office where they meet Jim and Billie. Jim tells of Billie's rescue, and pleads with Elmer to return for the sake of his wife and Billie, showing him that his name is still on the door and that his office is still the same. Elmer finally relents and enters his old office.

(Continued on page 898.)

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MAJESTIC.

THE STRAW MAN (July 27).—Georgie gets in wrong with Carmen at school through Dan, the bad boy, who puts on his innocent rival the blame for his own misdeeds. The two boys go into the cornfield at recess time to fight it out. There they are informed by another youngster that the straw man has come to life. Terrified, they run back to the schoolhouse. Georgie's grandfather, Truax, an old forty-niner, arrives in search of an escaped convict. He goes to investigate the corn field, and Georgie follows him. Truax, with the help of his small grandson, takes the animated straw man captive. The forty-niner turns over the criminal to the guards, and children congratulate Georgie. Carmen now is moved to kiss her hero.

VICTORINE (Two Parts—August 1).—Dottie gets a job in a small show as "side kick" of a famous knife thrower. The "Angel" is a nice boy who is backing the show, and who is too modest to declare his love to Dottie. She can see no one save the great, handsome "Strong Man." The knife thrower gets drunk, and the "Angel" forbids Dottie to do her act. The "Strong Man," however, locks up the "Angel" and bids the knife thrower go on with the show. Dottie, terrified but helpless, has risked her life a half dozen times from the carelessly thrown knives, when the "Angel," bursting out of his prison, rushes into the ring and flings himself between her and the weapons. He is seriously injured. At the hospital, Dottie and the "Angel" pledge their troth.

KEYSTONE.

WHEN AMBROSE DARED WALRUS (Two Parts—July 12).—Droppington, an apartment house owner, is unable to renew his fire insurance on account of difficulties in collecting rents. The insurance agent accidentally sets fire to the house with a cigarette, and Droppington makes fast and furious attempts to save his insurance policy. During the excitement he tries to rescue Mrs. Mack Swain, wife of one of the tenants, a female acrobat. Meanwhile, Swain, also a skilled contortionist, has suspended himself from the roof, a living fire escape, over which children, carrying cats and other pets, walk to safety. When the confusion has somewhat abated, Droppington discovers that he has had the insurance policy in his pocket all the time.

ROYAL.

YOUR HALF AND MY HALF (July 17).—Jones is so stingy and grouchy that he cannot bear to see anybody else happy. He mistreats his wife, his son and his horse. He opposes his son's marriage, and refuses to give his wife any allowance. At last, she informs him that she is ready to split their belongings and go on her own way. He testily agrees. Even the chairs and tables are sawn in two. But the couple are stumped when they come to divide the baby. Then it comes over Jones the sort of man he has been. He consents to his son's marriage and gives his wife all of five hundred dollars which he has inherited from his uncle.

MAKING OVER GRANDPA (July 24).—Grandpa doesn't wish Harry to marry because wives are too expensive. Knowing the old gentleman's weakness for children, Harry persuades Harriette, his sweetheart, whom Grandpa never has seen, to borrow a baby and fall fainting on the front porch. The old gentleman immediately falls in love with the infant, and induces the mother to stay in his house until she is fully recovered. When she announces her intention of leaving, Grandpa proposes to her. She pretends to accept. On the day of the wedding, while the aged groom is pressing his trousers, Harry is married in his place. Grandpa comes in just in time to witness the tail end of the ceremony. He discovers the whole conspiracy. His heart softens—but while he gives his blessing to the young pair, he refuses to shake hands with the minister.

KAY-BEE.

WHEN THE TIDE CAME IN (Two Parts—July 30).—Nina, a poor fisher girl, whose parents have been lost at sea, finds her one joy in life in the love of Glenn Morey. Miss Arnold, a young artist from the city, comes to the island. She is attracted to Morey's appearance and engages him as her model. He becomes infatuated with her. Nina, neglected and heart-broken, sees her happiness slipping from her. At last, one day near the end of summer, Nina overhears Morey ask the artist to marry him. Miss Arnold puts him off till the next morning. That night the fisher girl throws herself off the rocks into the sea. Early the following day, Morey comes down to the rocks to brood over Miss Arnold. She has spurned him and gone back to the city with Leicester Blake, to whom all this time she had been engaged. As Morey sits staring out over the water, the incoming tide washes the body of Nina to his feet.

DOMINO.

WHEN LOVE LEADS (Two Parts—July 29).—Mary Dunning, in the hope of bringing about the regeneration of her sister, Florence, gets her a position in the same office where she, Mary, has worked for two years. William Leonard, Mary's employer, whom she secretly loves, becomes infatuated with pretty Florence and marries her. Florence is extravagant and she and her husband quarrel. The wife arranges to elope with Rock, a former admirer. As he is short of funds, Florence goes to the office during the noon hour and helps herself to one thousand dollars from her husband's safe. The theft is discovered, and Mary takes the blame. Leonard finds at home a note from Florence, confessing what she has done. Mary comes to the house intending to make a final appeal to her sister. Leonard shows her the note. He now realizes the comparative worth of the two sisters. His former feeling for Florence is banished by love for Mary.

FALSTAFF.

A PLUGGED NICKEL (Aug. 6).—The coin first attracted the young business man's attention on a Sunday morning when he was going to church. He found it in his every day suit, while getting dressed for the Sabbath service. He threw it out of the window and forgot all about it. With his family they attended church conducted by the celebrated revivalist, Willie Tuesday, and when the collection plate was passed he found that the plugged nickel was again in his pocket. He gave it to the cause of religion most willingly. In the afternoon while walking, he met a pleasant darkey, who wanted change of a quarter; the business man gave him the quarter and took the darkey's two dimes and a nickel, and discovered that it was the old plugged nickel again, so he spent it in a saloon, and got it back from a car conductor. Then a blind man got it, who gave it to a newsboy, who sold the business man a paper and gave him the nickel again. This time he threw it in the water, and one day while fishing he pulled it up in a fish that he caught and cleaned.

Here's how it was. When he threw it out of the window, his two kids picked it up and bought a plate of ice cream. A little later the father dropped in to get a stamp, and the coin was part of his change. The coin was thrown out of the religious collection and the darkey found it, passed it on a pedestrian, who chanced to be the business man. In the saloon it was accepted without question, and a car conductor got it in change. He put it back in circulation, and the business man was the passenger who happened to get it again. The blind man was a fakir, who stung the newsboy, who in his turn easily got rid of it. The belief is that after the coin was thrown overboard, a fish dined upon it, and as nickels are not currency in the ocean the fish had to retain the money until he was caught. When it was all over, the business man sat down and tried to figure it out. So far as he could see, he did not come out so badly; by means of a worthless plugged nickel his children got ice cream and he got a glass of beer, he bestowed charity, was benevolent, was thanked by the darkey and in the end got his money back.

KOMIC.

SAFETY FIRST (July 25).—Fay, a wealthy young lady, is in love with Ernest True, a lawyer. Ernest acts as Fay's trustee and he holds several valuable bonds for her. These are kept in the office safe. Mr. Duke, a villainous fellow, wants to win Fay's hand, and he plots to get the bonds out of Ernest's hands, accuse him of misappropriating them and thus win Fay over. He hires a crook to help him and they make an attempt to rob Ernest's safe, but are almost caught in the act by Fay and Ernest and are forced to beat it. Ernest is suspicious and hires Max, the famous detective, to guard his office.

Max hits upon a plan to catch Mr. Duke and the crook if they should dare to make another attempt to rob the safe. He removes all papers and valuables and locks himself in with the intention of giving Mr. Duke a surprise if he should succeed in getting the safe open. Duke and the crook get into the office, but do not attempt to open the safe; they take it with them by way of the window. A policeman in the street below thinks they are safe movers and helps keep the crowd back. They take the safe to a secluded spot and proceed to bore a hole through the door. They then push a stick of dynamite through the hole. The dynamite is connected to a fuse. Max, in the safe, just saves his life by cutting the fuse before it burns down to the explosive. When a second fuse is put through, Max lights it from the inside. It burns back out, and, while Duke and the crook are looking for another match, it comes in contact with some carelessly placed powder. Duke and the crook are blown out of the window. They land in front of the pursuing police, who have been led by Fay and Ernest in a chase after the missing safe. The arrest is made. Max is rescued from the safe and is proclaimed a great man.

AMERICAN.

DETECTIVE BLINN (Two Parts—August 2.—A series of mystifying jewel thefts have baffled an able police force. Hardly a day passes that a wealthy society woman does not report the loss of her gems. At length the master detective, Blinn, is put on the case. Meanwhile, Judge Page, a wealthy jurist, enters the palatial store of Shaw, who is known as an exclusive jeweler for exclusive people. Judge Page's daughter, Adele, is with him. Adele sees a wonderful pendant and her indulgent father buys it for her.

Adele is to be introduced to society and the event is to be marked by an ultra-fashionable ball. Meanwhile, by a clever ruse, Detective Blinn has worked himself into the good graces of a pair of men whom he knows to be crooks, and whom he suspects are minor accomplices of the jewel thief. By great patience and diligence, Blinn becomes the criminals' confidant. At length his persistency is rewarded. The men of the underworld include him in "the gang," while plotting robbery at the Page ball. Blinn, himself, poses, by the way, as a crook from San Francisco, and is chosen to steal Adele's pendant. He does so artfully and then his pals lead him to the "fence" where he can get a good price for his booty. After this master stroke all is simple. One by one, Blinn takes his men in custody. The police the whole city, in fact—is startled when Jeweler Shaw is arrested and proved guilty of being the leader of the thieves.

THE MIGHTY HOLD (August 4).—"I can not marry you while my father lives; he would disinherit me," says Lewis Caldwell, son of wealthy John Caldwell, to Helen Wade. The

(Continued on page [illegible].)

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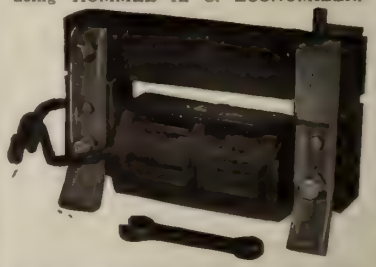

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*The **All Star Features Distributors, Inc.,** desire to express their appreciation to the Panama-Pacific International Exposition, Mr. Francis X. Bushman, Miss Marguerite Snow, Mr. Fred. J. Balshofer, the New York Office of the Metro Pictures Corporation, Art Smith, the daring aviator, and his manager Billy Bastar; and the Exposition Players Corporation for their kind cooperation in making **Metro Day** the big success it was.*

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SAN FRANCISCO AND **LOS ANGELES**

girl points to their few months' old baby, begs him to make her his wife. Impatient of her importunities, he strides from the apartment. Nan, a woman of the underworld, in a reckless mood tells her drinking companions that tonight she is going to play Lady Raffles; she shows them a kit of burglar's tools. Although Jim, her intimate companion, warns her against carrying out her intention, she sets out. Helen feeling her shame keenly pins a note to the baby's dress, commending her baby to some kind person's care. Leaving the child in its crib, she leaves. A little later Nan climbs in at the window, her burglar's flashlight darting around the room and striking the baby's crib. Nan, finding that the baby is alone, bends over it. She reads the note pinned to the baby's dress and determines to care for the child. Clasping it to her, she steals from the house.

A policeman near the wharves hears a splash and a cry; he runs to the spot, too late—Helen's troubles are over. Arriving home, Lewis finds that his aged father, long an invalid, has passed away. Jim, coming to their room, finds Nan, the baby in her arms, preparing to leave. Amazed, he questions her.

"Jim," says Nan, pointing to the child, "I'm quitting the old life forever."

And Jim, with the first sign of respect he has ever shown her, removes his hat and lets her pass with the child—out into the night, and to a new life.

Five years pass. Lewis, a lonely man, has sought in vain for his child. Nan eagerly supports herself and Bess, the child, by sewing. While crossing a street, Nan is struck by Lewis' auto, but is not injured. Lewis takes her home. They are mutually attracted, and friendship begins, which deepens into love. When Lewis proposes, Nan tells him of her past, and how finding the child caused her regeneration. Lewis sees a great light. He takes from his wallet the note Helen had pinned to the baby, and, showing it to Nan, says, "Let us forget the past. It is my child whom you have mothered—won't you still do so, as my wife?" Nan joyfully agrees.

BEAUTY.

CUPID TAKES A TAXI (August 3).—Bob is a spendthrift and a source of worry to his parents. Bob takes father for a thrilling ride in his runabout. A number of farmers' chicken coops are bereft of their feathered inhabitants, for the speeding automobile runs over chickens whenever the opportunity presents. Irate farmers compel father to make good. Meanwhile, Bob has come upon a maiden in distress, Mabel by name. Forgetting father, he takes Mabel to her home, sowing en route the seeds of acquaintance that soon ripen into love. Driven desperate, Bob's father disowns him, and Bob goes out into the world to establish himself. He becomes a taxicab chauffeur.

Mabel's parents decide that she shall marry Clarence, a wealthy young dude, but Mabel despises Clarence. Her heart belongs to Bobby. Bob receives a call for a taxi. He realizes that it comes from Mabel's home. Forewarned is forearmed, so Bob speeds to the marriage license bureau and equips himself before answering the call. He is told to drive Mabel, her parents and Clarence to the opera. He arranges with Mabel for her to meet him between the acts, which she does, and the pair speed to a waiting parson and are married. Mabel's parents are astounded. Poor Clarence is foiled. Bob's father relents and the young couple are living happily.

MUTUAL

MUTUAL WEEKLY, NO. 29 (July 22).

Government commissioners inspect the Manchester (England) constables.

Paris, France.—American-made ambulances start for the front.

French aeroplanes parked at the Invalides, Paris, France.

President Poincare of France visits the Cochin Hospital.

London ruins showing effect of Zeppelin air raids.

Uncle Sam's great Pacific fleet anchors in San Francisco Bay for Review. Sub-titles: A torpedo boat is blown up for the amusement of holiday crowds. The land parade.

Eddie Pullen wins the Golden Potlatch race at Montamara Festo Speedway races, Tacoma, Washington.

Fifteen thousand Washingtonians see soldiers compete in exciting races at horse show. Subtitle: Free-for-all mule race.

San Francisco, Cal.—Ex-Secretary of State Bryan delivers peace oration to 100,000 listeners at exposition grounds.

Boston, Mass.—Annual swimming races in St. Charles Basin.

New York society summer colony at beautiful Southampton, L. I., hold annual dog show. Subtitle: Mr. Vernon Castle, a prize winner.

Representative Fitzgerald of New York and other members of the Appropriation Committee of Congress inspect the great Shoshone Dam near Cody, Wyoming. Sub-title: This dam is highest in the world and cost $4,500,000.

Terrific storm, of cyclonic proportions, hits the Middle West, causing heavy loss of life and destroying millions of dollars' worth of property. Sub-title: Two cars from a speeding railway train are lifted from the rails and left in a ditch. A piece of timber carried by the storm is driven through a house and kills sleeping mother and babe.

Kansas City, Mo.—Mayor Jost's 3-year-old daughter dedicates giant flagstaff in Swope Park by burning $3,000,000 worth of redeemed city bonds.

The Liberty Bell reaches Chicago at night and is viewed by thousands under its festoons of electric lights.

Three hundred thousand barrels of oil go up in smoke when tank is struck by lightning near Tulsa, Okla.

Annual water carnival at Coeur d'Alene, Idaho.

MUTUAL MASTERPICTURE.

THE MATING (New York Motion Picture Co—Five Parts—July 22).—Doris Willard, the daughter of a village minister, achieves the realization of her great dream—a year at college. Doris, although a sweet and pretty girl, is greatly handicapped by her clothes. On her arrival at college she is eyed by the other girls with concealed amusement and curiosity and soon realizes that she "doesn't belong." The girls snub her at every opportunity and she is desperately lonesome and longs for companionship.

The Saturday before Thanksgiving when everyone else has gone to the big Princeton-Yale game, Doris sits alone in her room. She picks up the newspaper and sees in it a picture that greatly appeals to her. It is a newspaper cut of "Bullet" Dick Ames, the universal choice for the "All-American Eleven." She conceives a desperate plan. She thinks nobody at her college knows Dick and decides she will make the girls think he is in love with her. She writes a note to herself to which she signs Dick's name. The note is a proposal of marriage. This she drops on the porch of the girls' hall and it is picked up by one of the girls who reads it to the bunch. Daisy Arnold, the undisputed ruler of the "Beauty Squad," will not believe that Dick knows Doris, and writes to his sister, Eleanor, asking both her and Dick down for the holidays. In her letter she tells Eleanor about Doris claiming Dick has asked her to marry him. Dick sees the letter and he and his sister accept the invitation. When Dick sees Doris, he decides to help her out in her deception. Doris is panic-stricken on the night of the reception given in Eleanor's and Dick's honor, but when she is introduced to Dick he says, "Why sure, we are old friends," and Daisy and her friends are much disappointed, their plan for humiliating Doris having fallen through.

After meeting Dick, Doris is unwilling to carry out the deception, but he insists, and before his visit is over they are much in love with each other. Doris, however, refuses to marry Dick, thinking he has asked her out of pity, but through Eleanor's efforts he manages to make her understand that he really loves her.

MILESTONES OF LIFE (Thanhouser—Four Parts—July 29).—A man and a woman were friends in childhood, and in their "mud-pie days" planned how he would be a knight, while she would be the lady fair, who would give him her glove as a token for slaying a dragon. But the "serpent" entered their miniature garden of Eden. She was a grown up young woman, and the future "knight" was only a small boy. She was amused at the way he followed her around and convulsed when he formally proposed by means of a grimy note written with a blunt lead pencil on a torn scrap of paper. It was so ridiculous that she kept the note, and had many a good laugh over it. Then she married a man older than herself and vanished from the boy's life. He had sombre thoughts for a time, but men of 8 do not abandon life for love, and he soon drifted back to his early sweetheart, so that it may be said that in the Springtime of life they were chums and admirers.

With "the summertime," when the girl had blossomed into beautiful young womanhood, and the boy was manly and self-confident, their troth was plighted. "The other woman" came to the wedding, and the little bride rather resented the attentions she paid the bridegroom. It has been said that a woman never forgets the men who propose to her, and that the first proposal is remembered longest. So "the other woman" had a kindly place for the "man" in her heart, although she never dreamed of being in love with him. She liked, however, to think that he still remembered the "beautiful princess of his dreams," although the fact is that he had forgotten all about those experiences of his childhood. For a number of years after their wedding, the other woman did not figure in their lives. Then fate brought them to the same city to live, and their paths again crossed. The wife had aged and was gloomy. She thought far too much of her son who had passed away in infancy, ignoring the living to think sadly of the dead. Her husband's love was slowly slipping away from her, being replaced by a spirit of indifference.

(Continued on page 902.)

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When the wife thought of the other woman, it was with ill-concealed dislike. She resented the fact that "the other woman" never forgot the childish proposal of the husband, and was jealous where jealousy was unfounded. In the Autumn of life they parted. It was the fault of "the other woman." Her husband was not as attentive as he should have been, and illness brought on a morbid frame of mind. Unhappily she heard her doctor telling her nurse that his patient had but a year of life to live. Then she was confronted with her great temptation. What should she do with that last year? Should she drift along as she had been, still concealing the aversion she felt for her husband, or should she enjoy the fleeting months that were left her? While debating this problem, she met the man, and he told her calmly that he was on his way to the west on a business trip.

So she reached a rash decision. She believed that the man still loved her, and she thought he would make her happy. She promptly followed him, boarded the train and astonished him by her confession of love and affection. It took him but a few minutes to disillusion her, but the problem that confronted them was how the news could be kept from the husband, for the woman had left him a letter that would have blasted her name. The man took desperate chances, leaped from the flying train, and by a clever ruse, kept the note from the husband, in fact fairly plucked it out of his hands, and yet never let him suspect it. Left alone on the train, the woman was in an accident, a slight one it is true, but the shock was fatal to her in her enfeebled state, and she passed away. The dead woman's husband never knew, for "The Man" fortunately made him believe that the victim was on her way to see her old nurse when she was stricken. The wife learned of the railroad trip by accident; however, there were hasty words exchanged, and "the man and "the wife" separated, as they believed, forever.

The winter of life opened sadly and drearily for them. Neither could forget the other, but each was too proud to make advances. The man lived in the city, the wife in the little rural community where they lived in their childhood. The wife, on an errand of mercy, passed a tiny house, and saw that it was in flames. She burst in the door, saw a baby lying helpless on the floor, and bravely tried to rescue the child. The smoke overcame her, and she would have perished had it not been that her husband was passing, went in when he heard that a woman and a baby were in peril, and, at the risk of his own life, saved the others. Later there were mutual explanations. The wife found that her suspicions were unjustified, and the man agreed that he had been proud and unbending at a time when a few kind words might have saved the situation. So they mutually forgave and forgot, and some years later passed through the shadows into the beyond, rejoicing that reconciliation had come before it was too late.

Pathe Exchange, Inc.

PATHE NEWS NO. 57, 1915 (July 17).—THE SEASON FOR WATER SPORTS IS NOW IN FULL SWING. 1. These pictures show the America Cup yachts Resolute and Vanitie racing off Sandy Hook, the Resolute leading across the starting line.

2. The Resolute, still maintaining a commanding lead, gracefully turns the 15-mile windward mark.

3. The Resolute is far away in the distance as the Vanitie swings around the 15-mile mark.

4. Close to the finish the Resolute passes an old weather-beaten bark. The wave-scarred cruiser and the trim racing yacht form a picturesque contrast.

5. The famous Ambrose lightship, known to all who read maritime reports, is at the finish line. The lightship salutes with her whistle as the Resolute skims by a winner.

6. The Vanitie reaches the finish line 5 minutes and 27 seconds after the arrival of the Resolute.

7. Yacht racing, however, is by no means the most exciting aquatic sport of summer season. There is aqua-planing, for instance. "Get aboard!" is the watchword of devotees of this pastime.

8. Even more venturesome athletes than the aqua-planists delight in high diving.

9. The City of Chattanooga, Tenn., has been particularly good to its youthful population. Swimming baths like this are many there.

10. Diving over a hurdle in one of the Chattanooga baths teaches the young swimmers how to hit the water at the right angle and avoid the painful "belly-whoppers."

11. Other swimming lovers in Chattanooga use the delightful park lakes. One is shown here making an 85-foot dive.

12. One may take a natural shower bath in Chattanooga's natural swimming baths.

MISSOULA, MONTANA—A thrilling exhibition of riding bucking horses is a feature of the Missoula Stampede, a cowboy congress held here. 1. Tex McLeod, world's champion rope spinner, catches seven horsemen at once in the loop of his lariat. 2. A buffalo drive.

WOODHAVEN, N. Y.—John Hasselbring, of this place, has one of the most remarkable gardens in the country. He has trained hedges of California privet to grow in the forms of household furniture, loving cups, baskets and in other shapes.

NEW YORK CITY—Harry K. Thaw, slayer of Stanford White, leaves the County Court House after the jury, acting in an advisory capacity in the Supreme Court, has declared him sane. 1. Cheering crowds follow Thaw as he is led to the Ludlow street jail. 2. This is the jury that found Thaw sane. 3. Thaw and the officers who have him in charge obligingly pose for Pathe News.

BRADFORD, PA.—"Little" Billy McCarthy, son of Mr. and Mrs. W. E. McCarthy, probably will be quite a big boy when he grows up. Billy is now a year old, weighs 85 pounds, is 3 feet 3 inches tall, and has a chest measurement of 42 inches. 1. When Billy gets beside Maxwell Madison, who was born on the same day as he, Maxwell, a strong, healthy child, weighing 22 pounds, looks quite a pigmy. In this picture Billy, being hungry, chews a rubber sponge. 2. Billy will need a larger chair if he grows much more. 3. Billy and his mother. The latter has been forbidden to take Billy on the main streets of the town, for the crowds that collect when he takes an outing usually block traffic.

CARTOON—Cartoon by W. C. Morris, "The Dove of Peace."

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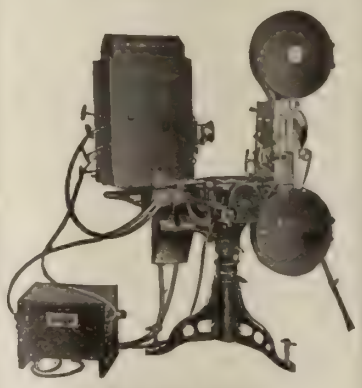

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NEW YORK

PATHE NEWS, NO. 56 (July 14)

St. Nazaire, France.—The French Line steamship La Champagne, bound for this port from Colon, strikes a sand bar when near her harbor.

Hannibal, Mo.—High power motor boats reach a speed of more than forty miles an hour competing for the Webb trophy at the eighth annual regatta of the Mississippi Power Boat Association.

Southampton, N. Y.—Society folk of Long Island turn out in large numbers to view the second annual show of the Southampton Kennel Club. Sub-titles: Tyler Morse and some of his prize-winning English sheep dogs. Raymond Belmont's beagles. The young women in this picture are (left to right) Miss Ada Heinze, Miss L. I. Remsen and Miss Helen Trevor.

Long Island City, L. I.—Ted Meredith, holder of the world's record for the half-mile run, comes within one-fifth of a second of equalling the record of 1 min. 20 2-5 in a special 660-yard run at the Millrose A. C. games. Sub-title: Meredith in center. At left LeRoy Campbell, of Chicago University; at right, J. T. Higgins, of the Irish-American A. C. Boston.

New York City.—A hydro-aeroplane, designed to carry passengers between this city and Albany, plunged into the river on its first trip, so instead of making the journey it is towed ashore.

The manufacture of war supplies has taken precedence over all other industries in England:

1—Practically all the munition factory workers are women now. Lest they suffer in health from their hard and unusual labor the Ladies' Canteen Committee supplies them with food cheaply and in pleasant surroundings.

2—The big machine factories are working night and day, and a continuous supply of this type of weapon is being sent to the front.

3—Old and young, rich and poor are aiding in supplying the men at the front with the sinews of war. The man in this picture is Lord Norbury, who is working as a mechanic in a Surrey aeroplane factory for 14 cents an hour.

4—Every effort is made to ease the suffering of those who return from the front wounded. Convalescent warriors of Queen Mary's Royal Naval Hospital in Southend frequently are sent to the country for a day's outing.

5—In all parts of England the women have heard the call to arms. A recent energetic appeal by the Women's Volunteer Corps. Action has brought many recruits eager and able to take their places as war nurses.

Oakland, Cal.—Two locomotives are driven together into a head-on collision which, however, apparently does less damage than one might expect. Note how the drivers escape. Sub-title: Close to 10,000 persons obtained a thrill from the crash.

Cincinnati, Ohio.—The roof of the storage warehouse of the Baltimore & Ohio Railroad is lifted off and carried blocks away by a terrific tornado that sweeps almost the entire Middle West. Sub-titles: At Dayton, Ky., a ten-inch plank, sixteen feet long, is carried half a mile by the wind and hurled through the wall of a building. Dayton, O., suffers greatly. The men in this picture are searching for the bodies of sixty persons who are believed to have perished at this corner. The walls of the upper

(Continued on page 904).

SAVE YOUR LOBBY SPACE

The poster comes up from the bottom of the frame—before it disappears at the top the next poster makes its appearance at the bottom. It is a constant attraction and a most convincing "puller" for the show.

Save Your Posters Increase Your Business

By the Use of the New

REVOLVING LOBBY DISPLAY FRAME

Patent Applied for

—it holds 4 posters and takes less space than the old-fashioned frame that only holds one.

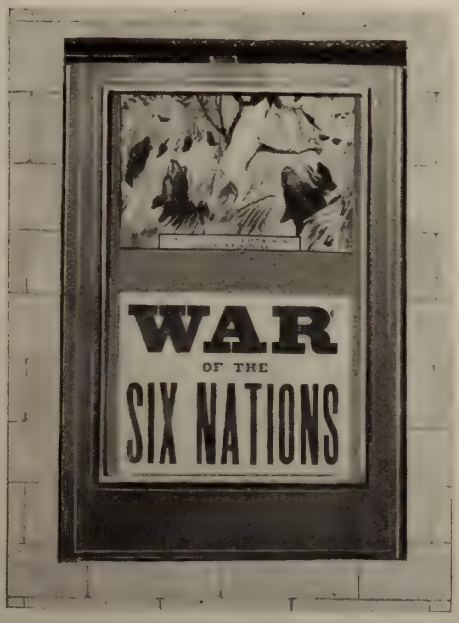
It stops the crowds, shows them what you have, keeps revolving with a constantly new display—**and brings them in.** It is the very best business getter yet invented.

Why clutter up your lobby with a quantity of easels, frames and display racks when the **Revolving Display,** holding **four one sheet posters** may be had for a little money? It is strong, handsome, practically indestructible and fire, water, dust and fool proof. Works in any weather and in all temperatures.

The posters are attached to a revolving curtain. An automatic adjuster prevents wrinkles. The machine always runs smoothly; it is electric lighted and run by tested motors; **there isn't a weak spot in it.**

Endorsed by every expert who has seen it work as the best business bringing show accessory yet devised.

Ask your dealer or write us direct for further descriptive literature.



The device can be set flush in theatre front and makes a wonderful hit; imagine what the effect of such a showing would be in **your** town and how it will help **your** house if you show it first. **The posters are in as good condition after using as before.**

GOOD TERRITORY

still open for dealers who want the quickest selling article known to the trade. Have one on display. It sells itself.

Write today for catalogue

REVOLVING DISPLAY FRAME COMPANY

Manufacturers

SAINT PAUL

It only opens with a key. It can only be started with a key. Nobody can fool with it but the owner of the key. Picture shows device open at the back. It is made of steel and iron throughout and very attractively finished.

stories of this structure were torn away, leaving the rest of the building intact. The roof of this building was carried 100 yards away.

Caldwell, N. J.—A pageant showing the history of Caldwell is a feature of the celebration of the 225th anniversary of the founding of this town.

Boston, Mass.—Girl swimmers show great speed in the water at the city of Boston swimming carnival in the Charles River Basin. Subtitle: Mildred Wyman, winner of the 50-yard race.

THE ROMANCE OF ELAINE, NO. 30, "The Wireless Detective"—Two Parts—July 19).—Marcus Del Mar, a foreign emissary engaged in mining our country's harbors, has established a wireless station close to his submarine base. Elaine Dodge, whose sweetheart, Craig Kennedy, has mysteriously disappeared, disguises herself to investigate the strange things that have been happening in the neighborhood of her summer home. Disguised as a man, she comes by accident upon the entrance to Del Mar's secret cave. This entrance is concealed by a waterfall whose flood is controlled by a lever. Elaine sees one of Del Mar's confederates enter. She stands before the mouth of the cave, not knowing that the man has also seen her. The wily confederate of Del Mar looses the flood gates by a secret spring and Elaine is deluged with water and swept into the current. She cannot battle with the current and is almost drowned, when Jameson, who has gone for a stroll by the water's edge sees her struggles, and diving into the stream makes a sensational rescue.

At Fort Dale, Lieutenant Woodward and his friend, Professor Arnold, receive a note from the Radio Department at Washington:

"Radio station using illegal length in your vicinity. Investigate and report."

Arnold offers the wireless apparatus on his yacht and together they start to make their investigation. Aboard his yacht they intercept a message from one of Del Mar's agents to his chief. The message reads, "Bar Harbor successfully mined." They discover the house receiving messages. It is located in the woods about a half mile off shore. Woodward sends for a troop of cavalry to help in their raid. Del Mar, inside the house, gets word through his valet that the soldiers are coming. He dismantles his wireless station, and slipping on a mask makes his escape from the house to his cave by the water's edge. Arnold and Woodward pursue him. Inside the cave he is confronted by Elaine and Jameson, and finds his escape from the rear of the cave blocked. With Lieutenant Woodward and Professor Arnold on the outside, Jameson and Elaine on the outside and a troop of cavalry stationed around, his chance of escape seems almost nil. But he *does* escape, and in a way that will cause you to gasp with wonder at his intrepid daring.

WHERE THE TRAIL LED (Jumbo Films—Two Parts—July 19).—The little cash that Jim Harding has managed to put aside to pay off the indebtedness on his place, which is almost due, has been lost in gambling. His wife forgives him for his folly and determines, unknown to him, to try to raise the money. Accordingly, she rides off to town, but a girth on her saddle breaks and she is hurled to the ground, being rendered unconscious. Jules Valdez, a notorious road agent, has been terrorizing the surrounding country for some time, and a large reward has been offered for his capture. The sheriff and his posse catch sight of their quarry as he looks at a sign announcing the reward, and wound him in the side. He gets away, however, and comes across the senseless form of Mrs. Harding in the road. Picking her up, he carries her to her home, where Jim, recognizing him, hides him in a room, and attends to his injuries. He then throws the officers off the scent when they ride up to the house.

A few days later Valdez comes across the letter referring to the payment on the ranch and determines to get the money in his lawless way, and to repay Jim for his kindness. He then dresses in the clothes of his benefactor, holds up a gambling joint in which Jim has just won a large roll, and relieves a noted gambler of his winnings. In the fusillade of shots which follows, Jim is wounded on the wrist and Valdez loses Jim's hat, which he has been wearing. The authorities find the hat, in which are Jim's initials, and when they learn that he has a large roll are sure of their capture. Things look bad for the rancher. As Jim is being led away with the admonition that he "will hang for this," Valdez, who has returned to his hiding place in the house of his benefactor, comes forth and announces that he is the man whom they are seeking.

MOORISH GRANADA (Picturesque Spain—Globe Films—July 19).—This most fertile part of Spain holds a double interest for the audience. In this picture are shown the unusually primitive habits and customs of the natives, and some of the most beautiful and famous buildings in the world.

ON THE BANKS OF THE CREUSE (Photocolor—On Same Reel as Foregoing).—The mighty fortified castles which rise on the shadowy hills of the Department of Limousin, France, have always held great interest for all. These massive architectural triumphs, relics of ages gone by, are only one instance of the interest of the subjects in this splendid scenic picture.

THE MONGOOSE (Photocolor—On Same Reel as Foregoing).—This little fellow, the object of worship of the Egyptians at the time of the Pharaohs makes a most interesting subject for an educational release. He's a wild creature, but is easily domesticated, and is then a great help in catching rodents and snakes.

THE ISOLATED HOUSE (Victory Films—Three Parts—July 24).—Under the assumed name of Stapleton, Roger of Baskerville is condemned to death for being instrumental in the death of a relative and probable heir to the Baskerville estates. After his plea of clemency is denied, he overpowers his keeper and escapes, taking up his residence near Baskerville Castle, and announcing himself to Lord and Lady Baskerville as Loris Collamore, a new neighbor. The next day he succeeds in inveigling them into a submersible house which he has built in a nearby lake, and making them prisoners. He then goes to the castle and announces to the servants that he is a relative of Lord Henry and has come to take charge of his affairs.

The servants become suspicious of the intruder, and, being mystified at the strange disappearance of their master and mistress, seek the aid of Sherlock Holmes, who had been mainly instrumental in securing the conviction of Roger. The great detective takes up the case and in the course of his investigations is locked in a secret closet in the castle by the criminal, who has recognized him. Armed with a pocket wireless outfit, Holmes calls an assistant and is quickly released.

Later, Holmes and his assistant see the submersible house and manage to get inside, where they learn that the Baskervilles are prisoners. When Roger sees that his nefarious scheme has been frustrated he breaks the windows, thus allowing the water to enter, but in the struggle which follows Holmes reaches the raising mechanism and the house slowly rises out of the lake. The prisoners are freed and Roger is captured. But as they leave the house he breaks away from Holmes and again enters his stronghold, sinking the house and disappearing from sight. A terrific explosion tells those on the shore that the villain has used one of the bombs which he had hidden within, thus ending his career of crime.

PRO PATRIA (Pathecolor—Six Parts—July 31).—Paul Capellani, the famous star, plays the part of "Karloo," which gives him a chance to show his remarkable ability.

This is a picturization of the play "Patrie," written by Victorien Sardou, the famous French dramatist. The author was noted for being a master of stage effect, and the film follows closely the stage production.

"Pro Patria" deals with the efforts of the people of the Netherlands to throw off the iron rule of Spain, and the plots and intrigues which were perpetrated at that time. It was staged in Louvain, Belgium, that beautiful city which has since been ruined beyond redemption by German shells. The costuming, arms, customs and properties are absolutely accurate, and the whole production is most lavish. The acting is truly great and the entire six reels grip from start to finish.

Mention the Moving Picture World when Writing to Advertisers.

COLONEL HEEZA LIAR FOOLS THE ENEMY (Week of Aug. 2).—Colonel Heeza Liar doesn't need to see a battle to write it up. Not he. He sits in the trenches, his trusty typewriter on his knees and rips off "eye-witness" descriptions that would make "our special correspondent at the front" blush for shame. His success is his undoing, though. He is given a camera and has to go out on the firing line to photograph the action he so vividly describes. The old Colonel can't see his way out of this, so he just goes. Setting up his camera in fear and trembling, he lets loose on the crank and all is well until the leaden hail starts imitating a snowstorm in Alaska. The Colonel is inspired with the courage of a man who knows there's no escape, and dodges the larger shot with an almost jubilant agility. His tripod is shot from under his camera, but the Colonel keeps on cranking. Hundreds of shots, any one of which carries sweet repose, sneak through his shifty legs, under his flapping arms—through his very fingers, but still he cranks. It would be most undignified to say that the Colonel was a "crank on pictures," so we'll leave that out. Suddenly Heeza feels himself hoisted from behind by a treacherous shot, and riding a cannon-ball through the clouds. He lands amongst friends, though, and surprises them with his sudden terror when told he is to be "decorated" for his bravery.

THE ROMANCE OF ELAINE (Episode No. 32, "The Searchlight Gun"—Two Parts—Released Week August 2).—Elaine Dodge, whose sweetheart, Craig Kennedy, has mysteriously disappeared, receives a gift. It is a revolver with a light-casting device under its barrel. Elaine tries it out and finds that the shots go true where the light is cast. Marcus Del Mar, a foreign agent, engaged in mining America's harbors, has found Elaine's presence a great interference to his work. He gives one of his assistants a bomb to be placed in Elaine's house that night. The man takes the bomb to his hiding place on the seashore. Elaine, wandering off down to the shore, comes on the bomb. She is taking it to Prof. Arnold, the mysterious stranger interested in the case of the foreign secret agents, when she and Jameson are attacked by Del Mar's men. Jameson throws the bomb out of their car. It lands in the roadway and there tears a deep gash.

Del Mar's car coming along behind, cannot stop in time to avoid being ditched. Del Mar's chauffeur is killed, but Del Mar rises from the wreck of his car, and with some of his confederates starts in pursuit of Elaine and Jameson. They fire a few shots and disable Elaine's car. Elaine and Jameson abandon their car. Del Mar, weak from loss of blood, abandons the pursuit, which is taken up by his men. In the chase that follows, Elaine uses her new gun to advantage, killing her foremost pursuer and wounding the next in his gun-hand. She and Jameson visit Prof. Arnold aboard his yacht and tell him their story. Meantime, Del Mar, informed by one of his men of Elaine's mission, mans a submarine to torpedo Prof. Arnold's yacht. Jameson sees the periscope of the approaching submarine and shouts his warning. They get off the yacht just in time to avoid being blown to the four winds. They jump into a motorboat and start for the shore. Del Mar, seeing his first torpedo has failed, discharges another at the motorboat. Skillful manipulation of the steering-gear just saves the motorboat. But Marcus Del Mar is now thoroughly aroused, and in the next episode reaches the height of his criminal career.

Miscellaneous Feature Films.

PARAMOUNT.

THE RUNNING FIGHT (Five Parts—July 15).—Peter V. Wilkinson, New York Napoleon of Finance, deliberately wrecks the Tri-State Trust Company and claims to be a bankrupt, but, unknown to the world and even to his daughter, Leslie, secretes his ill-gotten gains in assets standing in his daughter's name. She is innocent and believes her father to be so. He is indicted but believes he can buy judges and juries. Illingsworth, an old and innocent vice-president of one of the companies, ruined by the wreckage, beside himself, forces himself into Wilkinson's mansion and tries to shoot him. Leslie calms him, but he breaks out again. Wilkinson is intimate with Madeline

(Continued on page 906.)

Exhibitors

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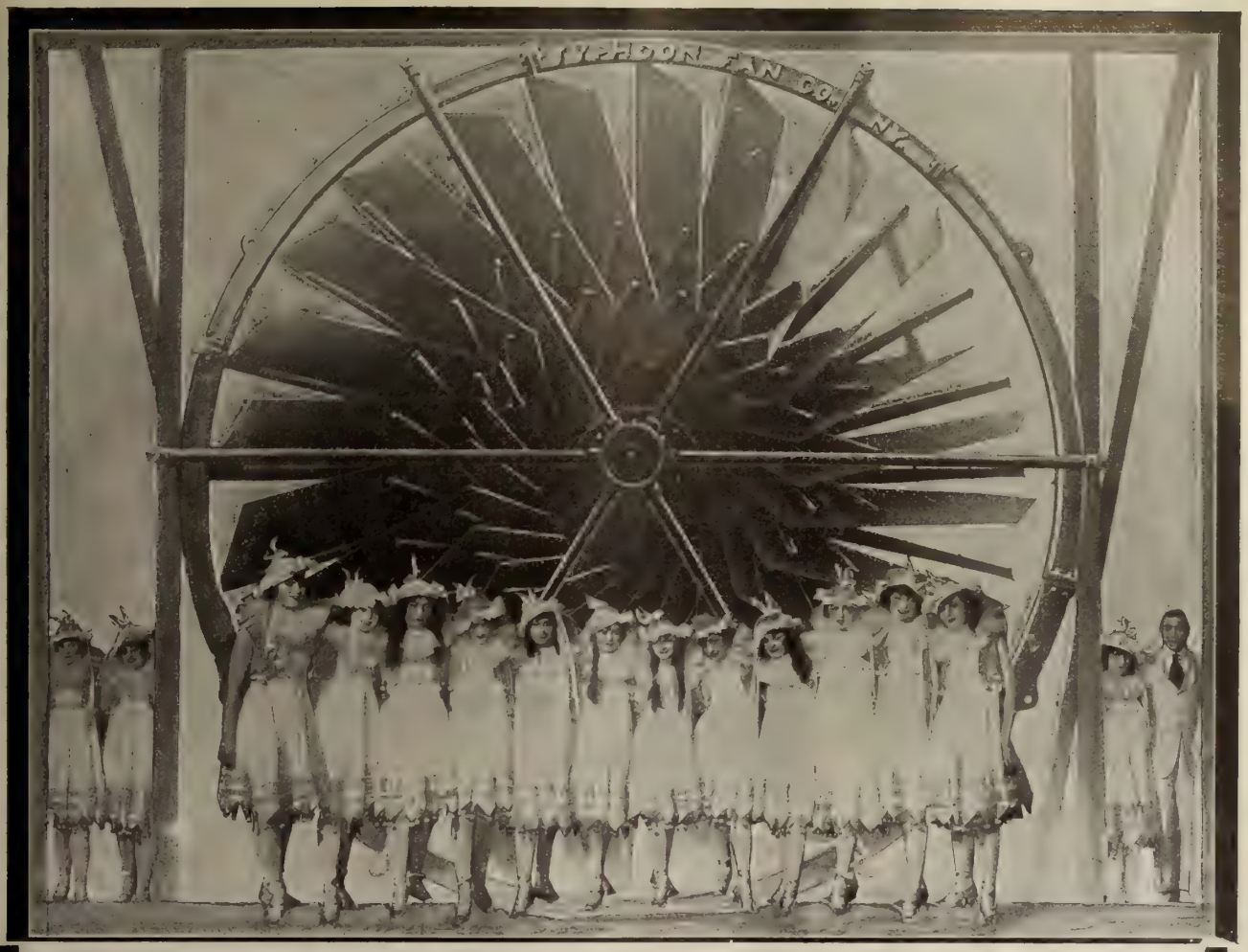

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TYPHOON Engineering Department furnishes necessary drawings and specifications for the installation. Send us—Width of Theatre? Length? Seating capacity main floor? Gallery? Could apparatus be placed on roof? Kind of electric current—Two or Three Phase? Single Phase? or Direct?

NATURE KEEPS HER BOOKS BALANCED AND A COOL SPRING MEANS A HOT AUTUMN. HUMIDITY MAKES AUGUST AND SEPTEMBER MORE UNCOMFORTABLE THAN EARLY SUMMER TYPHOONS TURN THE POOREST SHOW SEASON INTO THE BEST

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Illingsworth's revolver is found, and Illingsworth is charged with the crime and ultimately convicted.

Eliot Beekman, a young lawyer, is in love with Leslie, and Beekman also believes in the innocence of Leslie's father. Leslie, stung by the disgrace of her father's conviction, refuses to marry Eliot because she feels she is tainted with this dishonor. Wilkinson commands her to marry Eliot. She refuses. Eliot pleads, but she is adamant. Wilkinson's case goes through the courts, and he finds, much to his chagrin, that he cannot buy judges and juries and courts of appeals as he thought he could, and his ten years' sentence is finaly confirmed. He still has his hold on politics. He selects Eliot Beekman as the future Governor of New York and elects him. Before young Governor Beekman come two pardon cases: one, Wilkinson's appeal from his ten-year sentence; another, Illingsworth's petition for clemency from his capital sentence. The Governor pardons the latter because he establishes to his own satisfaction that Illingsworth was with him at the time the murder was said to have been committed, and not at the place of the murder. He reviews Wilkinson's case, and although he formerly believed Wilkinson innocent, he now sees that he is a rascal; he refuses the pardon.

Leslie, beside herself, denounces him. Wilkinson, still under sentence, disappears and is reported by the newspapers as a suicide, but District-Attorney Leech does not place any reliance in the suicide report and starts a quiet search for him. Later, Wilkinson is discovered in disguise in a cafe, and is brought home by the detectives. Leslie and Beekman accidentally overhear a conversation between her father and the District-Attorney which shows her his true character. She also discovers that his stocks and bonds stand in her name, although she did not know this. They confront Wilkinson and together force him to make restitution of the stolen millions.

THE FIGHTING HOPE (Lasky-Belasco—Five Parts July 19).—Anna Granger's husband commits a fraud at the bank where he works and is condemned to pay the penalty of a jail sentence. In the hope of proving his innocence she goes to work, under an assumed name, for the President of the closed bank. This man is now indicted himself, though unjustly, and employs detectives who finally unearth a letter positively establishing the guilt of Granger. In spite of everything, Anna remains faithful until she learns that the theft her husband committed was to get money for another woman. Then comes a sudden climax which puts an end to a situation which she could not possibly endure.

KILMENY (Morosco—July 22).—Little Doris Calhoun, of a wealthy English family, makes a playmate of Pierre, a crippled gypsy boy, and drifts away with him and the gypsy band on their wanderings and is seen no more. In twelve years she becomes a great favorite with the gypsies, who have named her Kilmeny, but rather than be married to a brutal fellow, Barouche, she flees the camp.

Kilmeny is found wandering in the woods, by Lord Leigh, and he persuades the rather reluctant Lady Leigh to give the ragged little wild thing shelter in the manor. The child of camps and trails at first finds naive delight in mysteries like electric light switches, bath tubs with fickle showers and rugs upon which she can slide beautifully over the hardwood floors. But long dresses trip her, the butler is a thundercloud, and at night she cannot sleep in the closed-in room unless she pulls her little white bed to the window. To make it worse, Lady Leigh becomes jealous of her husband's protegee, and so does her brother, Bob Meredith, a dashing chap with whom Kilmeny is very much in love. The sensitive girl who cannot bear to hurt birds, beasts or any living thing, cannot bear to hurt her benefactors either, and so in a pathetic self-sacrifice turns her back upon the manor and returns to the angry gypsies, and to Barouche.

But just as the gypsy wedding ceremony is about to begin the father of the long lost Doris Calhoun appears and calls a halt, and proves the beautiful Kilmeny is his own daughter. To prove it, he produces the poor cripple, Pierre, who has braved the wrath of the clan to balk the brutal Barouche and carry word to Kilmeny's father of her whereabouts.

V-L-S-E, INC.

THE DISTRICT ATTORNEY (July 5).—A synopsis of this five-part Lubin feature for the V-L-S-E, Inc., was published on page 742 of the January 30 issue.

THE CLIMBERS (Lubin, 5 parts—Aug. 2). John Hunter, supposedly of limitless wealth, has an extravagant family, whose sole object is to climb to social heights.

The two younger daughters, Jessie and Clara, assist their mother in the management of her social functions, but the elder daughter, Blanche, married to Dick Sterling, a young attorney with great financial ambitions, cares more for her little boy and the providing of a good education for him. Sterling becomes tired of law, and turns his attentions to stock speculation and its attendant excitements, leaving his wife with little attention save that from Ned Warden, a wealthy young stockbroker, who has desperately loved her all his life.

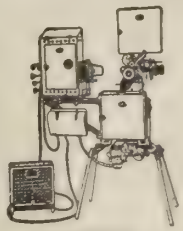
Finding that his income is insufficient, Hunter attempts a cornering of Amalgamated Copper, is unsuccessful. While a great ball is in progress in his home, he is found dead in his office. Even his home is mortgaged. Great depression seizes the family, when Ruth Hunter, the dead man's maiden sister, declares that she has enough for all, if carefully managed. Each of the Hunter daughters hopes that Trotter, a very rich man, may fall for her, but the widow secures the prize for herself.

Ruth Hunter, in order to provide profitable employment for Dick Sterling, gives him entire charge of her fortune, and at the same time secures for him the agency of the Godesby estate. Instead, however, he uses both fortunes to provide the means for large stock speculations, and for a long time he is successful.

Fourteen months elapse. Meanwhile Dick Sterling has almost submerged his home duties in the excitement of business, leaving Blanche almost entirely under the protection of the faithful friend, Ned Warden. On Christmas Eve, it is discovered that Dick Sterling has wasted nearly all of the Hunter and Godesby fortunes in an attempt to corner Hudson Electric, and his flight is interrupted by Ned Warden and his wife, the former having an idea that he can save the family honor.

Aunt Ruth declines to prosecute Dick Sterling, but Miss Godesby is not so kindly, and it is decided that the rich Mr. Trotter shall be appealed to. Then comes the news over the telephone that on the preceding night, he had eloped with the Widow Hunter.

Ned Warden succeeds in inducing Trotter to indorse a note which shall save Dick from disgrace, and they are about to return to the city, when Dick, almost insane from liquor, intercepts them, accuses his wife of infidelity, and madly attacks Ned Warden. Now it is that Blanche, goaded into a confession, declares her love for Ned. Divorce is strongly advised by her mother, but opposed by Aunt Ruth, whose arguments prevail; but in an interview between husband and wife, he discovers that her love is gone from him forever. A few moments later, he is found dead in his chair.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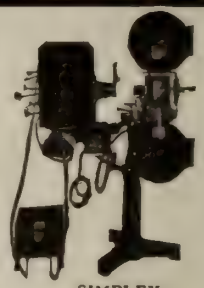
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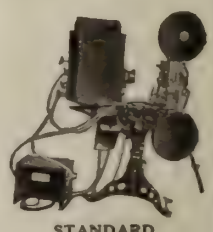
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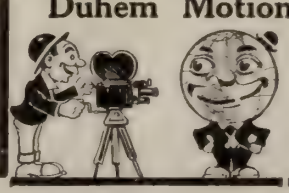

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ATTRACTIVE moving picture theater for rent in suburb of Atlantic City, capacity 900; local population about 6,000. Completely equipped. Brick building. Very reasonable to good tenants. Braunstein's Department Store, 1412 Atlantic Ave., Atlantic City, N. J.

FOR SALE—Picture theater, long lease, seating 170, fully equipped, only show in town. Population 1,800, own light plant. Box 35, Waddington, N. Y.

1896-LEWIS-1915—Are you in the market for a movie? We have the largest and most complete list in America, free to any prospective buyer. Lewis, the oldest established moving picture brokers. Offices 578-580 Ellicott Square, Buffalo, N. Y.

PHOTOPLAY HOUSE—Syracuse, N. Y. Seven-day house; open from ten A. M. to eleven P. M.; making money every hour. This proposition is worth $20,000; price $10,000; half cash. Lewis, 580 Ellicott Square, Buffalo, N. Y.

PHOTOPLAY HOUSE AND VAUDEVILLE—Buffalo, N. Y., expenses $330 week; receipts, $400-500 week; in seasons should run up to $700; live opportunity for an active fellow who understands the business; price $5,000. Lewis, 580 Ellicott Square, Buffalo, N. Y.

BUFFALO MOVIE AND VAUDEVILLE—Fireproof building; seating and standing capacity 1,500; five and ten cents admission; one of the most successful houses in the country; this house is capable of making $20,000 year; real estate alone cost over $100,000; equipment worth $15,000; built six years ago; never changed hands, our clients accumulated a fortune and wish to retire from business; price $97,500. Lewis, 580 Ellicott Square, Buffalo, N. Y.

SPRINGFIELD, MO.—For rent or sale; running seven days week; seating and standing capacity 3,250; long and favorable lease; a bargain. Lewis, 580 Ellicott Square, Buffalo, N. Y.

FIVE AND TEN CENT MOVIE—Troy, N. Y., the leading location; the most successful town of its size in the Union; a modern house; a big money maker; will sacrifice for any reasonable offer. Lewis, 580 Ellicott Square, Buffalo, N. Y.

FULTON, N. Y.—The leading and most successful house in that prosperous manufacturing town; expenses, including manager, $235 week; income, $350-$400 week; ten year lease; seating and standing capacity 940; price, $7,500. Lewis, 580 Ellicott Square, Buffalo, N. Y.

MOUNT VERNON, N. Y.—One of the most beautiful medium sized houses that we ever placed on the market; running 6 days week, day and night; admission five and ten cents; expenses, including $50 manager, $330 week; owner left town never to return; will sacrifice this $15,000 proposition for $10,000; receipts will runs $425-$600 week. Lewis, 580 Ellicott Square, Buffalo, N. Y.

TEN CENT MOVIE—Niagara Falls, N. Y.; the largest amusement town in the Union; seating capacity 400; standing room for 100; running 7 days and nights; our client is ill, confined to his bed and cannot attend to business; this enterprise is worth $10,000, will sacrifice for $5,000; half cash; a fortune is awaiting the right man. Lewis, 580 Ellicott Square, Buffalo, N. Y.

THREE PICTURE HOUSES—Use stock and road show, no competition; county seat, 9,000; seven-year lease; other business. P. J. A., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—Rebuilt machines, Motiograph, 1908, $60; Edison Exhibition, $65; Power's No. 6, $115; Power's No. 5, $75; Motiograph, 1911, $125. A-1 condition; guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. They always have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera chairs, 60c. each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell them all.

3,000—Used opera chairs some as good as new. I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE—Three Edison Model B. M. P. Machines $75.00 each. Four No. 6 Power's M. P. Machines, $100.00 each. Two No. 6A Power's M. P. machines, $125.00 each. One No. 5 Power's M. P. Machine, $65.00. One Royal M. P. Machine, $50.00. Second hand machines but in first class running order, all worn parts supplied with new. First come first served. Tampa Photo and Art Supply Co., Tampa, Fla.

OPERA AND FOLDING CHAIRS—New and second hand. Southern exhibitors save your money by getting lowest freight rates to all points south by rail or steamer. Write for bargain prices. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

ONE NEW COMPENSARC—115 volts, 25 cycles. One inductor-compensator, 120 volts, 60 cycles, and one for 104 volts, 60 cycles. Bargains. One spotlight, fine condition, $20. S. B. Leland, Montpelier, Vermont.

ONE SIMPLEX, latest model, chain take-up, 15" reels, taken in on trade and never used, one year guarantee, hand driven, $235.00, motor driven $275. Exhaust fan, 24" 220 volt D. C., with speed controller and reverse, new, $60.00. Used fans, 4 G. E., 12" 110 or 220 volt D. C., $5.00 each. 2 G. E., 12" 110 or 220 volt D. C. oscillating, $6.00 each. J. H. Hallberg, 36 East 23rd St., New York City.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, Lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—On cameras. AMATEURS, $35, Vista $55, Pittman Jr. $85, Professional 400 ft. automatic dissolve $200. SMALL projector new only $50. $125 printer only $100. Portable printer $25. Ray, 326 5th Ave., N. Y. City.

RARE CHANCE—Ernemann A. 200 ft. F. 3.5, three magazines, Marvel tripod, leather carrying case, special finish. Used little. List, $190. Quick buyer, $130. Scientist, care M. P. World, N. Y. City.

FILMS WANTED.

WE ARE INTERESTED IN FEATURES AND COMICS, AMERICAN MAKE, FIRST-CLASS SUBJECTS FOR SEVERAL COUNTRIES OF EUROPE AND LATIN AMERICA. HABICHT BRAUN & CO., FILM DEPT., HUDSON AND LAIGHT STS., N. Y. CITY.

AM IN THE MARKET for used copies of Chaplin. Must be cheap. Send full particulars. Harry Bobish, 146 5th Ave., N. Y.

FILMS FOR SALE OR RENT.

OVER FIVE HUNDRED single reels. Three and five dollars reel. "War of Powers," two reels, fifty dollars. Reproduction "War in Europe," three reels, sixty-five dollars. "Lt. Rose-Patent Aeroplane," new copy, hundred dollars. Bio or Arco Bio carbons, 7mmx12, $8 per 100. Liberty Film Rental Company, 105 Fourth Ave., Pittsburgh, Pa.

GOING OUT OF BUSINESS—175 single reel films for $300. Good condition, with paper. Splendid opportunity to open exchange. Magic City Film Co., Birmingham, Ala.

SPORTS & BIG GAME OF INDIA—3 reel feature, almost new. Only print in United States. Very interesting. Cost, $400. Cash price, $150. Address India, care M. P. World, N. Y. City.

FOR SALE—Educational, scenic, industrial, etc., subjects 1c per foot. "In the Days of Nero," "Bacchus, the God of Wine Gets Stung," hand colored, full reels, $20 each; "Rameses, King of Egypt," 2 reels, $25. 100 single reels at $2.50 each, without posters; 100 single reels with posters, $3.50 each. Donald Campbell, 145 West 45th St., N. Y. City.

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The Market Place of the World for Moving Pictures and Accessories — The Moving Picture World.

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STERLING CAMERA & FILM CO.

Mr. Barney Gilmore and **Miss Lillian Niederaur,** the well-known stage stars, and an all-star cast, in a five-part New York Detective Story, of thrills, excitement, surprises and sterling perfect photography.

Attractive Line of Advertising Material

A Picture That Will Get You the Money.

And Then Our Way for Your Benefit

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On a new and equitable plan in which the State-right Exchangeman is assisted by the manufacturer. It would be to your advantage to get in touch with us, at once, and get full particulars either by personal call or by mail.

STERLING CAMERA & FILM CO., 145 West 45th Street, New York, N. Y.

A perfect white opaque light-saving screen can be obtained by the use of a gallon of the

WONDERFUL D-D SCREEN PAINT

Will Not Fade, Run or Crack. **$4.50 GALLON** **Easily Applied. Gallon will give large screen two coats.**

Used by Keith's, Stanley, Lincoln, Famous Players and hundreds of prominent theatres. Send for testimonials, circulars, etc.

D-D SCREEN PAINT CO., 55 West 23d St., New York City, Phone 2809 Gramercy

YES the orders are coming fast and we are on the jump

NO WONDER

THE HARMO

A REAL CATHEDRAL PIPE ORGAN PLAYED FROM YOUR PIANO KEYBOARD BY YOUR PIANO PLAYER

YES the houses that are installing HARMO PIPE ORGANS are increasing their business 40%. The others are going back. Don't use mechanical hurdy-gurdy music—Don't

HARMO ELECTRIC CO., 1423 McCormick Bldg., Chicago

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 866, 868.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

July 14—Number 175 (News).
July 21—Number 176 (News).
July 28—Number 177 (News).
Aug. 4—Number 178 (News).

BIG U.

July 8—No release this week.
July 11—The Closing Chapter (Three parts—Drama).
July 15—The Opening Night (Two parts—Dr.).
July 22—The Burden Bearer (Drama).
July 29—No release this week.
July 31—Mein Friendt Schneider (Drama).
Aug. 5—Out of the Flames (Two parts—Modern Drama).

BISON.

July 10—The Ulster Lass (Two parts—Irish—Drama).
July 17—The Toll of the Sea (Two parts—Dr.).
July 24—The Mad Maid of the Forest (Two parts—Drama of the Woods).
July 31—A Daughter of the Jungles (Two parts—Drama).
Aug. 7—Gene of the Northland (Two parts—Northwest Drama).

BROADWAY UNIVERSAL FEATURES.

July 19—Scandal (Five Parts—Drama).
July 26—The Earl of Pawtucket (Five parts—Comedy).
Aug. 2—The Scarlet Sin (Four parts—Drama).

GOLD SEAL.

July 13—People of the Pit (Two parts—Modern—Drama).
July 20—Homage (Two parts—Modern—Drama).
July 27—The Flight of a Night Bird (Two parts—Drama).
Aug. 3—The Great Ruby Mystery (Two parts—Detective Drama).

IMP.

July 9—Copper (Two parts—Modern Drama).
July 13—His New Automobile (Comedy).
July 16—The Eleventh Dimension (Two parts—Drama).
July 20—What Might Have Been (Drama).
July 22—Thou Shalt Not Lie (Two parts—Drama).
July 23—No release this week.
July 27—The New Jitney in Town (Comedy).
July 30—The Hunchback's Romance (Two parts—Drama).
Aug. 3—Her Wonderful Day (Drama).
Aug. 6—Leah the Forsaken (Three parts—Dr). (Imp Re-issue).

JOKER.

July 10—Baby Bumps Gets Pa's Goat (Living Cartoon).
—A Trip to the Pyramids (Educational).
July 17—Freaks (Comedy).
July 24—A Duel At Dawn (Comedy).
July 31—The Village Smithy (Comedy).
Aug. 7—Their Bewitched Elopement (Comedy)

LAEMMLE.

July 11—Martin Lowe, Fixer (Drama).
July 15—Dear Little Old Time Girl (Drama).
July 18—For His Superior's Honor (Drama).
July 25—According to Value (Drama).
July 29—Heritage (Four parts—Drama).
Aug. 1—Paternal Love (Drama).
Aug. 5—No release this week.
Aug. 8—The Source of Happiness (Drama).

L-KO.

June 30—No release this week.
July 4—The Curse of Work (Two parts—Comedy).
July 7—The Child Needed a Mother (Com.).
July 11—No release this week.
July 14—No release this week.
July 18—A Doomed Hero (Two parts—Com.).
July 21—The Curse of a Name (Comedy).
July 25—No release this week.
July 28—Life and Moving Pictures (Two parts—Comedy).
Aug. 1—No release this week.
Aug. 4—In the Claw of the Law (Comedy).
Aug. 8—Shot in a Bar-room (Comedy).

NESTOR.

July 9—Lizzie Breaks into the Harem (Com.).
July 12—When Father Had the Gout (Comedy).
July 16—Her Rustic Hero (Comedy).
July 19—There's Many a Slip (Comedy).
July 23—Behind the Screen (Two parts—Comedy).
July 26—The Tale of His Pants (Comedy).
July 30—The Rise and Fall of Officer 13 (Comedy).
Aug. 2—It Happened While He Fished (Cmdy).
Aug. 6—Little Egypt Malone (Comedy).

POWERS.

July 3—Fifty Years Behind (Drama).
July 8—Lady Baffles and Detective Duck in "Baffles Aids Cupid" (Comedy).
July 10—Was She a Vampire? (Drama).
July 15—Captain Kent's Seals (Vaudeville Act).
—Friends of the Animal Wizard (Ditmars—Educational).
July 17—The Stranger (Drama).
July 22—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).
July 24—The Honor of Kenneth McGrath (Drama).
July 29—"The Jap Phenoms" in Famous Acrobatic Feat.
—Strange Mammals at Home (Ditmar's Educational).
Aug. 5—Lady Baffles and Detective Duck in "Saved by a Scent" (Comedy).
Aug. 7—Around the Corner (Drama).

REX.

July 8—Souls in Pawn (Three parts—Society—Drama).
July 13—When Hearts Are Trumps (Juvenile—Drama).
July 18—No release this week.
July 20—A Happy Pair (Comedy).
July 25—Bound on the Wheel (Three parts—Drama).
July 27—One on Mother (Comedy-Drama).
Aug. 1—Jealousy, What Art Thou (Two parts—Comedy—Drama).
Aug. 3—The Proof (Comedy).
Aug. 8—Betty's Bondage (Two parts—Dr.).

VICTOR.

July 9—The Violin Maker (Drama).
July 14—The Prize Story (Three parts—Dr.).
July 16—The Trust (Drama).
July 21—The Weird Nemesis (Two parts—Hypnotic—Drama).
July 23—Jeanne of the Woods (Drama).
July 28—The Double Standard (Drama).
July 30—No release this week.
Aug. 4—My Tomboy Girl (Two parts—Comedy).
Aug. 6—No release this week.

UNIVERSAL SPECIAL FEATURE.

July 12—The Broken Coin (Episode No. 4 "The Face at the Window"—Two parts—Drama).
July 19—The Broken Coin (Episode No. 5, "The Underground Foe"—Two parts—Drama).
July 26—The Broken Coin, Episode No. 6, "A Startling Discovery" (Two parts—Drama).
Aug. 2—The Broken Coin (Episode No. 7, "Between Two Fires") (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 14—His Obligation (Two parts—Drama).
June 16—Her Musical Cook (Comedy).
June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).
June 28—By Whose Hand (Two parts—Dr.).
June 30—A Good Business Deal (Drama).
July 2—A Woman Scorned (Drama).
July 5—Mountain Mary (Two parts—Drama).
July 7—The High Cost of Flirting Comedy).
July 12—Zaca Lake Mystery (Two parts—Dr.).
July 14—To Melody a Soul Responds (Drama)
July 19—The Honor of the District Attorney (Two parts—Drama).
July 21—Wait and See (Drama).
July 26—The Newer Way (Two parts—Dr.).
July 28—The Deception (Drama).
July 30—After the Storm (Drama).
Aug. 2—Detective Blinn (Two parts—Drama).
Aug. 4—The Mighty Hold (Drama).

BEAUTY.

June 15—The Mollycoddle (Drama).
June 22—A Deal in Diamonds (Com.-Dr.)
July 6—The Guy Upstairs (Comedy).
July 27—Betty's First Sponge Cake (Comedy).
Aug. 3—Cupid Takes a Taxi (Comedy).

BRONCHO.

July 7—Tools of Providence (Two parts—Dr.)
July 14—The Ruse (Two parts—Drama).
July 21—Cash Parrish's Pal (Two parts—Drama).
July 28—The Phantom Extra (Two parts—Drama).
Aug. 4—The Golden Trail (Two parts—Dr.).
Aug. 11—Shorty Inherits a Harem (Two parts—Drama).

DOMINO.

July 15—The Burglar's Baby (Two parts—Drama).
July 22—The Man who Went Out (Two parts—Drama).
July 29—When Love Leads (Two parts—Drama).
Aug. 5—The Promoters (Two parts—Drama).
Aug. 12—The $100,000 Bill (Two parts—Dr.).

(Mutual Releases continued on page 912.)

ROLL TICKETS

PRICES
Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
One Hundred Thousand.....$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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Shamokin, Pa.

The American Master Organ

"A scientific conquest in the world of music"

A Highly Responsive Hand-played Instrument, Placing the Resources of

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Kranich & Bach Grand Piano

Pipe Organ, Orchestral Instruments and Grand Piano

at the absolute command of your pianist

American Master "Service" is Unique

PROVIDING GUARANTEED FREEDOM FROM MUSIC WORRY—EVEN TO THE DETAIL OF TUNING INSTRUMENT, AND SUPPLY OF RELIABLE, EXPERIENCED PLAYERS, ON REQUEST.

¶ Booklet for the asking.

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505 FIFTH AVENUE, AT 42d STREET, NEW YORK

Announcement of Liberty Motion Picture Co.

This is our final reference to the Six Cent price for Features at outright sale. Our next announcement will be August 14th, giving Title of Picture and general information of our Releases starting September 15th. Price will be Six Cents. No strings, jokers or advancements. This is an out-and-out business proposition with plenty of capital to back it. Pictures of merit on their merit. Screen examination in New York City. No contracts have been closed for Zones. Exchanges handling first release will have preference on all following Releases. If you have not already written for your Zone do so at once. This is the Last Call.

LIBERTY MOTION PICTURE COMPANY

Capacity, 1,000,000 feet per week. J. BURTON MUSTIN, Gen'l Mgr.

20 to 52 East Herman St., Germantown, Philadelphia, Pa.

List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 866, 868.)

(*Mutual Releases continued from page* 910.)

FALSTAFF.

July 9—Mme. Blanche, Beauty Doctor.
July 16—Dot of the Dayline Boat (Comedy).
July 23—P. Henry Jenkins and Mars (Com.).
July 30—Getting the Gardener's Goat (Com.).
Aug. 6—A Plugged Nickel (Comedy).

KAY BEE.

July 16—The Tide of Fortune (Two parts—Drama).
July 23—The Play of the Season (Two parts—Drama).
July 30—When the Tide Came In (Two parts—Drama).
Aug. 6—The Heart of Jabez Flint (Two parts—Drama).
Aug. 13—Over Secret Wires (Two parts—Dr.).

KEYSTONE.

July 5—Court House Crooks (Two parts—Comedy).
July 12—When Ambrose Dared Walrus (Two parts—Comedy).
July 19—Dirty Work in a Laundry (Two parts—Drama.
July 26—Fido's Tin Type Tangle (Two parts—Comedy).
Aug. 2—Lovers Lost Control (Two parts—Comedy).

KOMIC.

July 11—Beppo, the Barber (Comedy).
July 18—A Chase by Moonlight (Comedy).
July 25—Safety First (Comedy.
Aug. 1—The Deacon's Whiskers (Comedy).

MAJESTIC.

July 11—The Mountain Girl (Two parts—Dr.).
July 13—A Ten-Cent Adventure (Comedy).
July 18—The Mystic Jewel (Two parts—Dr.).
July 20—The Runaways (Comedy).
July 23—The Little Catamount (Drama).
July 25—Tangled Paths (Two parts—Drama).
July 27—The Strawman (Comedy-Drama).
Aug. 1—Victorine (Drama.
Aug. 3—Billie's Goat (Comedy).
Aug. 8—Big Jim's Heart (Two parts—Dr.).

MUTUAL WEEKLY.

July 15—Number 28, 1915 (News).
July 22—Number 29, 1915 (News).
July 29—Number 30, 1915 (News).
Aug. 5—Number 31, 1915 (News).

RELIANCE.

June 28—The Showdown (Drama).
July 3—Little Marie (Two parts—Drama).
July 5—The Healers (Comedy).
July 7—The Fortification Plans (Drama).
July 9—At the Postern Gate (Drama).
July 10—The Headliners (Two parts—Drama).
July 12—The Arrow Maiden (Drama).
July 14—A Breath of Summer (Drama).
July 17—The Americano (Two parts—Drama).
July 19—The Lie (Drama).
July 21—Old Mother Grey (Drama).
July 24—The Pretender (Two parts—Drama).
July 26—Her Fairy Prince (Drama).
July 28—Billie's Rescue (Drama).
July 31—Fate Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was He (Comedy).
Aug. 6—A Woman of Nerve (Drama).

ROYAL.

July 3—One Good Cook (Comedy).
July 10—They Ran for Mayor (Comedy).
July 17—Your Half and My Half (Comedy).
July 24—Making Over Grandpa (Comedy).

THANHOUSER.

July 6—A Maker of Guns (Two parts—Dr.).
July 11—Tracked Through the Snow (Drama).
July 13—Mercy on a Crutch (Two parts—Dr.).
July 16—His I. O. U. (Drama).
July 18—Old Jane of the Gaiety (Drama).
July 20—The Picture of Dorian Gray (Two parts—Drama).
July 25—A Message Through Flames (Drama).
July 27—Outcasts of Society (Two parts—Drama).
Aug. 1—The Game (Drama).
Aug. 3—When the Fleet Sailed (Two parts—Drama).

MUTUAL MASTERPICTURES.

July 1—The Flying Twins (Thanhouser—Four parts—Drama).
July 8—The Secretary of Frivolous Affairs (American—Four parts—Drama).
July 15—The Fox Woman (Majestic—Four parts—Drama).
July 22—The Mating (N. Y. M. P. Corp.—Five parts—Drama).

NORTH AMERICAN FILM CORPORATION.

July 5—The Diamond from the Sky (Episode No. 10, "Old Foes with New Faces) (Two parts—Drama).
July 12—The Diamond from the Sky (Episode No. 11, "The Plaything of the Papoose") (Two parts—Drama).
July 19—The Diamond from the Sky (Episode No. 12. "To the Highest Bidder" (Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.

July 17—The Mesh of the Net (Three parts—Drama).
July 26—Ima Simp on the Job (Comedy).

GLOBE.

July 12—Lourdes (Picturesque France—Scenic—Split reel).
July 19—Moorish Granada, Picturesque Spain (Split Reel).
July 26—Eggs and Some Tests (Educational) (Split Reel).

JUMBO.

July 19—Where the Trail Led (Two parts—Drama).

PATHE.

July 12—Romance of Elaine No. 29, "The Conspirators" (Two parts—Drama).
July 19—Police Dog Gets Piffles in Bad (Cartoon Comedy).
July 19—An Intimate Study of Birds (Part 3) (Educational).
July 19—The Romance of Elaine, No. 30, "The Wireless Detective" (Two parts—Drama).
July 26—The Romance of Elaine No. 31, "The Death Cloud" (Two parts—Dr.).

PATHECOLOR.

July 14—Traitors to Their King (Four parts—Drama).
July 26—The House Divided (Two parts—Dr.).
July 31—Pro Patria (Six parts—Drama).

PATHE NEWS.

July 21—Number 58, 1915 (News).
July 24—Number 59, 1915 (News).
July 28—Number 60, 1915 (News).
July 31—Number 61, 1915 (News).

PHOTOCOLOR.

July 12—Rural Andalusia (Picturesque Spain) (Scenic).
July 12—Benares, the Religious (Scenic).
July 19—On the Banks of the Creuse (Scenic).
July 19—The Mongoose (Educational).

PHUNPHILMS.

July 17—Once Every Ten Minutes (Comedy).
July 31—Spit-Ball Sadie (Comedy).

STARLIGHT.

July 24—Safety First (Comedy).

VICTORY.

July 24—The Isolated House (Three parts—Dr.).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—Ill Starred Babbie (Five parts—Drama).

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle of Przemysl (Topical).

COSMOFOTOFILM CO.

July—Liberty Hall (London—Four parts—Drama).

ELKO FILM COMPANY.

June—Little Sunset (Bosworth—Four parts—Drama).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).

F. J. GRIFFIN COMPANY.

June—The Heart of California (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORPORATION.

July 5—Greater Love Hath No Man (Popular Plays and Players—Drama).
July 12—Marse Covington (Rolfe-Drama).
July 19—The Right of Way (Rolfe-Drama).
July 26—The Second in Command (Quality Dr.).

N. C. M. P. INC.

July—With the Fighting Forces of Europe (Topical).

PARAMOUNT PICTURES CORPORATION.

July 5—The Clue (Lasky—Five parts—Dr.).
July 12—Kindling (Lasky—Five parts—Dr.).
July 15—The Running Fight (Five parts—Dr.).
July 19—The Fighting Hope (Lasky-Belasco—Five parts—Drama).
July 22—Kilmeny (Morosco—Drama).
July 26—Society Pilot (Morosco—Drama).
July 29—Puppet Crown (Lasky, Five parts—Drama).
Aug. 2—Rags (Famous Players, Five parts—Drama).
Aug. 5—Sold (Famous Players—Dr.).

PARAMOUNT TRAVEL SERIES.

The Panama Canal of Today.
Tropical Birds and Animals.
Motoring, Cuba and Jamaica.
Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM CO.

July —Where the Shriner Meets the Cowboy (Drama).

RING LARDNER SERIES.

July 12—"You Know Me, Al" Letters from Bugs to Gus, No. 1 (Comedy).
July 19—Letters from Bugs to Gus, No. 2 (Cdy.).
July 26—Letters from Bugs to Gus, No. 3 (Cdy.).
Aug. 2—Letters from Bugs to Gus, No. 4 (Cdy.).
Aug. 9—Letters from Bugs to Gus, No. 5 (Cdy.).

SELECT FILM BOOKING AGENCY.

June—The Alien (Nine parts—Drama).

SING SING FILM CO.

July—Forty Years in Sing Sing (Three parts—Drama).

SUN PHOTOPLAY CO.

July—The Princess of Judia (Five parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE PHOTOPLAY RELEASING CO.

July —Sarah Bernhardt at Home (Two parts—Topical).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Educ.).

WORLD COMEDY STAR FILM CORPS.

July 19—Pokes and Jabs in "One Busy Day" (Wizard—Comedy).
July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).

WORLD FILM CORPORATION.

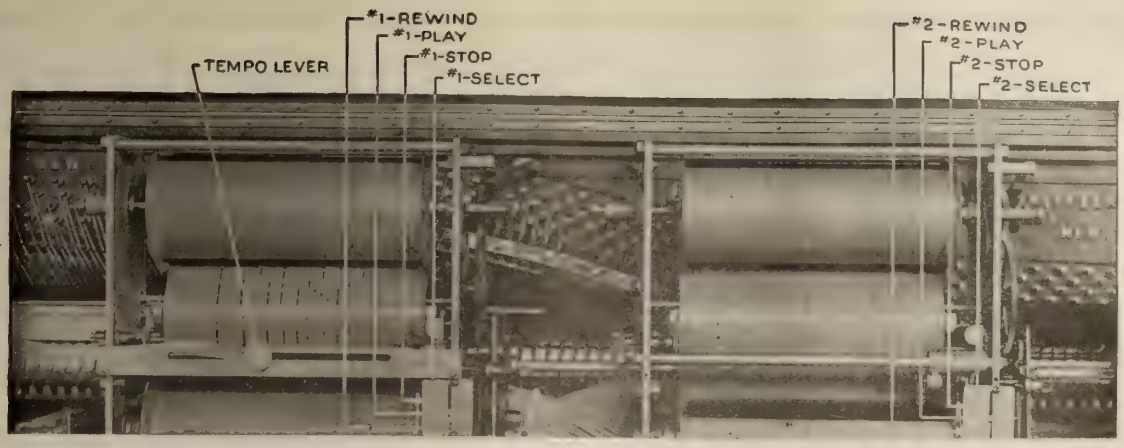
July 19—The Cub (Brady—Drama).
July 26—Marrying Money (Shubert—Drama).
Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).

V-L-S-E, INC.

July 19—The Blindness of Virtue (Essanay—Five parts—Drama).
July 26—A Texas Steer (Selig—Five parts—Drama).
Aug. 2—The Climbers (Lubin, Five parts—Dr.).
Aug. 9—Chalice of Courage (Vitagraph, Six parts—Drama).

GEORGE KLEINE.

June 21—The Spendthrift (Six parts—Drama).
June—The Commuters (Five parts—Drama).



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 866, 868.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 22—His Singular Lesson (Comedy—Drama).
July 23—Man's Genesis (Drama) (Biograph—Re-issue No. 7).
July 24—His Criminal Career (Comedy—Drama).
July 26—A Letter to Daddy (Comedy—Drama).
July 27—Reapers of the Whirlwind (Special—Two parts—Drama).
July 29—The Wanderer's Pledge (Drama).
July 30—The Battle at Elderbush Gulch (Special Two parts—Drama) (Reissue No. 8).
July 31—More Than Friends (Drama).
Aug. 2—Love's Rescue (Drama).
Aug. 3—The Drab Sister (Special—Two parts—Drama).
Aug. 4—Jane Eyre (Special Three parts—Drama).
Aug. 5—The Fixer (Comedy—Drama).
Aug. 6—Her Mother's Oath (Drama) (Biograph Re-issue No. 90).
Aug. 7—Frederick Holmes' Ward (Comedy—Drama).

EDISON.

July 10—The Scar of Conscience (Drama).
July 14—Cartoons in a Laundry (Comedy).
July 16—Her Vocation (Special—Three parts—Drama).
July 17—For His Mother (Drama).
July 21—A Change for the Better (Comedy).
July 23—On Dangerous Paths (Special—Four parts—Drama).
July 24—The Secret of the Cellar (Drama).
July 28—Poor Baby (Comedy).
July 30—The Girl of the Gypsy Camp (Special—Three parts—Drama).
July 31—The Bedouin's Sacrifice (Drama).
Aug. 4—Not Much Force (Comedy).
Aug. 6—June Friday (Special Four parts—Drama).
Aug. 7—Not Wanted (Child Story).

ESSANAY.

July 7—"Dreamy Dud" In King Koo Koo's Kingdom (Cartoon—Comedy).
July 8—Education (Comedy).
July 9—Broncho Billy Well Repaid (Western—Drama).
July 10—The Counter Intrigue (Special—Three parts—Drama).
July 12—The Reverend Salamander Unattached (Drama).
July 12—A Woman (Special—Two parts—Comedy).
July 13—Temper (Special—Three parts—Dr.).
July 14—The Fable of the Scoffer Who Fell Hard (Comedy).
July 15—The Pipe Dream (Comedy).
July 16—The Bachelor's Baby (West-Dr.).
July 17—Jane of the Soil (Special—Two parts—Drama).
July 19—A Bag of Gold (Drama).
July 20—Jabez's Conquest (Episode No. 3 of "The Adventures of Dominica"—Special—Two parts—Drama).
July 21—The Fable of the Home Treatment and the Sure Cure (Comedy).
July 22—Others Started It, But Sophie Finished (Comedy).
July 23—Broncho Billy and the Posse (Western—Drama).
July 24—The Sky Hunters (Special—Three parts—Drama).
July 26—The Call of Yesterday (Drama).
July 27—Boys Will Be Boys (Special—Three parts—Comedy—Drama).
July 28—"Dreamy Dud" Goes Bear Hunting—A Scenic on the same Reel (Living Cartoon).
July 29—Snakeville's Twins (Comedy).
July 30—Broncho Billy's Surrender (West-Dr.).
July 31—A Man Afraid (Special—Two parts—Drama).
Aug. 2—The Kiss (Drama).
Aug. 3—Business Rivals (Special—Two parts—Drama).
Aug. 4—Dreamy Dud in a Visit to His Uncle Dudley's Farm (Living Cartoon).—A Scenic Subject on the same reel.
Aug. 5—Street Fakers (Comedy).
Aug. 6—Broncho Billy's Protege (Western—Drama).
Aug. 7—Eyes That See Not (Special—Three parts—Drama).

KALEM.

July 14—The Straight and Narrow Path (Special—Two parts—Drama).
July 16—For Her Brother's Sake (Drama) (Re-issue).
July 17—A Deed of Daring (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).
July 19—The Crooked Path (Special—Three parts—Drama).
July 20—The Spook Raisers (Comedy).
July 21—The Strangler's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" (Special—Two parts—Drama).
July 23—In Double Harness (Special—Two parts—Comedy).
July 24—The Girl on the Engine (Episode No. 37 of the "Hazard of Helen" Railroad Series—Drama).
July 26—Don Caesar De Bazan (Broadway Favorites—Special—Four parts—Drama).
July 27—The Toilers ("Ham" and "Bud" Comedy).
July 28—Mysteries of the Grand Hotel (Second Installment. "The Disappearing Necklace"—Special—Two parts—Drama).
July 30—A Business Buccaneer (An Alice Joyce Re-issue—Drama).
July 31—The Fate of Number 1 (Episode No 38 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 2—The Maker of Dreams (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 3—The Hypnotic Monkey ("Ham & Bud" Comedy).
Aug. 4—Mysteries of the Grand Hotel—"The Secret Code"—Installment No. 3 (Special—Two parts—Drama).
Aug. 6—For High Stakes (Special—Two parts—Comedy—Drama).
Aug. 7—The Substitute Fireman (Episode No. 39 of "The Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 16—An Hour of Freedom (Drama).
July 17—Wife's Ma Comes Back (Comedy).
July 19—The Discontented Man (Drama).
July 20—A New Way to Win (Comedy).—A Barn Yard Mix-Up (Comedy).
July 21—When the Light Came In (Special—Two parts—Drama).
July 22—Destiny's Skein (Special—Three parts—Drama).
July 23—Her Idol (Drama).
July 24—When Wifie Sleeps (Comedy).
July 26—The Earl's Adventure (Drama).
July 27—Susie's Suitors (Comedy).—An African Hunt (Comedy).
July 28—The Dead Soul (Special—Three parts—Drama).
July 29—The Gold in the Crock (Special—Two parts—Drama).
July 30—The Call of Motherhood (Drama).
July 31—Billie's Heiress (Comedy).
Aug. 2—The Taunt (Drama).
Aug. 3—The Rakoon Hose Company (Comedy).—A One Reel Feature (Comedy).
Aug. 4—Country Blood (Special—Two parts—Drama).
Aug. 5—The Witness (Special—Three parts—Drama).
Aug. 6—A Day of Havoc (Drama).
Aug. 7—Billie's Debut (Comedy).

MINA.

July 1—A Harmless Flirtation (Comedy).
July 8—A Night's Lodging (Comedy).
July 15—The Fighting Kid (Comedy).
July 22—On the Job (Comedy).
July 29—He's In Again (Comedy).—Making Father (Comedy).

SELIG.

July 19—The Shadow and the Shade (Special—Two parts—Drama).
July 19—Hearst-Selig News Pictorial, No. 57, 1915 (News).
July 20—The Foreman of Bar Z Ranch (Western—Drama).
July 21—At the Flood Tide (Drama).
July 22—Motherhood (Special—Three parts—Drama).
July 22—Hearst-Selig News Pictorial, No. 58, 1915 (News).
July 24—The Heart of Paro (Jungle-Zoo—Dr.).
July 26—The Unfinished Protrait (Special—Two parts—Drama).
July 26—Hearst-Selig News Pictorial, No. 59, 1915 (News).
July 27—The Child, the Dog and the Villain (Drama).
July 28—Jimmy (Drama).
July 29—Hearst-Selig News Pictorial No. 60, 1915 (News).
July 29—The Isle of Content (Special—Three parts—Drama).
July 31—The Quest (Drama).
Aug. 2—The Melody of Doom (Special Two parts—Drama).
Aug. 2—Hearst-Selig News Picture, No. 61, 1915 (News).
Aug. 3—The Taking of Mustang Pete (Western-Drama).
Aug. 4—The Prima Donna's Mother (Drama).
Aug. 5—The Scarlet Lady (Special Three parts—Drama).
Aug. 5—Hearst-Selig News Pictorial, No. 62, 1915 (News).
Aug. 7—The Black Leopard (Jungle Zoo—Dr.)

VITAGRAPH.

July 16—Welcome to Bohemia (Comedy).
July 17—The Confession of Madame Barastoff (Broadway Star Feature—Three parts—Drama).
July 19—The Highwayman (Comedy).
July 20—The Lorelei Madonna (Broadway Star Feature—Special—Three parts—Drama).
July 21—Following the Scent (Comedy).
July 22—All on Account of Towser (Comedy).
July 23—Mr. Bixbie's Dilemma (Comedy).
July 24—A Pair of Queens (Special—Two parts—Comedy).
July 26—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).
July 27—The Red Stephano (Special—Two parts—Drama).
July 28—The Missing Clue (Comedy).
July 29—Cutey, Fortune Hunting (Comedy).
July 30—Some Duel (Comedy.
July 31—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).
Aug. 2—The Serpent's Tooth (Comedy).
Aug. 3—The Scar (Broadway Star Features—Special—Three parts—Drama).
Aug. 4—The Repentance of Dr. Blinn (Drama).
Aug. 5—A Disciple of Plato (Comedy).
Aug. 6—Dimples and the Ring (Comedy).
Aug. 7—Pat Hogan, Deceased (Special—Two parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

June 22—Victor's at Seven (Special—Three parts—Drama).
July 3—The Criminal (Special—Three parts—Drama).
July 6—The Man from the Desert (Special—Three parts—Drama).
July 17—The Confession of Madame Barastoff (Special—Three parts—Drama).
July 20—The Lorelei Madonna (Special—Three parts—Drama).
July 31—The Mystery of Mary (Special Three parts—Drama).
Aug. 3—The Scar (Special—Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—Tides of Time (Special Feature—Three parts—Drama).

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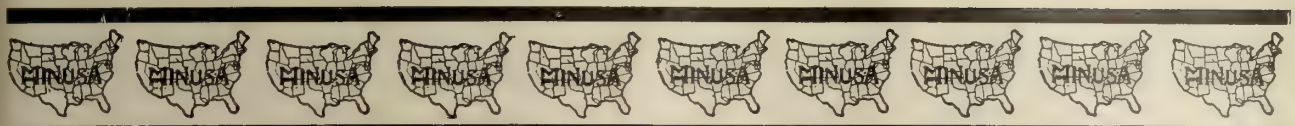

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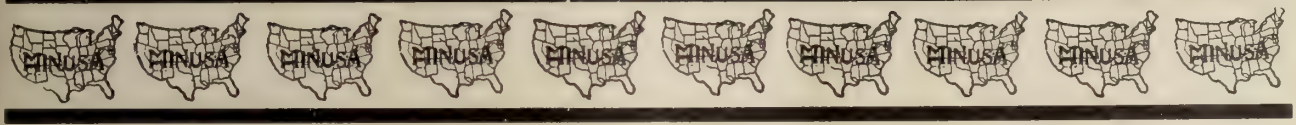

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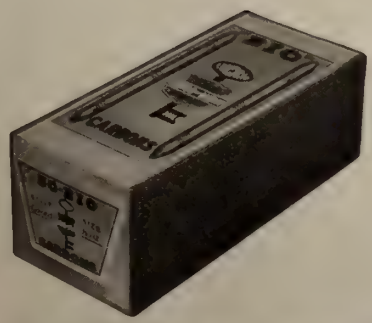

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St. George and the Dragon	3000 ft.	Milano	$75	1-3-8
Hari Kari	3000 ft.	Apex	75	1-3-6
House of Mystery	4000 ft.	Pathe	60	1-3-6
The Invaders (Indian)	3000 ft.	Kay Bee	75	1-3-6
In the Stretch	4000 ft.	Ramo	75	1-3-6
In the Eagle's Claws	3000 ft.	Ambrosio	60	1-3-6
Jack Sheppard	4000 ft.	Hepworth	75	1-3-6
Jess	4000 ft.	Kennedy	75	1-3-6
Life's Temptations	4000 ft.	Imperator	75	1-3-6
Man in the Cellar	3000 ft.	I S P	75	1-3-6
Mexico	4000 ft.	Mex.	75	1-3-6
Mystery of the Death Head	3000 ft.	Monarch	60	1-3-6
'Neath the Lion's Paw	4000 ft.	Gaumont	125	1-3-6
A Victim of War	4000 ft.	Benned	100	1-3-6
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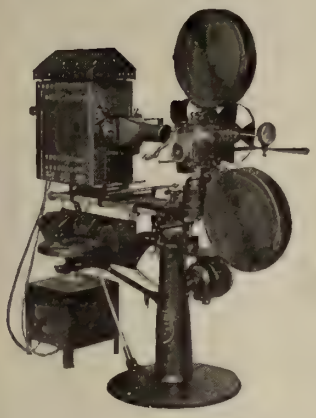

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THE FILM INDEX — EXHIBITORS' GUIDE

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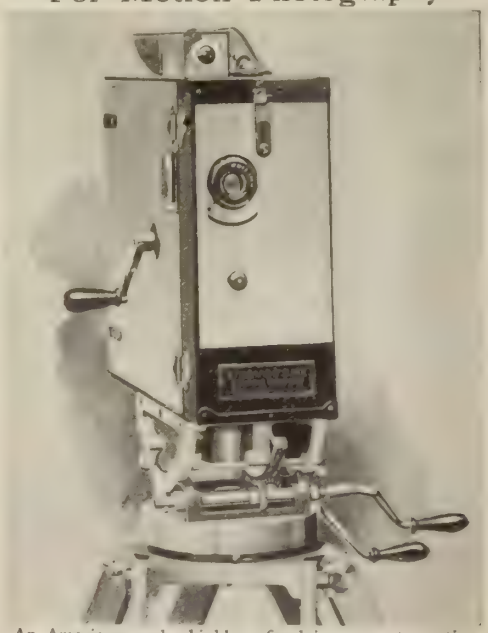

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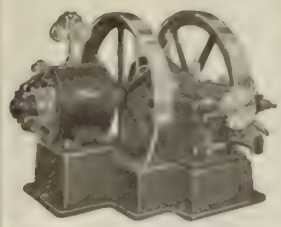

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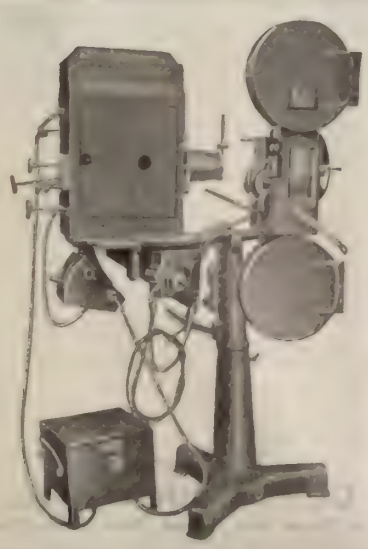

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But now we have printed enough extra copies to take care of all who have asked, or who may now ask. Send your name in immediately.

To Exchanges

We wish to state that we will hold all propositions in abeyance and not close any contracts before August 1st, in order to give all an equal opportunity to file with us their proposition for handling the Lincoln Cycle. We are ready to entertain propositions from Exchanges which will get us to the right Exhibitors in a big way.

To Exhibitors

Applications for booking made now will be considered in the order received, to be filled through the Exchange in your territory.

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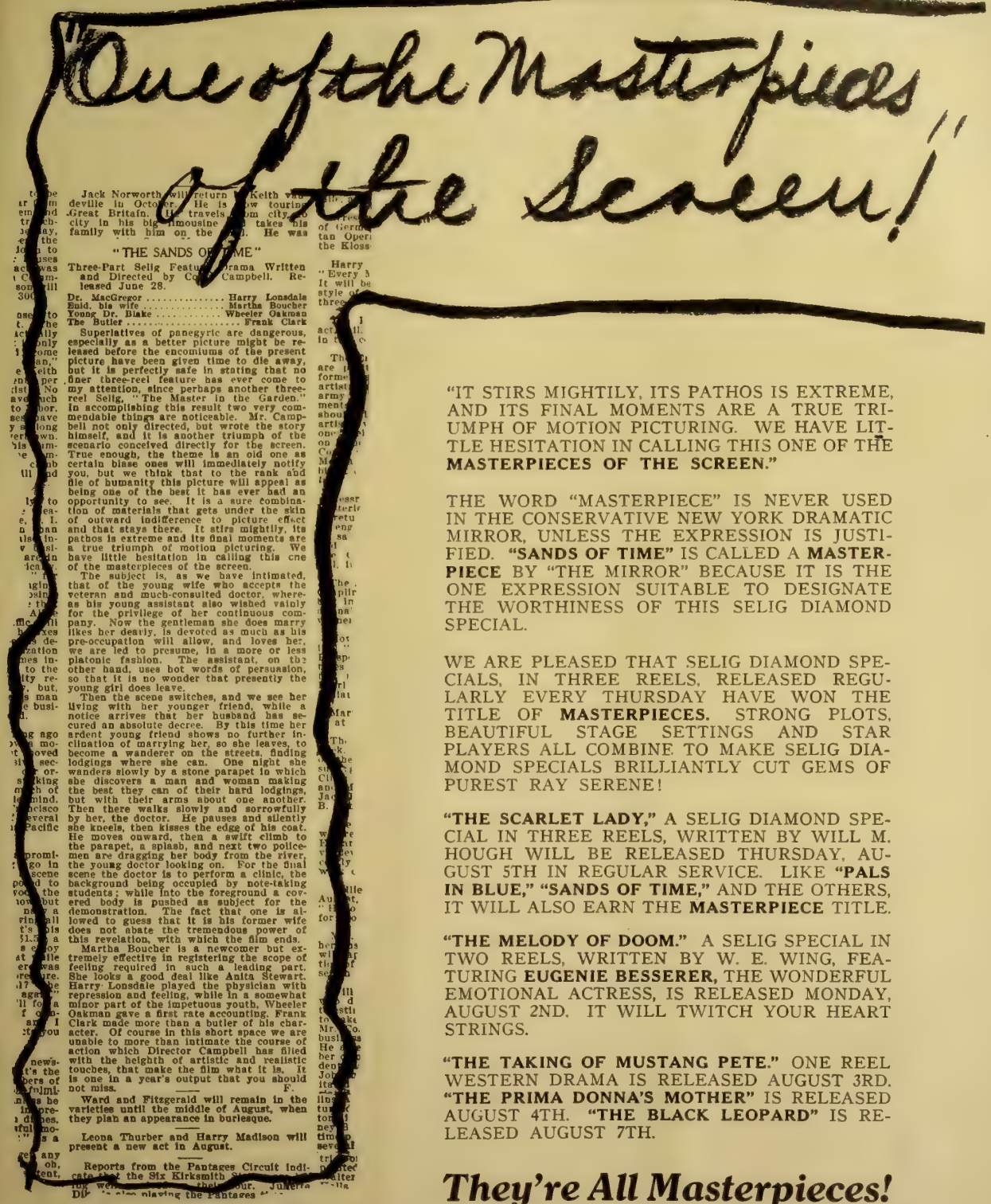

Jack Norworth will return to Keith vaudeville in October. He is now touring Great Britain, traveling from city to city in his big limousine which takes his family with him on the trip. He was

"THE SANDS OF TIME"

Three-Part Selig Feature Drama Written and Directed by Colin Campbell. Released June 28.

Dr. MacGregor ..... Harry Lonsdale
Enid, his wife ..... Martha Boucher
Young Dr. Blake ..... Wheeler Oakman
The Butler ..... Frank Clark

Superlatives of panegyric are dangerous, especially as a better picture might be released before the encomiums of the present picture have been given time to die away, but it is perfectly safe in stating that no finer three-reel feature has ever come to my attention, since perhaps another three-reel Selig, "The Master in the Garden." In accomplishing this result two very commendable things are noticeable. Mr. Campbell not only directed, but wrote the story himself, and it is another triumph of the scenario conceived directly for the screen. True enough, the theme is an old one as certain blase ones will immediately notify you, but we think that to the rank and file of humanity this picture will appeal as being one of the best it has ever had an opportunity to see. It is a sure combination of materials that gets under the skin of outward indifference to picture effect and that stays there. It stirs mightily, its pathos is extreme and its final moments are a true triumph of motion picturing. We have little hesitation in calling this one of the masterpieces of the screen.

The subject is, as we have intimated, that of the young wife who accepts the veteran and much-consulted doctor, whereas his young assistant also wished vainly for the privilege of her continuous company. Now the gentleman she does marry likes her dearly, is devoted as much as his pre-occupation will allow, and loves her, we are led to presume, in a more or less platonic fashion. The assistant, on the other hand, uses hot words of persuasion, so that it is no wonder that presently the young girl does leave.

Then the scene switches, and we see her living with her younger friend, while a notice arrives that her husband has secured an absolute decree. By this time her ardent young friend shows no further inclination of marrying her, so she leaves, to become a wanderer on the streets, finding lodgings where she can. One night she wanders slowly by a stone parapet in which she discovers a man and woman making the best they can of their hard lodgings, but with their arms about one another. Then there walks slowly and sorrowfully by her, the doctor. He pauses and silently she kneels, then kisses the edge of his coat. He moves onward, then a swift climb to the parapet, a splash, and next two policemen are dragging her body from the river, the young doctor looking on. For the final scene the doctor is to perform a clinic, the background being occupied by note-taking students; while into the foreground a covered body is pushed as subject for the demonstration. The fact that one is allowed to guess that it is his former wife does not abate the tremendous power of this revelation, with which the film ends.

Martha Boucher is a newcomer but extremely effective in registering the scope of feeling required in such a leading part. She looks a good deal like Anita Stewart. Harry Lonsdale played the physician with repression and feeling, while in a somewhat minor part of the impetuous youth, Wheeler Oakman gave a first rate accounting. Frank Clark made more than a butler of his character. Of course in this short space we are unable to more than intimate the course of action which Director Campbell has filled with the heights of artistic and realistic touches, that make the film what it is. It is one in a year's output that you should not miss. F.

Ward and Fitzgerald will remain in the varieties until the middle of August, when they plan an appearance in burlesque.

Leona Thurber and Harry Madison will present a new act in August.

Reports from the Pantages Circuit indicate that the Six Kirksmith [illegible] their tour. Juliette Dika is also playing the Pantages [illegible]

Harry [illegible] "Every [illegible] It will be [illegible] style of [illegible] three-

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"THE MELODY OF DOOM." A SELIG SPECIAL IN TWO REELS, WRITTEN BY W. E. WING, FEATURING **EUGENIE BESSERER,** THE WONDERFUL EMOTIONAL ACTRESS, IS RELEASED MONDAY, AUGUST 2ND. IT WILL TWITCH YOUR HEART STRINGS.

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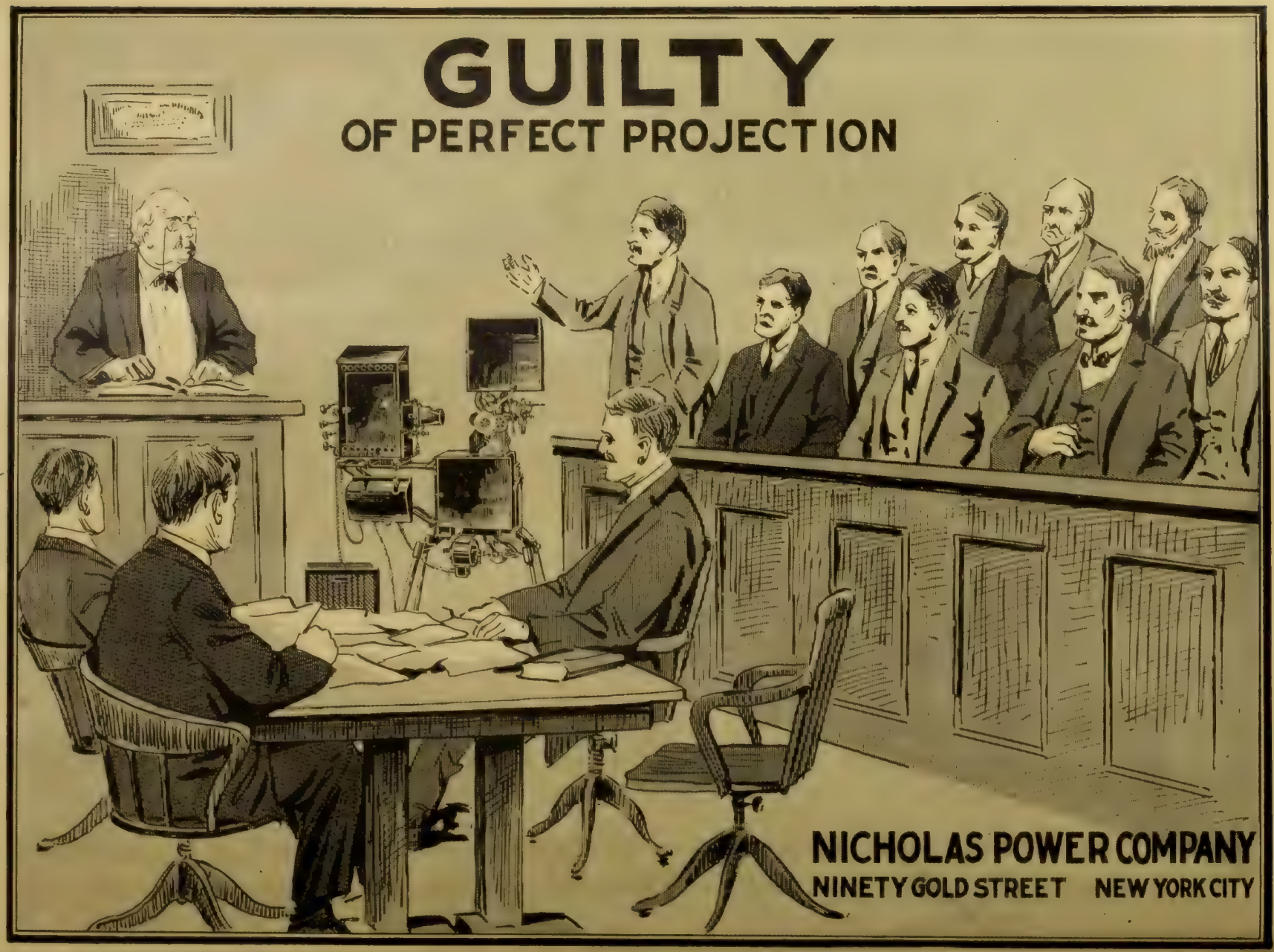
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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Carmen" (Lasky).

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STRAIGHT from his heart of hearts, General Manager Hathaway, of the Trimount Theater Company (Cambridge, Mass.), fires in a letter of enthusiasm. Like a swift, true shot, his finger goes right to the vitals of film success. He says of a Thanhouser release: "EACH ACTOR IN THAT PICTURE PERFECTLY FITTED THE CHARACTER IMPERSONATED WITHOUT FAULT. I WAS SO IMPRESSED THAT I FELT CALLED UPON TO EXPRESS MY APPRECIATION."

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Edwin Thanhouser Presents

"When the Fleet Sailed"

It is doubtful whether any release ever represented greater effort than this. Florence La Badie, Peggy Burke and Harry Benham are cast wonderfully in this production, which will be noted for its genuineness. Everything in it is real, from the great battleships to the officers' shoulder-straps, and there is action every sprocket-hole of the way.

Released in Two Reels **Tuesday, August 3rd.**

"The Revenge of the Steeple-Jack"

Prepare to lose your breath when you see this one. The big punch is a battle 200 feet in the air by two men who love the same girl. No counterfeit thrill effects! You won't need to ask a question after you see the hair-raising work in this film. Mignon Anderson, Harris Gordon and John Lehnberg worked with all their might—and they know how!

Released in One Reel **Sunday, August 8th.**

FALSTAFF COMEDY

EDWIN THANHOUSER PRESENTS

A Plugged Nickel

Boyd Marshall is a victim of circumstances. It is something of a fish story, and, in fact, it is a little bit of everything. There's enough variety in this to suit everybody's taste. The Falstaff style of legitimate comedy holds it all together beautifully.

Released in One Reel **Friday, August 6th.**

TRADE MARK

THANHOUSER FILM CORP.
New Rochelle, N. Y.

FALSTAFF TRADE MARK

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, MANAGING DIRECTORS OF PRODUCTION

A CHILD'S Play for Grown-ups —A Grown-up's Play for Children. Dainty — Sweet — Humorous — Tense — Strong. A mixture of smiles and tears. A masterful production depicting the highest Ideals of Right Thinking. A Drama of today that must touch every beautiful human emotion—inspiring—charming. Truly—"The Cameo of the Films."

This beautiful pictured presentation will be shown throughout America and abroad. Arrange the earliest possible Booking Date. This is the most marvelous picture ever made by the Universal. You cannot announce it too early. You cannot advertise it too strongly. Everything you can say about it will be more than backed up by this Broadway Universal Feature EXTRAORDINARY. Wire your Exchange for full details at once.

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

Universally yours
Ella Hall
Wire Your Exchange for Booking on This Photo-play Masterpiece.
BROADWAY
UNIVERSAL
FEATURES

The UNIVERSAL presents

Its Fifth Great Broadway Feature

Marie Cahill

Broadway's Favorite Comedienne in

"Judy Forgot"

BROADWAY UNIVERSAL FEATURES

The Screaming Farce Comedy Hit
Filmed in Five Acts

MARIE CAHILL was engaged for this great picture for the purpose of pleasing the public and crowding Universal Exhibitors' theatres. "Judy Forgot" furnished fun for New York's millions for sixteen weeks on Broadway, with Marie Cahill as Judy. Marie and Judy then went on tour for a long season, making two laughs grow where only one grew before.

This is the calibre of the Great Broadway Universal Features, and if they are not being shown in your theatre you are overlooking the one big smashing opportunity of your life.

There are a hundred and one things you ought to know about Broadway Universal Features. Ask your Exchange at once—now—by wire, 'phone or letter. You will get a prompt reply with full particulars. If you don't, write direct to

THE UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

The UNIVERSAL PRESENTS ITS SEVENTH GREAT BROADWAY UNIVERSAL FEATURE

Marie Tempest

IN THAT SIDE SPLITTING FARCE COMEDY WHICH MADE THE WHOLE COUNTRY LAUGH:

"MRS. PLUM'S PUDDING"

GEE WHIZ! How these wonderful Broadway Features do pile up. One a week. Humdingers, every one of them, too. Here's an uproariously screaming farce that is positively unique in the history of films.

Marie Tempest plays the lead, and as a fun-maker, Marie gets 'em laughing till it's almost fatal. As Mrs. Plum, the widow whose pudding is represented by tremendously rich oil wells discovered on her farm; pursued for her money by a hard-up nobleman; with a son (the inimitable Eddie Lyons), in the toils of a designing actress—Marie Tempest is a scream—nothing less.

In this great picture Marie Tempest has advantages rarely accorded to any but the greatest film artists. She is supported by the Nestor comedians, who take the very first rank among the funny film folks. The list includes Eddie Lyons, Lee Moran, W. Grahame Browne, Jean Hathaway and dainty Violet MacMillan.
And the feature is produced by Director Al. Christie, master of comedy directors.

EXHIBITORS: Here is class. And class is the big punch nowadays. You'll find it in all "Broadway Universal Features." Get in line for the big money by writing for full particulars regarding Booking Dates, special advertising, etc., to your nearest Exchange, or

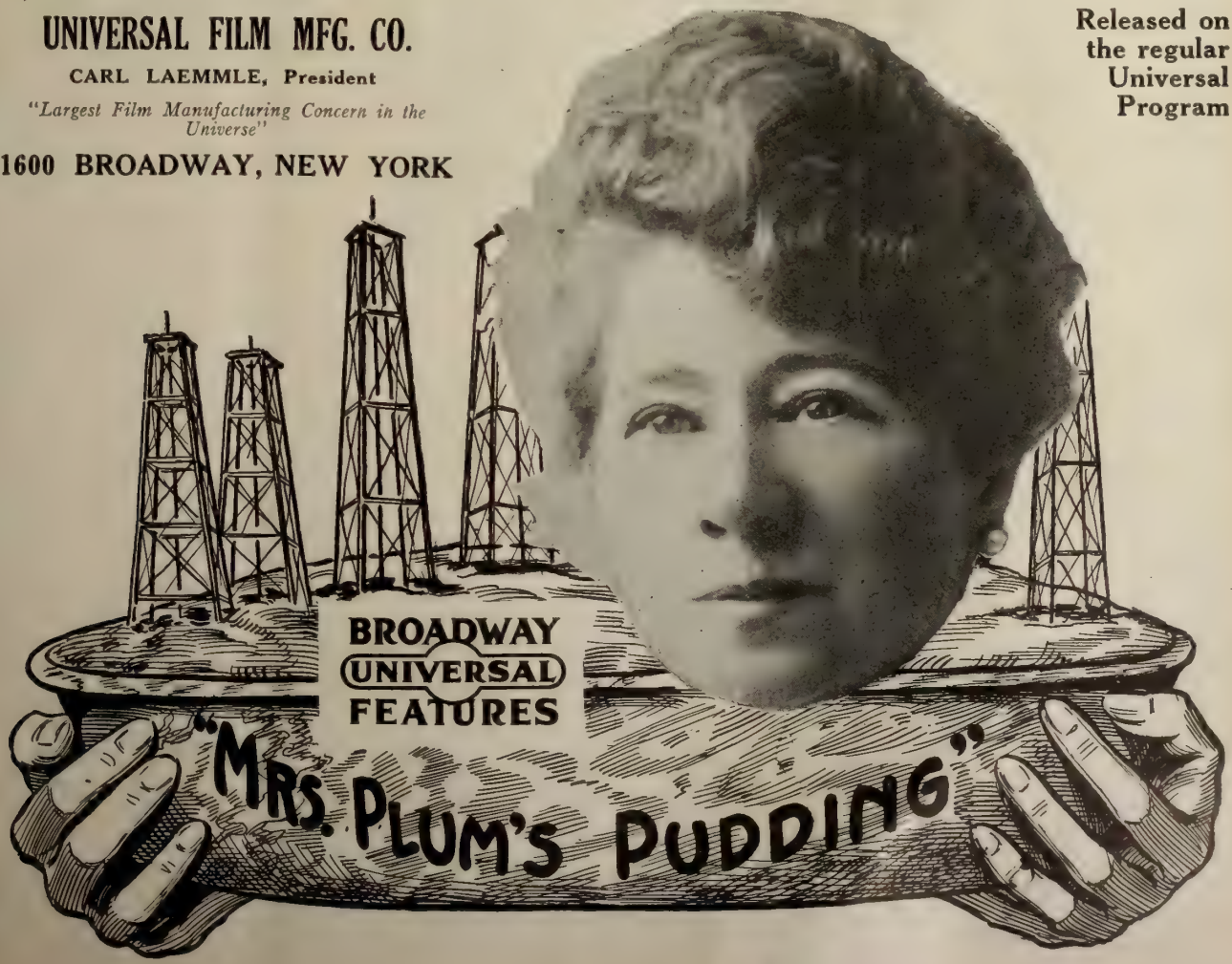
UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Released on the regular Universal Program



The Charter Features Corporation

Benjamin Chapin as LINCOLN

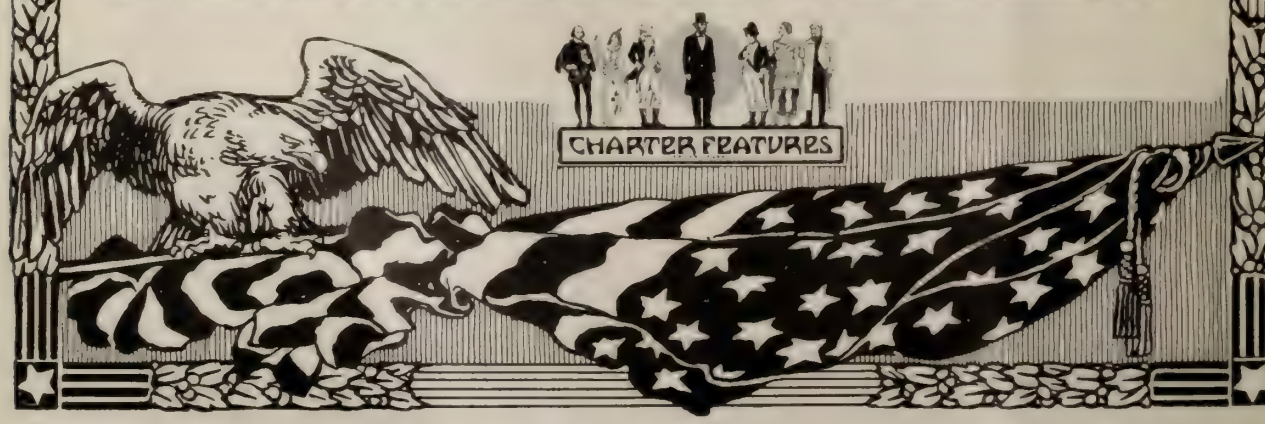
HERE, now Mr. Exhibitor, is your opportunity. Here now is Lincoln—Chapin's Lincoln, the most startling, universally appealing series of big features ever launched, ready for your territory.

Here is **your** opportunity to get it yourself first, and drain from it all its wonderful money making power. It is a **patronage builder.**

The Cycle of Lincoln Photoplays

is ready. Release notices and how to order on the following page. Don't let this hang fire, because it won't. Correspond with us as quickly as you can and get the whole proposition.

You will be with us sooner or later if you are a big man. If you get in now, there are advantages aplenty that you will be able to see without effort. Get in touch with us today. Read the following page.



Lincoln Cycle Releases

September 13th chosen for opening date of Greatest Serial of Moving Pictures in History of the Industry

Order Now

THE announcements of The Lincoln Cycle have stated that orders would not be received before August 1st.

The reason for this was that the entire field was to be acquainted first with the facts of this stupendous enterprise, before exclusive arrangements were made in given territories. Beginning with August 2nd, orders, contracts and applications will be received.

"Old Abe," the first release, is shown in five reels. It is a perfect motion picture production with Chapin as Lincoln and as Lincoln's grandfather. "Old Abe" is the first big feature of the Cycle, each of which is an independent play, yet all of which fit into the progression of the whole Cycle in point of unity and time. "Old Abe" is complete by itself.

Show it to your audience and forget the Cycle if you want to, but you will find that every man and woman will be "on the job" as each release appears. The Cycle has been laid out in detail. The Cycle has been blocked out to the very last Feature. It is now in process of creation with a staff of experts in the many departments of picture production.

We are ready to accept your order now for "Old Abe" and we are ready to accept your order for the entire Cycle. Of course, the exhibitor who takes the Cycle, has something with which to conjure—has something to offer his audience, such as no other man in his territory can even compare with.

How the Cycle Will Be Advertised

There are two ways to advertise.

One is to spend the money in a national way, trusting to the density of population for reaching the local theatre's audience.

The other is to spend it in sections around the theatre as a pivot.

Making the Theatre the Pivot

The reason and the advantage of the first are that money goes further in that way—spreading thinly over more territory.

The reason and the advantage of the second are that each territory is covered thoroughly, reaching every person in it.

The Boards of Education to Advertise Chapin's Lincoln

The Charter Features Corporation is going to use the second as its advertising policy. Therefore, it should be understood that Cycle advertising will mostly be done **at** and **about** the theatre showing it.

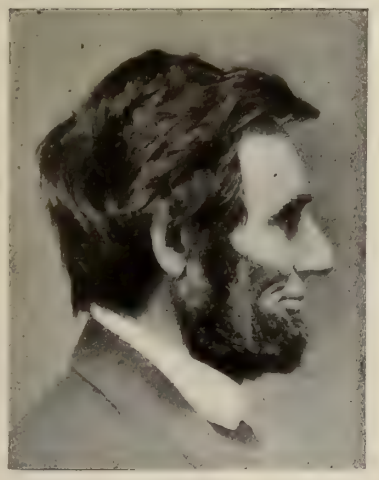
The Churches to Advertise the Cycle

Among other plans which the advertising department are completing is that of co-operation with the schools and the local faculties, and the literature thereof promises to bring many people to Cycle Theatres.

All Societies to Advertise the Theatres

A like plan will be used with the churches.

Chapin (Himself) as Lincoln



LINCOLN

THERE is nothing with which to compare the Lincoln of Benjamin Chapin—unless it be Lincoln himself. Since Chapin produced his great four-act play, "Lincoln at the White House," some ten years ago, there have been many imitations in pictures of this great artist's work, but there is only one man in all the world who has ever succeeded in making the character a living reality.

Chapin's Lincoln is recognized at Washington and all over the world. Chapin's Lincoln is the Lincoln whom people have laughed with and cried over and paid their many, many thousands of dollars to see and to hear, in vaudeville, on the legitimate stage and in lyceum work for fifteen years. Chapin is the Lincoln whom Lincoln's friends declare is perfect. And it is Chapin's Lincoln which will appear exclusively in the Cycle. Chapin will not be seen in any other Lincoln pictures but the Charter Features Corporation Cycle.

Literature Mailed on Request

The most unique "big book" of all motion picturedom is being sent out now to the hundreds who have requested it. Mr. Exhibitor, we have your copy ready. We have printed only enough to go to the better class theatres—the theatres that can handle the Cycle properly and do justice to it.

We will bring **new** patrons to **your theatre!** We will draw people who have not before been movie patrons.

Write or wire

Charter Features Corporation

110 West 40th Street **NEW YORK CITY**

PARAMOUNT

DANIEL FROHMAN
PRESENTS
THE ENCHANTING

MARGUERITE CLARK

IN A VERY UNUSUAL
ROMANCE

"HELÈNE OF THE NORTH"

"How I Love You, Helène!"

IN
FIVE PARTS

RELEASED
AUGUST 19TH.

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER. Treasurer and General Manager

Canadian Distributors—Famous Players

36 FAMOUS FEATURES A YEAR

PROGRAM

"I WILL NEVER FORGET YOU!"

HELÈNE SILENTLY TRIES TO WARN RALPH OF HIS DANGER

AS HELENE OF THE NORTH" MARGUERITE CLARK IS PROVIDED WITH THE MOST IMPRESSIVE CHARACTERIZATION SHE HAS YET ASSUMED THROUGHOUT HER ENTIRE TRIUMPHANT ASSOCIATION WITH THE SCREEN

YEARS LATER, HELÈNE AGAIN MEETS RALPH, NOW LORD TRAVERSE.

A UNIQUE PHOTOPRODUCTION COMBINING THE LUXURIOUS ATMOSPHERE OF ARISTOCRATIC SOCIETY WITH THE ROUGH ENVIRONMENT OF THE TRACKLESS WILDS

FILM COMPANY

Executive Offices

213-229 WEST 26TH ST.

NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

ASK THE EXHIBITOR WHO USES ESSANAY

As a rule, all the advertising you see about filling your till to overflowing means little or nothing.

The exhibitor of today is intelligent and knows that only first-class photoplays bring permanent results.

Essanay is not telling you how to get rich quick or to take in so much money you won't know what to do with it. We will tell you, however, that Essanay today is leading the film world in the production of photoplays.

And we can prove it.

The proof lies in the exhibitor who is using Essanay.

Ask him. Go to the man who is filling his house nightly. You will discover the secret of his success. He is providing his patrons with the best photoplays.

And the best photoplays are Essanay.

G. M. ANDERSON and MARGUERITE CLAYTON

are presented in their latest Western dramas

"Broncho Billy's Protege"
Released Aug. 6

"Broncho Billy Steps In"
Released Aug. 13

"Street Fakers"
A screamingly funny Western comedy
Released Aug. 5

"When My Lady Smiles"
(In 3 Acts)
By Edward T. Lowe, Jr.
Featuring Ruth Stonehouse
Released Aug. 10

"The Fable of the Tip and the Treasure"
By George Ade
You can always find something if you dig long enough. Produced by Richard Foster Baker.
Released Aug. 11

"The Bell Hop"
This Western comedy will convulse everyone with laughter
Released Aug. 12

Released through the General Film Co.

Special 6-sheet muslin Chaplin posters	$1.75	Essanay Publicity Dept.
Life-sized Chaplin cut-out for lobby stands	1.50	
25-foot strips of Essanay stars	1.50	

A 50-foot strip scene of "Graustark," "The Slim Princess," "The White Sister," "The Blindness of Virtue" and "A Bunch of Keys," is the best way to advertise these photoplays in your theatre. Price $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Trademark Reg. U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

Trademark Reg U. S. Pat. 1907

Paramount Pictures

Please

PARAMOUNT PROGRAM

is being shown to a larger percentage of the public than any other motion pictures on the market.

WHY? One potent reason is because

PARAMOUNT EXHIBITORS

have a voice in determining what kind of pictures shall be shown on

PARAMOUNT PROGRAM

Each exhibitor sends us a report upon each picture he exhibits.

This report goes at once to the producer, and by it he is guided in his selection of his subjects for future releases.

The exhibitor's criticism is a part of the PARAMOUNT COOPERATIVE PLAN.

If **you** are not using PARAMOUNT SERVICE, write our nearest exchange about it.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

Paramount Program

Paramount Program

PARAMOUNT

JESSE L. LASKY PRESENTS

BLANCHE SWEET

AMERICA'S MOST VERSATILE STAR OF THE PHOTOPLAY

RELEASED ON THE PARAMOUNT PROGRAM
AUGUST 9th

CANADIAN DISTRIBUTORS
THE FAMOUS PLAYERS FILM SERVICE Ltd.
MONTREAL, TORONTO, CALGARY

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

SECRET ORCHARD
A PLAY OF SUBTLE FEMININE PSYCHOLOGY AND DARING EPISODE, STAGED WITH LASKY DISCRETION
FROM THE PLAY BY CHANNING POLLOCK BASED ON THE NOVEL BY AGNES AND EGERTON CASTLE

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

LASKY

AMERICAN FILM COMPANY, INC., PRESENTS

THE GIRL FROM

A Drama
In Four Parts
From the Popular Novel
By Marie Van Vorst

By special arrangement with the author and The Bobbs-Merrill Company, publishers, this story has been molded into a wonderful film drama. It will be released August 5th as a ***MUTUAL MASTER PICTURE.*** "The Girl From His Town" is a master picture in every sense of the word. Magnificent settings—superb action—perfect photography.

Played by a Cast of Stars

Margarita Fischer - - -	C. Elliott Griffen
Beatrice Van - - - -	Joseph Harris
Joseph Singleton - - -	Fred Gamble

—and a host of others

A wonderful cast! A certain big box-office magnet.

His Town

A Mutual Master Picture

"The Girl From His Town" will be released through all Mutual Film Corporation offices August 5th. The intense story—the gripping plot—the beautiful scenic effects—stamp it as the very highest pinnacle of motion picture production. Remember the DATE OF RELEASE—AUGUST 5th!

Good for a Run of Several Days—Book Now!

Regular American Releases

The Exile of "Bar-K" Ranch

A Two Part "Flying A" Drama—Released August 9th
Featuring Vivian Rich and Roy Stewart
Directed by Reaves Eason

"Jimmy On the Job"
American "Beauty" Comedy-Drama
Released August 10th
Featuring
Neva Gerber and Webster Campbell
Directed by Archer MacMackin

"Comrades Three"
A Single Reel "Flying A" Drama
Released August 11th
Featuring
Winifred Greenwood and Edward Coxen
Directed by Henry Otto

Book American Productions
Swell Your Box Office Receipts!

Each of these releases is distributed throughout the United States exclusively by Mutual Film Corporation.

American Film Company, Inc.
S. S. HUTCHINSON, President
CHICAGO ILLINOIS

A Smashing Big Broadway Success!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

This wonderful film production—the original continued photoplay in chapters—is the big sensation of Broadway. In the heart of New York's great theatre district "The Diamond From The Sky" plays to the biggest crowds. Throngs clamor night and day for admittance.

Everywhere—in the metropolis—the smaller city—the town—village—everybody goes to see "The Diamond From The Sky."

You exhibitors who have not booked "The Diamond From The Sky"—you are missing the greatest box office success in the history of motion pictures. A new two-act chapter is released each week. Fourteen chapters are now appearing. Book this ***biggest money-maker in the business!***

For booking information, ***write, wire or see at once*** the North American Film Corporation representative at your nearest Mutual Exchange or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices
71 West 23d Street
New York City
North American Representatives at Every Mutual Exchange in America

The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, AUGUST 8

"TEDDY" SAMPSON

BIG JIM'S HEART

Featuring

Charles Clary and "Teddy" Sampson

A Western Story of more than usual merit.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE STRAWMAN (1 Reel Majestic). Release date Tuesday, July 27. A comedy drama by the Majestic Juvenile Company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE (2 Reel Majestic). Release date Sunday, August 1. A character comedy drama featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the angel who has backed the show.

THE DEACON'S WHISKERS (1 Reel Komic). Release date Sunday, August 1. An unusual, interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door, his daughter marries the man of her choice.

BILLIE GOAT (1 Reel Majestic). Release date Tuesday, August 3. Another child comedy by the Majestic juvenile company, in which the children are shown conducting a secret society in imitation of their elders.

BIG JIM'S HEART (2 Reel Majestic). Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hanged, and saves his life.

FATHER LOVE (1 Reel Komic). Release date Sunday, August 8. Another Komic farce in which the ladies of society appear in the roles of the stronger sex.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd. Los Angeles, Cal.

Business Offices: 71 West 23rd St. New York, N. Y.

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

S
E
W
N
North-South-East-West
EVERY WHERE
PATHÉ NEWS the best
The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

NEAL of the NAVY
A big serial, written by a big author (Mr. Wm. H. Osborne), acted by big stars, and produced in a big way by Balboa.
The scenes of navy life are taken with the approval and by the sanction of the Secretary of the Navy.
Complete in 14 chapters, and released September 2d.
The PATHÉ EXCHANGE, Inc.
Executive Offices:
25 West 45th Street, New York
Lillian Lorraine
William Courtleigh, Jr.
Featuring
Lillian Lorraine
and
William Courtleigh, Jr.
Coming

WORLD FILM CORPORATION
OFFICE OF GENERAL MANAGER
130 WEST 46TH STREET
NEW YORK

LEWIS J. SELZNICK

My Dear Mr. Exhibitor:-

The announcement of the formation of the Equitable Motion Pictures Corporation and its intention of marketing its features through the World Film Corporation should be of tremendous interest to you. It means that the first step has been taken toward the goal of direct distribution--a plan which I have fostered--and every advance toward which means a correspondingly increased benefit to the exhibitor. By utilizing the distributing facilities of the World Film Corporation for the dissemination of its products the Equitable Motion Pictures Corporation saves the cost of the maintenance of an extensive and expensive exchange organization. That saving will be put into Equitable films. Superior films are a benefit to the exhibitor that is expressed by capacity--taxing audiences.

As a start toward direct distribution the association of the Equitable and World Film Corporations presages the eventual cessation of the useless competition engaged in by a half dozen representatives of as many different producing concerns in the same city--a competition which in nine instances out of ten works the exhibitor an injury by influencing frequent changes of program and business policies that lead to the displeasure and disorganization of a theatre's clientele willing to accord hearty support only to films of a nature and standard which have earned its favor.

The Equitable's announcement is "meaty" with good news for you. Spend a moment digesting it.

Very truly,

Jens Pelzmet

VICE-PRESIDENT AND GENERAL MANAGER.

HOME OFFICE 130 W. 46TH ST. N.Y. Phone BRYANT 4020 BRANCHES EVERYWHERE

OUR TRADE-MARK

By which Equitable Productions of Distinction, Excellence and Superlative Quality shall be Known.

"A SYMBOL OF SUPERIORITY"

EQUITABLE MOTION PICTURES CORPORATION

Executive Offices: 130 West 46th Street, New York City

Equitable Productions Released Exclusively Through the Branches of World Film Corporation LEWIS J. SELZNICK *Vice Pres. & Gen'l Mgr.*

EQUITABLE

CREATED WITH HONEST PURPOSES

The Equitable Motion Pictures Corporation in introducing itself, does so with the full knowledge that motion picture exhibitors, generally, are justified in being skeptical.

We make no promises other than to issue for release each and every week:

1st—A five reel feature production
2nd—A one reel comedy

both of such a standard as the best talent (in each of the respective departments required by such an enterprise as ours) can produce, with a keen foresight toward the ever and rapid changing conditions and improvements that time demands and master minds create.

We do not believe that our success shall come over night—our goal is too great to be reached hastily—but with the courage of our convictions—a willingness to toil incessantly—inspired by an ambition to become the pride of the industry and representative of America's highest commercial ideals, we feel that our honest and honorable policies, coupled with a determination to help elevate our trade, will ultimately gain proper recognition, and to that end we solicit your co-operation.

EQUITABLE MOTION PICTURES CORPORATION

Executive Offices: 130 West 46th Street, New York City

Equitable Productions Released Exclusively Through the Branches of World Film Corporation

EQUITABLE

The Stars and some of our early releases, follow:

William Courtleigh in "Life's Crucible"

Florence Reed in "The Cowardly Way"

Tom Wise in "Blue Grass"

Helen Ware in "The Price"

Julius Steger in "The Master of the House"

Robert T. Haines in "Human Cargoes"

The above are merely mentioned to acquaint you with the type and character of Equitable Productions.

Our regular announcement of releases and dates of release for the first three months will be issued in due season.

EQUITABLE MOTION PICTURES CORPORATION

Executive Offices: 130 West 46th Street, New York City

Equitable Productions Released Exclusively Through the Branches of World Film Corporation

WORLD FILM
LEWIS J. SELZNICK

25 GREAT NEWS COMBINE WITH TO MAKE NA

FIRST RELEASE AUGUST 9TH OF 1000
WAYMAN. CO-OPERATION OF CAMERA
PAPERS ASSURES TIMELINESS, AND
TO-THE-MINUTE PHOTOGRAPHIC
INGS. HALF THE FILM TO
AL IMPORTANCE,
PICTURE LOCAL
HOOD

THE CINCINNATI ENQUIRER
The Times-Picayune.
THE MINNEAPOLIS JOURNAL.
The Times
The Dallas Morning News.
CHICAGO HERALD
PUBLIC
THE ATLANTA CONSTITUTION
LEDGER
THE BUFFALO ENQUIRER

THE Wayman plan is a new development of the news-of-the-day-on-the-film idea. Show the first one and you will show them regularly; your audiences will demand them. Most news films are a collection of pictured happenings of slight general and NO particular interest, gathered here and there by photographers who have had no training that would qualify them as judges of news values. The items which make up each film of the National News Weekly are selected by the editors of more than a score of BIG newspapers. One half of the film (500 feet) depicts happenings of general interest; the other half reproduces news events that have occurred in your city—selected by the editors of your favorite home town paper. Here's a slogan for the National News Weekly—You'll find it irresistible:

"SEE YOUR NEIGHBORS IN THE FILMS"

HOME OFFICE 130 West 46th Street New York

CORPORATION

Vice Pres. & Gen. Mgr.

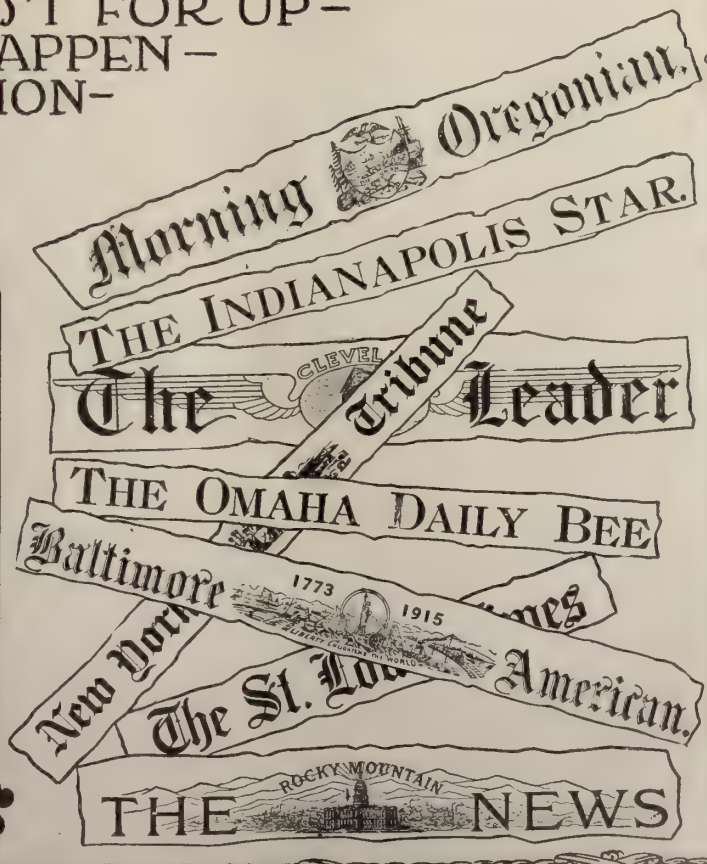
JOURNALS WORLD FILM TIONAL WEEKLY

FOOT TOPICAL FEATURE PLANNED BY H.P. MEN WITH REPORTERS OF METROPOLITAN GUARANTEES INTEREST FOR UP-REVIEW OF NEWS-HAPPEN-SHOW EVENTS OF NATION-THE OTHER HALF TO AND NEIGHBOR-NEWS.

TWENTY five great newspapers with a combined circulation in excess of five million will devote a part of their space every day to acquainting the public with the unusual interest and exceptional value of the National News Weekly. Every exhibitor will reap a proportionate share of this vast advertising campaign. Be one of them! Here is a list in part of the journals whose readers will swell your audiences:

CHICAGO EVENING POST	ST. LOUIS TIMES
PHILADELPHIA PUBLIC LEDGER	KANSAS CITY POST
WASHINGTON TIMES	MILWAUKEE JOURNAL
CINCINNATI ENQUIRER	MINNEAPOLIS JOURNAL
NEW ORLEANS TIMES	DALLAS NEWS
ATLANTA CONSTITUTION	OMAHA BEE
BUFFALO ENQUIRER	BALTIMORE NEWS
CLEVELAND LEADER	MONTREAL STAR
DETROIT TIMES	NEW ORLEANS PICAYUNE

and others that will be announced later.



Phone BRYANT 4020 BRANCHES EVERYWHERE

WORLD FILM CORPORATION

LEWIS J. SELZNICK Vice Pres. & Gen. Mgr.

WILLIAM A. BRADY PICTURE PLAYS INC.

PRESENTS

ROBERT WARWICK

IN

The Stolen Voice

THE PERFECTLY PICTURIZED ROMANCE OF A GREAT ARTIST

By PAUL McALLISTER

If you were a $5000-a-week-tenor, a feted celebrity to whom the envy of men and the love of women came without the seeking and if, suddenly, without warning, you lost your priceless possession—your voice—what would you do? Gerald Dorville became a motion picture actor. One of his film performances was witnessed by the man who, driven by jealousy, had exercised a strange power to deprive the singer of that glorious voice and, as one result, Dorville was again enabled to make his vocal chords respond to his will. In his days of despair Dorville learned values. Restored to the heights from which misfortune had cast him he experienced no difficulty in distinguishing between the adulation of the shallow beauty whose regard for him was a love of the glamor which surrounded him, and the steadfast devotion of the simple single-hearted girl who loved the man with or without the voice.

A PICTURE WITHIN A PICTURE

TENDER, THRILLING, A TEAR OR TWO

AN ESTABLISHED STAR IN A CHARACTER CREATED ESPECIALLY FOR HIM

THE SORT OF FEATURE THAT MAKES FILM FANS

HOME OFFICE 130 W. 46TH ST. N.Y. Phone BRYANT 4020 BRANCHES EVERYWHERE

WORLD FILM CORPORATION

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POKES AND JABS	IN	JUGGLING THE TRUTH

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YOU KNOW ME, AL!

THE publication in The Saturday Evening Post of "The Letters of a Busher" elevated Ring W. Lardner from a position of comparative literary obscurity to a place in the sun among the ablest of American humorists. Overnight the ingenuous, unconsciously funny fiction figure he had created became famous. Especially to those who love baseball and follow with interest the doings of the players of the national game, did the conversation and comment of this self-appreciative diamond-hero appeal irresistibly. Characteristic sayings of the busher were interpolated into the slang of the day. He became a national figure. Now he is in the "movies."

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Many of the pictures were made on the grounds of the Chicago Cubs. A number of baseball's shining lights—notables of the national game—are members of the cast. Roger Bresnahan, Hans Wagner, Garry Hermann and others equally well known here appear for the first time as screen actors.

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LETTERS from BUGS to GUS

THE PICTURIZATION OF A MILLION LAUGHS

HOME OFFICE 130 W. 46TH ST. N.Y. Phone BRYANT 4020 BRANCHES EVERYWHERE

Who stole Mrs. Weed's rings? Was it Celeste, the manicurist, or Vincenzo, the chef who had served the Grand Hotel faithfully for many years? Both emphatically deny their guilt, but all the evidence points to one of the two as the guilty party.

This is the mystery which confronts the officials of the Grand Hotel, in

THE RIDDLE OF THE RINGS

Released in Regular Service, Wednesday, August 11th

ONE OF THE TWELVE WEEKLY TWO-ACT

MYSTERIES of the GRAND HOTEL

Eventually Celeste and Vincenzo are found innocent of the crime. The story reveals the famous "thousand dollar swindle"—known to every hotel man—by which a pair of crooks victimized almost every hotel of prominence in the country. Such representative hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, etc., furnished us with the material upon which we have built this remarkable series. Get in touch with the nearest rental exchange and ask to be booked for every one of the twelve two-act episodes!

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STEWART BAIRD

who played the leading roles in such Broadway successes as:

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In the Four-Act

Feature Production

of McKee Rankin's Greatest Success

The RUNAWAY WIFE

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Offers as its initial attraction

Miss *Irene Fenwick*

In George Kleine's Film Dramatization of Owen Davis'

"THE WOMAN NEXT DOOR"

Five charming reels of drama founded on the stage play of that name.

Essentially a story of the heart—of gossip, misunderstanding and social persecution—told with pretty pathos and winning sympathy—emotions of which Miss Fenwick is past mistress.

"THE WOMAN NEXT DOOR" possesses those great essentials of successful film—it clings fast to the interest—touches the fancy—and is truly dramatic without being somber.

You are sure to like "THE WOMAN NEXT DOOR."

For Release September 1st

AND →

Coming September 8th

Mrs. Fiske

In

THE EDISON FEATURE MASTERPIECE

"VANITY FAIR"

A pretentious, vivid and artistic visualization of the great Thackeray Classic—featuring, in the leading role, a name familiar to theatre-goers the world over

ALSO

Coming September 15th

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Bickel and Watson

In that riot of fun by W. M. Goodhue

"HELLO BILL!"

Five chuckling, jolly reels of film

You know "HELLO BILL!" It's one of those never-to-be-forgotten gems of comedy that thrives on time and grows funnier with the passing years. Every one knows and likes the "HELLO BILL!" sort of fun. It's CLEAN straight through.

Book it. There couldn't exist a better film story than "HELLO BILL!" nor a better team to tell it than BICKEL and WATSON. It's a positive sure-fire box-office magnet that will pull like Mother Gravity herself.

IN PREPARATION

(Kleine)	**THE MONEY MASTER** from the play "The Battle" by Cleveland Moffett. Featuring Frank Sheridan, Paul McAllister, Calvin Thomas and Fania Marinoff.
(Edison)	**A MESSAGE TO GARCIA**—scenario by Elbert Hubbard.
(Kleine)	**THE POLITICIANS** by Aaron Hoffman. Featuring Bickel and Watson.
(Kleine)	**THE GREEN CLOAK** by Owen Davis. Featuring Irene Fenwick.

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PITTSBURGH
123 Fourth Ave.

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Thomas A Edison presents

A 3-Act Thriller

by the author and director of "Out of the Ruins"

"The King of the Wire"

featuring

Pat O'Malley

Daredevil Thrillmaker

and

Gladys Hulette

The Talented Little Beauty

Here's a record-making companion for that suspenseful masterpiece, "Out of the Ruins." For "The King of the Wire" is written and produced by the same emotion-twister who played with our nerves in "Out of the Ruins"—Ashley Miller. The same actor who, in "Out of the Ruins" put over the big life-saving act, Pat O'Malley, is here presented in a nerve tingler—see him walk on a slack telephone wire, high above the tree tops, with Gladys Hulette on his back. As the wire swings and sways, as we see the pursuing crook start out on the wire in pursuit, even a "hardened" Exhibitor will get a thrill that starts the perspiration. Then comes the battle in the air. It's nothing of the same old stuff—something new, big, gripping in the unusualness of it, not to mention how cleverly the scene is inwrought to put punch of trip-hammer power into the play. Friday, Aug. 13th.

William Wadsworth, Raymond McKee and Jean Dumar in the really funny comedy, **"Food for Kings and Riley."** 1000 feet. Direction Will Louis. Wednesday, August 11th.

Bessie Learn, Pat O'Malley and **Gladys Hulette** in the pretty one-act drama, **"A Sprig of Shamrock."** Direction Harry Beaumont. Saturday, August 14th.

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Photoplays With The Punch! Will Fill Your Theatres!

COMING RELEASES:

August 9—THE GREAT LONE LAND, with **Romaine Fielding** and **Vinnie Burns.**

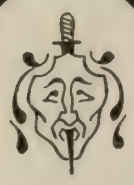
August 10—HORRIBLE HYDE AND RELENTLESS DALTON, two farcical comedies.

August 11—BOLD EMMETT, IRELAND'S MARTYR; another of the famous Irish plays with **Sidney Olcott** and **Valentine Grant;** filmed in Old Ireland.

August 12—THE POWER OF PRAYER—powerful drama, with **L. C. Shumway, George Routh** and **Velma Whitman.**

August 13—THE DECEPTION—Drama of quick action, with **Ethel Clayton** and **Thurston Hall.**

August 14—HER ROMEO—a hair-trigger farce, featuring **Billie Reeves** and **Mae Hotely.**



SOME
MANUFACTURERS
MAKE GOOD PICTURES
=SOMETIMES.=
SOME MANUFACTURERS
MAKE POOR PICTURES
=ALL THE TIME.=
FEW MANUFACTURERS MAKE
GOOD PICTURES ALL THE
TIME. PICTURES THAT ARE
=CONSISTENTLY GOOD.=
THE MANUFACTURERS ON
THE PROGRAM OF THE
GENERAL FILM COMPANY
MAKE PICTURES CONSISTENTLY
GOOD.——USE THEM.

GENERAL FILM COMPANY

POOR · POSTERS
ARE WORSE THAN
NONE AT ALL.
GOOD POSTERS
BRING CROWDS TO YOUR DOORS.
THE GODDESS POSTERS
ARE GOOD POSTERS
THEY SHOW
YOUR PATRONS
WHAT TO EXPECT--
THE BEST IN
CONTINUED PHOTOPLAYS

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EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

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BROADWAY STAR FEATURES
HAVE BEEN TRIED ON THE PUBLIC AT OUR VITAGRAPH
THEATRE, NEW YORK CITY, AND HAVE NOT BEEN FOUND WANTING.
WHEN WE USE THE TERM BROADWAY STAR FEATURE, WE MEAN THAT IT HAS
BEEN SHOWN ON BROADWAY AND RECEIVED THE ENDORSEMENT OF THE PUBLIC.
YOU CAN BOOK THROUGH THE GENERAL FILM COMPANY.

"THE SCAR"
RELEASED AUG. 3

A SENSATIONAL, PSYCHOLOGICAL DRAMA FEATURING
GLADDEN JAMES, HARRY MOREY, DENTON VANE & MARY MAURICE.

"HEAVY VILLIANS"
RELEASED AUG. 14

A SIDE-SPLITTING COMEDY BY ARTHUR COZINE & THE BIG VITAGRAPH
COMEDY FOUR, KATE PRICE, FLORA FINCH, WILLIAM SHEA & HUGHIE MACK.

"MY LOST ONE"
RELEASED AUG. 17

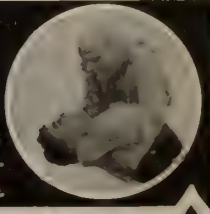
A SWEET STORY WOVEN AROUND THE INFIDELITY OF AN ACTRESS AND HER RECONCILIATION WITH HER HUSBAND AFTER APPEARING IN ONE OF HIS OPERAS, STOLEN BY A RIVAL – FEATURING NICHOLAS DUNAEW, DOROTHY KELLY & WILLIAM DUNN.

"THE TIGRESS"
RELEASED AUG. 28

AN UNDERWORLD STORY DEALING WITH THE ADOPTION OF A CHILD BY A WOMAN
LEADING A DOUBLE LIFE, FEATURING JULIA SWAYNE GORDON, LEO DELANEY,
ZENA KEEFE, GARRY McGARRY, CATHERINE FRANEK, GEORGE STEVENS & BOBBY CONNELLY.

"HEARTS ABLAZE"
RELEASED AUG. 31

A DRAMATIC THREE-REELER DEALING WITH LOVE, HONOR & VENGEANCE, FEATURING –
LEO DELANEY, CHARLES WELLESLEY, ZENA KEEFE, JULIA SWAYNE GORDON, L. ROGERS LYTTON, GARRY McGARRY, NICHOLAS DUNAEW, ROSE TAPLEY, FRANK CURRIER & GEORGE STEVENS.



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EXECUTIVE OFFICES
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NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

"The Serpent's Tooth"

Comedy .....MONDAY, AUGUST 2

Amateur dental operations, anaesthetics and the "Society of the Serpent's Tooth" all help Cutey win his bride and effectually silence her Pa's objections. WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI, EDWINA ROBBINS and DONALD MacBRIDE are the cast.

"The Scar"

Three-Part Drama. Broadway Star Feature
TUESDAY, AUGUST 3

In spite of the terrifying accumulation of evidence against him, Morton is saved from the death penalty by a witness recognizing on the victim's hand, a peculiar scar. GLADDEN JAMES and HARRY MOREY are the principals.

"The Repentance of Dr. Blinn"

Drama .....WEDNESDAY, AUGUST 4

A doctor's first law is to save life. The disregarding of this law results in the mother's death, but the child lives to claim full retribution. An all-star cast of Western Vitagraph players.

"A Disciple of Plato"

Comedy .....THURSDAY, AUGUST 5

The starving poet flirts with the chef's wife and is heartily sorry for it. A tragedy is averted by the poet confessing he was in love with the chef's cooking and not his wife. TEMPLER SAXE and JAY DWIGGINS in the leads.

"Dimples and the Ring"

Comedy .....FRIDAY, AUGUST 6

Hugh steals the cup, but his ring gives him away. Lillian steals it back again and her dimples betray her. Both exclaim "You burglar!" then they go and get married. LILLIAN WALKER as "Dimples."

"Pat Hogan, Deceased"

Two-Part Comedy .....SATURDAY, AUGUST 7

Reported dead by a false friend and finding his "widow" about to marry again, Pat gets sore and busts up the party. Faithless Mike gets left altogether. Featuring the Big Comedy Four: WILLIAM SHEA, FLORA FINCH, HUGHIE MACK and KATE PRICE.

Six a Week, Including a Three-Part Broadway Star Feature

"WHAT DID HE WHISPER?"
Comedy .....Monday, August 9

"LIFE'S YESTERDAYS"
Two-Part Drama .....Tuesday, August 10

"HIS FAIRY GODMOTHER"
Comedy .....Wednesday, August 11

"HIS BUNKIE"
Military Drama .....Thursday, August 12

"A KEYBOARD STRATEGY"
Comedy .....Friday, August 13

"HEAVY VILLAINS"
Three-Part Comedy. Broadway Star Feature
Saturday, August 14

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The VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave.
Brooklyn, N. Y.

LOIS MEREDITH

In the Three-Act "BROADWAY FAVORITES" Feature

THE LEGACY OF FOLLY

Miss Meredith is the little actress who created such a sensation in "Help Wanted," at Maxine Elliot's Theatre, last year. She also succeeded Laurette Taylor in "Peg o' My Heart," played Modesty, in "Everywoman," and the title role in "Madame Sherry," when that success was presented at San Francisco. Miss Meredith appears as Constance, a victim of heredity in this powerful modern drama.

Released Monday, August 16th. Attention-compelling 1, 3 and 6-sheet, 4-color Lithographs.

A "HAM" COMEDY

HAM AT THE BEACH

Can you picture Ham in the role of a chorus girl? That's what he tries to be in this comedy—but Bud is his downfall.

Released Tuesday, August 17th. 1 and 3-sheet, 4-color Lithographs for all Ham Comedies.

THE SUBSTITUTED JEWEL

One of the Twelve Weekly Two-Act

Mysteries of the Grand Hotel

This remarkable episode is based upon incidents furnished Kalem by A. S. Katz, of the Auditorium Hotel, Chicago.

Released Wednesday, August 18th. Special 1, 3 and 6-sheet, 4-color Lithographs.

THE GAME OF LIFE

A Two-Act Modern Drama

"Judge not lest ye be judged—" Sure of his own righteousness, Professor Layton brings about the dismissal of a member of the faculty who had erred. Retribution later overtakes him.

Released Friday, August 20th. Striking 1, 3 and 6-sheet, 4-color Lithographs.

A PERILOUS CHANCE

An Episode of the

Hazards of Helen Railroad Series

Leaping from a train going at high speed; rolling down a raised drawbridge; swinging from the roof to the interior of a box car—these are some of the perilous chances Helen takes in this story!

Released Saturday, August 21st. Strong 1 and 3-sheet, 4-color Lithographs.

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Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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(*The Index for this issue will be found on page* 1080.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, August 7, 1915

Facts and Comments

THE man who pays a license for the privilege of exhibiting moving pictures ought not to be troubled with municipal competition. It seems that in St. Louis the city runs "free pictures" on a somewhat large scale, thus making considerable inroads on the patronage of exhibitors. "Free municipal motion pictures" may be all right if confined to a limited territory and run in connection with settlement work, but when the "free entertainment" is patronized by large sections of prosperous people it is quite a different matter.

* * *

RECOGNIZING that the motion picture is its most powerful foe the saloon is now trying to mix a moving picture show with the liquid dispensations passing over the bar. In several Western cities saloonkeepers have made application for a license to exhibit motion pictures. They have so far met with little success. Here is a matter for the organized exhibitors to get busy with. They ought to report such places to all the exchangemen and producers. The latter, we have no doubt, will refuse to supply films to saloons. The motion picture cannot and will not be prostituted to promote the sale of cigarettes or to stimulate the consumption of liquor.

* * *

A GRAVE question: Out in Kansas the censors swooped down upon a picture because a man was shown in the dreadful act of losing his nether garments, or at least a substantial outer part of them. Kansas code of morals defines such a situation as suggestive. We refer the whole question to a special committee consisting of Breitinger of Pennsylvania and M. M. Miller of Ohio. From the decision of such a committee no one would dare to appeal.

* * *

BY THE WAY it almost looks as if some of our producers had been affected by Breitinger's justly celebrated edict and that "all comedies must have a serious purpose." Some comedies that have recently been "released" (the word fits in well here), might better have died "a-borning." They were not only serious, but sad like a picture of Gloom chasing Joy from the atmosphere of the motion picture theater.

* * *

RECENTLY we printed a suggestion in these columns that exhibitors insert slips into films showing where the censors have spoiled a good scene. The suggestion originated in the brain of an operator in an Ohio town. He thought that such a course consistently followed by the exhibitors would be the best means of rousing public sentiment against censorship. Since then we have received many assurances of the excellence of this suggestion and we take this way of again bringing it to the attention of exhibitors who live in censorship states. The suggestion is simple, practical and effective.

* * *

THE Reverend Dr. Crafts writes to deny that he advocated the restriction of motion pictures to one a week. His statement on the scarcity of educational pictures he also denies. Unfortunately for him the writer heard the reverend gentleman's nonsensical and reckless remarks with his own ears and cannot therefore accept the denial of Dr. Crafts. Perhaps the doctor's recollection is bad. That is a common failing of people who talk too much.

* * *

WE CHEERFULLY confess that we did not know who Robert C. Barton was until in his capacity as secretary of the Morals Efficiency Committee of Los Angeles he has succeeded in attracting our unfavorable attention. Speaking at the National Purity Congress Barton made this statement: "Every moving picture actress loses her virtue when she aspires to enter the field." Now there may be nothing the matter with the general health of Barton, but we fear for his imagination. It needs a thorough process of disinfecting.

We will go further and say that any man who will make a contemptible general statement like that is a cad. If we had been unfortunate enough to have been in his audience at the time we rather feel that he would have been called a liar "right out in meeting."

* * *

ALBANY has now come to the front and is fighting the local ordinance against Sunday closing. Under the decisions of the highest courts the motion picture theaters have an absolute right to keep open on Sunday anywhere within the jurisdiction of the State of New York. In the meantime prepare for fighting a new Sunday closing law next winter when the legislature convenes.

Presto, Change!

By Louis Reeves Harrison.

GIVEN a stage play that has gone stale and died from lack of public support, or given a novel that has seen its day and contains so little of present interest that second-handed dealers can not sell it at any price, what kind of a five-reel feature can be constructed from such materials? Such is the problem of the adapter who is called upon to rearrange a composition so that it shall be fit for presentation on the screen. He may well earn all that he is paid if he makes a skilful rearrangement and lets it go at that, for he will receive no credit for his pains, but the result can not be other than mediocre. Any architect who is called upon to rebuild and limits himself to the old material must be a creative genius to evolve a fine structure under the circumstances; and, if he is a creative genius, he should not be so hampered and cramped as to the material he shall use.

Between audiences craving strong stories of the hour and men engaged in distribution calling for the wornout stuff of yesteryear the producer is very often at loss how to decide his own policy. He can not respond to the popular demand with what has already outlived its usefulness, and he can not publish new stories unless he can find authors to write them, authors who receive a royalty on gross receipts in literature and the drama, whether they are famous or infamous. Stage directors have enough to do in theater or studio, and their special qualifications are those of their profession. Actors are at their best in their own line of work. Authors refuse to give blood and soul to a story without due recognition and adequate compensation. So the work of hack adaptation goes on, and the producer loses public respect and business good will.

A condition of uncertainty is bound to prevail in motion picture production for many years to come unless a condition of better understanding is established between screen author and screen publisher. We are no longer dealing with a cheap form of entertainment, having no greater significance than that of reflecting what has been done through other mediums of expression. Consider the popularity of the two highest-priced interpreters of screen stories in 1915. Neither was a star before appearing in moving pictures. Both worked their way to popularity in plays written for screen presentation alone, plays to which were attached no names made famous in drama or in literature. This new art has resources of its own, but many will never realize it until they learn through the lessons of bitter experience. When they do learn, there will be a quick change of policy.

Now the average stage play handed to an author for restoration to a former standing, for rehabilitation, is the sorry story of the woman who went wrong, as if theatrical gentlemen were best acquainted with that kind. The fascinating woman who passes through the liveliest kind of experiences, to say nothing of blood-red temptation, and survives the test with a better idea of herself and of the world in which she lives is rarely mentioned, possibly because she has a character wholly lacking in appeal to theatrical gentlemen. It is a venerable stunt to present the adventures gorgeously arrayed, the temporary idol of gentlemen in dress suits, an ancient derivative of life in Paris as it is supposed to be by the hack playwright and frequenter of Lobster Square restaurants. All very well as an occasional dose for the unsuspecting emigrant, but nauseating as a steady diet for intelligent men and women, especially for those who know something about the shady side of life.

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If stern realism is to present life as it is, even if delightful romance is to present life as it might have been, or might be, why should we so constantly concern ourselves with the rehabilitation of "Camille," or of "Sappho" for the picture play? It can not be that producers imagine that the only creatures of warm flesh and blood are women whose general character, whose very occupation, marks them as incapable of any real depth of feeling. How about the full-blooded creature who is thrown on her own slender resources when unprepared for the struggle, when unprotected by influences of home and family, who is spurred on by natural impulses to exhibit the glowing warmth of her heart, who fights a desperate battle between duty and inclination, whose purity and courage triumphs in the end—has she no place in the pictured play? She would make a glorious heroine, and there would be something worth while to learn from her story.

The architect of a new house built out of old materials will find himself up against an idea that it is not his design that counts. Even when his design is so adequately treated that the complete result elicits critical praise and proves to be a profitable undertaking, he may count upon no added compensation, and he adds very little to his personal reputation. While his plan makes success possible, he is not recognized as a factor in that success. While live people care very little about the ashes of what has burnt iself out, the producer has an idea that a new flame can be blown into them by some modern author of ability and proposes to give both credit and compensation to the author of the ashes rather than of the flame. Right there lies one cause of the tiresome artificiality shown in a large majority of five-reel feature plays.

There are few men thoroughly familiar with all requirements of screen presentation who are capable of stirring dead embers into a beautiful glow of light, and the principal charm of their work lies in their own interpretation of world problems. It is no easy matter for one of such men to act as the mouthpiece of an artist who has said his say in a different medium of expression. There is a certain individuality in a strong writer, in the eyes with which he sees, in the mind with which he transmutes what he has seen, that makes his art-form more or less a self revelation. The real significance of a photodrama lies in what he conveys through it. The theme of the original work may be the merciless world dictum—the adapter may unconsciously be influenced by his own sense of what is just and right. He is apt to bring us into touch with people of today instead of parading the ghosts of our ancestors. He is strong because he has a will of his own.

The great doubt concerning twice-told tales lies in the fact that they rarely have anything new to offer in themselves, whereas the audience craves novelty—people not only desire to live but to live more abundantly than in the past. That they are required to sit and look at what affords them neither suggestion nor encouragement is due very largely to the dogmatic exactions of exchange men and distributing agencies. As long as such exactions exist, so long will adaptations from old works continue, with theatrical stars long relegated to the bush circuits as interpreters. In the stagnation that ensues producers cast about them for a remedy, but they need not look further than the arrangement made by publishers with novelists and by stage producers with dramatists. Only when distributors cease to impose on the good faith of audiences will a bright new era begin.

"The Good Old One Reelers"

By W. Stephen Bush.

IN A RECENT communication to this paper we find these words: "Please give us some articles on when are we to have the good old one-reelers again, the backbone and life-blood of the picture business? We want the assorted program and a variety of films with 'punch' and a let-up on the epidemic of long padded stuff and Big Stars who don't put the dollars in the box office, at least not in small towns."

Our friend no doubt voices a feeling of unrest and dissatisfaction which is found in the exhibiting ranks old one-reelers" he propounds a problem that at this time puzzles us all. When, indeed, will these "good, old one-reelers" come back? That the school of motion picture production which worked on the thousand foot reel as its unit has deteriorated no one will deny. In proportion as the multiple reel developed the single reel weakened. Today the art of producing fine single reels has practically become a lost art and the men who were masters in this art seem to have lost their cunning.

A concrete example will illustrate just what I mean and I know that most exhibitors will agree with me. The man who created a new school in dramatic kinematography discovering and cleverly utilizing the advantages of the screen was David W. Griffith about seven years ago. He has since specialized in multiple reels, but nothing he has done in the new field has surpassed the unforgettable old Biographs like "Pippa Passes," "The Baby's Shoe," "The Lonely Villa" and scores of others familiar to old time moving picture men. I believe some of these splendid old "one-reelers" have been re-issued by the Biograph Company, and I have no doubt they were well received by the public.

Is there any reason to suppose that a revival of the single reel school of art would be welcomed by exhibitors and by the public. Though Griffith was the first and foremost man in this new school he was by no means the only one, and we all remember that in the hey-day of the "licensed films" every producer of the group with perhaps one or two exceptions, struck a wonderfully high average in single reel quality.

Who would then have thought that the single reel would ever come to be a mere filler? The good feature of substantial length has, indeed, come to stay, and is destined to an higher development along the lines of quality, but why should the single reel not parallel this quality? There is not a man in the exhibiting business today whose memory and experience go back seven years who would not gladly trade two or more "ordinary features" for one good, old "licensed" single reel as the single reel averaged in those days.

Is it possible to specialize in both; to make first-class single reels and first-class multiples with practically the same materials and on practically the same basis? Here is a large question which has often been discussed pro and con among the exhibiting body of the country. I do not know just what the result would be if a vote were taken, nor can I know whether such a result would necessarily be conclusive. In a general way, however, one might say that this is an age of specialization and that in the very nature of things it is very hard for a man to specialize in more than one field at the same time.

Exhibitors must do a lot of hunting and choosing before they can find "a good, old one-reeler" nowadays. The supply is limited. With the increasing demand for at least a partial return to the high-quality single reel we may soon expect better things.

The League's New President

By W. Stephen Bush.

IN CHOOSING for their president Frederick J. Herrington of Pittsburgh, the delegates to the national convention have bestowed a just and well-deserved reward upon one of the pioneers of organization. As far back as 1908 Herrington was active and successful in getting the exhibitors of Western Pennsylvania to realize the benefits of organization and to stand together in the common cause.

Mr. Herrington represents the so-called small exhibitor, whose demise has been so frequently and so futilely predicted in certain firm circles. The small exhibitor has survived thrivingly and bids fair to be in the future what he has been in the past, i. e., the mainstay of the motion picture industry. His existence and prosperity rests upon the broadest and most lasting of all foundations, i. e., the demand for cheap recreation. The exhibitor with a high-class entertainment and with a big seating capacity will by no means diminish, but, on the contrary, promises to play a bigger part than ever before. He will always be less numerous than the so-called small exhibitor. Both types are essential to the growth and welfare of the motion picture.

We believe that the new president possesses in an unusual degree the qualifications which at this time are most needed in the leader of the league. He is above all things an organizer. I have little patience with the men who seek to make little of the league because its growth has been small. What industry has ever been organized on a national basis without the expenditure of a good deal of sweat and time? The exhibitors are scattered over the biggest territory in the world; many of their state organizations were poorly put together from the beginning.

What is needed now is energy and Mr. Herrington possesses energy in abundance. He possesses more than mere energy. He has intelligence and breadth of mind He is thoroughly familiar with the problems of the exhibitor and with the alphabet of organization. He knows how to put the arguments in favor of organization convincingly before the exhibitor. We shall be grievously disappointed if, under Herrington's leadership, the league fails to grow in numbers and in influence. On more than one occasion Herrington has shown that he abhors a dog-in-the-manger policy against the exchangeman and the producer. He is an earnest believer in mutual co-operation and in a rational and constructive adjustment of the exhibitor's relations with the distributor and the producer. Mr. Herrington faces a grave responsibility in his leadership, and we believe that no one realizes this fact better than he. We wish him success and will be glad to co-operate with him and the other officials of the league in every movement for the betterment of the exhibitor's position.

A word of thanks and more than a word of thanks is due to the outgoing president Marion S. Pearce, of Baltimore. He has made many and great sacrifices for the league and in the course of his administration has made friends both for himself and for the cause of organization.

We hope that one of the first acts of the new administration will be the strengthening of the state units, many of which have at this time little more than a nominal existence.

In its last analysis the strength of the league depends wholly upon the strength of its state organizations. If between now and the next national convention these organizations are brought up to high standards all well-wishers of the league will be sincerely pleased.

Samuel Long, of Kalem, Dies

Pioneer Motion Picture Man Succumbs to Typhoid—In Business Since 1897.

SAMUEL LONG, president of the Kalem Company of 235 West 23d street, and for the past eighteen years one of the most influential of moving picture men, died at his home in the Clarendon Apartments, Eighty-sixth street and Riverside Drive, New York, at 5 o'clock in the morning of July 28. Death was due to typhoid fever, from which Mr. Long had been suffering since July 4. The end came unexpectedly, for on the evening preceding his death the patient appeared to be in good spirits and physicians had no reason to anticipate the sudden collapse. At three o'clock in the morning a blood clot formed in the lungs and nothing could be done to restore Mr. Long's vitality. He grew steadily weaker and passed into unconsciousness shortly before his death at 5 o'clock. He is survived by a widow and two brothers. He was forty years of age.

Samuel Long.

As had been his custom for a number of years, Mr. Long went to Asbury Park, N. J., to spend the Fourth. While there he was taken ill and a few days later was removed to the Riverside Drive apartment. His strength had been seriously impaired by an attack of pneumonia about a year ago; but despite this handicap his condition improved during the ten days prior to his death. It was characteristic of the courage and optimism of the man that only a few hours before losing consciousness he dictated a long statement relative to motion picture matters.

Samuel Long was a Southerner by birth and as a young man settled in Baltimore, where he received the education that made him an expert mechanical engineer and chemist.

In 1897 he moved to New York and accepted a position with the American Mutoscope and Biograph Company, later the Biograph Company, and the following year became superintendent of the Biograph factory in Hoboken, N. J. He remained with this concern for about ten years and was directly responsible for many of the technical improvements in the production of moving pictures. At that time the industry was in its formulative stages and Mr. Long literally devoted his life to the betterment of an art in which he took a keen personal interest.

When the Kalem Company was organized in 1907, Mr. Long was elected president, an office that he never relinquished. He had been a director and active in the councils of the General Film Company ever since its formation and for a time was treasurer of the organization.

Because of a truly lovable personality and sterling qualities of character that endeared him to associates and competitors alike, Mr. Long was a man of whom it might correctly be said that he had no enemies. He was unselfish in the extreme, always shunned personal publicity and worked indefatigably for the advancement of the business that he had done so much to promote from its inception. He was equally well acquainted with the commercial and technical ends of the industry. There was not a piece of machinery in the Kalem laboratory with which he was not thoroughly familiar and he possessed an exact knowledge of every process followed in the preparation of a motion picture.

In speaking of Mr. Long's great value to the industry, H. N. Marvin, of the Motion Picture Patents Company, said: "Mr. Long developed a singular aptitude for factory management, both in devising economic systems and devices, and also in the management of employees. Many of the systems he devised and practiced for the manipulation of motion picture films have been widely copied by others. Under his careful supervision, the photographic quality of Biograph products reached a high degree of excellence. Mr. Long was exceedingly faithful and conscientious in all his work and always was absolutely reliable. He stands in the front rank of motion picture factory pioneers. The development of the motion picture art is greatly indebted to him."

Mr. Long's old associates acted as honorary pall-bearers at the funeral held in the Clarendon Apartments on Friday afternoon. They were J. J. Kennedy, General Film; H. N. Marvin, of the Patents Company; W. N. Selig and J. A. Berst, of the Selig Polyscope Company; W. T. Rock, J. Stuart Blackton and A. E. Smith, of the Vitagraph Company; Siegmund Lubin, of the Lubin Company, and George K. Spoor, of the Essanay Company. Officers of the Kalem Company were the active pall-bearers. Interment was in Woodlawn Cemetery, New York.

Arbuckle in New Film for Bosworth

MACKLYN ARBUCKLE, the popular star of the legitimate stage whose success in the Bosworth production, "It's No Laughing Matter," has made him a big favorite among motion picture patrons, is soon to be seen in "Home and Politics," a screen adaptation of his well known vaudeville success, "The Reform Candidate," written by himself in collaboration with Edgar A. Guest.

"The Reform Candidate" was first produced in vaudeville by Mr. Arbuckle at Washington, D. C., on Christmas Day, 1912. The premier was an instantaneous success and was booked for two seasons in all the largest vaudeville theaters in the East and South. His appearance in the Five-Star revival of "The New Henrietta," which just closed after a big tour of the country, prevented his acceptance of an offer from the Orpheum Circuit, which would have brought him to the coast.

Macklyn Arbuckle.

Mr. Arbuckle had just returned to his country estate on the St. Lawrence River after an active season on the road when he received a telegram from Bosworth, Inc., calling him to Los Angeles for another picture. The star is already at work on this production at the Bosworth studios and must finish up his activities there in order to return to New York by August 1 to report for rehearsals for his winter engagement.

In the Bosworth release, "It's No Laughing Matter," Mr. Arbuckle displayed with notable success his adaptiveness for screen work and big things are expected in his second subject for these producers. "Home and Politics" will show off the popular star to best advantage and should score big success for him on the screen.

FLORENCE LAURENCE SERIOUSLY ILL.

Word comes from Milford, Mass., that Florence Laurence, who, before her retirement from moving pictures a year ago, was one of the best-known motion picture actresses in the profession, is seriously ill at her country home here. Her condition is so serious that two Boston specialists have been telegraphed for.

Miss Laurence entered the motion picture field ten years ago while yet a girl in short dresses. Her first important parts were played under D. W. Griffith at the old Biograph studio. Later she played with King Baggot at the old Imp (Universal) studio in the original Imp company. After a year and a half with the Imp company, Miss Laurence went to Philadelphia, where she played leads for a time with Arthur Johnston. Ill health compelled her to retire from pictures for a time, but upon her recovery she joined the Victor company, playing opposite Matt Moore, until her retirement from work before the camera about a year ago because of ill health. In private life Miss Laurence is Mrs. Harry L. Salter, wife of the moving picture director of that name.

Coming Over the Divide

Blaisdell Becomes Poetic Over the Passes of the Rockies, But Is Shocked by a Shot in the Night.

From the Moving Picture World Staff Correspondent.

Denver, Colorado.

A TINY stream trickled along the tracks at the eastern exit of the tunnel at the crest of Tennessee Pass, in the Colorado Rockies, two miles in the air. One spring might have been the source of the water.

"As we entered the two hundred feet of tunnel you may have noticed a similar bit of water," said an easterner who owns railroads in the West. "That was on the way to the Pacific. This bit here is the Arkansas River, and it's on its way to the Atlantic. And that's some ocean. Did you ever see it?"

There are times when one is torn by confilicting emotions; when he doesn't know whether to fall on a man's neck or to call him names.

It was with deep interest we followed during the afternoon that bit of water 162 miles down to Pueblo, over a mile nearer sea level. We saw it grow into a husky stream, that tumbled and surged through the same old course Dame Nature had selected thousands of years before, never realizing she was providing a more or less simple route for the use of railroad engineers of a later era.

* * *

Much may be crowded into a single day—in the Rockies—if one will arise before the sun. His first impression may be one of the most lasting: A streak of sunlight just touching the top of a great red side of the canyon of the Grand River. Canyon it hardly is. Rather is it a great plateau inclosed by giant walls. In green fields are a few dwellings, some of them of logs, as they might have been two hundred years ago. Off to the east we catch a glimpse of Old Sol just starting up behind the distant Rockies. The train moves. A man on horseback waits for it to pass. He takes out a match and cigarette. The former he strikes on his saddle; but one hand is required to protect the flame from the morning breeze; he drives his heels into the ribs of the finely-conditioned animal; as the cohesive bit of machinery moves rapidly away the driver throws his head back, settles himself one-sidedly into his saddle, buttons up his flaring jumper and is started for his day's work.

* * *

A barefooted boy emerges from a log cabin, walks a few feet and casts a line into the Grand. Another American President in the making? Who will say no?

* * *

Through the tunnel, the train slips down the hill and past the big fellows. There is Mount Massive, one of the highest peaks in Colorado—over 14,000 feet—its crest covered with snow. Near it are the closely resembling triplets, Mounts Harvard, Princeton and Yale, all freely touched with winter's tribute. The sky is clair. As we get around to the east a thunderstorm breaks on Yale, shutting it from view. Harvard is in deep shadow. Princeton, in the center, is serene, the sky showing a clear blue through the patches of fleecy cloud above it. A great wreath of vapor, as if slowly issuing from the pipe of a giant smoker, coils about Massive.

* * *

Crossing from San Pedro to Catalina a couple of weeks ago the channel was unkind—as usual. A little girl who, during the preceding two hours had heard much about swells, went to the side of the boat. "Oh, papa," she said, addressing a man in clerical garb, "the swelling's gone down." "Yes," replied her father, "the swelling has gone down; and the patient, in fact all the patients, seem much improved," he added as he glanced around the deck.

* * *

Dropped off at Salt Lake City on Monday afternoon for a couple of hours. It was tough luck to miss "Bill" Swanson by a couple of minutes. We looked in at the American theater and met up with H. A. Sims, the manager, who said Mr. Swanson had just stepped out. Mr. Sims took us on a flying trip over his fine big house. One of the most interesting factors was the ventilation plant, capable of shooting 60,000 cubic feet of fresh air through the theater in one minute, and every foot of it drawn through water at that. Mr. Sims took his visitor down under the stage and turned on the big Sturtevant fan, warning us to "hold on to your hat." He explained that the air was distributed through 800 mushroom ducts scattered over the house. For a moment it seemed as if not only the hat but one World man were in imminent danger of passing through the water and emerging from those 800 vents. There was no question as to the fine quality of air in the theater.

The American has a splendid Kimball organ, which is used in conjunction with an orchestra of fifteen or eighteen pieces, the number depending on the season. The lobby of the American is 165 feet long, decorated with large framed photographs of players. Mr. Sims said business was very good, but that there was a feeling among the management of the house that too much was being given for the money. At present the admission ranges from 10 to 20 cents, with some seats at a nickel. It is intended to change these figures, making the admission 10, 15, 20 and 25 cents.

* * *

At the Broadway Theater we met Manager A. J. Fyhn, who reported business to be fully as good as could be expected at this season of the year. He said that while there were many tourists stopping off at Salt Lake they did not as a rule spend much money on theatrical amusements, saving the "necessary" for hotels and food and sightseeing. The Broadway has a thousand seats.

* * *

It was a pleasure to find in charge of the Universal Film and Supply Company our acquaintance from El Paso, H. D. Cassidy. Mr. Cassidy had been in his present position but two weeks, but that time was sufficient for him to have learned that he likes his assignment, which comprises Utah, Idaho, Eastern Nevada and Western Wyoming. The new manager is arranging for the distribution of Broadway Universal Features in such a way as to give the smaller exhibitors a chance to show them.

* * *

Mr. Sims introduced us to I. P. Arnold of the Pathe Exchange, Inc., and J. B. Roden of the Fox Film Corporation. Mr. Arnold said that "Who Pays" had been very successful and that "Neal of the Navy" would be also. Manager Roden reported business good.

* * *

Charles R. Gilmour, representing the World Film Corporation in Utah, Montana, Idaho and portions of Wyoming and Nevada, said business was excellent, with no let-up in the demand for features.

* * *

By the way, we heard that William H. Swanson now controls three theaters in Salt Lake—the Rex, of 1,200 seats; the Liberty, of 1,000, and the American, of 3,000. And he said something in Los Angeles about having left New York for a rest, to get away from Broadway. Come to think of it, he did add he might have something to spill later. He's a great Bill!

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W. P. Moran of the Mutual Film Corporation said his exchange was doing a good summer business.

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We just missed Roy P. Madden, the manager of the General Film Company's exchange. Mr. Madden had heard there was a World man at large and had phoned in to his office to seize the visitor, but the train man wouldn't wait. In Mr. Madden's absence we were shown over the big exchange by W. C. Riter. There is a large space in the center of the floor for demonstrating machines. The offices are at the front. In the rear are the inspecting tables and a novel film cleaning device; here also are the shipping department and the film storage vault, the latter of reinforced concrete.

* * *

Louis Marcus, president and general manager of the Notable Feature Film Company, was not in, but we met George E. Carpenter, the advertising manager—who said hello to Epes Sargent—and also D. L. Leavitt, representative. The Notable in Salt Lake means Paramount. The exchange is doing a good and steady business with Famous Players' "The Eternal City" and will soon put out George Beban's powerful portrayal of "An Alien."

* * *

Up in the Colorado mountains Monday night, or rather Tuesday morning, somewhere about 2 o'clock the train stopped. It had been doing that same thing with considerable frequency and seemingly with unnecessary rudeness. On this particular occasion we raised the shade and looked out the window. The night was dark, but apparently there were a few houses near. Suddenly the air was split by a yell—it was startling in its suddenness and in its sharpness. Instantly it brought to mind the vocal efforts of a square-shouldered cattleman in San Antonio early in March. It was the coyote cry, known to every "puncher" from old Mexico to Montana. Its significance was open to doubt—easily it might have indicated a fight or a frolic or both. Before the second of the two short notes was fairly started reverberating through the hills there was one easterner's head buried four thousand miles more or less in his pillow—and that is no joke—as far below the rim of the window as it was possible to jam it. The yell was not repeated. But surely for a moment it did sound as if there was going to be a mean job

for the sheriff or the coroner. Probably nothing more happened than the greeting of a returned traveler, but if in the future we may see on the screen men crawling under tables or seeking other cover there will be a better understanding of how they are supposed to feel.

* * *

The foregoing, as the dateline indicates, has been penned in Denver—a city of wonderful atmosphere; and that goes both ways. The air is invigorating; the town is new—it dates from '58—but it possesses all the charm of the oldest. Within its borders are the advantages of up-to-the-minute civilization; without are innumerable calls to those who love the wild, the unconquered—forest, mountain and stream. But for a visitor of a few, and, of course, short hours, work is doubly work. In the morning we start for Kansas City to visit Joe Gilday and Henry Lappe and the film boys there. And 2 o'clock is striking. Good night! BLAISDELL.

Metro Day at the Fair

Big Motion Picture Event Has Many Thrills—Daring Stunts of Aviator Smith.

THERE were no business sessions of the League on Thursday afternoon, July 15, so the convention delegates, visiting exhibitors and their friends being the guests of the Metro Pictures Corporation at the Panama-Pacific International Exposition, where Metro Day was officially observed. Sight-seeing automobiles and taxicabs transported the visitors from the Auditorium to the Exposition grounds, where free admission tickets were distributed. Shortly after arriving at the Fillmore street entrance, Francis X. Bushman, Marguerite Snow and others of the Metro party made their appearance, and, headed by Exposition guards and a band of music, marched through the dense crowds that filled the Avenue of Palms to the Court of the Universe, where preparations had been made for their reception.

Exposition officials were in waiting here, and Director Frank L. Brown, representing President Charles C. Moore and the board of directors, made a short address. He said in part: "We feel that we owe to the moving picture industry a deep debt of gratitude for the splendid publicity that has been given the Exposition throughout the world. When the last great exposition was held in St. Louis, ten years ago, this industry was in its infancy and the marvelous growth since that time is one of the wonders of the age. This is the first occasion on which the moving picture industry has been officially recognized in this magnificent court and it is particularly pleasing to note the interest that is being taken in the event."

On behalf of the board of directors he then presented to Francis X. Bushman a bronze medal, "in appreciation," as he expressed it, "of the service rendered the cause." Mr. Bushman responded feelingly and stated that posing before the camera was never like this, pointing to the vast crowd that filled the Court, declaring that he had never expected such a wonderful demonstration.

Mr. Brown then presented a similar bronze medal to

Art. Smith Writing "Metro" in the Sky.

Edward A. McManus, general manager of the Hearst-Selig news pictorial service, who responded in a telling manner, outlining the higher ideals of the moving picture news service. He said in part: "The one striking new feature of modern life is the wider and wider diffusion of information. The press hitherto has been the great instrument of this beneficent work. With the supreme inventive genius of modern men the press has been supplemented by the moving picture film, which not only gives the same wide presentation of the subject, but which visualizes it in presenting it pictorially, and which has established itself as a new and vital educative force in the modern civilized community."

Presentation of Bronze Medal for Hearst-Selig Weekly.

A bronze medal was also presented to the Exposition Players Corporation, which has the concession for taking moving pictures on the grounds, this being received by George Collins, manager of the concern. Mr. Collins stated that about one hundred and fifty thousand feet of film, depicting scenes and events at the Exposition, were now in readiness to be shown.

Harry Reichenbach, of the Metro Pictures Corporation, was then introduced, and stated that the credit for arranging such a novel program must be given to the Golden Gate Film Exchange. E. M. Asher, of the latter concern, who conceived the idea of Metro Day and who arranged all of the details, was also presented.

The party then proceeded to Filmland, on the Zone, where a beauty contest was held and twenty-five aspirants posed before the camera. One of these will be chosen later to appear in picture productions. A short performance was given on the band-stand at the Plaza, but no attempt was made to enact scenes on the grounds, as was originally planned, owing to the dense crowds.

The most sensational feature on the program, and one which will long live in the memory of those who witnessed it, was the night flight of Art Smith, the boy aviator. With scarcely a breath of air stirring he mounted into the clear sky at 8.45 o'clock in an illuminated biplane, and at a height of three thousand feet etched the word "Metro" in letters of fire on the heavens, a performance that brought forth gasps of astonishment and admiration from the fifty thousand spectators who witnessed the flight. This feature of the program was arranged by E. M. Asher, who is a close personal friend of Mr. Smith. At the end of the flight the daring aviator was presented with a gold medal by Francis X. Bushman, on behalf of the Metro Pictures Corporation.

Those composing the Metro party at the celebration were Fred Balshofer, Francis X. Bushman, Marguerite Snow, Mr. and Mrs. Harry Reichenbach, A. L. Myers of Los Angeles, Mrs. Doll of New York, Art Smith and his manager, William Bastar, and Leon Netter, E. M. Asher and Irvine Lesser, of the Golden Gate Film Exchange.

"YOUTH," WITH BARONESS DEWITZ.

One of the most notable recent contracts signed by the Vitagraph Company is for the appearance of Mlle. Valkyrien, wife of Baron Dewitz, in "Youth" by Lanier Bartlett, to be produced in three parts by Captain Harry Lambart. Mlle. Valkyrien, probably the youngest Baroness at the present time, is the acknowledged prize beauty of her native country, Denmark, her claim to loveliness being recognized by no less a personage than the King of Denmark, who awarded her the prize accorded by Royalty to the most perfect type of Norse beauty. Not only is the Baroness remarkable for her exceptional loveliness, but has won distinction as a member of the Royal Ballet of Denmark, besides being well-known in the Danish Biograph pictures of Copenhagen.

The Baroness will make her first American appearance under the Vitagraph banner, and, in "Youth," will have a part ideally suited to her personality and artistic capabilities. Her associate players will include Antonio Moreno, Donald Hall and Frankie Mann.

Equitable Company Entertains.

Dancers in Flushing Studio Are Photographed for Scenes in "Life's Crucible."

THE Equitable Motion Picture Producing Corporation chose to locate its studio in Flushing. Flushing is a town on Long Island, somewhere out in the darkness at the end of a motor run. It has been on the map, the natives say, for a long time, but no matter. The Equitable management made the place known by giving a dance there last week in the studio and inviting over friends and newspaper men. (The friends wore evening clothes; the newspaper men didn't.) Then it all went into a film. It was a dance in a picture, and a picture of a dance. Guests came in their motor cars—and Fords—checked their hats, wraps—and Fords—got their programs, were ushered into a ballroom, danced, drank punch, and danced again. The cameraman ran around on the outskirts; the guests had a good time and he kept busy, and the picture was in the making.

This is how it happened. Isadore Bernstein, recently returned to the East from his large activities as head of Universal City, planned a ballroom scene for "Life's Crucible," a five-reel feature, in which William Courtleigh is starred. He arranged for a pretentious set, and while that was being built, he puzzled over the problem of how to get a real dancing crowd, instead of the usual staged affair. Then the idea came to him of having a real dance, and he did. In the same spirit as that in which he jumped in and directed the picture himself from start to finish, because he knew how he wanted it done, and he didn't have the man to do it just then, Mr. Bernstein sent out invitations to friends of the Equitable to come along to a ball. They came, and danced, and he jumped in and danced himself.

Between dances he called for Mr. Courtleigh. The star appeared. Mr. Bernstein asked him if he was ready to do a certain scene. Mr. Courtleigh said, "No; not while this crowd is here." There was an argument. It was considerable argument. In a minute or two everybody in the place was intent on hearing that argument. Then Mr. Courtleigh smiled, and handed Mr. Bernstein a watch, on behalf of the company, with a few pleasant words. Mr. Bernstein replied with a few more pleasant words, and the crowd, realizing how neatly it had been tricked into paying close attention, applauded heartily.

Then the orchestra struck up again—it was a real orchestra up on the balcony behind the palms, just as everything else in the expensive set which had transformed the studio into a ballroom was real—and dancing went on again, while Jacob Wilk, publicity manager for the World Film Corporation, through which the picture is to be released, brought the watch over to the newspaper men, and convinced them that was real, too. "Don't say anything about this, of course," he warned them, "but did you say you wanted a picture?"

Whereupon he bundled them all into the Packards in which he had brought them from town, and adjourned with them to a place where other entertainment was furnished.

"Life's Crucible" is from a scenario by Marc Edmund Jones. It is directed, as has been said, by Mr. Bernstein himself, assisted by J. B. Cunningham. In the cast, supporting Mr. Courtleigh, are Orlo Lea, Clara Whipple, and George Soule Spencer. Also many dancers.

SELIG TO PRODUCE "THE GARDEN OF ALLAH."

Colonel William N. Selig, president of the Selig Polyscope Company, is busily engaged in completing final preparations for the filming of "The Garden of Allah," the wonderful story by Robert Hitchens. Mr. Selig's agents have worked for several months gathering the essentials and planning the properties and scenic environments for the forthcoming spectacle. In an interview, Colonel Selig said: "Do you know that I heard of a film company making films of this kind in six reels in two weeks, while my company with its tremendous facilities, big staff of artists and actors, knowledge and experience gained in over twenty years of motion picture making, with some of the largest studios in America, and a large staff of producers and acting folk, work for several months on a single production.

"It seems to me," continued Colonel Selig, "that exhibitors sometimes fool themselves into taking these quickly and illy made productions, thus making it more difficult for the men who have made film manufacture a business and whose effort is to make pictures which will live and make money for the exhibitor."

Colonel Selig is considering a de luxe presentation of "The Spoilers" in its original length of twelve reels. "The Spoilers" is one of the most popular picture plays ever shown.

Glen White With Kleine.

GLEN WHITE, that versatile and clever leading man whose long and successful record as a picture-player has endeared him to fans the nation over, has been engaged by George Kleine to play leads opposite Ethel Grandin. He will be seen in the Grandin Series to be released weekly through the General Film Company.

Glen White.

Mr. White, like most of the present-day film stars, enjoyed a varied and successful stage experience prior to his advent into motion pictures. He was for a long time associated in leading parts with some of the better class road companies including leads in Augustin Daly's "A Country Girl," Lew Fields' "It Happened in Nordland," and Charles Frohman's "Hook of Holland." He also played leads in the Vaughn-Glaser stock at Cleveland and spent a season in support of Fay Cortney in Columbus. He passed the following two years in vaudeville under the management of Joe Hart in J. V. Hobart's popular sketch "Bill's Wife." His last appearance on the stage was in London where he played the gambler in Joe Hart's production of "Every Wife."

Mr. White, however, lays claim to considerable picture experience, including the lead in "Seats of the Mighty," also leads with Universal, Pathe and Biograph.

V-L-S-E PROMOTES MANAGERS.

The V-L-S-E in accordance with its policy of recognizing and rewarding integrity and merit as recently announced over the signature of General Manager Walter W. Irwin, makes known the promotion of several members of the Big Four sales force.

A. W. Goff, Manager of the Cleveland Branch, is named as the first Big Four Division Manager. He assumes charge of the western division, embracing Seattle, San Francisco and Los Angeles, on July 24th and will make his headquarters at the San Francisco office.

Sydney E. Abel, a salesman in the Ohio territory, becomes manager of the Cleveland office, succeeding Mr. Goff.

R. S. Shrader, formerly a salesman in the Ohio territory, is placed in charge of the Cleveland sub-office at Cincinnati.

R. R. Hutton, another of the Ohio salesmen, becomes manager of the Cleveland sub-office at Detroit.

Frank Harris and S. W. Hatch, formerly salesmen in the Kansas City territory, are now managers of the Kansas City sub-offices at Denver and St. Louis, respectively.

Assistant Manager R. B. Quive becomes manager of the San Francisco office.

H. D. Naugle, salesman in San Francisco territory, is made Los Angeles manager.

Tom North, salesman in San Francisco territory, has been made Seattle manager.

TAKING PICTURES IN THE RAIN.

A distinguished party of picture men, including the representatives of the trade press, journeyed out to Cliffside Inn, near New Rochelle, N. Y., on Monday evening, July 26, to help Jack Harvey of the Universal take some night scenes. When the party gathered on the grounds of the Inn a drizzling rain commenced to fall and kept up with varying copiousness all evening. The scene to be taken was a "rain scene" and Jupiter Pluvius was aided by a more abundant flow of water from a sprinkler arrangement erected by the picturemen.

How successful Director Harvey was in getting the effects he strove for has not been reported, but the party had a good time afterwards at the inn, returning to New York some time during the small hours.

CHICAGO LETTER

BY JAS. S. McQUADE

The Eastland Horror.

CHICAGO is suffering generally from great grief over the loss of life in the lake steamer Eastland's disaster. Not since the Iroquois horror has the city been so stirred to its depths as in this instance, and the sorrow is more heart-felt because it seems so impossible that so many precious lives could have been snuffed out within the reach of hundreds of thousands who were helpless to render aid. That such a catastrophe could occur in a small stream like the Chicago river, within talking distance of two bridges spanning it and within hearing of the busy din of the big city, shocks the sympathetic mind with paralyzing force. One is simply overwhelmed by the why and wherefore and possibility of it all—more especially so because the majority of the victims were little children, girls and women.

With her proverbial richness of heart, Chicago is arranging to raise funds for the relief of the many sufferers who have been deprived of support. On Wednesday, Thursday and Friday evenings (July 28, 29 and 30) all the moving picture theaters of the city will give special exhibitions to swell the relief fund. At the Auditorium theater, a benefit performance will be given Friday afternoon, July 30, by actors from all the large dramatic theaters running in the "Loop," and, in addition, special benefit programs will be offered by combination moving picture and vaudeville houses.

Every dollar of the receipts, in all cases, will be donated to the relief fund. The amount, whatever it may be, will be devoted to the destitute, under the supervision of the Red Cross.

In addition, the Chicago Tribune, the Examiner and other leading dailies have started subscription funds, each heading the list with a donation of $1,000.

Alfred Hamburger has agreed to set aside the receipts of one exhibition at each of his 12 theaters, and the Strand Theater Company has made arrangements to swell the fund by full receipts taken in at Orchestra Hall for special and augmented programs. A special presentation of "The Birth of a Nation" will also be devoted to the relief of the sufferers, the entire receipts to be turned over to the committee in charge of the fund.

The exhibition of all moving pictures of the disaster have been prohibited in Chicago theaters until the grief has somewhat abated. Acting Mayor Moorhouse issued the order. Many realistic pictures were taken, notably by the staff of the Hearst-Selig Weekly, and they were shipped out the evening of the day of the disaster to exchanges in all parts of the country.

Important Information for Exhibitors.

Dr. W. A. Evans, in his widely read columns, published daily in the Chicago Tribune, devoted a valuable article in the issue of July 24 to the effect of moving pictures on the eyes, under the heading "Movies." The article is so clearly written and so practical in its treatment of the subject, that I think it well to submit it **in toto** to the readers of the Moving Picture World. It will assist exhibitors in meeting arguments on the subject and will enable them to give good advice to people who complain of affection of the eyes by looking at moving pictures.

A boy writes us he notices that he gets a pain in the back of his head after he has been at the picture show for an hour or so. He wants to know if there is anything the matter with him, or is the trouble with the "movies." The answer is that the trouble is with both. The boy has poor eyes and needs glasses. Had his eyes been normal the "movies" would not have made his head ache. On the other hand, had he not worked his eyes over-hard at the "movies" he would not have got headache.

When the "movies" first began to grip the people the eye specialists were certain that they would ruin the people's eyes. The flicker, the rapid jerking, and the bright shine did present an ominous combination. Then there was the use of one sense, the sight, as a line of approach to the brain, instead of sight and hearing, as in the ordinary theatrical production. Finally, the presentation of a "movie" play with an involved plot causes the persons in the audience to concentrate their minds closely, to watch closely, and to see quickly. The old slapstick plays were easy. The plays at present in vogue are trying on the concentration.

Everybody goes to the "movies." Everybody has the habit and has had it for years. The boys who get a headache from it are the exceptions.

What is the reason? A man with good eyes of with properly-fitted glasses does not get a headache when he looks out of a car window. Objects appear to move rapidly, to jerk and jump. The lights change rapidly and violently.

A man watching a moving crowd does not get headache if his eyes are good or his glasses fit. Objects are moving in and out of focus constantly. The eye does not try to change its focus for every jiggle on the screen any more than it tries to focus on every object out of a car window or on every man in a street crowd. Never under any ordinary circumstances of ordinary vision is the image on the eye mirror limited to the one sharply focused object on which attention is centered. In addition to the one well-focused image there are always out of focus images of other objects.

Having been accustomed to this, the eyes refuse to overstrain themselves on moving pictures. However, if the eyes are not right, or if the glasses do not fit, the "movies" cause eye strain. Conversely, if the "movies" cause eye strain, then the eyes should be tested.

Dr. Dunbar Roy says: "Each individual is a law unto himself, and he must determine whether his eyes can stand this kind of amusement. To say that moving pictures are universally harmful to all eyes is certainly not correct, but that they are harmful to certain individuals must be admittedly true."

Dr. J. M. Ray says: "I notice that I suffer in a like manner when I look out of the window of a moving train."

Dr. Claiborne says: "I have never known any one to complain that the "movies" hurt his eyes unless he has some eye weakness, such as some error in refraction." He advises that the seat chosen be far back and straight in front of the curtain.

Dr. J. N. Risely thinks it would be easier on the eyes if the projection apparatus was placed lower than the curtain, so that the light would strike the curtain from below and would be thrown back on a line above the heads of the audience.

The Northwest Weekly

William A. Lochren and Harold P. Brown paid us a very pleasant call last week. Mr. Lochren is president and Mr. Brown is director of The Northwest Weekly, a "reel" newspaper in motion pictures, which is being produced in Minneapolis and has passed its 13th release. They select for the camera only "first page stories" of live local news interest and have proved conclusively that Northwest people will turn out for Northwest news pictures, having secured a large following in Montana, North and South Dakota, Northern Iowa, Northern Wisconsin and Minnesota.

Mr. Lochren is a newspaper and advertising man of experience and has been connected for years with the Minneapolis Journal. He has a large acquaintance throughout the Northwest and is the son of the late William Lochren, United States District Judge for this territory.

Mr. Brown is well known in Chicago as one of the crack camera men of the Chicago Tribune and the originator of the Chicago Herald Movies, which created quite a following in the Windy City. He is a news photographer of ability and energy and has been very successful as director of this news photo weekly.

Charles C. Branham, an all-around newspaper man, is general manager of the company. He was city editor of the Duluth News-Tribune for several years and was star reporter and feature writer for both the St. Paul Pioneer Press and Dispatch. He has made a special study of Northwest industries.

Fred C. Place is news editor, and also comes from the Fourth Estate to the Northwest Weekly. A soldier and traveler, he went into the newspaper game with the Hearst papers and the Chicago Tribune and came out with a motion picture camera under one arm and a great thirst for the unusual in news photography. For several years he was head photographer of the Minneapolis Journal.

The subject matter of this news photo weekly is devoted to all the live news happenings throughout its territory. When there is a big washout on a railroad, an automobile wreck, a sporting or society event of importance, yacht races, golf, polo and baseball games of note, carnivals and conventions, the crowd is sure to see the moving picture cameras of the Northwest Weekly on the ground covering the news in proper style.

The life of this section is being recorded, and in recognition of the historical value of these pictures, the Minnesota State Historical Society has requested that a copy of each reel of the Northwest Weekly be turned over to them for preservation in their files. They will be marked Vol. I, II, III, etc., "History of the Northwest in Motion Pictures."

From the Governor and the big commercial and social clubs, down the line, the men who are doing things have given their support to the Northwest Weekly. As a result in three short months it has become an institution of real power in this section of the United States.

Tourists on Selig Flyer Return Home.

So successful was the tour of the Selig Exposition Special, which returned to Chicago Sunday morning, July 25, that the guests requested the Selig Polyscope Company to make the trip an annual affair. A farewell banquet was held in the Jefferson Hotel, St. Louis, Mo., Saturday evening, July 24, during the stop of the Flyer in that city. Speeches were made by the Mayor of St. Louis, the members of the City Council, Judge Hogan of Chicago, Ed Kohl, a well-known exhibitor of Cleveland, O.; Herman Dieck, dramatic critic of the Philadelphia Ledger, and H. C. Hoagland, assistant general manager of the Selig Polyscope Company. C. A. Frambers read "telegrams" from many national characters which caused much amusement.

All along the route the tourists were allowed to stop the train at points of interest. In this way much of the beautiful scenery was inspected at close range. Ogden, Utah, was the scene of an automobile ride, in which all the tourists participated. The key to Salt Lake City was turned over to the tourists by the Commercial Club of that city, and an entire day was spent there.

In San Francisco the Selig guests visited the Fair, and the Hearst-Selig Pictorial was awarded a medal for its excellence. Art Smith, the daring boy aviator, wrote the words "Hearst-Selig" in the sky with his aeroplane, in honor of the visitors.

"The Seven Suffering Sisters" picture, which was filmed on the trip, attracted much attention all along the route and was widely mentioned in the newspapers. In Caliente, Nev., many people who had never seen moving pictures made, drove almost one hundred miles to witness the taking of a single scene.

The Colorado Springs Hotel entertained the party while in that city. Near the Rio Grande the party was taken in charge by the General Traffic Manager, Chief Traffic Engineer and General Passenger Agent of the Northwestern R. R., one of the officials coming from as far distant a point as San Francisco in order to ride on the Flyer. While passing through the Royal Gorge and the Grand Canyon open observation cars were provided for tourists who wished to obtain a better view of the wonderful scenery. A special train was furnished for a trip to the Cripple Creek mining district.

The San Diego Fair was visited on the day set aside for a "Utah" celebration. The governor of Utah and the governor of California were among the speakers. Before leaving California the Selig Flyer also visited Santa Cruz and San Jose. At the former a band was at the station to greet the tourists and at the latter they visited Palo Alto, and viewed the site of the old Muybridge studio.

Not a single accident marred the trip and none of the tourists were indisposed during the journey. The weather conditions were delightful throughout and everything went through as scheduled.

Chicago Film Brevities.

Fred C. Aiken, long and popularly known in film circles here, arrived from the West, accompanied by his wife, Wednesday, July 21. On Saturday, July 24, Mr. Aiken resigned as special representative of the General Film Company in western territory. When seen he announced that he had no plans at present, and that he would take a good rest, undisturbed by business cares of any kind.

* * *

The Hoyt comedy, "A Black Sheep," featuring Otis Harlan, who has been supported by an exceptional cast of photoplayers, including Grace Darmond, Rita Gould and John Charles, has been completed at the Selig studios by Director T. N. Heffron. It will be released as a Selig Red Seal photoplay about the middle of October. Gilson Willets adapted the story and also that of "A Strnager in New York," which is now being produced at the Selig plant, with Otis Harlan in the title role.

* * *

A private exhibition of "Sarah Bernhardt at Home" was given at the Illinois theater on Tuesday, July 27, the theatre being placed at the disposal of the Photoplay Releasing Co. by courtesy of the corporation controlling "The Birth of a Nation." A. M. Gollos, president of the Photoplay Releasing Co., sent out invitations to most of the leading people in the city to attend the presentation.

* * *

Ike Van Ronkel, Chicago branch manager of V-L-S-E, Inc., returned from a trip to New York Monday, July 19. He informed me that, notwithstanding the hot weather, the volume of business done by his office has shown a steady increase, weekly, for some time past.

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E. B. Lockwood, of McGeary-Lockwood, this city, tells me that his firm has recently completed a thousand feet of pictures for the Chamber of Commerce at Benton Harbor, Mich., and also has finished a two-thousand feet subject entitled "The Whim of Fortune," for the De Kalb Chronicle of this state, in which State Senator Cliffe appeared in the leading role.

* * *

H. W. Ricker, vice-president of the Clark Amusement Co., which owns the Clark theater, 4533 N. Clark street, this city, called one day last week, and subscribed for the World. The Clark has a seating capacity of about 1,100. Admissions of five and 10 cents are charged daily for a program of six reels of Universal and Paramount service. Serials such as "The Diamond from the Sky" and "The Goddess" are also shown at the Clark. Mr. Ricker reported good business. John H. Ferris is president of the Clark Amusement Co.

* * *

J. Cooper, manager of the 20th Century theater, 3538 W. 12th street, this city, called at the World office last week and renewed his subscription for the paper. The 20th Century seats 800 people. An admission of 10 cents is charged on Wednesdays, Saturdays and Sundays for programs of seven reels consisting of V-L-S-E features, Metro, etc. On the remaining days of the week five cents is charged for five reels of General Film service. Mr. Cooper reported very good business.

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Viola Allen has been convinced by the art in moving pictures, as the following pronouncement shows: "There is as much art in working before the camera as on the stage. The 'movies' for me from now on."

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"The Blindness of Virtue" has made a big hit at the La Salle theater, and has entered on its second week with crowded houses as the rule. The Chicago press, without exception, has devoted considerable space to eulogistic reviews of this fine feature. Edna Mayo and Bryant Washburn have come in for unstinted praise.

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"The Melting Pot" has aroused unusual interest at the Fine Arts theater, and has entered on its second successful week at that house.

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"The Second in Command," with Francis X. Bushman and Marguerite Snow in the principal roles, opened at the Studebaker Monday, July 26. This Metro feature shows the first appearance of Mr. Bushman under that company's trademark.

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The principal photoplay attraction at Orchestra Hall for the current week is "The Seven Sisters," a romantic comedy in which Marguerite Clark is featured. The play of that name was staged at Powers theater several seasons ago, and made a successful run.

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H. E. Aitken, president of the Epoch Producing Co., and A. H. P. Banzhaf, secretary and treasurer of that organization, stopped over in the city last week on their way from Los Angeles to New York City. It is rumored that Mr. Aitken will sign a long lease for some theater within the "Loop" to show the big productions of his company. The Colonial, the Olympic and the Studebaker have been mentioned in connection with the deal. It is said that this is part of a general plan to establish a circuit of moving picture houses in the largest cities throughout the country, in which admissions will be two dollars. Leases have already been taken on theaters in New York City, Philadelphia and Boston. At the present writing it seems as if the Colonial will be the theater selected in this city. The only hitch in the negotiations is over the $5,000 required to renovate and re-decorate the theater.

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Kernott & Beck, well known restaurateurs of this city, have secured a lease at South State street for the purpose of building a high-class moving picture theater, it is said. The consideration is said to have been $75,000, and the yearly lease rental has been fixed at $19,353 for the next 10 years. The lot has only a frontage of 24 feet, with a depth of 120 feet.

* * *

Suit was filed in the Circuit Court, St. Louis, Saturday afternoon, July 24, by the New Grand Central Theater Company, to restrain the police from interfering with the production of "The Island of Regeneration," the first showing of which was booked for Sunday afternoon, July 25. William Sievers, secretary and treasurer of the company and manager of the theater, was notified by the police that a certain scene would have to be cut out. The objectionable scene shows Miss Edith Storey in a swimming pool. Judge Rassieur issued an order citing the police authorities to show cause why an injunction should not be issued, a temporary restraining order to prevail in the meantime. Mr. Sievers stated that about three weeks ago Attorney E. V. P. Schneiderhahn, representing the Federation of Catholic Societies, made objection to the production. Mr. Sievers invited the morality squad of the police department to attend a private exhibition of the picture. Objection was made to the swimming scene and orders were given for its elimination. Mr. Sievers, however, was of the opinion that there was noth-

ing wrong in the scene. He makes it a point to review all his film subjects and eliminates anything that he considers objectionable, as he especially wants to run clean shows. Chief of Police Allender disavowed any intention to interfere with the presentation at the New Grand Central theater, but that he would have his men attend, and if the objectionable part of the subject is shown, the matter will be laid before the prosecuting attorney.

* * *

L. J. Reynolds, of the auditing department of the Moving Picture World at the New York office, made a short stop-over in this city Friday, July 23, on his way back from a tour of the Pacific Coast, which lasted about 30 days.

* * *

Mr. and Mrs. George Blaisdell made a brief stop-over here Monday, July 26, on their way back to New York from Los Angeles and San Francisco. Mr. Blaisdell is well known as a member of the New York staff of the Moving Picture World. He made a tour of the country, leaving New York in March and stopping over at the leading cities in the South and Southwest on his way to Los Angeles. There he compiled all the special matter in the Pacific Coast Number of the World, and covered the San Francisco annual convention of the M. P. E. L. of America. On the return trip Mr. Blaisdell stopped over at Salt Lake City, Kansas City, Denver and St. Louis. Mr. and Mrs. Blaisdell left this city for Buffalo, where they will make a stop-over and then proceed to New York.

Harry Charnas With Standard Program.

ALTHOUGH he has not yet celebrated his thirtieth birthday, Harry Charnas of Cleveland, or Harry Charnas of Pittsburg, or Harry Charnas of Detroit—for in motion picture circles he is equally known in all three sections of the country, not forgetting Altoona, Pa., where he was born and received his first financial backing in the shape of sundry dimes from his parents with which to buy the privilege of seeing the life motion animated pictures at the opera house—Harry Charnas of all these places is the proprietor of two flourishing exchanges and is arranging for the opening of a third at present writing.

Harry Charnas.

In spite of the fact that Mr. Charnas is not fond of the limelight and has managed to avoid it pretty well during the eight years he has been active in picture affairs, the brilliant glare falls upon him now through his visit to New York for the signing of a contract with the Standard Photoplay Distributors, Inc., which gives him control of the Standard Program for the territories covered by his three exchanges: The Standard Film Service Co., 218 Columbia Bldg., Cleveland, Ohio; the Standard Film Service Co., Griswold and State streets, Detroit, Mich., and the new office which he is opening in Cincinnati.

Part of Harry Charnas' success is probably due to the fact that he has worked his way up from the smallest position in an exchange to the very highest and knows every angle of the business by personal experience. He first attracted notice with the Duquesne Amusement Supply Co., of Pittsburg, and little surprise was accorded his large circle of friends when he proved himself to be the most successful manager of all of the Warner's Features Exchanges when that organization was at its height. It was then that Cleveland and Detroit made his acquaintance and received much of their education in features through his efforts.

Mr. Charnas has introduced the word "open shop" to the motion picture art. Projecting rooms where certain days of the week are devoted to acquainting theater managers with the subjects he offers are important departments of his exchanges.

Dawley Returns to Famous Players Film Co.

Noted Director on First Famous Players Producing Staff Resumes Directorial Activities for That Organization.

J. SEARLE DAWLEY, conceded one of the foremost feature directors, who joined the Famous Players shortly after its inauguration in 1912, remaining with that organization until the formation of the Dyreda Film Corporation, in which he was instrumental and of which his name supplied the last two letters, has now returned to the Famous Players producing staff, and will be assigned the direction of an important series of features.

J. Searle Dawley.

Mr. Dawley is among the oldest directors associated with the motion picture art, and was one of the first in the United States to undertake the production of features. His activities in this direction cover a wide range of subjects, many of which have been recorded among the most notable feature successes in the annals of the screen. He contributed a great part of the success achieved by the Famous Players' third release, Mrs. Fiske in "Tess of the D'Urbervilles," and subsequently created a number of the epochal productions which established the then unprecedented artistic standard of the Famous Players in feature producing, a policy of which at that time the Famous Players was the only exponent. As is now generally known, it was the amazing popularity of these early multiple-reel subjects that attracted a number of other film producers to the feature field, with the present result that this is now the greatest branch of the motion picure industry throughout the world.

Mr. Dawley's first production for the Famous Players in his new affiliation with that company will be of Marguerite Clark in "Helene of the North," an unusual romance that presents this dainty star in the most unique impersonation she has yet assumed since her first triumphant association with the screen. The subject combines in a decidedly novel manner the cultured atmosphere of aristocratic society circles with the rugged environment of the trackless wilds of Northwestern Canada, between which for extremes the drama sways with uninterrupted fascination. "Helene of the North" is scheduled for release on the Paramount Program August 19.

COMING RELEASES FROM LASKY.

The schedule of Lasky releases for the months of September, October and November includes the following productions, which will be distributed by Paramount: "Carmen," with Geraldine Farrar, will be shown in October. In September Blanche Sweet will be seen in "The Case of Becky"; Charlotte Walker in "The Dark," and Lou Tellegen in "The Explorer." Beside "Carmen" the October releases will be "The Voice in the Fog" with Donald Brian, and "Blackbirds" with Laura Hope Crews. November will bring forth "The Chorus Lady," "Chimmie Fadden Out West" with Victor Moore and "The Cheat" with Blanche Sweet.

IT GOT TO MONTAGU.

"I would very much like to congratulate you on the Pacific Coast number of July 10," writes E. H. Montagu, the old-timer who is now representing Colonel Selig in England. "I think it is quite one of the most interesting numbers of your paper I have ever read, and as one of the old-timers in the American business, it is probably more interesting to me than some of the others of your readers."

Old-timers will remember that "Monty" started in the picture game in New York in 1903. He was with Miles Brothers and later with Pathe, leaving in 1911 for his present post in London.

SECOND KLEINE-EDISON RELEASE.

Through misinformation it was stated in a recent issue of the Moving Picture World that the second Kleine-Edison release would be "The Poor Little Rich Girl." This should have been "A Message from Garcia." The first release is "Vanity Fair" with Mrs. Fiske.

Doings at Los Angeles

WELL, the convention is over and home seems good again after a week spent in San Francisco with the exhibitors. Every minute was a busy one and there were few leisure ones between those occupied by seeing what the visiting moving picture men did.

* * *

As already announced, the delegates left San Francisco on Sunday last, and journeyed to Los Angeles, where they were received by an entertainment committee composed of local picture men. The number of showmen who came south was small, disappointingly so, and the largest affairs planned in their behalf had to be crossed off the program. However, the half hundred who did come were well entertained and left at the end of the week with a memory of a continual round of pleasure and sightseeing.

* * *

Bright and early Monday morning the exhibitors were loaded into a fleet of automobiles and whisked out to Universal City, where Director General Henry McRae welcomed them. M. J. Jonas, head of the publicity bureau, piloted the visitors around the village and Mayor H. P. Caulfield received them at the genuine Spanish barbecue which had been prepared for them. Still and moving pictures were made and the party watched the players work then departed for the Selig Zoo, where Manager Thomas Persons showed them the sights and gave them a circus show with some of the animals.

The next day the showmen were autoed to the Mutual studios, where Frank E. Woods received them and Billy Bitzer piloted them about. Bennie Zeidman, head of the publicity bureau, explained the various parts of the plant to them and introduced some of the stars.

The next stop was at the Metro studio, where Fred Balshofer of Quality Pictures received them. Harry Reichenbach introduced Francis X. Bushman and Marguerite Snow and then sent to the ice cream factory for a dozen trays loaded with ice cream, which the hot and sweltering visitors enjoyed immensely. After seeing "The Second in Command," a six-reel picture which has just been completed, the exhibitors departed for the next place.

At the Lasky studio Mr. Lasky received the showmen and turned them over to Kenneth McCafferty, publicity manager, and Captain Ford of the military branch, who piloted them through the big studio.

By this time the sightseers were hungry and the program called for the Mina studios, so they sped along to the Horsley plant where Ernest Shipman received them, showed them through the studio and then whistled for lunch. The call was promptly answered and a temporary rest ordered. The visitors were then treated to a show in the jungle arena after which they departed for the hotels.

Wednesday was the banner day for the strangers. The William Fox Film Corporation through its popular special western representative, Harry Leonhardt, entertained royally with a sightseeing trip to the beach at Venice, where the visitors were delighted with the scenery. After the hour's trip through the showhouse of the south, the fine residential districts, mountain roads, and beach boulevards, they were taken aboard a cafe in an old boat where a luncheon was served which was a feast. Judge Tugwell of Los Angeles was seconded for a move to extend a vote of thanks to the Fox firm and to its western manager. After lunch the visitors were piloted through the amusement district and then turned loose to enjoy the beach as best they could, and they all did, for when the automobiles filled at seven o'clock not an exhibitor could be found without a broad smile.

That concluded the entertainment of the exhibitors, and by this time they are all at home and have a memory of a good time spent in the city where the films are made.

* * *

It certainly is hard to get away from events which happened during or immediately after the convention. There was so much going on all the time. The Universal sent a company up under the management of Beverly Griffith and under the direction of Leon D. Kent. I returned on the same boat with them and there was no little excitement. The water was like a mill pond, so said an old salt, but the cameraman was the first to succumb to the gentle rolling of the vessel. I have not the heart to mention the Static's name. The story they did was of an invalid in a wheel chair, and husky Hobart Henly was slated for the part. The newsstand man sold some anti-seasick tablets to Beverly Griffith and Henley ordered a basket of lemons, and the rest of the company were faring well except for Kent and he has traveled round the world eighteen times and is now immune.

On the boat also was Bennie Zeidman, formerly from Lubinville, and he went to sleep as soon as he boarded. Clem Pope, a New York telegrapher, who is now in the west, donned a cap and walked the "fo'csle" until dinner time, proving that he was immune. Oh, yes, I walked the deck with him.

* * *

While in the north Kolb and Dill were preparing to launch a film company and an announcement just arrived which gives the details. The two fun men will incorporate for $50,000, in fact, the articles have been filed, with Messrs. Kolb and Dill, Oscar de Brettiville, Maude L. Moulin, and George D. Perry. They will have headquarters in San Francisco.

* * *

Sam Spedon, well-known head of the publicity department of the Vitagraph, has arrived from the convention and is doing things at the Santa Monica plant. First thing he did was to order everyone to appear for a general picture, and ever since the first day a cameraman has been shooting plates of the plant, which will be used to advertise the western holdings of the company. While here Mr. Spedon was the honored guest at several functions, dances, and dinners.

* * *

Rollin S. Sturgeon has returned from the east where he renegotiated with the heads of the Vitagraph company. This is about the fourth time he has come back to his first love, and this time looks like the final one. He returns with full managership of the western branch and also as director in chief. He will be assisted by the players who are here and also by a number of New York actors who will be sent west to work in special V-L-S-E features. Mr. Sturgeon will direct only multiple reelers, with an occasional short picture to fill in the time between big ones. W. S. Smith will be the business manager and look after the technical end of the business. All in all the Vitagraph is to improve and enlarge considerably its holdings on the coast, which means just another step in the progress of the film industry.

* * *

Of course, this has been announced in New York, but there may be some who have not seen it. David Horsley completed contracts with the Mutual whereby his pictures will be placed on that program. This means that he will immediately put about ten companies at work in his big studio at the Bostock arena and jungle. Already a number of well-known players have been signed and will leave other concerns in a short time. A studio may be rented in addition to the present studio. One of the new releases to go under the winged clock is an animal comedy every week. Mr. Horsley will return to the coast early in the coming week.

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Marjorie Rambeau, who was favored so much on Broadway last year, is now working in "The Honey Bee" at the Oliver Morosco studio. She says that picture work is far ahead of the legitimate and wishes to stay in the screen plays.

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Carl Laemmle has departed for the east after a busy visit to the coast. He came out June 11th with the Beauty Special and has since been looking after the business of the Universal on the coast.

* * *

Henry Walthall, popular actor, who is with Essanay, visited Los Angeles to win his case with the Balboa company, who is after him for breach of contract. "Wally" looked healthy, wealthy and strong, and said he was glad to get back here, but sorry to leave again so soon for the Windy City.

* * *

Helen Holmes is again busy on an installment for the endless "Hazards" series. It is "A Girl's Grip" and is a thriller, for Helen jumps from an overhanging depot roof to the top of a moving train. At this Glendale Kalem studio James Horne is finishing the sixth episode in the serial of the G and hotel which is "A Double Identity." A mishap which might have proved fatal happened when the cable which hoisted the hotel elevator snapped while some players were inside. The car, which is in every way like a real one, dropped to the ground. Marion Sais, who was in the car, was uninjured.

* * *

And while we all were away last week the Elks held their big and well-attended convention in Los Angeles. Among the visiting Bills were a large number of exhibitors. They took part in a big allegorical parade one day and that night at a local house they went in a mass to see the show and were surprised to see their own selves as they had appeared

in the morning. The speedy film work was done by the local Pathe men and was issued before the regular weekly comes out.

* * *

Mabel Van Buren, who was formerly with Lasky, has joined the Balboa firm and is now living in Long Beach. Several new players have been added to the ranks of the Horkheimer brothers' company and much work is being turned out now.

* * *

Nat Goodwin arrived on the coast last week and is now busy on the Universal story "Business is Business" with Anna Little opposite. Gretchen Lederer is also in the cast. The famous old actor, who is just as young as ever, says he likes the films immensely and is only sorry that he did not get in them before this time.

* * *

Kathlyn Williams, Wheeler Oakman, and Charley Clary appeared in person at Clune's auditorium this week to meet the people. They played the principal parts in "The Rosary," which is the feature program for the week.

* * *

Relying on a "dry reel" to make votes against the saloon, the prohibition element in California have financed and formed the California Progressive-Independent Picture Company, which will flash on screens in motion picture houses all over the State for a whole year the story of the effects of booze.

In the company that has just been formed, Charles R. Burger, State chairman of the Prohibition party; Frank W. Emerson, national committeeman, and H. G. Sohn are on the board of directors. Mr. Burger has been elected treasurer and Mr. Emerson vice-president. Mrs. Stella B. Irvine, president of the Southern California W. C. T. U., is on the censor committee to scan the scenarios.

* * *

Few more successful celebrations have been held at Universal City than the rodeo held in honor of the visiting Elks, Saturday, July 17. Fifteen hundred Elks, together with some two hundred and fifty Texas Rotarians visited the picture city to be initiated into the mysteries of motion picture production. In addition to showing them the production of a number of big scenes in pictures now being staged there, a round-up was also held in their honor.

* * *

It is not often that anyone "butts-in" to a studio and takes possession of the stage, driving everyone out and raising a general rumpus. But this week two individuals, backed by a raft of smart guys swooped down on the sunny stage of the Vitagraph and as soon as they appeared every mother's son of "us" departed for parts under cover. Poor Dave Smith, who was directing, was the first man caught, and he has been squinting out of one eye for three days. Several other persons suffered, and when they discovered what the commotion was, the fear turned to laughter, for it was only a swarm of bees that had decided to make their nest on the diffuser posts. The queen bee led the mob of stingers into the studio and for some time no one desired to work on that stage.

* * *

Harry Leonhardt, Fox's special western representative, who returned only last week from New York, has departed again for the east, going via San Francisco, Denver, Salt Lake, and other cities. In the recent Elks' convention parade he was commander of the first division which included horned paraders from Ohio, Missouri, New England states. and New York. Many moving picture men were here for this convention.

* * *

Stella Razeto, who for so long starred with the Selig company, has transferred her dressing room out to Universal city and is busy working in a new picture there.

* * *

The Francis Ford company broke several big coins when they went to Tia Juana, Mexico, this week, to film some bull fight scenes for the latest installment of the coin serial. They threw Eddie Polo into the dusty ring among the bulls, and the toreadors, matadors, picadors, and all the rest of the dors that go to make a bull scrap a thing of beauty and a joy forever. But he escaped and only narrowly missed being impaled upon the unmanicured stumps of the bovines. The last few words come from the pen of Mr. Ford I. Beebe, chief writer in the publicity office of the Big U.

CLARKE IRVINE.

W. Lawson Butt With Kleine

FEW of the many actors who have recently deserted the stage for the studio have brought with them a more enviable record in the so-called "legitimate" than has Lawson Butt, prominent in the support of Irene Fenwick in George Kleine's picturization of the successful Owen Davis play "The Woman Next Door." Previous to his first appearance in America, Mr. Butt was already recognized as one of the most competent actors on the English stage, having made a truly enviable London reputation during the years he spent in the support of Beerbohm Tree at His Majesty's Theater. Among the productions in which he was featured with the English actor-knight were "Ulysses," "Herod," and "Twelfth Night." Later he made the successful step from the classic to the modern and scored heavily with William Gillette in the latter's greatest success, "Sherlock Holmes."

W. Lawson Butt.

Mr. Butt's splendid work in America has made his reputation international. In this country he played character leads with Robert Mantell for a number of years, essayed the leading role in the mammoth production of "The Garden of Allah," and played leads opposite Grace George in "Much Ado About Nothing, "and "The Earth." Shortly before his engagement with the Kleine film forces he was featured in the support of Margaret Illington in her New York run of "The Lie."

In "The Woman Next Door" Mr. Butt has one of the most difficult roles of his long career as an actor, but difficulties, to an artist of his standing, mean increased opportunity, and those who have seen the picture in the making agree that he has given a characterization that will not be readily forgotten.

M. E. HOFFMAN CAUGHT IN THE ACT.

Not nefariously engaged, it is seen, but in health-giving exercise on the water. M. E. Hoffman, the popular and respected untitled World Film executive, is dimly suspected of occasionally ceasing work, and the photograph is evidence of the fact that he occasionally halts in his twenty-four hour a day devotion to the interests of the great film corporation in which he is so much a factor.

The picture was surreptitiously snapped at Cleveland, O., on Independence Day. The ladies are Mr. Hoffman's mother and wife. Mr. Hoffman is back on the job now, but the recollections of that vacation still hang around, he says.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

TWO BUFFALO PICTURE THEATERS.

Under the Capable Direction of Harold Edel the Palace and and Strand Are Popular Amusement Places.

THAT the moving picture business offers a special demand for red-blooded young men of original ideas is an acknowledged fact. To be versatile, to be able to clean-up mountains and mountains of details, to have one's hand on the public pulse, to keep not only up to the times but ahead of the times are the only assurances of big success in this field. A combination of these and other live-wire features is responsible for the success of Harold Edel, managing director of the Strand and Palace theaters, Buffalo. One of the latest and most successful stunts of Mr. Edel is the publication of a live, miniature newspaper called the Palace Blade. This paper abounds in bright sayings, clear photographs, well-balanced head lines and appropriate data about the Palace attractions. Mr. Edel is managing editor and E. L. Hyman is his assistant. Mr. Hyman is also house manager of the Strand. The big news features of The Palace Blade are flashed in metropolitan style and the make-up is complete.

Harold Edel.

The Strand is owned by the Courtland Theater Company, of which Moe Mark is president. Mr. Edel has been the guiding star of this house since the opening three years ago. A constant flow of patronage to the Strand and the Palace proves the success of his efforts. The Palace was opened a few months ago. A few of Mr. Edel's aggressive business methods will not be amiss. He had his own cameramen take moving pictures of the parade of the Veiled Prophets, which recently held a national convention in Buffalo. He showed the pictures in his own houses and the films proved a hit. Another late idea he used was the placing of a changeable sign in the Strand lobby. There are fourteen cards in the outfit and each tells a story of coming attractions and gives terse slogans about the service and high quality of the shows. He has also arranged new half sheets, advertising his programs. These sheets are framed and monogramed and placed in the leading hotels. Another feature he has just introduced in his lobby is large shadow boxes, each 4x7 feet, containing excellent pictures of the stars appearing in his current productions.

Lobby of the Palace Theater, Buffalo, N. Y.

The Strand seats 1,200 and runs from Main to Washington streets. There is a three-manual pipe organ and a ten-piece orchestra. The director and organist is George A. Bouchard, an experienced musician. The Strand uses the Paramount programs and the General service. His latest attractions include Earle Williams and Anita Stewart in "The Goddess" and in repertoire. The picture of the Strand lobby, shown here, was taken when it contained special decorations for "The Wrath of the Gods," offered several months ago. Every novel device for proper lighting and ventilation has been introduced at the Strand.

Mr. Edel is a college man, a gentleman from the South, and his courtesy is reflected throughout his theaters. His assistants catch his spirit of politeness and his patrons feel right at home at the Strand and Palace. The various "ologies" which Mr. Edel mastered at college are nothing to the problems which he has to solve through the year in the moving picture business. As he is practical and aggressive, he always has smooth sailing in his work.

The Palace is owned by the Mitchell H. Mark Realty Company, which built the Strand theater in New York City. The Palace seats 1,200 persons, and like the Strand in Buffalo, is in the heart of the shopping district. The Palace features the Fox and General programs. The Palace balcony is reached by escalators. The stage is set as a terraced platform in an Italian garden. There is a large pipe organ and a ten-piece orchestra. Comfort, convenience and luxury mark the appointments of the Palace. The theater has an attractive tower, where there is a clock which plays selections on the chimes. Buffalo has seen many changes in the moving picture business during the past year and the survival of the fittest seems to be the rule. However, under the successful general management of Mr. Edel, the Strand and Palace, like Tennyson's brook, promise to "go on forever" in serving thousands of Buffalo and transient patrons.

Lobby of the Strand Theater, Buffalo, N. Y., Showing Decoration for the Picture "The Wrath of the Gods."

GEORGE KLEINE ENGAGES NEW DIRECTOR.

Ray Smallwood, formerly head of the Smallwood Film Company, is the latest acquisition to the George Kleine studios. Mr. Smallwood was engaged by George Kleine to produce the Ethel Grandin series and is already busily at work on the first of a long list of carefully selected stories especially written for pretty little Miss Grandin.

The Grandin Series will be released in the form of two-reel subjects through the General Film Company every Monday, commencing September 6.

THE VAUDETTE, ATLANTA, GA.

Atlanta's Handsome Picture Theater Had Its Start in Section of Department Store.

THE VAUDETTE THEATER, under the able management of two brothers, John G. and Gus Evins, is the largest moving picture theater in Atlanta, not only the largest, but the equipment of this theater is modern in every respect. Back in 1908 the two brothers were engaged in the furniture business. One day the present chief operator, L. F. Henderson, came to their furniture store and made the suggestion that one part of the store might be partitioned off and a moving picture theater be started. Both being shrewd business men they saw the possibilities of such an adventure, and in a short while partitioned off a room 18x80 feet, equipped it, and on December 19, 1908, the "Vaudette" was first opened to the public. The theater was a financial success from the beginning.

Realizing the future for the moving picture business they began to look for larger quarters. They secured quarters in the same block, a floor space of 38 by 100 feet. Before starting the theater they made several trips to New York, Chicago and other big cities in quest of information in regard to improvements in both construction and operating, studying the necessary points from every angle. On September 4, 1911, the new "Vaudette" was opened, the brothers in the meanwhile retiring from the furniture business to give their entire attention to their theater.

The "Vaudette" is equipped with 500 folding opera chairs, 37 inches apart, thus allowing patrons to take their seat without disturbing another. Chairs to the amount of 760

Interior of Vaudette Theater, Atlanta, Ga.

could have been placed, but this one convenience alone has helped make this theater what it is today. Big rotary fans were installed, which exhaust 42,750 feet of air per minute. Commodious rest rooms for both women and men were provided near the entrance. A new Pilcher pipe organ was installed at a cost of $5,000. This theater is also well equipped with exits, thus reducing to a minimum the danger from panic, fire or any other condition that might arise, which would necessitate emptying the theater within the space of a few minutes.

Another thing which has aided in establishing the "Vaudette" in the esteem of Atlantians is the unqualified loyalty of its employees. Many of the present employees were with the house on its opening day. John Evins, speaking of these employees, said, "without this loyalty on the part of our employees we could never have attained the success which has crowned our efforts. Day in and day out, their fidelity has never waned, and no job has ever been too irksome for them to undertake. No detail which would add to the popularity of the theater has been too small to engage their attention, and courtesy has been the watchword from the beginning."

Only recently they have installed a $1,000 plate glass screen, which is a joy forever to the four operators. Their chief operator, L. F. Henderson, has been with them for seven years. The film service at this theater is the full Mutual service, and the pick from the General Film. The "Vaudette" is always packed from the time it opens at 11 A. M., until its close, 10.30 P. M.

The Lindell Theater, St. Louis, Mo.

Beautiful Neighborhood Picture House Receives Loyal Support—Has 1,800 Seats—Not Yet a Year Old.

THE LINDELL THEATER, which stands at Grand avenue and Hebert street, St. Louis, Mo., will not be a year old until August. This theater represents the latest ideas in theater construction throughout. It is fireproof, with concrete floors and balcony, outside stairs of steel which descend to wide openings between the theater and the buildings on each side. The Lindell seats 1,800 persons, is equipped with the latest designed folding opera chairs, has wide aisles, a roomy lobby and foyer, a finely appointed office for the manager, is ventilated and cooled in hot weather with a cooling system that delivers 35,000 cubic

Linden Theater, St. Louis, Mo.

feet of chilled and washed air into the auditorium every minute, an excellent orchestra, a corps of neatly-uniformed ushers and a comfortable and completely appointed projection booth, equipped with two motor-driven projection machines. A Minusa screen is used.

The Lindell is a neighborhood theater in every sense of the term. It was promoted and built by the people living in the vicinity of Grand avenue and Hebert street, who are very proud of their beautiful playhouse and support it loyally. When the Lindell first opened, it was run as a mixed program house, moving pictures forming one-half of the bill, the other portion being devoted to high-class vaudeville; and then later excellent musical comedy and dramatic tabloid companies were given places on the program; but gradually the charm and power of moving pictures have encroached, until, beginning with the week of June 13 last, the Lindell came into its own—found its true function as a house of entertainment and changed to an all moving picture program.

The Lindell is owned by the Great Northern Amusement & Realty Company, but is managed and directed as to its program and personal details by A. J. Dervin.

LENORE ULRICH SIGNS WITH KNICKERBOCKER.

Lenore Ulrich, the popular little charmer of the legitimate stage, has just signed up with Knickerbocker Star Features, to appear in their release of August 18.

Miss Ulrich, although scarcely twenty-one years of age, is probably as well known throughout the country as many an actress having twice her experience on the stage. Her great popularity was gained in her splendid and fascinating rendition of the role of "Luana" in the "Bird of Paradise," which role she played for three seasons and covered the country from coast to coast charming audiences in great cities and little hamlets alike.

Several years ago the whole country was aroused with interest when Leonardo Boratellin, a Milwaukee sculptor, pronounced Miss Ulrich as an absolutely perfect model of form of womanhood, while her face and head have been the subject for scores of paintings by well known artists in and about New York.

Great things are expected of her in the August 18 release of Knickerbocker Star Features, released on the General Film regular program.

THE SAVOY THEATER, WASHINGTON, D. C.
Has Inclined, Bowl-Shaped Seating Plan, Permitting an Unobstructed View of Screen from Any Point in Auditorium.

THE SAVOY THEATER, located at Fourteenth street and Columbia road, Northwest, Washington, D. C., ranks well among the motion picture houses of the national capital, both as to attractiveness and the provisions made for the comfort of its patrons. It is wholly detached, and the front and side walls are of tapestry brick. The building was designed by B. Stanley Simmons, one of the foremost architects of the city, and represents an investment of $40,000, with an additional $40,000 for the ground upon which it stands. The building is of Colonial style, with the lobby in Carian marble of a delicate green. The walls are of ornamental plaster and paneled. The floor is of Mosaic blocks and marble, with Mosaic blocks forming designs and in the center the letter "S" in a wreath and above a lyre also within a wreath. All doors are full-mirrored, while mirrors stretch across the lobby, giving it an appearance of having twice its real depth. The lobby is forty-five feet wide at the street and has a depth of thirty-four feet. At the north end is the manager's office, following which is the box office, and at the west end is a closet for storage purposes and another door leading to the stairway which goes into the operators' booth.

Lobby of the Savoy Theater, Washington, D. C.

The operators' booth is one of the best in the city. It runs the full width of the lobby and has a depth of eleven feet. It is equipped with toilet facilities and is well ventilated, there being a window at each end and there are two vents, eighteen inches in diameter, leading to the roof directly above the two Simplex motor-driven projecting machines, which, with a motor generator and rewinder, are here installed. The projection and lookout openings are provided with slides fitted with fusible cords and act automatically in case of a conflagration. As one enters the auditorium he cannot help but admire it for its attractiveness. It is wider than the lobby, having a width of sixty-five feet, and it is one hundred feet in depth. A feature, new to Washington, was here embodied, for the floor has been laid bowl-shaped and on an incline, the latter being one-eighth inch to the foot. The shaping of the floor from side to side gives those patrons who occupy the seats nearest to the wall an opportunity to look directly over the heads of those occupying the central seats on the aisle and gives an unobstructed view of the screen. Further comfort is insured by the width of thirty-four inches, two inches more than required by law, between the backs of the chairs. The house has a seating capacity of 840, while more than 200 others can find standing room behind the heavy brass rails. The center aisle is also very wide.

From the floor line at the walls a base of imitation marble extends to the belt course. The walls have been left in white with all ornaments brought out in low relief, giving an appearance of daintiness of outline. The wall lines run to the first rib of the ceiling, forming what might be termed a slow half ellipse. Pilasters are placed on each side of a blind window at each side wall, with a delicately moulded cap and a cartouche over the center of each opening. At the ends nearest the screen the walls have been splayed to an angle of sixty degrees and a recess formed therein to give the appearance of private boxes. These are decorated with fan-shaped ornaments and above the center of each is a cartouche. Above the gold fiber screen is a proscenium cove, ornamented with a large cartouche in the center, as seen in theaters having a stage, although the Savoy is not so equipped. The screen itself is within a shadow box having a bevel extending back fifteen inches to the line of the screen. In the center of the house is a cross aisle six feet in width to an exit on each side. The floor is of cement, having a hardened top layer, preventing it from chipping. The ornamented walls and paneled ceilings of both the auditorium and lobby are in what might be termed a modified Renaissance. In the center of the ceiling of the auditorium is an ornamental plaster centerpiece, elliptical in shape, with a black blind vent in the center serving to break the surrounding dead white, and a circle of forty-six Mazda forty-watt lights with frosted globes. In each of the four surrounding panels are similar lamps of one-hundred-watt power. On each of the twelve pilasters along the walls is a bracket of composition, done in gold leaf, and lacquered in imitation of statuary bronze, holding five candles with frosted pear-shaped globes. Similar lights have been placed in the lobby which is also equipped with three chain-hung fixtures, which are both elaborate and very expensive.

The heating and ventilating system is of the best. The former is what is known as the Plenum direct-indirect system. During the winter months the building is heated prior to being opened for an entertainment by direct radiation, after which this heat is turned off and the indirect service is brought into play. This is accomplished by blowing the heated air into the theater from the rear of the screen wall over a heating coil through the registers above each of the two rear exits. The fan is a belt-connected Sturtevant, capable of distributing 30,000 cubic feet of heated pure air per minute. The same fan is used for sending in a like amount of cooled air in the summer months. The radiators are concealed in the walls. The vitiated air is drawn out from the theater at the front floor line through registers on each side by an exhaust fan at the rate of 24,000 cubic feet per minute and carried through the roof. The fan is located in the operators' booth. The piping of the house is what is known as the overhead or drop system, the main flow pipe being above the ceiling of the auditorium and from this pipes drop to the radiators at the floor line. The return or condensation pipe runs under the flooring to the boiler at the rear.

Interior of Savoy Theater, Washington, D. C.

At the rear of the house is a park capable of accommodating nearly 900 patrons seated and in addition there is standing room for 300 more. Entrance is had to the park from the north side of the theater through an entrance fourteen feet in width. The flooring of the park, first made with a fill of clay and then covered with two layers of crushed limestone, is curved and inclined similar to the theater itself. The limestone surface has proven to be exceptionally satisfactory and superior to gravel, which is usually used, in that it presents a harder surface and there are not the footprints to be rolled out after each performance, nor does it cause the soiling of white shoes or dresses. The Savoy theater and Savoy Park are controlled by a theater company of the same title, of which J. M. Swanson is the treasurer, A. G. Swanson is the vice-president, and M. B. Swanson is

the secretary and treasurer. The house was first opened to the public on February 1, 1914. The projection is excellent, and, aside from the general appearance of cleanliness for which the house is noted, a great deal might be said of the music furnished by the five-piece orchestra. The general admission to the Savoy is ten cents, although up to twenty-five cents has been readily obtained on a number of especially popular films. Its patronage includes the residents of the finest part of the Hill district and it has enjoyed a very satisfactory business from the time of opening.

OLD MILL THEATER, DALLAS, TEXAS.

Hulsey Adds Another Big Picture House to His String By Leasing 1,924 Seating Capacity Structure.

THE OLD MILL theater, Dallas, Texas, was erected by Dalton Brothers and Bible during the fall of 1913, and was opened October 15 of the same year. The idea of naming it the "Old Mill" was originated by the architect, I. A. Walker, on account of two large exhaust fans used in the front, giving it an "Old Dutch" appearance. The house seats 890 on the main floor, with additional 48 chairs in the boxes on the main floor; the balcony seats 936 and two tiers of boxes on the sides, brings the total seating capacity to 1924. The chairs used on the main floor have what is sometimes called an "air cushion" seat, the trade-name being "squab-spring" seat, which is very comfortable. It is said these chairs cost over $8.00 each installed. When the house was first opened, a light musical comedy was used for some

Old Mill Theater, Dallas, Texas.

six or eight weeks, being succeeded by Pantages vaudeville. This circuit's acts brought very good business to the house until the Garden, Majestic and Orpheum put on vaudeville, and the city could not support so much vaudeville.

During last fall, motion pictures were installed in the Old Mill, and some few weeks after making it a picture house. Dalton Bros. & Bible leased the house to E. H. Hulsey, then owner of the Queen theaters at Dallas, Galveston and Houston. The same day this announcement was made, another deal was consummated whereby the Feature theater, formerly the Orpheum, under complete remodeling, was sold by Dalton Bros. & Bible to the Jorgenson Brothers.

As soon as Mr. Hulsey took over the house, a complete change of the program being used was made. Then Mr. Hulsey started making improvements, the first being an expenditure of several hundred dollars for artistic scenery on the stage, and an electrical fountain. One of the latest improvements is the Wurlitzer Hope-Jones Unit orchestra, said to have cost $15,000. The Old Mill is now running Paramount, V-L-S-E, Griffith features, and features of the General Film Company.

Mr. Hulsey, the lessee of the Old Mill, has just recently added to his string of houses, the Newport, a small house next door to his Queen theater in Dallas, both of which are in the same block with the Old Mill. He also operates the Hippodrome at Waco, in addition to the Queen at Houston and Queen at Galveston. Mr. Hulsey has introduced many novel advertising methods in Dallas for the Queen and Old Mill. One of his recent "stunts" advertising Kleine's "Woman Who Dared" at the Old Mill was an open carriage, driven by a uniformed driver, with a beautiful woman in the back seat, who had her eyes covered with a domino mask, parading the principal streets of the city.

WILLIAM JENNINGS BRYAN VISITS UNIVERSAL CITY.

Mr. and Mrs. William Jennings Bryan visited Universal City last week where they were the personal guests of President Laemmle. As the party of the ex-Secretary of State arrived at Universal City from Hermosa Beach they were met by President Laemmle, Director-General Henry McRae, Manager H. P. Caulfield and other Universal west coast officials. Nearly a hundred cowboys and cavalrymen were lined up on each side of the boulevard and fired a welcoming salute as Mr. Bryan drove up Laemmle boulevard.

Having been apprised of the coming of Mr. Bryan, the various directors had arranged a program of events calculated to give the ex-Secretary of State a comprehensive idea of the growth of the industry. Several scenes were staged for their benefit on the big open-air stage, among them being an interior of Al E. Christie's four-reel comedy feature, "Mrs. Plum's Pudding," with Marie Tempest in the stellar role.

Leaving the main stage, the party motored down the broad boulevard to the lower end of the grounds where more thrills awaited them. Paul Bourgeois and Rex De Rosselli halted the work of their company long enough to show the visitors how wild animals are handled at the picture city. Continuing on to the set in use by the Rex company, they witnessed an old-fashioned barn dance which Director Reynolds staged for their amusement. Daddy Manly and Mother Benson led the almost obsolete square dances and at the close of the Virginny reel Daddy called for three cheers for the statesman.

The cowboys then led the Bryan party to a street scene in a western town which Robert Leonard was using in producing the four-reel feature, "Renunciation," featuring Julia Dean. As the party were about to leave the grounds a howling mob of mounted cowboys and cavalrymen rushed past them, running toward the hills. In their hands they bore wet blankets and grain sacks. Looking toward the hills Mr. Bryan and his party saw that the beacon fire which was lighted in honor of the party had run before the wind and

President Laemmle Greeting William Jennings Bryan at Universal City, July 13, 1915.

was rapidly becoming unmanageable. Help had been called for by telephone and the ranch boys were responding.

Urging their horses to top speed, the boys wormed their way up the hill and soon stood silhouetted against the skyline beating back the fire. The party remained interested spectators of the fire fighting until the last sign of smoke had disappeared. Before leaving for Los Angeles Mr. Bryan posed with President Laemmle for several still pictures and turned the crank of a moving picture machine on a comedy scene.

JACK HARVEY, DIRECTOR, JOINS UNIVERSAL.

Violet Mersereau and Billy Garwood are now being featured in a big three-reel production called "The Wolf of Debt." It will be in the hands of Jack Harvey, formerly a Thanhouser director. Night photography will be one of the features of this picture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Posters.

POSTERS are good only when they are advantageously placed. The mere fact that they *are* posters does not make the business. Posters may be a positive detriment. The other evening we stopped in front of a house the lobby of which was plastered with bills. Small painted cards told whether the attraction was "Today," "Tomorrow" or "Coming." Evidently the posters were not changed about but merely these signs were shifted. Two men stood in the lobby trying to figure just what the bill was. They gave it up and passed on. It was too much trouble. It seems strange that a management should be content with such a patchwork display, but the house was there to prove it. Not far away is another house with a sign that reads: "All posters advertise pictures shown today." Of the two, the latter is by far the better plan, though some "coming" subjects should be advertised.

Ticket Cases.

The Maxime, Detroit gives a ticket case to its patrons, as this clipping from the program shows:

TICKET CASE

The Maxime Theater has issued a very neat leather combination ticket case, with compartments for street car tickets, stamps and Maxime Theater tickets.

Patrons of the theater can secure one of these cases at the box office with every dollar's worth of tickets. By purchasing tickets in lots and using these cases, they save waiting in line at the box office.

A man with a ticket case will want to keep tickets in it. We have not seen a sample of the case, and no details are supplied, but perhaps the management will reply if interested brothers query with a return envelope.

The program is twenty pages, largely advertising, but taking enough room to announce the attractions, and it is possible to tell which is program and which is advertising because a triple cut-off rule is used. Not much is said of a majority of the films. The first inside cover page gives all the facts about the house that patrons might wish to know. The whole page is occupied to advantage and you feel that you know all about the house. We think that if they would take another page from the advertisers and give some house talk, as well, that they would give interesting house talk; the sort of copy that would pay for the space used. The Fourth of July issue carries a very red firecracker and a flag border for the front and back cover, running across the top and bottom, but not down the sides. Which gives a better effect with a larger border than would be obtained from the panel effect. Each day is named and dated, and in other ways they conform to the best usage. The bottom of each page carries the page number spelled out and the words "Maxine Program"; the latter appearing inside and the numbers being on the outside of the margin; to the right on the right hand pages and to the left on the even numbers. It carries a certain suggestion of style that counts. The paper is good enough, but not too costly, and the printing is well done.

Coming Back.

From the Orpheum theater, Gardner, Mass., comes a post card for The Celebrated Scandal. Many exhibitors have been quick to make this work for them. The current copy reads:

Everybody, Everywhere in town will talk for weeks about
The Biggest Scandal
Gardner has ever had.
Are you familiar with the facts?
It concerns Betty Nansen.
Do you know her?

In the original, the lines "The biggest scandal Gardner has ever had," get all the display. There is a lower panel giving all of the facts, naming the film and the player, with house and date of performance, but this must be varied for each house.

We are glad to see Mr. Stanton coming back into the fold.

Advertising Slides.

The management of the Lyric, Stuart, Florida, sends in a clipping from a local paper. It is not from a photoplay page but from a feature department. The item reads in part:

Every now and then—especially now—there are those who will howl about the advertising signs shown in the pictures; and there are many who condemn them, saying, "We go to see the films and not to have these ads thrown at us." That is true enough—but the same is true of folks who go to a restaurant to get grub—yet I've never heard of there being any kicks over the ads placed on the menu! No sir. The same people enter a trolley car for the purposes of transportation—and those same cars, all of 'em, are crowded chock-a block with big placards from those advocating the advantages of "see that hump" clear down through to castoria corsets—but I've never heard any raucous remonstrances against the ads, have you?

The fact is that while the people do "go to see the films" they don't realize the great cost to the theater in procuring these master-pieces, the cost of the entire upkeep of the establishment and the frequent losses the managers are obliged to suffer at frequent times. The matter of conducting a first-class playhouse is not all "velvet" by about thirty miles; and I favor the plan of the manager getting as much for his advertising space as he possibly can. If anyone is harmed by the insertion of a few advertising signs slid in between two long-extended performances he is sure some tender-hearted. He should never eat a cheese sandwich—merely because the darn thing isn't made of all bread.

This reads well, and a lot of managers argue along the same lines, but why? Put advertising in your program and the public does not have to read it unless it wishes to. Put signs on the restaurant and they do not spoil one's appetite. But the theater manager himself would be one of the first to complain if each slice of bread had an advertisement printed on, if the tablecloth announced that it had been purchased at Brown's and washed with Smith's soap in Jones' laundry.

The screen advertisement is not the same as the advertisement on the wall. It is thrust upon the patron. He *must* read it whether he wishes to or not. There is no alternative. It is thrust into his face. He comes in to see pictures and not the advertisement of Smith's skin cure or Jones' grape juice. He resents being compelled to read the stuff and he resents the interruption to the performance. He has paid for a good entertainment. He is entitled to it. He should not be required to view a lot of advertising stuff. A manager, if he wishes, may plaster his walls with advertisements and fill up his program with them until it becomes valueless to himself or anyone else, but the screen is his stage. He should not permit the advertising slide any more than a dramatic theater should permit a sandwich man to walk on and spoil the realism of a performance. There is no objection to a few house slides, but the foreign advertisement has no place on the screen.

Card V. P.

The Calhoun, Minneapolis, sends in a couple of neat-looking programs. The one for the week of July 5th is better than that preceding it. In that one single line is given to the name of the house instead of the half line used in the earlier issue. The general typographical arrangement is bettered. Not all of the days are dated, as they should be, but this is probably an oversight, since six out of eight are properly tabbed. But a single page is used for the week's program, but they get all of the titles in and some description for four changes and get a good display with eight and ten-point display, a better display, in fact, than comes from twenty-four point on some larger pages. The secret lies in using few display lines and keep the rest of the type light. This is very simple. You merely do not use so much heavy display type and keep it for the best lines. The back page is used for the coming attractions and page two for house chat or some extra big underline. They have made so much improvement in the second issue that we want to see some more, though the second edition is about all the improvement they really need. They use good quality card stock cut vest pocket size.

An Author's Night.

Houses near the studio cities frequently have nights when some star appears in person, but Ashley Miller, of the Edison company, seems to be the first to appear as an author-producer, though Miss Martha Russell, of Essanay, appeared as author-actress. The producer idea is a good one. Mr. Miller played the Englewood theater. Miss Gladys Hulette and Edward Earle and Carlton King also appeared. There is no reason why the men who write and make the pictures should not share the interest with the players. Perhaps Mr. Miller has started something.

In passing, the management announced the coming of the players and their director in a very neat form. There was just one line of bold face type, the name of the house. The rest was all a clean eight point, only one page out of four being printed.

Hidden Coins.

The Majestic theater, Grand Junction, Col., used the cut-outs for The Broken Coin in a new way lately. The explanation follows:

NOTICE!

Commencing Wednesday, June 30th, and continuing every day for 7 days the management of the Majestic Theater will lose 50 broken coin pocket pieces each day throughout the city.

These broken coins will admit the finders of them to the first episode on July 7th. Watch for the coins on the street—on the sidewalks—possibly on your lawn. Some of them may be wrapped up in paper or tied in the corner of a handkerchief—you may even find them in an old tin can, so keep your eye peeled. 50 of these coins will be lost every day for 7 days, commencing June 30th. They are the exact size of a dollar, and the color of copper.

This is an adaptation of an English circulation scheme, the original form using metal tokens which were deposited in all sorts of out of the way places. Then clues were given by means of a story or sketches,

the tokens being redeemable for prizes. The Broken Coin cut-out works very nicely in this connection.

The house paper, The Movie Fan, also uses a misspelled word contest and there is a popularity voting contest. They must keep busy out there. If Mr. Decker does not mind, will he please tell us how he came out in his scrap with the local paper?

A Nice Man.

J. Calines, of the Amo, Detroit, is a man we like. He says he will expect to see a comment on his V. P. "in a few weeks" instead of asking for the very next issue. He writes:

> I sincerely believe that much of my success is due to constant advertising. How do you like the stock, and have I too much printing? I have a first-class printer and he assures me that this is A-1 quality tag paper.

Tag paper is manila paper, and does not suggest class, but it is better and stronger than cheap colored stock and does very well. A vest pocket must be able to withstand carrying, and stout stock is needed. We do not think that we would change.

Mr. Calines should tell the printer to date the days. There is a lot of type on the program pages, but it is kept light and so does not look as bad as it would were the page messed up with full face. It is clearly divided by rule, but it would be better to rule double above the days and single below the date line instead of having a hair line both above and below.

In the Saturday and Sunday dates a slight change should be made. Saturday reads, "Matinee and evening" and Sunday merely says "Matinee 1.30," giving the impression that there is no evening performance on that day.

The front page carries too much type. The ornament should be pulled out. An extended letter should be used to let the house name take the better part of a line with "Theater" in smaller letters below. The date should appear in the middle of the page, with white space above and below, the price scale should be made smaller and dropped to the bottom and the hours of performance placed just above this, the matinee announcement coming between the house heading and the date line. The spacing should divide the matter into four divisions instead of letting it run a solid page, as at present.

The inside pages can run as they stand with the changes suggested, and the back page underline is well handled. We like the line, "Get the Amo habit and drop in every evening." This is much better than merely "Get the habit" would have been.

Somewhat Eleborate.

Homer Croy sent in some East Indian programs a while back, but P. Poggenpohl, of the Empress, Gordon, Neb., sends in a dodger in American Indian, to wit, the Sioux language. The double line at the top merely says that it is a good moving picture show. The top line in the second bank stands for "time" and "Ten o'clock" and the second line adds "in the forenoon." The third of the smaller lines announces "A Quarrel Among the Neighbors" and the last two lines read: "The squatter—the man who lost his land." It looks like much more than this, but in spite of the traditional reticence of Poor Lo it is evident that he talks a lot when he has anything to say. Mr. Poggenpohl writes

Ite Owapi Naskanska -Waste Pazopi Kte-

Mazaskanskan Wikcemna kin leanpahan ktelo.

Wicasa Wan Makoce Mano.

Ti on maki kiciahaye kiciyapi

Kaspapi un wan wanyakapi kte lo

Gordon Journal Print

that they held the Indian Congress there, with more than five thousand Indians present for the week, and says "It was not necessary to do much advertising, these dodgers being sufficient. The Indian is a great moving picture fan and as during the week my entire program was injun I did a very good business."

It was here that Essanay made the Buffalo Bill pictures some time ago and we are indebted to him for some very interesting post cards of both events.

We want to add that Mr. Poggenpohl has an exceptionally tasteful letter head.

Getting the Can.

"Getting the can" suggests a loss of position, but H. T. Drake, of the Lyric theater, Fayetteville, N. C., got over twelve thousand cans and was happy. The cut shows the front of the house with a part of

the collection yet to be removed. His idea was to work in with the mosquito campaign on the proposition that the cans, uncared for, might collect the stagnant water that would breed mosquitos, so a free admission was offered any child presenting ten cans strung together, the hole used in stringing them providing drainage.

In our forthcoming book on Picture Theater Advertising, we suggest the can scheme, but with a different sequel in that the cans reappear on front stoops with a length of cord and a tag that reads:

> Tie this can to your dog and head him in the direction of the Blank theater. The comedy today is funny enough to make even a dog laugh.

Having pulled the cans off the lots, Mr. Drake cannot very well put them back again, but here are two good can schemes.

In passing, twelve thousand cans should have some cash value.

Mr. Drake not only got the usual newspaper write ups, but was mentioned in the newspaper reports of the society meetings as doing this toward the cleaning up of the town. Any scheme that causes physicians and health officers to write the newspapers in praise of the idea is good press work and Mr. Drake sends in a couple of columns of the sort of stuff that cannot be bought. In addition the scheme will be adopted as part of the lecture of the state health officers. Be the first in your state to start something on this line.

An Improvement.

The Third Street theater, Easton, Pa., improved its program when it went in for the running story program instead of the day program lost in a mass of advertising, but now they do even better by retaining this and adding a two column program by days, but undated. Assembling the program groups the attractions where they can easily be compared and then running stories lift up the more important of the features. It is a big advance over the old style program.

Three Sheet Frames.

The other evening we watched them change the lobby posters in the Bijou theater, Atlantic City. The sheets were framed in three or four inch moulding, a heavy frame that promised to be difficult handling, but they merely turned the moulding back on its hinges, opening up the boards so that the old paper could be taken out and replaced with new. The posters were attached to the board with thumb tacks at the margins, and the moulding was turned over this. Instead of a frame, the moulding was in four well jointed sections, each hinged to the back board independently. At each performance a slide was run announcing that Billy Reeves could be seen daily working in pictures around town and that these pictures would be seen first at the Bijou every Saturday.

Good.

J. A. Goldstein, of the Lumberg, Niagara Falls, writes:

> I submit the enclosed, same being my "initiation fee," as entrant into your department.
>
> I will be pleased to have your criticism of same, for, as you can see, it is our first number, and if there is room for improvement, I desire to get busy at once.
>
> I cannot close without referring to the good work you are doing through your department which has no doubt been the salvation of more than one exhibitor in his advertising perplexities.

The issue is an eight page four by six with the program on one page and the day set in letters one above the other at the left. This should be changed by widening the box (even at the cost of line space to the program proper) to let the "Mon" run on one line with the date beneath. It can be done and still give an eighteen em line for the program. Apart from this the program is smart, but not being on the third page, which is used for editorial, it should have been on the fifth and not the fourth page, as the reading matter now on the fifth would have been picked up from the fourth page more quickly. Mr. Goldstein sells more than half of his space to the outside advertiser and yet has enough room to do sufficient talking to his patrons, merely because he divides the space well. Evidently he is not superstitious, for there are thirteen advertisements. If you want a compact eight pager or are running a large four, perhaps Mr. Goldstein will let you have one of his for a pattern. It is a good one.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Censorships.

CENSORSHIP is becoming a vital question to the writer of photoplays. It is an issue far more close than most authors realize. The demands of the National Board may be understood and complied with, but the various state and local censorships are making it increasingly hard to sell stories.

The author not in close touch with the studios cannot realize this. He gets his stories back without explanation. He knows merely that he cannot sell. He does not know that he does not sell because some local body has the editor buffaloed. He blames his luck and not the censors.

To take a concrete example: Pennsylvania cuts out of comedies most kicks and knockabout stuff. Some of the comedies shown have been more or less vicious, but the censors make no distinction. You've three guesses as to what will be cut out—and then you lose. Naturally editors fear any comedy of extreme action. It might be passed, but there is not much use in taking a chance. A story is turned back. The author does not know why. He cannot know that it is merely the reaction of the censorship.

Censorship, if needed, would be well, but when it is made the excuse for a political job and the office is filled by some henchman of the party in power, it is far from being sane or intelligent. Presently we will arrive at a point where all heroes must be little Rollos and all heroines as angelic as little Eva, the well known friend of the brunette Uncle Tom. Complaint is made that stories grow weaker and less interesting. Few realize that the censors and not the authors are to blame.

It is only a question of time, if the censors are permited to continue, when it will not be posible to sell. It is time now to do something about it. The thing to do is to appeal to your state lawmakers. Educate others to do the same. Make the censorship deservedly unpopular or presently there will be no market for outside stuff. The studio writer, knowing the limitations, can get his stories through, but few if any of the free lances can write to conform to the many demands. Some may know that one censorship objects to comedy police. They may not know that another arbiter also objects to police in any form. They will not have a comedy policeman but will use officers with the result that their stories will be dropped.

At the present time there is hardly sixty per cent. of the product shown as released by the manufacturer. And stuff that is shown in one state may be cut out in another, each section of the country practising a different scheme of mutilation. The percentage is growing smaller all the time. Presently no one but the censors will see a story in the form in which it is released. And a story incomplete does not do the author justice.

Mimicry.

The monkey is an amusing animal, but it is seldom that he makes a good business man. Many script aspirants have the mimetic powers of the monkey but they seldom turn into authors, for they seek to replace thought with the imitation of thought. They search for technical terms. They overwork each new device they find, but they give nothing new to the old forms.

Three letters within a week state that the writers supply "directors' sheets" with their scripts. Of course a director's sheet is a very knowing and technical thing, but what is a director's sheet? We wonder if they really know. A man who didn't know much about pictures once wrote a book about them and because he asked a man who used such a sheet, he presumed it was a standard and so told it. Others who wrote books from this first one took the term over. It sounds interesting, so the carefully prepared director's sheet goes along to advertise the author's inexperience.

A few directors habitually use a skeleton outline of the script. They have good memories—or think they have—so they condense the action to memoranda and work from this brief form. Other directors, who are working from an original script which has been much changed, find it necessary to sketch out the new run of the action to avoid getting tangled in the changes. They would not accept the author's form of sheet in either case, for almost every script is subject to minor screen changes, and it is because of these changes that the slip is primarily made. Naturally the submission of such a slip is, on its face, a confession of ignorance.

Another sadly overworked phrase is "Cut." It is seen on some loaned script or on some sample script in a book. It looks very "wise," so in it goes. "Cut" is used in two senses. Where all of the scenes in one set are taken on a single strip of film, two or more scenes may be done together. Sometimes, too, the director wants to make two or more short cut backs of what was originally planned as a long scene. In the joining slip he briefs the action to the point where he wishes the scene to stop and writes "cut" to show that the film is to be cut there and that the rest is not to be used in that scene.

Staff writers use the word to indicate the positive and necessary termination of a scene at that point. If Nell goes out of the dining room into the kitchen the word "cut" may be written after "Nell exits to kitchen." It brings the attention of the director to the fact that the scenes must match up and that Nell cannot be seen going out of the dining room and then not be seen in the kitchen for a couple of seconds, but since the director does not need to be told about this, the word is used but seldom, though we believe that James Oliver Curwood ends each scene with that word.

It should be the aim of the author to get his script into such a form that it might be made without alteration or emendation, but it is not necessary to use all the studio terms to prove knowledge. It has an entirely contrary effect.

Trimmings.

If you are like many authors, you'll find, in going over your work, places where you might have added bits of business to good advantage. You are rather sorry that these good ideas did not occur to you at the time. They would have made the script better, but they hardly seem of sufficient importance to make it worth while to rewrite the script.

As a rule it is well worth while to go to this trouble if you are certain that the revision will help the story. Sometimes a script is bought for idea and sometimes it is bought because of some little touch that makes the story seem to be real to the editor. It may be a single bit of business that really sells the script; just some little thing that is not vital to the story and yet seems to give it a human note.

It's tough to have to recopy the script, but it is still worse not to sell it. Directors are not always able to get the full idea from the first hurried reading. Now and then a bit of business will give them a better idea of the story and of the author's capacity than the most carefully prepared story. The action seems to illuminate the entire script and to make it seem desirable. Put these bits of business in.

Wildcats.

Recent upsets in the film world emphasize the unwisdom of seeking a market for scripts with other than with the established companies. The wildcats mean to be honest, but they cannot pay unless they are themselves paid and when the market fails to be profitable the company goes under and there is no one to ship back the manuscripts to the impatient authors.

Sometimes the company is reorganized, perhaps more than once, and then the question of financial responsibility becomes so involved that expensive litigation is the only recourse. It does not pay to spend several hundred dollars for lawyers and court fees to recover the fifty or hundred dollars that might be awarded.

It is better to move slowly and safely and have dealings only with the established companies or those able to prove financial responsibility. This will limit the apparent field, but it will keep scripts to those companies likely to take and pay for them.

It is foolish to send manuscript, uninvited, to every company that has "Film" as a part of its name, and yet there are hundreds who take the tips published by some author's magazines and flood with their unfinished work studios that want no scripts of any kind and which has made no provision whatever for handling manuscript.

Many of the feature companies have no editor. They deal with one or more staff men and do not look to the outside. None of them want the average grade of story. They must get the best if they would hope to compete with others and cannot risk their success with amateurish work.

If you send to the new companies you must send only your best and since you stand a good chance of losing the script, it is not a good gamble.

Discords.

Unless you know a subject, do not try to write about it. In a recent two reel story that will not be released, much of the action took place in the home of a French nobleman. Coming home from the theater the party remove their wraps in the lower hall, precisely as they might do in an eight room house. The little daughter was permitted to roam around unattended and one of the characters became intoxicated on whiskey. These were but three of the little things which would have irritated those who know that in the homes of the rich there is not a community hatrack in the front hall, that French girls of good family are never permitted on the street alone and who know that absinthe and wine are more common than whiskey in certain circles. The story was written from the knowledge of the author and, knowing no better, he gave his puppets the same actions that form part of his own life. If he had been writing of Cleopatra he might have shown her helping the hired girl to get out the weekly wash. Write about people you know and know of the people you write about. A single jarring note will spoil the illusion and the editor who picks up a story in which some bloated bondholder starts for the office with his lunch in his coattail pocket is apt to drop the manuscript before the lunch gets out of the house. Show him that you write with authority.

Consider This.

Manuscript envelopes, like the cloak of Charity, cover a multitude of sins.

About Schools.

Most of those who Have given their opinion of the schools have found prose inadequate. A Florida correspondent drops into poetry. The effusion is printed verbatim and is offered without comment. It offers its own best commentary:

Moving Picture World.

Gentlemen

I sopose you have herd the same old tune before from beginers but maybe not in poetry.

So here goes.

If the Weary World is Willing
Ive a little word to say.
Abought my sad exprince
Trying to write a photoplay.

Ive Wrote both songs and poetry
And Friction, a little Yes
But never have wrote a picture play.
Although Ive tried my best.

I answerd a ad in the paper
To a corspondence school
They said for $30.00 they wood
learn me all the rules

Dear friends. Take my true advice
And let that school go by,
When they say they teach you all for money
You can make them out a LIE.

This May enterest outhers.

Full Scripts.

Not writing for publication, an author who got a staff position on his thirty-second script, says:

> Another place where you are dead right is about a beginner writing full scripts. I never write a continuity that I do not learn something that does not make my next script easier to write and better in technique.

This man wrote full scripts and got a studio job on the strength of his continuity. It does not follow that everyone who writes full scripts will get a studio job, but it does follow that the writer who can and does write full scripts of action will know more about writing than the cheater who writes synopses only.

It is impossible to write only synopses and know whether or not the story is the best that can be done. You must see the story from under your development. In these days of tank development for photographic film not many use the tray, yet there is something fascinating about the tray developing in seeing the white plate gradually stain, then color until the detail begins to come in and finally the whole picture is on the plate. Writing a script is much like that. To the true workman there is a real delight in watching the story form, and if you have it in your heart to be a good workman, the development of a story never becomes a task. There is always a joy in watching the story grow.

With the synopsis alone you have nothing of this sort. You turn out a suggestion for a play, but the story alone is no more a full play than is a mass of clay a finished statue. It is not the story you tell, but the manner in which you tell that story that counts for something.

Work synopses only in the first stage of your progress, and do only the synopsis until you learn what a plot is, but after that develop your story into complete action for your own information and benefit. Do not merely write that "Carl scales the cliff." Get busy. Invent the thrills that will make the climb up the cliff something gripping; absorbing. Then you will know just what value the incident has. Next time you write a cliff scene you will know better how to plan the action and you'll know before hand how that action will look.

Any job that is worth doing is worth doing right.

Neal on Anti-Climax.

Professor Robert Wilson Neal goes gunning for the anti-climax and corrects our suggestion that it is also an ante-climax by pointing out that it might be the slump of the falling action, past the climax. He treats the matter so comprehensively that we have nothing more to say than "thanks." The same simplicity and directness of thought that make Short Stories in the Writing one of the really useful handbooks stand forth in this, so give ear:

> Not speaking of suffrage, I am an anti; I am—in the spelling—for anti-climax, not ante-climax—not in the same sense. But I should not go so far as you went in conceding ground to the gentleman who wanted you always to spell it a-n-t-e instead of a-n-t-i. You put it, "An anti-climax is also an ante-climax, since it must come before the intended climax." Maybe I seem to be renigging on this; maybe not. I know we agreed thoroughly when we were discussing the suggestion, but I think we happened to talk about the preliminary crises, or climaxes, almost entirely, and did not bother to define anti-climax, because the term is well known and understood. But as a matter of fact, as you will no doubt agree again, the most deadly form of anti-climax is that which follows a fairly strong situation with a weaker one, producing the effect of bathos. Bathos in anti-climax is one of the main reliances of comedy in producing the humorous effect, but it is fatal in any way other form of drama.
>
> Naturally, the first test of any situation, to determine if it is anti-climactic, is to determine if it agrees with the spirit and action of the play as a whole. Whatever is inconsistent is in some degree anti-climactic. Thus, a situation that arouses the deep tragic emotions is inconsistent with a comedy purpose, and therefore results in anti-climax. On the other hand, an abrupt let-down from tragedy or drama to comedy level results in anti-climax. Evidently a great deal of the effect actually produced depends on the management of the incident, not on its nature. A director can turn a well-planned incident into anti-climax, just as he can sometimes save a poorly-planned situation from falling into bathos. Indifferent acting can spoil a situation in the same way—by failing to appreciate its true significance in the larger action, and reducing it to anti-climax. Anyone who has seen Warfield in The Auctioneer will understand how his acting not only preserves situations from being comical, but out of their comic elements brought forth a greater pathos.
>
> The next test for anti-climax is significance. The scene and situation must mean something, and mean it unmistakably in connection with the principal action. There isn't any use of showing Sister Susie sewing shirts for soldiers in a play concerning American labor, but there may be in showing her sewing shirts as a sweat-shop job. Another reason why scenes give the impression of anti-climax is, that their connection with the play as a whole is not made clear. Yet another is that the connection itself is remote; it may exist, but it is not essential. All this means, frequently, merely that the idea is not made clear. Sometimes it is too remote to be made clear without excessive explanation; so that proportion and emphasis and direct advance have to be sacrificed unless the idea is left obscure. Sometimes, on the other hand, the idea is good, but its connection with the rest of the play is not clear. To illustrate: Suppose Susie sewing shirts comes near the close of a play in which Susie has passed through tempestuous experiences, the idea being that the turmoil is gone and peace is hers. If, without explanation, we see Susie thus occupied, we are more than likely to be puzzled. But a leader will avoid this anti-climactic effect by making the connection clear: "Peace after turmoil," or an equivalent, would make all plain.
>
> In brief, incidents and situations may be anti-climaxes because they are inconsistent with the atmosphere or action of the play as a whole; because they have no real significance in the play; because their connection with the general action is not made clear, or because the connection is so remote that it cannot be shown without sacrifice of more important action or of other important elements of interest.

Be Explicit.

Brevity is a thing to be admired in a manuscript, but brevity does not mean merely shortness. If a situation may be conveyed in a line, that line only should be employed, but if seven lines are necessary to clearly explain a single piece of business, the space should be taken. Sometimes a small scene will require an elaborate explanation where a longer one may be dismissed with a line. It should be the aim of the writer to learn just what the essentials are and then use the essentials. It does not always happen that a script is rejected because some scenes are not clear, but the well defined script stands a much better chance of being accepted because it can be more vividly realized by the reader. Directors are coming more and more to appreciate the help an author can give, and to expect it.

Comedies.

Evidently polite comedies are not the successful successors to slapstick that it was supposed they would be. The public still seems to want lively action, but it wants some halfway reasonable excuse for the action. There is still a demand for lively action and this must be supplied if scripts are to be sold. Never mind what you see printed about the other sort. Watch the screen. That is a better index to wants than the not always reliable press agent.

Nothing New.

Just now the magazines are talking about the new color-music. Thirty-five years ago the same idea, in crude form, was advanced in the old Bunnell's Museum on Broadway at Tenth street, where they had an organ with a ground glass above, behind which the primary colors were flashed.

It is the same way with plotting. There may be little new, but the old can be elaborated to the point of newness, just as the red, blue and yellow of the Bunnell organ bears small resemblance to the "steel," "pearl blue," and other tints of the chromola. Get plots reasonably unhackneyed and then give them as new a treatment as you can.

The Difference.

Some typewritten pages may look like a script and yet not act like one.

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Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the data as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now, please understand that I must have the following data: First, What make of film is it? second, Does it come from a Universal, a General Film, a Mutual, or an independent exchange? third, What day was it received? *Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 96.

Best answer will be published, and the names of others sending in replies of excellence, will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What, in detail, is the effect of your projector optical system being out of line, and how would you proceed to line it? Illustrate your reply by sketch, if necessary.

Roll of Honor on Question No. 90.

The Roll of Honor on Question 90 consists of: Jos. H. M. Smith, Fort Worth, Tex.; M. W. Larmour, Waco, Tex.; John Solar, Watertown, N. Y.; A. T. Weiss, New Orleans, La.; W. C. Crawford, Brooklyn, N. Y.; C. A. Dann, Toronto, Can.; W. A. Burnett, Newton, Ia.; and Bert Meester, Hobart, Ind.

I have selected the reply of Brother Larmour for publication. The reply of Friend Solar was almost identical with that of Larmour's.

Reply to Question No. 90.

By M. W. Larmour, Waco, Tex.

The Question:

What is the practical effect, or effects, of poor contact between the carbon and carbon arm? Can needling of the carbon ever be traced to poor contact with the carbon arm? If it can, explain, in detail, why poor contact would cause such a trouble. To what other causes may needling be traced? What is it that causes the carbon to needle, or, rather, what happens to the carbon when it needles?

The Answer:

Poor contact between the carbon arm and carbon will increase the resistance, burn both carbon and holder, heat the carbon and thus will operate to increase whatever tendency there may be to needle, make the light unsteady, and lower the amperage at the arc. Poor contact between the carbon and holder increases the temperature of the carbon, and if the carbon be working at or near capacity would have decided tendency to cause its binder to disintegrate rapidly, thus producing needling. Needling may also be caused wholly and entirely by overload, or by an inefficient binder. When a carbon needles it means that the binder is burning away faster than the carbon itself is consumed, thus allowing the particles of carbon to gradually fall apart. The binder will be consumed faster where it is hottest, and this, of course, means near the point of the carbon. Needling results in carbon forming in a long, tapering point, and when that condition occurs it is difficult to handle the light and secure even illumination of the screen.

In this connection the editor would say that where needling is present the operator should first clean the inside of his carbon clamps thoroughly with a file, being careful, however, not to file any of the metal away, which might result in the carbons setting crooked. If this has no effect on needling, then try a carbon of another brand; if the needling still occurs try a carbon of slightly larger diameter. It is also well to make sure that your lamphouse is thoroughly ventilated, because with clogged ventilation the temperature inside the lamphouse is raised, and that in turn adds to the temperature of the carbon.

Wait a Little.

W. F. Bentley, Middlebury, Vermont, wishes to know the following:

> Are meniscus-bi-convex condensing lenses measured, to find their focal length, the same as are ordinary plano lenses; also should the same focal length be used when using meniscus and bi-convex as when using plano condensers—that is under the same conditions?

With reference to this query, will say that I now have the light ray matter in the hands of the printer. Its publication will begin in possibly three, and certainly not longer than four weeks. Until that time I do not care to give any further information on lenses, this by reason of the fact that I first want to have everything thoroughly tested by competent men, to the end that when the matter is given out it will be found at least approximately correct.

It Will, But—.

Raymond W. Cort, Pocatello, Ida., says:

> I have two Power's Six A projectors upon which I recently installed Gundlach lenses. Since putting on these lenses I find a travel ghost, due to shutter not being large enough to cover the entire lens during film movement. If I add ⅜ of an inch to the width of the main blade and cut ⅜ inch from the other two blades, will this eliminate the travel ghost, and what will be the general effect?

I assume that you have installed a lens with a wider aperture. You can make the main blade ⅜ of an inch wider and the other two ⅜ of an inch narrower, and in so doing will get a little more light and no travel ghost, but probably a heavy increase in flicker. There are several things you can do. First, cut a metal slide to fit your slide carrier, and in its center drill a hole about ¼ of an inch in diameter. Place this slide in the carrier, open the machine gate and project the clear, white light (no film) through the objective when it is set so that the picture is in focus on the screen. Blow smoke through the light ray in front of the objector and you will observe that at one point it is narrower than anywhere else. The narrow point is where your shutter ought to be set. The travel ghost may also be lessened by pulling the lamphouse back as far as it can be gotten and keep other conditions right, but this would involve the lens combination and I don't care about going into that just now. You can also eliminate the travel ghost by stopping down the aperture of your lens somewhat by inserting a cardboard ring in the front end of the objective, placed tight up against the lens. You will, of course, lose some light by doing this, but not very much; you probably would not lose any at all to speak of if your condenser was the right distance from the film. I will give you all the dope on this presently; meanwhile you will simply have to have patience.

Hoboken Operators' Banquet.

Recently the editor received an invitation to attend an entertainment and reception given by M. P. M. O. P. Union 384, I. A. T. S. E., Hudson County, Hoboken, U. J. When the time came, this particular quill shover, while not exactly down and out, was decidedly under the weather. We called up Brother Sherman, president of Local 384, and tried to beg off, but it wouldn't work. We told him we were sick, whereupon he immediately volunteered to send a taxi, ambulance or hearse, whichever we thought would best meet the requirements. Now Sherman is not only himself, personally, a mighty fine fellow, but he also is a live wire, and an up-to-date union official; also the Hudson County operators, who compose the membership of 384, are themselves, individually and collectively, live wires, therefore after the threat of the hearse we decided there was nothing to do but appear in Hoboken at midnight, Wednesday evening, July 14th, and partake of the hospitality of the Hudson County boys, and the ghostly hour saw us bouncing over the cobble stones of that classic city on our two-wheeled get-there.

To say we were astonished would be to put it mildly. We said the Hoboken bunch were live wires, but we certainly did not expect to see

a large restaurant, on the ground floor, literally packed full of operators, in fact almost as full as the guests were when they finished the banquet, for it was not a cheese and cracker imitation, but the real goods, including that which made Milwaukee famous, or anything else you wanted—within reason, of course.

There was cabaret, music, singing and general high jinks interspersed with speaking. The guests of the evening were: William C. Smith, assistant general manager of the Nicholas Power Co.; J. H. Hallberg, the economizer man; Mr Blauvelt, Precision Machine Co.; J. C. Haunstein, Picture Theater Equipment Co.; Mr. Wilson, from the "House of Hallberg"; G. W. Foster, General Film Co.; Joe Abrams, Sol Abrams, Robert Saunders, and other members of Local 306, and F. H. Richardson, editor of the projection department of the Moving Picture World.

William C. Smith spoke on the advantages of affiliation with the organization, and drew a simile from another powerful organization which was well received.

H. T. Edwards, president of the Picture Theater Equipment Company, presented the members of the Union with a handsome picture entitled, "I Don't Belong to the Union." This picture is the work of an artist, and must be seen to be appreciated. The presentation was made by Mr. J. C. Haunstein, one of the "old timers" who has risen from the ranks, and now holds the position of manager of the P. T. E. Co.

F. H. Richardson spoke briefly on the benefits to be derived through organization; of the necessity for solidity of purpose and the injury done by union "politics"; also calling attention to the importance of the work of the operator, and the fact that a man who, in order to hold a position was obliged to be a competent electrician, a fairly good optician, a good mechanic, able to withstand 110 degrees of heat and project a good picture with anything a manager hands him, ought to be considered as worth at least a reasonable salary—say $40 a week.

The surprise of the evening came directly after the banquet, when Brother Hallberg, one of the two honorary members of the local, announced that a check for fifty dollars was waiting at his office for the treasurer. Friend Hallberg spoke on his great hobby, "Co-operation and Publicity," and his remarks were well received.

The officers of the union are: I. G. Sherman, president; Walter A. Bemis, vice-president; Edward Bordman, financial secretary; Dion J. De Titta, treasurer; Conrad Daubener, recording secretary; William Steiner, sergeant-at-arms; John J. Giles, conductor.

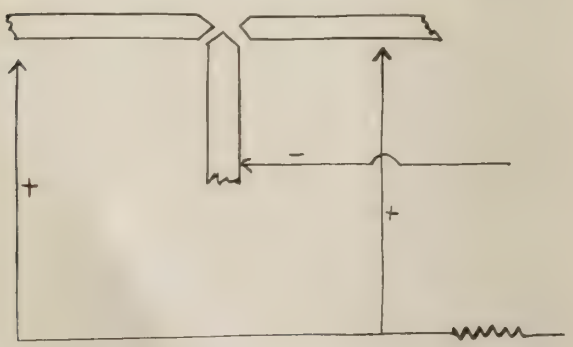
Great credit is due to the two hard workers on the Arrangement Committee, Brother Bemis and Frank Kirschgessner for the success of the affair.

The Hudson County Union is deserving of success. Under the able leadership of Brother Sherman and his brother officers, backed by an energetic membership, it has already accomplished wonders, considering the fact that it has only been in existence a few months.

An Odd Idea.

Arthur F. Stilson, Galesburg, Ill., writes:

> Again will I trouble you with one of my fool theories, this time dealing with light. Recently while experimenting a bright (?) idea popped into my noodle, as follows: Why not have a neutral carbon, one not connected to any source of electricity between the two live ones, so there would be two arcs and, consequently, twice as much light. I experimented to see if it would work, and the following theory or brain storm is the result.
>
> In looking through some electrical books I happened upon a chart showing the distribution of light around the arc, and, to use the exact words of the book, "comparatively little light is thrown off in a horizontal direction, the major portion going off at an agle of 45 degrees downward from the horizontal." My improved idea is this: to use three carbons as in the



> sketch; two positive and one negative. The arc burning between two positives and one negative would make a light distribution as per the sketch I have marked No. 2, which would give twice the number of craters, and consequently twice as much light without using any more current.

Well, Brother Stilson, I am afraid it is a plain brainstorm all right. Your theory *sounds* nice, but, as a matter of fact, it would amount to a multiple connection, and I think you would find that in practice you would be unable to maintain but one arc because the least variation in resistance as between the two would cause one to take all the current. That would be *one* objection; there are others. The thing is interesting to look at, but that is all it amounts to I believe; moreover, about everything one could think of of this kind has already been tried out, and pretty thoroughly tried out, too. If I had one dollar right now for every scheme of this sort that has reached this office in the past six years I would have quite some additional figures in my bank book. I do not remember having seen this particular thing in exactly this form, but there has been what was to all intents and purposes the same thing sent in several times.

Alternating Current Laws.

The Bausch & Lomb Optical Company, Rochester, N. Y., have called my attention to the fact that a manufacturer of a current rectifying device is advising that laws have been passed, or are about to be passed, in several states, prohibiting the use of alternating current for the projection of pictures.

I wish to say that I have made investigation of this matter and can find no ground-work whatever for such statements, nor do I believe the courts would uphold such a law if it were passed. There is no reason in the world for such legislation, except it might reasonably be claimed that the use of 25-cycle current might be held injurious to the eyes, due to the fact that its alterations are so far apart that there is often a visible flicker. Personally, I think projection with alternating current is poor practice and should be discontinued, but to discontinue it by force of law is something else again.

Placing an Invention.

Charles Chapman, manager American Automatic Slide Picture Machine Company, Dallas, Tex., writes:

> Would you kindly advise me as to the best way to place my invention on the market, as I lack the funds? I have a practical machine with which to do advertising. It will last fully fifteen years, as the construction eliminates all worn gears, etc. It runs at three different speeds, and has two ways of showing slides, with automatic cutoff and automatic blender. The machine is absolutely perfect in every respect.

My dear sir let me tell you there "ain't no such animal." I used to think I was myself one of those absolutely perfect things, but have concluded that even I have one or two faults—strange but true.

What Brother Chapman has is a machine to automatically project a series of slides. The slides are placed in some sort of holder, and are moved down, one after the other, in front of the light, the change requiring five seconds, and the slides remaining in the light fifteen seconds, though I understand this speed can be changed.

It would be utterly impossible for me to give any opinion whatsoever, without first having examined the machine and seen it in operation. Where inventors have perfected some device, unless it be something really remarkable in its excellence, the only practical plan is to form a company with local capital. Friend Chapman lacks funds, therefore he cannot bring his invention to New York and demonstrate it, and even if he did he might fail to find a backer. I give this matter space because I get a great many requests such as this, and there is only one answer. If you have no money yourself, nine times in ten the only practical plan is to interest local capital. If you cannot do that, by what process of reasoning do you suppose you can interest outside capital?

Open to Argument.

Connecticut says:

> In answer to John Beck, Hutchinson, Kan., having had a few years' experience on 550, I might suggest that he give 550 D. C. the preference against any of the lower pressures. Its illumination is extremely white, yet decidedly soft, producing a picture of excellent tone. For 40 amperes a ⅝ soft-cored positive and ½ solid negative is a better combination, or even ⅝ positive and ½ negative, the object being to always keep an extremely short arc, thus getting the maximum amperage, and at the same time inclining the negative carbon to point if amperage is not high enough to cause it to pencil slightly. At the start, set the bottom carbon forward and just overlapping the top carbon (assuming each is a pointed projection carbon), or have the front edge of top carbon at the center line of the bottom carbon. This will cause the crater to form to best advantage. If the brother will advise his optical conditions, together with the make lamp he is using, also current fluctuation expressed in voltage (approximate) I will be able to fix him out.
>
> On 550 or 110 the essential feature of arc control is to keep your bottom carbon from rounding off, for in losing the point you also lose your arc control; this is doubly certain if the line load is disturbing your delivery. If he wishes to use higher amperage (I am using 60; have used 80, but the latter is too much load for my feed wires) more satisfactory results will be obtained from low amperage resistance units in multiple than from a single high-amperage straight series resistant. Car heaters (usually 10 amperes) are O. K., and he can most likely find six or eight in the junk at the barns. 110 or 220's in series are impractical as they are either not heavily enough insulated, or else their connections are poor and burn off, but whatever is used should, if possible, be placed in the open air, with just rain protection.
>
> May I ask that you omit name and locality? The reason for this request is obvious.

With reference to using 550 volts, I cannot agree with the brother. In the first place I cannot see why the light should be any whiter or softer, since the voltage at the arc must remain approximately at the same value it would if the supply were of lower pressure, and if he uses 550 D. C. through rheostats the waste would be enormous.

Using 40 amperes the wattage consumption would be 22,000, whereas the actual wattage used in production of light would be approximately 2,000, meaning a loss of 20,000 watts. Now, regardless of whether the exhibitor is paying a flat rate or not, I submit that it would be a shame to waste 20,000 watts of power to get 2,000. Another thing: whereas it is perfectly safe for an electrician to handle 550 volts, it is not safe for the ordinary operator to do so; he could get seriously injured, or even be killed. If 550 volts is used through a motor generator set then the initial pressure would make no difference at all to the light at the arc, the only difference being that, as I understand the matter, the high voltage motor is a little more economical than is its low voltage brother.

The advice concerning carbons is, I think, good. Many operators prefer two-cored carbons. I don't. It is easier to handle the light with two-cored carbons, but in my opinion the light is not as white, and as I have frequently said, the only excuse for using two-cored carbons is the lazy man's excuse, viz.: it's easier. What is said of the rounding off of the bottom carbon is, I think, right, and this is another one of the finer points concerning which the average operator has little or no knowledge. As to the multiple of small resistance units giving better results than the single high resistance unit, why I don't know, as I have never given that matter consideration. I would like to have the brother explain a little more in detail the reason for his statement that the multiple is better. I am inclined to think he is correct, but without giving the matter considerable thought I would not like to say just what constitutes my reasons for thinking so. I shall be glad indeed to hear from this correspondent again. Letters of this kind are welcome, whether I can agree with the propositions advanced or not. The points brought up are very practical ones, well calculated to stir up discussion, and through discussion that we usually learn something.

Amusing.

Recently I pointed the nose of my two-wheeler toward the mountains of Vermont, and through sunshine, rain, mud, wet sand, puddles of water, embryo lakes and various other difficulties negotiated 550 miles, about 150 of which were through the green mountains, incidentally climbing from Manchester, Vt., up to the top of Peru Mountain, and sliding down the other side. Half of the time Mr. Go-devil was sitting on his tail; the other half he was standing on his nose, but it was *some* ride, all right, all right, and, notwithstanding the difficulties, every minute of it was enjoyed.

In the course of events I stopped over night in Bennington, Vt., a place of much historic interest, and here visited the only theater thus favored on the entire trip, viz.: the Bennington Opera House. I was more than amused at the cavalier treatment accorded the editor. Some of the best managers in the United States, Australia, South Africa and even China have done this department the honor of consulting us with regard to matters pertaining to the projection in their houses. Presenting my card at the box office I asked for the manager. The lady coin gatherer very curtly informed me he was "in the house somewhere." Returning later, information was vouchsafed that the manager "was busy," so I bought tickets and went in. The house was fairly well filled; admission, 10 cents. I remained five or six minutes, during which time I saw a cold-blooded murder enacted on the screen, a man being shot down and falling dead in sight of the audience, followed immediately (this being the end of the film) by "Passed by the National Board of Censors." It was plain to be seen where decided improvement could be made in the projection of the picture, which was so poor that the lady with me herself suggested we leave. Passing out I made some remark to the woman in the box office, who apparently was the real manager, about the projection, whereupon her nose assumed an upward angle, and she said: "We don't care what you think," which is one way of talking to a patron who paid perfectly good money for admission to the theater. In three minutes I could have suggested changes well worth hundreds of dollars to that little theater, without it costing them anything at all for the advice and but little for the improvement, but of course one can't do good unless given the opportunity.

Pete and John.

Nashville, Tenn. (I cannot decipher the name of the correspondent) says:

> Will you kindly settle a dispute between Pete and John? Pete says vaseline in the cam does it harm and John says it does not, meaning, of course, a good grade of vaseline. Pete also says that carbons should be set jack knife. John told him he had better buy himself a Handbook and study up, and that he, John, had one and if he could not get another he would not take ten dollars for it.

With regard to vaseline as a lubricant for the geneva movement, the Enterprise Optical Company recommends, or at least did recommend, it for use in the oil well of their geneva. Personally, I have always regarded vaseline as rather a poor lubricant, and have never agreed with the Motiograph's recommendation. I prefer a good grade of oil. However, it cannot be said that vaseline does "harm." It simply is not as good a lubricant as good oil. Graphite in the geneva oil well *does* do harm, however.

Discussed.

New York City says:

> Recently a bunch of us discussed the projection department, and no fault was found with it, nor with the excellent work of its editor. In fact those of us who have the pleasure of knowing him personally, among them the writer, have found him to be a most friendly and sincere gentleman (Spare my maidenly blushes.—Ed.) and true friend to the operator. This morning I met a Brooklyn operator, who told me that, though you often wrote disparagingly of schools, claiming to teach moving picture operating, you yourself were teaching operators in such a school in 1910. Now I wish to ask whether or not this is true, and if you believe your scholars are good operators without serving a year as an apprentice?
>
> What can a fellow do if a non-inflammable film breaks and the cement on hand will not repair it, and no other cement can be had?

Yes, my brother, when I first came to New York City five and a half years ago, like every other mortal I had to earn my daily bread, and, being at that time comparatively unknown, landing a job was not as easy as it would be now. Mr. Taylor offered me a liberal sum to lecture one hour each day in his school. I had not, at that time, had any experience with operators' schools. Projection in New York City was simply vile. I thought that if it could be demonstrated that genuine instruction would be given, the New York operator would himself attend the school. I accepted Mr. Taylor's proposition, and lectured one hour each day in his school until I discovered that the operator did not attend, and came to the conclusion that the school proposition was not a good one. As soon as that decision was arrived at I quit. It was an error of judgment, and I hereby give permission to every operator who has never himself in all his life made a mistake to grab his hammer and get busy. However, I may say that some of my students then are now counted as among New York's best operators, though that was not true until they had acquired practical experience in addition to the grounding I gave them in theory.

As to the cement matter, why without any intent of handing you a bundle, I will say that under present conditions the *careful* operator will have a little non-inflammable cement on hand. If he has not, however, and he gets hold of a N. I. film he is in a pretty bad position, and I don't at the moment think of anything he can do, except if there was a sewing machine handy he could sew the film together, and if carefully done it would go through the machine after a fashion, too. My secretary looked at me with a haughty glare when I dictated that and remarked: "Who would have a sewing machine in an operating room?" Well, I guess that's right, but for the young lady's benefit I will say that a film is portable. Far be it from me to suggest that operating rooms be equipped with sewing machines. Seriously, if you have no N. I. cement I do not know of anything you could do which would be practical to do. You could add one part of glacial acetic acid to your ordinary cement, thus making N. I. out of it, but, like the sewing machine, the glacial acetic acid won't walk into the operating room under its own power, though you might be able to get it at a neighboring drug store.

A Matter for Argument.

William L. Hudson, Syracuse, New York, makes the following statements:

> During the last two years I have gleaned ideas of great value from the department. During this time I have invented and perfected a moving picture camera, and a projection machine, in which I have succeeded in eliminating many of the objectionable points contained in present machines. To know just what these troubles and objections were I went to the projection department, where every possible problem is presented for discussion. Take, for example, the question of flicker. I found, after exhaustive study and experiment, that flicker was due to a fixed law in optics, which law cannot be overcome. Flicker may, however, be reduced to a minimum by careful attention to local conditions. Speed, length of throw, current and exact width of shutter blades are factors which must subtract the time it takes for the shutter blade to pass from the common rotary shutter in this way: it opens and closes from the center, one curtain moves up from the center and the other down from the center. The speed is twice as fast as the ordinary shutter, and the distance traveled in opening and closing is one-half that of the shutter now in use, therefore I am able to add this gain to the interval of light. In other words the lens is covered and uncovered in half the time it takes to operate the standard shutter, from which we must subtract the time it takes for the shutter blade to pass from the bottom or top, or top to bottom of the lens. The result on the screen is very successful, and will reduce the flicker to the absolute minimum when cutting a narrow beam of light from a long focus lens. My shutter is rotary of course. My feed mechanism is a radical departure from the standard sprocket intermittent; it is absolutely positive and accurate. This point alone leads me to believe it is specially adapted to the projection of duplex film, where steadiness is of such exceedingly high importance if high class results are to be obtained on the screen. Operators who have seen my machine in operation have said that it produced the most steady picture of any projector made.
>
> The camera is designed on the same idea. It is small in size, being one of the lightest in weight. Am enclosing samples of film taken in some of my experiments. For a few months I shall be located in Syracuse, making a new model projecting machine designed for home and school use. Will be pleased at any time to have you look at the apparatus, see a demonstration of it, and to be favored with your criticism.
>
> Can you give me any information with regard to duplex film?

Friend Hudson started about things in the right way, but he didn't go far enough. From the projection department he gleaned certain facts with relation to the difficulties encountered, but evidently did not take much pains to find out what experiments had already been made in the endeavor to overcome these various troubles. With regard to the

intermittent, I could not, of course, pass any manner of judgment without first having seen it, and studied its peculiarities. I will say, however, that modern mechanisms, if kept in condition, will produce a very steady picture, provided the film perforations are perfect—which is seldom the case. Possibly Brother Hudson has a big improvement in intermittents, but let me say it will be surprising if he has, because it seems to me almost everything imaginable has been already tried.

As to the shutter principle he describes, that sounds like the old Kinedrome shutter, which later, in another form, was used by the Motiograph, though these shutters ran at one revolution per picture, whereas, as I understand Hudson, his runs at two. The high speed, however, has been tried, witness the old model American Standard machine, and right now, one machine, the Baird, if I remember correctly, runs at one-half.

Well, Brother Hudson, I will be very glad indeed to examine your machine when an opportunity presents, but you are going up against a pretty difficult proposition when you alone undertake to produce a better machine than the combined efforts of trained men in the various moving picture machine factories are able to evolve. If you have succeeded in doing this you certainly are a wonder, but at that, if you have, this department will welcome you into the projection machine field with open arms. However, I lived for quite a time in that Grand Old State of Missouri, and with the most friendly feeling in the world I say you will have to show me. The film samples are very good, and the camera which took them must have points of excellence.

With regard to duplex film, why I have no specific information concerning it at present. If you will tell me exactly what you want to find out I will try and dig up the information.

Read This.

One or two correspondents have expressed doubt as to the benefit of operators sending in bad patches, mis-frames, etc., cut out of films. This idea seems to be held by those who misunderstood the proposition, and think I am going to take the matter up direct with the offending exchange. Nothing of the sort! In order to show how this matter is handled, and that we do get results, I will say that recently a Cedar Rapids, Iowa, manager sent in a piece of film containing a fault due to the printing machine. I forwarded the matter to the North American Film Corporation, New York City, under which the particular company at fault operated. With apologies to the North American Film Corporation, I print the following letter received from Mr. John R. Freuler, president:

> "This acknowledges receipt of yours of July 2nd, enclosing clipping which you sent from Cedar Rapids, Iowa. We agree with you that a little stirring up is positively needed in the Inspection Department of the producing factory. We are taking this matter up with the factory today, and calling their attention to the lack of proper inspection in a very forceful manner. No doubt when the party responsible for negligence of this kind is located, he will be a candidate for another job. We appreciate very much your calling our attention to this matter and forwarding the film clipping to us. Again thanking you, we wish to remain, Very truly yours,

So you see, gentlemen, it IS doing good. The complaints are not sent by me to the exchange—not at all. If I receive a complaint of poor inspection in, for instance, a General Film exchange, I send that complaint, together with the evidence, *directly to the general manager of the General Film Company, New York City*, and leave it to him to land on the offending exchange manager. That is what *brings results*, or at least ought to bring them, and has brought them already in some instances.

Head to Dry.

J. Reney, formerly a Winnipeg moving picture operator, but now an operator of a machine gun crank in that dear France, writes from some place that looks like in writing Hte Saane, saying:

"This is to remind you of a Winnipeg operator who is waiting for his patched head to dry before again taking his turn at the crank—of a gun this time. We have a continuous performance, open from August 2, 1914 to ??????. As a cure for nerves it can't be beat. Everybody is welcome. Step right up to the box office and get your enlistment. Plenty of excitement on the inside."

Brother Reney signs himself "J. Reney, convalescent." Well, I guess he finds shooting lead a little more exciting than shooting pictures, all right. We all hope that particular show will come to an early end. The projection certainly is *rotten*. I don't like it a little bit. There are shadows of death on the screen, and while the fire danger is not great in one way, it is very great in another.

A Sojer Man.

Harry T. Dobson, who, for some time, was a correspondent of the department, writes from Niagara Military Camp, Niagara-oh-the-Lake, Ontario, as follows:

> This is to let you know I am still alive; also able to read the World, which, by-the-way, I have sent to me here. Have quit operating. Am now a member of the 31st Battery, Canadian Field Artillery, and am in training here. This is one of the biggest concentration camps in Canada. We have *some* town. They take in the sidewalks at 9 P. M. There is one permanent show here, "Oh, so rotten"; also worse luck it is operated by a member of (deleted by censor). Also a black tent show which is good. R. L. Shank, a member of 173, is the operator. The Y. M. C. A. also runs two reels of junk at night; though it is junk its projection is pretty good; William Ayers of 173 is in charge. The main show has a Six A Power's, cranked; the tent show a 1910 Motiograph, and the Y. M. C. A. a Powers six head and a Six lamp. Current is 25 cycle, 110 volts and all the wires are No. 10, so you see what the men are up against. Suppose you would not mind a few pictures of camp life. Well, I will send them soon.

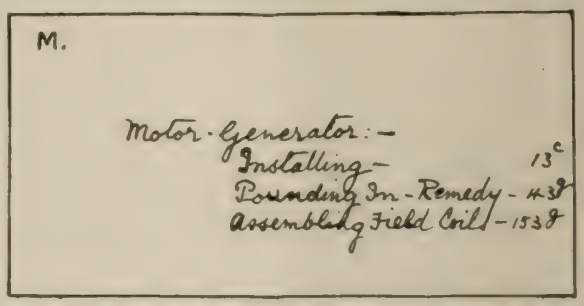
So Neighbor Dobson has quit operating to go out and get shot, maybe (let us hope not), in the cause of—well, hold on! What in thunder is the cause any how? Really I don't believe I know what it's all about, and come to think of it, nobody else does either, so far as I know. Yes, Brother Dobson, I would be glad to have any photographs you feel like sending, and I trust that when you get to twisting the crank of a machine gun your projection will be absolutely punk; in fact, I hope you don't hit the screen at all, because I have an ingrowing prejudice against killing folks. It is the old strong-arm method, which we condemn in the union but praise in the nation. War is an advertisement of the fact that our Christianity is only a thin veneer; that the Golden Rule is a joke, and that our civilization is, after all, but one peg removed from savagery. Now, don't get the idea from the above that I am criticising Brother Dobson for enlisting. I am not. They are all doing it. It is the fashion.

> "The holy spirit guides aloft the shrieking shot and shell
> And Christian people shout with joy at thousands blown to hell."

Good Scheme.

C. A. Dann, Toronto, Canada, says:

> I am keeping a file of the department, and making a card index for the various subjects discussed therein. I give each page a number. The first page of the first number of the department I have on file being 1, the second 2 and so on. Then every separate article in each issue of the department I letter, beginning with "Manufacturers' Notice," "A," next article, "B," and so on. I then make out my index thus. By this



means can quickly refer to the various articles on any particular subject.

This strikes me as being what our good friend, the Englishman, would pronounce "a bally good scheme, Old Top, doncher know." Referring to the card, 153 J would mean that assembling field coils of a motor generator is dealt with on page 153 of his file, article J; but it must be clearly understood that, while the pages of the file are numbered consecutively, the individual pages of each department issue begin A, B, C.

Wants the Best.

A. Lemmert, Cocoa, Florida, says:

> All I know about the picture business I owe to you. I noticed in a recent issue that you thought, but were not sure that stippling the alabastine before it dried might be beneficial. I find this hard to do on muslin stretched on a frame. If it were a plaster wall, or muslin stretched over a board wall, it might be accomplished. I notice the artist paints his picture on rough canvas. Now I would like to know what you think of the idea of taking very rough canvas, coarse grained, leaving the grain show after painting. I have a fine picture, as it is, on alabastine with a black border; but if any improvement can be made by rough grain instead of smooth I want to make it. What is your opinion? I am anxious for that lens dope you are getting out. This is a small town, but we want the best.

Well, Brother Lemmert, I am not at all certain about this stippling business on alabastine. Since printing that matter I have been going into the screen proposition considerable, and I am inclined to think there is nothing in that particular proposition. However, the only way to determine the matter would be by actual test, but if you have a good alabastine screen I guess I would let it stand. I don't believe there would be sufficient improvement by substituting rough canvas to make it worth while. You might, however, take a good, clean piece of gunny sacking, as large as you can get hold of, stretch it tightly on a frame, and coat it. Having done this, hang it on your present screen, project a picture, and view it from all angles. If you can get a fairly good sized piece of sacking the experiment ought to be pretty conclusive, and it won't cost you much of anything either, but some work, to do it. At the end of your letter you say: "Thanks for the many past favors. May you live forever." Now, look here, Neighbor Lemmert, forever is quite a spell, and I imagine after a couple of hundred years I would not be able to enjoy my go-devil, and then, too, I might be bald-headed by that time, and I don't want to be bald-headed. Taking these facts into consideration, I trust you will let me pass into the Great Beyond after I have fulfilled the allotted three score and ten and maybe a few more.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (Continued).

LET US now take the points of illumination, as in Fig. 23, with one of the points focused sharply. If now we interpose a piece of black cardboard, in which a small round hole has been cut, close to the lens so that this hole is near the center of the lens, we find that the brightness of the images is much decreased but that the image of the point which was out of focus is now much sharper. Let

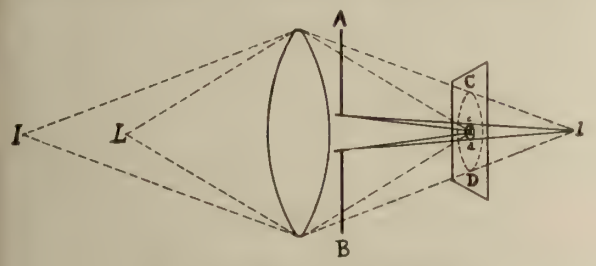


Fig. 23. Effect of a Diaphragm.

AB represents perforated black cardboard; IL, source of light; il, focal points. Introduction of the diaphragm has decreased the size of the circle of confusion from CD to cd.

us refer again to our Fig. 23. Our images are not nearly so brilliant because much of the light which formerly came through the lens has been cut off by the piece of black cardboard; but as the cardboard has narrowed down the angle at which the light ray takes from the lens to the focal plane, we have narrowed down, or made smaller, our circle of confusion.

Up to this point we have only considered light as it emanates from a point, but now we are ready to consider any object which may be reproduced by a lens as an image. In photography, practically all images that we have to consider are delineated or formed in one plane; that is, either upon the flat surface of a photographic plate or upon a film stretched flat or upon a piece of photographic paper, as in a photograph, or upon a screen in a moving picture theater, so that no matter by what means we produce a photographic image it is practically always done upon a flat surface. Let us for the purpose of our analysis, consider any object or any image as being composed of a collection of a vast number of small points of different degrees of illumination, placed beside each other forming an infinitely fine mosaic which delineates the object or image which we have under consideration. To make this point clearer, inspect very closely with the naked eye, or better still, with a small magnifying glass, any half-tone cut in this or any other magazine or paper and you will see that the entire picture is formed by small dots of varying sizes which make up the picture. In the same manner we may consider any object or

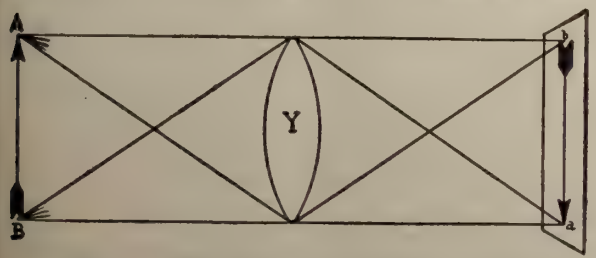


Fig. 24. Formation of an Image by a Lens.

image as consisting of an infinite number of small points not necessarily arranged in mechanical order as in a half-tone cut. This mechanical sequence in a half-tone is merely a method of surmounting

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certain mechanical difficulties in photo-mechanical reproduction, the sizes of the dots representing the intensity of illumination of that particular portion of the picture which it represents.

There are many other processes of photogravure too complicated for ordinary magazine production in which the dots are arranged in irregular order or in which the light intensity is registered by other

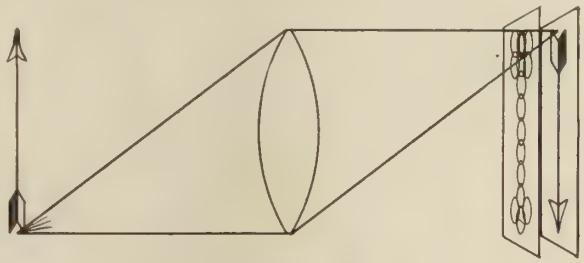

Fig. 25. Focussing the Image.

means, such as the Mosstype, the Albertype and various photogelatine and lithographic processes.

We have alreary seen that all objects reflect a certain percentage of light. If by means of a lens we can focus the luminous points which delineate an object upon a flat surface, we must necessarily obtain an image of that object upon the focal plane, as in Fig. 24.

This image is always reversed and inverted; that is, like a mirror reflection turned upside down. By again referring to Fig. 24 we see the reason for this. All of the light rays emanating from A on

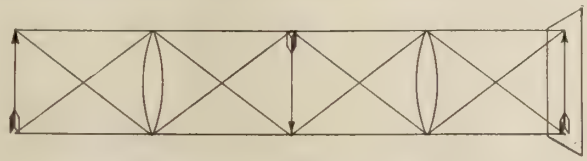

Fig. 26. Reproduction of an Actual Image.

the arrow, which strike the lens Y, are condensed and brought to a focus at the point a in the image. Likewise, all of the rays which strike the lens from the point B are focused at the point b in the image; in a like manner all of the other points on the surface of the arrow are delineated on the screen without rendering the diagram too complicated by trying to reproduce the path of the light rays from all of the other points on the arrow. We see that we have an inverted image of the arrow. If we move the screen a small distance in either direction from the focal plane the image becomes blurred and indistinct, since our points of illumination then become overlapping circles of confusion, as in Fig. 25. The image ab in Fig. 24 is termed an actual virtual image, because it may be focused upon a screen and to distinguish it from certain other images which we will consider later, which cannot be focused upon a screen and which are termed imaginary images. This image may be again focused by another lens which again inverts the image, as in Fig. 26.

Interesting Booklet on Camera Attachments.

A booklet describing special lens mounts and attachments for motion picture cameras has been published for free distribution to cinematographers by the C. P. Goerz American Optical Company, 317 East 34th Street, New York. Several types of accurate micrometer focusing mounts are illustrated allowing adjustment as fine as .005 inch. One type of these mounts allows a quick interchange of different lenses of varying focal length making it possible to take close ups with a long focus lens without having to move the camera position, it being possible to make the change quicker than it would be possible to move the camera up and readjust its level. Following the lens mounts are shown dissolving and vignetting shutters, square and round closing dissolvers lens hoods, double exposure boxes, double exposure and curtain fade out devices and lines of special alteration and design changes in cameras which may be done in their especially equipped shops.

The writer has used a number of different lens and mounts manufactured by this firm and has always found its products to be of the highest quality.

Some of these special double exposure and dissolving devices will be more extensively described in a later number.

Comments on the Films

General Film Company

CARTOONS IN A LAUNDRY (Edison), July 14.—Gladys Leslie, Yale Benner and T. Tamamoto are the human actors in this one-reel comedy, which cleverly introduces three of Raol Barre's "Grouch Chasers." "Kelly's Kid Kabaret" and "The Suburbanite" are equal to the best animated cartoons drawn by this gifted artist.,

FOR HER BROTHER'S SAKE (Kalem), July 16.—This Carlyle Blackwell and Alice Joyce re-issue merits such a distinction. A story of the California mines, the plot is dramatic, the scenes picturesque, and the acting excellent.

THE CHADFORD DIAMONDS (Biograph), July 19.—A one-reel crook drama, in which Augusta Anderson and Charles Perley play a pair of genteel thieves. The plot is quite clever, the crooks being tricked of their plunder at the finish.

A BAG OF GOLD (Essanay), July 19.—An uncommonly compacted little drama is told in this one-reel photoplay. The plot is founded on real life. Sydney Ainsworth, Jack Meredith, and Beverly Bayne, make all the points.

THE DISCONTENTED MAN (Lubin), July 19.—Produced by the Lubin western company, this one-reel drama offers lifelike scenes of mining life, an interesting story, and is well acted by Robert Gray, Dorothy Barrett, L. C. Shumway, and others.

HEARST-SELIG NEWS PICTORIAL, No. 57, 1915 (Selig), July 19, 1915.—Aquatic sports on the Charles River, leads the list. Other events include: Novel Fourth of July celebration, El Centra, Cal.; arrival of chimpanzee, New York; railroad accident, Rainer, Wash.; motorcycle race, Saratoga; new oilwell, McKeesport, Pa.; life savers, Chicago; first bale of 1915 cotton, Houston, Tex.; war pictures; Ida Elionsky swimming Hell Gate; scenes at the Panama-Pacific Exposition; head-on collision at Emeryville, Cal.

THE HIGHWAYMAN (Vitagraph), July 19.—A one-reel comedy, by Hal Reid, which permits Wally Van to prance through a series of fairly comic situations in his usual happy-go-lucky manner. He downs the villain and gets the girl, of course! Nitra Frazer, Billy Bletcher, and Hughie Mack, also take part in the proceedings.

A DAUGHTER OF EARTH (Biograph), July 20.—Reviewed by Lynde Denig on page 317, issue of July 19.

THE SPOOK RAISERS (Kalem), July 20.—Another promising scheme for "raising the coin" goes wrong in this one-reel "Ham" and "Bud." They take to spook raising, but a big policeman takes a hand in the seance, and the two fakers take to their heels. Up to the "Ham" and "Bud" average.

A NEW WAY TO WIN (Lubin), July 20.—Another object lesson in the eternal truth that the road to a man's heart is through his stomach. This half-reel farce, written by Epes W. Sargent, has for its characters that famous comic triangle, a man, his wife, and wifie's mother. The plot follows familiarly amusing complications, the Lubin colored contingent being fairly successful with the acting.

A BARNYARD MIXUP (Lubin), July 20.—A Vincent Whitman cartoon comedy, this half-reel comic is on the same reel with "A New Way to Win." A shotgun, a farmer, a chicken thief, and a goat, do most amazing stunts. It will please children of all ages.

THE FOREMAN OF BAR Z RANCH (Selig), July 20.—Tom Mix and his western companions give a spirited performance of this one-reel drama. It is a bit of real romance, with the hero's life in danger, and a happy ending. A breezy photoplay.

THE LORELEI MADONNA (Vitagraph), July 20.—Reviewed by Lynde Denig on page 319 issue of July 10.

THE FABLE OF "THE HOME TREATMENT AND THE SURE CURE" (Essanay), July 21.—Another of George Ade's sermons in little, this one-reel comedy, with its pithy inserts, has wit, humor, and a most impressive moral. Chas. J. Stine, Frankie Raymond, Albert Martin, and "Pretty Peggy" Sweeny, make up the competent cast.

AT THE FLOOD TIDE (Selig), July 21.—A grim one-reel drama, acted by an excellent cast, and showing a number of beautiful scenes along the seashore. The story is human and sympathetic, the death of the half-witted fisherman being handled skillfully.

FOLLOWING THE SCENT (Vitagraph), July 21.—Fred H. James has furnished Mr. and Mrs. Sydney Drew with a neat one-reel vehicle for the display of their ability in refined comedy. The material is not particularly novel, but the Drews make it vastly entertaining. Bobby Connelly and his wink are also in the picture.

ON THE JOB (MinA), July 22.—The comic activity of George Ovey and the resourceful brain of the producer have made this one-reel farce seem novel as well as funny. The opening and the finish are both especially clever.

HEARST-SELIG NEWS PICTORIAL, No. 58, 1915 (Selig), July 22.—Harry Thaw and the Thaw jury appear to be the most interesting news item of this number. Life saving test from Steamer Roosevelt in Lake Michigan; silver fox ranch, Holbrook, Mass.; flag raising in honor of Chicago White Soxs, and presentation of silver cup to pitcher Ed. Walsh; flood at Lowell, Mass.; on the battle line with the Serbs, near Petka; on the firing line in France, with the Germans; National Guardsmen building bridge, New York; photographing stone quarry, Rockland, Maine; and the Cunarder Orduna in New York harbor, finish the list.

ALL ON ACCOUNT OF TOWSER (Vitagraph), July 22.—The use of an undertaker and three coffins, in this one-reel comedy, indicates that the author, William McLeod Raine, believes in original methods of creating laughs. He achieves his purpose, however, and a double wedding at the finish proves that Cupid sometimes employs strange emissaries. The cast and producing are excellent.

MAN'S GENESIS (Biograph)—Re-issue No. 7—July 23.—Reviewed by Lynde Denig on page 2110 issue of June 26.

BRONCHO BILLY AND THE POSSE (Essanay), July 23.—A number of novel situations and a pair of uncommonly bright youngsters make this one-reel drama worth while, aside from the opportunities it offers G. M. Anderson to play the good fairy to the children and their father. The climax is very effective.

HER IDOL (Lubin), July 23.—A one-reel adaptation of a western story by Virgie E. Roe, this photoplay has the benefit of a good cast, headed by Justina Huff and John Smiley. The theme is interesting, and Joseph Smiley has used excellent judgment in transferring it to the film.

MR. BIXBIE'S DILEMMA (Vitagraph), July 23.—This one-reel comedy starts with a snap and keeps everyone in it moving at a lively rate. William Shea gives a highly humorous performance of a gentleman who is locked out on the front steps, in his pajamas.

HIS CRIMINAL CAREER (Biograph), July 24.—In this one-reel drama, Charles Perley impersonates a gentleman who passes himself off as a criminal, on a bet, and narrowly escapes getting into serious difficulty. The reel is fairly entertaining. Augusta Anderson, Wm. J. Butler and Robert Nolan are also in the cast.

THE SECRET OF THE CELLAR (Edison), July 24.—Another contribution to the long line of "crook" dramas, this one-reel photoplay contains considerable new material and is adroitly put together. Sally Crute, Robert Kegerreis, Curtis Cooksey, Arthur Housman and Julian Reed are intelligently cast.

THE GIRL ON THE ENGINE (Episode No. 37 of the "Hazards of Helen" Railroad Series) (Kalem), July 24.—One of these days the railroad company that employs Helen, will undoubtedly, make the young lady a suitable reward for the risks she has taken in the company's behalf. In the meantime, she goes right along risking her life, with a smile on her face. Her record suffers no loss in the present number.

WHEN WIFIE SLEEPS (Lubin), July 24.—Atlantic City is the scene of Billie Reeves' adventures, in this one-reel comedy. Billie and two pretty girls try all the amusement devices at the resort, and a lot of clean fun is the result.

THE HEART OF PADRO (Selig), July 24.—A very good plot and excellent acting by the entire cast make this one-reel drama a capital addition to the Jungle-Zoo offerings.

General Film Company Specials.

THE CROOKED PATH (Kalem), July 19.—Reviewed by Hanford C. Judson on page 319, issue of July 10.

THE SHADOW AND THE SHADE (Selig), July 19.—Ellis Parker Butler, the author of this two-reel drama, has utilized considerable new material in constructing his story. The development is a trifle slow, but the novelty of the incidents prevents any loss of interest. The producing, and the acting of Lamar Johnstone, Stella Razato, and the rest of the cast, meet every demand.

JABEZ'S CONQUEST (Episode No. 3 of "The Adventures of Dominica") (Essanay), July 20.—An American, Jabez Slocum, is the hero of this two-reel instalment. Braga and Dominica try to rob him, but fail at their rather clever scheme. The picture is not a strong one, but has a respectable amount of entertaining qualities. Sheldon Lewis, Nell Craig, Ben Hendricks, Jr., and Jack Meredith, make the most of their opportunities.

UNDER TWO FLAGS (Biograph), July 21.—Reviewed by Lynde Denig on page 78, issue of July 3.

THE STRANGLER'S CORD (Episode No. 1 of "The Mysteries of the Grand Hotel") (Kalem), July 21.—The sensational incidents in this two-reel drama set a pace which the other numbers of the series will find it difficult to follow. The story is sheer melodrama, well acted by William H. West, Thomas Lingham, Ollie Kirkby, Marin Sais, and Charles Cummings. The production is artistic, the lobby of the Grand Hotel being especially elaborate.

WHEN THE LIGHT CAME IN (Lubin), July 21.—This two-reel drama, adapted from the story of Mildred Goodall, belongs to the best class of photoplays. The plot is out of the common and rings true, its strain being a sombre one. Ethel Clayton, Justina Huff, Joseph Kaufman, and Jack McCloskey, give it full acting value. Mr. Kaufman's production is up to his usual high standard.

DESTINY'S SKEIN (Lubin), July 22.—George W. Terwilliger's work as writer and producer of this three-reel drama has resulted in a photoplay of considerable merit. The material is not at all novel, but has been put together with skill and given a careful production. Earl Metcalfe, Ormi Hawley, Kempton Greene, and Hazel Hubbard, comprise an adequate cast.

MOTHERHOOD (Selig), July 22.—If the author of this three-reel drama had shown greater familiarity with the laws of dramatic construction, his photoplay would have been much more impressive. His theme is a big one—big in human interest; but, it is hurt by the introduction of a number of conventional "stage" situations. A powerful play might have been made out of what is now merely a fairly entertaining melodrama. The acting of Bessie Eyton, Edward J. Peil, and the rest of the cast is earnest. The filming has been thoroughly well done.

ON DANGEROUS PATHS (Edison), July 23.—Reviewed by Louis Reeves Harrison on page 320, issue of July 10.

IN DOUBLE HARNESS (Kalem), July 23.—The keynote of this two-reel comedy is the good taste displayed by the producer. The plot is slight, a young couple marry, go on their honeymoon and return home. This is told so truthfully and pleasantly, and the people introduced are such genuine specimens of well-bred, right-minded Americans, that a half hour spent in their company is an absolute delight. Tom Moore and Marguerite Courtot make a handsome bridal pair. Mr. Moore's production of the comedy is another feather in his cap.

THE SKY HUNTERS (Essanay), July 24.—Wm. Anthony McGuire, the author of this three-reel drama, has gone into the wilds for a bag of romance and brought home the game. The story will serve to entertain, if not convince, the picturesque scenes in the mountains being a great addition to the film. Edna Mayo makes a handsome boy, and Bryant Washburn and the other members of the cast do justice to their characters.

A PAIR OF QUEENS (Vitagraph), July 24.—William Addison Lathrop's two-reel comedy is a modern example of the clever satires that Ned Harrigan used to write on the life of New York City, The characters are but slightly exaggerated, and their doings are highly humorous. Flora Finch, Kate Price, William Shea and Hughie Mack deserve the claim made for them in this picture—the big comedy four.

Metro Pictures Corporation.

MARSE COVINGTON (Rolfe), July 12.—Reviewed by Lynde Denig on page 832, issue of July 31.

Mutual Film Corporation.

SAFETY FIRST (Komic), July 25.—An exceptionally amusing farce comedy with a cast consisting of Fay Tincher, Max Davidson, Chester Withey, Frank Darien, Bobby Fuehrer, and Porter Strong. The story hinges around a conspiracy to rob a safe, and a successful and highly amusing attempt of a detective to trap the theives. The safe in which the money is stored is taken out of the window and lowered with the detective inside of it. Then an attempt is made to blow the safe up, ending disastrously for those without.

HER FAIRY PRINCE (Reliance), July 26.—An interesting picture in which a little girl (Violet Wilkey) mistakes an escaped convict for a Fairy Prince. In the end the unfortunate man becomes truly the Fairy Prince of the little girl, rescuing her father from being killed by an unscrupulous attorney, who was previously the cause of the young man's unjust conviction. The picture is especially interesting to children.

BETTY'S FIRST SPONGE CAKE (Beauty), July 27.—This comedy which is presented as legitimate comedy is rather too uncertain as to the probability of its situations. For instance, there is hardly a young woman living who would not know better than to add ordinary sponges in the making of a sponge cake. The idea is also not a little disgusting.

THE STRAW MAN (Majestic), July 27.—A child story in which a convict (Augustus Carney) escaped from prison dons the clothes and straw trimmings of a scarecrow, also mimicking its pose in hopes of eluding his pursuers. Some children in their play wind a rope about the scarecrow and as the man is unable to balance himself longer, falls, they run frightened away and carry the strange news to the farmer. The result is that the convict is again placed in the hands of the prison guards. A touch of pathos is added through some side play between the child Georgie and the convict.

THE DECEPTION (American), July 28.—Winnifred Greenwood, Edward Coxen, George Field, and John Steppling constitute the cast of this prettily produced picture. The story is of two young people who repaired to the mountains for much the same purpose, to get away from trouble. They meet accidentally, fall in love and marry, each in the belief that the other was born and bred in the mountains. The arrival of a mutual acquaintance on the scene is the first intimation that either has of the deception, which is taken in a happy spirit by both.

BILLIE'S RESCUE (Reliance), July 28.—This is an attractive and interesting comedy-drama, in which a little boy is unconsciously instrumental in bringing family affairs to rights. Through a ruse worked by his Uncle to make him believe he (the boy), is rescuing him from drowning at the bathing beach, an opening is made whereby the Uncle is able to bring about a reconciliation between himself and Billie's father, who is in financial trouble, thereby saving a serious situation.

GETTING THE GARDENER'S GOAT (Falstaff), July 30.—This intended comedy is not altogether satisfactory. A number of childish tricks are played by the gardener on an unwelcome suitor of the daughter of the house.

Mutual Film Corporation Specials.

THE PRETENDER (Reliance), July 24.—This two-reel production includes in its cast Elsie de Wolfe, Felix Modjeska, George Walsh, and Vester Perry. It is of moderate interest, and tells the story of a plan to impersonate the son of a wealthy man, who is on his way to take possession of a fortune left to him by his father. The conditions of the will make it necessary for the son and the ward of the deceased to marry in order to obtain the fortune, all of which makes the path of the pretender doubly interesting.

FATTY'S TINTYPE TANGLE (Keystone), July 26.—A two-reel farce comedy with Roscoe Arbuckle and others of the inimitable Keystone stock company. This production is a scream from first to last, is almost free from any taint of vulgarity, and can be highly recommended where a laugh is wanted.

TANGLED PATHS (Majestic), July 25.—There is considerable interest attached to this film, which is in two reels. Francelia Billington plays the feminine lead, and it may be said that she is especially charming in the role of Nell Summers. The story is of two rival suitors, and pals who go to the gold fields, the one knowing that the girl loves him. When the lucky strike is made the preferred suitor is shot in the back by the other, and left for dead. The remainder of the story is taken up with untangling tangled threads. Sam De Grasse, and Alfred Paget are the suitors.

THE NEWER WAY (American), July 26.—This film, although it appears to be more or less of an advertisement for electrical contrivances of all kinds, is at the same time a lesson for the farmer who may be lacking in the spirit of enterprise. It shows how a stone quarry was made to pay for the placing of electrical contrivances in every department of the farm, thereby establishing more sanitary methods of dairying, etc.

MILESTONES OF LIFE (Thanhouser), July 29.—Reviewed by Louis Reeves Harrison on page 834, issue of July 31.

THE GOLDEN TRAIL (Broncho), August 4.—A two-reel story, featuring Richard Stanton, Louise Glaum and Margaret Gibson. This follows the fortunes of Johnny, a young boxer who is knocked out and deserted by a girl. He goes West, defends an old prospector and gets in on a good mining proposition. Both the bar room fight and the defense of the mine are well-staged. He falls in love with the prospector's daughter and wins her hand. The plot material is familiar, but the story is nevertheless quite pleasing.

THE PROMOTERS (Domino), August 5.—A two-reel number, dealing with the unique revenge of the hero on a mining shark who swindled an honest farmer. He lowers him into an abandoned mine and forces him to take up the worthless stock before releasing him. Walter Edwards, Elizabeth Burbridge, Louis J. Cody and others appear. The opening scenes in which the farmer is swindled are very natural and convincing. The story is entertaining and has a certain educational value for people who are inclined to plunge into reckless investments.

THE HEART OF JABEZ FLINT (Kaybee), August 6.—In this two-reel number an old theme is made very pleasing. It demonstrates the way in which a mean old skinflint is finally brought to see the error of his ways and he proceeds to spread his money about where it will do the most good. The miser, the old minister, the widow and other characters of the homely type are well presented. The story has quite a strong touch of heart interest and succeeds very well for this sort of a story.

North American Film Corporation.

THE DIAMOND FROM THE SKY, CHAPTER 13 (American), July 26.—"An Interrupted Journey" is the title of this chapter of this excellent serial. Quabba, in an attempt to reach the coast in search of Arthur, at the request of Esther, is knocked over by a street car. The chapter contains more than one thrilling situation, and falls nothing short of being quite as interesting as previous chapters.

Paramount Pictures Corporation.

THE FIGHTING HOPE (Lasky-Belasco), July 19.—Reviewed by W. Stephen Bush on page 834, issue of July 31.

KILMENY (Morosco), July 22.—Reviewed by Margaret I. MacDonald on page 835, issue of July 31.

Pathe Exchange Inc.

PATHE'S NEWS NO. 56, 1914 (Pathe), July 14.—One of the most interesting items of this number shows the Women's Canteen Society of England supplying the women of the munition factories with good food at cheap prices. The Southampton dog show, and the Caldwell, N. J. Historical pageant are also interesting items.

INTIMATE STUDY OF BIRDS NO. 3 (Pathe), July 19.—The black bird, the kingfisher, the thrush, and the sedge warbler are given prominence in this instalment of "Intimate Study of Birds." Needless to say, this series of studies on bird life is intensely interesting and instructive.

THE POLICE DOG GETS PIFFLES IN BAD (Pathe), July 19.—This is an excellent number of the Police Dog series and is the 6th episode. The dog and his friend Piffles get some rough treatment at the hands of a colored butcher who has been supplying the dog with bones which are repeatedly stolen from him by another of his kind.

THE KANGAROO AT HOME (Globe), August 2.—An unusually interesting educational film showing the kangaroo in his various moods and haunts, and a few of his troubles. On the same reel with "Pekalongen, a Town in Java."

IN PEKALONGEN, A TOWN IN JAVA (Picturesque-Java), Aug. 2.—On the same reel with the above and showing instructive and interesting views in and about this quaint town.

BOLD, BAD BOYS (Starlight), August 7.—The theme of this comedy is not much different from the majority of Starlight films. The woman with a husband who does not appear on the scene until the end is the foil for many of the amusing situations of the comedy.

Pathe Exchange, Inc., Specials.

THE ROMANCE OF ELAINE, Episode 29 (Pathe), July 12.—"The Conspirators" is the title of this chapter in "The Romance of Elaine." Elaine is again met by the disturbing experience of being kidnapped and taken aboard a vessel from which she eventually escapes and is rescued by Jamieson. The "Romance" still hangs fire, and the interest of the story abates but little if any.

IN THE MESH OF THE NET (Balboa), July 17.—A three-part production in which the story deals with the adventures of a wife with a band of smugglers with which her husband is associated. The story is well constructed and interesting, and the picture is developed with considerable skill. Gordon Sackville and Joyce Moore are among the members of the cast. The production is a good one and to be recommended for its entertaining qualities.

THE ROMANCE OF ELAINE, Episode No. 30 (Pathe), July 19.—"The Wireless Detective" is the title of this episode, in which pretty Elaine dons male attire to good effect in her effort to solve some of the mysteries surrounding the wireless station. The episode is a good one and has a sprinkling of comedy along with its graver significance.

PRO PATRIA (Pathecolor), July 31.—Reviewed by Margaret I. MacDonald on page 835, issue of July 31.

WHIFFLES AT THE FRONT (Punch), August 2.—This is a two-part comedy made at the Paris studios of the Pathe Freres. M. Prince acquits himself in a most comic way as Whiffles, who, in pursuit of a fascinating nurse, makes a desperate effort to stay at the front at any cost. The offering is one that any audience would like.

THE RIGHTED WRONG (Victory), August 7.—An interesting three-part drama in which a stolen will is the basis for most of the action of the play. The plot is a fairly good one, and the development of the theme in the picture, with an excellent cast handling the principal roles, is all that could be desired. The picture has been set artistcially, and is beautifully photographed.

Universal Film Mfg. Company.

ANIMATED WEEKLY, No. 176 (Universal), July 21.—The Thaw jury, Harry Thaw and a mob of his cheering admirers, probably make up the most popular subject on the reel. Opening of the free swimming baths at New York; a head-on collision between two locomotives, and the unveiling of the Lincoln Shaft at Long Beach, Cal., are among other news items on the film.

PATERNAL LOVE (Laemmle), August 1.—This story, by Wm. Wolbert and Frank Lloyd, features M. K. Wilson, Gretchen Lederer and Marc Robbins. It is the story of a convict who comes to rob the home of his former wife, now married to a wealthy man. He finds his own child and they arrive on the scene as he is embracing her. The plot is not very new, but it is handled with good effect. The cast and photography are also pleasing.

IT HAPPENED WHILE HE FISHED (Nestor), August 2.—A comedy number, written by Peter B. Kyne, with Jack Dillon, Neal Burns, Billie Rhodes and Jane Waller in the cast. The fishing scenes are very attractive. The plot itself seemed rather "sketchy" and not very well put together, though it has elements of interest.

HER WONDERFUL DAY (Imp), August 3.—Frances Nelson and Jack Hopkins are featured in this little pictorial sketch by B. D. Garber. The romantic girl is entertained for a day by a wealthy young man. Her innocence saves her from harm. Just a pleasing little offering; the flower scenes are attractive.

THE PROOF (Rex), August 3.—Featuring Ben Wilson as a young club man who agrees to rob a house on a wager. His friends steer him up against an insane asylum and he steals the young nurse after some exciting adventures. The plot is not strong, but unusual and quite pleasing.

IN THE CLAW OF THE LAW (L. K. O.), August 4.—Fatty Voss, Peggy Pearce, Alice Howell and Harry Gribbon appear in this characteristic number. The plot is not strong and the humor is only fair. The settings and photography are better than usual.

LADY BAFFLES AND DETECTIVE DUCK IN "SAVED BY A SCENT" (Powers), August 5.—No. 6 of the Lady Baffles and Detective Duck series. A typical number, introducing the "smellograph," a device for detecting criminals. Lady Baffles palms off her hireling as a lord, but Detective Duck saves the girl from him. A very fair low comedy number.

LITTLE EGYPT MALONE (Nestor), August 6.—Eddie and Lee are just out of college and have no money to get home with. They acquire a tent show and Lee impersonates an Egyptian dancer. The plot is light but the comedy is quite pleasing.

AROUND THE CORNER (Powers), August 7.—A comedy drama in which Sydney Ayres appears as an author in search of adventure. He befriends a young girl, the victim of a fake marriage, whom he takes to his apartments. Later he falls in love with her. The plot is not entirely new, but is well constructed and worth while.

Universal Film Mfg. Company Specials.

JEALOUSY, WHAT ART THOU? (Rex), August 1.—Two reels of a light comedy nature, featuring Ben Wilson and Dorothy Phillips as a pair of jealous lovers. Every incident is magnified in their eyes to feed the green eyed monster. While there is not a great deal of plot, the action is brisk and entertaining. Their troubles come to a climax at the masked ball, where both create scenes by suspecting the wrong people. After the unmasking all is made right.

THE SCARLET SIN (Broadway-Universal Features), August 2.—A strong subject in four reels, by Ada P. Clarke, featuring Hobart Bosworth, Jane Novak, Frank Elliott, Grace Thompson and others. Mr. Bosworth plays the role of a minister who leaves a city congregation to take up preaching in a mining district. His wife is untrue to him and runs away with a former neighbor. Later she returns, like a female Enoch Arden, to find her husband married to another; she dies saving their child from fire. The story has a full plot, is compactly built and stirs both the mind and heart of the observer. All of the acting is sincere and convincing. The scenes at the mine explosion are well handled. A good feature number.

THE GREAT RUBY MYSTERY (Gold Seal), August 3.—A two-reel number, written and produced by Otis Turner, and featuring Herbert Rawlinson, Wm. Worthington, Anna Little and others. The chief character is Sanford Quest, who figured in The Black Box series. He traces a valuable ruby, stolen by a German spy. The construction and plot are good and there is a surprise ending. This makes a pleasing mystery story.

MY TOMBOY GIRL (Victor), August 4.—A two-reel girls' school story, produced by Harry C. Myers. He appears, also Rosemary Theby and Charles Craig. The mischievous antics of the girl pupils are very funny. The pajama parade in the second reel is a little too frank in treatment; it is not exactly vulgar, but comes near being. On the whole the production will pass with audiences that are not overly particular.

OUT OF THE FLAMES (Big U), August 5.—A two-reel number by F. McGrew Willis, featuring Adele Lane, Edward Sloman and others. This is a story of a factory fire. The daughter of the former owner is employed in the place and barely escapes with her life. The opening scenes are rather complicated and it is not entirely clear whether the young husband is the right sort of not; later he turns out to be worthy of his wife. The fire episode is very realistic—one of the best of the kind seen in a long while. The number is not particularly new but has points of decided interest.

LEAH, THE FORSAKEN (Imp), August 6.—A three-reel number featuring Vivian Prescott, Wm. E. Shay, Wm. E. Welch, Frank Smith and Grace Lewis. This is a reissue of a story of Jewish persecution, some of the actors being of Yiddish descent. The place and settings are a trifle uncertain, but the period was probably in the early days of Manhattan. The plot is a strong one of its type, depicting the pathetic plight of a Jewish girl abandoned by her gentile lover as the result of the treacherous interference of one of her own race. The close, when Leah blesses her former lover and his family, has a pathetic touch.

BETWEEN TWO FIRES (Universal Special), August 2 (No. 7 of "The Broken Coin" series, in two reels).—After a scene with the owner of the mysterious hand, Kitty is made a prisoner and thrust into a dungeon beneath the palace. She evinces no fear of her jailor, but, true to her sex, shows a positive objection to the rats. The dramatic and the comedy elements are skilfully blended in this number, and the finish leaves the spectator anxious for the next installment.

V-L-S-E, Inc.

THE CLIMBERS (Lubin), August 2.—Reviewed by W. Stephen Bush on page 1443, issue of May 29.

World Film Corp.

SUNDAY (Lederer), August 2.—Reviewed by Lynde Denig on page 834, issue of July 31.

POKES AND JABS in "Mashers and Smashers" (World Comedy-Wizard), Aug. 2.—A one-reel farce played at a lively clip and entertaining enough after its fashion. Mr. Pokes and Mr. Jabbs steal away from their wives for a swim in the pool at Palisades Park. Girls in attractive bathing suits and high diving are among the attractions of the picture.

Miscellaneous.

DR. RAMEAU (Fox), July.—Reviewed by Edward Weitzel on page 834, issue of July 31.

THE BATTLE OF BALLOTS (Good Luck), July.—Reviewed by Lynde Denig on page 832, issue of July 31.

Emily Stevens in "Destiny."

"Destiny" is the title of a new play, by Anthony P. Kelly, secured for the Metro program. The B. A. Rolfe Company will make the screen production. Emily Stevens will be seen in the leading role. This production will mark her second appearance under Metro auspices. Her last engagement was in the Rolfe production of "Cora." "Destiny" will be a Metro release for September.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

DESPITE the fact that many people are predicting that motion pictures have reached the zenith of success we find new companies forming almost daily for their production with a million or more capital. There must be something in it. Men with capital may be duped at times, but men with capital have some brains (at least some of them), and all of them cannot be duped all the time. Everything points to the motion picture as the magnet for investment in the amusement world, which naturally means that the pictures are the chief form of modern amusement.

* * *

The advancement made in recent years in the filming of stories told by writers who a few years ago completely ignored the pictures, has won a wide-spread attention which will not die out within a time that can be scaled. The people are only beginning to realize what lies beyond the screen. It is not the projection from the machine that now absorbs. what was a flash of fiction is really a projection of truth dug out by days and weeks of hard work by the directors and performers at the expense of a deal of money expended by the promoters. The public is at last beginning to realize that, after all, it takes the same amount of money, if not more, to properly place a story upon the screen as it does to accomplish the same purpose upon the stage. This realization accounts for the readiness of the public to pay today for motion pictures what they formerly paid for regular stage productions.

* * *

The only hold-back to a complete victory of the motion picture is the ever-present thought on the part of a certain percentage of audiences that because of the absence of speaking parts motion picture work is mere play. Throughout histrionic history there has been no time when applicants have not worried managers in person or by letter for an opportunity to show their ability. So it is with motion pictures, only the applicants have multiplied. In former days the speaking of lines was a detriment to many who would persecute a manager. As lines are not required in motion pictures the belief in an in-born talent has become so strong that everybody out of school and out of work feels that the art is becoming bankrupt for want of their talent. Note the Charlie Chaplins that are appearing at some of the theaters. Note the expressions on the faces of some of the houses when we say that good pictures would serve a better purpose than this system of Bowery amateur nights.

* * *

It is no credit to managers who ridicule motion pictures as an excuse for not spending a reasonable price for a good service of them in face of the fact that they dupe innocent and irresponsible people to give idiotic representations of what appears in the pictures. So far as the pictures are concerned imitation is endorsement and each repetition makes the picture a stronger attraction.

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I heard a representative man say yesterday that at this time of the year he should have had orders on hand for paper covering thirty shows, yet his orders in hand only cover ten shows.

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Coincident with this is the fact that regulars are going out to nearby cities and towns to play parts on trial, their remuneration being slightly above the railroad and hotel expenses, the expectations being season contracts. If the plays "go on the dogs" the player gets his contract with the usual two weeks' clause.

* * *

Was there ever a beter outlook for the "canned drama?" And yet the powers that be in the regular field pretend to have the severest contempt for it.

* * *

One prediction may be safely made. That is, when there is a rejuvenation of the regular profession the predominent parties in the much-despised "canned" play will have a hand in it. The associations created between the regular players and the promoters of the "canned" article have been such as to imbue complete confidence of the former in the latter, and should there be a formidable revival of the old-style of theatricals the picture promoters will have first choice.

A very prominent stage actor said the other day: "I could make much more, by far in reality, than I am getting now, but, do you know, the work, the environment, the associations, the advantages of home life, and many other considerations make me feel at home in picture work. So far as the public is concerned I feel the same satisfaction. They may not hear my voice, but they see me. If my work is good they must appreciate me, and that being the case why should I not do for them as well at home as upon the road. And, my dear boy, I feel a gratitude for the motion pictures, even should I take the road again. But for them what would have become of many people of the profession. I admit that at one time I abhorred the thought of motion pictures. Today I look upon the producers as among the greatest benefactors the profession ever had. Their studios have many times shed rays of hope when the close of contracts have brought the deepest gloom."

* * *

The United States Supreme Court is to be called upon again to pass upon the constitution of enactment of laws directed against motion pictures. Some of the supporters of censorship agitation are trying to cloud the mind with the contention that the final result will serve as a strong point in their behalf. There is no phase of the matter that has bearing upon the consorship question. The Deputy Collector of Customs of Newark, N. J., refused to allow the importation of the Willard-Johnson prize fight pictures that were taken when the fight took place at Havana, Cuba. The owners of the films made an appeal to the United States Circuit Court of Appeals of Philadelphia to have the Newark authorities restrained from preventing the importation. The court has decided that the law against the importation of fight films is constitutional and now the owners are going to the court of last resort. It is purely a case of how far the United States Government can go in framing its regulations regarding importations. The question was pretty thoroughly discussed when the Johnson-Jeffries fight pictures were put on the circuits for exhibition and the owners of those pictures concluded not to expend the time and expense that would be required to test the law, so that the present case is the first to go up to the court of last resort. The enactment of the law was due to bitter racial feeling in various parts of the country because Johnson, a negro, became pugilistic champion of the world. Since Willard, a white man, has become the champion the owners of the pictures claim the feeling which led to the enactment of the law has taken a reverse and now there is a great demand in all parts of the country for the pictures showing how the white man regained supremacy. Many people in close touch with the customs business and acquainted with the laws bearing upon it adhere to the belief that the only way to beat the importation restriction is to have the law repealed; that when Uncle Sam puts his foot down upon importations, whatever they may be, it is a pretty stiff proposition to run against him and make him take his foot off; but there is a chance of inducing him to change or revoke the law. One expert has expressed the opinion that even then the present importation could not be made because the shipment and the bringing of the films to this country took place while the law was in force and a change would only apply to future importations. The owners of the fight films contend that an effort to have the law repealed would consume so much time that the drawing power of the films would have been reduced to a minimum. This line of argument seems quite reasonable to those acquainted with the value of films depicting topical subjects and, through experience, know that to get adequate returns prompt exhibitions must be made.

* * *

In discussing the matter at a Broadway hotel the other night an optimistic manager of burlesque shows said the law was a good one because it prevented fake fights for revenue from the motion picture privileges. He regretted that the same ends could not be attained with less drastic measures because motion picture reproductions of fights are big drawing cards for burlesque shows. He then surprised those present by declaring that should the present law be declared unconstitutional, or be changed, or revoked, he would like to become owner of the old Johnson-Jeffries fight pictures. Barring the supplanting of the present champion, he said, an arrangement by which the old and new pictures could be combined would result in enormous returns. In explaining more fully he said it was simply putting the punch into the new and old by showing how the white man lost and won the world's championship. This manager may not be far amiss. His idea is certainly original.

Donlin Plays in Bush League.

Famous Ball Player Gets Support of Winsted Team and Fans in Making Picture for Arrow Film Corporation.

THIS is mainly the story of how Mike Donlin, ballplayer, actor and all around goodfellow, became a bush-leaguer for a day. How he played right field on a Class D team and instituted a brand new holiday for the easy-going folk of Winsted, Conn. In the memory of the oldest inhabitant—and they live a long while in the clear air of Litchfield Hills—there never has been a day quite on a par with July 24, 1915. Turn to that date on the town hall calendar and you will see "Donlin Day" written across the figures; on wayside trees you will find remnants of Donlin placards and in the files of the one and only Winsted newspaper appears the one and only reporter's account of what happened.

Probably it reads something like this: "Our ball park was filled with a gala throng on Saturday afternoon when Mike Donlin, late of the New York Giants, played with the home boys against Meriden. We were beaten 4 to 3, but that wouldn't have happened if the umpire hadn't called Mike out when he slid for home in the last half of the ninth inning.

"It was the biggest sporting event ever known in these parts and we had lots of visitors in automobiles and horse-drawn rigs from Meriden and Torrington and other near-by places. Some of them—meaning the visitors—came to see the ball game and others came to see how a moving picture was made. We had a double bill for one admission and it was very enjoyable.

"The writer has been covering the shows in town for many years, but he never knew how hard it was to make moving pictures until Albert S. Levino brought Mike Donlin and the other players of the Arrow Film Corporation to Winsted. Our young men and young women pitched in and helped all they could by filling the stands and cheering and everything whenever the director asked them to. The picture ought to be very realistic, and we may say on good authority that it will be booked at the Opera House along about Thanksgiving time."

The Winsted reporter guessed right when he said "Right Off the Bat" ought to be a realistic baseball picture, and he might have added that it bids fair to be an unusual one in that there will be no attempt to show the inside workings of a baseball club and in all the five reels there will not be a pistol, a telephone, or an automobile. Moreover, on the authority of Mr. Levino, and he should know because he wrote the scenario, it may be stated that the production is innocent of theft, home-wrecking, murder and similar diversions that keep our judges and juries in employment. "Right Off the Bat" is going to be a crime-free story presenting the career of Donlin from boyhood to manhood and a berth with the New York Giants.

W. E. Shallenberger is president of the Arrow Film Corporation; Mr. Levino is secretary and treasurer and between them they discovered, in Winsted, a veritable virgin garden for the making of photoplays. Winstedians vouch for the statement that during all these years producers have passed them by without once utilizing their wonderful country. When Mr. Levino installed his troupe at the Park Hotel, the mayor gave him the keys to the town. Everything was his to photograph and the people rather liked getting into the picture. They would work for an hour on the inspiration of a bottle of ginger pop and a bag of peanuts.

Mr. Levino needed two sure-enough ball clubs to show how Donlin passed from the bushes to the Polo Grounds and the captains of the Winsted and Meriden teams said, "At your service. We'll act for a while and then play our game." So Donlin entertained the eighteen ballplayers at luncheon before going to the park where Director Hugh Reticker, Assistant Director Charles Mather and Cameramen Henry Bredeson and C. W. Van Ranst were waiting. Donlin won the game—the moving picture game—by stealing home. And oddly enough fact came within an ace of duplicating fiction, all in the space of a few hours.

As previously mentioned in the Winsted reporter's description, Mike tried to steal home and tie the score in the bona fide league game. It was the proper play under the circumstances and he never realized that the camera was recording his slide until after he had been called out. Probably this bit of genuine action will be used in the picture in preference to the earlier scene that may lack an equally spontaneous spirit—the spirit that caused the Winsted fans to raise Donlin on their shoulders and boost him into the cheering crowd in the grandstand.

Company Making "Right Off the Bat"—In Car, Left to Right: George Henry, Charles Mathe, Mike Donlin, Fan Bourke, Rita Ross Donlin, Claire Mersereau. On Running Board: Hugh Reticker, A. S. Levino.

While "Right Off the Bat" is essentially a baseball picture, it is much else besides. Days were spent in finding choice locations for scenes used in the romantic passages of the story. They should carry the atmosphere of the quaint New England town and the splendor of mountains in which all save the studio interiors have been photographed. Director Reticker had an able company at his disposal, including Claire Mersereau, Fan Bourke, Rita Ross Donlin, Mabel Wright, Charles Mather, George Henry, Thornton Friel, George Sullivan, J. Arthur O'Brien, Frank Frayne, Jr., Frances Walton and Mrs. William Taylor. John J. McGraw appears in the scene showing Donlin being engaged to play with the Giants.

There is one part of this story that can't be written because it has nothing to do with Mike Donlin and his career. But without this other part there would have been no story. It concerns Mr. Shallenberger and his new Marmon car that is trained to pass everything on the road. Mr. and Mrs. Shallenberger made room in the car for Mr. Van Ranst and two representatives of the moving picture press, and under the guise of an assignment, the picture writers enjoyed a glorious trip that was like nothing save the best sort of a vacation.

New Downtown Theater

The Reliable Company Secures Lease on Park Row Property and Will Build a Six Hundred Seat House.

VERY few motion picture theaters are to be found in the downtown district of New York, mainly for the reason that it is not profitable to build anything less than a skyscraper where ground is worth almost its weight in gold. A project has been recently put across, though, that will give the downtown fans a modern picture palace. It was promoted by David Weinstock, at present manager of the Bijou at 11 Park Row. A new company has been formed called the Reliable, of which J. Weinstock is president and H. J. Freedman is secretary and treasurer. This company has secured a twenty-one years lease to the property at 31 and 32 Park Row at a yearly rental of $27,500 per annum. Possession will be given on May 1, 1916, and the work of construction will be started immediately thereafter.

Plans are now being drawn for a six-hundred seat house of the latest type of construction. There will be a center lobby with stores on each side and on two floors above the theater proper will be office space. The auditorium will be ample in area to afford perfect ventilation at all times and the equipment will be the latest in every detail.

David Weinstock, the present manager of the Little Bijou at 11 Park Row, will be the general manager of the new house and the company.

FAMOUS PLAYERS FOR THE NEXT QUARTER.

The months of September, October and November will be marked by a number of interesting releases from the studios of the Famous Players. Here they are: Mary Pickford in "Madam Butterfly," "The Foundling" and "Twisted Paths"; Marguerite Clark in "Molly Make-Believe" and "The Prince and the Pauper"; Pauline Frederick in "Sold" for August 5; "The Fatal Card" in September with Hazel Dawn and John Mason as co-stars. Hazel Dawn will appear in November in "Dorothy Vernon of Haddon Hall."

Sam Bernard, famous comedian, will appear in October in "Poor Schmaltz." John Barrymore is scheduled for September in "The Incorrigible Dukane" and "The Three Elks" and in November in "Are You a Mason?" Charles Cherry and Gail Kane will appear jointly in "The Mummy and the Hummingbird." Marie Doro will appear in "The White Pearl" in September.

METRO MIDSUMMER FEATURES.

The Metro Pictures Corporation is well fortified against the heated term. Thus far its midsummer output has been of excellent quality. Its latest release is from the new Quality Pictures Corporation and its first release, entitled "The Second in Command," in which Francis Bushman and Marguerite Snow appear. Following this will be Dorothy Donnelly in "Sealed Valley," a Metro Picture scheduled for August 2. Popular Plays and Players will release "The Vampire," in which Mme. Petrova is featured, on August 9. After this will come Ann Murdock in "The Royal Family," from the Dyreda studio, released August 16. Other productions are "When a Woman Loves," Rolfe, with Emmy Whelan; "Her Great Match," featuring Gail Kane; Emilie Stevens in "Destiny"; Harry Kolker in "The Bridge"; Henry Bergman in "An Enemy to Society"; Francis Bushman in "The Silent Voice" and Edmund Breeze in "The Song of a Wage Slave."

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

"HEARTS ABLAZE," a story of the Cloister and the Court, is the feature picture of the Vitagraph theater program this week. "Hearts Ablaze" was filmed from an original story by Eugene Mullin, and depicts appealing scenes in which the supposed ward of a Prime Minister upholds the People's Party and lends her assistance to oppose their unjust taxation in opposition to her guardian and her King.

The drama was produced by Lorimer Johnston with a cast including L. Roger Lytton, Julia Swayne Gordon, Leo Delaney, Zena Keefe, Charles Wellesley, Frank Currier, Garry McGarry, Nicholas Dunaew, George Stevens and Rose Tapley.

The Vitagraph photoplay in chapters, "The Goddess," of which the two parts of Chapter Thirteen are shown, is of more than usual interest because of the plot of the society leader, Mary Blackstone, to murder Celestia. "His Bunkie," a military romance with Texas and regular United States troops as the background, features Eleanor Woodruff, Darwin Karr and Ned Finley. Kate Price and William Shea are seen in "She Took a Chance," a story that starts with a prize pig and ends in a sausage factory. Wally Van and Nitra Frazer present "His Fairy Godmother," a horrible dream of a rarebit fiend, and Mr. and Mrs. Sidney Drew are appearing in "The Cub and the Daisy Chain," an amusing story of a terrible mistake made by a young reporter.

Mary Pickford at the Strand.

Mary Pickford is appearing at the Strand theater this week as Alice McCloud, the leading character in "Rags," produced by the Famous Players Film Company. Unlike Miss Pickford's former successes, she is not only seen in rags, but, towards the end of the picture, in stylish clothes. "Rags" is one story in which the little star is permitted to bridge the gap between utter poverty and riches. The play was produced by the Famous Players Film Company. The Strand Topical Review this week contains an interesting lot of the latest news pictures from the entire civilized world. Some beautiful and interesting travel studies recently photographed and a new educational feature are also shown.

Miss Autumn Hall, the violinist, whose artistic playing created a profound impression at this theater a couple of weeks ago, is back for a return engagement, and Miss Alice Hoffman, the well-known soprano, who was the soloist with Sousa's Band on its trip around the world, is the vocal soloist for the week. The Strand Concert Orchestra, under the direction of Carl Edouarde, render an excellent and varied program.

Ina Claire at the Broadway.

"The Puppet Crown," Harold MacGrath's widely known romance, is being presented in picture form at the Broadway Theater this week, with Ina Claire in the leading role. Miss Claire, who is supported by Carlyle Blackwell and a well-selected cast, proves an excellent choice for the star part. The Broadway Animated News, South American Travel Pictures, and the usual number of short comedies complete the program.

Matinee for Children.

A. L. Shakman, president and managing director of the Eighty-First Street theater, New York City, extends an invitation to the different homes and institutions for children in New York and Brooklyn to attend the matinees during July and August as his guests. There will be no charge of any kind. The children will be well taken care of and will receive seats in the orchestra.

JESSE RALPH IN PATHE'S "THE GALLOPER."

Jessie Ralph, who has scored many hits on the stage in character parts, will be seen in Pathe's Gold Rooster play "The Galloper," by Richard Harding Davis. Donald Mackenzie, who is producing the picture for Pathe, feels that in her he has made a real acquisition since Miss Ralph is one of those rare players who believe that acting is a profession that requires just as much hard work off the stage as on, and studies every part she has with the view of getting every bit out of it of which it is capable. Miss Ralph had important parts in the following well-known recent New York plays: "The Revolt" in support of Helen Ware; "A Rich Man's Son," "Help Wanted," "The Price," and "After Five." Mr. Mackenzie's cast for "The Galloper" is an exceptionally strong one, being headed by Clifton Crawford, and the pictures will be finished before August first, for release in the fall.

The Kalem Viewpoint

William Wright Is Staunch Advocate of One, Two and Three-Reel Pictures—Sees Danger in Feature Production at Expense of Short Subjects.

By Lynde Denig.

THE Kalem Company is an organization in which the officers spend much time in directing the production and marketing of photoplays and little in talking about what they have done and intend to do. William Wright, in accord with the policy of his fellow officers, believes that the output is strong enough to attract attention without a great blowing of horns, and has consistently avoided talking for publication unless he had something definite to say. At the request of The Moving Picture World he consented to outline the attitude of Kalem in these days of new ideas, new ideals, new programs and business conditions that President Wilson might describe as "spotty."

William Wright.

In reading the remarks of Mr. Wright, it is well to bear in mind that they are the outcome of practical experience covering many years, during which he has studied the needs of the exhibitor and how to supply them. He knows the problems of the man who makes pictures, of the man who sells them and of the man who offers them to the public; and in acting as spokesman for the Kalem organization he made it clear that he had all three factors of the business in mind.

By way of introduction, Mr. Wright said, without any hedging or qualifications that might obscure his meaning: "Many changes are taking place in the motion picture business at this time—some of them of material interest to the exhibitor, but the majority of them a detriment. The exhibitor is hearing a great deal about the fine programs that are to be offered to him in the course of time, and is told that pictures never before equalled are to be supplied, and by accepting these programs his business will be doubled; in fact, the motion picture Utopia will be reached."

When asked to specify more in detail the conditions being faced by exhibitors, Mr. Wright continued: "We are hearing of small houses closing up all over the country. In many instances, possibly, this closing is legitimate, due to the erection of larger and more pretentious picture theaters. Frequently, however, it is due to the continuous change in policy practised by the newcomer or inexperienced exhibitor. Where the service of the exhibitor has been made up entirely from the product of the old line concerns and care has been used in the operation of the house, business has continued on an even basis, and today that man, although operating a small theater, is still in the running and realizing a comfortable profit. Comparisons are odious, but the time has arrived to call a halt on extravagant claims and the exhibitor should be set right.

"We believe that a certain percentage of the trade has gone to extremes on so-called 'features,' many of them, in fact the majority, of questionable value, and, as we have repeatedly said before, we think it is only a question of time when the enormous majority of exhibitors will go back to the old program and no subject will be run where the length is greater than four reels, unless the story is of exceptional quality, absolutely requiring a greater length, and these subjects will be run only in the very largest theaters."

"On what lines, then, is the Kalem Company shaping its policy?" we asked.

"Believing that a strong program, consisting of one, two, three and four-reel subjects, will ultimately rule, Kalem Company has for several months been expending great efforts and unlimited money to produce unexcelled pictures; and we contend Kalem is making the best average one, two, three and four-reel subjects on the market—the best stories and the best productions; and you don't have to take our unsupported word for it, either. Exhibitors who are running all of the Kalem issues know our statement is absolutely true. Those who are not running all Kalem releases need only ask their friends who are running the Kalem five weekly issues.

"In support of this statement we ask: In what program can you find a four-reel subject equal as a money-maker to our release of July 12, 'Midnight at Maxim's'? What comedies even approach those in which are featured Ham and Bud? Where can you obtain a one-reel feature picture to compare with our 'Hazards of Helen' railroad stories issued on Saturday of each week? And we challenge the world to produce an average line of two-reel subjects to equal the episodes of 'The Mysteries of the Grand Hotel' series, which started Wednesday, July 21. And who is making three-reel subjects equalling in quality our 'Broadway Favorites' releases?

"To use an old and worn-out adage, 'the proof of the pudding is in the eating,' Kalem Company is not making promises, but calling attention to existing conditions, and conditions that every exhibitor knows to be a fact.

"In booking the Kalem subjects, the exhibitor is not forced to deal with a half dozen different agencies, but can secure the entire Kalem output from any branch of the General Film Company, or from the Greater New York Film Rental Company, and all in the regular service, without extra charge; that is our slogan: 'Feature films in regular service,' and legitimate advertising helps. Through the General Film Company and the Greater New York Film Rental Company exhibitors can secure advance advertising slides, handsome 8 by 10-inch photographs of the principal incidents in our multiple-reel subjects and the best line of four-color lithographic posters on the market.

"One might think that Kalem had departed from its usual modesty in speaking so forcefully in the first person; but 'truth is ever modest,' and we propose to advise the exhibitor where he can obtain the product his business demands. We have very ambitious plans for the future, but in line with the Kalem policy we will not announce them until they are accomplished facts, although we can safely assure a continuance of the release of the best average one, two, three and four-reel subjects made in any part of the world."

Whatever the nature of the plans of the Kalem Company for the coming year, however elaborate and expensive the features, exhibitors may be assured that there will be no slighting of the one, two and three-reel subjects. Recent developments have not led Mr. Wright to alter his opinion about the lasting need for strong dramatic and comedy films that can be run in twenty or forty minutes. Referring to this point, he said: "Pretentious theaters making a bid for the favor of former stage patrons are, of course, increasing rapidly in our larger cities, and it is fitting that the chief attractions in these theaters should be in multiple reels; but even here I think four thousand feet is quite enough. I have seen many of the five-reel productions presented at our most advertised New York theaters and think that I am safe in saying that eighty per cent. of them would have made better entertainment if cut to four reels. The photoplay whose strength warrants more than that is a rarity.

"But, to return to the single, double and triple reel and their certain place in the market, I would suggest that skeptics hunt out the average exhibitor, ask his opinion and then spend an hour in studying the habits of the audiences more necessary to the industry than the comparatively few recruits from among devotees of the stage. Picture audiences always have been and presumably always will be in the main comprised of transients—men and women with an idle hour that may be passed pleasantly in watching a photoplay. Most exhibitors find it absolutely necessary to cater to these people, and to do so satisfactorily a program of short subjects is demanded.

"Yet it appears to me that some producers are coming to regard the short subject as a conventional, cut-and-dried affair that may be turned out in machine-like fashion while the best efforts of the organization go into the making of features. This is wrong in principle and likely to be harmful in results, just as harmful as would be the indiscriminate publication of uninteresting and carelessly written short stories, on the theory that the people purchased the magazine because of the serials. Unless producers issue pictures that will hold the transients of whom I have spoken, many exhibitors will be forced to close their doors, and the Kalem Company always has appreciated this fact."

Selznick Highly Endorsed

World Film Corporation Issues Detailed Financial Report That Shows Business to Be in Flourishing Condition.

THE executive committee of the World Film Corporation, headed by Milton C. Work, of Philadelphia, and including George B. Cox, George A. Huhn, Jules E. Broultour, Joseph L. Rhinock and Briton N. Busch, has given to Lewis J. Selznick, its vice-president and general manager, a strong commendation. In a complete report, the committee said: "With the assured continuance of the services of Lewis J. Selznick as its vice-president and general manager, the possibilities of the World Film Corporation are now most potential." The letter in detail that was sent to the stockholders of the World Film is as follows:

"This covers the first year of the operations of the World Film Corporation and its producting companies, of which it owns all the capital stock. The figures show that the total profits were $329,025.08, practically all of which was earned during the second half of the year. It is obvious that it requires considerable time to place in running order an organization so complex; it is, therefore, most gratifying that all expenses were met during the first six months, and that each monthly report during the second half of the year improved upon its predecessor.

"The World has allowed the sum of $371,279.34 and the Peerless $80,264.65 for depreciation. The Peerless has not figured as of any value properties used in a completed picture which may be utilized in future plays, with great resultant saving in cost of production. The earnings of the World and the companies owned by it are now upon a basis of over $500,000 per year, and with the present line of business should steadily increase. The World will not, however, limit itself to the character of business carried on during its initial year. Contracts for foreign operations have been concluded, and the returns from this new field are just beginning to come in. These contracts are for pictures previously used in this country. From them the World, during its next fiscal year, will receive a minimum net profit of $200,000. As soon as business conditions abroad become normal this amount is sure to be greatly increased. A number of other new features, including a weekly release of high-grade comedies and a weekly news service are about to be introduced.

"The most important, however, of the recent extensions of the World is a contract concluded within the past few weeks with the Equitable Motion Picture Corporation, a $3,000,000 company, recently formed, with the financial backing of Messrs. Ladenburg, Thalman & Company, of New York, and managed by some of the most able film men in the country. For a period of ten years the Equitable will release through the World one feature and one comedy per week, the World to receive a handsome percentage of the gross receipts as compensation for the services of its distributing organization. This contract means that the World, without any risk on its part, and without appreciably increasing its overhead, has acquired a new department which is sure to add materially to its profits. In accordance with the understanding reached at the time of the making of the contract, Lewis J. Selznick, General Manager of the World, has been made vice-president and advisory director of the Equitable. This assures complete harmony between the two corporations."

Malcolm Duncan in "The Money Master"

MALCOLM DUNCAN, the sterling juvenile actor who contributed so largely to the great success of George Kleine's film version of "The Spendthrift," by Porter Emerson Browne, and who is also a member of the all-star cast which interprets the forthcoming Kleine feature "The Money Master," had long been considered among the "truly arrived" on the speaking stage before he made the acquaintance of Cooper-Hewitts and the clicking camera. His first appearance on the professional stage was made under the auspices of the late Richard Mansfield, whom he supported for two seasons, being entrusted with important roles in each one of Mansfield's repertoire of masterpieces. Later on Mr. Duncan came under the management of Charles Frohman in the support of Virginia Harned. Then followed seven seasons with the Henry B. Harris forces. During this time Mr. Duncan played leading parts in such remarkable successes as "The Lion and the Mouse," "The Talker," and "The Third Degree," as well as a number of other prominent productions. Shortly before his advent into the moving picture field, Mr. Duncan was leading man with Mrs. Minnie Maddern Fiske

Malcolm Duncan.

As "Monty Ward" in "The Spendthrift," Malcolm Duncan's work attracted the attention of the exhibitors and newspaper critics and completely won the hearts of the thousands of "fans" who flocked to see this great Kleine success. His artistic rendition of an important role in "The Money Master" has more than justified the praise which followed his first moving picture appearance.

Charles Seay Joins Equitable

CHARLES M. SEAY, who was one of Edison's leading directors until a short time ago, has signed a contract with the Equitable Motion Picture Company, and will direct the making of five reel "atmosphere" pictures which will be released through the World Film Corporation. Mr. Seay's first photo drama in his new capacity will be the producing of "Blue Grass" into a screen version of the popular Southern play by Paul Armstrong, in which Thomas Wise, the star in "The Gentleman from Mississippi" will play the lead.

Charles M. Seay.

Perhaps some of the best pictures Mr. Seay has produced are Southern plays, full of the atmosphere and romance of the country south of the Mason and Dixon line. His success is without doubt due to his familiarity with his subject for he is a Southerner born and bred. Mr. Seay was born in Atlanta, Ga. He entered the University of the South at Sewanee, Tenn., with the avowed intention of becoming a doctor, but he changed his mind after the second year, and came out with a B. A. degree instead. The stage interested Mr. Seay intensely, and he became an actor. After a number of years on the legitimate stage he worked in this city with Proctor. Stock motion pictures were just coming in, and Mr. Seay watched them very intently. He learned a great deal about trick pictures from those shown at the Proctor houses, and when, six years ago, he became a motion picture director with the Edison company, he used his knowledge in his first and most spectacular picture, "Fantasma."

Mr. Seay's greatest pleasure is in producing homely plays of heart interest and which smack of the soil.

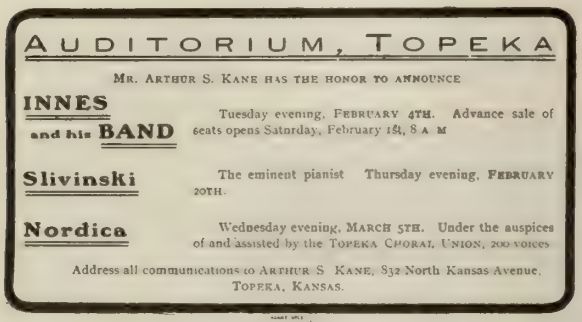
"It is my ambition to produce only American plays dealing with American people—because they are the only kind of people I know anything about," says Mr. Seay. "I was born in a little town and lived in the backwoods for years, and I think the most popular picture, the one which reaches and touches every one, is the picture of everyday human experience."

WARREN JOINS CRYSTAL.

President Joseph A. Golden, of the Crystal Film Co., is engaged in addition to this other work, in strengthening his studio force, the most recent additions being Edward Warren as director of features, Robert Olssen as camera man, with Arthur H. Battey, a well-known New York newspaper man, in the publicity department. Mr. Warren is one of the best and most favorably known directors in the business, and as his first production will be one of a series of five-reel features under the title of "Divorce," with Miss Hilda Spong as the star, his introduction into the Crystal studio is confidently expected to mark a new era in the artistic record of the company. This feature is one of a series which will be released on the Equitable Motion Picture Corporation program by the Triumph Film Corporation. Others, which were also produced at the Crystal studios, include "The Price," with Helen Ware as the star, "The Master of the House" with Julius Steger in the leading part, and "The Penalty," in which Miss Spong takes the principal role. These releases are scheduled for late in September and will be followed by Miss Spong's presentation of "Divorce."

LOOKING BACK.

Under the caption, "On Second Thought," which was given in 1901 by Arthur S. Kane, then city editor of the Topeka Daily Capital, when Mayor J. E. House started his column on the editorial page of that paper, has been discovered the following:



AUDITORIUM, TOPEKA

MR. ARTHUR S. KANE HAS THE HONOR TO ANNOUNCE

INNES and his BAND — Tuesday evening, FEBRUARY 4TH. Advance sale of seats opens Saturday, February 1st, 8 A M

Slivinski — The eminent pianist Thursday evening, FEBRUARY 20TH.

Nordica — Wednesday evening, MARCH 5TH. Under the auspices of and assisted by the TOPEKA CHORAL UNION, 200 voices

Address all communications to ARTHUR S KANE, 832 North Kansas Avenue, TOPEKA, KANSAS.

Arthur Kane, who has been away for ten years, is on from New York, where he has a big job at a big salary. It is just as well, however, not to mention the matter to your wife. If you do she will wonder why you haven't a big job at a big salary.

We occasionally call attention to remarkable feats, which is by way of working up to one performed by Kane. Kane was the impresario of the first Nordica concert given in Topeka. He sold 4,200 tickets at a dollar a head and, on the only occasion in history, put up the "S. R. O." sign in the Auditorium.

PROMINENT PLAYERS WITH EQUITABLE.

Three well-known stageland stars are engaged at present at the Equitable studios at Flushing, L. I., in five reel pictures which will mark the first releases of Equitable Motion Pictures through the World Film Corporation. William Courtleigh, the well known actor who has recently returned from Chicago, where he played the role of the Russian tenor in "The Song Bird," is playing the lead in Marc Edmund Jones' photodrama, "Life's Crucible," which is being directed by Isadore Bernstein, the director general of the Equitable. Robert T. Haines, the distinguished actor who has starred with Madame Modjeska, Richard Mansfield and with numerous other famous players, is making his bow to the silent drama in the sociological and political five-reel photoplay "Human Cargoes," which was written and is being directed by Walter McNamara, remembered for his production, "Traffic in Souls" and "Ireland a Nation." Thomas Wise, the star in the popular play, "The Gentleman from Mississippi," has been engaged to play the lead in "Blue Grass," an adaptation for the screen of the play by Paul Armstrong. This southern picture was started Monday by Charles M. Seay, one of the new directors.

Contracts have been signed with two other well-known players, who will appear in the immediate future in an Equitable photodrama. Florence Reed is to play the leading role in "The Cowardly Way," a social drama, which is to be directed by John Ince. Kathryn Osterman is to star in a light comedy, which is being written especially for her.

It is to be the policy of the Equitable company to have a permanent stock company of experienced players who will support the various stars who will be engaged especially for each picture. Miss Clara Whipple, George Soule Spencer and Roy Applegate have already been chosen for this company.

MACKENZIE TO PRODUCE PATHE'S "MARY'S LAMB."

Pathe announces that Richard Carle's famous play "Mary's Lamb," which will feature Richard Carle himself and be put out as one of the new Gold Rooster plays, has been given to Donald Mackenzie to produce. Mr. Mackenzie will start work upon it within the next few days on the completion of his work upon "The Galloper," Richard Harding Davis' play, now being filmed in the Pathe studios.

BAMBERGER GOES TO V-L-S-E.

Leon J. Bamberger has resigned as Washington representative of the World Film Corporation, to accept a position with the V-L-S-E.

Mr. Bamberger has succeeded in making an enviable reputation for himself during his connection with the World Film Corporation, and comes to the Big Four with a host of friends and well-wishers.

Alfred H. Moses, Jr.

THE newer men who are entering the film industry as motion picture photographers will do well to keep their eyes on the efficiency record hung up by Alfred H. Moses, Jr., the Thanhouser photographic expert. He joined the company in 1910 and in all these years of incessant work in all kinds of climates and lights there have not been four instances where retakes were necessary for reasons which might in remotest way be laid to photography. In hanging up this record for other camera men to shoot at, Mr. Moses injects an element of competitive endeavor into the work of all camera operators. His efficiency is the fruit of painstaking labor and thoroughness. He took to photography in 1888, and has given time to every branch of it. He is the inventor of the "Multi-Exposure Camera," "The Baby Simplex Projector," as well as all the articles now being manufactured by the Simplex Photo Products Company. He is an electrical expert as well as a machinist, having built and operated mechanism from electric bells to power plants. Mr. Moses is a graduate of the Massachusetts Institution of Technology and worked on the original Lumiere cinematograph in 1905, when Keith brought it over and Moses was his technical expert.

Alfred H. Moses, Jr.

In speaking of Moses' record Edwin Thanhouser says: "I have always been an admirer of consistency and consistency is something I have always tried to practice. I can hardly think of a better example of consistency in a man's work than the efforts of Alfred Moses in motion picture photography. To be at all times dependable—to know that you can count upon a man's work in not only certain conditions but every single time—this is model efficiency and the record of Mr. Moses is truly a remarkable one for consistency."

Mr. Moses is a Southerner hailing from Louisville, Ky. To him goes the credit of conceiving the automatic dissolve and he is now at work on a natural color process which will undoubtedly revolutionize some phases of motion picture photography. He has always been the recognized technical expert of the Thanhouser Company and yet for all his accomplishments he is modest and unassuming. "The value of work," says Mr. Moses, "lies in the satisfaction of having done it well." That being the case, he must be enjoying plenty of satisfaction.

The New Lubin Studios at 16th Street and Glenwood Avenue, Philadelphia.

Real Stories from Reel Studios

By Thornton Fisher.

WELL-KNOWN phrases: That's enuf! Cut!

* * *

Eugene Nowland, the Edison director, is one of the most versatile directors in the game. Gene for many years was one of America's leading virtuosos and also spent about a dozen years in Europe. Incidentally he is a prolific writer

on serious subjects and speaks eight foreign languages fluently. We know two directors who can think in four languages when a scene goes wrong but they are gentlemen, etc.

* * *

An acquaintance of ours went up to Paramount to see the publicity manager; said he wanted to see him; he had never met him. He went up. He came back. He had met "him"! We didn't tell our friend that the "gentleman" in charge of the publicity was none other than that capable lady, Jane Stannard Johnson. Another score for the suffs.

Joe Brandt, the Universal human dynamo, has a queer hobby. Joe is a collector—not of stamps or curios. He collects degrees. Joe has grabbed 465,193 degrees in his lodge, until the only thing the lodge has left are the degrees in the thermometer. Every time he gets a new one he gets a new smile.

* * *

The secret is out. Now we know why some people are successful. Pete Schmidt of the Morosco forces is fond of celery. Celery's a nerve tonic. A lot of our present day picture men must live on a celery diet when you consider the great things they have accomplished during the past few years, which demanded nerve-capacity and energy. We never knew before that celery was one of the factors in picture successes.

* * *

Horace G. Plimpton, the big chief of Edison, sails a cat boat, plays golf and motors. Oh, no, not at the same time.

Mr. Plimpton has held golf championships and is a member of the Montclair Golf Club. During week-ends he "shivers his timbers" out at Bellport, L. I.

Arthur Cozine

ARTHUR COZINE, one of the players of juvenile roles with the Vitagraph Company, traces the landing of his ancestors on American soil from the early part of the Seventeenth Century. In 1623, John Cozine, and three brothers, were sent out by the Dutch West India Company, with a direct view of colonizing, under command of Cornelius Jacobea Mey, and settled in New York. Forty-four years later, after the English had taken possession of New York, Colonel Francis Lovelace appointed John Cozine commissioner of eight cartmen and this commissionership was a stepping stone to the fortune that descended to his heirs. Later, considerable of his fortune, that represented real estate, was turned into cash through purchase by the Chandlers and Astors.

Arthur Cozine.

Arthur Cozine, one of the younger members of the family, was born in Brooklyn, New York, April 6, 1894, and is a descendant in direct line from the John Cozine who landed in New York in 1623. He attended the public schools of Brooklyn and finished his education in a private high school. He first went to work for his father, but moving pictures were an irresistible attraction and the business suffered, as every moment he could get away from work, he spent at the Vitagraph studios, watching the modus operandi of motion pictures. When the late William V. Ranous picked him out of an army of extras to play a "bit" opposite Lillian Walker, in "The Lady of the Lake," he determined then and there to devote all his time to posing before the camera.

Recognition came slowly, but his advancement was none the less sure and when he was selected by Director George D. Baker to play juvenile leads opposite the late John Bunny, his status as a full-fledged motion picture actor was established. A few of the pictures in which Mr. Cozine is seen in prominent parts include "In the Land of Arcadia," "The Buddy Series," "Fixing Their Dads," "Heavy Villains," "Boys of the I. O. U.," "The Jarr Series," and "A Night Out," with May Robson as the star.

Garfield Thompson.

GARFIELD, or as his friends know him, "Garry" Thompson, one of the best known scenario authors in the country, has been engaged by World Film Corporation for a place in its scenario department at the company's studio, Fort Lee, N. J. In earlier life Mr. Thompson had considerable naval and military experience in various parts of the world. About sixteen years ago, he entered the theatrical profession in which he remained until 1911, his last engagement being that of the leading male role in the circus play, "Polly of the Circus," which was written by Margaret Mayo.

Garfie'd Thompson

He then left the theatrical profession and entered the motion picture business, joining the Reliance and Pathe companies, with whom he became a leading man and later a recognized free lance scenario writer. After about a year and a half, he devoted all of his time to writing photoplays and during 1914 he wrote the scenarios and directed the productions of several well known screen stars. For the last six months Mr. Thompson has been writing the scenarios for the Fox Film Corporation, including such pictures as "The Plunderer," "The Devil's Daughter," and "Dr. Rameau." His first success was "The Reincarnation of Karma" which was produced by the Vitagraph Company. Mr. Thompson is to write the scenarios for the various directors of the World Film Corporation.

Bigelow Cooper, Edison Players.

AS BEING born is not of interest, we must hustle Bigelow Cooper to the point where he met his first Waterloo, it being Waterloo, N. Y., where he was taken from Springfield, Ohio, and startled that burg at the age of three by scandalously mimicking, in the town hall, the star of the "exercises" who was just then exercising on why curfew shall not ring tonight. Then and there he noisily notified the assembly that when he was a man he was "going to be a that."

Bigelow Cooper.

One day, on his way home from a Chicago high school he was asked by a pleasant stranger, who proved to be the captain of "supers," if he would like to go on the stage. He would. That night he joined Caesar's army, dazzled by the glory of armor, sword, pink tights and M. Antony. Escaping from school finally, he spent some years in western companies, gaining more skill than fortune, but laying a good foundation. Mr. Cooper's early stage training was acquired in the companies of McKee Rankin, Mr. and Mrs. Sidney Drew, and Nance O'Neill. He was also a leading member of the first stock company at the Murray Hill theater, New York, and the following four years in the companies of Jacob Litt, appearing as "Tony Jack" in "The Woman in Black;" "Small Bottles" in "Chimmie Fadden;" Captain Heartsease in "Shenandoah," and Lord Woodstock in "Sporting Life." After a season with J. K. Emmett, Mr. Cooper spent some time in the companies of Aubrey Mittenhal, the Shuberts, A. H. Woods, Joseph Santley, and Laurette Taylor. During the season of 1910, he was with Daniel Frohman's company in "The Thief," playing Raymond LeGardes. After Dillingham's production of "Sentimental Sally," and in "The Confession," Mr. Cooper bethought he saw in motion pictures a future for his wide experience and training. And he was right, for four years in the photodrama, with Edison exclusively, has brought forth, from the best known critic, in writing of the feature, "The Tragedies of the Crystal Globe," the remark: "The Portrayals of Mabel Trunelle and Bigelow Cooper are in keeping with what will long stand as one of the finest examples of its kind ever shown on the screen." This in spite of the difficult illusion to produce of living three different lives in three greatly different periods, in that play.

A Chat With Alec. B. Francis.

"HOW did I happen to go into picture work?" Alec. B. Francis repeated my question. We were sitting on the outdoor stage of the World Film Studio swinging our legs over the edge. Mr. Francis took a thoughtful pull from one of his best friends, his pipe, and continued:

"Five years ago, I realized what a future there was before the camera, and I went into picture work while the going was good."

"But you went into it from the stage, didn't you?" Mr. Francis was asked.

"Yes, rather, but I didn't go into it as a side issue, as so many stage people do to-day. I went into it for good and all, giving up the stage entirely. It was quite a leap in the dark you know, as most of the actors in those days looked down on picture work as something beneath them. But . . ."

Alec. B. Francis.

"You had the courage of your convictions," the man-who-asks questions finished the sentence.

"Exactly, as I said before I looked ahead."

"Are you sorry that you went into picture work?"

"That is a foolish question, and you know it."

Mr. Francis has played countless parts for the screen, playing every variety of character. So when the World Film Corporation Company decided to put on the famous William A. Brady play, "After Dark," it was universally decided that Mr. Francis should be featured as "Old Tom." He was the man for the part, as he would be able to portray the different phases of character; first as a young army officer in the Philippines, then descending in the scale of deterioration of character until he is nothing but an old drunken sot. He must then show his regeneration into a self-respecting man. This part needed a splendid actor and a man of great experience. Do you wonder that it fell to the lot of Alec. B. Francis?

During the last year, we have seen him as the crusty and gout-ridden Lord in that delightful play, "The Wishing Ring," in which Vivian Martin was starred. We saw his splendid work as the unhappy speculator, Cressler, in "The Pit," in which Wilton Lackaye is starred. We saw his artistic characterization of Bill Avery, the reformed crook in the Robert Warwick picture "Alias Jimmy Valentine." His last part was the portrayal of the forgiving and pathetic father in "Woman and Wine," with William Elliott.

"It Happened While He Fished." Lots of things might happen "while he fished," so Horace Davey, director of the second Nestor comedy company, has taken it for the title of his latest Universal release. The regular Nestor company appears in his offering.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

WORK OF AGRICULTURAL COLLEGE LECTURER IN NORTH DAKOTA.

IT IS interesting to note the work being done by the Agricultural College of North Dakota in a line of effort where the moving picture has again demonstrated its value above all other modes of illustration.

A. P. Hollis, who has been employed for the past couple of years by the Agricultural College of North Dakota, has, we are told, traveled 13,400 miles through the state, delivering a series of lectures under the head of "Rural Life and Education," and with sub-titles of the following significance: "Making the Most of Farm Boys and Girls in the Farm High School" (a study in consolidation); "Health and Disease on the Farm;" "Earning and Learning" (a study in educational co-operation of farm, home and school); "Agricultural Clubs and Contests;" "An Agricultural College in Action," and "Riches from Rubbish."

Heretofore these lectures have been illustrated (with the exception of the last one) by means of lantern slides, the projection lantern being carried by Mr. Hollis with him on his journeys. This year, however, the moving picture has been added to the lecturer's accessories.

Among the reels of film used by him in illustrating his remarks are some which have been made by the Agricultural College. These show the general activities on the College Campus, views of its buildings, and the various phases of outdoor instruction. Another portion of the film shows the construction of the cement silo. And still another illustrates Professor Bolley's work with the flax wilt of the state, and methods of detecting and treating the disease.

Mr. Roy Corbett, a student instructor in physics, has taken all of these pictures and developed the films in a specially equipped room in the Engineering Building, under the direction of Professor Keene, Dean of that department.

In addition to the College films, Mr. Hollis makes use of other films that sometimes suit his purpose better. Among these is one of the Elk Valley Farm in North Dakota, which shows 200 mules drawing 50 binders on a big bonanza farm. "From Grass to Glass," made by Rex, has also been used extensively by Mr. Hollis.

At the various institutions throughout the state where these lectures are given, such as school directors' meeting, teachers' institutes, farmers' institutes, etc., the attendance and interest in the lectures has been noticeably increased since the installation of the moving picture as an illustrator.

It is an interesting and praiseworthy fact in connection with the traveling lecture course of the Agricultural College of North Dakota, that in the event of Mr. Hollis, or any of the other lecturers of the college, who occasionally assist in the work, finding it impossible to fill a desired date, it has been the habit, where a lantern is available, to send a printed lecture and illustrations free to responsible parties who will pay the transportation both ways, and guarantee damages for loss and breakage.

TRIED AND PROVED.

A RECENT article on "Solving the Problem," while very necessary for the vast majority of churches, proved unnecessary for the Grace Church of Elgin, Illinois, for there they have solved the problem, with similar results experienced in several other churches in the larger cities.

The results attained, the experience gained, together with the opinions of those most concerned, are worthy of record as, perhaps, they may prove helpful to many others to whom the problem of the pictures in the church is still a dubious one.

It appears that in the Grace Church an equipment was installed for trial purposes, and Biblical pictures were shown on Sunday evenings; the official members of the church then met for a free and full—and critical—review of the situation, with the following results:

The exhibiting of religious pictures had set people talking about the Bible, especially the children, who grasp the idea readily when they see it worked out in the pictures; furthermore, increased questioning upon Bible topics was most noticeable, and that the enacted scenes were doubly effective.

It was only natural that the discussion of these pictures in particular led to a review of the moving pictures in general. The conclusions arrived at by this body of local church government, as tabulated by them, are repeated here:

1. That pictures are just what one makes of them.
2. That they are popular, and an effective means of conveying ideas.
3. That they are educational and can stimulate religious thought as effectively as any other line of thought.

Another point emphasized was that the church exhibitions were in no way competitive with the moving picture houses, the scheme being one peculiar to the church in adopting the latest and best methods of attractive and illustrative teaching. As a result of this meeting, the decision to make the moving picture work in the church a permanent one was reached, and orders covering the expenses were given.

The influence going out from church centers such as this will have a marked effect upon the growth of moving picture work in the churches, helping to overcome the greatest hindrance—that of cost.

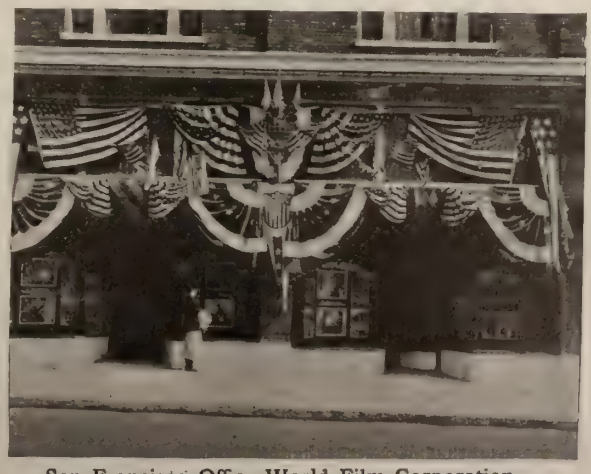
GROWTH OF MUSICAL CULTURE.

"Moving pictures are restoring the taste for good music. Ragtime has been a pest; the public has been surfeited with it; the introduction of the pipe organ into the moving picture houses is working a marked change in musical appreciation."

The above statement was made at the Michigan Music Teachers' convention recently by Mr. Ernest Skinner, of Boston. Mr. Skinner is a noted church organ builder and is therefore a great authority upon the subject. He further said:

"Managers put in organs primarily as a matter of economy to do away with the more expensive orchestra. They have now found that organ music more easily and readily follows the pictures on the screen than any other form of music. Fortunately, also, even if unwittingly, they have at the same time been of great service in the musical education of the masses."

The popularity of "popular music" has become a fallacy. Theaters throughout the country have noted a falling off in their patronage because the grade of music was not high enough. Others have found excellent musical programs an added attraction. Many organs are now in use even in the cheapest trade, while many managers are discovering that a big organ, a broad program and an organist of excellent standing are fine mediums for attracting the public. Thus the moving pictures have added to their record of educational qualities that of better music and purer musical taste.



San Francisco Office World Film Corporation.

British Notes.

THE HOME OFFICE has today, July 12, sanctioned the employment of female operators in motion-picture theaters subject to being fully qualified. The increasing shortage of male labor is alone responsible for this admission of women to an hitherto prohibited vocation.

* * *

Film manufacturers and renters of this country have been canvassed by the Exhibitors' Association with a view to the three factions adopting a definite policy for the maintenance of an open film market. The Exhibitors' Association is already determined to support the open market system for films under 2,000 feet in length, not that the association is opposed to the exclusive, it is too late in the day to discover prejudices against such a deep rooted custom, but it is openly stated that the exclusive films is not necessarily destructive to the open market films and in support of this contention a resolution encouraging the production of high-class exclusiveness has been passed. A general conference of manufacturers, renters and exhibitors is being convened to discuss these points.

* * *

The Trans-Atlantic Film Co (Universal) are rapidly nearing the completion of a Dickensian drama, "Hard Times," which their newest director, Thomas Bentley, has prepared and recorded in the immediate vicinity of London. Bransby Williams, a talented specialist in the impersonation of characters from Dickens' works and with a long career on the English legitimate stage, took the role of Gradgrind and opposite him is Miss Dorothy Bellew, a former Clarendon star. After the completion of "Hard Times" Mr. Bentley will leave London for Universal City.

* * *

The unapproachability of the British Government upon departures from the ordinary routine of events is proverbial and the sheer audacity of a mere moving picture exhibitor engaging the Admiralty to assist him with his program could not be regarded other than an unthinkably impossible proposition—even by the good people of Missouri. Yet the unexpected always happens, particularly if you happen to be in Leeds. Here the manager of a suburban theater petitioned the Admiralty for assistance in advertising a naval film he had booked. His reply consisted of one of the first class military bands, that of the Royal Marines, sent up specially to the theater from Manchester to await instructions. The band stationed for the week in the city at Government expense was undoubtedly the star attraction and every day it "played up" the crowds a mile and half to the theater in question. In conjunction with the naval recruiting film on exhibition the manager was also supplied with the official booklets for recruits for the navy and these with an advertisement of the show printed behind proved a unique adjunct. The only unfortunate circumstance associated with this enterprising event appears to have been its enormity, for only about one-twentieth of the people attracted could be accommodated. Before leaving Leeds I might introduce another advertising stunt I heard of in the Yorkshire city. The manager of a local picture theater had his program upon a recent occasion composed entirely of Flying A and Hepworth products, featuring amongst other players Vivian Rich and Elizabeth Risdon. Now it happens that in this particular locality the pillar boxes for letters have not yet been modernized with the initials G. R. which the last succession to the throne of the Kingdom necessitated. Some bear the insignia V. R. and some E. R., according to whether they were installed during the reign of Victoria Regina or Edward Rex. Armed with a can of white paint and favored with a very dark night someone whitened each monogram on the red pillar boxes and added a perplexing question mark. It was not until the people of the district had appeased their curiosity by a visit to the kinema that they understood that V. R. also were the initials of a charming Western photoplayer and that E. R. also stood for a celebrated English artiste. But over the scene the manager had with the local postal authorities it is better to draw a veil.

* * *

The Hepworth player above referred to, Elizabeth Risdon, is, by the way, now collaborating with Maurice Elvey of the London Film Co. in an elaboration of the Biblical legend of Esther. The settings of the film have been executed in a masterly and imposing manner and the finished film promises fair to be the masterpiece of the Diploma Film Co.

* * *

It would be interesting to know what has become of the numerous patents taken out in Britain and America during the past two years in connection with talking pictures. The few of these that have reached the commercial stage, not more than half a dozen in number, so far as this country is concerned do appear to have been the success anticipated. In fact I do not know of a single exhibitor booking a repetition of any one of them although each process has had its round in turn. Evidently the British and Colonial Co. have an optimistic confidence in the synchronized film and gramophone for a new production of theirs, "The Taming of the Shrew," is to be presented through the dual medium.

J. B. SUTCLIFFE.

Mexican Notes.

Chihuahua, Mexico, July 18, 1915.

CONDITIONS at the present, insofar as they affect the moving picture exhibitor in this country, vary with different localities. In that territory south of Zacatecas and along both coasts, conditions should steadily improve, while here in the north, conditons will probably become worse. The ill effects of successive occupations and evacuations of a city by loosely organized bands, are felt by all, and worse so by the exhibitor, whose business ally, we might say, is the great mass of peaceful citizens, whose interests are harmed by this constant warfare. With the transfer of the theater of war to the north, business here will undoubtedly suffer, and this, coupled with the very low value of the fiat money, does not tend to make exhibitors very optimistic. However, most picture men seem to think that at last the beginning of the end is in sight, which, being the case, is worth any sacrifice to secure.

A recent attempt by authorities to saddle on local picture shows a new tax, was defeated by exhibitors. The tax in question was based on a misinterpretation of the Mexican "Timbre" law, which assesses a percentage tax on sales, clearly meaning sales of merchandise only. Local officers construed this as applying to amusement enterprises, because, forsooth, they sold entertainment! The theater men took the matter up with Licenciado Francisco Escudero, Villa Minister of the Treasury, who ruled that under an edict issued by the old Diaz government, amusement enterprises were exempt from any direct federal taxation. At last! The theaters had, for a wonder, escaped one kind of taxation.

Briefs.

Robert Swain, manager of the Carpa Pathé, of Torreón, Coahuila, was in this city recently on business connected with that enterprise. Mr. Swain reports good business, but, like other Mexican picture men, complains of the high rate of exchange.

* * *

A rumor was current in theatrical circles last week that the Alcázar was to be sold. Upon investigation the rumor proved to be well founded. A group of Guadalajara amusement men are interested in the deal. They propose to change the house into a combination refreshment parlor, picture show and music hall, such as the Salón Rojo of Mexico City, and others found in nearly every South American city.

* * *

E. Gutierrez, representing Stahl Brothers of Guadalajara, Jalisco, was in this city last week. He brought with him several European feature films, the Mexican rights of which are controlled by the Stahls.

* * *

Buchoz & Williams expect next week to open their Alcazar No. 2 at the American Smelting & Refining Company's plant near this city. The house has a seating capacity of about three hundred. An Edison projector has been installed and the electric plant is now nearing completion.

* * *

The Teatro Herrera of Torreón has definitely shut down. The Powers 6 A projector and the Gold Fibre screen have been shipped to this city and installed at the Cine Club. The Herrera was one of the largest picture houses in Northern Mexico, and its failure was due primarily to mismanagement.

* * *

A picture show has been opened at Cusihuiriachio, this state, and is doing splendid business. "Cusi" is the center of one of Mexico's richest mining districts.

* * *

A recent shortage of coal forced the temporary suspension for a few days of the local light and power plant. All the picture shows were dark during that time, that is, all except the Alcázar. Manager Fred Williams, ready for such an emergency, had installed a power plant and the Alcázar showed to packed houses.

* * *

In order to alleviate the sufferings of the many wounded now in the improvised hospitals in this city, arrangements are being made to give periodical moving picture entertainments. The programs at these shows will be made up exclusively of comedies.

HARRY B. OTT.

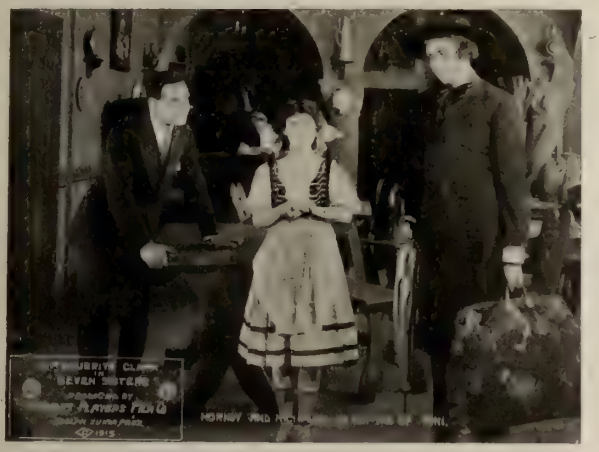
Reviews of Current Productions

"Seven Sisters"

Marguerite Clark Is Star in Famous Players' Production of Popular Play by Edith Ellis Furniss.

Reviewed by Lynde Denig.

WITH the always charming Marguerite Clark in the role of Mici, the fourth of the seven sisters, and a wealth of beautiful scenes to attract the eye, the photoplay adaptation of Edith Ellis Furniss's comedy should enjoy a fair measure of popularity. Lacking something of the humor that characterized the stage production, the Famous Players were



Scene from "Seven Sisters" (Famous Players).

especially fortunate in being able to offer compensating attractions in the winsome personality of Miss Clark and a thoroughly artistic production, directed by Sydney Olcott. The diminutive star has appeared in stronger stories, but whatever the picture's shortcoming in its entirety, there can be nothing but admiration for the interpretation given the delightfully mischievous Mici.

It may be recalled that the plot is based on an Hungarian custom that requires the marriage of the daughters in a family according to their age. In the instance of Mici, this is rather unfortunate, for her three elder sisters have failed to attract eligible suitors. They attribute the continuance of their spinsterhood to the annoying pranks of the younger sister and think to better their chances by packing her off to a convent. But Mici soon scales the convent wall and attends a masque ball where she meets a dashing young lieutenant. The vicissitudes in their love affair are many and varied, when Horkoy undertakes to find husbands for the marriageable sisters that objections to his wooing of Mici may be removed.

Ensuing complications are numerous and occasionally humorous, and at all times the picture is cleverly acted with a laudable effort to differentiate the characters. Miss Clark is supported in the principal roles by Conway Tearle, Lola Barclay, I. Feder, Jean Stewart, Edward Mordant and George Renevant.

Gest Returns from California

Says That Geraldine Farrar Has X-Rayed Her Soul in the Pictures.

MORRIS GEST, who is personal representative of Miss Geraldine Farrar, has returned from California, where the prima donna has been acting at the studios of the Jesse Lasky Feature Play Company at Hollywood. Mr. Gest has been on the coast for nearly two months with Miss Farrar, and is enthusiastic over the pictures in which she appears. These pictures will not be released until October, but in the meantime a private view was held at Hollywood just before his departure. Arriving in New York, Mr. Gest had a long conference with Samuel Goldfish, executive head of the Lasky Company.

"The work of Miss Farrar in the moving picture plays taken the last few weeks," said Mr. Gest enthusiastically in his office at the Princess theater, "promises to revolutionize the entire art of the moving picture world. They are unquestionably the greatest achievements yet accomplished for the screen. Her very soul has been laid bare in some of the emotional scenes. In fact, I may say that Miss Farrar has practically X-rayed her soul before the camera. She is simply a revelation of what an artist can do before the camera in the way of pantomine and facial expression."

Miss Farrar will remain in Hollywood until Aug. 10, when she will return in her private car and go to the mountains for a rest before beginning her concert tour in the Fall.

"The Toast of Death"

Four-Reel Mutual Masterpicture, by C. Gardner Sullivan, Produced Under the Direction of Thos. H. Ince.

Reviewed by Louis Reeves Harrison.

CHIEFLY remarkable for a marvelous interpretation of character by Louise Glaum and for both consistency and beauty of treatment, "The Toast of Death" shows high skill in methods of construction and is admirably typed. Berschell Mayall as Captain Drak and Harry Keenan as Yar Khan add materially to both the dignity and charm of the action, but Louise Glum's performance is one of rare fascination, where the actress fits the role as if she had been created for it, or as if it had been written with a dominant idea of giving her the opportunity of her life. Only once in a great while do we have the pleasure of watching such a harmony of natural qualification with its artistic means of expression, one in which there does not seem to be a jarring note.

While photodramas like "The Toast of Death" are far from attaining the ultimate, they are bound to rank above the average when there is sincerity and intelligence shown in all three departments of photoplay production, the creative, the directive and the interpretative. The melodramatic tendency of most of them can be softened, as in this case, by picturesque treatment and by one or more delightful personalities in the cast. The worst flaw of this one lies in its title, one so destructive of suspense that we soon know what the end is to

Scene from "The Toast of Death" (Mutual).

be. Men so careful, so capable in their general work, should keep in mind that the title may count heavily against a picture that would otherwise keep people watching to see how it all turns out up to the moment of crisis. The feature will prove a winner in spite of its principal fault.

Might Have Been an Artist.

It is little known that Harry Myers, Director of the Victor Studio of the Universal Film Company at Coytesville, N. J., at one time thought seriously of pursuing painting as a life vocation. He has worked at various times in pastels, oils and water colors and in addition is a caricaturist of no mean ability. The peacock panels displayed in "The Prize Story" one of Mr. Myers productions is an excellent example of his artistry.

"Infatuation"

Four-Reel Mutual Masterpicture, by Lloyd Osborne, Produced by the American Film Mfg. Co.

Reviewed by Louis Reeves Harrison.

THE story of a girl in search of her ideal, published in book form by the Bobbs-Merrill Co., "Infatuation" is unique in portraying the girl's success through unswerving perseverence and dauntless courage. Her idol is shattered as a rule when she finds that it is made of clay, but so much depends

Scene from "Infatuation" (American).

upon her own character that she makes the most of the material in hand when, as in this case, it is in her to do so. Margarita Fisher interprets the role of a young and inexperienced heiress, who rejects suitors of social standing and runs away with an actor of talent somewhat prostituted at times by alcoholism. He has genuine ability, but is such a weakling in yielding to bad habits that his best expression of himself is made at one-night stands. He makes a conquest of the brave young girl while on his travels and induces her to elope with him.

She insists upon marriage, and he has no reason to regret his union with the plucky and persistent little morsel of affectionate femininity who loves him fondly from the outset. Her husband's career is seriously hampered by her own father. The latter attempts to bribe her to return home and her husband to give her up, but they two constitute an entire army entrenched securely in love, and the father's schemes are thwarted at a time when extreme poverty is trying the souls of the young couple beyond ordinary fortitude. The father finally capitulates out of sheer admiration for their powers of resistance, and he becomes their ally at a crucial moment. A good story, of hopeful theme, "Infatuation" should win.

"A Bunch of Keys"

Hoyt's Merry Comedy in Five Parts, by Essanay, with Wm. Burress, John Slavin and Jane Keith in the Principal Roles.

Reviewed by James S. McQuade.

A BUNCH OF KEYS" had a prolonged stage success in the days when Hoyt's plays were in high favor. Its many humorous incidents, of the slapstick variety, made former ardent admirers yell themselves hoarse; but that type of comedy has been imitated so often since then, with such astounding modern developments, that the present generation may show a tendency to look upon Hoyt's comedies as tame. Hoyt never permitted vulgarity or indelicacy in his stage productions, a something that redounds to his credit in these days of ultra liberties.

Essanay's production in films of "A Bunch of Keys" has the real Hoyt atmosphere. For me the five reels had very few uninteresting spots and many that evoked explosive laughter. To the excellent assignment of the characters in the cast is attributable much of the mirth that will be raised. Wm. Burress, as Littleton Snaggs, the designing old lawyer, who seeks to gain control of the hotel willed by their uncle to Teddie, Rose and May Keys; John Slavin, the steady beau of Teddie Keys, whose two sisters are trying to oust her from her share in the hotel; June Keith, as Teddie Keys, the tomboy and ugliest of the three sisters, and Wm. Castelet, whose side-splitting impersonation of Matilda Jenkins, the ancient widow who has been jilted by Snaggs, form a strong comedy quartet.

Indeed no one who sees these pictures can fail to wonder at the extraordinary athletic escapades of Burress, Castelet and Slavin. How they escape broken bones and other physical injuries will, perhaps, be lost sight of, because of the mirthful state of mind of the spectator.

Miss Keith, the clever little comedienne of the production, has done so well in the part of Teddie Keys that she has been retaind by Essanay as the new star of that company. The scene in which she throws old Snaggs into the fast-flowing river, and afterwards rescues him when he is carried down stream over a rushing cascade, will provoke boisterous merriment. Her quick changes from the character of Teddie to that of a domestic in the hotel and then to the role of a chipper young drummer prove her title to versatility.

Another strong point that will commend this Essanay production to favor is the care devoted to the settings. They are decidedly rural, as Hoyt intended them to be, and Essanay had the scenes taken in several small towns of Michigan, where the members of the company spent several weeks during the production of the comedy.

The main motive of the comedy is to defeat the scheming Snaggs from securing an interest in the hotel owned by the three Keys sisters. Snaggs is the executor of the estate and holds the will, but will not permit any of the sisters to read it. He falsely tells the sisters that the will contains a clause which reads: "The homeliest of the three sisters is to take possession of the hotel property, and the first strange drummer to arrive at the hotel is to decide which girl is the ugliest." This he has planned with the hope that Teddy, the ugliest, may take him for a husband, but she loves Grimes and will have nothing to do with the lawyer. In the long run it turns

Scene from "A Bunch of Keys" (Essanay).

out that Grimes gains possession of the will and it is discovered that Snaggs lied, as a clause of the will reads that the sisters may divide the property equally if they care to. The final scene shows Snaggs, captured for life by the widow Matilda.

"A Bunch of Keys" will be released through V-L-S-E, Inc., Aug. 16.

Blanche Sweet a Vivacious "Becky."

The vivacious and high-spirited Blanche Sweet has found a role decidedly to her liking in the part of Dorothy in "The Case of Becky," the new production which carries the names of "Lasky-Belasco" as producers in which she is appearing before the camera in the Lasky studios at Hollywood, Cal. Edward Locke is the author of the play, Margaret Turnbull the scenario author and Frank Reicher, the producer.

In this production Miss Sweet appears as a young woman with a dual personality. As Dorothy she is sweet and good; as Becky she is ugly and wicked in appearance and temper. The reason for this human phenomenon is attributed to prenatal influence as her mother, who died when Dorothy was a child, had been the hypnotic subject of her father.

Ince Directing Orrin Johnson.

Orrin Johnson, the estimable Broadway star, has arrived at Inceville and begun work, under the supervision of Thomas H. Ince in an elaborate screen version of Alexander Dumas' immortal classic, "The Three Musketeers." His presence serves further to illuminate the already brilliant plant of the New York Motion Picture Corporation, where such other stellar artists as Julia Dean, Willard Mack, Bessie Barriscale, William S. Hart and Truly Shattuck are also engaged. Mr. Johnson is interpreting the difficult role of D'Artagnan, yet Mr. Ince has entrusted him with the task, in full confidence that by his supreme talents he will be able to do it justice.

"Shadows of the Past"

Four-Reel Edison of Fine Treatment and Exceptional Characterization.

Reviewed by Louis Reeves Harrison.

AN old-fashioned story in many respects, "Shadows of the Past" is decidedly up to date in the way it is handled and distinguished for fine character of interpretation. Honors in this respect easily go to Bigelow Cooper as the elderly husband in high social standing united to a young and beautiful wife with a "past" that is successfully hidden during the better part of their wedded lives. Cooper gives a most

Scene from "Shadows of the Past" (Edison).

dignified and consistent performance of his role, never for a moment intruding those little theatrical artificialities which marred his otherwise good playing some years ago. He preserves an "atmosphere" that gives plausibility to the tale and makes an impression that is bound to be humanizing in its effect.

Mabel Trunelle becomes the more attractive in personal appearance as the course of Time silvers her hair, and she is strong in the emotional scenes, but her role is a difficult one, not replete with opportunity, and it is overshadowed toward the end by the sweet compassion and true nobility of her husband. It is balm to our weary souls that those who err are not painted as creatures without redeeming traits of character, that they have it in them to pursue honorable lives and respond splendidly when circumstances permit them to do so. Most of us are tired of seeing women pictured as incurable weaklings, because we know that woman's weakness lies in her affections, themselves a source of strength under normal conditions. Marc McDermott is staggering as a one-eyed villain, and the rest of the cast is highly efficient.

"Marrying Money"

Excellent Comedy Picture Is Produced by the World Film Corporation With Clara Kimball Young as the Star.

Reviewed by Lynde Denig.

"MARRYING MONEY" may be placed among the best of the recent stage comedies that have found their way into pictures. Director James Young, of the World Film Corporation, had a good story to begin with and he amplified it admirably, bringing in many incidental bits of business that combine the elements of freshness and humor. And to make the most of the incidents arising from the plot of "Marrying Money," he had in Clara Kimball Young, one of the few actresses whose gifts are such that she may turn from drama to comedy and score equally in either sphere. A more fortunate combination of story, star and production is seldom met in a feature offering.

The main thread of the play, written by Washington Pezet and Bertram Marburgh, has been followed with sufficient accuracy; but the scenes likely to be best remembered by an audience are due to the ingenuity of Director Young and the expressive acting of Miss Young, who handles subtle comedy with great adroitness. She makes Mildred Niles a young woman of charm and spirit, and what is more unusual in photoplay heroines, blesses her with an obvious sense of humor. Chester Barnett, William W. Jefferson and Winthrop Chamberlain are others in the cast that enters whole-heartedly into the spirit of the comedy action.

It is to the credit of the director that he avoided conventional methods in making his comedy scenes, and evidently aimed to close each reel with something of a climax, such as one expects to find on the stage. Many of the scenes are laid on or in the neighborhood of a beautiful estate that furnishes just the atmosphere needed for a fashionable hotel. It is here that Mildred Niles meets Ted Vandeveer, each believing the other to be wealthy. The story keeps building up a thoroughly humorous situation in which the couple elope, followed by the most antiquated of automobiles. After an expensive honeymoon they discover that their combined resources are insufficient to meet the hotel bill and are unable to leave until Vandeveer receives an unexpected fortune. The closing scene, showing the happy couple in an automobile drawn across a railroad track and blocking a train, is capital.

Scene from "Marrying Money" (World Film).

"The Runaway Wife"

Four-Part Version of Well-Known Melodrama Is Among Kalem's Broadway Favorites Attractions.

Reviewed by Lynde Denig.

McKEE RANKIN'S "The Runaway Wife," played successfully on the stage a number of years ago, offers a plot readily adaptable to a screen production. It is melodramatic, filled with action and possesses enough heart interest in the character of the artist, who goes blind and suffers years of loneliness before the reconciliation with the wife who believed him to be dead. Stewart Baird, an actor of distinguished presence and a forceful method of emphasizing the dramatic moments in the picture, was a wise choice for Eastman. He dominates the scenes in which he appears and altogether gives a well balanced performance.

Scene from "The Runaway Wife" (Kalem).

For the rest, it is an efficient company for a photoplay of feature pretentions, including Justina Wayne, Lowell Stuart, Orlando Daly, Helen Mulhuland, J. Arthur, Maud Granger and August Balfour. Miss Granger is especially successful in giving a telling character sketch of the embittered spinster, who begrudges others the happiness that she herself is denied. The story is clearly developed to show the influences working to separate Eastman and his wife, the most active of these influences being the ill-natured Hester.

In dramatic power, the production reaches its best moments in the final reels when the artist's son has grown to maturity and the runaway wife has married a wealthy man, believing that the death of her first husband has left her free to wed again. While there are few novelties in the development of the plot, it holds the interest, is logical enough according to melodramatic standards and rises to a genuine climax when Eastman and the woman who deserted him are unexpectedly brought face to face. The story is brought to a happy conclusion in the closing scenes.

"MY LOST ONE."

Villain Steals Musician's Wife and Then His Manuscript Opera—Happy Resolving of His Difficulties Follows.

Reviewed by Hanford C. Judson.

THIS stolen musical manuscript situation has been used quite a number of times, as all know. This, in itself, means little; for the offering if newly worked-up and dramatically interesting, will go the better for that. "My Lost One" is worked-up freshly in a three-reel production by the Vitagraph; but it is weak dramatically and fails to make itself

Scene from "My Lost One" (Vitagraph).

powerfully felt as a really live screen happening. The trouble lies in the method used in getting "freshness."

In the first place, the heroine is not, as is usual, a sweetheart, but the musician's wife. This is a step away from the melodramatic toward realism; but it is also a step away from entertainment; because it makes it harder to sympathize with even the hero to say nothing of the heroine. Then the punishment of the villain in this picture lacks dramatic sting. When it is brought home to him, by the confession of his go-between (the reason for which we do not know) that he is a thief, he is merely discharged in a meeting of the opera house's board of directors. If he had been pelted with eggs in the theater it would have been, not so realistic, but more melodramatically satisfying. A musician is not like a banker or an engineer. If he can make music, he needs no perfect reputation. This picture does not show us how the punishment was made to get under his hide. He is just a blocked out, melodramatic villain, not a human being.

In the picture conduct we find brilliant, telling moments rather than a continued and even effectiveness. For instance, that moment when the erring wife comes home to her sick and despondent husband, after the scene in the theater when he calls to her, she finds that the impresario had stolen the great opera that he is claiming as his own, and with impressive acting goes out to find and accuse the villainous thief. But there is nothing notably impressive in the way she confronts him. We also find that the supers often show an unconvincing deadness. Take that scene in the theater when the genius with his little daughter has come to hear his own music and sees his wife on the stage singing it. He makes a scene at which the audience around him, as he rises from his seat, takes little real interest in what he is doing till he falls overcome; then, as at a sharp command from the director, one and all rise as one and rush to him.

As compared with many pictures that this reviewer sees, this is a pretty fair offering; but chiefly because of lack of imaginative liveliness in the story, and also because of uneven direction of both the principals and the supers, it falls below the Vitagraph A standard and finds a sure place only in its C standard.

"MAX AND HIS MOTHER-IN-LAW."

Something Original in the Way of Two-Reel Comedy and Staged in the Swiss Mountains.

Reviewed by Margaret I. MacDonald.

THE Pathe Exchange, Inc. has at least one comedy gem for its forthcoming program, and that is "Max and His Mother-in-law," a two-part production with Max Linder and two feminine members of the Pathe European Stock Company.

Max's mother-in-law, according to the picture, is very large and very fat, and very clinging. Max himself is somewhat small in proportion. Max's wife is a dutiful daughter, and insists on humoring Mamma's every wish, even to the taking her along as accessory baggage on the honeymoon, which brings them to the mountains, where skating, bob-sledding, and skiing are the chief methods of recreation.

There is a great deal to be told about what happened that really baffles description, and against which anything that the ordinary imagination could conjure up would fade into insignificance. The grand finale comes when Mother-in-law dons the skis, and son-in-law gives her a gentle (?) start down the incline. This once she is forced to take to the road alone. A road which ends after a leap over a housetop in almost complete, head-foremost immersion in a snow bank, with only a pair of fat lower extremities mounted by a pair of skiis to mark the spot.

Scarcely less amusing is the removal of Mother-in-law by Max and the faithful wife and daughter, from the snow bank to the railway train, which is at first believed to be the best method of transportation, but which is obliged to be supplemented by a horse tied to the rear end of the train, upon which Mother-in-law and one remaining ski are placed with much difficulty. And the end of it all is when the horse breaks loose and runs off with his burden to his stable.

"THE DAWN OF FREEDOM."

Fine Picturization for Pathe Exchange, Inc., of Story Based on Era of Strife Between Switzerland and Austria.

Reviewed by Margaret I. MacDonald.

THE story from which this production was made was written by Walter Turczinski. The picturization is apparently true to that portion of the history of Switzerland which it is intended to portray, and has been developed in so thoroughly human a fashion that the appeal of the picture is universal. The heart of the ordinary individual goes out to the Swiss maiden Monica, whose bravery saves her former lover from death at the hand of an Austrian, and whose humanity reaching even further, saves the Austrian who has been wounded by her gun, from a counter attack by Peter the lover. Her battle with her passion for the Austrian kept a prisoner in her home is quite too human to be unattractive, and the romantic surroundings in which the play has been set, the quaintness of things and the softness and beauty of the

Scene from "The Dawn of Freedom" (Pathe).

photography displayed in the production are all a part of the almost unconscious appeal which the picture makes.

The fine characterization of the work of Turczinski has, it is true, given a large opportunity to the artists chosen to interpret the four leading roles; but it must also be acknowledged that to these artists and to the director is due the credit of an intelligent interpretation of the main idea, the uselessness of the hatred of nation for nation. The love story and its sad ending in the death of both parties only serve to emphasize in an individual way the fact in its larger application.

The production was made by the Messter Films of Berlin, and will be released in the near future on the program of the Pathe Exchange, Inc.

American Correspondent Film Co.'s New Offices.

It is of interest to note that the American Correspondent Film Company, Inc., producers of the famous A C F Real Life Pictures have removed from 30 East 42nd street to a fine suite of offices in the Candler Building, at 220 West 42nd street, sixth floor.

President M. B. Claussen is delighted with the new offices and was among the first to witness a trial movie performance in the firm's new gold screen show room. The staff of the A F C Co., both at Stamford, Conn., and the Candler Building are still alive with eager enthusiasm for the forthcoming public appearance of the greatest war feature of them all, the "Battle and Fall of Przemysl."

A second feature film entitled "Germany in War Time," showing the stupendous operations of the Empire and depicting the amazing preparedness of the Kaiser's forces, is also in process of development at the A F C plant and announcement of its release can be expected any day. An Italian frontier feature is also under way.

Manufacturers' Advance Notes

"The Last Drop of Water"

A One-Reel Biograph Re-Issue, Produced on the Great American Desert by D. W. Griffith.

This story was suggested by the lines to Sir Philip Sydney, who, upon the field of blood, dying, gave the last drop of water for the sake of brotherhood. That in itself is enough to make an interesting story for a one reel picture. Add to that, the many spectacular scenes enacted on the desert and the result is a Biograph picture that is well worth re-issuing.

Scene from "The Last Drop of Water" (Biograph).

In this picture, the hardships of travelling on the desert in the early frontier days is vividly depicted. The realism is convincing and the story is told in a manner which bespeaks the Biograph's policy to get as much action as possible in a one reel picture. It cannot be denied that there is, by far, more action in this one reel picture than one generally finds in a two reel picture nowadays.

For the big spectacular scenes we have an attack, by Indians, on a caravan crossing the desert, whom the troops disperse in a running fight. For the strong dramatic scene, we have two men on the desert in search of water. One has fainted from thirst when he is found by the other, who gives his last drop of water, and subsequently his life, in order that the other might continue in the search for water. Both are exceptionally well done.

Blanche Sweet plays the lead, with Charles H. West and the late Jos. Graybell sharing the honors. W. Chrystie Miller, W. J. Butler have small parts, while Mack Sennett is seen in the earlier scenes as an extra.

As a whole, "The Last Drop of Water" is on a par with "The Battle At Elderbush Gulch," "Fighting Blood" and "The Battle," previous Biograph Re-Issues.

"EVIDENCE" TO COST $30,000.

In adition to the $5,000 which the F. Ray Comstock Film Corporation paid for the moving picture rights of "Evidence," the play of English manners which is now being produced under the direction of Edwin August at the Kinemacolor studios at Whitestone, it is estimated that the finished screen drama will cost the company about $30,000. In one scene—a ball room scene—the entire cast of the Winter Garden will go to participate in the dance; also in that part of the picture which presents a wistful little allegory which Mr. August has written and introduced into the stage version of the play. Another of the scenes required for its correct setting an old fashioned English Inn. Since there were none to be found within easy distance, the director ordered one built on the banks of the Sound at City Island. When the scene was photographed, it took five minutes after the rehearsal had been completed. Many of the exteriors are being taken on the grounds of the estate of Commodore Benedict at Greenwich, Conn., where the company has been spending much time this last week. "Evidence" will be completed next week, but it will not be released through the World Film Corporation until September.

WALTER EDWARDS IN AN ALASKAN STORY.

Though it possesses an unusual title, "The $100,000 Bill," in which Walter Edwards next will be starred by the Domino-New York Motion Picture Corporation on the Mutual Program August 12, is expected to be acclaimed one of the very best melodramas ever made by the Thomas H. Ince forces. Supporting Mr. Edwards in the cast are Ethel Ullman, Leona Hutton, Lewis Durham and Robert Kortman. Mr. Edwards produced the picture from a scenario by J. G. Hawks and Thomas H. Ince.

COL. HEEZA LIAR FOOLS THE ENEMY.

Our funny friend, Col. Heeza Liar, in the forthcoming Pathe-Bray release "Col. Heeza Liar Fools the Enemy," invades the scene of war with some exceedingly laughable results. In war as in peace he is easily a champion fun maker. In this cartoon comedy we see him as war correspondent, dodging the shells as though he bore a charmed life. As a fitting climax to a number of startling episodes he out-Herod's Herod and drives the enemy from their trenches by a new kind of asphyxiating bomb.

BURNING OF BLOOM CENTER.

Rural Village Built by the Selig Company to Provide a Thrill.

BLOOM CENTER was the complete rural village erected by the Selig Polyscope Company, at Los Angeles, for the purpose of furnishing the locale for the "Chronicles of Bloom Center," a rural photoplay series, soon to be released. The village was erected at the cost of thousands of dollars. There was the general store and postoffice, the Methodist Episcopal church, the Melodion Hall, the barber and blacksmith shop—in fact every essential to make perfect the true rural hamlet that is so numerous in the Middle Western United States and which supplies the population that is the bone and sinew of Uncle Sam's Domain.

"The Chronicles of Bloom Center" is something different. The same characters disport themselves through the entire series, which consists each of a two-reel comedy. Home talent theatricals, the county fair, the "home coming" celebration, in fact everything that has attracted the attention of the ruralites figures in some way or other. Each picture play is complete in itself.

It was found necessary in concluding the "Chronicles of Bloom Center" to burn the village. The torch was applied, and as the villagers disported themselves after the manner ordered by Director Marshall Neilan, thousands of people formed an interested audience. The town pump was the only fixture that remained after the flames had gotten beyond control of the "Fearless Fire Fighters Company."

Burning of Bloom Center.

Colonel William N. Selig made a trip to the Pacific Coast to view "Bloom Center" before and after its destruction. He was present with a party of distinguished guests when the flames held sway.

"BOLD EMMETT, IRELAND'S MARTYR" (Lubin).

"Bold Emmett, Ireland's Martyr," is a one-act comedy drama, written by Sidney Olcott and produced by him among the hills and dales of old Ireland. The play is enacted during the stormy days when Robert Emmett tried vainly to free Ireland. It tells the story of a young Irish couple who became involved

Scene from "Bold Emmett, Ireland's Martyr" (Lubin).

in the attempt at revolution and are saved through the intercession of a British officer, who had been shot in ambuscade, and whom they had nursed back to health.

In the cast are Miss Valentine Grant, Sidney Olcott, Laurene Santley, P. H. O'Malley, Jack Melville and Robert Rivers. The photography is superlative and some of the scenic environments are beautiful beyond description.

"WAKING UP FATHER" (MinA).

A lively farce results from the compromising actions of Jerry, the principal character in this one-reel comedy which will be released Thursday, Aug. 5, on the General Film program.

Jerry starts the ball rolling when, being hungry and without means to satisfy it, he enters a restaurant and while the attention of a diner—an officer—is distracted, pours a large portion of tobasco sauce into the unsuspecting cop's coffee. The "hot stuff" has its effect when the policeman takes a long draught, and just as Jerry hoped, the diner dances wildly from the place, leaving his full meal for Jerry's consumption.

Leaving the restaurant, Jerry proceeds aimlessly through the streets, and after several interesting interruptions, stops at a grocer's shop, where he obtains employment. The proprie-

Scene from "Waking Up Father" (MinA).

tor's daughter is very pretty and Jerry deems it entirely proper to cater to her rather than attend to his duties. Her father objects, but Jerry puts an end to that by getting father out of the way. The result of this action proves very disastrously for Jerry, who is in the end placed under the care of officers.

George Ovey plays Jerry, and he has the assistance of Goldie Colwell, Louis Fitzroy and Janet Sully.

ELSIE JANIS IN "NEARLY A LADY."

In presenting Miss Janis in "Nearly A Lady," Bosworth, Inc., offer a vehicle for her that differs from previous film subjects in which she has appeared, in that it affords her dramatic ability plenty of opportunities to assert itself, besides displaying her in many sparkling comedy situations. The subject is a romantic comedy-drama and various stirring

Scene from "Nearly a Lady" (Bosworth).

scenes have been portrayed by Miss Janis in a manner that will even surprise those who are familiar with her wonderful versatility.

The background of the story offers the beautiful out-door country of the West as well as the polished society settings of the East and in staging this film the producers have taken particular pains to give Miss Janis the proper atmosphere in which to work. Some of the most elaboratae scenes were taken in the famous $250,000 swimming pool and palm garden of Edward L. Doheny's town house in Los Angeles. Many of the palms seen in the picture are importations from the Doheny plantation properties in old Mexico and have rare tropical beauty. Other scenes showing life on a big Western ranch display a striking contrast and lend a natural beauty to the play which greatly enhances its general merit.

In addition to giving the star particular opportunity to show her real worth as an actress, "Nearly A Lady," shows her in several new feats, including expert swimming, lariat manipulation and horse-back riding. A lariat dance by Miss Janis, which is embodied in the story, surprised even the cowboys who appear in the picture, as did several exhibitions with the rifle.

Supporting Miss Janis are such well known film artists as Myrtle Stedman, Owen Moore, Frank Elliott, Harry Ham and Roberta Hickman. "Nearly A Lady" will be released on the Paramount Program, August 19.

LILLIAN LORRAINE, THE NEW PICTURE STAR.

Lillian Lorraine, who is to star in the forthcoming latest Pathe-Balboa serial, "Neal of the Navy," was born in San Francisco, in 1892. Like a number of others of the popular stage favorites of the day, she made her debut before the footlights at a very early age, playing "Eva" in "Uncle Tom's Cabin" when she was only four years old. Subsequently she took a child's part with a stock company at the old Central theater while attending the public schools. At the age of fourteen she left San Francisco for New York, just three months before the big earthquake. She obtained a small part in a musical comedy under Richard Golden almost immediately on her arrival. Her next engagement was with Eddie Foy in "The Orchid," half time in chorus and half doing a small part. Because of her striking personality Mr. Foy soon took her out of the chorus and gave her a song. The impression she made resulted in her being given an engagement in "The Great White Way," with Blanche Ring and Jeff De Angeles. Her first real chance came when she was engaged by Florence Ziegfeld to appear in support of Anna Held in "Miss Innocence." The next year saw a further advance in that she was featured in the "1909 Follies" with Nora Bayes and Jack Norworth. She remained with the "Follies" for the next three years, being starred in the "Follies of 1912" when Nora Bayes dropped out.

LEVERING, KNICKERBOCKER PRODUCER, IN PARADISE.

While filming the feature drama "The Tides of Time" for Knickerbocker Star Features, Joseph Levering, the director found himself doubly occupied in the Paradise scenes, for a crowd of about three hundred, a third of whom were children, gathered in the City Park to watch the process. While the crowd was orderly, it was necessary for the director to move the spectators for each scene and keep a good supply of guards and policemen on duty to prevent the paradise scene of angels being disturbed by the incoming of modern earth beings.

"THE CEREMONIAL TURQUOISE" (Reliance.)

Charles West is featured in the two-reel Reliance production, "The Ceremonial Turquoise," while the feminine lead is played by Irene Hunt. The noted Reliance-Majestic Indian players, Dark Cloud and Eagle Eye, have strong parts, too.

"The Ceremonial Turquoise" begins with a quarrel between Reinhardt, a German member of a jewelry firm, and his French partner, Du Boise, over the world war. After the quarrel the German is found murdered upon the floor. The Frenchman is

Scene from "The Ceremonial Turquoise" (Reliance).

arrested. Relations between the partners had been strained for a long time. Reinhardt had even broken off his daughter's engagement to Du Boise. Reinhardt had been murdered with a pair of desk shears which were found after the murder in the Frenchman's coat in the closet of the office.

Amy, the daughter, played by Irene Hunt, is convinced of the innocence of Du Boise. She finds that a case had been robbed of a valuable collection of turquoise. A minute examination by Amy of the floor discloses the presence of strands of coarse, black hair near the right hand of the murdered man. The hair had evidently been torn from the head of the murderer. She decides that it may be that of a Mexican or an Indian.

The girl's further inquiries develop the fact that the firm owns its private turquoise mine in New Mexico and that the taking of the mine from the Indians had caused rioting.

A clerk informs her that just prior to the murder a dark man of good appearance had looked over the stock of turquoise and had purchased a few small stones.

Amy decides to go to the mine in New Mexico. Here she finds the Indians holding a mysterious ceremonial in which the stolen turquoise are prominent as symbols. She is accompanied by the Sheriff and a posse. The Indians resist and take refuge in their adobe dwellings. They defend themselves with rifles. John Lubo, the half-breed leader of the Indians, played by Dark Cloud, is mortally wounded. He confesses to Amy that he murdered Reinhardt when the proprietor of the shop tried to interfere with Lubo's stealing of the turquoise.

This confession frees young Du Boise.

INDUSTRIAL FIRST ON SCENE AT EASTLAND DISASTER.

In less than fifteen minutes after the steamship "Eastland" with its thousanads of passengers aboard had tipped over on its side one of the Industrial Moving Picture Co.'s camera men was on the scene taking motion pictures of the event.

Harry Birch of the Industrial camera force followed the fire engine expecting to cover a fire. When he reached the scene it proved to be one of the most horrible catastrophes this country has ever known.

While a heavy rain fell throughout the entire day the picture shows exceptional photography. Every scene is very clear. In portions of it the heavy downpour of the rain can be distinctly seen. The detail of the picture is very sharp considering the conditions which the pictures were taken under.

The Chicago Tribune will release this picture and has offered to donate the proceeds to the relatives of the victims of the disaster.

"THE PURSUING SHADOW," ON LOEW'S CIRCUIT.

"The Pursuing Shadow," the first of Tom Terriss' productions to be released through the Picture Playhouse Film Company, Inc., has been booked by Loew's Circuit. The first showing of the picture in a Loew theater will be at the 59th Street Circle theater on July 30.

Picture Playhouse Film Company report a large demand for this production, as it is a highly artistic feature in every way and shows to a high degree the unusually good acting of Mr. Terriss.

"THE FAIRY FERN SEED" (Thanhouser).

It has always seemed quite proper to accord extended space to large productions, solely for the reason that their very magnitude warranted it; but it is not often that a one or two reel picture gets more than its proportionate share of space.

However, one of Thanhouser's recent two-reel films has been so favorably received that an additional bit of comment here at this time may not be amiss.

The title of this release was "The Fairy Fern Seed" and

Scene from "The Fairy Fern Seed" (Thanhouser).

it measures up to what has come to be called a standard for short films of the better kind, solely because it does not falter in plot or action. Mrs. Thanhouser wrote the scenario, Carl Gregory looked after the photography, and Jack Harvey directed. Gregory's double exposure work in the second reel is quite unusual and exceedingly well done. This was Harvey's last picture before he joined the Universal's staff and he has left a splendid example of his painstaking work.

A capable cast, headed by Ethel Jewett, does some sincere work that gains in effectiveness as the story progresses. Miss Jewett, by the way, is showing a steady improvement in her interpretations. She seems to enter into the spirit of her parts as a real screen star should.

"JIMMY ON THE JOB" (Beauty).

The trials of an auto salesman when business is dull are set forth in "Jimmy On The Job," the newest American "Beauty" comedy drama to be released August 10.

Of course, these trials literally are surrounded with romantic adventure, thrills and laughs, or there would be no excuse for the story. Neva Gerber and Webster Campbell, famous as the stars in "Beauty" films, play the leads and are ably supported by Lucille Ward and a host of others. Jimmy Vernon, auto salesman, hasn't sold a car in weeks. He is summarily "fired." Then he meets with Mabel who wants Daddy to buy her a

Scene from "Jimmy on the Job" (Beauty).

car. Jimmy, like funny old Abe Kabbible, proceeds to give sample rides. Meanwhile Jasper and his wife, have sold the hay and come to see the city's sights. They fall into the hands of "con" men and are only rescued, together with their bulging wallet, by the prompt arrival of Jimmy and Mabel.

It is a great day for Jim. He sells a car to Mabel and one to Jasper and is promptly reinstated in his job. Then he and Mabel blushingly admit that she is to become the Mrs. Jimmy.

"VICTORINE" (Majestic).

Dorothy Gish is presented in a decidedly novel comedy-drama and role in "Victorine," a Majestic two-reel production, featuring Miss Gish. "Victorine" is based upon Julian Street's well known story, "The Goings-On of Victorine." For its production Director Powell hired a circus, sideshow and freaks that all needful atmosphere might be in the picture.

Dorothy Gish in "Victorine."

Victorine is the performing partner of a knife-thrower in the sideshow. As such she is his animated target.

She is in love with the Strong Man. The Angel, who is a "nice boy" who has drifted into the amusement enterprise, worships her. He is clean and manly but Victorine has eyes only for the Strong Man.

The knife-thrower becomes drunk. The Angel forbids her to perform with the wielder of the knives. The Strong Man, however, locks up the Angel and orders the contrary. Victorine stands against the board background to allow, as usual, the knife man to outline her figure with knives thrown from a distance.

The man of knives being intoxicated, loses his skill and the girl barely escapes injury when the Angel who has freed himself interferes. He flings himself before the girl and receives in his body a particularly wild throw which probably would have maimed her. Of course the Angel does not die. Victorine and he find that their attraction is mutual.

Miss Gish is supported by Ralph Lewis as manager of the sideshow; William Hinckley as the Angel; Walter Long as the Strong Man and Mae Gaston as a tight-rope walker.

"WHEN LOVE IS MOCKED" (Selig).

The beauty of a picturesque French village, the trouble a worldly woman can make and proving the greatness of mother-love are all included in "When Love is Mocked," a Selig Diamond Special in three reels, released Thursday, Aug. 12, in regular service. Written and directed by Geo. O. Nichols, this Selig Diamond Special is pronounced by authorities as being one of the best dramas released in many months.

Almost every scene in this Selig Diamond Special is a perfect and beautiful picture. The interior and exterior scenes are carefully and wisely chosen and the views of the ocean are wonderful.

Anna Luther assumes the character role of a French woman

Scene from "When Love Is Mocked" (Selig).

who comes from Paris to a small fishing village, and wins the love of a young fisherman (portrayed by Eugene Pallette). Lillian Hayward plays the part of the young fisherman's mother, who plots to save her boy from the wiles of the worldly woman, and return him to his sweetheart, Yvonne. The final scenes in this Selig Diamond Special are of a most unusual character, the action being guaranteed to cause surprise to the most blase audience.

Champion Independent Exchanges

Standard Program Organizer Returns to New York from Western Trip with Contracts to Supply Every Territory Visited.

CONVINCED that individual exchanges allowed to operate without being dictated to by a governing body are in a better position to flourish than offices established throughout the country under managers selected by a parent organization, H. M. Warner, Secretary and Treasurer of the Standard Photoplay Distributors, Inc., returned to New York with contracts to supply the Standard Program to independent exchanges in every teritory visited during his two weeks' absence from New York.

"What appeals most strongly to the many film men with whom I discussed the program," said Mr. Warner while commenting upon his trip, "is the fact that the man handling Standard Pictures in every territory must necessarily be a responsible exchange man with his own capital invested in his own enterprise. This makes it incumbent upon him to deal with his patrons so as to give his business permanence by representing his goods exactly as they are and charging for them in accordance with their true value. In other words, he is not a manager drawing a fixed salary from some distant office, which is liable to shift him or discontinue his services at any time and is driving him continually to show immediate returns on the pictures forwarded to him. Upon his present dealings depends his future success as an investor and his reputation as a business man. Under these conditions he must demand productions that meet with the approval of the theater owners and he must charge for them according to their worth and without being controlled by prices fixed at some point where conditions are entirely different from those in his own territory. This compels him to exercise his best judgment in determining the needs of the theaters and causes him to use his best efforts to select the subjects that will help him to maintain a well balanced, high-class service."

"THE VAMPIRE" (Metro).

"The Vampire" will be Metro's release for Aug. 9, with Mme. Petrova in the star role. This is an original play by Lee Morrison and is produced by Popular Plays and Players. A sensational scene introduced shows an automobile running wild with three occupants. The car reaches the brink of a precipice and by its own great velocity is plunged over the precipice and falls 300 feet below, turning over in its descent. Two of the occupants are killed, while a third, Jeanne Lefarge—

Scene from "The Vampire" (Metro).

the role impersonated by Mme. Petrova—is seriously injured. Jeanne is taken to a hotel. In her convalescence she meets a married man and falls in love with him. He conceals from her the fact that he is not single and as his only chance of winning her is by marrying her, he does so illegally. The strength of the play comes when Jeanne is awakened to her situation. She decides then to avenge the wrong done her upon all mankind and becomes known as a vampire.

Seeking refuge in Europe, Jeanne meets in Paris a young attache of the American legation. With two men conspirators she secures from him important state documents. The young man being completely under her control, she is about to effect his ruin, when she finds she has fallen desperately in love with him herself. He is engaged to a fine young woman, but prefers to make Jeanne his wife. He argues with his father, who protests. When the father learns the woman is none other than the one he had married some years before and deserted, he denounces her as an adventuress. Jeanne wrings from him the admission before his son that he had shamefully wronged her. In pity for the boy, when she understands that he could not marry her with her past always before him, she accomplishes the difficult deed of reuniting the two young people, but not without great anguish of heart for herself. In the end Jeanne reforms.

"CORAL" (Universal).

Marie Walcamp appears in new guise in "Coral," a Universal photoplay produced by Henry McRae from the scenario by Olga P. Clark. Although Miss Walcamp was known to possess much skill with the brush and crayon it was not even suspected, until Mr. McRae began the production of "Coral," that she had no little talent as a sculptress.

In the photoplay Miss Walcamp is cast as a little fisher maiden who was cast up by the sea with her mother after a

Scene from "Coral" (Universal).

shipwreck. She is adopted by an old fisherman and while playing on the sands shows her inherited talent as an artist by moulding figures in the wet sand. In these scenes Miss Walcamp actually moulds the figures herewith depicted. The statue represents her mother, who was drowned, and herself as a baby.

A New York millionaire becomes interested in the little waif from the sea, gives her an art education and after many complications and exciting adventures "Coral" and her benefactor are married. Through an old fashioned locket Coral learns that her father is the president of the art school at which she has been studying and an affecting reunion of father and daughter takes place as the last scene of the play fades out.

The play was suggested by Miss Walcamp to Director McRae while both were watching a sand sculptor on the beach at Coronado Beach. Miss Walcamp remarked that she thought she could do better modeling herself and after she had amazed the "professional" sand sculptor by her skill Director McRae asked Miss Clark, the third member of the party, to write a scenario around Miss Walcamp's talent. Work on the film began next day.

"SALVATION NELL" (California).

The California Motion Picture Corporation has just completed an elaborate adaptation from Edward Sheldon's "Salvation Nell," which is scheduled for early release throughout the country. The picture, according to reports emanating from San Francisco where the production has already been given a private projection for those most prominently identified with the trade on the Pacific Coast is a masterpiece in both story and direction.

Greater attention, say those who have seen the picture, could scarcely be given details than that accorded "Salvation Nell" by the producing company. An instance of the care taken in this respect is found in the Salvation Army scenes which, in setting, costume and general action, have been perfected through advice from the highest officials in the Salvation Army. No less care has been taken in the tenement scenes, both interior and exterior, which contribute largely to the production.

A feature of the picture which is causing favorable comment, because of its dramatic aptness, is the injection into the story of a number of scenes from fashionable Broadway cafes as a contrast to the squalor of the tenements.

Beatriz Michelena, who plays the part of Nell, has never had a role in pictures so well adapted to her versatile dramatic art. The intense situations of the play have given her an opportunity that has never before been hers since she first began to act for the screen. In arranging with Edward Sheldon for the picture rights to "Salvation Nell," it was specified that Miss Michelena, whose work Mr. Sheldon greatly admired, should take the title role.

FEASTER MACHINE CREATES INTEREST.

The Feaster no-rewind machine of Byron Chandler, Inc. was one of the exhibits that created considerable interest at the San Francisco Convention. As a direct result of this exhibit, the first installation of the device on the Pacific coast will be in the Lasky studios at Hollywood, Cal.

COURTLEIGH IN FIRST EQUITABLE RELEASE.

Although Walter McNamara, the well known author and producer of "Traffic in Souls" and "Ireland a Nation," as has been announced, is producing a special five-reel feature picture, "Human Cargoes," for the Equitable Motion Pictures Company, "Life's Crucible" is the first of the weekly offering of the new company which will be released through the World Film Corporation. The later five-reel picture is being staged under the direction of Isadore Bernstein, the recent director general of the Universal City, who has become identified with the Equitable in the same capacity in which he served the former company. The scenario was written by Marc Edmund Jones, the well known photoplaywright, who is coming to the Equitable as scenario editor, and its vivid portrayal of the regeneration of a renegade, with its underlying principles of natural science, will make "Life's Crucible" a drama of powerful interest to theatergoers of all classes. William Courtleigh, the popular star recently returned from a successful season with "The Song Bird" in Chicago, is being starred in this offering. Clara Whipple, George Soule Spencer and Roy Applegate who will form the nucleus of the Equitable Stock Company, and Miss Orlo Lea and Miss Bessie Sankey are supporting Mr. Courtleigh.

John Ince, who has left Lubin to join the Equitable forces, will arrive in Flushing next week to begin the production of a drama entitled "The Cowardly Way."

"THE TIDES OF TIME" (Knickerbocker).

Knickerbocker Star Features present what is termed the most novel release of the month entitled "The Tides of Time," Mary Nash, the versatile Broadway star, is featured with a strong support in Harmon MacGregor, who has just closed a long and successful European engagement. Joseph Levering is the producer and Clarence J. Harris, author.

"Tides of Time" has a very general appeal, reaching not only those inclined to literature and art, but has a very strong popular appeal. It is founded on Poe's "The Conqueror

Scene from "The Tides of Time" (Knickerbocker).

Worm" and Shakespeare's "Seven Ages," both of which are used to enforce the dramatic elements of a modern drama.

Flattered by success and mastered by greed, Edmund Starks forgets the demands of the poor and needy, while Mary Martin, the laborer's "Mother" takes up the appeal of the unfortunate. Edmund Starks, enraged over threats of a labor committee, will not yield. "Mother" Martin tries to soften the old man, as a last resort, hands him the poem of Poe, "The Conqueror Worm," bidding him reflect on the part he is playing in the "Tragedy, 'Man.'" With a frenzied mind, thinking of the present events and the sentiments of the poem, he sees the incoming of the seven tides of life, and finally views the end of good and ill.

BELL MAKES ARRANGEMENTS FOR "PROHIBITION."

The three states of Indiana, Iowa and Wisconsin have been secured by the W. H. Bell Feature Film Corporation for "Prohibition," the picture that is causing widespread comment in trade circles throughout the country.

The Bell Company announces that they will handle this production in the three states as above indicated along their usual high class lines, inaugurated and carried on in connection with "The Christian," which they have thoroughly exploited in the Illinois field.

"Prohibition" is a six reel photo drama production of more than ordinary merit, and in addition to serving its mission as a powerful moral story it also carries an intensely interesting plot throughout.

Why Not Comedies?

V-L-S-E Thinks That Exhibitors Are Overlooking an Important Point.

CUSTOM and habit are blinding obstacles in the path of progress, and the men who make great successes are those who view these retarding forces with eyes protected by sound business reasoning.

Many exhibitors, through some mysterious form of psychological calculation, have persuaded themselves that the only class of feature that can be successfully offered as the main attraction must be the so-called "dramatic" subjects, overlooking, apparently, that the public spends money for laughter as well as tears. They say that comedies will not draw as well as dramatic subjects, yet there is nothing tangible on which to base their theory.

In this connection it is interesting to note that the four pioneer manufacturing companies (the Vitagraph, Lubin, Selig and Essanay), in producing features for the V-L-S-E Programme have included in their offerings a number of big comedies. These companies, since their inception have kept in touch with the public fancy, and the fact that they have produced big comedies may be accepted as proof that there is a public demand for multiple-reel comedies.

Broadway, New York, is the barometer of all things theatrical, and it is worthy of note that recent theatrical history bears out the judgment of the Big Four. During the past two theatrical seasons, four gigantic successes stand as phenomenal box office attractions, and these four successes are comedies, namely, "Potash and Perlmutter," "It Pays to Advertise," "Twin Beds" and "Chin Chin."

"Potash and Perlmutter" ran for fifty-two continuous weeks, a record for theatrical offering in recent years. In addition to the New York engagement, four companies were continuously on the road, and for the season about to open it is reported that the number of companies will be increased.

"It Pays to Advertise" has now played forty-eight weeks, and is still running, and the producers are out to exceed the "Potash and Perlmutter" record.

"Twin Beds" has now played for fifty weeks, and is still running.

"Chin Chin" played thirty-nine weeks, closing only for the hot weather, and will open again in August to continue its New York run.

If the public will patronize a comedy on the speaking stage, there is no apparent reason why they will not be attracted by a comedy on the screen.

SENSATION IN "A WOMAN OF THE WORLD."

With a crowd of several thousand people and a couple of hundred automobiles, Riverside drive last Saturday experienced a sensation such as it has seldom witnessed before.

The occasion was the destruction of a high-powered Losier automobile by the Terriss Feature Film Company. The scene caused a great amount of curiosity among the residents and tourists of the Drive, as it was during the busy hours of Saturday afternoon, and many have been the inquiries since as to "what was the cause of the horrible accident," and "how many lives were lost."

The scene from the picture was taken from the successful English play, "A Woman of the World," which Mr. Tom Terriss has been producing for his company.

TWO FORTHCOMING BIOGRAPHS.

"Serge Panine," crowned by the French Academy as a story which reveals the most intimate study of human nature, is announced for early release as a two-reel Biograph.

The author is Georges Ohnet, a famous man of letters, who was so strongly opposed to the so-called "realistic" novel that he wrote a dozen masterpieces to prove his case. Perhaps the most popular of his works in this country is "The Iron Master," which had a phenomenal run on its first stage production. "The Iron Master," it will be recalled, was released as a two-reel Biograph some months ago.

Another of Ohnet's works, and one of his latest, is soon to be released as a three-reel Biograph in the series including "Jane Eyre," "Under Two Flags," etc. The title is significant—"The Soul of Pierre." Many critics believe that for dramatic power, arising out of human relations such as are commonly experienced, "The Soul of Pierre" surpasses even "The Iron Master" and "Serge Panine."

Notes of the Trade

A MIRROROID screen was shipped last week to the Post Exchange, Camp Otis, Los Cascades, Panama Canal Zone, for use by Uncle Sam's boys. The Genter Co. have several Mirroroid screens in use in both the army and navy.

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George Fisher, the young leading man of the N. Y. M. P. Co., has the part of a young Northern officer in "The Tide of Fortune," a Kay-Bee Civil War story, released on July 16th.

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Edwin Clifford, the theatrical manager of Chicago, Ill., returned recently from a business trip to St. Louis. He says people are unable to gain admittance to the St. Louis theaters showing the Selig Red Seal play, "The Rosary."

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As soon as the K. & R. Film Company's bookings for "Silver Threads Among the Gold" over the Poli circuit are filled the feature photo play goes to Washington, D. C.

• • •

S. M. Goldman has taken charge of the sales department of the Feaster Film Feed Company, manufacturers of the Feaster no-rewind machine.

• • •

Harry Benham and Grace De Carlton, the last mentioned player a recent addition to the Thanhouser studios, furnish the emotional fireworks in "His Two Patients," a two-reel drama.

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"The Exile of Bar-K Ranch," the two-part "Flying A" drama, will be released Monday, August 9th.

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The next Clara Kimball Young feature will be based on the novel, "The Heart of the Blue Ridge." This is a story that deals with moonshiners in the mountains of North Carolina. There is blending of comedy and drama in the book that will afford Miss Young an opportunity to prove to her admirers that she has not forgotten how to act.

• • •

Mignon Anderson, of the Thanhouser studios, furnishes a delightful characterization of a newspaper reporter in "Dot on the Dayline Boat," a recent release in the Mutual Program. Arthur Bauer plays the part of a rich and much maligned old man, whom she wheedles the much sought from in unique fashion.

• • •

Frank Crane is starting work on his next feature which will be the long promised Lew Fields picture, "All Aboard," which will serve to re-introduce the famous comedian, who caused so much hearty laughter in "Old Dutch."

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Mignon Anderson as a star newspaper reporter helps Morris Foster out of a tight hole in "Dot on the Day Line Boat," a Falstaff production.

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Harry Benham and Grace DeCarlton furnish the emotional fireworks for "His Two Patients."

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"The Mystery of the Tapestry Room" is the title of a three reel detective story from the pen of George E. Hall which Murdock MacQuarrie is this week staging at the Universal City studios. Mr. MacQuarrie, Marjorie Beardsley, Kingsley Benedict, Frank MacQuarrie, Frank Newberg and Bob Chandler appear in the leading roles.

• • •

George Ralps has won international fame as an actor, and his playing in "The Yellow Jacket," brought him an offer to appear in Russia, when that very artistic play was presented in Moscow. Because of the war conditions, Mr. Ralph is back in his native land, and will be seen in support of Alice Brady in "The Renegade."

• • •

Hustling E. H. Montagu, agent for the Selig Polyscope Company, in the British Isles, sends word from his new offices, 93-95 Wardour street, London, to the effect that Kathlyn Williams, Bessie Eyton and Tom Mix are among the most popular motion picture stars known in merrie England. This fact was made known as the result of post card canvasses conducted in the "Mother Country."

• • •

With Sydney Ayres and Doris Pawn playing the leading roles, Carl M. LeViness is this week working on the production of a two reel drama entitled "The Younger Brother." The story is a good one and is expected to make an exceptionally presentable offering.

• • •

Buckley Starkey has been cast in a strong photoplay called "The Cotton King," which is now in the process of the making at the World Film studio at Fort Lee. Oscar Eagle has the direction of the picture; George Nash plays the title role.

• • •

Jacques Jaccard, director of the Kerrigan-Victor company at present working in the Universal studio at Lake Tahoe, is busy with the production of a two reel story featuring J. Warren Kerrigan. The story comes from the pen of Mr. Jaccard and has been entitled "A Night in the Pines." Hazel Buckham, Helen Leslie, Norbert Miles, Buck Connors and May Talbot comprise the remainder of the cast.

• • •

A blind girl telegrapher's devotion to duty is the theme of "A Message Through Flames," a Thanhouser drama released in the Mutual program July 25. Mignon Anderson, Carey L. Hastings and Bert Delancy head the cast.

• • •

Maurice Tourneur is producing "The Ivory Snuff Box" for the World Film Corporation. The new play is being staged at the Peerless studio at Fort Lee with Holbrook Blinn in the leading role.

• • •

Joseph DeGrasse and his company of Rex players have just completed a two reel production entitled "Mountain Justice," from the pen of Julius Grinnel Furthman. Arthur Shirley, Lon Chaney, and Grace Thompson play the leading roles.

Mr. and Mrs. Carter De Haven are hard at work in Universal City in a four-reel feature comedy to be known as "At Watt College." William C. Dowlan is directing the picture which was written by L. V. Jefferson, of the Universal western scenario department, especially for the De Haven duo.

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W. Carey Wonderly, the magazine writer, is the author of "The Lie," a one-reel Reliance drama, which marks the initial appearance on the screen of Adoni Fovieri, the French actress. Ray Myers had charge of the production. William Hickley, Joseph Singleton and Betty Marsh are members of the cast.

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Director Norval McGregor and Hobart Bosworth and his company have virtually completed the film adaptation of Augustus Thomas' drama of the West, "Colorado." The scenario of the feature production was prepared by Harvey Gates, of the Universal's West Coast scenario department.

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Gordon MacGregor is the latest photoplayer to join MinA Films at their Los Angeles studios. He makes his first appearance with this brand in "On the Job," a one reel comedy to be released July 22.

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Having completed "The Gopher," the William Worthington company is at present busy with the production of another two reeler by the same author, Harvey Gates, entitled "The Last Reasoning." It deals with a modern man and the spirit of fairness which prompts him to play the game squarely to the end regardless of the opinion and infidelity of others.

* * *

Harry Mestayer, the well known star, has started work as the lead in the feature production, "I Didn't Raise My Boy to be a Soldier," to be released by the Selig Polyscope Company. Gilson Willets, photoplay author, wrote the film story.

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Several scenes in Essanay's six act photoplay "The Blindness Of Virtue," were taken in London, in order to make the drama as realistic as possible. The play, by Cosmo Hamilton, has an English setting. The majority of the scenes, it was found, could be duplicated in this country, but there were others showing London streets which it was impossible to get except on the spot. George K. Spoor, president of Essanay ordered these scenes taken at the exact places represented in the play. This great moral photoplay which features Edna Mayo and Bryant Washburn is released through the V-L-S-E Inc.

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John Thorn has recently made his appearance in photoplays with the Essanay company. He was well known on the stage in "The Little Shepherd Of the Hills" and "Maggie Pepper" and other plays in which he took prominent parts. His first photoplay was 'The White Sister," in which Viola Allen is featured.

* * *

Riley Chamberlin, the Falstaff comedian carries a dandy plot through by his good work in "P. Henry Jenkins and Mars." He plays a much hen-pecked person who suddenly gets sand in his spine and begins a table turning process that's full of situations for his clever work.

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Director Francis Powers, "Billie" West, Frank Bennett, Lucille Younge, George Berranger and Olive Adair are at work at the Reliance-Majestic studios on "The Bride of the Sea."

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Mr. William Winter, the famous dramatic critic, calls Mr. Tyrone Power the successor to Booth and Barrett. Mr. Power is now enacting leading roles in Selig Polyscope Company's feature pictureplays. He is working at the Los Angeles studios. In the past Mr. Power has supported Sir Henry Irving and Ellen Terry, Mrs. Fiske, Mrs. Leslie Carter, William Faversham and others.

* * *

Director Capellani's new picture, "The Impostor," will show the George Washington stopping place at Fort Lee. The house stands just as it was in the Revolutionary period. It has been neglected by the Fort Lee community, but Director Capellani has seen the value of placing it before the American people, and in "The Impostor" audiences will have their first view of this place, which is famous in American history.

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Bryant Washburn and Miss Ruth Stonehouse enact a thrilling fire scene in the Essanay photoplay "The Call of Yesterday." In order to get the proper effects a house was burned to the ground.

Picture Theaters Projected.

BISBEE, ARIZ.—R. T. Lockie has disposed of his interest in the Orpheum theater to W. D. Evans.

CHICO, CAL.—The Lyric theater will hereafter be operated by E. S. Thompson.

CORNING, CAL.—A. T. Case has leased the opera house here and will devote it to the exhibition of high-grade moving pictures.

FRESNO, CAL.—The Wigwam theater has been taken over by K. M. Cashin, who is planning to make extensive improvements to the house.

LINDSAY, CAL.—The Lindsay theater has been taken over by R. J. Collins.

OAKLAND, CAL.—The moving picture theater of Jeperson & Dippo is to be redecorated and a gallery added at a cost of $5,000.

SAN FRANCISCO, CAL.—Extensive improvements will be made to the American theater, located on upper Market street. The seating capacity will be increased several hundred.

NEW HAVEN, CONN.—Joseph Sussman has opened a new moving picture theater at the corner of East Chapel and Ferry streets. The house has seating capacity for about 600 persons and has been named the Taft.

CHICAGO, ILL.—Ascher Brothers have let the contract for the construction of a one and two-story moving picture theater and store building.

WAUKEGAN, ILL.—W. A. Spon, 4485 Sheridan road, will erect a one-story moving picture theater, 69 by 132 feet, with seating capacity for 1,000 persons, and cost $35,000.

INDIANAPOLIS, IND.—A new airdome has been completed at Fletcher and State avenues by Frank Green.

JAMESTOWN, IND.—Herbert Moore is erecting a new airdome.

MICHIGAN CITY, IND.—R. W. Bennett and Bruce Hunter have purchased the Twentieth Century theater. Improvements will be made by the new owners.

SULLIVAN, IND.—Guy Kinman and Earl G. Thompson have opened a new airdome.

UNION CITY, IND.—Edward Fouts, who conducts the Star theater, has added fifty new chairs to the seating capacity.

ST. JOHNS, MICH.—Odd Fellows are having plans prepared for a 2½-story theater and lodge building, 50 by 100 feet. F. E. Bloomer is chairman of the building committee.

WYANDOTTE, MICH.—Lincoln Theater Company is planning to erect a two-story moving picture theater, 36 by 160 feet.

ST. JOSEPH, MO.—Tootle Estate will expend about $18,000 in remodeling their two-story moving picture theater. Lessee, Electric Theater Co.

TRENTON, N. J.—Hildinger & Lamont will erect a two-story moving picture theater, 50 by 125 feet, to cost $20,000.

NEW YORK, N. Y.—Bear Realty Co., T. Strauch, president, 1316 Clay avenue, will expend $4,000 in making alterations to their moving picture theater.

NEW YORK, N. Y.—Hyman Vogel, 657 Eighth avenue, will convert a store and apartment building into a moving picture theater. The alterations will cost about $16,000.

OKLAHOMA CITY, OKLA.—Leonard H. Bailey, 204 Colcord building, is preparing plans for a three-story theater building, 50 by 150 feet, to cost $45,000.

PITTSBURGH, PA.—Charles Freeman will erect a one-story moving picture theater, 60 by 120 feet, to cost $16,000. The house will have seating capacity for 900 persons.

MANAGERS AND OPERATORS

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course.

MOVING PICTURE WORLD **17 Madison Avenue, New York**

Canada Wants War Films

Pictures of Real and Officially Vouched for Events, Troops, Fighting and War's Devastation Eagerly Watched by Audiences in Ontario—Stories of Battles Long Ago Also Liked—Films Showing Canadian Troops Especially Desired.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

WAR pictures are demanded in Canada. Not only views of soldiers of the fighting nations on their way to the firing line and scene of devastated towns and villages in Belgium and France are welcomed by managers, as everything in this line is, when accompanied by the official stamp of genuineness, but stories wherein war and soldiers are involved. Some splendid pictures have already been turned out by American film concerns, proving great attractions wherever shown, but, of course, nothing depicting the German in any light, will be passed by the censors.

Success has evidently attended the efforts of several of the big American companies in the matter of obtaining officially endorsed pictures of some of the actual fighting, but managers here are reluctant about taking anything without the stamp of the authorities in England and France, and insist on waiting for the real war pictures. In the meantime, however, Canadian troops will not be flashed on the screen without good audiences, and pictures of British, French and other Allied troops in camp or on the march are filling up the picture houses.

Stories touching on war and in which the leading characters are in uniform are what managers are asking for. Scores of pictures have been shown here during the past few months of stories of the time of the American Revolution, and have taken exceptionally well.

"LEGITS" CLOSING UP.

In Ottawa, as well as in many other leading Canadian cities, the legitimate theaters are closing their doors. The picture show literally predominates for the present. Whether it is only on account of the war and the general financial stringency prevailing, the future will have to decide, but just now the public seems to be satisfied with the class of entertainment provided at the moving picture houses.

Every legitimate house in the Capital is now dark. The Dominion, running stock, was the last to close, giving a farewell bill last week. The Russell theater and others have been in darkness for months, with the exception of a few occasions, for patriotic concerts, and it is not probable that any attempt will be made on the part of proprietors to do any business until after the war, anyway.

Four or five new picture houses are going up in Ottawa at the present time and managers are all well satisfied with the way everything is going. The conditions in Ottawa are quite the same as have been reported from other parts of the Dominion.

NEW BROCK MANAGEMENT.

The management of the Brock theaters in Ottawa, including the Family, Imperial and Francais, the three largest houses in the city, is now in the hands of Mr. Errol Elting, formerly of New York, and for some years associated with American stock concerns. Mr. Elting is well known in Ottawa, having successfully run the Roma Reade Stock productions here for more than a year. The management of the Brock theaters in this city is his first venture into the moving picture business and he finds it very interesting work. The success with which he has thus far met should be very encouraging to him.

THE WEEK IN OTTAWA.

Seventy tenders all told were received by Mr. Ken Finlay, chief director of the new Regent theater, now under construction, when the date closed this week for receipt of prices on the work. The theater will be the largest in Ottawa and with the property will cost in the neighborhood of $250,000.

Henry R. Brock, general manager of the Brock theaters, was in Ottawa this week, accompanied by Mr. W. Michaels of Buffalo, N. Y. Mr. Brock was very favorably impressed with conditions locally, and after a few days' visit left the city with Mr. Harry Brouse, a local member of his company, for a tour of inspection of his chain of theaters.

Mr. George Rotsky, representing the Mutual Film Corporation, was in town this week, staying at the Chateau Laurier. He is booking the well-known serial "The Diamond from the Sky." With him was Mr. Paul Disler of Montreal.

INDIANA SUNDAY SHOWS MAY BE OPPOSED.

Special to Moving Picture World from Indiana Trade News Service.

THERE is a movement on foot in Anderson, Ind., among the ministers and their supporters to prosecute the exhibitors there for Sunday opening. Prosecutor Brooks has refused to file affidavits against them for violation of the law. All the houses were open last Sunday from 1.30 to 6 p. m., no night shows in competition with the churches being held.

James Alcorn, Greensburg, Ind., saw the city council first, and explained his purpose with their permission to run two of his houses, one an airdome, on Sunday. The city council interposed no objection and the shows were duly held. Alcorn said that there would be no shows in conflict with church hours, and he kept his word, running only in the afternoon. The Church League, hastily organized, promises trouble.

AMATEUR CHAPLINS ARE FUN MAKERS.

Imitations of Charley Chaplin are in order in the Hoosier houses. The Grand at Kokomo started it and the English at Indianapolis gave it impetus. Now on amateur nights a prize for the best imitation is bidding fair to become common and in either event the amateurs furnish a lot of fun. Black tooth-brush mustaches, decrepit derby hats and spineless bamboo canes are in demand. Lee Miller, at the English, Indianapolis, said, after his experience, "If you want to start something put on a Chaplin amateur night." Incidentally Chaplin nights pull well at the box office, as the two pioneers in the Indiana movement have found, and the real Chaplin is enjoyed all the more.

OTHER INDIANA FLICKERS.

Phil Worthen, operator at the Star, has changed to the Orpheum, Hartford City, Ind.

After being closed for remodeling several days, the Lincoln theater, Valparaiso, has reopened.

Now the Indiana small towns who want to put on free shows on the public square to attract crowds are being accommodated by a traveling equipment of four reels. The merchants bear the expense.

More than 100 babies were entered in the Idle Hour theater baby contest at Upland, Ind.

Jacob Cronbach has started a picture show at Sherburne Park.

The Odd Fellows of Clarksburg, Ind., have started a show.

Dart Leming is building a new theater in Topeka, Ind.

The Lyric, Connersville, is closed ten days for improvements. It is understood a new front wall will be put in and a number of other features added. A new ventilating system is to be put in and new decorations.

The Crystal is the name of a new house being built at New Richmond, Ind.

Tired of promises, the Vevay, Ind., people are threatening to start a stock company to finance a picture theater.

M. Switow and James H. Button of Louisville and Louis Zoller of Chicago have taken a twenty-year lease on the Majestic, Evansville, and will make a vaudeville picture house out of it. Improvements amounting to $20,000 are announced.

Wilber Fiske has taken hold of the Irvin theater, Winchester, Ind., and will open with pictures.

The superior court at Ft. Wayne has ordered the Minuet theater to quit. About $300 due employes in wages will be paid in receivers' certificates.

Herman J. Arnold and Herman Becker have bought the Lyric, Vincennes, from Lawrence O'Donnell. Mr. O'Donnell has business interests for his father which will force him to leave Vincennes. Mr. Arnold was manager of the Lyric for several years, and prior to that managed several of Menlo E. Moore's theatrical companies.

B. Herman Ridder of the New York Staats Zeitung lectured at the Lyceum, Indianapolis, in connection with a showing of German war pictures.

The Orpheum, Evansville, Ind., is giving souvenirs at all matinees through the summer months.

M. I. Wohl filmed the Liberty Bell day celebration at Gary, Ind.

The Tell City, Ind., opera house will be opened as a picture show after the revival services now being held are ended.

E. P. Fuller of Bicknell, Ind., father of C. P. Fuller, original owner of the Angela, will hereafter manage the Angela.

The Majestic, Cannelton, Ind., opened again Saturday night after being closed for a few weeks. W. C. Conway is the new manager.

V. S. Ralston contemplates opening a show in New Corydon, Ind.

Maranda McCabe, Logansport, Ind., has been declared insane. She thinks she is queen of the movies, whatever that is.

Ballard & Sons new airdome, Whiteland, Ind., opened to a good crowd, the tent walls being taken down to accommodate the overflow.

The Majestic, Spencer, Ind., gave away copies of the Photoplay Magazine as souvenirs at a recent exhibition.

The Indiana Daily Times-Essanay contest to name five young women to take parts in a special scenario, "The Market Price of Love," has been closed and the winners are Thelma Haugh, Hazel Hinchman, Faye Jones, Elsie Mobley and Lena B. Jones. The photoplay was written by W. W. Farmer of Anderson, Ind., also in a contest.

The Duplex Moving Picture Machine Company, Indianapolis, has incorporated with a capital stock of $25,000, announcing a purpose to manufacture and sell moving picture machines. H. E. Petty, J. McFeely and O. P. M. Davis are directors.

W. R. Wilson, running an airdome at North Vernon, Ind., is now using the Universal program.

George Killen, owner of the Crystal, Ft. Wayne, also is using the Universal.

The Flying Eagle Film Corporation, Indianapolis, capital $10,000, has been organized, according to announcement, to manufacture and produce photo plays. The directors are George J. Sailer, P. G. Cody and V. E. Burris. Several actors and actresses have been engaged and the first feature, "The Country Boy's Triumph" by Virgil E. Burris, a director, is to be produced without delay.

JACKSONVILLE NEWS LETTER.

By J. Melvin Andrews, Jacksonville, Correspondent of Moving Picture World.

THE Republic theater, which a short time ago changed its policy from feature pictures at ten cents to second-run licensed at five, has again changed its program to the United Service and will continue to run at five cents. Mr. Harper, who has been resting up since breaking his arm the first day after taking over the Republic, is now able to be out and has installed an electric piano in the lobby of this house, which seems to help some.

The Prince theater, J. H. Whitney, man-

ager, starts next week with Universal service. This house has for the past year been running Paramount service to a very good advantage, but had to return to the Universal, on account of the New Arcade, which belongs to the same firm, opening with Paramount and feature pictures.

The Imperial now has three feature days out of each week which are certainly getting results. "The Goddess" in connection with the Kalem Broadway Favorites on Monday and the Blue Ribbon V-L-S-E on Thursday and Friday. "The White Sister," the last of the Blue Ribbon series, played to wonderful business this week. The singing attractions at this house are always up to the standard and are good drawing cards.

The Keystone Charles Chaplin pictures and the free round trip ticket plan under the management of Mr. W. L. Whithead has certainly put the Grand back on the map in the last few weeks, which verifies the old statement, "give them what they want and they will come."

Carl C. Smith, formerly manager of the Republic theater here, but who is now with the Southern Film Corporation, has returned from a tour of the state and reports things in a deplorable condition. Mr. Smith advises that the combination of hot weather and the excessive rains we have been having through the South for the past few weeks is responsible. Mr. Smith will be in the city for a few days, then will make an extended trip through Georgia.

The Pastime, which closed its doors a few weeks ago, will open again soon under new management with pictures and musical tab shows.

The New Arcade theater will open its doors informally Monday at 2 o'clock, invitations to the public have been extended and refreshments will be served, with music by the eight-piece orchestra.

The Jacksonville Chamber of Commerce has now in preparation plans whereby they will extend invitations and inducements to producing companies to locate in or around Jacksonville for the coming season.

Free musical concerts and moving picture shows in the local parks are becoming quite popular with ladies and children, thousands turning out twice a week.

Harry Milarde of the local Kalem studio has completed his first picture entitled "The Artist." This is Mr. Milarde's first picture since being promoted to managing director of the local studio, and from all reports "The Artist" will be up to the standard in all respects. Mr. Milarde has many friends in Jacksonville who are interested in his work and will be glad to know that he is successful as a director.

KANSAS CITY ITEMS.

The Kansas City Board of Health have purchased an educational film which the following theaters have agreed to run, dealing with the care necessary to insure pure milk.: Broadmour, Broadway, Benton, Gillham, Ellsworth, Tamar, Emerald, Bonaventure, Colonial.

William A. Andlaur recently bought the Benton theater from A. D. Flinton, trustee for David Mayer. The building is one of the best in the city and the theater one of the most up to date in the city. The purchase price was $5,000. Mr. Andlauer formerly owned the Warwick and Bonaventure theaters here and the Orpheum theater at Topeka, Kan.

IN JOPLIN, MO.

E. D. Nix, formerly of Joplin, Mo., recently returned to the city both as a manager and an actor. He brought to the Club theater the picture, "The Passing of the Oklahoma Outlaw." Mr. Nix also is one of the actors in the picture, owing to his activities in the capture of the Doolin-Dalton gang while United States Marshal of Oklahoma. Mr. Nix has with him one of the bandits of the gang known as "Arkansas Tom," who was sentenced to the penitentiary for 50 years, but served only seventeen, as he was pardoned by the government for good behavior.

Outlaw Films in Kansas

Censor Has Required All Film in State to Be Officially Viewed by Early Date With Penalties for Disregarding—George Magie, of Universal City, Points Out the Injustice of the Order—What Censorship Is Costing.

Special to Moving Picture World from Kansas City News Service.

GEORGE A. MAGIE, field manager of the Universal Film Company, visited Kansas City recently and made public a few figures on the Kansas censorship. It happened, luckily or unluckily, that Mr. Magie was in Kansas City at the time that Mr. Ross of the Kansas Censorship Board sent out his official notices that all the films in the State of Kansas had to be censored by some near future date. This got down deep under the skin of Mr. Magie and he made a brief visit to Mr. Ross at Topeka, Kan., to tell him why he should not do this. Mr. Ross referred him to the attorney-general, who upheld Mr. Ross in expelling all films from the State that had not been reviewed by the censors.

Mr. Ross believes that it is possible to collect all the films that are now circulating in the State of Kansas and send them back to the exchanges. The law does not apply directly to the film exchanges, but it does to the exhibitors and anyone showing the uncensored films in his theater after this date is subject to arrest and a fine of from $25 to $100 for the first offense and a fine of not less than $100 for each succeeding offense.

It is absolutely impossible for companies with several thousand films circulating through the state to bring in these films at an early date. If they should try to do so they would lose thousands of dollars in bookings waiting for them to be censored, to say nothing at all of the expense of shipping them back to the Kansas City office and then shipping them to Topeka and then back to Kansas City again before being able to put them into service.

The attorney-general, Mr. Magie says, almost promised that there would be no test case made of the matter by arresting any of the exhibitors as they greatly wanted to avoid such a thing. From this it is thought that the State of Kansas regards the censorship as one of the greatest money-making laws that they have ever passed and that they are afraid of losing the law and for this reason will neglect to discover any of the exhibitors showing uncensored pictures.

The Universal Film Company has sent out notices to all its patrons in Kansas that under the ruling of the Kansas law and the Supreme Court the exhibitors will have to pay to have the films censored. They will have to pay the exchange at Kansas City ten cents a reel in addition to the regular booking fee, to cover the censoring cost. This was suggested as the correct method for the film exchanges to adopt, in the statement of Attorney-General Dawson of Kansas before the Supreme Court during the test of the law by the Mutual Film Corporation.

It is thought that nearly all of the Kansas City exchanges are going to do the same thing that the Universal Company has started. The Universal Company has had rubber stamps made which they are already applying to the contract blanks, giving the exhibitors notice that the plan will be in force after July 26.

According to Mr. Magie the film exchanges of Kansas City have been losing a great deal of money since the law of censorship went into effect. The release dates of the films have been shot all to pieces. The exchanges here receive their pictures only two or three days before the release dates. They then have to pay express to Topeka, two dollars censorship fee, express back, and receive the pictures from one to ten days after the release dates have expired. Exchanges are losing from $5 to $6 a day on the small pictures and as high as $30 and $40 a day on the features. This totals up into the thousands of dollars in a very short while.

Since the twelfth day of April, 1915, when the law went into effect, the State of Kansas has become about $3,700 richer than it was theretofore. The State has taken in censoring fees amounting to a great deal of money, and it has cost approximately $65 to $70 dollars a week to censor the pictures—a big profit.

Mr. Magie says that it is impossible for all the pictures to be expelled from the State before any early date and although Mr. Ross has not yet set a date, he has sent out notices that he will soon do so. Possibly it will be about August 15. According to most of the exchanges here they will make no attempt to bring their pictures in to comply with the law, but let the matter rest entirely with the censors and exhibitors.

WICHITA HAS 10 CENT HOUSE.

Though this city has the reputation of being "the cheapest town in Kansas" in respect to the moving picture business, a new entry into the field is charging ten cents every afternoon and evening, and "getting away with it" in great shape. This brave exhibitor is Stanley Chamber, manager of the Princess theater, a house which runs vaudeville during the winter, but which has now adopted a picture policy during the summer.

Manager Chamber is running features from the V-L-S-E, Mutual, Metro and Fox. He has a five-piece orchestra, which also helps to the attitude of high-class entertainment. To assist in justifying the price of ten cents, Mr. Chamber has adopted the following slogan: "A program built up to a standard, not down to a price." The business during the summer has been very satisfactory and up to all expectations, Mr. Chamber reports.

WICHITA THEATER NOTES.

Arthur Ford, manager of the Marple theater at Wichita, is still strong for Serials. He runs the "Black Box" two days a week and the "Exploits of Elaine" two days. He has set his screen back four feet and built a five-foot shadow box. The result of this change, he says, has been to improve the appearance of his pictures one hundred per cent.

Chas. McCollister, manager of the Star theater at Wichita, reports great success with the Pathe "Who Pays" series. He says that this series is one of the best sets of pictures that he has ever put on the screen. The theater has been crowded at each installment of the serial.

After running a short time with a regular program, J. Fox, manager of the Holland theater at Wichita, decided that a feature program was the best. The consequence was that he began running Paramount four days a week, and Kleine two days. Mr. Fox has made several changes in the appearance of the theater; last but not least of these was putting up several oil paintings of Paramount players, which have added greatly to the attractiveness of his lobby.

Don Powell, manager of the Colonial theater at Wichita, has redecorated the front of the playhouse, and has added several hundred new lights. The house is now painted a cream color and is decorated in white. In the evening with the illumination it is very attractive.

William Berry, traveler for the Metro Pictures Inc., paid Wichita a short visit recently. Mr. Berry was formerly an exhibitor in Wichita, and has many friends among the theater men there. He reports a very good business.

Censors in Louisville

Coming of the Universal Feature Attraction, "The Hypocrites," to the Alamo Causes Fear Lest It Prove a Call for Local Censorship—Manager Dittmar Refused to Book It for Majestic—Made Good Impression Elsewhere.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

IT is quietly intimated among exhibitors of Louisville that care will have to be taken or Louisville will shortly be another city which will be forced to work under the dreaded censorship board arrangement. The talk was brought about when announcement was made that the Alamo theater would run for one solid week the Paramount feature "The Hypocrites," in which nakedness appears to be one of the main attractions.

The Majestic theater, of Louisville, is the Paramount feature house and this theater of course had the first chance at the picture. L. J. Dittmar, manager of the theater, was afraid of the picture and he called a few leading citizens, including ministers together to see an exhibition run. It was decided that the picture would not be shown at the Majestic theater, and afterward it was booked at the Alamo.

It is generally considered doubtful whether the authorities and vice commission will stand for the picture, and it is probable that it will be shut off in short order. If it is allowed to run for the week it might cause a great deal of unfavorable comment which would work to the detriment of the business, and probably wind up in censorship. Yet the picture has been highly praised by ministers of the Gospel in other places. There is good publicity in the situation.

Films at Fountain Ferry Park.

One of the most interesting developments in the moving picture business of Louisville is a rumor concerning the installation of free motion pictures in the main park at Fontaine Ferry. It is understood that a screen will be arranged near the band stand and that pictures will be operated free of charge or rather will be part of the program provided after paying the gate admission of 10 cents. Harry Bilger, manager of the park, was formerly manager of the old Hopkins theater, one of the most successful of the early picture houses of Louisville. Mr. Bilger recently engaged a 30-piece Hawaiian orchestra which took the place of a 21-piece orchestra which had failed to draw.

Father's Night at Airdome.

"Father's Night" is a unique feature which has been arranged for at the Woodland airdome by manager J. Johnson Mussellman. On Father's night, which falls on Tuesday, arrangements have been made whereby a couple of good second or third class professional wrestlers appear and go at each other for the best two out of three falls. Between 1,500 and 2,000 people were present at the first performance and it is felt that no trouble will be experienced in holding the attendances to this figure, as Louisville is wrestling and boxing mad.

ABOUT LOUISVILLE.

Starting with July 15, weather conditions have been far better in Louisville than they were, and the airdomes are now doing better. The Cherokee and West Broadway airdomes of the Sanders Amusement Company resumed operations after being closed down for a while during bad weather, and it is understood that the Germantown Amusement Company will also reopen its airdome at once, although it may only run two nights a week unless the weather is right.

"Billy" Drollinger, who owns state rights on the films "Evangeline," "Satan" and "Was He a Coward," believes in a great deal of publicity for his films, and he is seeing that his exhibitors get it.

R. W. Conant, manager of the recently incorporated Children's Feature Film Company, reports that the stock is about subscribed, and that he expects to leave for New York inside of a few days. While East Mr. Conant will close deals with distributing companies to handle the output of the company, and arrangements will be made with publishers for rights on several interesting stories.

Mr. Bryant, of the Criterion Film Service Company's Indianapolis office, was in Louisville recently and called on a number of the local exhibitors.

Louisville exhibitors were glad to hear that R. S. Shrader had become manager of the Cincinnati office of the V-L-S-E. Mr. Shrader was formerly manager of the Louisville office of the Central Film Service Company and later with the Indianapolis office of the World Feature Film Corporation. While in Louisville he made a large number of friends who are considerably interested in "Bob's" welfare.

Edward Bramble, of the Blache Film Service Company's Indianapolis office, was recently in Louisville.

Judge W. Allen Kinney, manager of the Star, Orpheum and Casino theaters, of Louisville, has gone east to spend a few days in New York.

L. J. Dittmar, manager of the Majestic Amusement Company, has returned from a business trip to Chicago, where he called on some of the film men.

It is rumored that a movement is under way to remodel the old Portland Opera house and start a first-class suburban motion picture theater.

Ruth Cummings, who had charge of the office at the S. & P. Film & Supply Co., is spending the summer at Fontaine Ferry Park, where she is acting as cashier and looking after the interests of Charles Pressy, of the S. & P. Co.

The Paris Opera House Company, of Paris, Ky., has been incorporated with a capital stock of $30,000 by Earl Ashbrook, the George Alexander estate, C. M. Clay, S. D. Clay, W. A. Bacon, W. E. Board and others.

Marvin Gay, of Mt. Sterling, Ky., decided to name his new theater "The Paramount." Work was finished on the theater and the first performance given shortly before the middle of the month.

The Green Dragon, the new theater at Shelbyville, Ky., was recently opened to the public after a short delay in finishing the house.

NASHVILLE'S ALAMO BEGINS SERVICE.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

THE ALAMO, the newest motion picture theater of Nashville, Tenn., was thrown open to the public on Monday, July 12. The theater, which is located on Church street, near Fifth avenue, is very handsome and attractive in many ways and is expected to make a big hit with the patrons of the city.

A special artist was sent to Texas by the management to obtain an exact sketch of the famous "Alamo" as it looks today, and this picture has been reproduced upon the east wall of the handsome lobby. On the west wall is the reproduction of a scene on the plains in Texas. A striking color scheme in black and white was worked out by the decorators and partly fashioned after the principal scene in "The Prize Story," a big production about to be released.

The interior of the lobby is of the Spanish hacienda type. The screen is placed at the entrance of the theater and beneath the screen has been placed the eight-piece mechanical orchestra. The machine booth is entirely separate from the main auditorium and is built of brick and other fireproof construction. Large ventilators have been placed in the big skylights in the dome of the auditorium, and with large centrifugal fans the management feels certain of its ability to keep the house fresh.

The program will be changed three times each week and only high grade films shown. The first picture shown was "The Naked Truth," in which Lyda Borelli, the famous European actress, does herself proud in the French play. A cozy rest room has been provided for the ladies.

PASS SUNDAY RESOLUTION.

The latest development in the war being waged against operators of Sunday motion picture shows in Chattanooga, Tenn., is a series of resolutions adopted by the Baptist Young People's Union at a recent meeting at the Highland Park Baptist church. The young people have pledged themselves not to attend Sunday shows. But these shows on Sunday are not intended for these church-attending people. They are meant solely for those who don't go to the meeting and often find that they have nothing to do on Sunday. The churches are not filling the bill at all. Thank heaven the minority are not the rulers here in America. In part the resolution follows:

"Whereas, Children of an impressionable and undiscriminating age and older persons who need the uplifting influence of a better observance of the day are lured away from the afternoon Sunday schools and other church services and demoralized by the ultimate effect of disregarding the Lord's day;

"Resolved, That we, the Baptist Young People's Union, of Chattanooga and suburbs, deplore this downward tendency in the spiritual life of our people."

NEW PICTURE AND FILM CO.

Announcement has just been made of the incorporation of the International Moving Picture & Film Company, of Nashville, Tenn., which has filed a charter listing a capital stock of $1,000,000. The company proposes to manufacture moving picture films and machines and to engage in the general line of motion picture making or producing. Patents will be used which were issued to T. A. Killman. The incorporators of the new company are D. D. Dickson, E. H. Smith, R. C. Phillips, C. C. Smith and Dr. T. L. Hale, of Watertown.

FRED MARTIN GIVES SHOW TO NEWSIES.

Fred Martin, manager of the Bijou theater, of Knoxville, Tenn., recently held open house for the newsboys of the city. The boys took advantage of the chance to see high grade motion pictures free of charge and a big delegation turned out. The special performance was given at night when it would not interfere with "the business" of the coming millionaires.

NEW STRAND OPENS IN MONTGOMERY.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE new Strand theater, Montgomery, Ala., a new $50,000 theater, has been opened to the public. In respect to exterior design and interior equipment the Strand is most beautiful and efficient. The manager is J. T. Hix. "Salambo," released through the World Film, was the first picture shown.

UNIVERSITY BOOKS BIG KLEINE FILMS.

Brown Ayres, president of the University of Tennessee, has just closed a contract with the George Kleine Company, Atlanta office, whereby the University will show "Julius Caesar," "Quo Vadis," "The Lion of Venice," "Antony and Cleo-

patra," "The Last Days of Pompeii" and the other great Kleine features. The subjects will be exhibited during the months of July and August, when the program will be used in connection with the summer school for teachers held each year by the University.

E. AUGER HEADS SOUTHERN WORLD FILM.

The Atlanta branch of the World Film together with New Orleans, Dallas, Memphis and Oklahoma are now under the direct control of E. Auger under the title of Southern Division manager.

"THE GEORGIAN."

"The Georgian" will be the new name of the well known Montgomery theater on Peachtree street. This appropriate and attractive name has just been selected by the special committee. The name will be changed just as quickly as the new electric sign now in course of construction can be turned over to the theater. The contest, the prize for which was an annual pass to the theater, was a spirited one, and many interesting names were suggested.

GEORGIA SHORTER ITEMS.

E. Walter Lamb, local manager of the World Film, is in New York on a business trip.

The movement started by the Woman's Club of Atlanta to show motion pictures suited to childish understanding and appreciation, has spread to broad proportions, and already twelve of the largest cities in Georgia have inaugurated a similar movement in Atlanta. A hearty cooperation from hundreds of mothers in bringing their children on the day provided for their special entertainment has helped the movement the past two Saturdays to greater success, and many have stated their intention of refusing to see pictures unsuited for childish minds and morals.

An added feature, making the performance doubly enjoyable at the Strand theater, is the orchestra of eight pieces.

City detectives are holding under arrest the negro chauffeur of William Oldknow, director of the Universal Motion Picture company and president of the Consolidated Film & Supply Company, Atlanta, following the theft Thursday night of a Buick automobile from the Oldknow garage on Cherokee avenue. The Buick was a present by Mr. Oldknow to his son, Oscar Stuart Oldknow, on his birthday last April. The machine was a gray Buick roadster, model B 24, 1914, engine 28 horse power. The machine had on each door the monogram "OSO." The residence was at the same time robbed. The negro has admitted to the detectives having used the Oldknow car in the absence of the Oldknows, who are at present in New York City, and have been notified of the robbery.

IN PITTSBURGH.

Manager J. I. Fay, of the new Blackwell Feature Exchange, of Pittsburgh, has announced the appointment of two road men. Herbert Lenchner is working the Western Pennsylvania district, while E. M. Evans, formerly of the Paramount, is working through Ohio.

Ground was broken last week for the erection of a new motion picture house in Sheridan, Pa. The new house will have a capacity of 500 and will cost, including the ground, about $15,000. It is being built by Frank Maywood, owner of the Lyric theater, in the same town.

Charles P. Dempsey, manager of the Sheridan Square theater, East Liberty, Pittsburgh, has resigned that position to go to his former home, Kansas City. Charles Brown, formerly manager of the East Liberty Cameraphone, is now manager of the Sheridan Square.

The Pennsylvania State Board of Censors have taken possession of a suite of rooms in the Vandergrift Building, Pittsburgh.

Censors Impose Fines

Pittsburgh Authorities Make Film Companies and Show Managers Pay Heavily for Disregard of Censorship Deletions—Also Punish Neglect to Show Approval Seal—Each Repetition Counted a New Offence.

Special to Moving Picture World from Pittsburgh News Service.

A CRUSADE recently conducted by the Pennsylvania State Board of Censors against unapproved motion picture films being shown in Pittsburgh theaters, and against managers of picture houses who neglected to display the seal of approval, resulted in a number of defendants facing Alderman Louis Alpern last week.

Charges were made by Joseph A. Berrier, representing the State Board of Censors, and heavy fines were imposed on several of the film corporations and theater managers. In most cases the defendants were arraigned for showing unapproved pictures.

Harvey Day, manager of the Fox Film Company, 121 Fourth avenue, was fined $125 and costs. He is alleged to have shown "The Plunderer," a five-reel picture, at the Photoplay theater, Crafton, June 23. He was fined a like amount for showing "Wormwood," also unapproved, at the Grand Opera House, Fifth avenue, June 9 and 23, and for showing "The Plunderer" at the Minerva, Fifth avenue, June 26. Dennis A. Harris and William Mason, connected with the Grand Opera House, appeared as witnesses against Mr. Day.

W. J. Marion, manager of the Quality, 429 Fifth avenue, was fined $5 and costs for showing Pathe News No. 48, June 24, without first displaying the approval seal. The Harry Davis enterprises, owners of the Davis theater, Smithfield street, was fined $5 and costs for failure to show approval seals before showing a picture there June 9 and 10.

A. A. Weiland, of the Weiland Film Company, was fined $25 and costs for showing "Mabel's Busy Day," an unapproved film at the Olympic theater, Fifth avenue.

W. C. Backmeyer, of the Famous Players' Exchange, Twelfth street and Penn avenue, was fined $125 and costs for showing the picture "The Dawn of a Tomorrow," at the Davis, Smithfield street, June 9 and 10. He was fined $125 for each day the picture was shown, it being alleged the film had not been approved. Backmeyer also paid the costs in the case against him for showing the "Hypocrites" at the Alvin theater, Sixth street, June 9.

Max Herring, manager of the Quality Film Company, was fined $25 and costs for showing "The Crystal Bowl," unapproved, at the Quality theater, Fifth avenue, June 24. He was fined a like amount for showing "The Bum Detective," "A Mask, a Ring, a Pair of Handcuffs" and "Perry Got Married," at the same theater.

ROWLAND & CLARK BUY THE CAMERAPHONE.

Bellevue's largest motion picture theater, The Cameraphone, located on Lincoln avenue, near Rogers, changed hands July12 and is now one of the Rowland & Clark theaters. The Rowland & Clark chain of houses now include the Regent theater, in East Liberty; the Belmar, in Homewood; the Oakland, in Oakland; the Arsenal, in Lawrenceville, and the Schenley Photo-play theater, in Oakland. W. E. Kirsch, formerly manager of the Arsenal, will be resident manager of the Cameraphone. No other announcement as to the policy has been made for the Cameraphone, but it is thought that there will be some changes made in the house itself and the attractions which will be shown.

SPARKS FROM STEEL CITY.

Harry J. Smith, manager of the Feature Film & Calcium Light Co., has resigned his position and has gone into partnership with T. P. Hollis, under the firm name of Hollis & Smith, and will conduct a general supply and repair business at 434 Fourth avenue. D. C. France, formerly manager of the film department of the Feature Film & Calcium Light Co., has assumed the management of the entire establishment.

Prof. E. Otto Davis, manager of the old Orpheum, at Butler, now being enlarged, is now on a tour of visitation among the other theaters in Eastern Ohio, Western Pennsylvania and Southwestern New York, making the trip with a view to the inspection of decorations in the newts of the theaters.

The Sewickley Amusement Company is erecting a new $30,000 motion picture house at Sewickley, Pa., located on Beaver street. William R. Wheat, Jr., manager of the company, announces that this house will be 43x119 feet, and will have a seating capacity of 500. It is expected to be completed and ready for opening about the 1st of September. The Lyric theater, in Sewickley, is also conducted by this same company and it will continue the same after the completion of the new house. The name of the new house has not yet been decided upon.

James Steele, general manager of the Famous Players Film Service, Inc., and vice-president of the Paramount Pictures Corporation of Pittsburgh, Chicago and Cincinnati, left last week with his family for an extended motor trip through the principal cities of Pennsylvania, Ohio, Indiana, Illinois, Kentucky, Michigan and West Virginia.

Al W. Cross, manager of the Hudson Feature Film Company, of Pittsburgh, has secured one of D. W. Griffith's masterpieces, "The Escape," for bookings in Western Pennsylvania and West Virginia, and also "The Melting Pot." Mr. Cross reports lively bookings on "After the Ball," "Neptune's Daughter" and "Lena Rivers" since taking on the West Virginia territory.

M. H. Goldstein, manager of the Morris theater in Preble avenue, Pittsburgh, who recently installed a Wurlitzer theater orchestra, found that his business improved so much through his good music that he decided to buy a still better instrument. In accordance an O. Duples has been installed in the same place.

Michaels & Freeman, owners of the negatives of "Struggles of the European War," have sold a print to A. Levin, of the Urban Feature Film Company, of Johnstown, Pa., for Western Pennsylvania, with the exception of Pittsburgh and a radius of 20 miles therefrom.

The Grand theater, in Etna, Pa., which was recently purchased by D. P. Drum, will be open Saturdays only at present, but after August 1 will be open for business every night.

Edward McMillan, well known cashier at the Grand Opera House, Pittsburgh, box office, and formerly of the Winter Garden, New York, has joined the road force of the Hudson Feature Film Company of Pittsburgh.

W. J. Bernardi, manager of the Palace theater, in the South Side of Pittsburgh, has resigned that position to accept the management of the Arsenal theater in Butler street. This is one of the Clark & Rowland theaters.

Harry A. Lande, of the United Film Service, of Pittsburgh, has returned from New York, where he contracted for the new Standard Service, which will be launched as a regular scheduled program August 30. Eighteen reels will be released weekly, the producers being mostly those who were affiliated with the old United Company.

Mayer Silverman, manager of the Liberty Film Renting Company, of Pittsburgh, and family, have left for Cambridge Springs, where they will spend three weeks' vacation.

Improvement in Illinois

Picture Shows Pure and Simple, with Less of Nickel-Grabbing Methods, Becoming the Rule Among Showmen in the State—Easier to Pick a Good Program Than a Year Ago—Little Solid Profit in "Store Night."

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

PICTURE shows in Illinois are becoming more and more real picture shows. The country store, pay night and other near-lottery methods are passing. A reasonably comprehensive survey of programs and announcements of Illinois houses reveal only a few who are resorting to this grab-bag method of getting business.

In the smaller cities and towns—and that is where the practice prevailed—the reform is due to the fact that there are more pictures in the market and there is more latitude in making up programs. This same greater abundance of offerings, as compared with the time when an exhibitor had to tie himself up to a single service, is credited with giving Illinois more out-and-out photoplay houses.

There are not a great many theaters now in the State which are giving pictures and vaudeville. A Great many of the men older in the business learned by experience that films and cheap variety will not mix. The newer exhibitors are met by a demand for pictures which has taken more definite form in the last year and are putting their money into films.

Even the souvenir givers are not as numerous as formerly. In practically every case where the patrons receive a gift, it is some thing that directly or indirectly advertises the theater or the photoplay business.

Taken as a whole aside from the prevalence of too long programs for too low prices the standard of shows in Illinois has been immeasurably raised in the last twelve months.

PICTURES AT METHODIST CAMP MEETING.

The old-fashioned camp meeting in Illinois is being modernized. Supt. Frank D. Sheets, superintendent of the Aurora district, has made the revolutionary announcement that at the annual meeting of the Methodists at New Lenox from August 19 to 23 moving pictures will be used. These will form a part of the evening programs and will serve as the most modern parables and in illustrating Biblical stories.

PICTURES HELP GRACE M. E. CHURCH AT ELGIN.

The action of the Grace M. E. church in Elgin in using motion pictures is attracting attention. An Evanston paper says that the problem "is not in finding extenuation for so radical an innovation * * * but in the supplying of films at once interesting enough to satisfy a congregation and sufficiently educational and religiously inspiring to satisfy the conscience of the board and allay the gossip of the membership." The Elgin church has made another departure by naming a promoting committee for these shows. This is in addition to the censorship committee. Both bodies will continue the shows while the pastor in on his vacation. This is an effective answer to the traditional rebuke to churches which rest in the summer, "The devil never takes a vacation."

ILLINOIS GIRL GETS JOB WITH VITAGRAPH.

Miss Nellie Browne Duff of Havana, who has written a great many photoplays for the Vitagraph and Selig companies, has gone to Brooklyn to join the editorial staff of the Vitagraph company.

SHOWMANSHIP CLOSE-UPS.

Gus Kerasojes, owner of the Royal at Springfield, is a member of a confectionery firm in that city which gives a ticket to the Royal with every ten-cent purchase.

"Tommy's Birth Certificate," the propaganda film of the Illinois State Board of Health, was shown by Loren Bennett at his Gem theater in Atlanta. Howe & Redman, of Petersburg, did some camera work for the Castle at Havana, which exploited slides of local celebrities. Taylor & Kuestner of the I. T. S. airdome at Carlinville gave a benefit for the ladies' restroom fund in that city. Gasman & Hanley of the Globe at Ivesdale secured motion pictures from the neighboring cities of Tuscola and Sullivan, a profitable feature. The Bijou at Quincy advertises that it has "Jolly fresh pure air," a pleasing variation of the "superior ventilation" slogans. Free open air picture shows and band concerts are given every Wednesday night by Boosters at Ashland. The Lyric boosts by acting as a haven in case of rain. Films of Mooseheart, the national lodge home, were shown at the Princess in Hoopeston under the auspices of the local order of Moose. Similar co-operation was at Chicago Heights, where the Woman's club showed "The Wizard of Oz" at the Illinois theater; also at the Palm in Rockford, where "Brother Officers" aided the treasury of St. Anthony's school, and at Carthage, where the American gave "Judith of Bethulia" for the benefit of the Daughters of Rebekah, and again at the Cozy in Bushnell, where "Damon and Pythias" was shown under the auspices of the local Pythians, and then at Kankakee where the Gaiety selected the Pathe productions, "Joseph's Trials in Egypt" and "Joan of Arc" for the Grand Army of Republic. Local pictures were used successfully by the Grand at Galena, the Air Dome at Washington and the Airdome at Carlyle, where the Aquatic club had charge of the program.

ILLINOIS ITEMS.

Edgar Watson of New York has taken over the Hippodrome theater at Peoria and will play vaudeville and high-class feature pictures. The Hippodrome has had a tempestuous career. It was designed for big vaudeville, but has switched to photplays and more recently stock.

The Shepman Film Advertising Service, Ben B. Shepman, manager, Quincy, has been filming the principal industries of that city.

The Apollo at Princeton has discontinued its Saturday matinees.

City officials at Genoa are preparing an ordinance to regulate the construction and operation of motion picture machines and operating rooms.

"The Spoilers" played a return date at the Majestic in Kewanee.

Leon Jarodski of Danville has started an airdome at North State and West Livingston streets in Monticello in which he will play pictures at five cents.

Business men in Thomasboro will give free open air motion picture shows instead of band concerts this summer.

The Bon Feature Film company of Springfield made a 1,500 foot subject, "A Staunton Romance," for Manager J. E. Lair of the Labor Temple at Staunton.

The Fox theater at Aurora started a new policy July 5, using a feature program of Metro, World and Fox features, on Saturday, Sunday, Monday, Tuesday and Thursday. Not less than six reels will be shown for five and ten cents. On July 12 the house began admitting children free from 2 to 5, special matinee on Mondays.

The Orpheum at Urbana is closed for the summer season. Improvements will be made while the house is idle.

The Star at De Kalb was closed several days for remodeling.

Steven's hall at Herscher has become a motion picture show.

The Chicago Broadway Theater company, of Chicago, has been incorporated with a capital stock of $15,000. The incorporators are: Benjamin B. Kahane, Orville W. Lee, George A. Trude.

The Princess, at Gardner, has removed to a new location.

The Star at Elgin has a new policy of Vaudeville three days and pictures the rest of the week.

Dreamland, at Mt. Pulaski, had a film fire, but Mrs. G. C. Zah, proprietor, got the patrons out before they knew it. The operator fled from the booth and closed the air-tight doors, smothering the flames. No damage was done and the show was resumed.

Construction of the Belasco, the newest motion picture house at Quincy, in the Rogers building at Sixth and Hampshire streets, has begun.

The Royal, at Sandwich, has inaugurated a summer schedule of three nights a week.

LETTER FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

THE Nicholas at Council Bluffs had a good Chaplin drawing contest for the children. A cut of the Essanay comedian was routed out, all but the hat, hair, famous mustache, feet and cane. The child who made the best complete drawing was given a pass for himself and mother. The winner had to be in the house when the selection was made by the judges.

A Waterloo paper says the people like the animated cartoon comedies, but do not care to see the process of drawing.

Nearly all phases of the motion picture industry are treated in a fine column interview with Manager H. W. Fulton of the Strand and Princess theaters, printed in a Dubuque paper.

Two years to a day, after he secured the Zenith theater at Shenandoah, C. A. Hamilton sold it to M. J. Blink, of Marshalltown, who has photoplay interests in that city. The same staff of employes and the same service will be retained.

Columbia Hall, the new opera house at Lamotte, has been completed.

M. N. Bopp distributed 800 carnations the night he opened his new Palm theater at Clear Lake. This house has lady ushers, an innovation in the small Iowa cities. The house seats 300, has two new Simplex machines and is otherwise modern. J. Frank Young is assisting in the management.

The Daily Republican and Times and the Princess theater at Cedar Rapids are to produce a local photoplay in co-operation.

L. O. Snook has opened a motion picture show in the M. W. A. building at Liscomb.

Fred Fleming, a student at the Iowa State University, has purchased the Star theater at Tama from N. S. Impson.

Fred Brenenian sold the Wonderland theater at Sheldon to Mr. and Mrs. Havdahl of Luverne, Minn.

Work has begun on the new Fraser theater at Spencer which will be one of the finest photoplay houses in the northwest. It will seat over 700 people when finished. Two Powers 6A machines will be installed. Feature pictures and a six-piece orchestra will be featured.

IN NEBRASKA.

FINANCIAL arrangements have been completed for erecting the $75,000 Orpheum theater building at the northwest corner of Twelfth and P streets in Lincoln. It will be ready some time in December. The building will be owned by a private corporation and leased to the Acme Amusement Company. This company has elected C. D. Mullen, W. E. Barkley, Charles Stuart, J. H. Allen, C. C. Quiggle, Frank D. Eager and C. H. Rudge as directors. The house will have a balcony but no gallery, and will seat 1,500.

Mrs. Florence Davis has sold the Cry-

stal theater at Madison to Virgil Crowell of Lyons.

A motion picture show will be opened in the Joy theater at Florence.

Ben Johnson, the new manager of the Gilbert theater at Beatrice, has purchased a new pipe organ. He has closed his Lyric theater in Beatrice in order to devote all his time to the new acquisition.

The health department at Lincoln is contemplating ordering the weekly fumigation of all motion picture houses.

L. P. Larson, owner of the Opera house at Fremont, may turn it into an apartment house.

The Arbor theater, Martin & Kelly, managers in Omaha, has switched to the Universal service.

Moving pictures will entertain 2,500 Nebraska business men and their families at the meeting of the Business Men's Outing association at Carter Lake, Aug. 2-9.

IN IOWA (FT. DODGE).

Notice is hereby given that the partnership heretofore existing between the undersigned under the firm name and style of "The Majestic Theater Company," has this day been dissolved by mutual consent and the withdrawal of Thos. L. Murphy, and that the business will hereafter be conducted at the same place and under the same name by H. J. Lego, who has assumed all the obligations of the old firm and who alone will receive all debts due it.

Dated at Fort Dodge, Ia., this 1st day of July, 1915.

(Signed) H. J. LEGO
THOS. L. MURPHY.

Published in Chronicle July 7, 14, 21, 28.

IN DETROIT.

Architect C. W. Maas, of Houghton, Mich., has completed plans for a $6,000 photoplay theater to be erected by Joseph Loverine, at Dollar Bay. It will be of concrete, 30 by 100 feet, and will seat 350.

The Stambaugh Opera House, Stambaugh, Mich., has been remodeled at an expense of $3,000 and it is now a first-class photoplay theater. A fireproof picture booth has been built, new footlights installed, the entire interior decorated, a balcony added and the seating capacity increased to 500.

M. Harlan Starr, manager of the Washington theater, Detroit, returned July 23 from two weeks spent in New York, Philadelphia, Atlantic City, and other eastern points. His wife and family accompanied him. It was Mr. Starr's annual vacation.

On Thursday night, July 22, both the Miles and Orpheum theaters, playing a combination of vaudeville and pictures, held "Charlie Chaplin Contests," offering prizes to the best imitation. A goodly number competed at both theaters.

The secretary of state's office shows the following recent incorporations: Box Office Attraction Film Rental Co., $10,000; Your Theater Co., Detroit, $25,000; Lincoln Theater Co., Wyandotte, $20,000, and Victor Film Service, Detroit, $1,500.

The Detroit Opera house, after 40 weeks of legitimate attractions, is again playing pictures, which policy will continue until the latter part of August. "Neptune's Daughter" is again the attraction—the same as ran the entire summer of last season—16 weeks. The engagement started July 24.

M. H. Hoffman, general manager for the Universal exchanges, was in Detroit on July 21 and spent the day with George W. Weeks, manager of the local exchange.

Manager Woods of the Empress theater, Detroit, says he is "cleaning up" with his new policy of charging five cents from 9 a. m. to 2 p. m. and ten cents thereafter.

"The more untrue to life these modern pictorial agonies, the 'movies,' can be made, the more likely are they to receive the hearty approval of our so-called boards of censorship," spoke Professor John Brumm, of the rhetoric department of the University of Michigan at Ann Arbor on July 20 in an appeal for better fiction.

Detroit's New Houses

September 15 Will See Many of the New Picture Theaters Open and Doing Business—Among Those to Be Ready Soon Are Lakewood, Strand, Drury Lane, Globe, Stratford and the Duplex Theaters—Others Follow Soon.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

BY September 15th most of the new theaters now under construction in Detroit will have been completed. The new Lakewood, at Jefferson and Oneida streets, seating 1,500, will be ready early in the month; so will the new Strand at Grand River and Fourteenth streets; the Drury Lane on Woodward, near Grand Circus Park, seating about 600, will be ready in September. The Globe, at Grand River and Trumbull avenues, remodelled and enlarged to 800 seats, will be open by Labor Day. The new Stratford at Ferdinand and Dix avenues is well under way and ought to be completed in September. The duplex theater being erected by the Grand Boulevard Theater Co. on the boulevard near Woodward avenue will open in September. New theaters contemplated but for which ground has not been broken are the Astor, at Grand River and Bagg streets, seating 2,500 and costing $240,000; the Ferry Field, Grand River and the boulevard, seating 1,500, and cotsing $100,000; the Regent at Woodward and Horton avenues, seating 3,000 and costing $150,000; the theater at Warren and Chene streets, and the new John H. Kunsky theater at Broadway and Grand Circus Park.

EXCHANGE MAN TALKS ABOUT CO-OPERATION.

"I read with considerable interest what Mr. Frederick Ingersoll, of the Knickerbocker theater, had to say in the World a few days ago relative to the treatment accorded exhibitors in the matter of price," said a Detroit exchange man the other day. "I agree fully with some of Mr. Ingersoll's statements, but the fact should not be overlooked that while the exchange men still has many things to learn, the exhibitor is not altogether faultless and unreasonable in his dealings with the exchanges. We had a case the other day where an out-of-town exhibitor received one of our best features; we instructed him to be absolutely sure and see that it went out the next day to an exhibitor a dozen miles away, as he had been advertising it extensively for that particular occasion. He left the matter to one of his employes with the result that the exhibitor in the next town had no picture on the night in question and was compelled to keep his theater closed as it was too far away for us to get anything else to him in time. In this instance we were out a day's receipts while the man owning the theater was very much put out. Was this the fault of the exchange or the exhibitor? You can readily see that exhibitors are also unreasonable in some things and that not all of the friction existing today can be charged up to the exchange men."

J. O. KENT PROMOTED AGAIN.

Last October J. O. Kent was in charge of the shipping department of the Detroit office of the World Film Corporation. He was later appointed salesman and was so successful that he was advanced to assistant manager. Again he made good with the result that a month ago when Joseph Klein was transferred to the Chicago office, Mr. Kent was made manager to succeed him. Mr. Kent is only 24 years of age. He is very ambitious and popular.

TEMPLE THEATER RENOVATED

From gallery and ceiling to the shining tiles in the lobby, the Temple theater has been completely rejuvenated, and patrons at the reopening Monday, July 19, found comfort as well as beauty in the equipment. The entrance has been cleaned and redecorated, and new tile set into the floor of the lobby. To harmonize with the rest of the decorative scheme, a rich dark blue velvet carpet covers the lower floor and stairways. Large, roomy seats, upholstered in the same shade of blue plush, replace the old leather ones. They are comfort personified. Instead of the old, small metal numbers on the top of the seats, frank white figures embroidered on the back of each seat enable who arrives late to find his way easily in the dark. The walls, in old gold and ivory, are cool and restful to the eye.

THE "CURRENT WEEKLY."

"Current Weekly" is a film that is being shown each week at the John H. Kunsky theaters as well as throughout Michigan. The film is one of local interesting events and is being made expressly for Mr. Kunsky. It is creating a very favorable impression.

A NEW PRODUCING COMPANY?

John H. Kunsky and George Trendle paid a flying visit to Chicago, New York and Atlantic City last week. The Chicago trip was for the purpose of meeting with other leading exhibitors in various sections of the country to discuss the formation of a two million dollar producing company. Only a limited number of exhibitors will be "let in" on this new organization. Another meeting has been called for the last week in August to further perfect plans.

CORDIAL INVITATION.

The Detroit correspondent of the Moving Picture World wants to assure every exhibitor and exchange man in Michigan that news is what we are after, and we want lots of it. And don't get the idea that we are interested only in the big houses; we want news about any theater, no matter how small or how big. The latchstring is always out at 503 Free Press building to anyone in the moving picture business. Even if you have nothing you want published, come in anyway and have a friendly chat. Back numbers of the World are always on file for reference purposes, and there may be other ways that we can be of help to you.

TALKED ABOUT IN DETROIT.

The Lincoln Theater Co., Ecorse, Mich., has been organized to finance the erection of a theater building to cost $30,000. The seating capacity will be 1,200, and it is expected to have the theater ready by November 1st.

Lee DeCamp, theater architect in Grand Rapids, Mich., has just been given the contract to supervise the erection of a new theater at London, Ont., for C. H. Bangs, a well-known Canadian theater magnate. It will have a seating capacity of 2,000 and will cost $200,000. Mr. DeCamp has opened a London office and will supervise the work from start to finish. He has drawn plans for about 40 theaters now in operation and has a number of others under way.

"A Midnight at Maxim's" proved a great drawing card at the New Empire theater on July 13. Manager Smith had special music arranged, the orchestra rehearsing it for two nights, so that when the picture was presented the music was played in perfect harmony with the action of the film. Manager Smith felt that the right kind of music played at the right time would make patrons enjoy the feature 100 per cent. more. And they did. You could hear people commenting about it as the feature was being shown. C. W. Masterman, for two years manager of the Idlehour theater in Grand Rapids, Mich., has been appointed assistant manager of the Empire, Detroit.

A Free Films Protest

St. Louis Exhibitors, Through Local Protective Association, Send Delegates to Mayor Kiel, About the Free Picture Shows—Take Patronage from the Regular Houses—Designed Only for Slums and People Who Can't Pay.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

A DELEGATION composed of members of the Theater Managers and Motion Picture Exhibitors' Protective Association of St. Louis have made a protest to Mayor Kiel against the continuance of free moving picture shows in the small parks and playgrounds of the city. Their claim was that the free exhibitions took away their patronage. The Mayor told them that the object of the city in giving free pictures was to provide entertainment for the benefit of those people in the poorer districts who could not afford to attend moving picture shows, and no competition was intended. Park Commissioner Cunliff said that the city cannot discontinue the moving picture schedule now, as it is under contract for the season, and that the pictures are shown only once in two weeks in each district, and the films are of an educational nature, which would not seriously interfere with the program of the average theater or airdome.

MONROE THEATER ENLARGED.

The Monroe theater, Chippewa street near California, St. Louis, is undergoing alterations that will double its seating capacity. The Monroe was built seven years ago by its present owner, Mrs. L. B. Stoddard, to seat only 350 persons. Mrs. Stoddard says she wanted to build the house larger, but listened to the advice of many friends, who did not think moving pictures would last. The Monroe has never been large enough to accommodate its audiences, hence the present expansion. The alterations, which are to be completed by September 1st, will extend the theater to the alley in the rear, and include a concrete floor and other fireproof improvements.

BOX SEATS IN AIRDOME.

The Penrose Garden, at Grand and Penrose avenues, is the only airdome in St. Louis that boasts box seats. The boxes are about four feet from the ground, beginning a few feet from the screen and extending in a half circle on each side of the auditorium. There are twenty boxes, with a total seating capacity of three hundred. The Penrose is decorated with growing vines all around the enclosure and a beautiful spraying fountain at one side of the Garden. The operating booth is a very ornamental pagoda, with a small bancony running around three sides, about eight feet from the ground. This little balcony, with two stairways leading up to it, is not for the general public, but for the manager and his personal friends, or specially favored patrons of the Garden. Over the entrance, the word Penrose is formed of electric light bulbs, and diagonally across the name is a large rose with red lights forming the flower and green lights for the leaves and stem. More than six hundred lights are used for this long-stemmed rose, which forms one of the most attractive display signs in the city. This sign was made from an original design by Martin J. Gallagher, manager of the Penrose.

LIGHTNING STRIKES AIRDOME OPERATING BOOTH.

The North Grand airdome, at Grand and Natural Bridge road, was damaged by a severe storm on Sunday, July 18th. The storm came up about four p. m., and lightning struck the operator's booth and blew out the compensarc. Manager Charles Warner and Operator O'Laughlin did some tall hustling to get new apparatus for the evening performance. They got everything connected up in about two hours, however, and were ready for business on time. The airdome is just back of the North Grand theater, which is under the same management.

ST. LOUIS JOTTINGS.

The Broadway theater, Broadway and St. Charles street, included in its program on Monday, July 19th, a two-reel film of the Advertising Clubs' convention, which was held in Chicago on June 19. This showing was under the auspices of the St. Louis Advertising Club, and contained scenes of the various events of the convention, the parade, the baseball game, with Mayor Kiel of St. Louis and Mayor Thompson of Chicago starting the game, and many other interesting sights in which the Ad Men had the pleasure of seeing themselves again on the screen. The films were shown at the Arco theater, Arco and Manchester avenues, on July 20th, and at the Juniata, Grand and Juniata streets, on July 21.

The Lindell theater, Grand and Hebert street, which has recently passed under the management of Wm. Goldman, will be closed, with the exception of Sundays, until the first of September, when the regular program will be resumed. Mr. Goldman, the new manager of the Lindell, is a veteran exhibitor, and well known throughout the state. He is also proprietor of the St. Louis theater at Prairie and St. Louis avenues, which will remain open all summer.

The West End Lyric, one of the three Lyrics owned and managed by John W. Cornelius, will be closed for the remainder of the summer, with the exception of rainy nights, when it will show the Lyric Skydome's program. The Skydome is within walking distance of the West End Lyric.

A new airdome has been opened at 4000 Waverly avenue, East St. Louis, by Alpha O. Ely, who is also police sergeant on the east side. The Lears Supply Co., of St. Louis, furnished the equipment for the new outdoor theater.

Henry Slocum, who recently resigned as assistant manager of the General Film Exchange of this city, intending to take a long rest, was unable to "rest" easy out of the moving picture business, and is now with the Universal Exchange, at 2116 Locust street.

W. R. Scates, district manager for the World Film Corporation, was in St. Louis during the week of July 18th, looking after the business of the local office.

T. W. Chatburn, Jr., has resigned his connection with the Pathe Exchange at 3210 Locust street, and has gone to Memphis, Tenn., to take charge of the World Film Exchange in that city.

The bill introduced by Alderman Hampe recently to prohibit the erection of tents for moving picture shows in the future, has been passed by the Board of Aldermen. This bill does not affect the tents now in use, but licenses will not be issued for new tents to be put up.

NEW MICHIGAN PRODUCING CO.

Special to Moving Picture World from Midwest News Service.

THE Chippewa Film Company has been organized at Sault Ste Marie to produce pictures and also to deal in supplies. Trouble arose in "the Soo" over making a local picture, the new company and the Dietz-Newman Company each seeking the privilege. The Dietz concern proposed to make a reel which would be shown at the Star. Both sought the endorsement of the Civic and Commercial club and pending such approval, K. Eddy, secretary of the Chippewa Company used advertising space to tell his side of the story. He informed the business men that his company's picture would not cost any individual a cent and that no exhibitor would show, without charge a personal advertising film.

The new company, in addition to handling theater projects, will have the agency for the Cosmograph for home shows. A comedy film in which the children of the city will take part is a project under consideration. Fred D. Beardsley is president of the company, George Cook treasurer and Kenneth R. Eddy, secretary.

TAKES CAMERA ON ADVENTURE.

The motion picture camera is one of the best of excuses for adventuring. The practically of youth's unrest has never been sufficiently pointed out. What romance is always looking for is the means of making adventure pay. There must always be some kind of golden fleece to make the labor of the open seas and the long road digestible. So, many a youth will learn to "turn" a camera skillfully with the hope of getting a chance of seeing the greater world and being a part of the more active life, wherever anything is going on, in out-of-the-way corners of the seven seas, among strange peoples. The clippings this morning show that four young men from Michigan—Joseph Jesick and Richard Lantman of Holland, with C. S. Colgrove of Chicago and a camera man are about to undertake a round-the-world trip in a 36-foot gasoline launch. They may have a reel of adventure to unfold by the time they get back that will pay in good hard money. That they may never come back is true enough; but that is one of the chances that the adventurous always cheerfully consider.

CHANGES IN THE NEW NILES.

The Niles Amusement company, a Michigan corporation, has purchased the interest of W. M. Reider in the New Niles theater at Niles, and Robert Codd, who was lessee and manager of the house last winter, returns as manager. Associated with him in the company, which has a capital stock of $10,000, is Carl J. Allardt, manager of the Orpheum theater at South Bend, Ind. Reider will remain and have charge of the operating room.

BUTTERFIELD EXTENDING.

The activities of W. S. Butterfield, of Battle Creek, have extended to Flint, where he has taken a lease on the Stone theater and renamed it the Majestic. His new acquisition will house the vaudeville shows (five acts and three reels of pictures) now given at the Bijou. The Bijou becomes an exclusive motion picture house. Several improvements, including a new screen and projection apparatus, will be installed before Sept. 1. Frank H. Butterfield, who has been manager of the Bijou, will look after both houses. G. A. Petterson, manager of the Stone last season, will help him at the Majestic.

MICHIGAN HAPPENINGS.

Decorators have finished their work on the new Rex theater at Escanaba which is being constructed for John P. Hines of the Bijou. Simplicity is the keynote, the walls and deep paneled ceiling being done in battle ship grey with the lower border of light green.

E. J. Bregger has named the motion picture theater which he has opened at Crystal Falls the Gem.

John Gardner of Coleman has opened a motion picture show at Alma.

August Kleist and son, A. J. Kleist of Pontiac, proprietors of the Howland and Eagle theaters at Pontiac, are contemplating the erection of a theater and business building to cost $100,000 at Pontiac It will seat about 2,400.

The Majestic theater at Kalamazoo has closed until Aug. 15 for redecorating.

Major M. J. Phillips of Oswego has secured permission from the military department to have films made of the state encampment of the Michigan National Guard at Grayling this year.

WISCONSIN CLOSE-UPS.

Special to Moving Picture World from Midwest News Service.

MANAGER HICKEY of the Star theater, at Brandon, has just started the serial "The Trey o' Hearts." The Majestic, at La Crosse, got 10 and 20 cents for the Salisbury Wild Animal pictures, and it safely offered to refund money to anybody who was not satisfied. The Grand, at Menominee makes up its Sunday programs entirely from Pathe subjects. The Opera house, at Monticello, started its series of great pictures with "Neptune's Daughter" and made the admission for this only 5 and 10 cents to serve as a leader. The Lyric, at Edgerton, has started the serial "The Diamond from the Sky." A store in Fort Atkinson gives tickets to the Crystal theater to boys who sell a certain brand of coffee. The Strand, at Racine, publishes a coupon which with one paid admission will admit two persons except on Saturdays and Sundays. Kimball & Kenneth, banjoists, who illustrate their music with motion pictures, were recent attractions at the Virginian, at Kenosha.

CHILDREN'S SHOWS AT DELAVAN.

The Pastime theater, at Delavan, has started a series of selected Saturday afternoon shows for children. These programs are secured through the co-operation of Miss Elizabeth Sumner, a school teacher of Minneapolis, who has been interested in the work for securing helpful pictures in Minnesota. She is spending her vacation in Delavan. The first feature was "Alice in Wonderland."

SHORT NOTES FROM WISCONSIN.

Robert Maxwell and Al Grutsch, of Tomah, have opened a motion picture show at Wilton.

Samuel Trinz succeeds Harry Graham as manager of the Butterfly theater, in Milwaukee. Trinz retains the management of the Empire theater, with which he has been connected for ten years.

The Crystal theater, at Monroe, is remodeling, redecorating and enlarging, but manages to clean up the house for Saturday and Sunday shows.

The Majestic, at La Crosse, makes Sunday a comedy day under a new plan whereby it changes bills four times a week.

The Peoples theater, at Superior, has reduced its prices to 5 and 10 cents for the summer, giving five or six reels of pictures and two acts of vaudeville.

The I. S. U. Moving Picture Company has had a company at Pewaukee producing pictures.

The Heim bill, which would have legalized Sunday picture shows, has received its final death blow in the Wisconsin legislature, the senate having refused to suspend its rules and to again receive the bill from the lower house.

IN CINCINNATI.

The Dome theater, at Youngstown, which has been undergoing repairs for some time, including the installation of a roomy balcony, which will add largely to its seating capacity, was reopened last Thursday with a special program to commemorate the occasion. A large orchestra was among the special features provided.

Manager Max Shagrin, of the South Side theater, Youngstown, O., left last week for a vacation of two weeks at Atlantic City, to recuperate from the toil of running a busy house and suiting exacting audiences. In his absence his twin brother, Joe Shagrin, who is spending the summer with him, will have charge of the South Side.

Historic Put-in-Bay, near Sandusky, O., is to be featured in moving pictures, Director Will H. Gregory, of the Artone Film Co., of Detroit, and a company of forty people, spending four days there last week in the production of a military and historical drama entitled "I'm On My Way to Dublin Bay."

Cincinnati League Joins

Chamber of Commerce of Big Ohio City and Local Motion Picture Organization Are Now Affiliated—Formal Taking Into Official Body Now Progressing—Committee Appointed to Formulate Rules—Personal.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE consummation of the plan whereby the Motion Picture Exhibitors' League of Cincinnati, or, rather, the active members of the rejuvenated body of that name, are to become officially affiliated with the Cincinnati Chamber of Commerce, is in sight. In fact, the thing has actually been accomplished, as far as the organization of the League as one of the several affiliated branches of the Chamber is concerned.

The League is now a part of the Chamber of Commerce, and the necessary but more or less formal matter of bringing into the Chamber as individual members the members of the League is now going on. The first lot of exhibitors to take this step was represented by names posted for membership last week, the following having this honor: I. Lipson, of the Strand and the Family; J. J. Huebner, Jr., of the Twin City; J. A. Ackerman, of the Glenway; Jesse J. Meis, of the Empress, and Ben Bichnauer, of the Hyde Park.

At a meeting for the purpose of discussing the rules under which the League will operate as a branch of the Chamber, the following well-known exhibitors were appointed as a committee to take charge of this matter: A. G. Hettesheimer, W. K. Howard, Charles Weigel, F. L. Emmert, J. J. Huebner, J. Meis and L. W. Foster. The originators of the plan are jubilant over its success, and indications are that they will make good on their assertion that over 50 exhibitors will join, including all of prominence in the city.

REFERENDUM ON BESAW BILL.

The fight for and against the proposal to secure a referendum vote on the so-called Besaw censorship bill, enacted at the recent session of the Legislature as an amendment of the existing law, promises to wax extremely warm before the election rolls around, as the newspapers all over the State have taken it up, and argument pro and con is plentiful. As heretofore reported, the amendment to the censorship law makes manufacturers and exchanges equally liable with the exhibitor for showing pictures without the stamp of approval of the Ohio Board, and the manufacturers and exchanges have naturally objected strenuously for being brought into a matter which, as they assert, is in many instances beyond their control. On the other hand, exhibitors who have been prevented by the fiat of the censors from running big drawing cards feel that now is the time to "hit a lick" against censorship, and are consequently doing all in their power to aid in securing the referendum.

FILM AS EVIDENCE.

The use of moving pictures taken for local humane officers, as evidence of alleged cruelty to animals, may prove a novel feature of charges made against members of a Wild West show which has been performing at Cincinnati's Coney Island. The officers went up to the first performances, which had been widely advertised, because of the announcement that a bull fight was to be staged, and they scented scope for their activities. When a bucking broncho was, as they claim, urged to greater exertions by the use of genuine cowpuncher spurs, however, they thought they had enough "dope," and arrested two riders and the manager of the show. The camera man got some fine pictures of the show as a matter of news, and the film is available, the humane officers declare, to show that their contentions of cruelty are well based.

"FRANCIS X. BUSHMAN WEEK."

The Lyric, whose season of moving pictures is proving to be highly successful, staged a decidedly unusual stunt last week, and one which met with the delighted approval of its patrons, in putting on what was called "Francis X. Bushman Week." Two of the most successful of the recent characterizations of this popular star were shown, "The Slim Princess" the first half of the week and "Graustark" the latter half. Both of these are V-L-S-E productions, and the latter had previously filled a successful engagement at the Lyric, coming back stronger than ever, as has been the case with a number of first-class productions recently. Admirers of Bushman had plenty of chances to see their hero in action during "Bushman Week," and the Lyric management is contemplating ministering in a similar manner to followers of other popular stars later on, in view of the manner in which the trial of the idea succeeded.

CAPTAIN LUX IN OHIO RACES.

A pleasant bit of moving picture enterprise in connection with the recent motor boat regatta on the Ohio, which at first escaped attention, in addition to the fact that the Pathe people donated a handsome cup for one of the races, was the participation and victory of Manager Edward Lux, of the Universal and Cincinnati Buckeye exchanges, with his speed boat, the "Universal," in the 15-mile race. Mr. Lux himself handled the boat in the race, with Ed. Bernardi, a popular exhibitor, acting as mechanician. The victory of this team, operating a boat named for one of the best-known companies, was supplemented as to its moving-picture connection by the fact that the trophy awarded was cup given by the B. F. Keith Co., and that moving pictures were taken of the race.

PRESIDENT OF THE FOREST THEATER WEDS.

Lee E. Ach, president of the company which operates the Forest, the leading Avondale house, and secretary and treasurer of the Samuel Ach Co., a big Cincinnati concern, was married a few days ago at St. Louis to Miss Rosamond Lewyn of that city. Mr. Ach is one of the big business men of Cincinnati, being president of the Cincinnati Trade Expansion League, besides taking care of the duties which are his in connection with the activities mentioned above. Miss Lewyn was formerly a member of Nat G. Goodwin's company, acting as understudy to Edna Goodrich, the famous beauty who subsequently became Mrs. Goodwin. Mr. and Mrs. Ach are spending their honeymoon in Maine.

CINCINNATI GOSSIP.

Frank Daniels in "Crooky," a five-reel comedy written especially for the former musical-comedy star and produced under the Blue Ribbon-Vitagraph brand, furnished a treat for patrons of the Lubin last week. The engagement was for the entire week, and many theater goers who formerly swore by Daniels welcomed the chance to see him again in moving pictures. The amazingly funny India-rubber countenance which used to keep big houses in paroxysms of mirth proved to be equally funny in moving pictures, and the engagement was one of the most successful recorded at the Lubin since the first exhibition of "Tillie's Punctured Romance."

Victory for Show Houses

Picture-Saloon License Refused by San Francisco—Would Have Been Wedge for Other Licenses of Kind—Local League and Film Exchange Board of Trade Show Brewery Interests that It Would Be Dangerous to Press Matter. ..

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE strenuous attempt that has been made during the past six weeks at San Francisco to secure a license for the operation of a combined saloon and moving picture house in the Third and Howard street district has been unavailing, despite the pressure that was brought to bear on the Police Commission by brewery interests. The application of the Greek saloonkeeper, Margolis, has been brought up at each meeting of the Commission since it was first presented, more than a month ago, but each time was put over for future consideration, it being the idea of the applicant to tire out the exhibitors who made it a point to be on hand at each session.

Realizing that the granting of one license of this kind would be but an opening wedge for the granting of many others, and that the result would be a great loss to the moving picture business, members of the Exhibitors' League of San Francisco and of the local Film Exchange Board of Trade kept in close touch with the matter and an interview was arranged with the management of the brewery that stood behind the saloon man. The film men represented that at the last general election strong pressure had been brought to bear upon them to run slides in their houses in favor of Prohibition, but that this had not been done as it was their desire to keep clear of such matters. They stated, however, that if saloons commenced to show moving pictures they would at once institute a fight against the liquor traffic and would endeavor to make it a national issue. They showed the brewers the stand that had been taken on the question by the National organization at the recent convention here and put up such a united front that the brewers decided to withdraw their support in the license matter. At the meeting of the Police Commission held on July 19 the applicant in question was given a saloon and restaurant license, but the application for a moving picture permit was denied. Among those who worked hard to prevent the granting of this license were Eugene Roth and A. Goldberg, of the local League; M. L. Markowitz, president of the Film Exchange Board of Trade of San Francisco, and M. E. Cory, of the National League.

TRUCE ON NORTH BEACH.

The threatened reduction of prices at two of the leading moving picture houses in the North Beach district to two and a half cents has been averted and the white flag of peace is now waving on Broadway. During the past few months there has been a bloody price-cutting war there and the dusky natives of foreign climes, who chiefly inhabit this section, have been enjoying entertainments at a lower price than prevail anywhere else in the city, perhaps in the entire country. When Sam Gordon, of the Broadway theater, recently purchased the interests of his partners in the Liberty theater, and announced his intention of selling two admission tickets for the price of one, there was a scurrying to and from among the generals of the other houses which culminated in a peace conference. An arrangement was speedily made whereby, for a substantial consideration, the Liberty theater will remain closed evenings, except Sunday evening, when vaudeville and moving pictures will be shown. In turn, the new Verdi theater will not feature vaudeville.

NEW EXCHANGE OPENED.

The Pacific Comedy Film Service has been opened in Film Exchange Building, 109 Golden Gate avenue, under the direction of H. J. Palmer, formerly of Knoxville, Tenn. Comedy films are being handled exclusively, and while the exchange has been opened but a few days many bookings have already been made.

MANILA EXHIBITOR VISITS SAN FRANCISCO.

J. A. Cropper, of the Manila Exhibitors, Inc., Manila, P. I., was a recent visitor here and, after making an inspection of the Exposition, left on a visit to Eastern points. While here he made the rounds of the film exchanges and before returning home will make arrangements for service, most of his film at the present time coming through England. He is interested in the Gaiety, Manila, P. I.; Cine Gaiety, Guam, M. I.; Cine Eden, Cavite, P. I., and Cine Perla, San Roque, P. I.

UNITED HAS NEW MANAGER.

The United Film Service has a new manager in Fred Peachey, a well known film man of this city, whose specialty is working up country trade. J. W. Allen, until recently with this concern, is now with the Progressive exchange.

CHARLIE CHAPLIN CONTEST DRAWS CROWDS.

The Charlie Chaplin contest, held a week ago at the Empress theater, proved to be such a great success that another one is now under way, this being for boys under fifteen years of age. The cash prizes and the opportunities for a road trip have attracted a great representation of amateur talent and some of the boys have been parading the streets in costume to the amusement of onlookers.

OTHER SAN FRANCISCO NOTES.

The Jewel City Amusement Company has been incorporated here with a capital stock of $500,000 by Frank Burt, W. R. Bacon, Olga Petroff, W. R. Stone and A. J. Evans.

R. L. "Rube" Goldberg, formerly of this city, but now located at New York, is a visitor here to inspect the Exposition and to secure some ideas for comedy cartoons and scenarios.

William Morgan, manager of the Seattle branch of the United Film & Supply Co., is here for a month's stay and President O. V. Traggardh is making some short trips on the road.

Blanche Sweet and Carlyle Blackwell, who led the grand march at the Exhibitors' Ball at the Civic Auditorium, appeared in person at several performances at the Imperial theater, on Market street, during their stay here.

CALIFORNIA BRIEFS.

W. M. Clark has disposed of the Pastime theater at South Berkeley, Cal., to J. Ashkenazy.

Frank Panero is preparing to open the Delano theater at Delano, Cal. He was in San Francisco recently and purchased a Baird machine from G. A. Metcalfe.

George H. Bird, who has been filling a vaudeville engagement at Joyland, Sacramento, Cal., is investigating the proposition of taking over the Princess theater on Thirty-fifth street, and opening it as a moving picture and vaudeville house. If the deal under way is consummated the house will be remodeled.

Motion pictures have been taken of the fire department of Oakland, Cal., and these will be shown to the offices of various insurance companies as an argument for a reduction in insurance rates.

The Majestic airdome at Tulare, Cal., has been purchased from S. J. Greenwood by M. T. Carkeek, who has taken possession. Mr. Carkeek was a resident of Tulare many years ago, but since leaving there has been conducting shows at Stockton, Sonora, Angels and other cities in Northern California. He is an accomplished musician and will sing at each performance.

The school department of Fresno, Cal., will shortly purchase two moving picture machines for the new Longfellow and Washington grammar schools, now being completed there.

The management of the Kinema theater, Fresno, Cal., has made arrangements whereby those presenting coupons clipped from daily papers will be admitted free between twelve o'clock noon and two p. m., to witness the first installment of "The Diamond From the Sky" serial. Those attending are to receive a Looney Panama hat, which entitled wearers to see the next two installments free.

In his annual report submitted recently to the Board of Education of Sacramento, Cal., Superintendent of Schools C. H. Hughes advocated the teaching of current events through the medium of moving pictures and suggested that blackboards be eliminated in favor of the moving picture screen.

GRIFFITH FILM DISCUSSION IN SPOKANE.

By S. Clark Patchine, Spokane Correspondent of Moving Picture World.

A MEETING of the city council at Spokane, Wash., on Monday afternoon, July 19, was held over the prospective presentation here for three weeks, starting August 1, of "The Birth Of A Nation" at the Clemmer theater.

Spokane being ruled by a commission form of government the matter was taken before the council, composed of five commissioners, by the Rev. D. A. Graham, pastor of the Bethel A. M. E. church, backed by about 100 colored people and an endorsement from the Spokane Ministerial Alliance and the J. L. Reno Post of the G. A. R. In an impassioned plea the Rev. Mr. Graham opposed the presentation, in Spokane, of the production and said that at least two scenes, depicting negro characters in an unfavorable light, should be stricken from the film if it were shown.

Dr. H. S. Clemmer spoke in favor of the presentation and Judge Adolph Munter (white) championed the cause of the colored people and declared that the play would do much to stir up race prejudice in Spokane and that it was the council's place to do all in its power to prevent any such feeling being stirred up.

After more than two hours of the time of the city fathers had been taken up in the discussion of the mammoth production, declared by Dr. Clemmer to be a moving picture masterpiece, the council voted to send the Commission of Public Affairs, Samuel Glasgow, to Seattle to view the production which is being shown in the Clemmer theater, Seattle.

During the discussion Commissioner Glasgow, who is the city censor and was recently made an advisory member of the National Board of Censorship, commended the support of the moving picture exhibitors since he has been censor and said that any changes ordered had been carefully made. He declared that he had been accustomed to allowing moving picture managers to show pictures here which had been passed by the National Board of Censorship, but that he would be quite willing that any part of "The Birth of a Nation" found objectionable should be stricken out.

Commissioner Glasgow announced that he stood on the decision of the National Board of Censors, which had passed the picture, and unless something was wrong he would permit the production to be presented here.

Judge Adolph Munter appeared as a citizen rather than as an advocate and condemned the play. He said: "I went through the Ku-Klux-Klan period in Alabama and the acts of these night riders

were not based on the outrages of white women by colored men, but upon an unreasoning prejudice toward the colored race. From personal knowledge the so-called historical facts portrayed are untrue."

E. J. Robertson protested on the ground that thousands of children who could not discern between fiction and facts would be given wrong conceptions of the colored race and that prejudices would be formed or awakened that it would require years to wipe out.

SPOKANE BREVITIES.

One of the best pictures from a box-office standpoint, recently presented at the Class A, with the exception of the Charles Chaplin pictures, was the Kalem feature, "Midnight At Maxim's," shown July 16 and 17. The many shapely limbed young women dancers held the interest of the audiences throughout the four reels and the "Donkey Dance" called forth much laughter.

Mary Pickford continues to draw large audiences and the matinee on July 20, the hottest day of the year thus far, when "Little Pal" was being presented, on the Paramount program, was largely attended. The theater is advertised as the coolest place in town, owing to its ventilating and air-cooling system. A cartoon, "Watching and Waiting," on the weekly pictures made by William C. Morris, now of New York City and formerly cartoonist on the Spokesman-Review, Spokane, was applauded by the audience. The announcement of a cartoon being on the bill by Mr. Morris is a good drawing feature.

Betty Nansen, billed as the Royal actress of Europe, who is playing before the camera for the William Fox production, is appearing at the Casino this week in "A Woman's Resurrection," from Tolstoi's play. This is Miss Nansen's third appearance in Spokane and the performances are well attended, especially by the Scandinavian and Danish people.

Francis X. Bushman is appearing in "The Accounting," at the Majestic.

Robert Warwick in "The Face in the Moonlight" proved a successful attraction at the Liberty theater for a four days' run. Emmett Corrigan in "Greater Love Hath No Man" proved a good follow picture for three days. This theater has changed the uniforms of ushers and door men from dark blue cloth to light trousers and shirtwaists for the warmer weather and Manager Ralph Ruffner is being praised by the employes for the consideration of their comfort. The uniforms are natty.

F. M. Black, manager of the Lyric picture house, Coeur d'Alene, Idaho, bought the equipment of the Casino theater there and closed the Casino.

An agreement has been reached by the Rex and Dream Motion picture theaters of Coeur d'Alene, according to authorative information whereby both are run under the direction of C. R. Potter, who has bought out the interest of O. R. Shern, who owned the Rex. It is understood that the agreement provides that Mr. Shern can re-purchase should he so desire.

NOTES FROM THE NORTHWEST

Special to Moving Picture World from Midwest News Service.

BIDS have been secured by A. W. Eiler, of Walla Walla, Wash., for the construction of his new American theater on east Main street in that city. It will be an ultra modern picture house, 60x142 feet.

Exhibitor A. W. Eiler, of the Bijou Grand theater, Walla Walla, Washington, is putting up a new theater to be called the New American. It is just opposite to the old stand and will have a seating capacity of 1,056 and be a very pretty house and will cost $50,000. All the latest improvements are to be included and the building is to be ready early in the fall. Mr. Eiler, by the way, is a pioneer picture man in the Northwest.

Moving pictures made up the night program for the big celebration in Caldwell, Ida., when the Liberty Bell was there.

Portland Contest Row

District Attorney Demands Adjustment of Difficulties When Complaints Are Made Claiming Unfairness in Awarding Prizes of Picture House Contest—Some Who Had Worked Hard Were Disqualified and Kicked.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE Deputy District Attorney of Multnomah County advises that several complaints have come to him from young women who have taken part in contests conducted by picture exhibitors, particularly in Portland's suburbs, that they have been disqualified as the contest neared its close and that all their work had gone for nothing. The District Attorney's office has insisted upon adjustments in cases of this kind by arbitration to determine the fairness of the disqualification with a view of paying to the disqualified contestant the reasonable value of her services to the theater manager.

The first prize has usually been a trip to the San Francisco exposition with second and third prizes of less value and the contests have sometimes been worked in conjunction with other mercantile advertising schemes, making it sometimes impossible to decide upon whom the blame should be laid when accusations of fraud are made.

PORTLAND SERVICE PREFERRED.

Traveling film representatives making the territory in Southeastern Oregon and Northern California advise that the exhibitors in those districts prefer to book their attractions from Portland and even Seattle rather than from San Francisco because of the inconvenient train schedule through those districts from the South.

This condition of affairs seems to exist notwithstanding the fact that many of the towns in question are closer to San Francisco than Portland. The train upon which films are usually shipped for this territory from San Francisco usually arrives in Southern Oregon and Northern California in the early part of the evening, and when the travel is heavy delays are frequent and audiences often disappointed. From Portland a train leaving at midnight arrives in this territory in plenty of time for the evening show and for this reason exhibitors favor Portland as their booking point.

NATURAL COLOR SLIDES ARE STARTLING.

Portland had the surprise of its life during the recent invasion of the Shriners en tour of the Pacific Coast when Henry Berger, heretofore a quiet and unobtrusive resident of the city, startled our citizens by showing to the visiting nobles slides of the magnificent scenes along the new Columbia Highway photographed and projected in natural colors. Mr. Berger has been experimenting with the Paget process of natural color photography and has improved upon the original invention with results heretofore thought impossible.

The wonderful scenes from the highway were shown upon the screen in the ballroom of the Multnomah Hotel and as the snow-clad peaks reflected in the natural blue of the Columbia River, foregrounded by a fringe of yellow blossoming dogwoods, or as the setting sun faded on the slope of Mt. Hood and a purple haze lay over Portland's buildings in the valley, the Eastern visitors gasped with astonished admiration, for Mr. Berger's pictures presented what no hand painted slide ever could show, true color, true sunlight, wonderful shadows and passive life as it exists on Oregon's hills.

During the few days that Mr. Berger has shown his slides he has been importuned by local film men and exhibitors who desire to prelude their regular shows with de luxe still pictures of Oregon's scenery. Mr. Berger is not in the commercial business of making slides and has not announced how he will exploit his achievement, but advises that the slides will be exhibited privately in New York soon.

SUNSET THEATER IMPROVEMENTS.

The Sunset theater, Jennings and Son, owners, and J. E. Murphy, house manager, is adding to its already elaborate front a lighting arrangement which will make the entrance one of the most conspicuous on Washington street. The entire front of the building occupied by the theater will be outlined in pink and red lights carrying out the sunset effect followed in the general decorative scheme of the theater. In addition to the lights already in the lobby two arcs of 750 candlepower each will be installed.

ALLIANCE MAN VISITOR.

Andrew J. Cobe, treasurer of the Alliance Film Corporation, was a two days' visitor in Portland recently. He reports that business conditions in the territory he has covered show signs of improvement. The Standard Feature Film Company recently organized closed with Mr. Cobe for the Alliance program in this territory.

MAJESTIC THEATER RENOVATES.

The Majestic theater is doing its annual renovating and many changes in the interior decorations are contemplated. The work is being carried on without shutting down the house and without inconveniencing the patrons. At this time the old seats are being replaced by those of the latest type with ballbearing hinges and French upholstering, the new seats for the lower floor costing in the neighborhood of $4,000.

NEW POLICY AT THE NATIONAL.

M. M. Rouse, the new manager of the National theater, has made several changes in the policy of that theater which he advises have been very successful. "The Sea Wolf," formerly shown at 20 cents, did a big business, as did Mary Pickford in "Tess of the Storm Country." "Hypocrites," formerly shown in Portland at 25 cents, was secured by Mr. Rouse for a return engagement and ran to big audiences during the week of July 25. The price of admission at the National is 10 cents.

Six girl ushers in white uniforms have replaced the men heretofore employed and this new usher service is meeting with much favor on the part of the National patrons.

MILLION DOLLAR MYSTERY STARS MAKE PORTLAND.

James Cruze and Sidney Bracey, late stars of "The Million Dollar Mystery," stopped one day in Portland on their way to San Francisco and were well received at the Columbia, the theater at which the serial was shown in Portland.

OREGON BREVITIES.

A. Cacherelis, owner of the Orpheum at Seaside, Ore., was a recent visitor in Portland. He reports that the summer season has opened up well with the hot weather.

F. W. Newton, Rainbow theater, McMinnville, was a recent visitor at the office of the Film Supply Company of Oregon.

C. Olson, of North Powder, Ore., passed through Portland on his way home from Southern California. He pronounces Universal City the wonder place of the world.

Rudrauff Bros. have acquired the Bell theater at Springfield from J. J. Bryan.

Films in Western Canada

Vancouver Conditions Show Legitimate Theaters Slowly Giving Place to the More Popular and Cheaper Form of Amusement—More and More of the Bigger Pictures in Demand—Same Is True of all Northwest Canada

By E. C. Thomas, Vancouver (821 Rogers Building) Correspondent of Moving Picture World.

WESTERN CANADA is under the spell of the fleeting film, for the populace has decreed that actors should be seen and not heard. The situation in Vancouver, B. C., may be taken as typifying conditions generally. The Empress theater opened with a dramatic stock company, but closed after two weeks of bad business, while the Imperial, with stock musical comedy, lasted very slightly longer. On rare occasions the Avenue plays a road attraction for one night. The Orpheum (the local Sullivan & Considine house, and an exceptionally fine theater, seating 1,800) has discontinued vaudeville, and is now showing seven reels of pictures, changing twice weekly. This is one of the houses turned back by the Loew interests to the original owners, and the picture policy bids fair to be permanent. Even Pantages shows a reel or more of pictures in connection with its vaudeville program, and with the exception of the Columbia, playing pictures and small time acts, this is the only theater in town showing other than straight pictures. Of the latter there are about twenty-five or thirty now in operation.

DEMANDS DOUBLE WIRING.

The City Electrician and License Inspector recently made a tour of the Winnipeg houses, and announced that all theaters must be equipped with a double system of wiring.

TWO KIDDIES FOR FIVE.

P. Tardif, of the Family theater, is now admitting school children to matinees at the rate of two for five cents. The Majestic, in the business district, has for the past year or two been a two-for-a-nickel house. With each admission is given a special ticket good for any show within the following week.

PLANNING A CROSS-CONTINENT THEATER CHAIN.

Developments which will undoubtedly have an important bearing on the Canadian theatrical situation were forecasted at the annual general meeting of the National Amusement Company at Vancouver, B. C., July 17. This company, after its reorganization a year ago, acquired four additional moving picture theaters, and now controls a chain of eight houses in Western British Columbia—the Globe, Columbia and Bijou in Vancouver; the Columbia and Bijou in Victoria; the Empire in North Vancouver, and the Bijou and Nanaimo Opera house in Nanaimo. The company is controlled by local capital, and the following are the officers and directors (some of the leading citizens, by the way, of Vancouver): President, Frank J. McDougal; vice-president, Clarence Marpole; secretary-treasurer, I. B. Fulton; managing director, W. P. Nichols; directors, O. B. Allan, W. A. Shaw and W. D. Wood.

So successful has been the past year, even in the face of the prevalent hard times, that the company contemplates expansion that will eventually extend its interests from the Pacific to the Atlantic. Plans already outlined call for the erection on Granville street, the main street of Vancouver, of a magnificent new theater, seating 2,000, with a large stage capable of accommodating any road attraction, and which will be used for pictures when not occupied by traveling shows. A new theater planned for Victoria will be used for vaudeville, and will have a seating capacity of 1,500. The Bijou at Nanaimo will continue as a picture house, but the theater will be practically rebuilt, and the seating capacity increased from 800 to 1,500. This will be accomplished by extending one side and one end wall.

Mr. Nichols will soon leave for the East, and will arrange to either lease or construct new theaters in Calgary, Edmonton, Regina, Saskatoon and Winnipeg. It is planned eventually to extend activities further East, and acquire houses in Toronto, Quebec, Fort William, Ottawa and Montreal. The capital stock has been increased to $1,000,000, and it is considered likely that Eastern capitalists will soon be added to the board of directors.

The marked success of this company, during a period which has been the worst in the history of Canada, is highly gratifying, and indicative of the firm position the moving picture has taken in the lives of the people.

GRAND TRUNK TRAVEL FILM.

R. C. W. Lett, tourist and colonization agent for the Grand Trunk Pacific Railway, has started from Prince Rupert on a trip over this newly-opened transcontinental line, accompanied by a camera man. Moving pictures will be taken of the beautiful scenery that abounds in the mountain divisions, and these will be exhibited not only on this continent, but in all parts of the United Kingdom.

HEARD IN CANADIAN NORTH WEST.

Scenes of the Edmonton (Alberta) flood were taken by Freeman & Company, of that city, and shown at the Empire theater in connection with a four-reel program, under the auspices of the Board of Public Welfare. Prices were 25 cents and 50 cents, and ten per cent. of the receipts was donated to the relief fund for the benefit of flood sufferers.

A. D. Kean, "The Cowboy Photographer," is to have full charge of all Wild West attractions at the Vancouver Exhibition, Aug. 13-21, and has just returned from the interior, where he made arrangements with many cowboys to attend, bringing with them the wildest horses obtainable. This is the big fair of the year in British Columbia, and Mr. Kean should have an opportunity to catch some exciting action among the bucking bronchos. He was formerly camera man with Miller Bros.' 101 Ranch outfit, but is now doing commercial work in this vicinity, as well as photographing all important happenings.

Alfred Harvey, aged 24, formerly a musician at the Rex, Winnipeg, Manitoba, and later with Ralph Glube, the well known amusement man of that place, died July 3 of heart failure.

Theater managers of Regina, Sask., are just now engaged in a fight with the Musicians' Union. Three houses—the Rex, the Rose and the Roseland—have capitulated, and now display a Musicians' Union slide at all performances. As a result the various unions are doing some rather effective boosting for these theaters.

The Universal Exchange, of Winnipeg, recently arranged a private showing of the Lois Weber-Phillips Smalley feature, "Scandal," at the Gaiety theater. Big business is anticipated when the picture is released.

CLOSE-UPS OF VANCOUVER.

Jack Tripp, handling "Tillie's Punctured Romance" in Western Canada for Bert Levey, of San Francisco, came up on the S. S. "President" and fulfilled expectations by leaving us laughing when he said goodby. He booked the six-reel scream into the Rex for a week at 25 cents and 50 cents (night prices. At last accounts the picture was on for a full week at the Bijou, Winnipeg, following a week at the Province, of the same city.

The Globe theater, which usually changes twice weekly, ran Salisbury's Wild Life Pictures for a full week to good business.

The equipment of the Maple Leaf theater was recently disposed of at a bailiff's sale, under an action brought by the landlord for overdue rent. The outfit was bought by L. R. Nichols, who has opened up with Paramount pictures. A flat price of 10 cents was announced, but matinees were later reduced to 5 cents.

Manager Muir of the Dominion, is pulling for summer business by the installation of a symphony orchestra of eight pieces, in conjunction with his excellent pipe organ, which has heretofore been used alone. The music is featured, as well as the musicians themselves.

IN MINNESOTA.

Special to Moving Picture World from Midwest News Service.

ST. PAUL residents are recalling Chester Clegg, new manager of the exchanges of the United Film Service Association, as a bright faced, cheerful little newsie who sold them their papers each morning, some twenty years or more, at the corner of Fifth and Roberts streets. He was so little and so young, and yet he had such an unusual business sense for one of his years that he had a "corner" in news hustling business in that part of the town.

The newest angle of women's work for better picture shows for children in Minnesota is the planning of a co-operative appeal to producers for more films suitable for youngsters. It is hoped to make some pictures in St. Paul next fall which can be used for children's shows.

Patrick McMann has given up his sublease on the Park Opera house at Brainerd, and Frank G. Hall has again become local manager of the house, which is under lease to F. E. Nemec of St. Cloud.

Directors of the Starland Amusement Company have been discussing plans for enlarging the Starland Palace theater, at Eighth and Wabasha streets, in St. Paul. One of two plans is to build an entirely new motion picture house adjoining the present building. A seating capacity of 3,000 is the aim.

Plans for complete remodelling of the Empress theater building at Duluth, which recently was damaged by fire, included a motion picture theater blanked by storerooms. A. W. Hunt, Duluth, is architect.

H. B. Smoots, of Kerkhoven, has purchased the Milo theater, at Little Falls, from Ray Butts.

L. V. Calvert, manager of the New Garrick theater, at Minneapolis, and Miss Florence Campbell Ryder, of Sioux Falls, S. Dak., singer at the scene house, were married at Sioux Falls.

The Crystal, at Fairmount, owned by A. B. Clark, was closed for a short time while arrangements were made for a new film service.

N. B. Reynolds has sold his motion picture show at Howard Lake.

The Crystal theater, at Bird Island, showed pictures made at a local farmers' picnic.

S. K. Leen has changed the name of the American at New Ulm to the Ruby. He has changed prices to 15 cents for Saturday and Sunday and 10 cents for other nights. He will operate the Gem only on Thursdays, Saturdays and Sundays. It will be a strictly 10-cent house.

Archie Du Clos has purchased the Lyric theater, at Marshall, from Mrs. Alton.

C. F. Hall has purchased the Echo theater, at 25th and Central avenues, in Minneapolis, from Hitchcock & Francis.

Two well-known photoplay stars recently appeared in person at Pueblo, Colo., and Manager Anderson of the Grand must have spoken his thoughts freely to a reporter, this item as witness: "While Cruze and Bracey pleased the movie fans at the Grand, they were so full of talk about carburetors, speeds, taking hills on the high, driving without chains and other gibberish that Manager Anderson was glad to get rid of them."

"PANTOMIME, POLITICS AND PROHIBITION."

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

A MOVING picture campaign is to be conducted by former Governor Eugene N. Foss of Massachusetts in his efforts to be elected to the gubernatorial chair for another year. The plan as it is outlined at the present time, is to have moving pictures taken of the various industries of the Bay State and to have them shown throughout the territory. He will then give them to the national Prohibition committee for use in its national campaign. The former governor himself will also be seen in these pictures addressing large gatherings and mingling with the workers.

The governor claims that the sending of these films throughout the state will be a great benefit to the different Boards of Trade and incidentally to himself. This plan of a political campaign is the sole topic of conversation among Boston politicians since it has been announced. One political leader has characterized the campaign as the Three P Campaign, namely, pantomime, politics and prohibition.

NEW ENGLAND ITEMS.

A new open air theater has been opened at Beverly, Mass., by Messrs. Beckett and Mulvaney. They are using the General Film program.

Manager Edward J. Farrell of the New England office of the General Film Service has returned from a two weeks' trip through the Provinces.

Arrangements have been completed whereby the new Pathe serial will be printed in story form in the Boston Globe. Manager Samuel Bernfield has received many requests for bookings on this picture.

Manager Harry Gustin of Keith's Bijou Dream, Boston, Mass., has received many letters from the patrons of his playhouse, in which they express their appreciation of the Balboa serial "Who Pays," which has just completed its run in the theater

Samuel Hasse of the New England office of the General Film Service is one of the contestants in the world series contest, which is being conducted by the Boston American.

A new moving picture feature is being run in the Boston Journal daily. A photograph of some prominent photoplayer, three columns in width and a half column special story, is published each day. This feature is tending to increase the paper's popularity.

At the runoff of the Fox featuure, "Dr. Rameau," in the exhibition room of the New England office of the Fox Film Corporation, every exhibitor was forced to applaud the picture. Manager Harry F. Campbell stated that he was surprised at the reception.

An announcement of great importance to every New England exhibitor will be made shortly by Manager Fred. B. Murphy of the New England United Film Service. During the past month and a half Mr. Murphy has been in New York three or four days a week on business. He desires to state that this announcement will be of vital importance to every exhibitor.

Sam Moscow, roadman for the New England office of the United Film Service, has returned from a recent trip through Maine, during which he won a special prize offered by Manager Fred B. Murphy to the roadman selling the most service during a fixed period.

Manager Winfield H. Bradley of the New England office of the Mutual Film Service has returned from a three weeks' vacation, which was spent in Frederick, Md.

Manager J. A. Eslow of the New England Universal Film Service and a party of friends are enjoying a short vacation in the Maine woods. During his absence, Assistant Manager Albert Shaller is directing tho New England destinies of the Universal program.

Manager W. D. Foster of the Community Moving Picture Company, which is furnishing free moving picture shows to the children of the tenement districts of Massachusetts has arranged with Manager Fred B. Murphy of the United Film Service to use the many children's productions which were released through the United Program. These features have been in great demand by persons interested in settlement work and all have expressed their approval of the films.

Charles Barolet, formerly connected with the New England office of the United Film Service, has returned from a four months' trip through the west.

Stanley Hand has succeeded J. C. Elliott as the manager of the New England office of the World Film Corporation.

The New England Educational Association is preparing a series of moving pictures entitled "Historic and Picturesque New England." These will be exhibited in the Central and Western States for the purpose of inducing pleasure travel to New England territory. The first of this series, "Metropolitan Boston of Today," is practically completed.

SMALL FINES FOR SUNDAY VIOLATION.

By John P. Flanagan Maine (Bangor) Correspondent of Moving Picture World.

WHETHER or not amusement places are to be allowed in the future to cater to the crowds at Old Orchard, a leading Maine summer sesort, on Sundays, is a matter that depends to a great extent on the next move by the selectmen, as well as upon the part they take in enforcing the "Blue Laws," which they have started to do.

To test the practicability of enforcing the Sunday Blue Laws, complaints against the proprietors of four enterprises, including the moving picture house of which John W. Duffy is proprietor, were sworn out during the past week. The complainant was H. D. Pike, who had been conducting a shooting gallery that was ordered to close. Mr. Pike, after being told that he could not do business on Sunday, concluded that he would see how generally the Blue Laws could be enforced, and proceeded to swear out warrants. All the respondents appeared in court except Mr. Duffy, who was out of town. Small fines were imposed, and in two of the cases sentence was suspended.

THE STAR AT FREEPORT NOT A LITTLE HOUSE.

Mary E. Coomb, former owner of the "Little Hip" theater at Freeport, Me., asks for a correction of the statement in the issue of July 3 that a small moving picture house had opened at Freeport, representing the first competition experienced by the Mortimer Amusement Co. She says in part: "The present manager of the Star theater, Mr. H. N. Bragdon, is by no means the first opposition Mr. F. E. Mortimer has met with. I ran the 'Little Hip,' now the Star, for sixteen months, and sold it to Mr. Bragdon June 1, as I am about to embark on a much larger enterprise. I ask you to correct the statement that the Star is a little theater or a first opposition."

TALKED OF IN MAINE.

The Delano Planing Mill, on Fore street, Portland, Me., which manufactures the Mortimer film cleaner, was heavily damaged by a $100,000 fire recently. The Mortimer Company advises that fortunately 100 of its cleaners had been sent to the shipping at Freeport, so the company will be able to fill orders for a few weeks at least. The plant will be rebuilt at once.

The Mortimer Amusement Co. is conducting a photoplay theater at Freeport, using General and Universal service, also playing the Pathe serial, "Exploits of Elaine." Business keeps up to standard for the warm weather. Admission is 15 cents and one 25-cent ticket admits two adults, which is found to be a good feature. F. E. Mortimer, the proprietor, is thinking of building a house with a seating capacity of 400.

The Bangor Railway & Electric Company, which conducts Riverside Park, a summer theater in Hampden, near Bangor, Maine, has just started using moving pictures at Riverside on Sunday evenings. The first production of "Samson and Delilah," a five-part Universal feature, was seen by a large audience last Sunday. This is the first time that people of Bangor have ever had an opportunity to see moving pictures at a summer theater on Sunday and it is appreciated.

Henry Main, proprietor of the Patten moving picture house, was a visitor to Bangor during the past week, and secured some General Film features.

The Lemiken Bay Yacht Club has started using Universal films for a private moving picture show given at the club for the members Wednesday and Saturday. Fifteen cents admission is charged.

E. D. Wilder, proprietor of Odd Fellows hall, Lincoln, who is to open a new house in South Brewer, is to hold a prize contest for naming the theater. Five dollars will be given to the successful contestant. Mr. Wilder will use Universal service.

Proprietor J. McGillicuddy, of the Star theater, Richmond, is using Universal service one night a week.

Wallace Gould, proprietor of the Pastime theater at Brunswick, which was destroyed a few months ago by fire, will open his new house August 9. It is to be called The New Pastime, and will be one of the finest theaters in the state. There are to be 700 seats.

The Coliseum theater, Gardiner, J. Burns, proprietor, will open in August, after having been closed during the summer.

The New Millinocket theater, at Millinocket, has opened under direction of Mr. George Ferland. Mr. Ferland will use a five-reel show in his new house, consisting of Universal service and Phoenix features, the features being booked through Earle B. Tinker of Ellsworth. Mr. Ferland's theater at East Millinocket will be operated by Mrs. Musa Steiner.

The Strand, Old Town, under the efficient management of Henry Thibodeau, is doing well through the summer months. Phoenix features are proving a good drawing card.

The Chic theater, Milo, is using one preferred feature a week from the Tinker-Phoenix Company. The Chic is managed by Paul Peakes, and is one of Maine's best theaters.

Friends of Earlie B. Tinker, agent for the Phoenix Film Company, will sympathize with him in the misfortune which has come upon Mrs. Tinker, who, it is feared, is gradually becoming blind. She is under the care of specialists.

The Swimming Club, at Bar Harbor, Maine, one of the most exclusive organizations of this fashionable summer resort, containing many millionaires among its members, is now having moving picture exhibitions. The first one, during the past week, was a great success.

Following the regular dinner a moving picture show, with all the thrillers that appeal to audiences of every type, was given, and the social leaders seemed to enjoy the hairbreadth escape of the heroine just as much as at the nickel shows.

James Whalen, who has been employed in the various Keith moving picture theaters in Bangor for the past seven years has returned from a vacation spent at Carmel with Mrs. Whalen. Mr. Whalen is now employed at the Park theater.

Studio For Rent. Our outdoor Studio will show better results on all your indoor scenes and save 4-5 the cost of studio hire. Get over the idea that you must have artificial light. Studio floor 40 x 50 (take 100 ft. shoot). Inclosed Storeroom for scenery and props; 28 x 77 ft. **Eight Large Dressing Rooms,** small dark room, etc. Hotel and Restaurant on grounds. For dates address, **CENTRAL STUDIO,** P. O. Box 444, Fort Lee, N. J. (Louis Maass, Prop. Trolley cars pass the door.

Ohio Referendum Call

Cleveland Expects 100,000 Signatures to Petition for Referendum on Censorship —President Ben J. Sawyer, of Local League, in Charge of Campaign—Allied Interests Back Movement—Patrons of Shows also Actively Interested.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

OHIO exhibitors and exchange men are pushing the campaign for a referendum vote on the censorship law with increased fervor. Nearly every theater manager in Cleveland is soliciting the signaures of his patrons to petitions demanding that the proposition be put before the people of the state for a vote. Ben J. Sawyer, president of the Motion Picture Exhibitors' League of Cleveland, is in direct charge of the campaign.

More than 100,000 signatures are expected in Cleveland alone. It is estimated that 5,000 citizens of Cleveland earn a living either directly or indirectly from the photoplay enterprise and each of these is expected to use his or her influence in bringing about an understanding of the situation in Ohio. Aside from the exhibitors, real estate men, brokers, lithographing concerns, printing houses, illuminating companies and a score more business interests are concerned with the motion picture business. It is Mr. Sawyer's aim to make all these interests see how vitally cenorship enmeshes the theater and thus indirectly touches to a great extend the allied interests.

Women patrons of the picture theaters appear only too willing to sign the petitions for referendum, though to do so would be of no avail. A number of managers have been asked by women to permit their signatures and were disappointed to learn such would be ineffective.

MANDELBAUM INTERESTED IN NEW COMBINE.

Emmanuel Mandelbaum, Cleveland picture play promoter, is on the organization committee of a $2,000,000 combine of picture exhibitors. The object of the organization, it is understood, is to standardize the output of the big producers and introduce each year one mammoth play. Final plans of the organization will be perfected at a meeting in Chicago, August 25. William Sievers, of St. Louis, is in charge of the organization work.

CLEVELAND SHORT NOTES.

Tim Long, now in charge of the Melba theater, Detroit and Highland avenues, Cleveland, is one of the popular managers of this city. He has worked the business of the theater up to capacity—even after enlarging it to seat 1,000 people.

Charles A. Garner, former assistant manager of the Miles theater, has been secured to manage the Princess, one of Cleveland's downtown picture houses. He is planning a change of policy to feature attractions.

Frank M. Riefsnider, owner of a picture theater at Urbana, O., is a candidate for mayor of that town. In addition to his interests in this line, Reifsnider is a detective and humane officer—and he has a hobby. His particular hobby is pigeons and he has raised this feathered friend for forty years.

Hiram Cockrel, of Bucyrus, O., went to a picture theater a week ago and there saw his granddaughter, Elsie Janis, in her recent film production of "Caprices of Kitty."

INDIANA SABBATH PROTEST.

Special to Moving Picture World from Indiana Trade News Service.

AFTER apparently getting away with his purpose to keep his shows open on Sunday, James Alcorn of Greensburg, Ind., found himself the center of such a storm of protest started by the Christian League that he called off the attempt.

No public statement was made by Alcorn, but J. Ed Murr and Walter H. Reynolds, pastors of two churches, appointed by the protest meeting to call upon Alcorn, made an announcement praising the reasonableness of the owner greatly, and his willingness to defer to the judgment of many of the citizens as highly commendable.

The city administration refused to take a stand in the matter, and it is quite likely, if the doors of the show houses had been opened, the performance would have been allowed without legal protest.

The advance notices were to the effect that the city council had given permission for the exhibitions on Sunday, but when the church people "rose up" there was not a councilman who would admit that he had done anything of the sort. It may be so. At any rate, Alcorn is not trying to question anybody's veracity.

HEARD IN INDIANA.

There is always a crowd waiting to get into the first, or seven o'clock, show at the Princess theater, Crawfordsville, Ind., one of the steady money makers on the Indiana circuit.

Henry W. Sommers, moving picture censor at Gary, Ind., has a petition from the colored people of the town asking that the appearance of "The Nigger" at the Cosmo theater be cancelled. It is probable that the picture will be shown in spite of the protest, as it is believed the colored people do not understand the nature of the film to be laudatory of the man who finds he has negro blood in his veins.

The Orpheum theater, Evansville, is now changing pictures daily and the vaudeville twice a week.

The Little Grand, Madison, Ind., has the white brick front about completed.

B. F. Keith's House, Indianapolis, is announcing Charley Chaplin amateur imitations every Tuesday and Friday.

More seats have been installed, extra space obtained in the aisles and two big suction fans added by the remodeling at the Theato, Washington, Ind.

The stock season has closed at the Family theater, Lafayette, Ind., but the house will not close, the management announcing a film program afternoon and night. The house is being remodeled, two Powers 6A machines, electric operated, a mirror screen, ventilating fans and later a pipe organ go into the house.

Lawrence Hipskind, manager of the Orpheum, Hartford City, Ind., was called to the bedside of his brother at Wabash, Ind., who is seriously ill.

A Mt. Vernon, Ind., sailor boy on the New Hampshire writes home that pictures are one of the attractions on board.

The Highland Film Company, a new producing company at Cincinnati, capitalized at $3,500,000, may locate a studio at Lawrenceburg, Ind., in the hills on the Ohio, the section affording a great variety of natural settings which appeal to the promoters. James Tate Ford, president of the company, has closed an option on ninety-six acres near Ft. Thomas, on the Kentucky side of the river.

J. A. Ormiston has opened a show at Bruceville, Ind.

Vincent Kraig of Huntington, Ind., has bought the Theatorium at Newcastle, Ind. His policy will be a change of program daily, with features Monday, Wednesday and Friday.

The Bucklen theater, Elkhart, Ind., will install a pipe organ. The house is showing nothing but films now.

Manager Rogers of Crumps theater, Columbus, Ind., will add vaudeville to the films attractions of his house beginning in August the week of the county fair.

Lawrence Hipskind, manager of the Orpheum, Hartford City, Ind., has been made scoutmaster of Troop 4 of the Boy Scouts of Hartford City, a tribute to his popularity among the youth of Hartford City.

Photoplays of historic setting are being run at the Indiana Union at Bloomington, Ind., the seat of Indiana University. Big attendance has greeted "Spartacus" and "Julius Ceasar."

Miss Edna Maison, a Universal star, is to appear at the Cosmo theater, Gary, Ind., in talks before the screen. At the same time the Cosmo theater is showing "Vanity," a picture in which Miss Maison is the heroine.

The World Film Corporation of Richmond, Va., has filed notice with the Indiana secretary of state of the increase of capital stock to $3,000,000.

The Park theater, 3431 East Tenth street, Indianapolis, was sold at auction by McFadden & Burkhardt.

Indianapolis graduates of Culver Military Academy arranged for an exhibit of the Lyman Howe pictures of life at the Academy, the show being given at the Victoria theater, Indianapolis.

Levi Reynolds, of Chalmers, Ind., is building a theater that will be ready about Sept. 1. It is to have removable seats and available for dancing on short notice.

Layman Downey has bought My Show from Charles Walker. My Show is in Rochester, Ind., and has been doing a good business for some years. Mr. Downey retires as county treasurer soon and bought the house with an eye to the future.

The Columbia Amusement Company, Lafayette, has sold the Orpheum theater, Lafayette, to Charles Richards and J. M. Chamberlin, who have been running the house for some time.

BUFFALO NEWS LETTER.

By Billy Bison, Buffalo Correspondent (229 Oxford Avenue) of Moving Picture World.

THE Colonia theater, at Lansing and Nichols streets, Utica, N. Y., has been extensively remodeled and reopened. The Colonia, formerly the Buckley, is owned by the Hippodrome Amusement Co. and is managed by Peter Karl, vice-president of the concern. The house has been made cozy and beautiful. The other improvements include a new ventilating system. High class moving pictures are featured at the Colonia.

Another recent opening was that of the Granite theater, of Newark, N. Y. John Wrench is owner of the building and Lynn Wrench is manager. The seats are of circassian walnut and the finishing is in black walnut, with tinted walls and ceiling. The theater seats about 400.

The Grand moving picture theater, Olean, N. Y., which was redecorated, has been reopened. The color scheme is in pink and green.

Manager Leon Schlesinger of the Palace theater, Buffalo, now changes his attractions four times a week—Sunday, Monday, Wednesday and Friday. He says this change of policy is largely for the benefit of noonday patrons.

By a court order Mayor Rand, of North Tonawanda, N. Y., has been directed to issue a seven-day-in-the-week license to Henry Klinger, proprietor of the Oliver theater, to operate a moving picture theater in that city.

Manager Fisher of Crystal Beach, a summer park near Buffalo, recently had moving pictures taken of bathing and other scenes at his resort. Manager Michaels of the Acedemy theater, Buffalo, furnished twenty musical comedy girls to pose in the pictures, which were shown later at the Academy. Edward Scanlan, Western New York editor of the Buffalo News, is press agent for Crystal Beach. He has had wide experience in this line.

The Park is the name of a Hammondsport, N. Y., moving picture theater, formerly the Bijou. V. F. Johnson is the new proprietor of the house.

J. W. Boeckmann is president and treasurer and S. E. Shaw managing director of the Niagara Motion Picture Co. of Olcott Beach, N. Y. The concern will take

local views and later may feature educational films.

A moving picture theater is being built at the rear of the new O'Reilly block in Exchange street, Geneva, N. Y.

Manager Fred Gillen is extensively repairing the Armory theater, Binghamton, N. Y.

A new $10,000 organ is being installed in the Shubert theater, Utica, N. Y., and will be ready probably by Labor day. The pit which the organ will occupy is 25 feet wide, 14 feet long and 10 feet deep.

Various phases of the New York Telephone Co.'s business were explained in moving pictures recently at the Hippodrome theater, Niagara Falls.

Chautauquans, some of whom formerly criticized moving pictures, now heartily endorse this form of amusement, and at the ampitheater at Chautauqua films are shown to good crowds. There also is an open-air screen at the resort.

A "Charlie Craplin" contest was held recently at Ontario Beach Park, near Rochester, N. Y. Five prizes in gold were awarded to the successful imitators of the famous film star.

The Rochester (N. Y.) Ministerial Union has asked that the local moving picture interests repudiate a recent exhibition there of a film which the ministers claim was "vile and filthy."

Charles W. Denzinger has resigned as manager of the Olympic theater, Buffalo. Mr. Denzinger is planning to remove to New York following a vacation on his farm. His successor at the Olympic has not been announced.

CAPITAL CITY GOSSIP.

F. N. Crocker has recently opened the Ghent theater in Norfolk, Va. While in Washington last week he reported that despite the heat he was doing a good business. Mr. Crocker has been showing the Fox features.

W. F. Harris, manager of the Superior theater in Richmond, Va., has been here contracting for features. He intends converting his house from a "jitney" to a straight ten cent proposition.

Mrs. A. E. Thorp, who opened the first theater in Richmond, Va., was a visitor at the home of Lieut. and Mrs. Jim P. Anderson in this city. It is said that Mrs. Thorp contemplates retiring from the motion picture business and to travel throughout the United States visiting those places which she has heretofore only seen on the screen. Mrs. Thorp has already disposed of the Rex but still conducts the Hippodrome.

Beal & Iden have opened the Bluemont theater, in Bluemount, Va. This is one of the attractive summer mountain resorts an hour's ride from Washington.

J. T. Cornwell has opened a motion picture theater in Purcellville, Va.

A large plate glass window in one of the doors of the Federal theater, 814 Light street, Baltimore, Md., was demolished recently when a horse attached to a milk wagon endeavored to have himself considered as a patron of the house. He had walked upon the sidewalk and through the closed door.

"GOING SWIMMING?"

The latest organization in this city is the Motion Picture Exhibitors' and Exchangemen's Swimming Club. Each day a score or more of the leaders in both branches of the business pile into automobiles and are whisked away to the Y. M. C. A. pools. Harry Crandall is the leader of the swimmers and so far has succeeded in getting at least half-way across the tank in one afternoon. Herbert M. Osborn and Joseph P. Morgan are looked upon to take future honors in the acquatic classes, for both of these are quite expert swimmers. After the tank hour they then devote themselves to various athletics in an effort to get in trim for a much-hoped-for heavy fall business.

Anti-Labor Pictures

In Washington, Local Labor Interests Disapprove of Certain "Unfair Attacks" on the "Workmen of the Country" Through Film Shows—Managers of Theaters Put It Up to Manufacturers—Comedy Cops also Criticised.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

CERTAIN labor interests of the National Capital are voicing their disapproval of what they declare to be pro-capital, anti-labor film plays which they say seem to have a monopoly of the theaters at the present time. One writer in a local paper states that he has often resented "these flagrantly unfair and prejudiced attacks upon the workers of the country, and on more than one occasion have expressed my opinion to the managers of the theaters, who have usually replied that this is the sort of play the film companies furnish, and that they are obliged to take what they can get. If this is the case and if it is the result of a definite policy of the film manufacturers to discredit working men, who are the chief patrons of the 5 and 10 cent houses, I should think this would be a subject which union labor might do well to look into."

Following this comes the plaint of George W. Sollers, who is connected with the local police headquarters, in the Policeman's Monthly, wherein he states that "it has always been the impression that the motion picture was intended to instruct, amuse and entertain those to whom they must necessarily depend for support and ultimate business success. To their credit be it said that the majority of the screen pictures and photoplays are elevating in tone, well constructed and free from exaggeration and misrepresentation. There is, however, a class of shows misnamed 'comedies' billed as representing scenes in a policeman's life, to which policemen as a class strenuously but none the less rightfully take exception."

Continuing, Mr. Sollers declared that the policemen resent being exhibited in pictures or elsewhere as untamed jacknapes or as fourth-class clowns. The plays to which they especially object are those in which the policeman is pictured as a bewhiskered numbskull; a shack said to be a police station wherein there is a gang of automatons in crazy-quilt uniforms on a bench asleep. He says a silly-billy enters and fires a revolver to wake up the "squad," and so on, ad nauseum, and a movie star takes the lead. He arraigns the producers for turning out such gross misrepresentations and going down the line, the exhibitors for allowing the same to be projected in their theaters.

TO SHOW LATIN-AMERICA WHAT WE CAN DO.

Motion pictures are to play a prominent part in the campaign of American manufacturers to secure a larger share of the commerce with the republics of South and Central America. The Bureau of Commercial Economics, which is composed of substantially all the leading universities of the United States, has secured several hundred reels of films depicting American manufacturing plants. These they have displayed before boards of trade, manufacturers' associations, chambers of commerce and universities. The Bureau has already obtained a collection of such films with titles in Spanish for circulation in the Argentine Republic. It is declared that one reel of motion pictures will do more to educate our Latin-American neighbors to the greatness of our country than tons of printed literature.

JOIN V-L-S-E FORCES.

Leon J. Bamberger, manager of the Washington branch of the World Film Corporation, has severed his connection with that firm to accept a position under C. R. Seelye, assistant general manager of the V-L-S-E. Mr. Bamberger will establish the sales department for the new company.

F. B. Spurrier, who is the assistant manager of the Washington branch, will open an office in this city for the V-L-S-E on or about Sept. 1. He has just resigned his position with the World Film Corporation and now goes to Philadelphia, from which place he will cover the territory to be assigned to him. Alan Bachrach, now roadman with the World Film Corporation, will join Mr. Spurrier and will visit the exhibitors in Virginia and North Carolina. Mr. Spurrier will personally attend to the business in the District of Columbia and Maryland, in which territory he has a large following.

GET SILVER BACK FROM FILM BATH.

Recovery of silver from the worn-out fixing bath used in making motion-picture films has become a profitable industry for the one plant engaged in it in Los Angeles, Cal., where thousands of feet of negatives and positives are developed every day in the many picture studios located in and around the city. The chief ingredient of the composition used on a photographic plate or film is silver bromid. Under the action of the light much of this is changed chemically and is rendered practically insoluble, but a considerable portion is left in a free state, and this is removed by the hyposulphite of soda used as a fixing bath. Owing partly to chemical changes, but mainly to the accumulation of the silver bromid held in solution, the fixing solution eventually becomes inactive. Formerly it was thrown away, but now it is sold and the silver is recovered. The average tank, where the rack system of development is used, holds from 165 to 200 gallons of the solution and the price usually paid for a tankful is $30. The solution is collected in a tank wagon which is equipped with a pump and hose for pumping from the laboratory tanks. It is then placed in a precipitating tank and treated with some chemical, such as sodium sulphid, with the result that a residue consisting of sulphid of silver is precipitated. This is then subjected to chemical treatment which extracts the pure metallic silver in quantities sufficient to make the business of recovering it profitable to the operators.

REVENUE TAX PLUS A PENALTY.

Proprietors of theaters and other places wherein public entertainments are conducted who have not paid their special revenue tax created under the emergency act of 1914 will have to pay a penalty if the same is not received at the internal revenue office, at 713 G street, Northwest, before Aug. 1, according to Deputy Collector S. E. Perkins. This tax was due July 1, and it is the belief of the collector who is in charge of the local office that many are not aware of the fact that a penalty will be placed on their tax bill if they do not pay up before the end of the month.

A. Carlos, general representative of the Fox Film Corporation, has been in Washington looking after the business brought about by the new policy of that organization and reports exceptionally good business in Philadelphia, where in one day he received nearly one hundred applications, each of which was accompanied by a certified check covering one month's service. Mr. Carlos leaves Washington for a tour of the middle west, visiting Pittsburgh, Cleveland, Cincinnati and St. Louis.

Sam Dembow, Jr., district manager for the southern states for the Fox Film Corporation, covering the territory embracing the Atlanta, New Orleans, Dallas and Washington offices, spent some little time in this city putting into operation the new one-a-week policy. He leaves for the south, going to Savannah, Ga., by sea.

FILM EXCHANGE CLUB TO HOLD MEETING AUGUST 5.

Special to Moving Picture World from Philadelphia News Service.

A MOST important business meeting and luncheon has been arranged by the new Film Exchange Club of Philadelphia to be held at the Bellevue-Stratford Hotel, Broad and Walnut streets, on the date of Aug. 5. Every member of the club has been urgently requested to attend as business of a very important nature will be transacted at this session of the association. Several new members have recently joined the organization, including Mr. Marcus, Mr. Libros and Mr. Rochford.

TUBERCULOSIS FILMS.

Motion pictures showing the ravages upon the human system made by tuberculosis, and showing measures of prevention, were recently used by Director of Health and Charities Ziegler, who was the principle speaker at the opening of the health and sanitation carnival held by the Home and School League of the William Cramp Public School, Howard street, above Ontario. The exhibition took place in the school building. Director Ziegler explained the different phases presented by the pictures in detail and took the greatest precautions to impress upon the minds of his audience the simple rules of keeping well.

HEARD IN PHILADELPHIA.

C. S. Edwards is managing the business of the Pathe Exchange during the absence of Mr. Atwood, who is at present enjoying a vacation amid the healthful and invigorating balmy Maine atmospheres.

The Germantown Theater Company, of Philadelphia, has been incorporated under the laws of Delaware for $5,000 to conduct amusement enterprises, including moving picture establishments.

The disbursement of the one per cent. monthly dividend which has recently been the custom of the Mutual Film Company has been discontinued.

The Calehuff Supply Company announces the sale of much moving picture equipment, including a No. 6A machine, to the Dayton Lumber Company, of Dayton, Pa.

The Lippincott Airdome, B street and Alleghany avenue, is now running moving picture exhibitions several nights each week and, during the balance of the week, is known as the Alleghany A. A. and is used for the purpose of staging fighting exhibitions. This policy will only continue for a short period of time, according to the management of the airdome.

The management of the new Windsor theater, Frankford, announce that they are doing a most satisfactory business and that they have every reason to believe that the theater is going to prove a huge success.

A charter has recently been granted under the laws of Delaware to the Standard Magic Mirror Sales Company, the character and object of which firm is to manufacture and sell moving picture screens of all varieties in any part of the world. The majority of incorporators are residents of the city of Dover, Del., and they have capitalized the new concern for $15,000.

Mr. G. J. Schaeffer, district manager of the World Film Corporation, was recently a visitor to Philadelphia.

Mr. and Mrs. Effinger, of the Leader theater, 41st street and Lancaster avenue, West Philadelphia, are preparing for their vacation, when they will motor through the New England States to Maine, stopping at Boston for several days in order to visit several friends of theirs who reside in the Hub.

William Wirt, of the Calehuff Supply Company, 1301 Race street, has returned from a trip to the Niagara Falls, at which place he spent a most enjoyable vacation. On the return trip Mr. Wirt stopped at Cleveland, O., where the home of the National Carbon Company is located, and placed a large order for American carbons.

Harry Saunders, well known personage around the headquarters of the Swaab Film Service, 1327 Vine street, announces his engagement to Miss Lillian Coats, the wedding to take place in September.

The Atlantic Coast Development Company, C. R. Hall, president, are constructing an auditorium at Avalon, N. J., with a seating capacity of two thousand. They expect to have it completed early in August.

EXCHANGES MAY LEAVE DALLAS AND ITS CENSORS.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

DURING the middle of July, the Board of Public Welfare, under which the local motion picture censors work, in Dallas, had a meeting and formulated plans to restrict films from showing in the city that had any tendency toward the immoral. According to the ideas advanced at that meeting, about one-fifth of the pictures that have been coming in to Dallas would be on the restricted list. The Fox productions featuring Theda Bara were especially in the minds of the board members in discussing the future censorship question.

On Monday, July 19, the exchange men met in the offices of the Consolidated Film & Supply Co. and discussed the situation, and it was suggested by Manager Levison of the Fox branch in Dallas that the exchanges give notice to the Municipal authorities that unless the censorship ordinance was put more reasonable, the exchanges would vacate the city, moving to Fort Worth, thirty-three miles west of Dallas. He said that Dallas as a city should appreciate the investment of film exchanges had in the city, and that they should do what they could as a city to help the film business and not be hampering the industry at every chance as the city fathers have been in the past two months.

It is very probable that definite action in the entire matter will be taken within the next two weeks, but the majority of the exchange men believe the city will so arrange the ordinance that the really meritorious film will be passed for showing in the city.

BYRD TO MANAGE LOCAL WORLD FILM OFFICE.

W. M. Byrd, traveling representative of the World Film Corporation at Dallas, has been installed as manager of that office by the Southern district manager, E. Auger. F. M. Sanford, former manager, is in California on a vacation, and it is said upon his return he will be appointed manager of another World office. Mr. Byrd is very popular in the Southwestern territory among the exhibitors and his competitors. He has received prizes from Mr. Lewis J. Selznick, general manager of the World, for turning in more business than any other road man in his territory.

WILL CONTINUE V-L-S-E. DALLAS THEATER DIDN'T DROP V-L-S-E. OFFERINGS.

In our issue of July 24, on page 691, we stated that the Queen theater of Dallas, Texas, had "sprung a surprise" by changing its program from General Specials, V-L-S-E, "The Goddess," etc., to a different brand. are in receipt of a letter from Manager E. H. Hulsey, of the Queen, stating that the theater has been and expects to continue booking V-L-S-E offerings. This house does not adhere to any exclusive program and will often use V-L-S-E offerings in the future.

Request is made that this statement by Mr. Hulsey be published in the Southern Theatrical News.

BRIEFER NOTES FROM DALLAS.

John M. Sayeg, exhibitor at Ennis, Tex., was blessed with a baby girl on July 12.

W. J. Shivers, formerly owner of the Cliff Queen theater, Dallas, Tex., is now operating the old Healy airdome in Fort Worth.

J. W. Box, Dixie theater, Rockdale, Tex., has temporarily discontinued business, but will open again about Sept. 1 with an almost entirely new house, the remodeling work starting upon his closing the house.

The Cozy theater, Waco, Tex., opened the middle of July with what might be called "the official opener," "The Heart of Maryland," with Mrs. Leslie Carter starring.

Jno. Snively at Paris, Tex., has closed his Lyric theater for repairs, and will have one of the neatest theaters in the state when completed about Aug. 15.

F. G. Wallace, representative of the Williamson Submarine Pictures in the Consolidated Film & Supply Co., offices at Dallas, has returned to New York.

E. Auger, Southern District manager of the World Film Corporation, is visiting in Dallas this week.

A. D. Bethard will soon open his theater at Peak and Bryan streets, Dallas, Tex., with a seating capacity of 600. The house will be located in one of the best suburban districts of the city.

Harry Botto, booking clerk for the World exchange at Dallas, is now with the Mutual, and C. E. Buchanan, formerly with the Progressive, is handling the booking at the World.

Albert Russell, general manager of the Texas Metro office, is sojourning this week in Atlantic City with the stockholders of the Metro.

W. E. Atkinson, special representative of the Metro, from New York, visited the Dallas office of that concern last week and left for Chattanooga, Tenn.

The war series of the Picture Playhouse Film Co. are going good in the Southwestern territory, and Manager McIlheran is keeping them working solid.

W. J. Lytle, manager of the majority of the motion picture houses in San Antonio, still wants more of them. During the last six months he has opened the Empire, seating 1,800; the Soledad Roof, seating 2,100; the Soledad theater, seating 2,000; and now he has plans approved for another big one on Commerce street, which will seat around the two thousand mark.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 7 and August 14

(For Extended Table of Current Releases See Pages 1082, 1084, 1086.)

Universal Film Mfg. Co.

SUNDAY, AUGUST 1, 1915.

LAEMMLE—Paternal Love (Drama).
L-KO—No release this week.
REX—Jealousy, What Art Thou (Two parts—Comedy—Drama).

MONDAY, AUGUST 2, 1915.

BROADWAY UNIVERSAL FEATURES—The Scarlet Sin (Four parts—Drama).
NESTOR—It Happened While He Fished (Comedy).

TUESDAY, AUGUST 3, 1915.

GOLD SEAL—The Great Ruby Mystery (Two parts—Detective—Drama).
IMP—Her Wonderful Day (Drama).
REX—The Proof (Comedy).

WEDNESDAY, AUGUST 4, 1915.

ANIMATED WEEKLY—Number 178 (News).
L-KO—In the Claw of the Law (Comedy).
VICTOR—My Tomboy Girl (Two parts—Comedy).

THURSDAY, AUGUST 5, 1915.

BIG U—Out of the Flames (Two parts—Modern—Drama).
LAEMMLE—No release this week.
POWERS—Lady Baffles & Detective Duck in "Saved By a Scent" (Comedy).

FRIDAY, AUGUST 6, 1915.

IMP—Leah the Forsaken (Three parts—Drama) (Imp—Reissue).
NESTOR—Little Egypt Malone (Comedy).
VICTOR—No release this week.

SATURDAY, AUGUST 7, 1915.

BISON—Gene of the Northland (Two parts—Western—Drama).
JOKER—Their Bewitched Elopement (Comedy).
POWERS—Around the Corner (Drama).

SUNDAY, AUGUST 8, 1915.

LAEMMLE—The Source of Happiness (Drama).
L-KO—Shot In a Barroom (Comedy).
REX—Betty's Bondage (Two parts—Drama).

MONDAY, AUGUST 9, 1915.

BROADWAY UNIVERSAL FEATURES—Judy Forgot (Five parts—Comedy).
NESTOR—Dan Cupid Fixer (Comedy).

TUESDAY, AUGUST 10, 1915.

BIG U—Where Happiness Dwells (Drama).
GOLD SEAL—A Cigarette, That's All (Two parts—Drama).
IMP—To Frisco, Via the Cartoon Route (Hy Mayer Comedy—Cartoon).

WEDNESDAY, AUGUST 11, 1915.

ANIMATED WEEKLY—Number 179 (News).
L-KO—Hello Bill (Comedy).
VICTOR—Refuge (Two parts—Drama).

THURSDAY, AUGUST 12, 1915.

BIG U—His Beloved Violin (Two parts—Drama).
LAEMMLE—No release this week.
POWERS—The Elephant Circus (Vaudeville Act).
—Little People In Fur (Ditmars Educational).

FRIDAY, AUGUST 13, 1915.

IMP—Driven By Fate (Three parts—Drama).
NESTOR—Lost—Three Teeth (Comedy).
VICTOR—No release this week.

SATURDAY, AUGUST 14, 1915.

BISON—Chasing the Limited (Two parts—Drama).
JOKER—A Dip In the Water (Comedy).
POWERS—Haunting Winds (Drama).

Mutual Film Corporation.

SUNDAY, AUGUST 1, 1915.

KOMIC—The Deacon's Whiskers (Comedy).
MAJESTIC—Victorine (Two parts—Comedy-Drama).
THANHOUSER—The Game (Drama).

MONDAY, AUGUST 2, 1915.

AMERICAN—Detective Blinn (Two parts—Detective—Drama).
KEYSTONE—Lovers Lost Control (Two parts—Comedy).
RELIANCE—The Bride of the Sea (Romantic—Drama).

TUESDAY, AUGUST 3, 1915.

BEAUTY—Cupid Takes a Taxi (Comedy).
MAJESTIC—Billie's Goat (Comedy).
THANHOUSER—When the Fleet Sailed (Two parts—Naval—Drama).

WEDNESDAY, AUGUST 4, 1915.

AMERICAN—The Mighty Hold (Underworld—Drama).
BRONCHO—The Golden Trail (Two parts—Western—Drama).
RELIANCE—The Little Boy that Once Was He (Drama).

THURSDAY, AUGUST 5, 1915.

DOMINO—The Promoter (Two parts—Western—Drama).
MUTUAL WEEKLY—Number 31, 1915 (News).

FRIDAY, AUGUST 6, 1915.

FALSTAFF—A Plugged Nickel (Comedy).
KAY-BEE—The Heart of Jabez Flint (Two parts—Drama).
RELIANCE—A Woman of Nerve (Drama).

SATURDAY, AUGUST 7, 1915.

RELIANCE—The Ceremonal Turquoise (Two parts—Drama).

SUNDAY, AUGUST 8, 1915.

KOMIC—Father Love (Comedy).
MAJESTIC—Big Jim's Heart (Two parts—Western—Drama).
THANHOUSER—The Revenge of the Steeplejack (Drama).

MONDAY, AUGUST 9, 1915.

AMERICAN—The Exile of "Bar-K" Ranch (Two parts—Drama)
RELIANCE—The Little Orphans (Melodrama).
RODEO—Aunt Matilda Outwitted (Comedy).

TUESDAY, AUGUST 10, 1915.

BEAUTY—Jimmy on the Job (Comedy).
THANHOUSER—Cupid In the Olden Time (Split—Two parts—Drama & Fantasy).
MAJESTIC—The Right to Live (Comedy—Drama).
THANHOUSER—

WEDNESDAY, AUGUST 11, 1915.

AMERICAN—Comrades Three (Drama).
BRONCHO—Shorty Inherits a Harem (Two parts—Drama).
RELIANCE—The Noon Hour (Comedy—Drama).

THURSDAY, AUGUST 12, 1915.

DOMINO—The $100,000 Bill (Two parts—Drama)
MUTUAL WEEKLY—Number 32, 1915 (News).

FRIDAY, AUGUST 13, 1915.

FALSTAFF—
FALSTAFF—Gussie, the Graceful Life Guard (Comedy).
THANHOUSER—Weighed In the Balance (Drama).

SATURDAY, AUGUST 14, 1915.

RELIANCE—The Way of a Mother (Two parts—Drama).

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LUBIN.

THE GREAT LONE LAND (August 9).—Marion Harley, the only child of a railway agent, marries Neal Cameron, a young engineer in her father's employ, and is disowned. Neal is unable to obtain employment, and becomes a prospector. They are very poor. When their only child is three years old, Neal decides to move to a new region, and they set out in their wagon to cross the desert.

While the mother and father are busy making camp, the child opens the spigot of the water cask, a loss not discovered until next morning. The wagon is abandoned and they go forward on the horses. The horses in time become exhausted, and Neal and Marion struggle forward on foot. Besides carrying the child Neal must half carry Marion. Marion realizes that there is no chance for all of them, but that without her to hamper him Neal might win through and save the child. She therefore steals away while Neal is in an exhausted sleep. When he wakes and finds the note she has left, he realizes that she is right, and, though heartbroken to think that he must abandon her, takes the child and staggers on.

Marion, after going as far as her failing strength would permit, has fallen unconscious, and is so found by her father, who, with a fully equipped party is inspecting the course of a new proposed railway line. She is revived enough to tell her story, and the party follows her trail. Neal is found unconscious but living, and the child is unharmed.

RELENTLESS DALTON (August 10).—This cartoon comedy shows the adventures of the hero, the persecuted heroine, and the pursuit of the villainous Dalton.

HORRIBLE HYDE (August 10).—Reginald Claverhouse, an actor, owes a board bill. He is rather afraid of his landlady, for he is a timid chap in spite of a good front. When she demands her pay, he begs hard and gets off for this time. He secures an engagement in stock and the first play is to be Dr. Jekyl and Mr. Hyde. He has played the part before and hunts up the false teeth that are a large part of the Hyde makeup. The landlady, looking through the transome, is almost scared to death. He sees that she is afraid of Hyde and carries around the false teeth as a protection. Instead of paying his bill he could even borrow money from her if he wanted to. Then comes the opening night and the landlady is in the audience. She realizes that she has been tricked and when he comes home there is a heart-rending scene, and she even takes the teeth away from him.

BOLD EMMETT, IRELAND'S MARTYR (Special—Three Parts—August 11).—This play is enacted during the stormy days when Robert Emmett tried vainly to free Ireland. Con Daly loves Nora Doyle, who lives with her mother. In a cave nearby men are making arms and ammunition. Robert Emmett visits them, and then goes into the heart of the enemy's camp disguised as a flute player, and returns safely. The constabulary visits a family and a riot starts. Desperately wounded, Major Kirk is taken to the home of Mrs. Doyle. Nora and Con nurse him back to health. There is a meeting of the revolutionaries in the Doyle house, which is attended by Emmett. An informer, Feely, has notified the authorities and soldiers surround the house. Emmett escapes by climbing up a chimney, and Nora and Con are arrested for treason, tried, found guilty and sentenced. Con is led first to the execution, the rope is put around his neck and the trap is ready to be sprung. A friend of Con's in a tree-top overlooking the prison yard shoots at the rope and with a splendid shot severs it. In the meantime Major Kirk, remembering the kindness of Con and Nora, has obtained a pardon, and in the nick of time saves them from execution, and all ends happily.

THE POWER OF PRAYER (Special—Two Parts—August 12).—Andrew Morgan, a self-made capitalist, is money mad. His friend, the Rev. Dr. Scott, vainly tries to convert him. The clergyman induces Morgan to attend a lawn festival, and there Morgan meets Madeline Wilson. Learning that Morgan is an atheist, Madeline refuses him. He thereupon sets out to ruin her father, and when Wilson appeals to him for help, Morgan replies that only as a son-in-law will he lend his assistance. To save her father, Madeline marries Morgan. Morgan scoffs at his wife's belief in God. The union is blessed with a son. The mother dies, and Morgan plans to make the boy a financier. He orders the governess away when he finds her teaching little Andy his prayers. The clergyman, Scott, remonstrates, but to no avail.

And then little Andy becomes ill. When Morgan rushes home frantically with Scott after receiving a message from the governess, the family doctor tells him that there is little hope. Morgan telegraphs for the best specialist in the country. The specialist arrives. Morgan, unable to bear witnessing the child's suffering, remains in the next room with Scott. After a while, the clergyman goes to find out how the child is. Scott tells him that the child is dying, that money has failed, and there is but one hope left, "On your knees and pray to God!" Morgan sinks to the floor, and a prayer comes from his lips. As if in answer, an old chemist comes up to the house. It develops that the old chemist has discovered a new remedy for the child's illness, and although the specialist is skeptical, it is tried, and proves successful. All this time Morgan has been on his knees in the next room, and when Scott enters and tells him that his prayer has been answered, Morgan slowly takes the cross that hangs from the clergyman's neck and presses it to his lips.

THE DECEPTION (August 13).—Henry Wharton, a popular author, and his wife, Frances, both receive mail on the morning the story opens. His wife's letter is from an old sweetheart. Wharton sees the writing on the envelope and becomes jealous. He goes to his study and tries to write a story, but he cannot get his mind on it. He goes downstairs, only to find his wife and Thomas Burton, the old sweetheart, in earnest conversation. He looks through the waste basket and finds the scraps of the letter, and then hears a conversation over the 'phone between his wife and Burton. He goes to her room and an angry scene follows. He leaves the house and goes to Burton's apartment. Not finding him there he returns home, and finds a note on his desk, which he reads, and seems to find a good idea for his story, for he starts to write. He hears a noise in his wife's bedroom, and getting up, looks in her room and sees her coming to his study.

He hides behind the curtains and sees her go to his desk and take a cross which he has left there, and which Burton has been admiring. She leaves the room and Wharton follows her to Burton's apartments, where he finds her alone with Burton. He breaks open the door and Burton throws a vase at him as he enters. Wharton dodges the vase and shoots at Burton, and then renounces his wife. The scenes goes back to Wharton furiously writing at his desk and just finishing the story. He takes the story into his wife's room and tells her he has just finished another one of his wild stories based on what might have happened to Burton, Wharton and Frances. They laugh over the story and Wharton calls Burton on the 'phone and tells him of the story. Burton goes back to bed, as it is two o'clock in the morning. The picture ends with a good-night kiss between Wharton and his wife.

HER ROMEO (August 14).—Billie himself admitted that Bess was not crazy—she was merely romantic. Her father said that Billie was as crazy as she. Had she been reading "Othello" she might have wanted Billie to black up, but she was reading "Romeo and Juliet," and she wrote Billie that he must either come as Romeo or not at all. Billie just naturally had to see his lady fair, so he hired a costume and went. He told his chauffeur that he would be back in a couple of hours, and the chauffeur knew that that meant three or four, so he started for a roadhouse to cool off. Billie made a rope ladder out of a clothes line and some bean poles, but he had never rehearsed the scene before and he did everything but fly. He flew a moment later when Bess's father discovered him and pumped a load of birdshot into him. He flew as far as the gate, but there was no car there, so he kept on flying down the road, but not rapidly enough to beat out some more shot. He outdistanced pursuit, but it was not his lucky day, for he ran right into another Romeo, who was also the object of pursuit because of his poor performance of the part, and the angry villagers, mistaking Bill for the other Romeo, gave him another good run, until he met the car coming along the road. That got him home without further adventure to decide that Romeo was not for him.

KALEM.

THE RUNAWAY WIFE ("Broadway Favorites," 4 parts—August 9).—Blinded by overwork, Eastman with his wife and son, lives with Hester. The latter eventually drives Alice from the house and leads Eastman to believe that his wife has eloped with Vane, a former suitor. Alice, now companion to a woman of wealth, sends her earnings to her husband. Hester, however, intercepts the letters and appropriates the money.

Driven forth by the unscrupulous woman, Eastman and Arthur go to the city. Vane hears that the two have met death in a fire and tells Alice. Ignorant of the fact that her husband and son did not die, Alice eventually marries Vane.

Fourteen years later Arthur is an artist. The boy takes his father abroad to a famous eye specialist. Arthur falls in love with Lillian and through her meets his mother. The latter discovers her son's identity and the realization of her position fills her with horror.

Eastman meets his wife. Alice falls unconscious. Fate intervenes on the following day when Vane is killed in a steeplechase. An operation is performed upon Eastman's eyes and the man's sight is restored.

Alice confesses to Arthur and obtains his promise to effect a reconciliation with her husband. Although he has never ceased to love her, Eastman refuses to look upon the woman he thinks had proved unfaithful. At this point, a death-bed message is received from Hester in which the woman confesses her villainy. Proof of Alice's innocence softens Eastman's heart and he takes her in his arms.

THE WINNING WASH (Ham Comedy—August 10).—Ham and Bud land jobs as assistants to a Chinaman in a laundry. Lizette brings her father's white vest into the place. The boss of the laundry endeavors to make love to the girl. Ham, however, plants one of his seven-league feet into the Chinaman's stomach. This done, Ham makes love to Lizette himself.

Seizing a hot flat-iron, the boss chases Ham back to the tubs. Poor Ham's trousers catch fire and he is compelled to sit in a tub of suds to extinguish the blaze. But, washing the vest Lizette has brough in, discovers a roll of bills. Calling Ham, Bud shows him his find.

Grumpy Griff, Lizette's father, dashes into the laundry in search of his money. Ham and Bud flee.

Grumpy turns the laundry inside out in his quest for the vanished cash. In the meantime, the adventurers stop to catch their breath and count their money. A cough causes them to turn around and they find themselves staring into the eyes of a policeman. Without a word, Ham and Bud thrust the money into the officer's hand and rapidly walk away!

THE RIDDLE OF THE RINGS ("Mysteries of the Grand Hotel," No. 4—Two Parts—August 11).—Celeste, the manicurist summoned to Mrs. Celeste, the manicurist summoned to Mrs. Weed's room, admires the rings which the woman owns. Mrs. Weed, however, carelessly places them on the bed while Celeste prepares to manicure her nails. The woman interrupts the work with a request that Celeste summon Vincenzo and have him remove the breakfast tray.

The Italian appears and carries the tray away. Immediately afterward, Mrs. Weed discovers her gems have disappeared. She accuses Celeste, but the girl's pleas impress Francis and Hilton with a belief in her innocence.

Vincenzo is next suspected. Hilton enters the kitchen with Mrs. Weed. The latter finds one of her rings on the breakfast tray. Vincenzo, however, protesting his innocence, escapes. Mrs. Weed threatens to sue the management for the loss of her rings and is finally appeased when presented a check for their value.

The house detectives watch the woman closely. Dranton calls and is shown to Mrs. Weed's room. Aided by a microphone, Francis and Hilton overhear her tell how she had tricked the hotel management. Peering through the transom, Hilton sees Mrs. Weed unscrew the ornate knob on the bedpost and remove the "stolen" rings.

THE COUNTRY GIRL (Alice Joyce reissue—August 13).—Jim Burke, a side show man, is attracted by the pretty face of Mary, a country girl. He sends her a note proposing a meeting. Flattered, the country girl meets him and they arrange to elope.

Lazelle, Burke's sweetheart, overhears the conversation and tells John, Mary's suitor. John warns Mary's parents.

Remembering that he had seen a buggy driving down the road toward the station, John jumps into another vehicle with the girl's father and a wild chase ensues. Mary is overtaken just as she is about to board the train. The folly of the step she was about to take is impressed upon the girl and she consents to return home.

THE LIMITED'S PERIL ("Hazards of Helen" series, No. 40—Aug. 14).—Wharton, trailing Red Leary and his gang, learns that the men intend to wreck the Limited. Curley, a fireman, is implicated. The crooks become aware of Wharton's presence and attack him. Helen comes to the detective's rescue with a revolver and captures one of the men.

Undaunted, the rest of the gang plant dynamite in a culvert. Adair comes upon them just as they are in the act. The crooks capture the detective, bind him, and then place their victim so near the dynamite that the explosion will kill him.

One of the desperadoes tries to capture Helen, but the girl flees and attempts to cross the drawbridge a short distance away. The crook overtakes her and the two battle as the draw is raised. Falling, they roll down the incline. Helen's assailant is stunned and the girl gains her freedom.

The draw is lowered and the girl rushes back to rescue Wharton. Red Leary's men have connected the detonating charge to a push button which is placed on the track. Thus the Limited in passing over this button will seal its own doom. Helen sees the apparatus just as the train approaches, and snatches it from the track in the nick of time. She frees Wharton and accompanied by him, goes back to where the button lies for the purpose of disconnecting it. They come too late—an accident causes the dynamite to explode. Caught by surprise, Red Leary and his men are killed.

VITAGRAPH.

WHAT DID HE WHISPER? (Aug. 9).—Under an assumed name, Phineas courts a widow and makes love to his own wife. He lands in court with a Breach of Promise suit looming big. He confesses, whispers in his wife's ear, and all is forgiven.

LIFE'S YESTERDAYS (Two parts—Aug. 10).—Richard Dalton, once a promising young doctor, looks back upon his life. LaStella, a dancer and dope fiend, had become infatuated with him, and he fell victim to her wiles. From her he learned the deadly morphine habit and after that his downward career was rapid. While under the influence of dope, he gave a child the wrong medicine, with fatal results. His career ruined, he had gone to an isolated cabin and after a long struggle conquered the drug habit. Dalton resolves that he must atone for the life he had taken and goes to Moloki Island to take charge of the leper colony there. He devotes his life to the suffering unfortunates, knowing he can never return to the civilized world again.

HIS BUNKIE (Aug. 12).—"Now match him if you can, this Reg'lar Army Man. Rattlin', Battlin', Colt or Gatlin', Reg'lar Army Man." The daughter of his old pal and bunkie becomes his ward. He finds they have met before, are already in love, so he proposes and she becomes his wife.

A KEYBOARD STRATEGY (Aug. 13).—Frank flirts with the pretty blonde stenographer in his hotel. She takes the conceit out of him then falls in love with him. A bellboy gets Frank in very wrong, but in an amusing manner he sets himself right, then—wedding bells.

HEAVY VILLAINS (Broadway Star Features—Three parts—Aug. 14).—F. G. Lawrence, retired business man, favors Philip Preston for a son-in-law. Mrs. Lawrence prefers Reggie, the Dainty Dude. There's trouble, right there. Mrs. L. becomes suspicious of a stout stranger prowling about the place and tells Mary, the husky cook, to point him out to Serena Slim, the slender sleuth. The mysterious fat man happens to be Mary's beau, so she sics Serena onto John Bouncer, Philip's fat uncle. Serena is some "shadow" and the police have to be called in to stop the comedy of errors which follows. After explanations all 'round, Lucy nestles her pretty head on Philip's shoulder, while her parents soothe Bouncer's ruffled feelings.

MY LOST ONE (Broadway Star Feature—Special—Three Parts—Aug. 17).—Perdita, a pretty chorus girl, is sought in marriage by Juan Mora, a violinist, and by Henri Ducharme, director of the Neapolitan Opera House. Perdita accepts Juan. Juan's income is not sufficient to gratify her love of extravagance and when Ducharme returns to her life with declarations of love and flattering promises of a great career, she agrees to forsake her husband and her child, Lola. On the night of the expected flight Ducharme calls for her, but in anger, she sends him away. The temptation to be a factor in the operatic world is too strong, however, and she later decides to return to the stage. Leaving a note for Juan, stating that Ducharme had convinced her she is sacrificing a brilliant career, she acquaints the director of her decision to accept his advice and would like to see him at once.

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After receiving Perdita's note, Juan seeks Ducharme, a bitter quarrel ensues and the violinist is discharged from his position in the orchestra. He writes a beautiful opera with Perdita as the central character, which he names "Mi Perdita."

Meanwhile Perdita begins rehearsals under Ducharme's direction and makes wonderful progress. Ducharme plots successfully to become possessed of Juan's opera. He then flatters Perdita by telling her he is writing an opera for her. Discovering the loss of his work, Juan becomes seriously ill and, being destitute, finds lodgings in a miserable garret with Lola, his daughter, as his only companion. After a long illness, Juan wanders into the street penniless and hungry. He is caught in the act of stealing a loaf of bread. His simple story of misfortune not only effects his pardon, but secures for him a position as waiter in the place.

In the meantime, Ducharme has produced Juan's opera under his own name and Perdita scored a tremendous success as the prima donna. One night, the orchestra in the place where Juan is employed as waiter plays the overture from "Mi Perdita." He drops his tray in amazement and staggers to the leader's box, where he sees the printed score with Ducharme's name as composer. He is informed the opera is being played at the Neapolitan Opera House. Tottering homeward for Lola, the two are soon seated in the front row of the "pit." His overture—his opera—and Perdita. The limit of his endurance is reached and, staggering forth, he cries out to Perdita and falls to the floor. The opera is interrupted by the confusion and Perdita, regardless of all else, rushes from the stage to take Juan and Lola in her arms. While nursing her husband back to health in his garret, she learns that he is the composer of "Mi Perdita." She is seized with a strong desire to expose and punish Ducharme, and acquaints the Board of Directors of the opera company of his duplicity. At a meeting of the directors, she succeeds in proving Juan the rightful composer of the opera and brands Ducharme as a thief. Juan is appointed to succeed Ducharme, who is dismissed in disgrace, and Perdita, under the able direction of her husband, continues her brilliant career.

BIOGRAPH.

HER HIDDEN LIFE (August 9).—Ruth Warren sprains her ankle and, after a period of convalescence, discovers that her place at the telephone switchboard has been filled. Unable to find work, she entertains the proposal of a friend that she use her beautiful voice in cabaret singing. For her mother's sake she adopts this mode of life, but keeps it a secret from Charles King, a young bachelor who helped her home at the time of the accident. One day a friend of Charles sees Ruth's picture in his room and, to his host's surprise, comments on the pretty cabaret girl. "That is my affianced wife!" King replies hotly. His friend persuades him to attend the cabaret. There he comes face to face with Ruth under circumstances calculated to disgust him. She runs away and, in despair, is about to attempt suicide when her mother intervenes. Charles, following her home, assures her that his love, far from being killed, is enhanced by her unselfish devotion to her mother.

THE LAW OF LOVE (Special—Two Parts—August 10).—Stanley Brentwood meets Mildred, daughter of Judge Murdock, and they become secretly engaged. "When I have completed my college course we will be married," Stanley declares, and Mildred goes home to wait. His mother, traveling abroad, has been seriously injured, and he hastens to her side. During this time Mildred gets no word from her lover, and at last she can keep her secret no longer. Her old nurse elicits the story and repeats it to Judge Murdock, who takes his family into seclusion. Stanley, returning, is thunderstruck on discovering that the Murdocks have gone away: Mildred's father writes: "The man who crushed out the life of my daughter is not fit to rear her child." Stricken with remorse, Stanley becomes a clergyman, and eventually is appointed to the church in the village where Mildred, after her father's death, has continued to live in seclusion. Mildred's daughter, now five years old, is hurt when another child's nurse tell her charge that she must not play with little girls whose mothers are not respectable. Desirous of complying with established forms, Mildred goes to the church and requests Stanley to marry "me and my dolly." Touched by her innocence, the minister accompanies her home, and comes face to face with his lost love. Explanations ensue, and later they are quietly married.

STRONGER THAN LOVE (August 12).—The explosion of a chafing dish starts a fire in Ann Corey's studio. Gaston La Rue, a fellow artist, living next door, puts out the flames and saves her life. He is badly burned, and the girl nurses him. Thus she discovers that he is penniless and hungry. She pretends to sell

(Continued on page 1057.)

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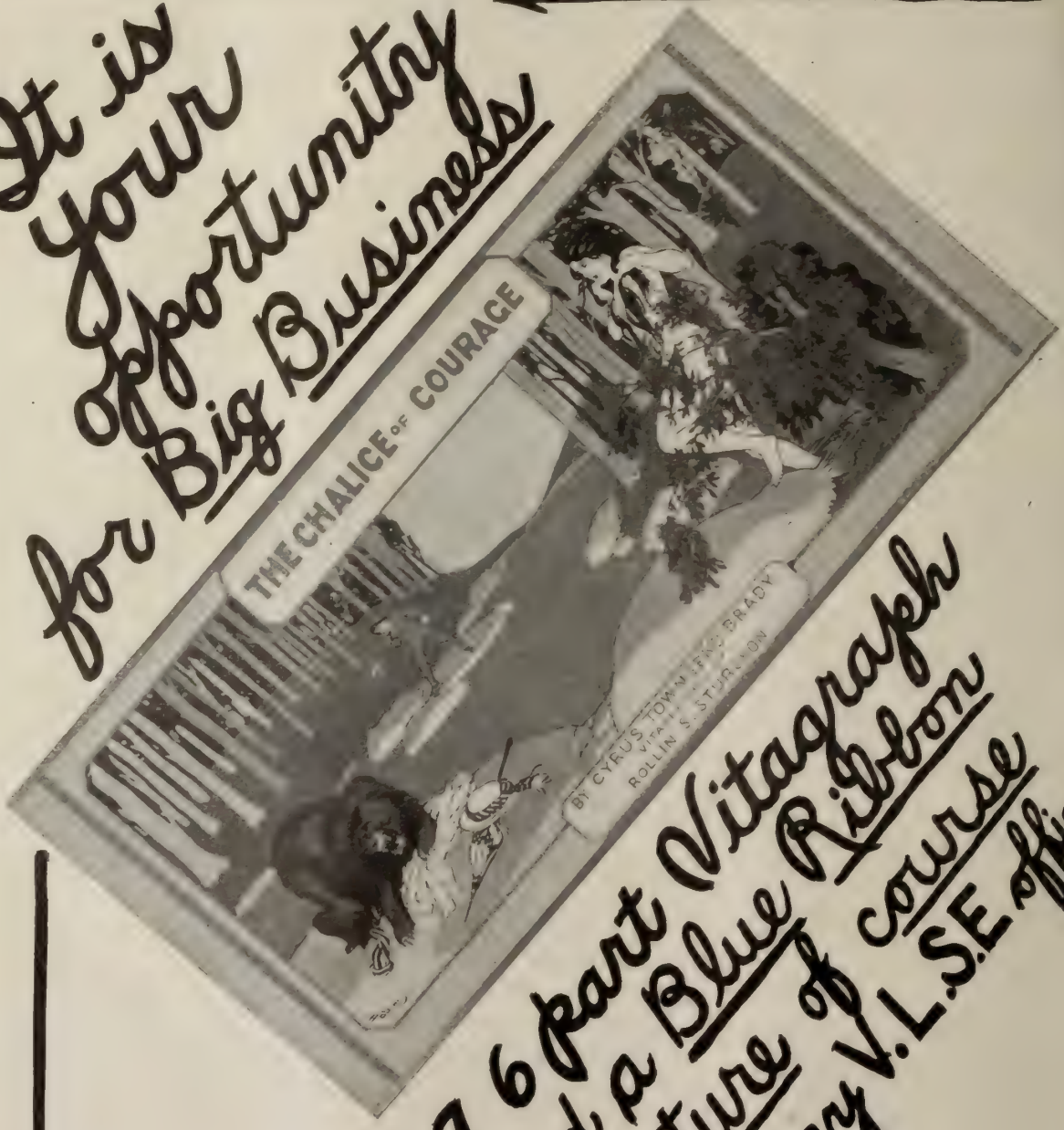

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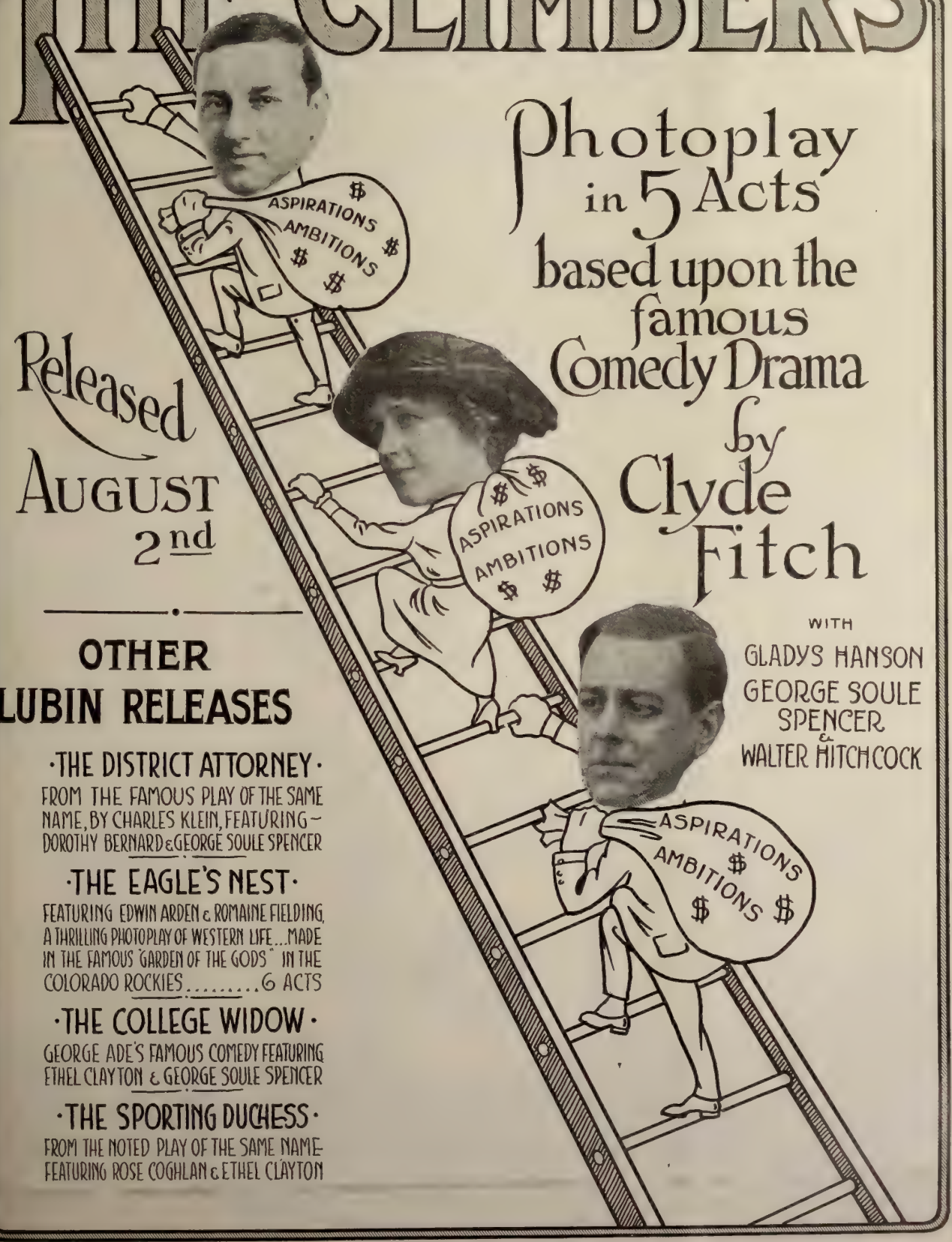

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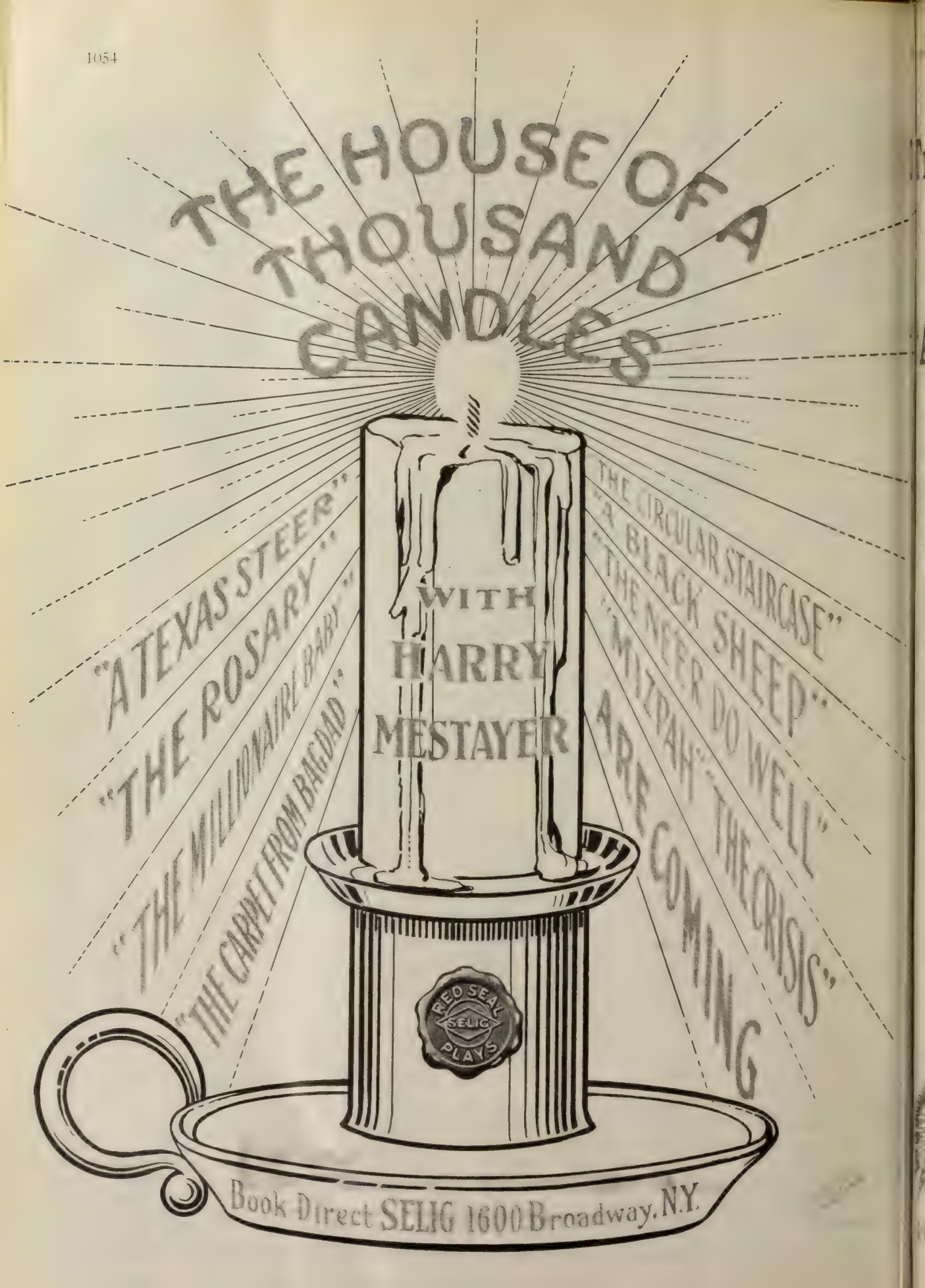
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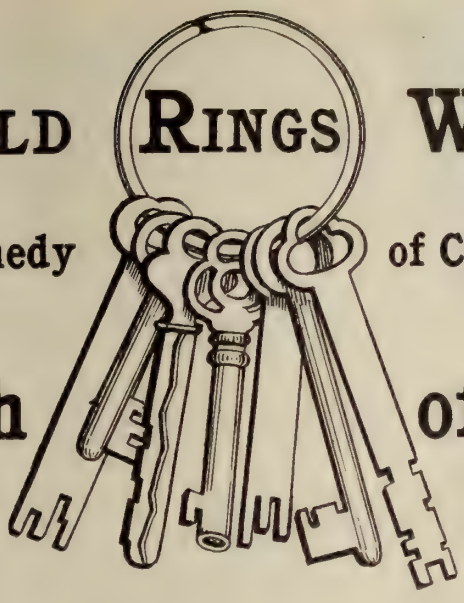

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h paintings, buying them herself, and later ices Gaston to divide their living expenses w her. He meets Grace Van Dyke, a wealthy g, and is engaged to give her lessons. In te they are betrothed; but Gaston is so en- siastic about Ann's goodness that Grace aks the engagement. Not until then does he over that he has overlooked the priceless sure of Ann's love, while she has been rtbroken.

HE LAST DROP OF WATER (Biograph—gust 13—Re-issue No. 10).—Jim and John e the same girl. She prefers John. After ir marriage the young couple set out for the st, joining a large caravan that has been med for mutual protection against maraud- Indians. Later the wagon train combines es with another caravan, of which Jim is member. In camp, John shows his true racter by becoming drunk while every other n is thinking of the women and children. e wagons start across the Great Desert and attacked by the Indians. A stockade of the gons is formed. The settlers make a de- mined stand, but soon the water gives out. lunteers go for water across the edge of the ert to the last water hole. All are killed h the exception of Jim and John. Fainting the desert, Jim is near death when John ds a tiny trickle of water in his canteen. ter a struggle with himself he gives the ter to Jim, and dies a hero. Jim, revived, ches the water hole, fills the canteens and urns. The party are saved by the arrival troops, who disperse the Indians in a run- g fight. A monument is then raised in mory of John.

THE LITTLE SLAVEY (August 14).—hen the boarding house keeper took her away m the poor farm, the little orphan looked r better existence; but she soon found a vey's life. Fate had not forgotten her. The usty star boarder talked too much about his ney; a crook living in the house resolved to b him. But the crook's young pal refused take a hand in that game. He had fallen in ve with the little slavey and resolved to go raight. So his former pal stole the money nd, out of revenge, placed it in his room. hen the detectives came, he chuckled with ppressed glee. But they did not find the oney in that room. To the surprise of all, e little slavey then came forward and led em to the room of the thief, where she had dden the money after discovering the plot gainst her lover. He, touched by her devotion, owed to go straight if she married him. eaving the city, they worked together for eir own home.

EDISON.

NOT MUCH FORCE (Aug. 4).—O'Toole is the nly cop in his home town. When he is not hining up his badge, he is sleuthing around ying to make a real, dyed-in-the-wool arrest. ut after failing to land a burglar who enters he house of a member of the town council, 'Toole is warned that unless he manages to ar- est the next burglar who turns up he will have b hand over his over-polished badge to an- ther. Young Pat McNat is in love with 'Toole's daughter, Mabel, but is ordered away rom the house. Now, however, O'Toole gets an dea. He will promise Pat the hand of his laughter if Pat will dress as a burglar, wearing a mask, and allow himself to be captured by the redoubtable O'Toole just as he is engaged in "robbing" the house of Malinda Sprinks, an old maid. Pat is game, and agrees to be on hand, costumed as per instructions, at the appointed hour.

But on the way home O'Toole acquires a "bun" at the saloon, and on getting to his house goes straight to bed. That night, after his wife has retired, the telephone rings. Miss Sprinks is on the wire; a burglar is in her house! Mrs. O'Toole tries her best to wake hubby, but he is dead to the world; so she dresses herself and puts on O'Toole's coat and hat. Swinging his club, she takes Pat, in his burglar make-up straight off to the jail and locks him up. Returning home, she goes to bed, after returning hubby's hat, coat and stick. Two hours later a real burglar comes to Malinda's house, and again she calls up the police department. This time he answers the call himself and, quickly dressing, goes off to "arrest" Pat, as per arrangement. But he finds that this burglar is the real thing. When the burglar objects to being arrested, O'Toole gives him a five-dollar bill, telling him to stick to his bargain and come quietly. He takes the burglar off and puts him in the cell next to Pat. Next morning, as he is explaining how he made the arrest, his wife enters and tells her story. The committee investigates the affair and as a result, O'Toole is given a chance to do some "clean-up" work in criminal circles in the shape of a job scrubbing the floor of the jail. His wife is appointed in his place and told that, henceforth, she may do the badge polishing in that town. Pat, released, hastens to wed Mabel, with her mother's sanction.

JUNE FRIDAY (Four Parts—Aug. 6).—Samuel Blake, a cocaine fiend, treats his wife so brutally that she takes her own life, after leaving her infant, a girl, on the doorstep of the village general store. Miss Huntley, the storekeeper, finds the baby and decides to adopt it. Since the month is June and the day Friday, she decides to call the baby "June Friday." Blake, meanwhile, has been driven out of the village.

Eighteen years later, June is still with Miss Huntley, and helps her in the store. Paul Duncan, a profligate young New Yorker, meets June, and is soon making love to her, she showing that she is drawn to him. He fills her head with stories of the great city. June, resenting the unkind treatment of her foster mother, follows Duncan to New York. He secures her a position in a manicure parlor, and finally gets her promise to marry him. Fate has caused Samuel Blake, after being driven from his native village, to eventually enter Duncan's employ as a valet. He is still addicted to the drug and, knowing this, Duncan persuades him to masquerade as a minister and go through a fake marriage ceremony between himself and June. Not many weeks later, during which time Duncan treats June very badly, one of the men who acted as witnesses at the "wedding" tries to blackmail Duncan. Their conversation is overheard by Duncan's uncle, who immediately dismisses him from the office and cuts off his allowance. Shortly afterward, his uncle tells him that he will reinstate him and look after his future if he will give June up and undertake a business trip to South America. Duncan's "yellow streak" immediately shows itself, and he accepts, leaving a note in which June is told that even the furniture has been sold to a dealer. Reading the note, June realizes her position, and gives the valet her rings and other jewelry to pawn for her. In taking off a locket, it is opened, and Blake realizes the truth at once, and tells June. She is compelled to return to her old position in the manicure parlor. Here she meets Tom Van Est, a friend of Duncan's, but a man of very different character. Not knowing of her past, he falls in love with June, and, after much persuasion, induces her to become his wife.

Four years later Duncan returns from South America. Visiting Van Est, he is brought face to face with his friend's wife—the girl he has wronged. He tells her that, unless she visits him at his hotel that evening, he will tell her husband. She promises to come to Duncan's rooms, but before leaving tells her father that she is going there to plead for mercy in the name of her child. Blake determines to follow her, and gains entry to the hotel by one of the rear doors. Knowing the number of Duncan's apartment, Blake arrives just as June is kneeling over the body of Duncan. He had attempted to force his attentions upon her and she, picking up a knife to defend herself, killed him in the struggle that followed. Blake drags June away with him and takes her home. Since Blake has been thrown out of the hotel on a previous occasion when he was heard to threaten Duncan, he is suspected of being the murderer. He writes a confession and sends another sealed note to his daughter, begging her to remain silent and so protect her honor and her life. Then Blake commits suicide, after leaving the notes where they will be found by the police.

NOT WANTED (Aug. 7).—James Bowen has married twice, and is the father of two children, Bobbie being his first wife's child. The step-mother absolutely misunderstands the little boy. Everything that Bobby does is wrong; he is "always in the way."

The climax of this story is led up to by Bobbie's being locked in his rooms after he has incurred his step-mother's displeasure by dirtying his clothes and hands. The woman is really in a highly nervous state, and seeking relief from this, she starts to smoke one of her husband's cigarettes. Laying it down on an ash tray close to the window, she goes off with a neighbor, leaving Bobbie in his room and the baby girl—her own child, and her greatest treasure—asleep in her crib. The lighted cigarette catches the curtain, and the blaze, spreading, starts a fire. Bobbie discovers the fire. His first thought is of the baby. Determined to save his little sister, he, after wrapping the baby in a blanket, fights his way out through the clouds of smoke and reaches the open air. Here his step-mother, almost frantic with grief, and his father are waiting, and the baby is taken from Bobbie's poor, burned little arms. His step-mother is brought to a realization of her selfishness and unconscious cruelty.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 55, 1915 (July 12).—New York.—People gather in big sane Fourth of July celebration in City Hall Park. Largest flag in world is unfurled on Broadway.

Evanston, Ill.—Children of Evanston have unique Fourth of July celebration and bury "Insane Fourth."

San Francisco.—"White Sox," famous California mare, wins $20,000 pacing stakes at Panama-Pacific Exposition.

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Washington.—Old Time Fiddlers from seven states hold convention in Washington and fiddle old time tunes.

Glen Cove, N. Y.—Frank Holt, crank who attempted life of J. P. Morgan and also tried to blow up capitol at Washington, is taken before court for preliminary hearing. Interesting motion pictures show him as he appeared in court.

New York.—Late fashion designs from Lucille, Lady Duff-Gordon.

London.—Zeppelins raid England and drop bombs on section of London itself. Scenes show damage wrought in English capital.

On Firing Line, Belgium.—Effect of German heavy gun fire is shown in Belgian village captured by Teuton forces.

London.—Lieut. Warneford, who wrecked German Zeppelin in sky duel and later was killed in a fall with H. B. Needham, American writer, is honored by thousands in London when his body is brought home.

Philadelphia.—Famous old Liberty Bell is placed on car and started on long journey to San Francisco where it will be seen at Panama Pacific Exposition.

HEARST-SELIG NEWS PICTORIAL NO. 56, 1915 (July 15).—St. Charles, Mo.—Great cyclone sweeps through middle west doing heavy damage in several small towns near St. Charles. It fills a street full of trees and blows steel coaches of a passenger train from the rails.

Cincinnati.—Storm razes buildings, bringing heavy toll of death. Search ruins of building in which twenty-four persons lost their lives.

Greenwich, Conn.—Yachts Vanitie and Resolute, built for cup defenders, sail fast match race.

Detroit.—Six thousand foreigners march to Belle Isle Park where they are naturalized and salute the stars and stripes.

New York.—Special styles designed by Lucile Lady Duff-Gordon are posed exclusively for Hearst-Selig News Pictorial.

Lowell, Mass.—Hundreds trudge in rain in big Independence Day Celebration.

Chicago.—White wings with trucks remove furniture of 28-room house set in street by sheriff and used as abode by evicted settlement worker and writer for several weeks.

Woodland Beach, S. I.—New York newsboys arrive at summer camp and deposit their shoes for bathing suits before romp in the surf.

East Moseley, England.—Girls entertain wounded heroes from battle field with teas at which dancing is a feature.

Rome.—Thousands crowd before Quirinal where Queen and Heir Apparent appear on balcony.

Nish, Serbia.—Wounded soldiers from the front and refugees from civilian population seek refuge in Nish. Temporary capital is crowded with refugees.

HEARST-SELIG NEWS PICTORIAL NO. 57, 1915 (July 19).

Synopsis for the Hearst-Selig News Pictorial No. 57, released July 19:

Dedham, Mass.—Canoes are tipped over in series of novel races at water meet on Charles River.

El Centro, Cal.—El Centro makes fete of work of reconstructing walls knocked down by recent quake along Mexican border.

New York.—Mr. Lindy Lee, world's foremost chimpanzee, makes his initial bow to movie audiences.

Rainier, Wash.—Train passing over trestle wrecked by steam shovel of train on another line, is piled up in smash in which three are killed.

Saratoga Springs, N. Y.—Motor cyclists set new records in races over dirt course.

McKeesport, Pa.—Big gas well sunk on farm spouts $7,000 worth of gas daily and defies efforts of men to put cap over bore.

Chicago.—Civil service takes over beach guards and puts candidates through strenuous examinations.

Houston, Tex.—First bale of cotton of 1915 crop is ginned and brought to Houston market.

On Firing Line in France.—German trenches inundated by hard rains are bailed out by soldiers.

Rome, Italy.—Boy scouts take charge of street car lines when conductors are called to war.

Kragouvatz, Serbia.—Soldiers at Royal Arsenal test machine guns taken from Austrians and repaired to put in service.

New York.—Daring Ida Elionsky, 16 years old, with hands and feet tied, swims dangerous currents of Hell Gate.

San Francisco.—Novel Independence Day celebration brings thousands to Panama Fair where William J. Bryan speaks and where steamboat is dynamited.

Emeryville, Cal.—Locomotives are sent crashing into each other at Emeryville race track to amuse Independence Day crowd.

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HEARST-SELIG NEWS PICTORIAL NO. 58, 1915 (July 22).—Chicago.—Federal inspectors hold surprise tests of life saving efficiency of big lake steamers. The crew lowering boat from Steamer Theodore Roosevelt when man jumps into Lake Michigan.

Holbrook, Mass.—Big silver fox ranch to grow furs for kings and millionaires is started.

Chicago.—Big Ed Walsh of the Chicago White Sox stages come back stunt, pitching in old-time form after soldiers from Ft. Sheridan raise city pennant.

On Battle Line Near Petka, Serbia.—Piper calls troops to sheltered ground near trenches where they dance the "goose step" to keep in perfect form. Other troops dig trenches and handle guns, shelling Austrians.

On Battle Line in France.—German soldiers requisition straw and haul it to fill bottoms of rain soaked trenches.

New York.—New York National Guard engineers build bridge and demolition squad destroys it with trotol gelatine.

Rockland, Me.—Daring photographer from Hearst-Selig News Pictorial goes to bottom of wonderful lime stone quarries and makes pictures of human ants working there.

New York.—Great crowds throng sidewalk and follow Thaw when jury declares him sane and he is set free.

New York.—Liner Orduna narrowly escapes fate of Lusitania after attack by German submarine without warning, arrives in New York.

Lowell, Mass.—Heavy rain sweeps away barrier in Merrimac River and staid Pawtucket Falls tangoes and dips over rocky course.

THE MELODY OF DOOM (Aug. 2).—Henri, a violinist, nurses a fevered Hindu back to life. Henri receives a letter, reading "I enclose proofs that the she-devil, Zara, whose terrible influence over your brother led him into deepest crime, has put him out of the way. Avenge his death."

And then it is that the mystic begins to teach Henri how to play "The Melody of Doom" upon Henri's violin.

Zara, the adventuress, has begun to weave her spell about Weaver, a messenger in his uncle's bank. She coaxes him to give her the bank funds. Weaver, with a satchel of the bank's funds, visits Zara. Just as the woman has him in her power, and reaches for the satchel of money, "The Melody of Doom" is played from without.

A note is handed Zara which states: "The police will come for you. They know of Adolphi's death. Fly to 16½ Alley Court. I am in hiding there also. Will watch for your coming." Zara leaves for the address where she is confronted by Henri, who says: "I am Henri, brother of Adolphi whom you slew."

Zara, locked in an inner room, receives a note which reads: "Until you shall confess to justice, the death of Adolphi, the strains of fear will haunt your prison chamber. Henri." Henri draws the bow across the violin strings, beginning the theme.

Unable to stand the strain Zara confesses.

THE TAKING OF MUSTANG PETE (August 3).—Sheriff Jim Bradley is visited by his sister, Ruth, from the east, and all the cowboys are infatuated with the beautiful girl. A reward of $1000.00 has been offered for the capture of Mustang Pete, a desperate train robber. Ruth tells her brother that she has not yet seen a real cowboy. To play a joke on his sister, the sheriff has Bill Daly disguise himself like Mustang Pete and call on Ruth. Bill encounters Mustang Pete and is overcome.

Mustang Pete visits the sheriff's house and orders food from Ruth.

Sheriff Tom Lacy of Tulare County is also on the lookout for Mustang Pete, and captures him. Bill has recovered consciousness and goes back to tell the sheriff. He meets the boys and they start out after the real Mustang Pete.

THE PRIMA DONNA'S MOTHER (Aug. 4).—Myra Barnes, trying to struggle through school, is repeatedly snubbed by her companions because of her degraded mother. She finally runs away. Ten years later Myra Barnes is known as the "Queen of Song."

Back in the old home, Myra's mother becomes more pitiable. Myra sends her sufficient funds but insists that the past be kept buried. Myra's concert tour takes her to her old home where no one dreams that she is the Myra Barnes who disappeared so long ago. Myra's heart is torn with a longing for her aged mother, yet she cannot bring herself to claim her. Myra is given an ovation at the concert. The aged mother, overcome by her daughter's song, rises and calls to Myra.

THE SCARLET LADY (Special—Three Parts—Aug. 5).—Doris Gray and Jim Courtney plight their troth during a ball at Mrs. Gray's seashore home. Howard Shaw, Jim's rival for the love of Doris, vows revenge. Mrs. Gray announces the engagement of Doris to Jim to the assembled guests, which includes Judge Malone, an old friend of the Grays. Judge Malone accepts

(Continued on page 1060.)

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an invitation from Jim to accompany Mrs. Gray and Doris on Jim's yacht the next day.

Judge Malone invites the girl to attend a session of the night court. Ethel Hayes is pleading with the judge for leniency, in the presence of Doris and her mother, she tells Judge Malone the story of her life; of how she was obliged to pose as an artist's model and how later she was compelled to submit to worse than a living death.

Doris Gray sympathizes with the girl, takes her under her protection and gives her a chance for happiness. Mrs. Gray and Doris tell Ethel that they will introduce her as a friend from abroad, and no one shall ever know the truth.

As time rolls on, Ethel becomes the society favorite. Jim Courtney, overcome by Ethel's charms, tells her that he loves her. Jim's attitude toward Ethel is seen by both Howard Shaw and Doris. Ethel pleads with Jim to remember his allegiance to Doris and Jim steps back ashamed. Ethel, returning to the house, meets Howard. She tells him that she must leave for the city. Howard offers her the use of his yacht. Then he orders that Ethel be taken to Jim Courtney's yacht instead of his own.

Before leaving Ethel writes a note to Doris telling her that she does not wish to cause her unhappiness. Jim also writes Doris, saying that he is going away to try and fight against his love for Ethel. Aboard Jim Courtney's yacht, Ethel confronts the owner, and in an embarrassed way, says: "I thought I was aboard Howard Shaw's yacht." She is about to take her departure when Jim is overcome by smallpox.

Ethel again meets Doris accompanied by Howard Shaw, and starts to tell Doris how Howard got her aboard Jim's yacht. The health authorities order's Jim's yacht quarantined. Doris backs away from the sick room in fear, while Ethel courageously attends the invalid.

Weeks later Jim is convalescent. He receives a note from Doris saying: "I rejoice in your recovery. Our engagement was a mistake and I hope to hear of your marriage to Ethel." Jim takes Ethel's hand and says: "I have sent for a minister and I want you to marry me today."

THE BLACK LEOPARD (Jungle Zoo Animal Picture—Aug. 7).—Donald Lee, traveler and sportsman, meets Mabel Davis, a spoiled society girl. Doris Lambert, Mabel's dependent cousin, is practically a servant.

A week later in India, Doris, Donald, Mabel and Mrs. Davis visit a bazaar and Mabel shows petulant disappointment because she is refused the only black leopard skin in that part of India. Dexter prepares to leave the jungle and Mabel tells Donald that he should accompany Dexter and procure a black leopard skin for her.

After many adventures encountered in the jungle, Donald secures the coveted black leopard skin. Upon the homeward journey, he has an encounter with a lion and his face is disfigured. When Donald returns home and Mabel sees the scar on his face, she has full realization of her selfishness and she flings the leopard skin from her. Donald then seeks Doris who does not show repulsion.

ESSANAY.

BRONCHO'S SURRENDER (July 30).—Because her husband gambles the wife leaves him and, taking their child, goes West, where she secures work as a school teacher. Broncho is a fugitive from justice and, wounded in the arm, seeks shelter in the wife's cabin. She lies to save him when the posse questions her and cuts her finger to account for drops of his blood on the table cloth. Just after Broncho leaves the cabin, grateful, the husband enters and kidnaps the child, making his escape to the stagecoach. Broncho holds up the coach and takes the child instead of robbing the passengers. He returns with the child to the cabin and there gives himself up to the authorities who have been consoling the wife. She is so grateful to the outlaw that she kisses him as he is led to jail.

STREET FAKERS (Aug. 5).—Two street fakers and their wives arrive at a small village at the same time and take rooms at the only hotel. In the evening they set up rival stands and the crowds circulate back and forth, neither faker being able to hold them for any length of time. The fakers and their wives finally get into a desperate battle in which bricks are hurled. One strikes a policeman and he calls his aids and tries to arrest the four. They escape to their hotel, however, and prepare to flee from the village. On the steps of the hotel they encounter the police and bump into them, knocking them down. The police drag off an innocent man sleeping on the porch while the fakers shake hands over their escape.

WHEN MY LADY SMILES (Three parts—Aug. 10).—Janet, daughter of a proud, penniless old Southern colonel, employed in a fashionable millinery shop, delivers a hat one evening and is escorted home by the rich customer's son, Edward, who refuses to court Velda Browning. After the colonel's death, Janet and Edward elope. Edward is forbidden to return to his home. Several years later, very ill, he is taken back by his mother, on condition that Janet relinquish her baby and Edward. Edward's strength does not return, pining for Janet. Remorseful, the mother brings the girl back to her home, and Edward's normal mental state returns when he sees Janet's wonderful smile spreading over her face as she clasps the baby to her heart.

THE FABLE OF THE TIP AND THE TREASURE (Aug. 11).—Once there was a prominent lad named Roger Danby whose grandpa, Rufus Danby, had been a roving sea captain. Among the old traps belonging to the adventurous old sea dog was a log room in which he had placed a dusty document. Grandson found this and figured that if he followed the dope he would find a large cask of buried treasure. Roger packed up and started for Treasure Island. Father had not been kidding. Sure enough there was the boulder, but there was a bird perched on it. Eleanor was painting scenery and daubed her heart on Roger's new khaki shirt. It seems that granddad was not only a sea captain but something of a matrimonial agent. Moral: Keep on digging and you will find something.

THE BELL-HOP (Aug. 12).—Ben was snoozing peacefully when the first patron registered and demanded to be taken to his room. Ben took him up in the elevator, but something happened to it and they swooped rapidly up and down before they could get out. Ben returned and took up the "window-smashing suffragette," rather she yanked him after her by the ear. And when he had returned to the lobby a third guest had registered—a beautiful young lady with a little dog. The other bell hop took her up, however, and left an old maid with a Newfoundland dog for him. When Slippery Slim registered Ben had the hardest job of all for he had to carry up his trunk. He let it fall out of a window on the head of a policeman. Ben discovered water running in an empty room, and in trying to shut it off slipped and fell and nearly drowned.

MINA.

WAKING UP FATHER (August 4). Jerry, hungry, hits upon a scheme to obtain a free feast. In a lunch room a policeman is deeply engrossed in consuming an inviting spread. While his attention is distracted Jerry pours a large quantity of tabasco sauce in his coffee. A few moments later, after the officer has attempted a drink, the restaurant is in an uproar, and when the excitement has died down Jerry is in the seat vacated by the officer as

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njoying the remainder of the meal. Sighted y the proprietor Jerry anticipates trouble and risely exits hastily. He winds up, after sevral disastrous incidents, at a grocer's shop. A rominently displayed sign offering a job to a ood strong man interests Jerry and he aplies. He is engaged, but after catching sight f the proprietor's pretty daughter, work no onger holds any attraction for him.

The proprietor reproves Jerry who, annoyed, hucks him in a barrel of water and hoists he barrel by means of a pulley and rope high p in the rafters of a barn. Meanwhile, the tore offers a fine opportunity for a pair of obbers, who make the best of their chance by arting out everything movable in the place. The proprietor's cries from the barn attract a roup of policemen who release him. He enters is shop, is dumbfounded to see his stock and ixtures gone and glancing to the door he finds he robbers, aided by a policeman, placing the ast thing -a safe—into the wagon.

More excitement follows, in the course of which Jerry is discovered in an adjoining room entertaining the girl at the piano. Angered at Jerry's ill-performance of duty, the shopkeeper has him arrested—but not for long as Jerry seeks and finds an avenue of escape.

KNICKERBOCKER STAR FEATURES.

THE TIDES OF TIME (Three Parts—August 4).—The greed of Edmund Stark, employer of thousands, brings sorrow to the laborers. Mary Martin, so-called "Mother" to the laborers, appeals to Stark for the people. Stark refuses. She recalls her early romance with him which left a scar upon her heart. Her husband had lost his life in the mills through Stark's inhumanity. A committee of infuriated laborers attacks Stark's home. Mary Martin pleads with Stark to accede to their demands and thus prevent the attack. She finally succeeds in calming the laborers. As she leaves she hands Stark a copy of Poe's "Conqueror Worm," bidding him read the poem, and reflect on the part he is playing in the Drama of Life. Mary leads the laborers away and Stark reads the poem and in a frenzied state of mind sinks into sleep, while the Tides of Time roll before his troubled mind.

A group of angels led by Mimes is about to witness a drama. Finding two unborn souls, Mimes launches them upon the Sea of Life, saying that they will go to earth and enact the drama of life.

The Tide of Infancy rolls in upon the Sea of Life, and the angels see the home of plenty blessed by Time with a baby boy and into the poor home comes a baby girl. The next Tide shows us Childhood. The poor girl and the rich boy are playmates, while another boy is rival for the girl's favor. The third Tide is the Tide of Youth—in which we see the triangle romance between the poor girl, the rich boy and the farmer lad. As a result of the rich boy's cunning, the girl elopes with him, and there follows a shipwreck and finally the return of the girl, who is turned from her home. Her lover, the farmer boy, saves her life and gallantly makes her his wife. The angels look on with confused emotion while Mimes points out to them the fourth incoming Tide with its struggle, in which we see the two boys starting for war, witness the harrowing scenes of the battle field, the blowing up of a battleship and wholesale slaughter of men. In sorrow and sadness the angels look on the scene of death, as Mimes points out to them a scene of humanity. The poor boy is seen saving the life of his enemy, the rich young man, carrying him from the battlefield to safety.

The fifth Tide is Ambition and shows the rich man accumulating his fortune. The poor man meets a tragic death, while his wife—the poor girl—frenzied in her grief, clambers at the door of the rich man, Stark, who finally gives her bread which she throws back through his window. The angels look on in sorrow as they see the lonely woman prostrate on the grave of her husband.

The sixth Tide is Success, and shows us Edmund Stark and Mary Martin as they were at the beginning of the drama. We learn what Success is in ideal and in fact.

The last Tide is second childhood, and shows the closing hours of life for the two actors. The death of Mary, surrounded by all that makes unselfishness beautiful. Edmund Stark, driven to a miserable end by his greed, unable to swallow a drop of water. Mimes announces to the angels that the drama they have seen covers eighty earth years, to them a passing scene, and then points to the stream on which are seen returning the principals of the drama, the boat guided by Father Time. Mary Martin, an angel in white, joins the happy group, while all are stricken with horror as Edmund Stark appears bearing his flaming burden to the edge of a precipice from which he casts himself in despair into the flames of hell.

Edmund Stark suddenly awakens finding himself with the book in his hand just as Mary had left him. He springs to the window—his works are in flames!

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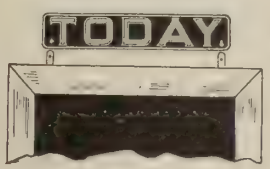

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NESTOR.

"IT HAPPENED WHILE HE FISHED" (Nestor Comedy Aug. 2). Jack and his chum are taking a trip to the woods and are enjoying the fishing. His chum tires of the sport and leaves for a stroll, while Jack nods over his fishing pole. Suddenly he comes to life, for not far off he sees two girls in their bars legs wading in the creek. They see him at the same time and there is a wild scramble for their stockings. They put them on hurriedly and make a quick getaway. When Neal returns Jack tells him he has seen a peach and intends to try and meet her.

When the boys return to town, Jack meets his "peach" on the car one day and there is mutual recognition. They get into conversation and Jack finds the girl lives on the same street with him. Jack takes her home, and on the way they pass Neal, to whom Jack gives a lordly wave of his hand. Jack is a hustler, and it is not long before he presents her with an engagement ring and their happiness seems complete.

One day Jack's chum is forced to leave, and as a favor Jack promises to meet his chum's sister, who is to arrive that evening. He goes to the station and locates the girl and assures her it is a pleasure to look after her. They leave for a restaurant to lunch.

Meanwhile, Billie has called at the office to see Jack and is informed that the went to the station to meet a lady. Her jealousy is aroused and she leaves the engagement ring with a note that she never wants to see him again. Upon returning, Jack finds the note and calls Billie up, but she still refuses to see him and, disappointed, he leaves for the mountains to fish, until his heart is healed.

Soon afterward Billie meets Neal and his sister, and they explain to her Jack's meeting with the girl. She is sorry for her words and resolves to seek Jack out and forgive and be forgiven. Neal accompanies her, and, arriving at the hotel, "Squirrel Inn," where Jack stops, they go to his room and lock all his clothes in a trunk and keep the key and set out to find him, Billie taking her camera along.

Jack spies Billie trying to get his picture and makes a quick getaway, while Neal, concealed nearby, laughs in glee. Jack rushes to his room to change clothes, but finds everything locked up and the key gone. He is in despair, but rather than be caught he determines to leave in the clothes he has on. He finds a note from Neal saying Billie wants to make up, but says "nothing doing" and rushes for the railroad station. Neal has suspected him and put the sheriff on his trail, and just as he crawls under the train to "ride the rods" he is nabbed. He is turned over to Neal, handcuffed, and the latter tells the sheriff he is Jack's keeper. They return to the hotel and Neal orders Jack to go down and get something to eat.

Billie, meanwhile, has put on a waitress's dress, and when Jack comes in starts to serve him. Jack looks up and recognizes her. Both smile and the reconciliaiton is complete, and as Neal sticks his head in the window they throw a chunk of bread at him.

DAN CUPID, FIXER (Aug. 9).—With the coming of June, Dan Cupid puts out his shingle and gets down to business. Jack receives a note from father telling him that they have picked out for his wife a very rich and handsome lady.

At home Miss Dillpickle is "dressed fit to kill," and when father tells her that Jack will arrive that evening she is happy. Jack in the train dreams of his affinity and sees a cover picture of a beautiful girl on a magazine which he visions as his fiancee. Father, mother and Miss Dillpickle are in the car to meet him, and there are fond greetings. After some persuasian he finally gets in with the chauffeur and sadly rides home, his beauty dream shattered.

In the city Mons. Massage has a beauty parlor and is very much in love with his head manicurist. He tries all of his tricks to win her, but she is "hard to catch." Jack has arrived in the city, and, seeing he is pursued by his nemesis, runs into the beauty parlor and begs the manicurist to hide him. His fiancee comes in, and, not seeing Jack, decides to take a banana massage herself, and Mons. Massage takes the job. He is so sympathetic and nice that she pours her love troubles into his ears. He recognizes beauty in distress and comforts her. Suddenly she sits upright, for the cloth has fallen from Jack's face and she sees her fiance. Jack manages to get out first, with Miss Dillpickle and Mons. Massage close behind. He gets in his car and is off like a streak. Miss Dillpickle vainly follows, and as Jack sees that he will escape he proposes to Billy and, receiving her assent, thankfully sighs and takes her in his arms, while far behind Miss Dillpickle is left to the tender mercies of Mons. Massage.

(Continued on page 1064.)

AUGUST 18TH

LENORE ULRICH

IN

CAPITAL PUNISHMENT

A powerful drama wonderfully adapted to this girls possibilities Miss Ulrich gained an enviable reputation as "Luana" in "The Bird of Paradise" in which she toured the country for three seasons. She is confident her new role suits her better.

JULY 21ST

ALICE BRADY

DAUGHTER OF WM. A. BRADY

IN

THE CUP OF CHANCE

PRODUCED BY JOSEPH LEVERING

IT is its story that makes this three-reel offering "The Cup of Chance," good With Alice Brady in the leading role as a young woman whose life was handicapped from the first by her having a bad mother, the story holds well and chiefly because the thread running smoothly through its plot construction keeps flashing into incidents unexpected and startling enough to prod the attention so that the pretty leading woman and the excellent cast that supports her can please the eye with the way they draw the situations. It tells a real picture-story full of action and it gets over.

In photography sets, scenes, acting and general direction for the most part it will hold its own above the average The story is just the kind for screen picturing, though in this case it cannot be annalized As an offering it will be liked

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RALPH STUART

IN

THE KICK-OUT

"YOU CAN'T BEAT IT"

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AUGUST 4TH

MARY NASH

IN

THE TIDES OF TIME

Written by Rev. C.J. HARRIS
Produced by JOSEPH LEVERING

UNDER THE SOUND SCHOOLING OF ETHEL BARRYMORE, MISS NASH HAS BECOME ONE OF THE LEADING ACTRESSES OF THE DAY.
HER WORK IN "THE WOMAN" AT THE REPUBLIC THEATRE AND IN "THE LURE" AT THE MAXINE ELLIOTT THEATRE HAVE GIVEN HER A SECURE POSITION IN THE HISTORY OF THE STAGE.

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LOST—THREE TEETH (Aug. 13).—The girl has been one of the standbys of her college football team and in one of the hard-fought scrimmages has had the misfortune to lose three of her front teeth.

The boy meets her and falls violently in love with her. Finally it comes to a show-down and she tells him that she has a dark secret.

The girl has had a set of three teeth made to take the place of those lost, and one day while the maid is cleaning up she finds them and carelessly tosses them out of the window, where they are found by a tramp. He meets a man who is shy three teeth. Meanwhile the girl has missed her teeth and as Eddie is calling, she is in despair. The boy finally learns of her trouble and sets out to search for the missing teeth. His quest is rewarded and at last he finds them and brings them back to the despondent girl. She is so overjoyed at the recovery of her teeth that she promises to marry him at once.

GOLD SEAL.

A CIGARETTE—THAT'S ALL (Two Reels—Aug. 10).—Barrett, a substantial, level-headed man of business, in the faith and confidence, in the love and devotion of his wife, in the trustworthiness of his partner, his employes, and more than all, of his best friend, is importuned by a mysterious stranger, a Hindoo Yogi, to purchase a pair of spectacles through the medium of which walls vanish and those behind them are seen in their true characters.

In succession the glasses are turned by Barrett upon his employes, his partner, his best friend and his wife. What is disclosed and the resultant effect upon the lives of the several characters in the story is ingeniously shown in its denouement.

BIG U.

HIS BELOVED VIOLIN (Two Reels—Aug. 12).—Von Wagner's dearest possession is his violin. His granddaughter is taken ill and Von Wagner pawns the instrument. He loses the pawn ticket.

Jardin is advertised to play at the musicale of Mrs. Hamilton. The pawnbroker sees the ad, and having found the lost ticket disposes of the violin to Jardin. In the interim the granddaughter has secured a position in the home of Mrs. Hamilton.

Von Wagner receives a check in payment for one of his compositions and starts out to redeem his violin. The pawnbroker, however, refuses to do business unless Von Wagner can show a ticket. In his extremity Von Wagner hastens to the Hamilton home, his object being to acquaint Mildred with his trouble.

Awaiting admittance, Von Wagner hears the playing of Jardin, recognizes the tone of his (Von Wagner's) violin and interrupts the musicale. Jardin recognizes Von Wagner as his old teacher, introduces him as such and insists that the old man render a selection on the cherished violin. Von Wagner, accompanied by Jardin, obliges and the picture fades with professor and ex-pupil rendering a selection together.

WHERE HAPPINESS DWELLS (Aug. 19).—Stanley Lambert, a blase young physician and clubman, has a cabin in the mountains which he calls his "Haven of Reflection."

Grace Manning is a society girl with romantic ideas. The foppish men of her set do not interest her. Her ideal is the mountaineer hero of fiction. She repairs to a mountain resort. Grace loses her way and stumbles upon Stanley's cabin. She believes Stanley is a real mountaineer and sees in him her fiction hero.

Stanley escorts Grace back to the resort, and even before they arrive at their destination love has come to both.

A barrier, however, rises up to confront her newly-found love. She has visions of her social life, and the realization comes to her that Stanley is not of her world. Grace returns to her social life, but its emptiness becomes unbearable, and after several days of reflection she decides that Stanley's love is paramount. She returns to the mountains, only to find an empty cabin.

His efforts to trace Grace futile, Stanley sadly returns to the wilderness. On the way to the cabin he encounters an attendant from the mountain resort and learns that one of the guests is seriously ill. He hurries to the resort to find that Grace, brooding over her lost love, has suffered a nervous breakdown. Stanley's appearance, however, results in an almost immediate cure.

JOKER.

A DIP IN THE WATER (Aug. 14).—Shultz visits the wealthy widow at her cottage by the sea. He is accompanied by his two interesting kids, Little Beanie and Lillian. Shultz has a rival, one Binks. The widow, however, shows Binks plainly that she prefers Shultz.

Now Tom, a dapper youth, is in love with Shultz's daughter, Lillian. Beanie catches the pair together, and, knowing that dad objects, tattles on them. Dad, furious, leaves the widow's side and tells Tom a thing or two, to the delight of Beanie. Tom resents dad's action and vents his feelings on Beanie, who swears vengeance.

Lillian manages to elude dad and again joins her sweetheart. Tom prepares to take Lillian for a row. Beanie gets wise and bores a hole in the boat's bottom.

Meanwhile Shultz has made a date with the interesting widow. Binks overhears and determines to be there too. Shultz comes across Beanie on the bench in glee at the distress of the young pair out in the boat.

The day is hot and Beanie proposes that he and dad take a swim. They have no bathing suits, but that does not matter, as the spot is a secluded one.

They are disporting themselves when a number of bathing girls appear and find the men's clothes. They make merry with them, dancing about and scattering the apparel. The horrified Schultz and Beanie have a fearsome time escaping detection.

Then the widow appears to keep her date. Shultz in the water, is helpless. Binks appears and continues to press his suit with the widow. Shultz rages. Binks finds his pants and extracts the wallet and watch.

Then Tom and Lillian swim ashore from the sunken boat. They meet the widow and Binks. Lillian recognizes dad's clothes. Tom spots Shultz, and, wading out to him with his pants, offers them in return for Lillian's hand. Shultz simply has to agree. When he reaches the shore Binks sure gets his, and while the two happy couples are joyously embracing, Beanie manages to crawl out of the water and secure his own coveted pants.

VICTOR.

REFUGE (Two Reels—Aug. 11).—Jack Brandon, a wealthy rancher, lives with his wife, Agnes, a city woman to whom he is greatly attached. Near Jack's ranch live Jud Martin, his wife and daughter, Cynthia.

Jack sends one of his men with foodstuffs and medicines. He also sends a letter recommending Jud to one of his friends in town which enables him to secure work.

Jack's wife longs for the gay life of the city. She receives a letter from a friend telling of the gay round of festivities and gayeties, which increases her longing.

At this critical time Akron, a cattle buyer, arrives. Agnes welcomes his presence as a means of breaking the endless monotony of her ranch life.

A few mornings later Jack and Akron start away to look over the stock. Jack stops at Jud's cabin to see how the sick woman is getting along. Cynthia, the daughter, in a purely childish spirit, expresses her gratitude to Jack by kissing him. He hears Jack tell the girl to meet him at a certain place that evening to get some medicine.

That evening Akron tells Agnes that Jack is not true to her, and to prove his assertion takes her to the place where Jack is to meet Cynthia. She sees her husband give the girl money, and at last she believes her husband is unfaithful to her.

Sure of winning her after she leaves, Akron quits his lover-like attentions to her and tells her that he will escort her to the city where she is going. She gladly accepts his offer and they leave for the station, after she had left a note to Jack, telling him of her decision and of Akron being her escort.

Cynthia's mother is suddenly stricken. Making an examination Jack finds that it is imperative for the woman to have some strychnine. There being none at the cabin, he returns to his house for it and finds the note. Crushed by the note, he drops it and revenge driving all other thoughts from his mind, he leaves in pursuit of the couple.

The couple have reached the station and while waiting for the train are approached by Jud, who begins to thank Agnes for the kindness to him and his family. As Jud tells of the many kindnesses she realizes how she has misunderstood her husband and slowly she begins to see that Akron has been the cause of all her trouble.

She has a sudden change of heart, and, denouncing Akron, starts back for the ranch. Akron is desperate at the thought of losing her and the money he expected to get out of her and bars her return to her home. Jud, however, comes to her rescue and forces Akron to board the train, telling him to keep going until he is out of the country.

Agnes has urged Jud to drive at top speed so she can get home and destroy the note before Jack sees it. She reaches home first, and, finding the note where she had left it, destroys it and thinks she is safe. She is confronted by Jack and from his expression sees he knows all. She attempts to explain, but without result, but in the midst of the scene Jud enters the room. Agnes appeals to him to verify her statement and he tells of the occurrence at the depot and so proves to Jack her innocence, and she is forgiven.

(Continued on page 1066.)

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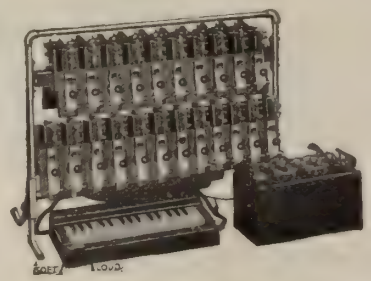

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POWERS.

HAUNTING WINDS (Aug. 14).—Wilfred Melton, a poor man who has come to the mountains in search of health, one day stumbles upon a rich quartz ledge bearing gold, but on account of his poverty is unable to get the machinery necessary to develop his find.

Near Melton lives an old hermit, who, apparently, is in most prosperous circumstances. One day he is counting his hoarded gold when Melton knocks at the door. The hermit hides his wealth under the tablecloth and admits Melton. Melton makes an impassioned appeal for some provisions and tells him that his wife and baby are almost on the verge of starvation. The old hermit thinks he is after his gun and tries to shoot Melton. In the struggle the gun is discharged and the old hermit killed. The tablecloth is pulled off in the struggle, baring the gold.

Time passes and Melton has made good with the money and is now in prosperous circumstances, but is still haunted. He writes his wife a note telling her of his mental torture, and that she will know the truth soon.

He sets out for the sheriff's office to tell of the killing and give himself up.

While he is nervously walking up and down in the sheriff's office he sees a reward sign, offering $1,000 for the capture of Nick, the Hermit, and from the picture recognizes the face of the dead hermit. He rushes from the office and hurries home to get the letter before his wife reads it.

His wife has just returned from an outing and is just about to get the letter when he rushes in and manages to secure the letter without her knowledge.

Some time later the president of the bank which the hermit had robbed is very much mystified to receive a package of $10,000, the amount stolen from the bank.

BISON.

CHASING THE LIMITED (Two Reels—Aug. 14).—Clagett, chief clerk to Superintendent Shea of the Coast Line, and the latter's daughter have formed an attachment for each other. The superintendent, in order to break off the attachment, sends his clerk to a small town 500 miles down the line as agent.

Clagett assumes his duties as agent and makes the acquaintance of a woman in charge of the depot lunch counter, who is known as "Saint Catherine of the Coffee Cups." The girl is just recovering from a great sorrow in the loss of her mother and is left in charge of her brother, a wild lad of about seventeen. On her deathbed the mother has made the girl promise to do everything in her power to make a man of the boy, Micky.

The new agent realizes his attachment for the superintendent's daughter was only a passing fancy, and that Catherine is, in truth, the only girl for him.

Micky continues to frequent saloons and gambling halls. One day he sees Clagett put a large freight shipment payment in the safe. Micky comes into the office and tells the agent that his sister wants to see him. Leaving Micky in the office, he goes to see what the girl wants. He finds the errand was a ruse. Later he starts to check up his cash, when there is a knock at the door and Kenyon, the traveling auditor, comes in. Following the usual custom of auditors, he demands to check the cash at once and Clagett is found to be short $540, the exact sum of the freight shipment payment. He refuses to make any explanation, although he feels sure Micky is the cause of it, and the auditor takes charge of the office.

The dispatcher puts out an order at the station to hold the fast mail for a fruit train, which cannot be reached, and Clagett dully hears him receive the order. Catherine comes to the window and speaks to him. She realizes something is wrong, and Clagett suddenly blurts out that he is short a large sum Catherine realizes Clagett is trying to protect her brother and starts off to find him, leaving Clagett without any explanation of the purpose of her errand. He thinks she believes him guilty and is very much cast down.

Clagett is sitting in apathy when he suddenly hears the roar of the fast mail passing the station and notices a helper engine on a track near by, deserted by the crew, who have gone to lunch.

He is going at a terrific rate when the foreman of a track gang sees him coming, and, thinking it is a runaway, derails it to save the mail. Clagett makes a flying leap when the engine is derailed and outside of bruises is all right. He is still determined to save the mail, and, grabbing a hand-car standing near the track, starts again.

The private car of the superintendent is on the rear of the mail, and he, with his daughter and others, are enjoying the view when they see a hand-car in the distance with a man signaling. The superintendent pulls the air and stops the train. Superintendent and his daughter express their gratitude and he tells them that he is virtually under arrest for theft in his office. Margaret turns from him in scorn, and he contrasts her attitude with Catherine's The superintendent realizes the debt the road owes Clagett, but decides to put off action until he learns further from the auditor.

On the return to the station the auditor rushes out and grasps Clagett by the hand. He is overcome with surprise when he hears the auditor tell the superintendent that Clagett's accounts are in good shape, and that he had made a mistake, and that the money had been merely misplaced.

Catherine, after a stormy session with her brother, had succeeded in getting the money and turning back to the auditor with a full explanation. She is waiting in the office until the return of Clagett.

L-KO.

LOVE ON AN EMPTY STOMACH (Aug. 15).—Hank and Kitty had had no breakfast, but notwithstanding their caved-in sensations inside they still retained their ability to attend the wants of the ladies.

Unfortunately they picked out the same lady, who, in addition, had a husky sweetheart who had just proposed and left to get the ring. Hank concealed a sledge hammer in a bouquet of forget-me-nots and figured that his subterfuge would rid him or the gentleman, who happened back and caught him in conversation with his fiancee.

It did, but only temporarily, as the fellow had lots of vitality and came to far sooner than Hank had expected. He went after Hank, and Hank went in the opposite direction. Hank also had struck Kitty with the hammer, and Kitty now came to and started looking for Hank. With everybody looking for one another there was bound to be confusion and misunderstandings.

The escort finally found Hank, and Hank tried to find a way out. There was almost a crime right then and there, with the escort as the killer and Hank as the killed.

LAEMMLE.

IN THE GRIP OF THE LAW (Aug. 15).—Kate Roberts and her mother live on the seacoast, where Mrs. Roberts runs a boarding house. Kate reads of the outside world and becomes dissatisfied with her quiet life. Ned Johnson, her sweetheart, is a source of interest to the summer visitors, and one day Kate and he have a spat because the women notice Ned so.

Henry Andrews and his son come to the beach for a vacation and take lodgings at Mrs. Roberts' house. Kate "falls for" the good looks and clothes of the son and seizes every opportunity to accompany him about. When passing Ned she cuts him dead. This leaves Ned heartsore and angry and he resolves to watch the strangers. One day he accidentally sees a notice offering a reward for the capture of a band of smugglers.

Ned is sprawled out among the rocks when he sees a boat put away from a launch anchored out in the ocean and hurriedly come to shore. His curiosity is aroused and he sees the boat met by Andrews, who gets a suspicious looking box and hides it after the crew return to the ship. He hides until Andrews leaves and then hurries to the sheriff and tells him of his suspicions.

The next morning Andrews and his son announce that they have to leave and call the automobile. As Andrews comes out with the box under his overcoat the sheriff steps up and arrests him. There is a fight, in which the two are subdued and taken to the lockup.

Kate realizes the true worth of Ned and gladly returns to his love and their happiness is complete when later Ned is given a substantial reward for assisting in the capture of a brace of notorious smugglers.

REX.

JEALOUSY, WHAT ART THOU? (Two Parts—Aug. 1).—The story opens in Ben's office, where Dorothy calls at the close of the day to accompany him for a stroll. Ben excuses himself for a moment, and during his absence we see Dorothy go through the drawers of his desk, discovering there a photograph of a beautiful woman.

Meanwhile Ben finds, amongst various feminine trifles in Dorothy's handbag a man's card, which reads:

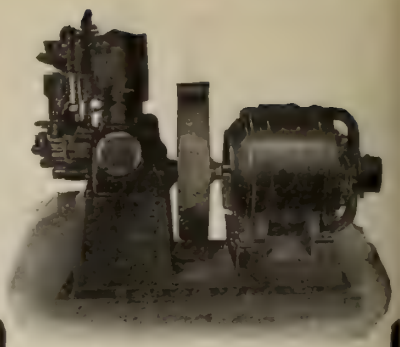
JOSEPH D. CARSON
Greely 1081.

This he pockets and returns to Dorothy, who, on hearing him return, has tucked the photograph in her bodice.

The two, looking much worried, start for a stroll.

That night, Dorothy, waiting for Ben, sits down to write a letter to a girl friend, Josephine Gates, and begins: "My Dear Joe:—It has been a long time since we have been together." Ben arrives and Dorothy pushes the letter aside to welcome him. While she goes out to get some fruit Ben looks about, and his eyes fall upon part of the letter that Dorothy has writ-

(Continued on page 1068.)



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ten. Taking from the pocket of his coat the card he has stolen from Dorothy's purse, Ben jumps to the conclusion that Dorothy was writing to Joseph D. Carson. A strained silence, a heated quarrel arises.

Both decide to separate, and not go to a mask ball together.

Friday comes, and no word from Ben to Dorothy or no word from Dorothy to Ben. Here Dorothy's feminine curiosity gets the better of her, and, stealing to Ben's apartment, she breaks down all reserve, and, telling the valet of her quarrel with Ben, begs him to tell her what costume Ben intends wearing that night. For answer, the valet shows Dorothy the costume, that of a monk with hood and cowl.

Meanwhile Ben, too, has grown curious, and goes to Dorothy's home, where he bribes Dorothy's mother to show him Dorothy's costume, which is that of Carmen. Ben retires delighted and resolves he'll watch her.

When Ben returns to his apartment the valet tells him of Dorothy's visit, and he determines to fool Dorothy by exchanging costumes with a friend. As a result of this exchange of costumes many amusing complications ensue at the ball.

UNIVERSAL.

ANIMATED WEEKLY NO. 177 (July 28).—Water Carnival—Canoe tilting and log rolling with and without roller skates make interesting sport.—Hoquiam, Wash.

"Wise Gazams" Drill—Gloss Blowers' Association in fantastic garb at annual convention.—Columbus, Ohio.

Champ Clark.—Californians give hearty welcome to House of Representatives' speaker.—Los Angeles, Cal. Sub-title: Mrs. Champ Clark is presented with bouquet.

Shooting the Big Guns.—Crews of 12-inch coast defense disappearing guns at target practice.—Fort Hancock, Sandy Hook, N. J.

Elks on Parade.—B. P. O. E. presents glittering pageant of floats and costumes at annual convention.—Los Angeles, Cal.

Last Word in Efficiency.—Dumping ground is transformed into a park in the record time of five hours.—St. Louis, Me. Sub-title: Building the fountain.

Killing Clay Pigeons.—Crack shots of United States compete at gun club traps.—Pasadena, Cal.

Fatal Strike Battle.—Tragic results follow fierce rioting when thousands of Standard Oil employees attack armed guards at plant.—Bayonne, N. J. Sub-titles: Stoning the company's guards behind wall. Strikers destroy automobile belonging to corporation. Street barricaded with huge water pipes to obstruct police interference. Deputies driven back by mobs. Two victims taken to hospital by ordinary wagon, as ambulances were destroyed. During the night many fires were started in endeavor to explode big oil tanks. The next morning—women and children gather wood from heap of smouldering ruins. Efforts of police to make passage for sheriff. Sheriff Kinkead and lawyer who acts as interpreter. Sheriff's rousing speech inspires men's promise to go home peaceably.

William Jennings Bryan.—Ex-Secretary of State is escorted through world's greatest moving picture city by President Carl Laemmle.—Universal City, Cal.

Mimic Warfare.—Five thousand New York National Guardsmen display excellent skill during week of war manoeuvres.—Camp Whitman, Fishkill Plains, N. Y. Sub-titles: Engineers constructing pontoon bridge. Field battery coming into position. The "battle' is on. Governor Whitman and his staff review the troops.

Cartoons by the world-famous caricaturist Hy. Mayer of Puck.

Great Eastland Disaster.—Many lives lost when great lake steamer laden with excursionists capsizes in Chicago River, Chicago, Ill.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Two Parts—July 26).—Count Frederick, at the end of the fifth episode of "The Broken Coin," is attempting to rescue Kitty Grey, the American newspaper woman who is searching for his half of "The Broken Coin," when he is surrounded on all sides by the sewer apaches. Making the best of a very bad situation, he places Kitty on her feet and smiles at the enemy.

Roleau, hearing the apaches stop in the sewer, realizes they must have caught Kitty, and, going to the secret entrance, sees Kitty and Frederick surrounded. Roleau gets two guns from his waiting automobile, and, giving one to his Arab assistant, they creep to the opening of the sewer which leads to Kitty, Frederick and their captors, the apaches.

Blake and his men take Frederick a short distance from Kitty to search him, leaving two of their confederates to guard her. Roleau shoots the two holding Kitty, and as the Arab holds the others at bay he succeeds in getting her to the street above. In the fight that ensues, Frederick tries to escape, but Blake is too quick for him.

Not having time to reach the car he came in. Roleau places Kitty on the horse she came on and, quickly mounting the Arab's, they succeed in getting away. Quickly getting into Roleau's stolen car, the two apaches follow Roleau and Kitty.

Kitty's horse is about all in, as is Roleau's and they are about to give up when they see before them a cliff some hundred feet above the water. In the car the apaches are blind to all else but their people ahead of them. They are going at such speed that it would be impossible to stop the car under sixty feet distance. Seeing this, and with the cliff only a few feet away, Roleau tells Kitty to ride as near as she can, not too fast, and then turn her horse in the opposite direction. As they are within twenty feet of the cliff Roleau turns and giving them the laugh, jumps his horse over the cliff into the water. The apaches, seeing him go from sight, try to stop their car, but fail. Kitty, on the cliff above, sees Roleau escape to the bank just as the car comes down to the water, pinning the two apaches under it.

At the dive, Frederick is still a prisoner, Kitty hurriedly rejoins Roleau, and, together, they return to Gretzhoffen.

Surprised at the delay of the two men he sent after Kitty, Blake sends several others to locate them. Arriving at the cliff, the apaches are horror-stricken to see their two pals dead under the car, with no trace of Kitty or Roleau.

Sachio, in the meantime, is being besieged by the diplomatic emissaries of Grahaffen to do something to find the plans of the fortifications of Gretzhoffen, Sachio, sends two men to Kitty's hotel to try and obtain the coin from her, goes himself with one man to Frederick's apartment.

Kitty sends the following note to King Michael: "Your Majesty. It may interest you to know that Count Frederick is being held a prisoner by a band of apaches in their dive near the sewers in the lower part of the city.

"Follow the desert road for Grahaffen, take steps leading to cellar of last house on left side of road. KITTY GRAY."

The police locate Blake's dive, and, after a hard fight, rescue Frederick. He is surprised when shown Kitty's note.

Kitty goes to Frederick's apartment to find the other part of the coin. She accidentally finds it. She sees the barrel of a gun pointing at her. She sees a man's hand slowly taking careful aim at her head.

BROADWAY UNIVERSAL FEATURE.

JUDY FORGOT (Five Parts—Aug. 9).—Judy forgot. She forgot her own name. She did it on her own honeymoon.

Judy Evans, one of the stage stars who could make Broadway audiences laugh, suddenly discovered that one man in the box was straining every effort to catch her glance.

Another strange thing about Judy was the fact that she could not keep from winking every time she smiled. Men who noticed this were wont to accuse her of flirting, but being rather sensitive about it. It just couldn't be helped—that wink of hers—for her mother had done so, and her grandmother. But, anyhow, Judy winked, and straight at Freddy, who was the particular bold young man who was seated in one of the boxes. A son of wealthy parentage and full of fun, he naturally supposed that the wink was genuine, and at once set out for the stage, where he boldly walked into Judy's room and offered his heart and hand to her. Freddy was bodily thrown out by the stage hands, but remained outside looking up at her window with tears in his eyes. Judy finally married him, and amid a shower of rice the couple left for Europe. The wink and smile soon was the cause of a quarrel and Judy escaped to Marienbad.

The train bearing Judy was wrecked and Judy received a severe bump on her head, which caused amnesia.

Among the other passengers of the wrecked train were Dicky Stole and his newly-acquired wife, who was formerly Trixy Gale, a divorcee. Dicky, a college boy of twenty, has eloped with Trixy. His parents are enraged at this runaway match. They claim that Trixy has kidnapped their son, a minor in the eyes of the law. They have offered a reward of $500 for the arrest of Trixy "for kidnapping."

John Mugg, an uncle of Dicky's, is stopping at this same hotel in Marienbad. Mr. Mugg, who is a fleshy man, is in Marienbad taking the "cure," in an effort to lose some of his superfluous flesh. Mugg has to get up at sunrise, exercise in a gymnasium, walk and run all over the surrounding country, take Turkish baths and live on dry crackers.

Dicky and Trixy, in their room at the hotel have just examined their luggage and found that Trixy, instead of receiving her own luggage, has come into possession of trunks and suitcases marked "Mrs. Frederick Evans" (Judy). Then, going for a walk, Dicky sees his uncle, John Mugg. He shows him to Judy.

The doctor tells Judy "the shock of the wreck has caused temporary loss of memory."

The doctor discovers suitcases which he thinks

(Cointinued on page 1070.)

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belong to Judy. They examine them and find that they are marked "Trixy Gale" (the former name of Dicky's wife). The doctor tells Judy her name is Trixy Gale. He takes her to the hotel. Then he meets his patient, John Mugg. He tells him he has just left an American lady who has lost her memory—a lady named "Trixy Gale." Mugg exclaims, "That's the woman who kidnapped my nephew. If she's here, that young rascal must be here, too." At this moment Mugg and the doctor come face to face with Dicky. Trixy has lingered behind to look in a shop window. The doctor, seeking Judy, informs her that she has just kidnapped Dicky, the nephew of Mr. Mugg, and Judy is horrified having married a minor. He takes her to Mugg and Dicky, whereupon she strives desperately to remember how she could ever have married such a funny looking fellow.

However, she feels that she must embrace her husband. Trixy, who has returned and who sees the performance, is enraged. Judy is introduced to Mugg. Her smile and wink make a pleasant impression upon him. He begins winking at her. He tells her that he will keep them under his eye until Dicky's father arrives upon the scene. The doctor explains to Dicky about Judy having lost her memory. Dicky then tells Trixy, "Let her think she's my wife. Tonight you and I will take a train for Paris and leave my supposed wife here with Uncle Mugg. Suddenly Freddy appears. All morning he has been looking wildly all over Marienbad in search of Judy. He sees her now and rushes to her. She does not recognize him. She is frightened and turns to Dicky for protection. She says to Freddy, "I don't know you." Freddy, pointing to Dicky, says, "Who is this man?" "My husband," says Judy.

"I'm your husband," exclaims Freddy. He tries to strike Dicky. There is a fight and Freddy is arrested and taken away. Judy, disturbed, looks after him, saying to herself: "Where have I seen his face before."

Later, Judy, worn out by all the excitement, returns to the hotel, where she decides to take a nap. As a striking coincidence, at the hotel is a man by the name of Gale, who has two children, who while playing about, become lost and begin crying. The doctor finds them, and asking their names and receiving the reply Gale, at once concludes that Judy, because of her loss of memory, has forgotten about her other children. The doctor takes the children to the hotel, finds out that Judy is sleeping and places the children in bed beside Judy so they will be the first thing she sees when she wakes up. Judy awakens and to her horror perceives the children beside her. She is still more horrified to learn that they are her own, but takes them all into her arms.

Mr. Mugg, who has developed quite an affection for Judy, gives an elaborate society circus, in the midst of which the two kids come down into the ballroom, where the frantic father, who has searched high and low for them, takes them away from Judy.

Freddy, released from jail, breaks into the society circus and demands his wife. Judy declares that she has never seen him before and urges him to run away. Pressed on all sides by her hallucination of husbands and babies, she and Mugg steal forth from the hotel and into an automobile, intending to escape. Freddy and others pursue in another machine.

In her excitement Judy pulls the arm of the chauffeur and the auto plunges into another car and the occupants are thrown out.

When Freddy and the others arrive with aid to the injured they find Judy seated on the ground rubbing her head. The shock has restored her memory and she rushes into Freddy's arms with joy.

Mutual Film Corp.

FALSTAFF.

GUSSIE, THE GRACEFUL LIFEGUARD (Aug. 13).—The young clerk, enjoying his vacation at the seashore, receives a curt note from his employers that they were reducing expenses and his services were no longer required. He has very little money left. He confides his troubles to the bright little girl, the hotel's cashier. She likes the young fellow and straightway goes to the hotel proprietor and tells him the young man will be of value to him as lifeguard. The little cashier's brother is the present lifeguard, but though a good swimmer, he is homely.

There was one thing the proprietor did not know. His new lifeguard *could not swim*. The little cashier knew it, but cautioned the clerk to say nothing, for, as she expressed it, "my brother is a life saver and he can do the work. Your job is to look pretty and kid the girls." And the arrangement worked beautifully, for the clerk saved the old ladies and children who fell down in shallow water, while the real lifeguard rescued those who had wandered beyond their depth, but so cleverly was it done that all the hotel guests believed that the handsome young lifeguard was a very wonderful person, and considered his homely assistant to be useful, but not in a class at all with his handsome superior.

The constant flattery the clerk received from the hotel guests turned his head, and he treated the little cashier very indifferently. The girl had grown to care for him, and when she saw him passing much of his time in the company of a wealthy old maid, she was heartbroken. Her brother, the homely lifeguard, soon reassured her.

"It's all right, Sis," he said, "he really doesn't care for that old maid, and what he needs to bring him to his senses is a ducking. And he will get it. Believe me."

The clerk, at the old maid's request, took her rowing, and at the psychological moment, the homely lifeguard, adopting the method of a submarine, dived under the water and swam beneath the surface until he reached the boat and flung the clerk and his "fair" companion into the water.

"Why that lifeguard is an impostor," sputtered the old maid. "He can't swim a stroke. He must be discharged at once." The clerk looked lovingly into the little cashier's face. "I am sure to be fired for not being able to swim." "Don't you worry, kid," replied the girl," and her statement thoroughly satisfied the young man.

BRONCHO.

SHORTY INHERITS A HAREM (Two Reels—Aug. 11).—Shorty, travelling with Selby's Wild West Show in India, goes hunting in the jungle with Bill Forbes, a former bunkie of his, now serving in the British Army. In the wilds he gets separated from Forbes, who believes he has been killed by a tiger. Shorty succors a dying Indian prince and is made successor to his kingdom of Cawnpore. Going to take up his new duties at the palace of the Maharajah, the cowboy discovers that he has forty wives. He becomes smitten with the youngest, thus causing Fatimeh, the former favorite, to commit suicide. He then is informed that the customs of the country demand that he shall bury himself alive with his dead wife. Shorty objects. He shoots up the palace and escapes.

BEAUTY.

CUPID TAKES A TAXI (Aug. 3).—Bob, spendthrift, speeder and heart-breaker, is a source of constant worry to his father. He falls in love with Mabel, a damsel in distress, whom he takes home in his runabout. Father washes his hands of his son and the young man becomes a chauffeur. A call comes from Mabel's house for a taxi. He goes to the marriage bureau and equips himself with a license. Then he goes to Mabel's papa, he finds that he is to drive her, her parents and Clarence, the suitor of papa's and mama's choice, to the opera. Bob arranges with the girl to meet him between the acts. They run away and are married. There may be compensations in having to get out and drive a cab for a living.

JIMMY ON THE JOB (August 10).—Jimmy's earnest efforts as an auto salesman have met with no success. He chances to meet Mabel Mason and a violent flirtation ensues. Just when Jimmy is "getting somewhere" with Mabel he is fired by the man who employed him. Meanwhile in a nearby country town Farmer Swayne has had a fine crop. He sells it for a goodly sum and he and his wife come to see the city. A group of sleek and slick "con" men size up Jasper and his bank roll. Jasper visits a bath house where he dives and disports himself with mermaids until his wife takes a hand in the fun. As they emerge, three men greet Jasper and Mrs. Swayne.

"We are the Welcome Committee," they explained. The farmer and his wife are delighted. A joy ride is suggested and at a lonely spot along the road, Jasper is relieved of his bank roll. Mabel and Jimmy out for a ride, see a car ahead of them. "Catch it,' says Mabel, "and I will buy this car." Jimmy makes good and catches up just as the farmers are robbed. Jimmy does battle with the crooks. With Jasper at his side he lays the "con" men low. He fairly makes them like it. Jasper's money is recovered. It is a banner day for Jimmy, for both Mabel and Jasper buy cars, and Jimmy is reinstated as the star of the salesman crew.

Jimmy and Mabel blushingly admit another of Jimmy's conquests.

KAY BEE.

THE HEART OF JABEZ FLINT (Two Reels—Aug. 6).—Jabez Flint, miser and pillar of the church, holds the small New England town where he lives. Flint forecloses on the property of Widow Ames, rousing the indignation of the minister, David Dowling. The Dowlings take Mrs. Ames home, and the following Sunday the text is: "It is harder for a camel to pass through a needle's eye." Jabez leaves in the middle of the sermon. The next day when a delegation calls on him for a donation he tells them that they will get nothing of the sort from him, but that if they will depose Dowling and call a new man that he will build them a new church. This is done and Dowling, broken-hearted, retires. Before the new meeting house is finished Flint is stricken with small-pox. Fearing to die, he sends for the new minister to read him the scripture but the preacher is afraid to go near the diseased man. In despair, Flint summons Dowling. The old minister goes to him and helps the village doctor save Flint's life. Dowling is reinstated, his salary doubled, and the Widow Ames receives back her home.

MAJESTIC.

VICTORINE (Majestic—Two Reels—Aug. 1).—Dottie gets a job in a small show as the "sidekick" of the world's famous knife thrower. The Angel who is backing the outfit is too modest to proclaim his love for Dottie. Dottie, thoroughly carried away by the great, handsome strong man, fails to see the worth of the angel until fate takes a hand.

The knife thrower gets drunk and the angel forbids Dottie to do her act. Not so the strong man, and to show his brute power, he locks up the angel and bids the knife thrower go on with the show. All the freaks are in a flutter; they realize the danger to which the girl will be submitted, but they are determined not to lose the audience which is becoming impatient.

The drunken knife thrower has made several false throws, any one of which might have proved fatal to the girl, when the angel, released from his prison by the tight-rope walker, rushes to the rescue and saves the girl he loves by flinging himself before her. He gets the knife and is seriously injured. At the hospital a few days later, the girl, chastened by the tragedy, and the angel decide they will form a partnership that will have no knife throwing in it.

BIG JIM'S HEART (Two Reels—Aug. 8).—Sheriff Jim Taylor loves Elsie, daughter of Ranchman White. Elsie, however, has given her promise to Tom, driver of the pony express. Tom gets into a quarrel with Wild Cat, an Indian half-breed. The latter is found dead and the express driver is arrested. Elsie alone believes him innocent. On the day set for the hanging, Mojave Ed, a worthless character, falls ill of fever in the mountains. Fearing to die, he sends for the sheriff and confesses to him. Sheriff realizes that his hope of winning Elsie now is lost—that is, if he chooses to prove the express driver's innocence. As he stands, later that day, with the hang rope in his hand, Big Jim finds that he cannot bring himself to seek by such means his own happiness. He relates Mojave Ed's confession, Tom is freed, and the lovers reunited.

THE RIGHT TO LIVE (Aug. 10).—Piccino, a hustling little "newsie," takes a half-starved

(Continued on page 1072.)

A CORRECTION Last week it was quoted of "Just Out of College," by George Ade—"A good five-reel comedy is a hard thing to put over, and this film has been so well handled that it does go over;" credit being given the New York Evening Telegram. This was instead from the New York Evening Mail.

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Twenty-seven Hundred women showed *their* interest by paying admissions of 50c, 75c and $1.00 at San Antonio, Texas, in two days and Nine Hundred and Fifty women paid similar prices at the first public showing of the Twilight Sleep motion pictures and lecture in Washington, D. C.

READ THESE FACTS

There are two reels of motion pictures, illustrating a copyrighted lecture on Twilight Sleep, by Doctor Kurt E. Schlossingk, the Great Authority, from Freiburg, Germany. The show and lecture take about an hour and a half.

The pictures and lecture are absolutely free from any objectionable feature, and have been highly indorsed by Mayors and other public Officials, Ministers, members of various Civic Organizations and individuals of high standing in the several communities where they have been shown.

As soon as the subject is announced for public presentation anywhere the press is flooded with discussions on Twilight Sleep, every word of which means dollars in the pocket of the exhibitor.

There were TWENTY-SEVEN COLUMNS OF FREE PUBLICITY in the New York daily papers in one week on the subject of

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waif, Bettina, home with him to his tenement room. They invite in the old, blind lawyer across the hall, to share their feast. Next morning, Piccino finds that Jo, the bully, has stolen his corner where he sells papers. Wandering disconsolate, he sees an automobile strike down Bettina, who is peddling papers to help out. The injured child is carried to the tenement. In desperation, Piccino steals a loaf of bread from a baker's cart. The boy is captured by a policeman, and a few days later is taken before the Juvenile Court. By chance Bettina and the rich employer of the chauffeur who ran her down, also are present. Old Lawyer Hillbrand pleads the newsboy's case. Montgomery, the capitalist, learns for the first time of his chauffeur's criminal carelessness. He asks permission of the court to make reparation. Piccino is vindicated, and Montgomery sends him, with Bettina and Lawyer Hillbrand, to a pleasant home of their own in the country.

DOMINO.

THE PROMOTER (Two Reels—Aug. 5).—Mallard, a crooked mining stock promoter, swindles Silas Clayton, a farmer, out of $3,500. Clayton has mortgaged his property to buy Mallard's worthless stock, and later finds himself and his family dispossessed and almost penniless. The Claytons go West to take up a homestead claim. Jim Howard, an Arizona ranchman, falls in love with Ellen Clayton. She shows him a snap-shot which she happens to have of Mallard, and tells him that he is the man who ruined her father. Howard runs across the original of the kodak picture in a Tucson hotel. He decoys Mallard to an abandoned mine and holds him prisoner while he goes for Ellen and her father. They return with Howard and identify the swindler. Howard tells Mallard that unless he puts down $5,000 for Gold Mining stock he will never get out of the mine. Mallard comes across with the check on a Tucson bank. Clayton cashes it. Mallard is set free. The promoter is then presented with the worthless stock which he formerly had sold Clayton. Mallard starts back across the desert, on foot, eighty miles to Tucson.

THE $100,000 BILL (Two Reels—Aug. 12).—Guy Roberts, an Alaskan prospector, comes into Nome with two hundred ounces of coarse gold to cash at the sub-treasury. He is given a one hundred thousand dollar bill by the superintendent. The news spreads and Soapy Smith and his gang get busy. Roberts takes passage on the "Circle City" for Seattle. Soapy and his pals dope some of the sailors from the ship, change clothes with them, and go aboard. They drug Roberts, but cannot find the bill. Later he pretends to give the money to Ruth Duncan, the skipper's daughter, with with whom he has fallen in love. The crooks get the girl in their power, but again are baffled. They then determine to torture Roberts, but Ruth calls the crew to the rescue. The crooks are captured, and Roberts has the satisfaction of showing them where he has concealed the one hundred thousand dollar bill under the steamship label on his trunk.

KOMIC.

THE DEACON'S WHISKERS (Aug. 1).—Fay disobeys her father, the deacon, and runs off with Edward to go in bathing. Father, sitting on the beach with his wife, is informed of Fay's actions by Steve, the suitor of his own preference. The deacon starts to find Edward. The latter, warned of his coming, changes the signs on the outside of the bath houses. The deacon gets into the women's corridor. Seeing a door ajar, he peers in. Instantly the door is slammed and he is caught fast by the whiskers. Here his wife discovers him in a compromising position. Meanwhile, Fay and Edward have captured the minister and gone out on a raft. Steve again rushes to inform his would-be father-in-law, but the deacon and his party are too late to stop the ceremony.

FATHER LOVE (Aug. 8).—Archibald's wife, Frances, has acquired the club habit. She neglects to take him to the theater, and he must pass the lonely evenings tending their infant. Fay, the chauffeur, out of pity for the slighted husband, falls in love with him and begs him to elope with her. His duty to the baby, however, constrains him to decline. Fay makes up her mind to win Archibald at any cost. She kidnaps him in the auto. The wife at the club hears what has happened and rushes to the rescue. Fay's machine breaks down. Archibald escapes and flings himself into the sea. The wife swims out and saves him. Realizing that he has been faithful to her, even to the point of risking his life, Frances reassures her spouse that she will show him more affection in the future.

THE FATAL FINGER PRINTS (Aug. 15).—Nell and Ben are happily betrothed and all goes well until the advent of Austin Force. Austin's flashing black eyes and silky jet mustache cause Nell to throw over Ben and promise to marry her new admirer the following afternoon. Nell's Aunt Ellen goes to the jeweler's and buys a beautiful necklace for the bride-to-be. Austin spies her. As the mysterious bridegroom's vocation is taking other people's things, and, as he is ignorant of Aunt Ellen's identity, he shadows her home and resolves to pay her a midnight call. Austin enters the house and secures the necklace. Nell, who is spending the night with her aunt, surprises him, however. As it is dark, they fail to recognize one another. Austin is obliged to slap Nell's face in order to make his getaway. The following day Austin gives the necklace to Nell's father with instructions that it shall not be presented to the bride until time for the ceremony. Nell appears with the finger-prints still on her face. Austin realizes that if the aunt identifies the necklace it will go hard with him. He tries many ruses to recover the gems before her arrival, and to prevail upon Nell to wash her face. Ben's suspicions are aroused. He does a little detective work, the guilty Austin is exposed, and Nell takes refuge in Ben's arms.

AMERICAN.

THE MIGHTY HOLD (Aug. 4).—Helen Wade, after pleading in vain with Lewis Caldwell to make her his wife for the sake of their child, pins a note to the baby's dress, entrusting it to the care of some compassionate stranger, and leaving it in its crib, goes down to the river and commits suicide. Nan, a feminine Raffles, finds the baby. She tells her partner, Jim, that she has decided to adopt the child. Meanwhile, Caldwell's father dies. He seeks Helen far and wide. Five years pass and he can find no trace of her or his child. An automobile accident throws Caldwell and Nan together. They become friends, then lovers. When Caldwell proposes, Nan tells him the story of her past and how the finding of the baby had been her redemption. She shows him also the note in Helen's writing which was pinned to the child's dress. Caldwell is overwhelmed. He persuades her to continue to care for little Nathalie as his wife.

THE EXILE OF "BARK-K" RANCH (Two Reels—August 9).—Burt Towne saves Dave Burton from the fury of Tex, a drunken Mexican. Dave promises Burt if he ever gets the chance he will reward him for saving his life. Burt returns to Millie and his sweetheart, whom he would wed but for her sick mother, her excitable father and the little sister, all of whom demand her care on the "Bar-K" Ranch. Millie's mother dies. Burt renews his plea that Millie marry him. The father and sister deter the girl. Millie whispers a secret to Burt, who rushes off exultant to get the marriage license. Returning, Burt is shot in the back by Tex, the revengeful Mexican. He struggles desperately to ward off death, but Tex's bullet has found its mark. He scratches a message to Dave, the man whose life he had saved, begging him (Dave) to "come and make good with Millie, for I can't." Burt's riderless horse reaches Millie's cottage. Blood is on the saddle. Millie's father rushes in search of Burt, he finds the boy dead in the road. Then Millie confides in her father and is promptly driven from home.

Meanwhile Burt's message is carried to Dave, who at once rides off to learn what it means. Months later Millie falls exhausted on a roadside. Here Dave finds her and tenderly he bears her to the home of his own sweetheart's mother. Her condition is discovered and the self-righteous matron refuses to give her shelter or aid. Dave finds a more compassionate neighbor where Millie is treated with love and care as she hovers at the doorway of death. The busybody gossips of the neighborhood cannot stand the strain on their own morality so they wait upon Dave and reprove him for his friendship for "such a woman." Millie overhears and with her babe held close prepares hastily to leave.

Then a sheriff rides up bearing possessions of Burt, who was slain. Dave opens the package, his eyes fall on Millie's picture. He recognizes her as the girl to whom he was to make good. He discovers, too, his deep born love for the girl.

Millie steals out but Dave overtakes her. He offers his heart and his name as her refuge. Sobbing yet happy Millie goes to his arms.

COMRADES THREE (August 11).—"She ain't nobody's child. I found that brat on my door step sixteen years ago," thus speaks a drunken hag who has made Ginger work like a slave. But Ginger is uncomplaining until Bob offers unwelcome attentions. Then in boys clothing she runs away.

Meanwhile Stanley Ward is seized with adventurous desire. He decides to become a tramp for a fortnight. That night Ginger acquires a friend, a homeless lad, like herself an orphan, who had left an orphanage because of cruel treatment.

Stanley proves a wonderful forager who supplies a hungry band of tramps with a meal such as they had not enjoyed in years. He comes upon Ginger and her little friend. He invites them to join the hobo circle. Hobs and the other "won't works" discover that Ginger has long tresses, and therefore is a girl. Stanley flies to her protection. There is a fight and Stanley is sorely wounded. Hobs and the hobos flee. Two days later Stanley revives. The orphan boy tells him of Ginger's constant devotion. In gratitude Stanley takes them to his home. A future is opened before the homeless waif. A future too is opened before Ginger, for Stanley declares his love.

MUTUAL.

MUTUAL WEEKLY, NO. 30 (July 29).—The remains of a powder mill near Louisville, Ky., after half a ton of powder explodes, killing 8 and causing $50,000 damages.

The Mazama Club of Oregon on annual climb to summit of Mt. Hood, 11,225 feet high.

Cowboys at Prescott, Arizona, re-enact wild west stunts during frontier days' celebration. The Pony Express relay race. Governor Hunt was an interested spectator.

Thousands pay final tribute to the late Archbishop Quigley at Chicago.

First shipment of Central American cattle from Guatemala reaches New Orleans en route to St. Louis packing houses.

Central Ohio floods cause loss of life and destroy crops valued at $2,000,000.

Gigantic well near Pittsburgh, Pa., spouts 60,000,000 feet of gas a day which will be a total loss until successfully capped.

Harry Thaw, after 9 years' fight for freedom, is welcomed home by his mother and Pittsburgh friends.

The Liberty Bell, nearing end of its journey, arrives at Salt Lake City and is viewed by one-third of the State's population.

Shriners from all temples attend 1915 convention at Seattle, Wash.

The National Women's Life Saving League give an exhibition in aquatic sports at Beautiful Manhattan Beach, N. Y.

New York policemen try out new signals allowing traffic to flow 5 blocks at a time.

Reuben Brown and his rooster companion arrive at Washington, D. C., on globe circling trip.

Latest war pictures by courtesy of the Union of French Cinematograph Manufacturers. Ammunition depot at the front. The big Jack Johnsons are doing good work. Very powerful mortars are being used. A pile of shells from one battery after all day firing.

RELIANCE.

HER FAIRY PRINCE (July 26).—Violet is a motherless little girl left alone with servants all day, for her father is a judge in the big city. Fairies are her mental companions. When she discovers Jim, an escaped convict, in her attic playroom, she believes wicked dwarfs changed him from a prince into a striped zebra. All day Violet and her fairy prince entertain each other, she furnishing him with food and clothes from her father's wardrobe.

Accompanied by an attorney who wishes to discuss a case, the Judge returns to his home in the evening. Violet goes to bed, only to be aroused by the loud voice of the attorney, who, determined to win the Judge to his way of thinking, has resorted to a threat and then to violence.

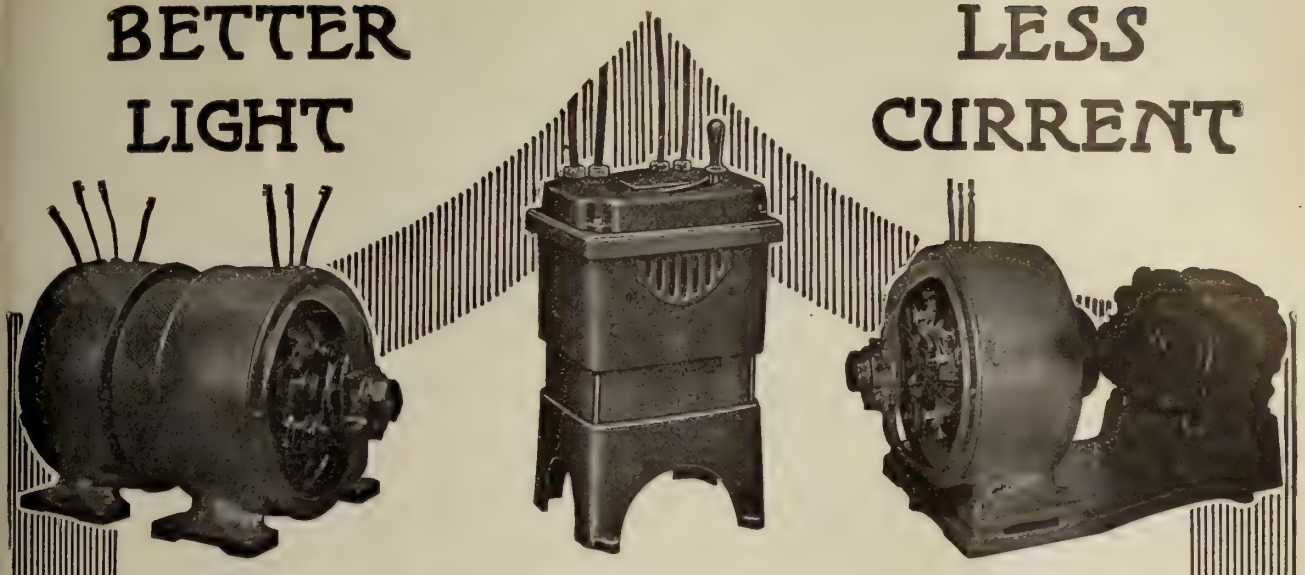
Just at this moment the convict sees the Judge who sentenced him to prison being overpowered by the very attorney who falsely accused him.

Little Violet enters and is seized by the attorney. He places a pistol to her head and threatens to fire if her father does not agree to his demands. The convict hesitates but a second; it is liberty or the life of his little friend. He tosses the child to safety, collars the attorney, tells him that his day of reckoning has arrived. The attorney sneaks away while the Judge and Violet and the unjustly-sentenced convict have a heart-to-heart talk.

THE BRIDE OF THE SEA (Aug. 2).—Grace is a hypochondriac, and no fit companion for Ralph, her young husband, nor Marie, her daughter. She invites Maude, an old friend, to visit them. The latter determines to rouse Grace to her responsibilities as wife and mother. Maude flirts with Ralph. Grace, unbalanced by constant thinking of herself and her ills, throws herself off the cliff into the sea. No trace of her can be found, and Ralph mourns his wife as dead. Meanwhile, the unconscious woman has been rescued by Old Ben, a semi-demented fisherman, who continuously patrols the beach, looking for his wife, who was drowned in her youth. He believes that now he has found her and carries Grace to his cabin. On her recovery she finds herself powerless to escape. She is obliged to cook and help with the fishing, as Nina did long ago. She mourns daily for her little girl. Old Ben steals and brings to her the first child he finds on the beach. It proves to

(Continued on page 1074.)

BETTER LIGHT LESS CURRENT



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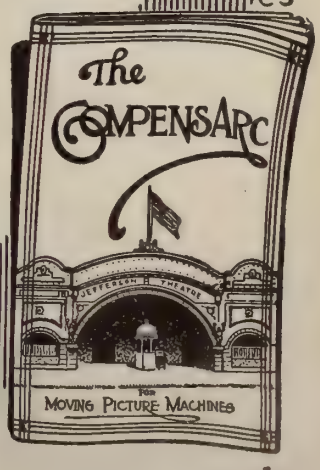

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Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

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be Grace's own daughter. Ralph, tracing Marie, is led to Old Ben's cottage, where he finds his wife. They begin life together anew.

THE LITTLE BOY WHO ONCE WAS HE (Aug. 4).—Dan Adams goes back to the scenes of his boyhood to get his bearings in life. The spirit of the boy that once was he campanions him, and demands that he account for the way in which he has spent his mature years. Adams reviews his shameless career. He is overwhelmed with repentance. Returning to the city, he seeks out the wife whom he had lost, wins her forgiveness, and persuades her to begin life over again with him.

A WOMAN OF NERVE (Aug 6).—John Baker, bank president of White Plains, N. Y., gives a diamond necklace to his wife on the fifth anniversary of their marriage. At breakfast, scanning the news, she reads aloud to her husband of the presentation of the necklace and mention of her other valuable gems. Below is an account of a desperate burglar, Michael Brennan, known as "Three Fingered Mike."

Brennan eludes capture and arrives in New York City, taking refuge with a prosperous baker, an old school friend, who buys him clothes and some disguises, but tries to persuade him to leave the country and keep straight. Brennan determines he will try for the jewels. He applies to Mrs. Baker for a position as gardener. She refers him to her husband, and Brennan goes to the bank. Mr. Baker receives him and tells him he leaves for Chicago at three o'clock that day; to call again in a week.

That night Brennan enters the house and tries the safe, but hearing footsteps, takes refuge under the large center table. Mrs. Baker enters, turns on the lights and seats herself at the table with a basket of embroidery in her lap. Brennan, in trying to locate her exact position, moves the cover a trifle. The movement attracts Mrs. Baker's attention; she sees a hand appear and disappear with two fingers missing. She waits a moment, yawns heavily and then rings for her maid Kate. She instructs Kate aloud to take a note to the jeweler at once, requesting him to bring her necklace and other jewelry to the house that night, as she wishes to put them in the safe. Kate is instructed to call the police and then get help and hurry back, waiting at the door quietly until the police arrive, or until she should call for help. She then returns to the room, seats herself at the piano and plays and sings a little, then picks up her sewing again and takes her seat a little nearer the door, but avoids glancing toward the table.

Kate carries out her instructions to the letter, and the officers arrive in time, ring, are admitted and drag Brennan from his concealment.

THE CEREMONIAL TURQUOISE (Two Reels—Aug. 7).—Reinhart, senior member of the jewelry firm of Reinhart and Du Boise, is found murdered in the store. Du Boise is suspected, as the partners' relations had been strained, and Reinhart had forced his daughter, Amy, to break her engagement to Du Boise. Amy, however, believes him innocent. She observes that a case of turquoises has been taken, and also notices a quantity of coarse, black hair, evidently torn from the head of the murderer. Amy learns that the turquoise mine had been taken over from New Mexican Indians, not without some friction. A clerk testifies that on the day of the murder a well-dressed "Spaniard" had visited the store and bought a few small turquoises. The girl enlists the co-operation of the sheriff, and they go, with a posse, to the mine. There the Indians are surprised in the midst of tribal ceremonies in which the stolen turquoise plays an important part. Lubo, their leader, in attempting to escape, is mortally wounded. Dying, he confesses to Amy that he murdered Reinhart. Amy reaches the court room just in time to present Lubo's written confession which saves her lover from the chair.

THE LITTLE ORPHANS (Aug. 9).—When their mother dies, Donald and Doris, fall into the hands of Levy, a pawnbroker, who is "fence" for a gang of crooks. Levy forces Donald to sell papers for a living, and Doris he makes his slavey. The gang wants a small boy in a jewel robbery, the pawnbroker rents Donald to them. He is compelled to enter the home of Renwick Morris to open the door. Morris discovers the intruder, recognizes his newsboy, and wins from him his story. Morris phones police headquarters, and the waiting thieves are captured. Meanwhile, Doris has gone to the police, desperately determined to win help against Levy. Donald and Doris meet at the station. Levy has been arrested. Renwick Morris and his wife adopt the homeless brother and sister.

THE NOON HOUR (Aug. 11).—Ada Prentice, a knitting mill girl, is forbidden by her parents to marry John Horrocks. She confides in her Aunt Sarah, the oldest employee in the mill. Aunt Sarah tells Ada that she has a perfect right to live her own life and to marry a mate of her own choosing. The old lady knows whereof she is talking, for in her youth she had given up her chance of happiness by refusing the one man whom she ever was able to love. That evening John comes around to Ada's house, and is sent about his business by her angry father and brother. John is willing to leave, but he is determined to take Ada with him. They escape to Aunt Sarah's. The old lady faces Ada's father and brother from the doorway, gun in hand. As Aunt Sarah is the crack shot of the region, she easily wins the father's consent to Ada's marriage and extracts from him a promise to attend the wedding.

THE WAY OF A MOTHER (Two Reels—Aug. 14).—Robert Harding, a country boy who has come to New York to earn his living, falls in love with Gladys Ducane, an actress. Gladys is a woman of principle. She supports herself and child by her only talent, her voice. A man about town, Henry Bartlett, covets Gladys. He writes to Robert's mother, warning her of the danger her son is running in allowing himself to be fascinated by an actress. The letter brings Mrs. Harding to New York. She goes to the young woman's apartment. There she finds Gladys caring for her very sick child. The two women are drawn to one another and Mrs. Harding suggests that they both pray for the baby's recovery. Gladys promises that if the child's life be spared to her, she will give up Robert. In a few minutes the fever leaves the little one, and it falls into a peaceful sleep. Mrs. Harding leaves. In the ante-room, however, she hears her son enter the apartment. Then ensues a conversation which assures her how honestly the actress is living up to her promise, and how heart-broken the boy is at the thought of their final separation. The mother re-enters the room. She owns that she is completely won over. "And now, my children," she says, "come back home with me and celebrate the wedding."

MUTUAL MASTERPICTURES.

THE GIRL FROM HIS TOWN (American—Four Parts—Aug. 5).—Dan Blair had not been impervious to the charms of Sarah Towney, "the girl at the fountain." The only son of Malcolm Blair, retired cattle magnate of Red Rock, Montana, had, on one occasion, consumed six chocolate ice-cream sodas. Guido Bendelauri, operatic impresario had been stalled over night between trains at Red Rock, and had discovered a future prima donna.

Three years later, Malcolm Blair died. His old partner, Joshua Ruggles, whom he had made trustee of his estate, encouraged Dan to pay a long-promised visit to a friend of his father's in England. On Dan's arrival at Galory Court, Lord Galory took the young American's measuse approvingly.

Lord Galory and his friends accept the invitation of Prince Ponitowski to witness the debut of a new musical comedy star in London. She is Sarah Towney.

At the close of the first act, Blair sent in his card to the prima donna. In her luxurious dressing-room they had a wonderful reunion. The only disturbing element was the presence of Prince Ponitowski. It was followed by other interviews, at the theater and at her hotel. Dan always was running into the Prince.

His Lordship sent for Ruggles, but had failed to reckon with schemers higher up. Quite suddenly he found his own hands full with Dan, the Duchess of Breakwater. Dan was very obviously in a position to repair the duchess's family fortunes—and Galory knew only too well the peculiar fascination of the girl. One encounter too many with Ponitowski in Sarah's apartments, indeed, sent Dan straight into the duchess's arms. Blair was not long in regretting this step. His hopes of Sarah had revived.

Ruggles meant to deliver him at any price. The old Westerner even went so far as to lay his own heart and fortune at the prima donna's feet. When that failed, he invented a ruse designed to appeal to "Letty's" grasping disposition. It did appeal—to her really unselfish love for Dan. And after that, even Ruggles could no longer doubt Sarah's sincerity. The richest young man in Montana married the girl from his town. And they went back to Red Rock.

Pathe Exchange, Inc.

PATHE NEWS, NO. 58 (July 21).—Pathe's American fashions. Latest styles for little boys. (Courtesy of Ivan Frank & Co., New York.)

Lima, Ohio.—More than 2,000 homes are inundated by a great flood that sweeps through this city as the Ottawa river overflows its banks.

Chicago, Ill.—Federal Judge K. M. Landis congratulates Ed Walsh when the famous White Sox twirler signalizes his return to active playing by pitching the Sox to a 6-2 victory over the Athletics.

Seattle, Wash.—Twenty-five thousand Shriners from all parts of the United States, Alaska and Honolulu, in convention here, march through the business section of the city in picturesque parade.

New York City.—The Cunard line steamship Orduna, which was attacked by a German submarine after leaving Liverpool. This picture was made as the vessel left this port during the recent naval review.

The Eyewitness at the Front, etc. Series X. In the Forest of the Argonne.

PATHE NEWS, NO. 59 (July 24).—Rome, Italy.—With the war spirit ablaze in the whole land, patriotic mottoes are formed by human letters in the National Stadium while the members of the royal family watch.

Bayonne, N. J.—Strikers at the plant of the Standard Oil Co. here stone deputies who have taken refuge behind the walls of the Tide Water Oil Co. Half a dozen workmen have been killed and a score wounded in this strike. Sheriff Kinkead (in center) arrives to quell the trouble.

Waterbury, Conn.—Instead of knickerbockers and shirtwaists, Charles Granavan, eight years old, of this city, wears the gown of a monk. He recovered from a dangerous illness after his mother had prayed to St. Anthony, and Mrs. Granavan promised that her boy would wear the monastic garb until he was sixteen years old. Charles finds his garb no handicap when he wants to play. Charles and his mother, Mrs. Rocco Granavan. Notice the tonsure or shaving of the crown of the boy's head.

Cartoon.—"Uncle Sam Gets Wise at Last." "While my rivals are fighting I'll seize my opportunity."

Solving the Problem of Keeping Cool when the Mercury Hovers About the Hundred Degree Mark.—This is not a view of some well known watering place on the Atlantic Coast. It is a Sunday crowd gathered on the lake shore of Chicago's fashionable North Side. Chicago's daughters make frequent use of the city's 27 miles of lake front. A tub race at the annual water carnival of the Larchmont Yacht Club, Larchmont, N. Y. A goose race at the same carnival seems to be as much fun for the goose as any of the contestants. Getting in and out of a canoe is easy for the entries in a Larchmont obstacle race. Summer residents of Wildwood by the Sea, N. J., aren't bothered by the heat. They just tango and forget the high temperature. Throughout the country dealers give ice to poor families at reduced prices, provided the children of the families make deliveries themselves. Who said it was warm? No matter what the weather, Themistocles always is comfortable in his tank in the Central Park Zoo, New York.

Pittsburgh, Pa.—Harry Thaw, slayer of Stanford White, is greeted by Superintendent of Police Matthews upon his arrival at his home in this city. Thaw and his mother. The beautiful Thaw home.

Los Angeles, Cal.—B. P. O. Elks, at their national convention here, take part in a great parade in which gaily decorated floats are a feature.

WHIFFLES AT THE FRONT (Punch—Two Reels—Aug. 2).—That old scamp, Whiffles, has fallen in love again. This time it is old Major Durand's daughter, and strangely enough, the Major is strong for Whiffles. There is but one obstacle in the way of this union, and that is the girl's affection. *It* has centered itself in Willie Saphead, a drawing-room darling, and refuses to be moulded to fit her father's fancy. With woman's charming simplicity, she arranges for Willie to enlist in the army, so's she can scoop up Willie and her father's consent at once. Willie fakes a note to his loved one, saying that he has joined the army. Whiffles' great mind works in the same channel and he also sends a note saying that his military genius is too valuable to be lost to his country. When Whiffles thinks enough time has elapsed for him to have returned from Morocco, he hires a uniform and visits his beloved Marie. They make a great fuss of him and, inspired by his description of a tremendous battle in which he was the chief battler, all go galloping about the room on imaginary mounts. Then comes Willie Saphead with *his* tale. Then comes a newspaper with the announcement that war has been declared and joy in the heart of Marie that her heroes will have an opportunity (yea, *many* opportunities) to distinguish themselves. Poor Whiffles. He finally arrives at the front and while on sentry duty has the rare fortune of bringing down a hostile aeroplane with one aviator in it. When he hears that his bravery will be the means of giving him an honored position *right on the firing line*, he suddenly remembers that he's been wounded in the foot, and limps about dreadfully. He is sent to a hospital, where he has a million ludicrous experiences with a pretty nurse, a Torco soldier and the over-enthusiastic Major Durand, who, hearing of his heroism and his hospital confinement, comes with his family to visit his prospective son-in-law. But Whiffles, fancy-free,

(Continued on page 1076.)

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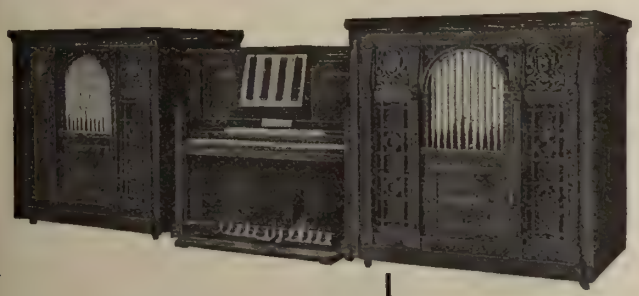

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has shifted his affection to his nurse, and the complications that arise as a result of this unexpected visit prove almost his undoing.

THE RIGHTED WRONG (Victory—Three Parts—August 7).—The Prince of Robaria finds great comfort in his declining years in Diantha, his adopted daughter. Captain Lindor, his nephew, incurs heavy debts and goes to the Prince for aid. The latter remonstrates and a quarrel ensues, but Diantha's intercession enables Lindor to get the required sum. The Prince, however, is angered at his nephew's impertinence and changes his will, making Diantha sole heir.

Travers, one of the coachmen on the estate, is secretly in love with Diantha and takes a photograph of her from her boudoir. He is detected by Norris, the head coachman, and the Prince orders his discharge.

While inspecting the stables, the Prince is fatally stricken with heart failure. The latter then finds the will and promises to remain silent if Lindor, who is the nearest blood relative of the deceased, will grant him a steady income. This is agreed upon, and Diantha, bereft of her rightful possessions, leaves the estate.

She is an excellent rider and seeks Travers, her admirer, who is now a famous jockey in Hamilton's circus. He secures employment for her, and when he learns that she has not been installed as mistress of her late foster father's estate, becomes suspicious. Peter, another circus man, tells him that he has learned of the stealing of the will from Valerie, fiancee of Lindor, who sought his aid to put a stop to the blackmail. Travers is overjoyed, and steals the will from Norris, who is leading a life of ease. But instead of giving it to Lindor, they use it as a means of placing Diantha where she belongs. She then weds Travers, who has loved her for so long.

THE ROMANCE OF ELAINE (No. 33—Two Parts—Aug. 9).—The plans of Marcus Del Mar, a foreign agent, engaged in mining America's harbors and bridges, have been sorely interfered with by Elaine Dodge. Del Mar engages Mme. Lorens, an adventuress posing as a dressmaker, to help him. Under pretext of showing Elaine some gowns, Mme. Lorenz gets her to her rooms in the Hotel St. Germain. There Elaine is overcome by the waiting Del Mar, and spirited away in his automobile to a deserted house in the woods.

But a mysterious naturalist constantly on Del Mar's trail, tracks them and, after a stealthy reconnoitre, in which he uses his pocket periscope to good advantage, manages to free Elaine. She is chased by Del Mar and his men, however, and only succeeds in escaping by jumping into a canoe and braving a swift current. Del Mar fires at her from shore and breaks her paddle, thereby ruining her chances of escape. As she is swept down the stream toward the waterfalls and certain death, the mysterious naturalist and Jameson form a human chain and, swinging out over the stream rescue her as the canoe goes sweeping on to the rocks below. Once he sees she is safe, the mysterious naturalist utterly vanishes, leaving on the faces of Elaine and Jameson a look of wonder that will increase in the next episode. The next episode is called "The Flash."

SOAKING THE CLOTHES (Phunphilms—Aug. 14).—Three city sports, reeking of 6th ave. and 14th st., come to Hicksville, and immediately two of them have a desire to create the only atmosphere they're comfortable in. The third, Aleck, has the desire but not the youth, so he stays home and makes sure of the crowd's funds by sewing them in the lining of his suit.

Willie and George shine up to two charmers who are accustomed to stepping lively and all their available cash is used in a taxi ride to a swell cafe. Willie doesn't have much trouble in faking up a fit outside the cafe, and the boys depart, making a date for that evening.

They then go home and look for their cash, but Aleck's been there first. The only available asset is the sleeping Aleck's clothes, which they take out and hock. When Aleck awakes the boys tell him they have soaked his clothes, and he almost jumps out of his pajamas at the news.

Disguised as a woman, he takes the boys' clothes to pawn them in order to get enough money to take his own suit with the money sewed in the lining out of hock. But alas! The suit has already been sold.

WORLD FILM CORP.

THE TANGLES OF POKES AND JABBS (Wizard Comedy—July 5).—Pokes and Jabbs are neighbors; each has a wife. And there is a fifth character, Miss Tattler, who is the authoress of all the mischief of the comedy. She thinks she sees Pokes kissing Mrs. Jabbs and then she goes and spreads the scandal. Jabbs, madly jealous, tries to shoot Pokes, who escapes. Next day Pokes, who has lost some money in the Jabbs home tries to recover it but is again detected by the malicious Miss Tattler. After many exciting adventures and escapes, Pokes recovers his money, but has it taken from him by his wife, who will no longer trust him out of her sight.

LETTERS FROM BUGS TO GUS (Ring Lardner Series, No. 1—"You Know Me, Al!"—July 12).—In the picture, leading lights of the baseball clubs and the big leagues are shown on the field—Roger Bresnahan, Garry Herrman, Honus Wagner, Thomas and others. Gus falls in love with a pretty girl on the ball field. But she prefers one of the ball players. Affairs are complicated by a "dood," who, to Bug's disgust, also makes up to the girl.

LETTERS FROM BUGS TO GUS (Ring Lardner's Letters, No. 2—July 19).—Bugs wants to meet the big league fellows at dinner. We see him hobnobbing with Garry Hermann, President Thomas of the Cubs and other baseball notables, while a banquet is in progress. Bugs drinks unwisely, and makes a ludicrous fool of himself. He presents himself on the baseball field in evening dress. His rival for the fair charmer sets his pup on Bugs.

MARRYING MONEY (Shubert, five parts—July 26). Theodore Vandeveer and James Sweeney are two young lawyers without clients. When they are at their lowest ebb, Theodore Vandeveer gets a notice that he is one of the heirs to his rich uncle's estate. He has a rich cousin, Archie, who is also named as an heir. Theodore and Sweeney pay their creditors and find that they still have $700 left. They determine, then, to go to Rockville, a fashionable summer resort. They arrive at Rockville and apply for rooms at the hotel. They find that a magnificent suite has already been engaged by Cousin Archie and his mother, who have not yet arrived. The hotel clerk, believing that Theodore is to be in Archie's party, gives Theodore and Sweeney part of the suite. This fact causes everybody in Rockville to believe that Theodore is rich and, therefore, the ambitious mothers of the pretty girls at Rockville consider him a great catch.

Among the girls at the hotel is Mildred Niles. She is the daughter of "The King of Wall Street." Mildred and Theodore are immediately drawn to each other, and Mrs. Niles looks with favor on Theodore. Meanwhile "The King of Wall Street" is engaged in some disastrous speculations in New York. Another suitor of Mildred's is a Count, whom Mildred's mother also likes because of his title.

Sweeney, when he sees how matters stand between Theodore and Mildred, urges Theodore to elope with her. Sweeney is in a particular hurry, as the cash is fast dwindling. Matters go from bad to worse in Wall Street with Mr. Niles, and finally he loses every cent. He comes to Rockville to break the news to his wife. She is prostrated. By this time, Mildred and Theodore have become engaged.

When Mrs. Niles hears of her husband's failure she insists on Mildred's eloping with Theodore before the news is made public. So it happens that Mildred and Theodore elope in Mr. Nile's car, each having a false impression of the other.

By this time Theodore has no money left. He confesses to Mildred and she confesses to him. They are in a quandary as to how they will be able to live when the rich uncle's lawyer arrives and tells Theodore that there was a secret codicil to the will saying that in the event of Theodore's marriage he should receive one million dollars. But this fact was to be a secret until after marriage, so that no woman would marry Theodore for his money.

SUNDAY (Lederer—August 2).—Sunday is a young girl left by a dying father in charge of four rough, but noble-hearted, lumbermen, known as Jack, Towzer, Davy and Lively, who bring her up as a boy. Jacky, the youngest of the quartette, is in love with Sunday, but she regards him only as a brother. The four men finally decide to send her to a convent school.

Arthur Brinthorpe, the black sheep of an old English family, travelling in America, meets Sunday, and persuades her to elope. She believes that he intends to take her to his home in England as his wife. Arthur is compelled to confess that he does not intend to marry her. Stunned by this perfidy, Sunday denounces him furiously, and when Arthur seizes her in his arms, she draws her revolver, which he takes from her. The struggle is witnessed by Jacky, who comes to Sunday's rescue, and in doing so kills Arthur. A half-witted girl, named Lizette, who is hopelessly in love with Jacky, sees it.

Jacky departs with the Sisters. New adventures, however, are in store for Sunday. Her aunt in England, Mrs. Naresby, has been searching for her, and she is finally discovered in the convent school and brought to England. She meets and falls in love with Henry Brin-

(Continued on page 1078.)

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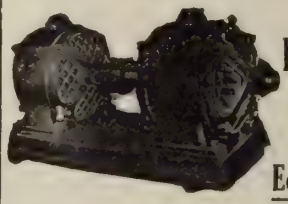

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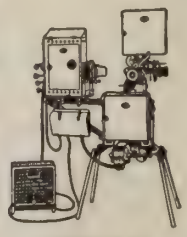

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thorpe, an elder brother of the "ne'er-do-well Arthur." Sunday tries to resist his love, feeling that the dead man stands between them. He demands to know why she will not marry him. She is unable to tell him. Unhappy and wretched, she leaves her aunt's house by night and takes steerage passage for America. She finally arrives at the lumber camp and surprises the "boys" by rushing into the cabin and telling them she has come home to stay. Henry and his friend, Tom Oxley, follow Sunday to America, and arrive at the cabin. Henry is determined to learn why Sunday has run away from him. Meantime, Lizette, believing that Sunday has returned to marry Jacky, accuses her of the murder of Arthur Brinthorpe, and when Jacky confesses that he committed the deed, Lizette attempts Sunday's life by throwing a knife through the door. Lively, suspecting Lizette's intentions, throws himself in front of Sunday and is wounded. Sunday tells the entire story to Henry, who realizes his brother's guilt and Sunday's innocence, and the story ends with the reconciliation of the lovers.

PARAMOUNT.

THE SEVEN SISTERS (Famous Players—Five Parts—July 26).—The play is based on the Hungarian system of marriage, where matrimonial conventions inexorably consign to helpless spinsterhood a girl whose younger sister marries before her. Under the circumstances, therefore, seven daughters may be considered a very well-disguised blessing, particularly when the middle one is such a hoyden that she places her sisters' romantic chances in further jeopardy by being expelled from the convent school. That is what the naughty Mici does in the play. She escapes from the school and attends a masked ball, where she meets Count Feri Horkoy. She is caught and dismissed and sent home. This starts all the trouble for the widowed mother of the seven sisters, who on seeing Mici return in a beautiful dress, realizes that she must be placed in the background. Thereupon the rebellious Mici enters into a conspiracy with Count Horkoy to provide husbands for her senior sisters at the earliest possible moment, promising him a kiss with each betrothal. From this moment on the complications grow thick and fast. The girls in each case are duly susceptible to the charms of vigorous and attractive masculinity, but they are apparently indifferent as to the means by which the desirable end is accomplished. As a result we find the oldest sister voluntarily engaging in a most unmaidenly deception to bring about a proposal. She gets the uncle, though she wanted the nephew. Then Mici weds the lieutenant.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 12—"To the Highest Bidder"—Two Parts—July 19).—Arthur's first thought was to employ the means he had at hand in the finding of the train robbers' stolen plunder, to aid Esther and his gypsy mother. Then he would save Stanley Hall from the hands of strangers. He resolved to entrust his affairs to Tom Blake, the Richmond detective. Arthur wired Blake ample funds and full instructions. In a few hours he received a satisfactory reply. But it was a bitter thought to the supposed heir of the Stanleys that even in going to the rescue of Esther and his mother he was using means not rightfully his. He resolved to make every effort to found his own fortune and refund with interest. Meanwhile, Esther, having assured herself that Hagar was provided for in the sanitarium, and that, no matter what move Mrs. Stanley might make, the gypsy woman's cure would go on, left Richmond in the company of Quabba. She felt sure that Arthur was prospering in far California.

Mrs. Stanley remained cool in the face of the girl's disappearance, though Blair raged and fumed. All Fairfax turned out at the auction of Stanley Hall. No one locally interested had the means to purchase the place and the Stanleys had not expected competitive bidding. When Tom Blake, who also had come down from Richmond, asked that the house and furnishings be offered as a whole, and tendered an opening bid of $2,000, Mrs. Stanley and Blair bid desperately. Their limit was soon reached. The old family estate went for $20,000 to Blake, who admitted that he was acting for an unknown client. The Stanleys, too chagrined to make themselves agreeable, did not return with Mrs. Randolph to Richmond.

Luke Lovell, who had become an illicit whiskey peddler, in passing an adobe hut in Lower California, saw the diamond from the sky dangling from the neck of an Indian baby. The necklace was only a bit of glass and tinsel to the sodden Indian father, and he gladly bartered it for whiskey to the eager gypsy. Luke and his companion pushed on toward Santa Barbara. Arthur Stanley, alias "John Powell," had fallen into the hands of oil sharks. All that remained of the outlaw plunder he had invested in the worthless Good Hope wells, and he is now penniless. "I'm from Pennsylvania," confided Jack Wilson, the foreman. "I believe if we torpedoed the big well we'd start the oil. The shysters are coming to take the property away from you because we didn't strike oil. So, let's do something desperate, boss; let's torpedo the big well!"

"John Powell" agreed. As a result of the explosion there arose a geyser of mud and a spuming fountain of roaring oil and gas. "John Powell" was a millionaire.

The evening that his associates feted and banqueted "John Powell," oil magnate, Vivian Marston dined with an elderly admirer at the same restaurant. The adventuress' eyes were fixed upon the young man. Where had she seen this lauded favorite of fortune before? The stranger held a telegram in his hand, which read: "Esther Stanley has left for parts unknown. Tom Blake." The next morning, Luke Lovell and his pal stood looking down over the paradise of Santa Barbara to the bay. Luke's eyes were fixed on a great, white yacht riding at anchor. "A guy rich enough to own a skiff like that," he growled, "can afford to buy the diamond from us." That evening the two men pulled out in a row boat. Suddenly, Luke's confederate struck him down. The boat went over. A drowning man gasped in agony. And the diamond from the sky was fast becoming the diamond beneath the sea.

THE DIAMOND FROM THE SKY (Chapter 13, "The Man in the Mask"—July 26).—For a few moments Luke Lovell, crawling up from the sea, cared little whether he lived or died. But with returning breath and life came fear. It seemed plain to Luke now that no evil hand could hold the diamond. Let it lie then at the bottom of the sea.

Sunrise found him far back in the mountains Luke asked for and secured work as a blacksmith's helper.

Meanwhile, Vivian Marston was keeping watch of Arthur. "The Golden Man," the young oil king was called, was intoxicated with his own success. Vivian now knew that "John Powell" was the cousin of Blair. When the time was almost ripe, Vivian wrote to Blair, informing him of his kinsman's wealth, and suggesting that he join her in Los Angeles.

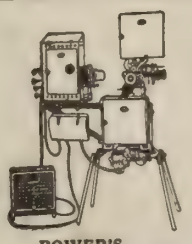
While Blair and his mother are plotting her mortal unhappiness, Esther, with Quabba, visits the gypsy tribe, and strengthened by many substantial gifts of aid, the quaint pair set out afresh on their quest of Arthur. Quabba in the possession of a large street piano and a pony and cart to haul it. But Esther insisted on returning once more to see Hagar at the sanitarium. They are seen from a passing train by Blair. He alights and hurries to make his peace with Mrs. Randolph. The next day Esther finds in her room $1,000 in bank notes and a message from Arthur. She gives half the money to the organ grinder and bids him depart at once.

Blair Stanley sees Quabba turn round the corner of the Randolph mansion, and follows. Suddenly Quabba steps into the path of a street car and is knocked senseless. Blair hurries to lift the injured man and take him to his lodgings. Blair sees in the accident a means of entrapping Esther. Handing a bootblack a hastily-scribbled line telling the girl to come at once, he dispatched him to the Randolph mansion. Later, as Esther enters Quabba's room, she is seized by a masked man. But Blair finds that he had caught a little tigress. His effort to search her for the Stanley document is fruitless. Help comes to Esther in the shape of Detective Tom Blake, whose secret aid the bootblack was. In the scuffle, Blair falls over a broken stair-rail and lies as though dead.

ART FILM CORP.

THE STUBBORNNESS OF GERALDINE (Five Parts).—Geraldine, the daughter of a wealthy New Yorker, is in Hungary and about to return to the United States after an absence of seven years. As a farewell, a masked ball is given in her honor at the American Embassy. Count Carlos Kinski, a distinguished young nobleman, is one of the guests and catches a momentary glimpse of her face. He falls in love with her at once and tries in vain to ascertain her identity. In second cabin he makes the acquaintance of Geraldine during the voyage.

Just when his wooing is most propitious, there comes a blow from the dark. His elder brother, while secretary to the Austro-Hungarian Embassy in London, trifled with the affections of an American girl, then cast her off and she ended her life by leaping from a high balcony. Fraulein Handt, a governess to the daughters of the Ambassador, who are guests in Geraldine's home, rake up this story and charges it to Carlos. In the end, Carlos obtains the proof from Hungary that he is not the man who caused the tragedy in London. He then secures the money for his vineyard and the stubbornness of Geraldine wins. The happy pair are last seen among the adoring peasants.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(For Daily Calendar of Program Releases See Pages 1044, 1046.)

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Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

July 21—Number 176 (News).
July 28—Number 177 (News).
Aug. 4—Number 178 (News).
Aug. 11—Number 179 (News.

BIG U.

July 15—The Opening Night (Two parts—Dr.).
July 22—The Burden Bearer (Drama).
July 29—No release this week.
July 31—Mein Friendt Schneider (Drama).
Aug. 5—Out of the Flames (Two parts—Modern Drama).
Aug. 10—Where Happiness Dwells (Drama).
Aug. 12—His Beloved Violin (Two parts—Dr.).

BISON.

July 17—The Toll of the Sea (Two parts—Dr.).
July 24—The Mad Maid of the Forest (Two parts—Drama of the Woods).
July 31—A Daughter of the Jungles (Two parts—Drama).
Aug. 7—Gene of the Northland (Two parts—Northwest Drama).
Aug. 14—Chasing the Limited (Two parts—Dr.).

BROADWAY UNIVERSAL FEATURES.

July 26—The Earl of Pawtucket (Five parts—Comedy).
Aug. 2—The Scarlet Sin (Four parts—Drama).
Aug. 9—Judy Forgot (Five parts—Comedy).

GOLD SEAL.

July 20—Homage (Two parts—Modern—Drama).
July 27—The Flight of a Night Bird (Two parts—Drama).
Aug. 3—The Great Ruby Mystery (Two parts—Detective Drama).
Aug. 10—A Cigarette, That's All (Two parts—Drama).

IMP.

July 16—The Eleventh Dimension (Two parts—Drama).
July 20—What Might Have Been (Drama).
July 22—Thou Shalt Not Lie (Two parts—Drama).
July 23—No release this week.
July 27—The New Jitney in Town (Comedy).
July 30—The Hunchback's Romance (Two parts—Drama).
Aug. 3—Her Wonderful Day (Drama).
Aug. 6—Leah the Forsaken (Three parts—Dr). (Imp Re-issue).
Aug. 10—To Frisco, Via the Cartoon Route (By Hy Mayer—Comedy—Cartoon).
Aug. 13—Driven by Fate (Three parts—Drama).

JOKER.

July 17—Freaks (Comedy).
July 24—A Duel At Dawn (Comedy).
July 31—The Village Smithy (Comedy).
Aug. 7—Their Bewitched Elopement Comedy).
Aug. 14—A Dip in the Water (Comedy).

LAEMMLE.

July 18—For His Superior's Honor (Drama).
July 25—According to Value (Drama).
July 29—Heritage (Four parts—Drama).
Aug. 1—Paternal Love (Drama).
Aug. 5—No release this week.
Aug. 8—The Source of Happiness (Drama).
Aug. 12—No Release This Week.
Aug. 15—In the Grasp of the Law (Drama).

L-KO.

July 7—The Child Needed a Mother (Com.).
July 11—No release this week.
July 14—No release this week.
July 18—A Doomed Hero (Two parts—Com.).
July 21—The Curse of a Name (Comedy).
July 25—No release this week.
July 28—Life and Moving Pictures (Two parts—Comedy).
Aug. 1—No release this week.
Aug. 4—In the Claw of the Law (Comedy).
Aug. 8—Shot in a Bar-room (Comedy).
Aug. 11—Hello Bill (Comedy).
Aug. 15—Love on an Empty Stomach (Comedy).

NESTOR.

July 16—Her Rustic Hero (Comedy).
July 19—There's Many a Slip (Comedy).
July 23—Behind the Screen (Two parts—Comedy).
July 26—The Tale of His Pants (Comedy).
July 30—The Rise and Fall of Officer 13 (Comedy).
Aug. 2—It Happened While He Fished (Cmdy).
Aug. 6—Little Egypt Malone (Comedy).
Aug. 9—Dan Cupid Fixer (Comedy).
Aug. 13—Lost—Three Teeth (Comedy).

POWERS.

July 15—Captain Kent's Seals (Vaudeville Act). —Friends of the Animal Wizard (Ditmars—Educational).
July 17—The Stranger (Drama).
July 22—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).
July 24—The Honor of Kenneth McGrath (Drama).
July 29—"The Jap Phenoms" in Famous Acrobatic Feat. —Strange Mammals at Home (Ditmar's Educational).
Aug. 5—Lady Baffles and Detective Duck in "Saved by a Scent" (Comedy).
Aug. 7—Around the Corner (Drama).
Aug. 12—The Elephant Circus (Vaudeville Act). —Little People in Fur (Ditmars Educational).
Aug. 14—Haunting Winds (Drama).

REX.

July 13—When Hearts Are Trumps (Juvenile—Drama).
July 18—No release this week.
July 20—A Happy Pair (Comedy).
July 25—Bound on the Wheel (Three parts—Drama).
July 27—One on Mother (Comedy-Drama).
Aug. 1—Jealousy, What Art Thou (Two parts—Comedy—Drama).
Aug. 3—The Proof (Comedy).
Aug. 8—Betty's Bondage (Two parts—Dr.).
Aug. 15—Mountain Justice (Two parts—Dr.).

VICTOR.

July 16—The Trust (Drama).
July 21—The Weird Nemesis (Two parts—Hypnotic—Drama).
July 23—Jeanne of the Woods (Drama).
July 28—The Double Standard (Drama).
July 30—No release this week.
Aug. 4—My Tomboy Girl (Two parts—Comedy).
Aug. 6—No release this week.
Aug. 11—Refuge (Two parts—Drama).
August—No Release This Week.

UNIVERSAL SPECIAL FEATURE.

July 19—The Broken Coin (Episode No. 5, "The Underground Foe"—Two parts—Drama).
July 26—The Broken Coin, Episode No. 6, "A Startling Discovery" (Two parts—Drama).
Aug. 2—The Broken Coin (Episode No. 7, "Between Two Fires") (Two parts—Drama).
Aug. 9—The Broken Coin (Episode No. 8, "The Prison in the Palace"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 21—Peggy Lynn, Burglar (Two parts—Drama).
June 23—One Woman's Way (Drama).
June 28—By Whose Hand (Two parts—Dr.)
June 30—A Good Business Deal (Drama).
July 2—A Woman Scorned (Drama).
July 5—Mountain Mary (Two parts—Drama)
July 7—The High Cost of Flirting Comedy)
July 12—Zaca Lake Mystery (Two parts—Dr.)
July 14—To Melody a Soul Responds (Drama)
July 19—The Honor of the District Attorney (Two parts—Drama).
July 21—Wait and See (Drama).
July 26—The Newer Way (Two parts—Dr.).
July 28—The Deception (Drama).
July 30—After the Storm (Drama).
Aug. 2—Detective Blinn (Two parts—Drama).
Aug. 4—The Mighty Hold (Drama).
Aug. 9—The Exile of "Bar-K" Ranch (Two parts—Drama).
Aug. 11—Comrades Three (Drama)

BEAUTY.

June 22—A Deal in Diamonds (Com.-Dr.).
July 6—The Guy Upstairs (Comedy)
July 27—Betty's First Sponge Cake (Comedy).
Aug. 3—Cupid Takes a Taxi (Comedy).
Aug. 10—Jimmy on the Job (Comedy).

BRONCHO.

July 14—The Ruse (Two parts—Drama)
July 21—Cash Parrish's Pal (Two parts—Drama).
July 28—The Phantom Extra (Two parts—Drama).
Aug. 4—The Golden Trail (Two parts—Dr.)
Aug. 11—Shorty Inherits a Harem (Two parts—Drama).
Aug. 18—The Girl from the East (Two parts—Drama).

DOMINO.

July 22—The Man who Went Out (Two parts—Drama).
July 29—When Love Leads (Two parts—Drama)
Aug. 5—The Promoters (Two parts—Drama).
Aug. 12—The $100,000 Bill (Two parts—Dr.).
Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).

(*Mutual Releases continued on page* 1084.)

ROLL TICKETS

PRICES

Five Thousand.....$1.25
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Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
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New York, May 15, 1915.

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Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

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THE PRECISION MACHINE CO., INC.
J. E. Graef, Act. Gen. Mgr.

JEG/MH

Gundlach-Manhattan Optical Co.

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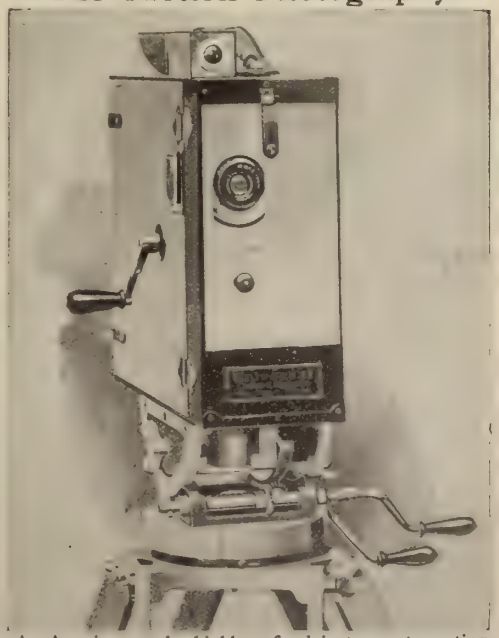

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1044, 1046.)

(*Mutual Releases continued from page* 1082.)

FALSTAFF.

July 16—Dot of the Dayline Boat (Comedy).
July 23—P. Henry Jenkins and Mars (Com.).
July 30—Getting the Gardener's Goat (Com.).
Aug. 6—A Plugged Nickel (Comedy).

KAY BEE.

July 23—The Play of the Season (Two parts—Drama).
July 30—When the Tide Came In (Two parts—Drama).
Aug. 6—The Heart of Jabez Flint (Two parts—Drama).
Aug. 13—Over Secret Wires (Two parts—Dr.).
Aug. 20—A Knight of the Trails (Two parts—Drama).

KEYSTONE.

July 5—Court House Crooks (Two parts—Comedy).
July 12—When Ambrose Dared Walrus (Two parts—Comedy).
July 19—Dirty Work in a Laundry (Two parts—Drama.
July 26—Fido's Tin Type Tangle (Two parts—Comedy).
Aug. 2—Lovers Lost Control (Two parts—Comedy).

KOMIC.

July 25—Safety First (Comedy.
Aug. 1—The Deacon's Whiskers (Comedy).
Aug. 8—Father Love (Comedy).
Aug. 15—The Fatal Finger Prints (Comedy).

MAJESTIC.

July 18—The Mystic Jewel (Two parts—Dr.).
July 20—The Runaways (Comedy).
July 23—The Little Catamount (Drama).
July 25—Tangled Paths (Two parts—Drama).
July 27—The Strawman (Comedy-Drama).
Aug. 1—Victorine (Two parts—Com.-Dr.).
Aug. 3—Billie's Goat (Comedy).
Aug. 8—Big Jim's Heart (Two parts—Dr.).
Aug. 10—The Right to Live (Com.-Dr.)
Aug. 15—The Kinship of Courage (Two parts—Melodrama).

MUTUAL WEEKLY.

July 22—Number 29, 1915 (News).
July 29—Number 30, 1915 (News).
Aug. 5—Number 31, 1915 (News).
Aug. 12—Number 32, 1915 (News).

RELIANCE.

July 7—The Fortification Plans (Drama).
July 9—At the Postern Gate (Drama).
July 10—The Headliners (Two parts—Drama).
July 12—The Arrow Maiden (Drama).
July 14—A Breath of Summer (Drama).
July 17—The Americano (Two parts—Drama).
July 19—The Lie (Drama).
July 21—Old Mother Grey (Drama).
July 24—The Pretender (Two parts—Drama).
July 26—Her Fairy Prince (Drama).
July 28—Billie's Rescue (Drama).
July 31—Fate Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was He (Comedy).
Aug. 6—A Woman of Nerve (Drama).
Aug. 7—The Ceremonial Turquoise (Two parts—Drama).
Aug. 9—The Little Orphans (Melodrama).
Aug. 11—The Noon Hour (Comedy-Drama).

ROYAL.

July 10—They Ran for Mayor (Comedy).
July 17—Your Half and My Half (Comedy).
July 24—Making Over Grandpa (Comedy).

THANHOUSER.

July 11—Tracked Through the Snow (Drama).
July 13—Mercy on a Crutch (Two parts—Dr.).
July 16—His I. O. U. (Drama).
July 18—Old Jane of the Gaiety (Drama).
July 20—The Picture of Dorian Gray (Two parts—Drama).
July 25—A Message Through Flames (Drama).
July 27—Outcasts of Society (Two parts—Drama).
Aug. 1—The Game (Drama).
Aug. 3—When the Fleet Sailed (Two parts—Drama).
Aug. 8—The Revenge of the Steeplejack (Dr.).

MUTUAL MASTERPICTURES.

July 15—The Fox Woman (Majestic—Four parts—Drama).
July 22—The Mating (N. Y. M. P. Corp.—Five parts—Drama).
July 29—Milestones of Life (Thanhouser—Four parts—Drama).
Aug. 5—The Girl from His Town (American—Four parts—Drama).

NORTH AMERICAN FILM CORPORATION.

July 12—The Diamond from the Sky (Episode No. 11, "The Plaything of the Papoose") (Two parts—Drama).
July 19—The Diamond from the Sky (Episode No. 12, "To the Highest Bidder" (Two parts—Drama).
July 26—The Diamond from the Sky, No. 13, "The Man in the Mask" (Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.

July 17—The Mesh of the Net (Three parts—Drama).
July 26—Ima Simp on the Job (Comedy).

GLOBE.

July 19—Moorish Granada, Picturesque Spain (Split Reel).
July 26—Eggs and Some Tests (Educational) (Split Reel).
Aug. 2—The Kangaroo (Educational).
—In Pekalongan (Picturesque Java—Scenic—Split Reel).

JUMBO.

July 19—Where the Trail Led (Two parts—Drama).

PATHE.

July 19—The Romance of Elaine, No. 30, "The Wireless Detective" (Two parts—Drama).
July 26—The Romance of Elaine No. 31, "The Death Cloud" (Two parts—Dr.).
Aug. 2—The Romance of Elaine, No. 32, "The Searchlight Gun" (Two parts—Dr.).
Aug. 2—Col. Heeza Liar at the Bat (Cartoon—Comedy).
—An Animated Study of Birds (Part 4—Educational—Split Reel).

PATHECOLOR.

July 26—The House Divided (Two parts—Dr.).
July 31—Pro Patria (Six parts—Drama).

PATHE NEWS.

July 28—Number 60, 1915 (News).
July 31—Number 61, 1915 (News).
Aug. 4—Number 62, 1915 (News.
Aug. 7—Number 63, 1915 (News).

PHOTOCOLOR.

July 19—On the Banks of the Creuse (Scenic).
July 19—The Mongoose (Educational).

PUNCH.

Aug. 2—Whiffles at the Front (Two parts—Comedy).

PHUNPHILMS.

July 17—Once Every Ten Minutes (Comedy).
July 31—Spit-Ball Sadie (Comedy).

STARLIGHT.

July 24—Safety First (Comedy).
Aug. 7—Bold Bad Boys (Comedy).

VICTORY.

July 24—The Isolated House (Three parts—Dr.).
Aug. 7—The Righted Wrong (Three parts—Drama—Foreign).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—Ill Starred Babbie (Five parts—Drama).

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle of Przemysl (Topical).

COSMOFOTOFILM CO.

July—Liberty Hall (London—Four parts—Drama).

ELKO FILM COMPANY.

June—Little Sunset (Bosworth—Four parts—Drama).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORPORATION.

July 5—Greater Love Hath No Man (Popular Plays and Players—Drama).
July 12—Marse Covington (Rolfe-Drama)
July 19—The Right of Way (Rolfe-Drama).
July 26—The Second in Command (Quality Dr.).

MIRROGRAPH CORPORATION.

July—All for a Girl (Five parts—Drama).

N. C. M. P. INC.

July—With the Fighting Forces of Europe (Topical).

PARAMOUNT PICTURES CORPORATION.

July 22—Kilmeny (Morosco—Drama).
July 26—Society Pilot (Morosco—Drama)
July 29—Puppet Crown (Lasky, Five parts—Drama).
Aug. 2—Rags (Famous Players, Five parts—Drama).
Aug. 5—Sold (Famous Players—Dr.).
Aug. 9—Secret Orchard (Lasky—Five parts—Drama).
Aug. 12—Nearly a Lady (Morosco—Bosworth—Five parts—Drama).
Aug. 16—Marriage of Kitty (Lasky—Five parts Drama).
Aug. 19—The Helene of the North (Famous Players—Five parts—Drama).

PARAMOUNT TRAVEL SERIES.

The Panama Canal of Today.
Tropical Birds and Animals.
Motoring, Cuba and Jamaica.
Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM CO.

July—Where the Shriner Meets the Cowboy (Drama).

RING LARDNER SERIES.

July 12—"You Know Me, Al" Letters from Bugs to Gus, No. 1 (Comedy).
July 19—Letters from Bugs to Gus, No. 2 (Cdy.).
July 26—Letters from Bugs to Gus, No. 3 (Cdy.).
Aug. 2—Letters from Bugs to Gus, No. 4 (Cdy.).
Aug. 9—Letters from Bugs to Gus, No. 5 (Cdy.).

SELECT FILM BOOKING AGENCY

June—An Alien (Nine parts—Drama).

SING SING FILM CO.

July—Forty Years in Sing Sing (Three parts—Drama).

SUN PHOTOPLAY CO.

July—The Princess of Judia (Five parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Five parts—Drama).

THE PHOTOPLAY RELEASING CO.

July —Sarah Bernhardt at Home (Two parts—Topical).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Educ

WORLD COMEDY STAR FILM CORPS.

July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).

WORLD FILM CORPORATION.

July 26—Marrying Money (Shubert—Drama).
Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).
Aug. 23—The Master Hand (Premo—Drama).

V-L-S-E, INC.

July 26—A Texas Steer (Selig—Five parts—Drama).
Aug. 2—The Climbers (Lubin, Five parts—Dr.).
Aug. 9—Chalice of Courage (Vitagraph, Six parts—Drama).
Aug. 16—A Bunch of Keys (Essanay—Five parts—Drama).

GEORGE KLEINE.

June 21—The Spendthrift (Six parts—Drama).
June—The Commuters (Five parts—Drama).

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(Signed) "GUS HILL."

The above letter emphasizes the value of our service. Are you using it? If not, why not? Its use means a saving to you of from $3 to $5 in postage per thousand theatres circularized.
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W20 FRED HAWLEY.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1044, 1046.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 29—The Wanderer's Pledge (Drama).
July 30—The Battle at Elderbush Gulch (Special—Two parts—Drama) (Reissue No. 8).
July 31—More Than Friends (Drama).
Aug. 2—Love's Rescue (Drama).
Aug. 3—The Drab Sister (Special—Two parts—Drama).
Aug. 4—Jane Eyre (Special—Three parts—Drama)
Aug. 5—The Fixer (Comedy—Drama).
Aug. 6—Her Mother's Oath (Drama) (Biograph Re-issue No. 9).
Aug. 7—Frederick Holmes' Ward (Comedy—Drama).
Aug. 9—Her Hidden Life (Drama).
Aug. 10—The Law of Love (Special—Two parts—Drama).
Aug. 12—Stronger Than Love (Drama).
Aug. 13—The Last Drop of Water (Drama). (Biograph Re-issue No. 10.)
Aug. 14—The Little Slavey (Drama).

EDISON.

July 17—For His Mother (Drama).
July 21—A Change for the Better (Comedy).
July 23—On Dangerous Paths (Special—Four parts—Drama).
July 24—The Secret of the Cellar (Drama).
July 28—Poor Baby (Comedy).
July 30—The Girl of the Gypsy Camp (Special—Three parts—Drama).
July 31—The Bedouin's Sacrifice (Drama).
Aug. 4—Not Much Force (Comedy).
Aug. 6—June Friday (Special—Four parts—Drama).
Aug. 7—Not Wanted (Child Story).
Aug. 11—Food for King and Riley (Comedy).
Aug. 13—The King of the Wire (Special—Three parts—Drama).
Aug. 14—A Sprig of Shamrock (Drama).

ESSANAY.

July 14—The Fable of the Scoffer Who Fell Hard (Comedy).
July 15—The Pipe Dream (Comedy).
July 16—The Bachelor's Baby (West-Dr.).
July 17—Jane of the Soil (Special—Two parts—Drama).
July 19—A Bag of Gold (Drama).
July 20—Jabez's Conquest (Episode No. 8 of "The Adventures of Dominica"—Special—Two parts—Drama).
July 21—The Fable of the Home Treatment and the Sure Cure (Comedy).
July 22—Others Started It, But Sophie Finished (Comedy).
July 23—Broncho Billy and the Posse (Western—Drama).
July 24—The Sky Hunters (Special—Three parts—Drama).
July 26—The Call of Yesterday (Drama).
July 27—Boys Will Be Boys (Special—Three parts—Comedy—Drama).
July 28—"Dreamy Dud" Goes Bear Hunting—A Scenic on the same Reel (Living Cartoon).
July 29—Snakeville's Twins (Comedy).
July 30—Broncho Billy's Surrender (West-Dr.).
July 31—A Man Afraid (Special—Two parts—Drama).
Aug. 2—The Kiss (Drama).
Aug. 3—Business Rivals (Special—Two parts—Drama).
Aug. 4—Dreamy Dud in a Visit to His Uncle Dudley's Farm (Living Cartoon).—A Scenic Subject on the same reel.
Aug. 5—Street Fakers (Comedy).
Aug. 6—Broncho Billy's Protege (Western—Drama).
Aug. 7—Eyes That See Not (Special—Three parts—Drama).
Aug. 9—The Bank (Special—Two parts—Comedy).
Aug. 9—The Happy House (Drama).
Aug. 10—When My Lady Smiles (Special—Three parts—Drama).
Aug. 11—The Fables of "The Tip and the Treasure (Comedy).
Aug. 12—The Bell Hop (Western—Comedy).
Aug. 13—Broncho Billy Steps In (Western—Drama).
Aug. 14—A Cave on Thunder Cloud (Special—Two parts—Drama).

KALEM.

July 23—In Double Harness (Special—Two parts—Comedy).
July 24—The Girl on the Engine (Episode No. 37 of the "Hazard of Helen" Railroad Series—Drama).
July 26—Don Caesar De Bazan (Broadway Favorites—Special—Four parts—Drama).
July 27—The Toilers ("Ham" and "Bud" Comedy).
July 28—Mysteries of the Grand Hotel (Second Installment, "The Disappearing Necklace"—Special—Two parts—Drama).
July 30—A Business Buccaneer (An Alice Joyce Re-issue—Drama).
July 31—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 2—The Maker of Dreams (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 3—The Hypnotic Monkey ("Ham & Bud" Comedy).
Aug. 4—Mysteries of the Grand Hotel—"The Secret Code"—Installment No. 3 (Special Two parts Drama).
Aug. 6—For High Stakes (Special—Two parts—Comedy—Drama).
Aug. 7—The Substitute Fireman (Episode No. 39 of "The Hazards of Helen" Railroad Series—Drama).
Aug. 9—The Runaway Wife (Special—Four parts—"Broadway Favorites"—Dr.)
Aug. 10—The Winning Wash (Ham & Bud Comedy).
Aug. 11—The Riddle of the Rings (Episode No. 4 of the "Mysteries of the Grand Hotel—Special Two parts—Dr.).
Aug. 13—The Country Girl (Drama) (Re-issue).
Aug. 14—The Limited's Peril (Episode No. 40 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 23—Her Idol (Drama).
July 24—When Wifie Sleeps (Comedy).
July 26—The Earl's Adventure (Drama).
July 27—Susie's Suitors (Comedy).—An African Hunt (Comedy).
July 28—The Dead Soul (Special—Three parts—Drama).
July 29—The Gold in the Crock (Special—Two parts—Drama).
July 30—The Call of Motherhood (Drama).
July 31—Billie's Heiress (Comedy).
Aug. 2—The Taunt (Drama).
Aug. 3—The Rakoon Hose Company (Comedy).—A One Reel Feature (Comedy)
Aug. 4—Country Blood (Special—Two parts—Drama).
Aug. 5—The Witness (Special—Three parts—Drama).
Aug. 6—A Day of Havoc (Drama).
Aug. 7—Billie's Debut (Comedy).
Aug. 9—The Great Lone Land (Drama).
Aug. 10—Horrible Hyde (Comedy).—Relentless Dalton (Comedy).
Aug. 11—Bold Emmett, Ireland's Martyr (Special—Three Parts—Drama).
Aug. 12—The Power of Prayer (Special—Two parts—Drama).
Aug. 13—The Deception (Drama)
Aug. 14—Her Romeo (Comedy).

MINA.

July 8—A Night's Lodging (Comedy).
July 15—The Fighting Kid (Comedy).
July 22—On the Job (Comedy).
July 29—He's In Again (Comedy).
Aug. 5—Waking Up Father (Comedy).

SELIG.

July 26—The Unfinished Protrait (Special—Two parts—Drama).
July 26—Hearst-Selig News Pictorial, No. 59, 1915 (News).
July 27—The Child, the Dog and the Villain (Drama).
July 28—Jimmy (Drama).
July 29—Hearst-Selig News Pictorial No. 60, 1915 (News).
July 29—The Isle of Content (Special—Three parts—Drama).
July 31—The Quest (Drama).
Aug. 2—The Melody of Doom (Special—Two parts—Drama).
Aug. 2—Hearst-Selig News Picture, No. 61, 1915 (News).
Aug. 3—The Taking of Mustang Pete (Western-Drama).
Aug. 4—The Prima Donna's Mother (Drama).
Aug. 5—The Scarlet Lady (Special—Three parts—Drama).
Aug. 5—Hearst-Selig News Pictorial, No. 62, 1915 (News).
Aug. 7—The Black Leopard (Jungle Zoo—Dr.).
Aug. 9—The Face in the Mirror (Special—Two parts—Drama).
Aug. 9—Hearst-Selig News Pictorial No. 63, 1915 (News).
Aug. 10—The Gold Dust and the Squaw (Western—Drama).
Aug. 12—When Love Is Mocked (Special—Three Parts—Drama).
Aug. 12—Hearst-Selig News Pictorial No. 64, 1915 (News).
Aug. 14—The Orang-Outang (Jungle-Zoo—Wild Animal—Drama).

VITAGRAPH.

July 23—Mr. Bixbie's Dilemma (Comedy).
July 24—A Pair of Queens (Special—Two parts—Comedy).
July 26—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).
July 27—The Red Stephano (Special—Two parts—Drama).
July 28—The Missing Clue (Comedy).
July 29—Cutey, Fortune Hunting (Comedy).
July 30—Some Duel (Comedy.
July 31—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).
Aug. 2—The Serpent's Tooth (Comedy).
Aug. 3—The Scar (Broadway Star Features—Special—Three parts—Drama).
Aug. 4—The Repentance of Dr. Blinn-(Drama)
Aug. 5—A Disciple of Plato (Comedy).
Aug. 6—Dimples and the Ring (Comedy).
Aug. 7—Pat Hogan, Deceased (Special—Two parts—Drama).
Aug. 9—What Did He Whisper? (Comedy).
Aug. 10—Life's Yesterdays (Special—Two parts—Drama).
Aug. 11—His Fairy Godmother (Comedy).
Aug. 12—His Bunkie (Melo-Drama).
Aug. 13—A Keyboard Strategy (Comedy).
Aug. 14—Heavy Villains (Broadway Star Feature—Special—Three parts—Dr.)

General Film Company Features

BROADWAY STAR FEATURES.

July 3—The Criminal (Special—Three parts—Drama).
July 6—The Man from the Desert (Special—Three parts—Drama).
July 17—The Confession of Madame Barastoff (Special—Three parts—Drama).
July 20—The Lorelei Madonna (Special—Three parts—Drama).
July 31—The Mystery of Mary (Special—Three parts—Drama).
Aug. 3—The Scar (Special—Three parts—Dr.)
Aug. 14 Heavy Villains (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—Tides of Time (Special Feature—Three parts—Drama).

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THE FILM INDEX — EXHIBITORS' GUIDE

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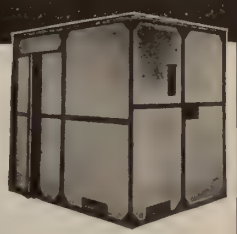

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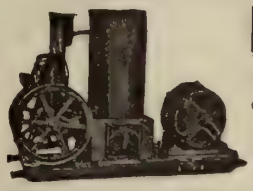

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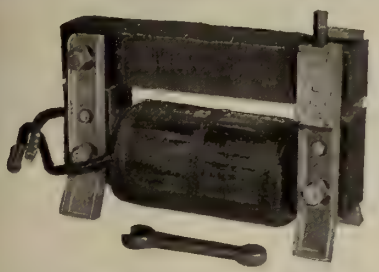

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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THE TOAST OF DEATH

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IN 4 PARTS

with
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Louise Glaum &
Herschel Mayall

RELEASED AUG. 12

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THE TOAST OF DEATH.

MLLE. POPPEA, OF THE IMPERIAL BALLET IN CALCUTTA, IS WOOED BY CAPTAIN YAR KHAN OF HER MAJESTY'S ROYAL BENGALESE DRAGOONS, AND OVERCOMING HER INBORN PREJUDICE AGAINST MARRYING AN ORIENTAL, SHE CONSENTS TO BECOME HIS WIFE AS SHE BELIEVES THIS TO BE THE CHANCE OF HER LIFE, YAR BEING VERY RICH AND OF HIGH SOCIAL STANDING. AFTER THE HONEYMOON, YAR KHAN IS ORDERED TO THE COMMAND OF A NATIVE STATION IN THE SWELTERING SOUTH COUNTRY AND POPPEA, MUCH AGAINST HER WISHES IS OBLIGED TO ACCOMPANY HIM. THE DEADLY MONOTONY OF IT GETS ON HER NERVES AND SHE WRITES TO CAPT. DRAKE, AN OLD TIME LOVER AND A FRIEND OF YAR'S ASKING HIM TO COME TO HER. DRAKE ARRIVES AND IS WELCOMED BY YAR. POPPEA PRETENDING TO BE VERY MUCH SUPRISED AT HIS ARRIVAL. NOT LONG AFTERWARD, YAR AWAKENS TO THE FACT THAT POPPEA IS FALSE TO HIM. HE PLANS REVENGE ON CAPT. DRAKE IN TRUE ORIENTAL FASHION. HE FILLS TWO GLASSES WITH WINE. INTO ONE OF THEM HE POURS A DEADLY POISON. POPPEA IS FORCED TO CHOOSE ONE OF THE GLASSES FOR DRAKE, YAR TAKING THE OTHER GLASS. YAR TOASTS CAPT. DRAKE, AND THEY DRINK. DRAKE IMMEDIATELY FALLS DEAD.

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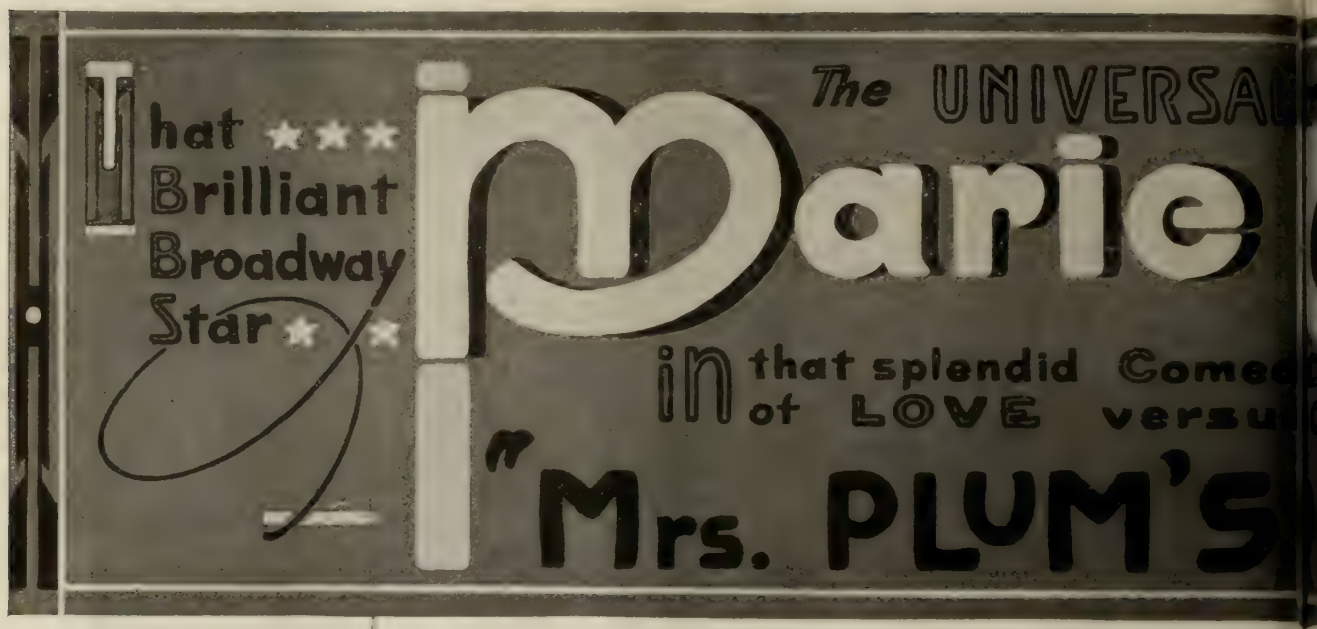

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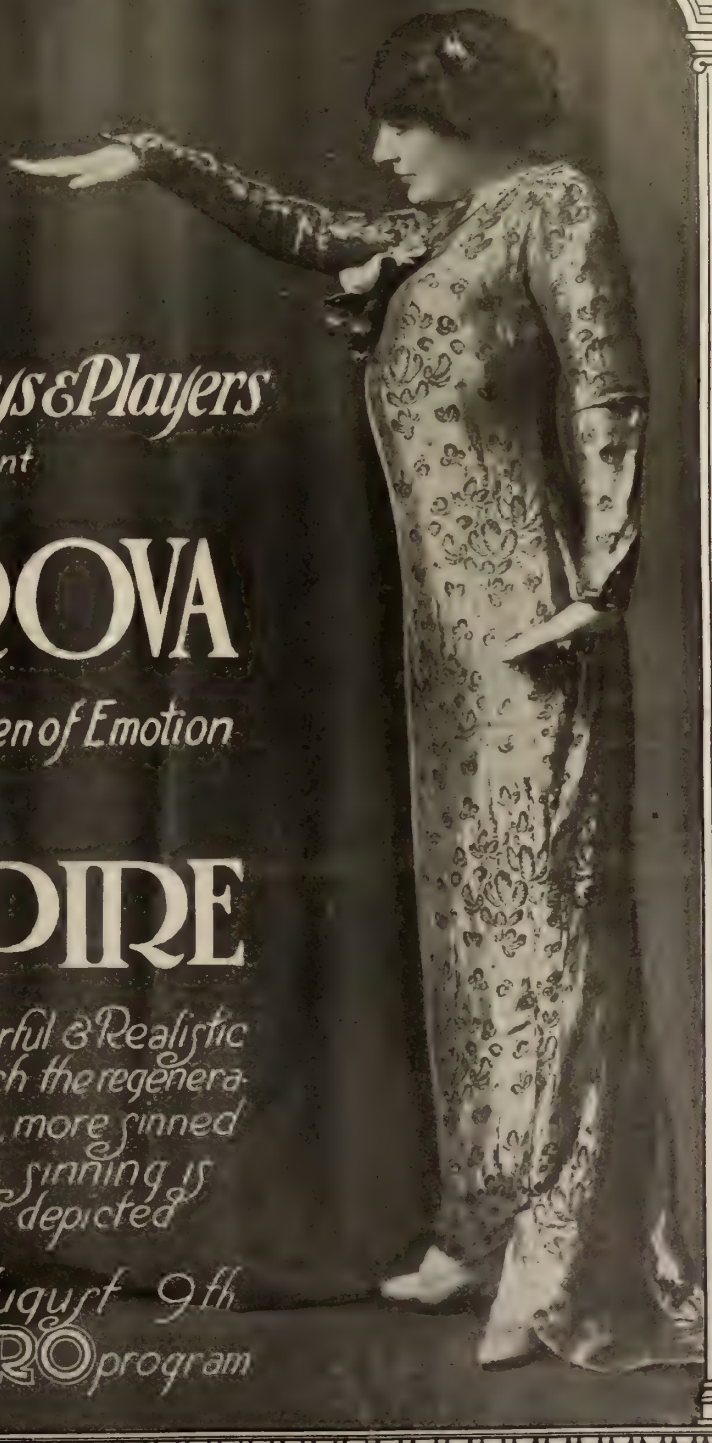

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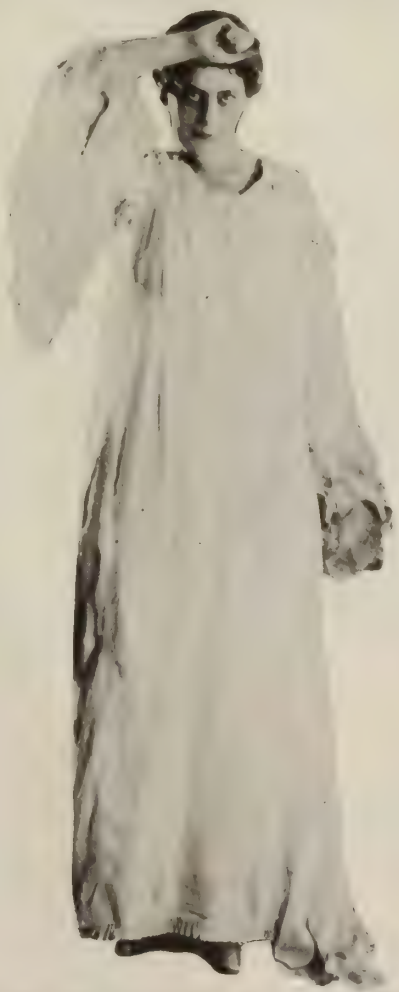

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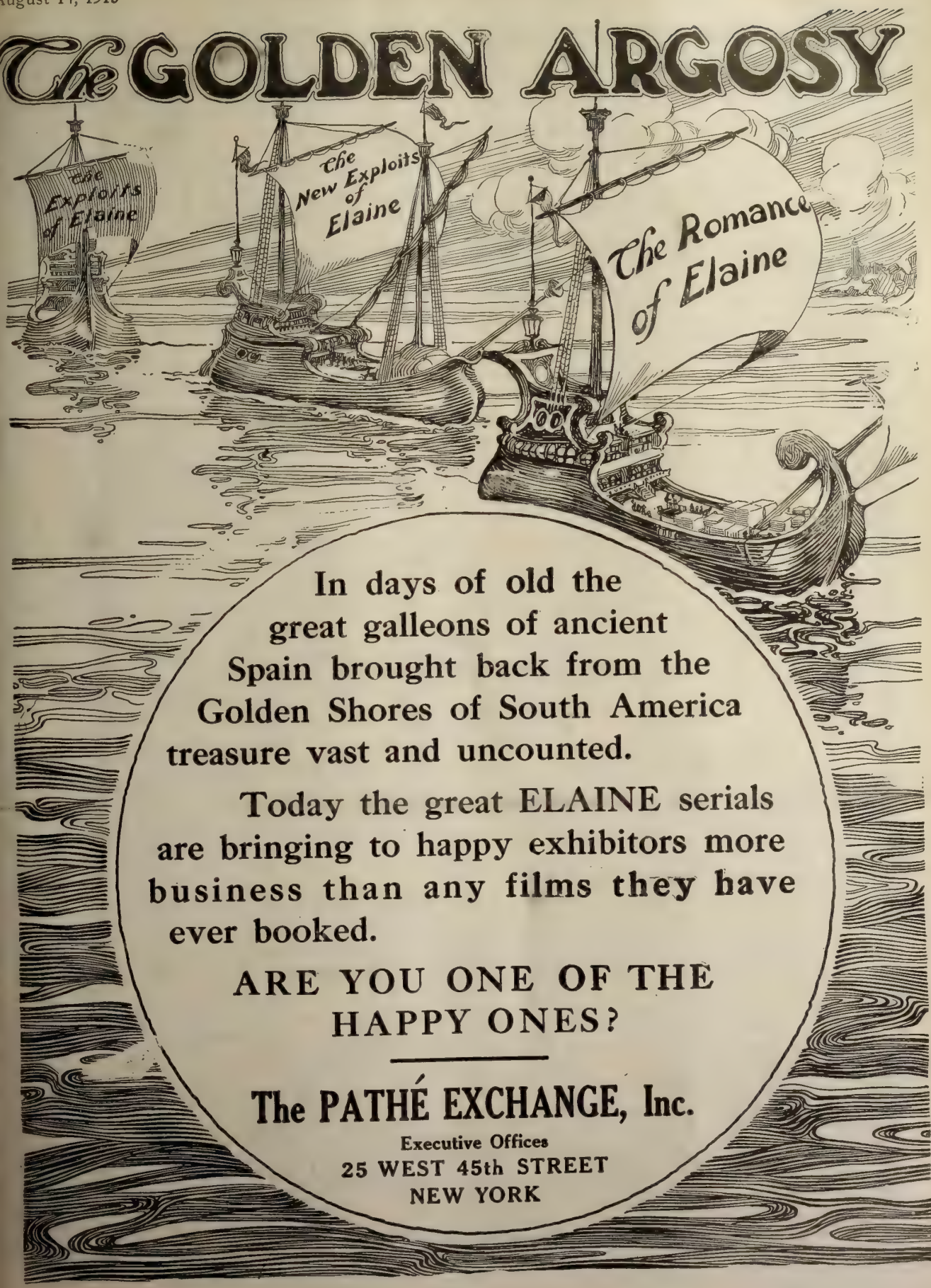
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A melodrama of exciting interest featuring Francelia Billington

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

BILLIE GOAT (1 Reel Majestic). Release date Tuesday, August 3. Another comedy by the Majestic juvenile company, in which the children are shown conducting a secret society in imitation of their elders.

BIG JIM'S HEART (2 Reel Majestic). Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hung, and saves his life.

FATHER LOVE (1 Reel Komic). Release date Sunday, August 8. Another Komic farce in which the ladies of society appear in the roles of the stronger sex.

THE RIGHT TO LIVE (1 Reel Majestic). Release date Tuesday, August 10. A juvenile comedy drama featuring the children of the Majestic company. The little newsboy discovers that it is wrong to take bread when one is hungry. Through his childish efforts, the old blind man and a little girl are made happy.

THE KINSHIP OF COURAGE (2 Reel Majestic). Release date Sunday, August 15. Featuring Francelia Billington and William Lawrence. The bad man of the Mexican border is reclaimed and wins the Eastern heiress.

THE FATAL FINGER PRINTS (1 Reel Komic). Release date Sunday, August 15. Featuring Fay Tincher. A crook masquerading as a gentleman of quality has his identity discovered in a peculiar way and the young girl who is about to become his wife is saved from an awkward situation.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
Los Angeles, Cal.

Business Offices: 71 West 23rd St.
New York, N. Y.

Mutual Movies Make Time Fly

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MUTUAL PROGRAM

PARAMOUNT PICTURES

BOSWORTH INCORPORATED

PRESENTS

ELSIE JANIS

THE INTERNATIONAL STAR

IN

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A ROMANCE OF A WESTERN GIRL, AN ENGLISH LORD & A MONTANA SWEETHEART

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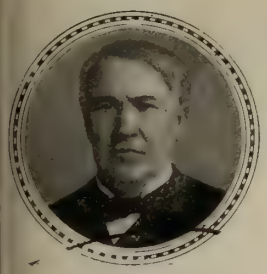

Thomas A Edison presents

The Two Finished Artists

MARC MacDERMOTT

and

MABEL TRUNNELLE

in a

4 Act Feature of Unusual Power

"Shadows From the Past"

Scenario and Direction by Richard Ridgley

We need do no shouting about "Shadows from the Past"—we shall leave that to Exhibitors. With its truly remarkable strength of heart appeal, its perfect cast, the high artistry of its presentation and the power that comes only from perfect characterization carrying a worthy message, "Shadows from the Past" will give giant impetus to Edison prestige in Features.

This drama joins that high standard set by "The Stoning." "Shadows from the Past" is powerful because it quickens and binds the sympathies by the vivid truthfulness with which it depicts the painfully bitter life of a scarred soul constantly terrorized by an avenging nemesis who gloatingly seeks her secret. Mabel Trunnelle, as the erring sweetheart, the mother in secret, the hunted faithful wife, displays new and even greater powers, while Marc MacDermott, as the cast-off lover seeking revenge, sets a high character criterion in villainous finesse. With Bigelow Cooper, Nellie Grant, Helen Strickland, George Wright, Jessie Stevens, and Leonie Flugrath. Friday, August 20th.

Raoul Barré's Clever Cartoons

"Cartoons on Tour." One of the Animated Grouch Chasers. 1000 feet. Wednesday, August 18th.

"Safety First." 1000-foot educational drama, illustrating street railroad accidents and precautions. Direction Harry Beaumont. Saturday, August 21.

GENERAL FILM COMPANY'S *Regular Service*

LUBIN

WEEKLY RELEASES

"POLLY OF THE POTS AND PANS"

DRAMA, IN ONE ACT

Featuring MARY CHARLESON and CRANE WILBUR

RELEASED AUG. 16

"A MIDNIGHT MIX-UP"

COMEDY, IN ONE ACT

with MAE HOTELY and JEROLD T. HEVENER and "PERSISTENT DALTON"

CARTOON COMEDY, RELEASED AUG. 17

"THE SECOND SHOT"

DRAMA, IN TWO ACTS, FEATURING

EARL METCALFE, KEMPTON GREENE, ORMI HAWLEY and ARTHUR MATTHEWS

RELEASED AUG. 18

"IT WAS TO BE"

DRAMA, IN THREE ACTS

with ETHEL CLAYTON, JACK STANDING and WALTER HITCHCOCK

RELEASED AUG. 19

"WHEN SOULS ARE TRIED"

DRAMA, IN ONE ACT

Featuring ROMAINE FIELDING, JACK LAWTON and VINNIE BURNS

"THE LIFEGUARD"

COMEDY, IN ONE ACT

Featuring BILLIE REEVES, BILLY POTTER and JOHNNIE DOYLE

EQUITABLE

Better get in touch with the nearest branch of the World Film Corporation and arrange for your share of

EQUITABLE

FEATURE

PRODUCTIONS

ONE EACH WEEK BEGINNING .....

A ONE REEL COMEDY WILL ALSO BE RELEASED EACH WEEK

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Executive Offices: 130 West 46th Street, New York City

Equitable Productions Released Exclusively Through the Branches of World Film Corporation

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LEWIS J. SELZNICK

PRESENTS

AMERICA'S BEST KNOWN AND BEST LOVED ACTOR

IN A 5 PART DRAMA COMBINING PATHOS COMEDY AND THRILL

NAT GOODWIN IN THE MASTER HAND

The story of the machinations of a selfish, heartless husband who, in order to gain possession of his wife's fortune goes to the length of having her illegitimately confined in an asylum for the insane. His evil career is brought to a close by a spectacular automobile accident

Mr. Goodwin has the role of a genial, lovable man of big affairs who proves that his is the master hand first by dominating an exciting situation in the stock market and then—bringing his histrionic ability into play - by solving the mystery of the disappearance of the villain's wife and bestowing deserved happiness on two women who have been victimized

HOME OFFICE 130 West 46th Street New York

CORPORATION

Vice Pres. & Gen. Mgr.

Two per Week

Before the end of September, World Film branches throughout the United States and Canada will be able to supply you with two features each week. One of them, of course, will be the regular World Film feature; the other will be the weekly release of the Equitable Motion Pictures Corporation. Your experience with them has taught you the quality of World pictures. Printed announcements have told you what to expect of Equitable productions. Booked separately or in combination the World's two-per-week is the most attractive offer that has ever been made the exhibitor. You simply cannot *afford* to overlook it. Mention the two-per-week to the World Film man in your town and absorb some of the honest-to-goodness. based-on-superior-quality enthusiasm which actuates him. He'll talk for your interest as well as his own.

During September look for these:

WORLD	EQUITABLE
George Nash in "The Cotton King"	Helen Ware in "The Price"
Jose Collins in "The Imposter"	Wm. Courtleigh in "Life's Crucible"
Lillian Tucker and Edwin August in "Evidence"	Tom Wise in "Blue Grass"
Holbrook Blinn in "The Ivory Snuff Box"	Robt. T. Haines in "Human Cargoes"

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LOIS MEREDITH

Lois Meredith's rapid rise to fame has probably never been equalled by any other actress upon the legitimate stage. Engaged to enact the principal role in "Help Wanted," presented at Maxine Elliott's Theatre, her wonderful work made Miss Meredith a star overnight. The character of Constance in "The Legacy of Folly" gives this artiste an exceptional opportunity to display the histrionic ability and winsomeness which have made her one of Broadway's most popular stars.

In the Three-Act BROADWAY FAVORITES Feature Production

The LEGACY OF FOLLY

Released in Regular Service, Monday, August 16th

Unusually Striking 1, 3 and 6-Sheet, 4-Color Lithographs

This Feature obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

235-39 West 23d Street, New York City, N. Y.

For years an exceptionally clever thief victimized the guests of the country's largest hotels. His scheme consisted of stealing the precious gems from valuable scarf pins and replacing the genuine stones with imitations.

But this thief met his Waterloo when he tried to work his game at the Auditorium Hotel, Chicago, A. S. Katz, the official who nabbed him in the act, revealed to us the crook's method of procedure. The story was so remarkable, so unique, that we made it the basis of

THE SUBSTITUTED JEWEL

Released in Regular Service, Wednesday, August 18th

ONE OF THE TWELVE WEEKLY TWO-ACT

MYSTERIES of the GRAND HOTEL

In addition to the Auditorium, such hotels as the McAlpin and Buckingham, of New York City; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco, and others equally prominent, supplied us with material for this extraordinary series. Lose no time in getting in touch with the nearest rental exchange and asking to be booked for every one of the twelve episodes!

Special 1, 3 and 6-sheet 4-Color Lithographs

This Series obtainable at all General Film Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

235-39 West Twenty-Third Street New York City

JUDGE A MAN
BY THE COMPANY HE KEEPS.
JUDGE A THEATRE
BY THE PROGRAM IT SHOWS.
YOUR PROGRAM
IS THE MEANS
OF KEEPING
A CLIENTELE.
THE G.F. PROGRAM
HAS THE LARGEST FOLLOWING.
IS IT YOUR PROGRAM?

GENERAL FILM
COMPANY

Vividly dramatic, touching the heart strings of your emotions, awakening your sympathies, your hatred, your love and your patriotism, you are awed with the magnitude and greatness of.....

"THE BATTLE CRY OF PEACE"

Written by and produced under the personal supervision of J. Stuart Blackton, this feature photo-drama is a dramatic .....

CALL TO ARMS AGAINST WAR

The lesson it teaches is an inspired revelation of our country's unpreparedness, and the distinguished actor, Mr. Charles Richman, is ably supported by a cast of eminent Vitagraph stars.

The release date will be announced shortly.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

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UPRIGHTNESS; VIRTUE; HONESTY; SOUNDNESS;
UNIMPAIRED OR UNBROKEN STATE OF ANYTHING:--
WEBSTER'S DICTIONARY.

THE UPRIGHTNESS
OF THE VITAGRAPH,
THE HONESTY AND VIRTUE
ARE PARTICULARLY ILLUSTRATED
IN THE GODDESS

THIS CONTINUED STORY
NOT ONLY CONTAINS
ALL THE ELEMENTS
OF SUSPENSE,
ACTION
AND FINE DRAMATIC CLIMAXES,
BUT IS PROMOTED
IN A WAY
BEFITTING THE ORGANIZATION
THAT PRODUCED IT.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

"What Did He Whisper?"

Comedy .....MONDAY, AUGUST 9

Under an assumed name, Phineas courts a widow and makes love to his own wife. In court he confesses, whispers in his wife's ear and all is forgiven. An all-star Western Vitagraph cast.

"Life's Yesterdays"

Two-Part Drama .....TUESDAY, AUGUST 10

A remarkable story of the terrible power of the drug habit is unfolded as the young doctor reviews his past life. His supreme sacrifice atones for all. LEO DELANEY, JULIA SWAYNE GORDON, ZENA KEEFE, GARRY McGARRY and CHARLES WELLESLEY are the cast.

"His Fairy Godmother"

Comedy .....WEDNESDAY, AUGUST 11

Just as the Fairy Godmother had warned him, Jones, while addressing a fashionable gathering suddenly discovers his dress suit has vanished, leaving him clad only in pajamas. WALLY VAN and NITRA FRAZER are the principals.

"His Bunkie"

Military Drama .....THURSDAY, AUGUST 12

The daughter of his old pal and bunkie becomes his ward. He finds they have met before, are already in love, so he proposes and she becomes his wife. NED FINLEY and ELEANOR WOODRUFF are the leads.

"A Keyboard Strategy"

Comedy .....FRIDAY, AUGUST 13

Frank flirts with the pretty blonde typist. She takes the conceit out of him, then falls in love with him. He gets in very wrong, but a dictated letter sets him right—then, wedding bells. Presenting LILLIAN WALKER, EVART OVERTON and MARY MAURICE.

"Heavy Villains"

Three-Part Comedy. Broadway Star Feature
SATURDAY, AUGUST 14

Serena Slim, the Slender Sleuth is set on the track of the wrong man, with the result that the police have to be called in to stop the amazing comedy of errors which follows. Featuring the Big Comedy Four, WILLIAM SHEA, FLORA FINCH, HUGHIE MACK and KATE PRICE.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND CIRCUMSTANTIAL EVIDENCE"
Comedy .....Monday, August 16

"MY LOST ONE"
Three-Part Drama. Broadway Star Feature
Tuesday, August 17

"SHE TOOK A CHANCE"
Comedy .....Wednesday, August 18

"THE QUEST OF THE WIDOW"
Comedy .....Thursday, August 19

"CUTEY'S AWAKENING" Comedy
"SWEDISH ARMY AND NAVY" Educational
Friday, August 20

"THE DAWN OF UNDERSTANDING"
Two-Part Drama .....Saturday, August 21

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS.

More Co-operation

Every important paper in the country will shout the praises of the Vitagraph. We have instituted a new Publicity Campaign which will make Vitagraph the most popular in your section of the country.

YOUR LOCAL PAPER WILL GIVE SCENARIO LESSONS FREE. These lessons have been syndicated by us and will appear about September 1st. See your local paper and find out if arrangements have been made to publish them.

The VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave.
Brooklyn, N. Y.

MYRTLE TANNEHILL

In the Four-Act "BROADWAY FAVORITES" Production

THE BARNSTORMERS

Miss Tannehill's popularity is international. Her Broadway successes in this country include "A Pair of Sixes," Longacre Theatre, "Broadway Jones," George M Cohan's Theatre; "Snobs," Hudson Theatre, etc. Among her London appearances were "Sealed Orders," Drury Lane; "Broadway Jones," Theatre Royal; and "The Fortune Hunter," Queen's Theatre. "The Barnstormers" is the most remarkable story of theatrical life ever filmed.

Released Monday, August 23rd

The strongest scenes on the 1, 3 and 6-sheet, 4-color lithographs

A "HAM" COMEDY

HAM and the EXPERIMENT

Although every girl in town goes crazy over Ham and Bud, the two don't enjoy the situation at all! The reasons will give your patrons the laughs of their lives!

Released Tuesday, August 24th. 1 and 3-sheet, 4-color lithographs for all "HAM" Comedies.

A DOUBLE IDENTITY

One of the Twelve Weekly Two-Act

Mysteries of the Grand Hotel

E. J. Noonan, of the Hotel Jefferson, provided Kalem with the incidents upon which this sensational episode of the new Kalem mystery series is built.

Released Wednesday, August 25th. Eye-catching 1, 3 and 6-sheet, 4-color Lithographs.

AN ALICE JOYCE RE-ISSUE

A BATTLE OF WITS

Sue and her fortune are the prizes for which Tug Weaver plots. Just when they seem within his grasp, a young surveyor shows the scoundrel up in his true colors!

Released Friday, August 27th. Attention-compelling 1-sheet, 4-color Lithographs

TRAIN ORDER No. 45

An Episode of the

Hazards of Helen Railroad Series

Although Helen loses her position because of a scoundrel's machinations, her daring work in proving her innocence speedily wins it back.

Released Saturday, August 28th. Striking 1 and 3-sheet, 4-color Lithographs.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
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United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
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ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1236.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, August 14, 1915

Facts and Comments

THE exhibitors of Canton, Ohio, are setting a fine example in the way of effective agitation against legalized censorship. They have taken pages in the local press urging their patrons and the public generally to sign the petition for a referendum on the censorship law. The advertisement, which is a model of its kind both as to form and substance, declares that the petition for a referendum is "the protest of thousands of motion picture devotees who are up in arms against the reflection on their intelligence shown by the motion picture censor board in attempting to decide which photoplays or part of photoplays they shall or shall not be permitted to see." The advertisement asks this simple but pertinent question: "Are you satisfied to abide by the judgment of three people as to which pictures you shall be permitted to see?" It is entirely probable that the required number of signatures will be obtained, but the movement needs the co-operation of every exhibitor in the state. Ohio owes it to herself to destroy the abomination of legalized censorship, for the evil example of Ohio has been followed by other states.

* * *

IN another part of this week's issue of THE MOVING PICTURE WORLD we print an account of the important work which the kinematograph is doing in recording the events within the lines of at least one of the belligerent nations. To write a true and fair history of the most gigantic conflict in the annals of mankind will be an almost impossible task. The camera will be the only absolutely reliable evidence. The value of this impartial recorder to the historian of the future is beyond calculation.

* * *

THE Visual Education Association will hold a convention on the 20th of August in San Francisco to try to work out some definite plan for furthering the use of motion pictures in the schools. The National Education Society has appointed a committee of distinguished educators to co-operate with the Visual Education Association. We regret to note that no moving picture man is on this committee. There are film men who have given largely of their money and their time and their ability in the cause of the educational picture; they are the pioneers whose advice might be taken with profit. Such names as Urban, Kleine, Pathe, Gaumont will immediately suggest themselves. One of these pioneers, Mr. G. W. Kleine, has a vast fund of information on the subject. With the aid of such a man the work of the committee would be most likely to produce practical results.

* * *

A TYPICAL instance of what can be accomplished by exhibitors when they act in harmony was the modification of the order which prohibited the carrying of films on all public conveyances. A committee of the organized exhibitors of the city called upon the Fire Commissioner and secured a substantial modification of the order, which now applies only to the subway. The exhibitors of New York City have always been singularly fortunate in the energy and unselfishness of their leaders.

* * *

TEXAS is in the throes of Sunday closing agitation, with the exhibitors just about holding their own. In Dallas, according to a valued reader of THE MOVING PICTURE WORLD, "there has been a vigorous fight of the church people to close the picture shows on Sundays; several cases were tried and they lost each one." In Austin one of the judges held strongly with the exhibitors, declaring that when no admission was charged the motion picture show was permitted to open on Sundays, even though the proprietors of the motion picture theater accepted voluntary contributions. The judge points out that churches are supported by voluntary contributions and no one thinks of calling a request for a contribution a demand. Shows without an admission do not come within that prohibition of the statute according to the same judge.

* * *

DOES so-called national advertising pay from the exhibitor's point of view? Here is an interesting question, on which the exhibitors alone can give the best information. We have heard conflicting opinions. A symposium to which the big exhibitors of the country should be asked to contribute would make good and instructive reading.

In view of the large amounts of money that have been spent for such advertising, which is after all more or less experimental, the views of exhibitors will surely be welcomed by all the big producers.

Samuel Long

By W. Stephen Bush.

IN the unexpected and untimely death of Samuel Long, the late president of the Kalem Company, the entire film world deplores the loss of a man whose type was as rare as it was fine. Eminently successful in his chosen profession as an electrical engineer, Mr. Long became identified with the mechanical side of motion picture production in the earliest days of the industry and by sheer force of personal worth and professional ability rose to the front rank.

Mr. Long is remembered among his colleagues and by his many friends in all walks of life as a man of clean thought, inborn courtesy and a scrupulous adherence to truth under all and any circumstances. Another conspicuous trait in his character must be added: his modesty. Men who have been his intimate friends for a decade or more say that they have never heard him use the pronoun "I" except in casual conversation on ordinary topics, as all men use it. In the work of his life he led and he faithfully co-operated, but he never put himself forward.

Mr. Long came of good old Quaker stock and was reared in an atmosphere notable for its purity and honesty. His unfailing courtesy he probably inherited from a long line of Southern ancestry. Even persons who met him but once or twice were struck by his kindly and courteous manners. The manners were but the symbol and reflection of the deeper and abundant courtesy of the heart.

The home life of the man was singularly happy. His was an absolutely clean life, clean in mind and clean in body. His habits were exemplary; his conduct was an inspiration to all who knew him.

What was his attitude toward the motion picture? No man who had made motion pictures his life work ever took a more serious view of his responsibilities. Though primarily connected with the mechanical department in the production of motion pictures, Mr. Long took a very deep and constant interest in the moral aspects of the film. He was averse to the morbid, to the purely sensational and he abhorred even an approach to vulgarity. He was fond of good drama, but he thought that drama the best which conveyed a great moral lesson.

Mr. Long was a great friend of the exhibitor and gladly extended all the hospitalities of office and studio to out-of-town exhibitors who were interested in the Kalem pictures.

One of his best and oldest friends in speaking of the distinguishing characteristics of the deceased dwelt on his lofty conceptions of life and on his view of his duties. Mr. Long was not affected by money, and the making of money was to him not the first consideration. His charity was well-known, though he believed in doing good unostentatiously. Many an employee of the company who was injured can testify to the genuine and substantial charity of Mr. Long. He cared little whether there was any legal liability, but listened to the dictates of his heart and obeyed the instincts of his own sense of justice.

His sympathy was ever ready for sick employees. He always made sure that they had the proper medical attendance. He paid their salaries while sick, sending the envelopes to their homes, often far away.

The Moving Picture World extends its sincerest condolences to the surviving relatives and to the officers and employees of the Kalem Company.

Circulation Plus Confidence

By W. Stephen Bush.

THE intimate relation between The Moving Picture World and its readers has often been the subject of comment. The exhibitors not only read but they believe. In a generation which has witnessed the gradual decay of independent journalism this fact deserves a good deal of attention.

Time was when no amount of money or influence could have bought the editorial opinion of any of the great dailies in New York or elsewhere. The press agent was viewed with unrelenting suspicion. Favorable reviews were not for sale. Even in politics the news columns as a rule were kept free from extreme bias. Things have changed fearfully since the days of Greeley, Jones and Dana. Today if you have the money you can get whatever you want into most of the New York dailies.

Many a feature film has been shamelessly overpraised just because the promoters of the production were reckless with their advertising appropriation. Most of the so-called moving picture sections of the daily press are conducted frankly with a view to getting advertising regardless of consequences. If Jones advertises, his production is immediately heralded as a masterpiece, while the production of Smith, no matter how good it is, cannot get a line simply because Smith does not advertise. There is not even the pretense of serving either the exhibitor or the public—the motto is "Get the 'ad'; the end justifies the means." Two prominent dailies started moving picture sections in the childlike expectation that the producers would immediately fall over each other in sending in their advertising. The expectations were not realized, and the beautiful sections were pretty promptly discontinued.

The Moving Picture World holds to the old idea of service, which was the gospel of its founder. Hence it has the circulation plus the confidence. We maintain our independence because in that way alone can we render equal service to all the correlated branches of our vast and growing industry. There are men who have the soul of a dog, but lack its tail. Their desire to show gratitude for any little favor must express itself. They cannot wag their tails, but they can sling out superlatives in praise of anything and everything that is advertised in their cheapened papers.

The theatrical reviews in the daily papers are with but few exceptions based on and guided by the amount of advertising which is ordered in the counting room. It is a short-sighted policy even from the publisher's point of view. Whenever and wherever the editorial department has no other function than comparing notes with the counting room the usefulness of the paper to the reader begins to decline.

In what esteem will the public hold such a paper? Some few days ago a cute little dog had been lost. His owner alarmed the police and finally found the dear pet in the possession of a stranger. The latter was promptly haled into court. The Solomon on the bench had the little dog brought before him. "The dear little animal," quoth he, "will know its master. Turn it loose and he will go to its owner at once." Accordingly the little dog was allowed to make its choice. To the confusion of the Solomon and everybody else the dear creature jumped up on everybody in the court room, blithely wagging his tail and licking everybody's hand.

The readers of The Moving Picture World know that we are here to serve them. It's an old-fashioned idea, but it's the only policy that will win in the end.

A Tragedy to Those Who Feel*

By Louis Reeves Harrison.

"A FLABBY invertebrate" is the term applied by Richard Burton to a play without an opinion. "The rational pleasure in it," he continues, "is in ratio to the idea it contains, the criticism of life it offers, and the skill with which it is made manifest." Not to improve on Mr. Burton, but to interpret him, rational pleasure in a play is in ratio to the recognizable *truth* it contains, and this is especially the case with tragedy. The deeper sympathies and finer sensibilities of woman seem to interfere with recognition of truth through the deliberative processes men employ, but there is a way to her mind through her heart. On the battlefield, whether it be military or social, man becomes indifferent to death that does not affect his immediate interests. Woman revolts against sacrificial death at all times because it is opposed to her creative instincts. She becomes profoundly affected by powerful tragedy, her mind ripe for an impression of the truth it contains, and to her it may be advantageously addressed for the sake of that truth.

Not to exclude man is this idea advanced. Dramatists like Bernard Shaw address man's analytic intellect, but they labor in vain if they attempt to disassociate feeling from man's activities in the discharge of what he deems to be his duty. That he fought for a principle in making the fair country in which we live was because of his sense of wrong and oppression. Man was impelled by his sensibilities to supplant intolerable despotism with a greater scope of individual freedom. That he devised with reason and fought his slow way to human liberty does not mean that sentiment played an insignificant part in his achievement, but to the contrary—FEELING made the nation.

We are supposedly no longer in that animal world where one part subsists by devouring the other part, where sentiment is accorded scant consideration, but are striving through an appeal to feeling to reach a sunshine of liberty and opportunity that each one of us may enjoy the privilege of utilizing native energy in harmony with inclination. Some of us are confronted by military prohibitions and restraints, some by the remorseless laws of custom handed down from primitive society, and our tragedies are plentiful. Those tragedies may seem at times too pitifully small to be of common interest, but, when they are of common interest, it is the mission of the playwright to make them great enough to reach popular approval through the affections. So many drops of water in the human stream, some of us float along in a tranquil middle course, others sweep in a torrent over rocks of adversity, others sink into stagnant pools of decadence, the course of each being very largely one of directive influence.

That the claims of feeling are quite as high as those of function may be realized when we consider our efforts to either attain self-control, or some just form of social control, in restraint of powerful instincts of self-preservation and reproduction. A vast amount of training is required to make the immature human creature understand that individual liberty may not be successfully asserted against common happiness, to nicely blend the idea of personal freedom with delicate consideration for the rights of others. Even when a man has reached a high degree of enlightenment through native kindness of heart and fine cultivation, he still feels that he is "created half to rise and half to fall, Great Lord of all things, yet a prey to all. Sole judge of truth, in endless error hurled, the glory, jest and riddle of the world."

What sensitive human plant lives without consciousness of an invisible and fatal power that seems hostile to all we hold dear? The presence that haunts us with menace of danger may be tragic distrust of ourselves, secret dread of our own weaknesses, or merely the wayward ghost of public opinion. The latter can be dispelled by courage and sincerity, but not so with those intuitive apprehensions of the soul which were born in the darkness of primitive fear and have survived on the evidence of things not seen because we do not know ourselves. Only in the tragedies of love, for instance, do we seem to grasp love's full meaning. Its normal course very easily becomes a commonplace affair. The simple solution never fascinates like the stories of Romeo and Juliet, Cyrano and Camille. Tragedies of love have held audiences enthralled from time beyond reckoning.

How many women have survived great tragedies of love in silence, yet oppressed by suffering more intense than man can ever know? Tragedies of the heart that must deeply affect the gentler sex are those of motherhood. For the creator of a human being to see the flesh of her flesh, the heart of her heart, the very soul of her soul, slipping away into the fathomless unknown—what more poignant grief than hers? Even though time bring recompense, and her bruised heart be healed, her all-too-common story is ever that of tragedy. Woman, because of her tender affections, God-given to keep this world beautiful, becomes the central figure of tragedy that softens our hearts and sends our souls to our eyes. She is sweeter and dearer to us in sorrow than at any other supreme moment of her life.

There is a torment known to women as well as to men, which they strive to suppress from native purity of mind, which sometimes burns its way through inadequate restraint to the social destruction of the woman herself and of her finest ideals. When she is all heart, and especially when she lacks congenial occupation or other outlet for surplus energy, she is sometimes such a danger to herself that marriage seems to be her only safeguard. That depends on the man. He is as a rule just as Byron described him, more or less a martyr to ambition, responsible on occasions, while she is ever so to the tocsin of her soul, and she may live on desperate hope to the end, if her love be not to hatred turned. When that happens, she begins to weave a tragedy in which she is bound by force of character and circumstances to be involved.

There is tragedy ahead for the impassioned woman who enters, voluntarily or involuntarily, upon a marriage of convenience. Even if she does not weary of the many forms of self-indulgence for which wealth provides and which idleness suggests, she will come to take them as a matter of course and idealize the fervor of youth and love she has never known. When she breaks with her conscience, we have the key to love tragedies, the dominance of impulse over volitional control, with death as an atonement. The catastrophe need not always be complete, for it is possible to set up a fine character in opposition to the unfortunate central figure, one which shall suggest compensation, but interest is bound to focus upon the creature who enlists sympathy because she is so pitifully human in her weakness. Through tragic death we may receive our greatest emotional or spiritual impressions.

"Perhaps the early grave
Men weep over may be meant to save."

*Copyright, Louis Reeves Harrison.

Genuine War Films

Captain F. E. Kleinschmidt, of Alaskan Fame, with the Austrian Army, in the Fight at the Carpathians, and the Surrender of Przemysl and Lemberg—How He Won the Favor and Friendship of the General Staff—Lively Pictures of His Work Up to Date.

By W. Stephen Bush.

NOBODY at this distance from the end of the great European conflict is able to estimate the part which the motion picture has played in recording the deeds and horrors enacted on a hundred battlefields. We hear vague rumors of official cameramen in the special employ of this or that belligerent nation, but nothing definite is known, though

Taking Pictures of the Russian Trenches 200 Yards Opposite.

it is but natural to presume that in making pictorial records of the war such an instrument as the kinematograph cannot and will not be overlooked.

Kleinschmidt's Luck.

In the meantime we know of at least one man who will have valuable war films to give to the public when he returns to this country. Through a combination of propitious circumstances—good luck in plain English—our old friend of the frozen North, Captain F. E. Kleinschmidt, has been enabled to film a record of the important movements of the Austrian divisions which under the command of Archduke Joseph Ferdinand drove the Russians back into Galicia after dislodging them from the Carpathian passes.

There is no more exclusive set of militarists than the members of the Austrian General Staff. The idea of a plain American traveling with this staff, almost forming part of it and enjoying all the privileges of a staff officer, seems preposterous. Captain Kleinschmidt has accomplished what seemed impossible. He is today not only on terms of intimate equality with all these military moguls, but he has enjoyed unheard of facilities for filming the events in which the Austrian army took such a prominent part.

In the Trenches.

The editor of The Moving Picture World has received a letter from Captain Kleinschmidt, which not only has a very rare news value, but which gives the reader an insight into the victory of the captain over red tape and conventionalities. The letter is dated "Austrian Great General Staff" and bears the "imprimature" of the military authorities.

"Getting on the Inside."

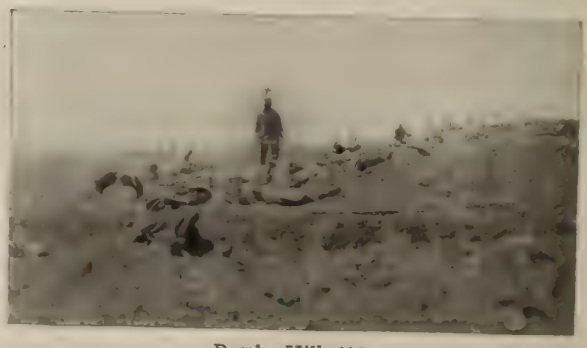
The Captain writes: "Upon my arrival at the Great Headquarters of the Austrian Army I was invited by the Crown Prince to give a lecture on my last Arctic expedition and show my moving pictures to the officers of the general staff. The Archduke, Field Marshal Frederick, highest commanding officer; his wife, daughters and all generals and officers were present. This lecture gave me the magic key that unlocked all doors and gave me privileges and opportunities to accomplish things."

Hardly ever before in the history of filmdom has a cameraman traveled in the style de luxe enjoyed by the captain. He was provided with a high officer who acted as his guide, then he was fitted out with two military servants, who attended to all the personal comforts of the captain, and who soon learned to pack and set up the camera.

"Then I have an auto," Captain Kleinschmidt continues, "with a lieutenant and chauffeur, and when I need them horses and farmer's wagons are requisitioned, for I have to go places at times where an auto cannot go. In Russian Poland I often had an Uhlan or a troop for my guidance and protection. This makes quite a caravan to travel with, but to travel in style means comfort, and you get there quickly. I almost forgot our gendarm, who gets our quarters ready, looks after our wagons, drivers and servants."

Austrians Are Hospitable.

That the captain is in the best of spirits and making full use of his opportunities may be taken for granted. He speaks of "Austrian hospitality and the Austrian readiness to help and favor you," and compares them to the aid and the hospitality he found "on our own frontiers and by the prospectors in their cabins and on the trail in Alaska." They have not fought any battles for the special benefit of his



Battle Hill 419.

camera, but they were willing to go to great lengths in order to oblige. "Last week," the captain writes, "while I was in the foremost trenches and took pictures of the Russian trenches only 300 yards away, a whole battery was ordered to cover the Russian trenches with shrapnel to enable me to take the pictures of the exploding bombs. Troops of calvary have been alarmed for me, flyers have taken me up to take pictures from above; in fact, everything has been done for me that could possibly be done, even the huge siege mortars that destroyed the forts of Antwerp, Liege and Namur were ordered to be set in action for me, although even one single shot costs a pretty sum of money. One might think that I have taken pictures of about everything that could possibly happen, but every day a new feature comes up and I believe I can stay with the work during the entire war and not duplicate very much."

Covering the Field Thoroughly.

With the ample facilities afforded to him Captain Kleinschmidt feels that he can put a good deal of order and system into his war films. He believes in showing every stage of movement in the three great arms: infantry, cavalry and artillery. "The great siege mortars," he says, "I have from the caves where the ammunition is stored to the loading, sighting and firing of the gun; then the ascension of the captive balloon and the observation of the hitting and exploding of the projectile from the basket or by pictures taken from above in flying machines. The cavalry I have taken from the saddling to the charge, and the infantry from where they emerge from their underground dwellings, jump to their arms and run to the trenches. Then follows the firing in the trenches and the attack on the enemies' trenches opposite. I have stood on an eminence and taken panoramic views of a battlefield and battle in progress, that will be highly interesting, especially to the American public. A modern battlefield really shows little or nothing, and the real scenes are diametrically op-

New Rule for Transporting Films

Committee of Local Exhibitors' Organization Waits Upon Commissioner Adamson and Secures Official Ruling.

A COMMITTEE of the local Exhibitors' Organization consisting of Messrs. Lee A. Ochs, Samuel Trigger, Isaac Hartstoll and Mr. Herring of Blumenthal & Herring waited upon Fire Commissioner Adamson on the morning of Tuesday, July 27, in reference to the new order regulating the transportation of moving picture films on public conveyances. The committee told the Commissioner that there had been various and rather harsh interpretations of the new order and they wanted some workable ruling from the head of the fire department. The Commissioner, who received the committee most courteously, after some discussion declared that the rule absolutely prohibiting the transportation of moving picture films on public conveyances would be applied only to the subway. Films, he explained, may still be carried on the surface cars and on the elevated roads.

Such films, however, he went on to say, must be inclosed in metal containers, which in turn must be inclosed in metal carrying cases. The Commissioner intimated that he would come to the aid of any exhibitor if he or his messenger are held up by any conductor or guard who might want to constitute himself an official interpreter of the new rule. It is likely that notice of the exact nature of the regulation as it stands now will be served upon the common carriers within the city limits.

High Class Paper for V-L-S-E Subject

"The Chalice of Courage" Posters Will Be from Paintings by Mr. Popini.

A LINE of posters that reflect credit on the industry will make its appearance with the release on August 9 of the V-L-S-E feature, "The Chalice of Courage." This paper consists of a one, a three, a six and a twenty-four-sheet stand from paintings by the celebrated artist Popini, who designed "The Island of Regeneration" posters.

All of this paper has a distinct note of refinement. The figures are all idealized impressions of the artist, gained by viewing the film, and are done in warm pastel shades, that are conspicuous, but soft.

The twenty-four-sheet poster is an exceptionally fine piece of artistic lithograph work. It portrays Mr. Popini's idea of how Miss Gonzales appeared when surprised by a bear while in bathing. This poster furnishes another excellent example of the manner in which this distinguished poster artist can introduce the nude figure into his drawings without giving offence.

The six-sheet is almost a two-tone creation. It illustrates a snow scene, and is executed entirely in wonderful shades of blue, contrasted with white. The master artistic touch is shown in this poster by a single brilliant red blood spot on the snow. This one touch illuminates the whole poster, and will make it stand out no matter in how inconspicuous a manner it may be posted.

Paper of this kind is expensive, but the dignity and strength of "The Chalice of Courage" is worthy of high-grade paper, and the money and care expended in its preparation should repay the V-L-S-E and Vitagraph Company.

LASKY CHIEF DEFENDS PHOTOPLAY.

The controversy in New York as to the relative value of stars of the legitimate stage before and subsequent to their appearance in photoplay productions is decidedly the most engrossing topic in theatrical circles. The New York Times last week solicited from Samuel Goldfish, executive head of the Lasky Feature Play Company, a statement of the position of the photoplay producers as opposed to the charge that the screen lessens the value of stars.

"The photoplay versions of great dramas are shown to millions of persons, whereas the original stage versions are reserved for theater-goers in a comparatively few cities that can support extravagant theaters," said Mr. Goldfish. "The fact of the matter is that, through the medium of the photoplay, the fame of stars has increased a thousand-fold; persons who never heard of them in great sections of the country—and world, as far as that goes—are now intimate with their art. Ten years ago the legitimate managers objected to their stars entering vaudeville, because, they said, it lessened their value. Now the vaudeville managers are joining the legitimate solons in the cry against the photoplay. In conclusion, I can only ask why managers should object to their players entering a field in which they themselves are making every effort to invade?"

On his stand in this discussion Mr. Goldfish was congratulated by many leaders in the photoplay industry.

A. F. Beck With Mutual

Veteran Show and Film Man Is Named General Manager of Mutual Film Exchange in New York.

A. F. Beck, veteran film man, with a large acquaintanceship among exhibitors throughout the country, was recently appointed general manager of the Mutual Film Exchange of New York, by John R. Freuler, president of the Mutual Film Corporation. Until joining the Mutual, Mr. Beck was general manager of the Universal exchanges in St. Louis, Kansas City and surrounding territory, a position he had held since the foundation of that organization.

Mr. Beck was first identified with motion pictures way back in the "dark tent" days when he was secretary and treasurer of the Greater Cosmopolitan Shows, at that time the biggest carnival company then on the road. He was also with the Bostock-Ferrari Carnival Company and several of the "big tops," receiving the training in the same rugged school and at the same time with many of the men who are today foremost in motion picture affairs.

Later, Mr. Beck became identified with George Kleine, when the Biograph was the leading independent. He organized and managed the Central Film Service Company in Indianapolis, Cincinnati and Louisville, handling the productions of the Motion Picture Distributing and Sales Company, until the formation of the Mutual and Universal, and at different times owned and operated the Rex, Fountain and Riverside theaters, all motion picture houses, and also two small film exchanges doing a big business in commercial films in the Indianapolis territory.

Mr. Beck is thirty-one years old, a college graduate, and has had a thorough business training. He is a believer in the principle that "service" in business is not merely the delivery of goods, but a combination of courtesy, co-operation and the application of common-sense ideas in all dealings with customers. His connection with the Mutual is a guarantee that the increasingly high standard of Mutual service will be maintained.

NAT GOODWIN STARTS WORK FOR UNIVERSAL.

NAT C. GOODWIN is hard at work at Universal City in the film version of the old French tragedy, "Business Is Business," under the direction of Otis Turner. Mr. Goodwin plays the role of Isadore Lechat. Mr. Goodwin first saw "Business is Business" in Paris at the Comedie Francais, many years ago, and was greatly impressed with the role of Lechat, which he felt was ideally suited to his style of acting. When the Universal engaged his services Mr. Goodwin suggested that he be featured in "Business Is Business."

Mr. Goodwin is now 57 years old. He has been on the stage for forty years and, as one admirer recently stated, "has done more good, spread more of the gospel of cheerful genius through mournful humanity, and has graced the stage to which we all owe a dazzling debt of sane, serene pleasure, to a greater extent than any of his peers."

"It has been a great pleasure," said Mr. Goodwin at the completion of his first week's work with the Universal, "to be

Nat. C. Goodwin and Otis Turner at Universal City.

associated with Otis Turner in the making of 'Business Is Business.' Like myself, Mr. Turner is an old-timer as actor and manager, and his experience in the photoplay field ideally fits him for helping me along in the film version of 'Business Is Business.'"

"Human Cargoes" Promises Thrills

Story of Modern Political Life Produced by Walter McNamara with R. T. Haines as Star.

A PUBLIC which has been educated to expect unusual motion picture drama from the mind and hand of the producer and author of "Traffic in Souls" and "Ireland a Nation," will look forward with extraordinary interest for Walter McNamara's next production, "Human Cargoes." This latest offering, which is now being made for the Equitable Motion Pictures Corporation and to be released through the World Film Corporation, is being staged at the Equitable studio in Flushing. The cast is headed by Robert T. Haines, the distinguished actor, whose work in association with Walker Whiteside, Viola Allen, Blanche Bates, Grace George and Mrs. Fiske has won him national recognition. Mr. Haines is supported by Miss Bess Sankey, Miss Isabelle MacGregor, Mrs. Laura Macklan, Mrs. Blanche Davenport, Mrs. Vernon, Miss Hill, Thomas Morrisary, Willis Granger, C. E. Kimball, F. M. McQuirk and William Evans.

"Human Cargoes" will be more than thrilling picture drama. Its illustration of the ultimate triumph of right over evil will make it as worth while as the others of Mr. McNamara's productions.

Three well-known stage stars are engaged at present in the Equitable studios at Flushing, Long Island, in five-reel pictures which will be the first release of the Equitable motion pictures through the World Film. William Courtleigh, who recently returned from Chicago, where he played the role of the Russian tenor in "The Song Bird," is playing the lead in Marc Edmund Jones' photodrama, "Life's Crucible," which is being directed by Isadore Bernstein, the director-general of the Equitable. Thomas Wise, late star of "A Gentleman from Mississippi" and other successful stage offerings, has been engaged to play the lead in "Blue Grass," an adaptation for the screen of the play by Paul Armstrong. This Southern picture will be directed by Charles M. Seay.

Contracts have been signed with two other well-known players, who will appear in the immediate future in an Equitable photodrama. Florence Reed is to play the leading role in "The Cowardly Way," which is to be directed by John Ince. Kathryn Osterman is to star in a light comedy now being written especially for her.

It is to be the policy of the Equitable company to have a permanent stock company of experienced players who will support the various stars. Miss Clara Whipple, George Soule Spencer and Roy Applegate have already been chosen for this company.

WILLIAM COURTLEIGH, JR., MARRIES.

William Courtleigh, Jr., and Miss Ethel Fleming were united in marriage, at Long Beach, Cal., on July 21. Both are members of the acting force of the Balboa Amusement Producing Company. Mr. Courtleigh is a member of the well-known theatrical family and is at present appearing in the name part of "Neal of the Navy," the smashing patriotic serial which Balboa is filming for the Pathe Company. Miss Fleming is a protege of President H. M. Horkheimer, of the company, and has just been making her initial appearance in pictures. Both Mr. and Mrs. Courtleigh, Jr., came from New York recently; but did not know one another until meeting at the Long Beach studio. Their union came as a complete surprise to the entire Balboa family. They had intended keeping it secret; but it leaked out when they were delayed getting their license and thus late in reporting. They will have a belated honeymoon, for two hours after the ceremony Mr. Courtleigh had to leave for San Francisco, where some scenes in his piece are being made at the Mare Island Navy Yard. As Miss Fleming was playing in another production, she could not go along.

DOWERMAN TO TAKE PICTURES IN WEST.

C. L. Dowerman has been delegated by the American Art Films Company to photograph a number of special scenes during the course of a month's tour through the picturesque West. He expects to have many novel experiences in his journey. He will be compelled to take a film showing the ascent of Pike's Peak while seated at the front end of an automobile; he will also ride up Mount Tamalipas over the most crooked railway in the world on the pilot of an engine. The filming of big tree forests, ostrich farms and quaint old missions in the southern part of California will be but part of his task. Yellowstone Park will also be included in the trip. As there has been but one film previously taken within the portals of the great National Park a new and thorough series will be most welcome, as scenes of America's beauty spots have been somewhat neglected.

Tennyson's "Dora" in Three Reels

Biograph Announces for Early Release Charles Reade's Drama Founded Upon the Famous Poem.

Dora, the famous poem by Lord Alfred Tennyson, will be released as a three reel Biograph in the series including "Under Two Flags," "Jane Eyre," "East Lynne" and other well-known dramas. The version used is the play written by Charles Reade, the celebrated English novelist, who, himself the author of many dramatic masterpieces, was so struck by the beauty and power of Tennyson's poem that he undertook a dramatization which has since become a classic.

"Dora" is the first three-reel Biograph to be produced since the return of the Biograph players from Los Angeles. Work on the production is under way, and an early release is promised.

George Duane Baker

GEORGE DUANE BAKER, who has been bookkeeper, newspaper cartoonist, illustrator, actor, producer, author and is now one of the most prominent comedy directors enrolled on the Vitagraph staff, was born in Champaign, Ill., April 22, 1870. Mr. Baker finished his education in the high school at Beatrice. After working in a bank and then as a cartoonist, he determined to become an actor. He sought and secured a position to play juvenile business with Walker Whiteside, and "made good" at his first public appearance. Later he appeared in support of John Griffith in "Faust," McKee Rankin, Nance O'Neil, Effie Ellsler and Russ Whytal. He also played prominent parts under the management of Brady and Grismer and Litt and Dingwall, appeared successfully in vaudeville, and was a member of the theatrical producing firm of Baker and Castle, who produced Mr. Baker's adaptation of "Graustark," which was a big dramatic success. During the first few years of "Graustark" Mr. Baker, in addition to his other interests, played the character of Grenfall Lorry. Later he dramatized "The Goose Girl," which was also an artistic and financial success. He designed most of the posters used for both of these productions. Of the original plays that have come from Mr. Baker's pen "The Count and the Convict," "The Daredevil" and "As the Sun Went Down," are the most prominent and have been successfully produced on the road.

George Duane Baker.

With the rise of motion pictures, financial returns from dramatic productions dwindled and Mr. Baker, who had always been interested in the camera and had studied its possibilities determined to become a director of motion pictures. His knowledge of stagecraft, learned through experience, and his familiarity with the camera, won him his first battle as a director and his initial picture was such a pronounced success he was enrolled as a full-fledged Vitagraph director. Since joining the Vitagraph company about two years ago, Mr. Baker has been credited with such picture successes as "How Cissy Made Good," "Mr. Bingle's Melodrama," "War," "The Dust of Egypt," "A Price for Folly," May Robson in "A Night Out," and the majority of the pictures in which the late John Bunny won such signal success.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Hodkinson Loquitur

Father of Paramount Speaks Entertainingly of Past, Present and Future of the Film World in General, and the Paramount in Particular—Huge Advertising Campaign Is Planned—Does Not Believe in Two-Dollar Pictures.

By W. Stephen Bush.

NOT much more than a year ago William W. Hodkinson came to New York with strong definite ideas, a good deal of reasonable hope and a quiet but immovable persistence. He had done things on the coast. The coming changes in the film conditions and especially in the needs and the development of the exhibitor he had forecasted in his far-sighted way. He had made practical tests in California and thereabouts and he felt he had a mission which was calling him East. He took a comparatively small office up in the World's Tower, said little and worked like a beaver. Well, this is not going to be a resume of his doings here. The facts speak for themselves; everybody now admits that W. W. looms large on the film horizon.

"Judge Us on the Facts."

When I saw Hodkinson just after his return from the coast there was an unwonted buoyancy in his manner and more even than the usual directness in his speech.

"The features," said he, "we offer the exhibitor in the first quarter of our second year are the test. I want your readers to apply to the merits and to the vitality of the Paramount proposition. We were freely told that we were hopelessly wrong and that the rest of the industry was everlastingly right. I offer no argument. I even offer no inference. I only ask you to look at the program for the first quarter of our second year and compare it with the first quarter of the first year. If we were right last year our position is even stronger this year. Our proposition has been imitated. I could give you much interesting and some amusing evidence of this. No need of it after all. Imitators are not competitors. Because our policies and our pictures were eminently successful last year does not make a belated imitation of them at this time successful. However, I do not want to speak of competitors, because there are none. I have spent some precious years of my life trying to convince the exhibitor that it must pay him to raise his price of admission from five to ten cents and this last year I have bent my energies toward raising the price from ten to twenty cents.

"Two Dollar Picture a Gamble at Best."

"Now there is a sudden agitation for what is known as the two dollar motion picture. Well, it is strange to me to find myself on this new side of the fence; I mean it is new to me to dissent from high prices and favor comparatively low prices. The two dollar motion picture is at best a thousand to one chance. It seems to me, even if there were proof that one Broadway feature had made money with two dollar seats, it would not mean anything. It certainly would not be any particular message of cheer or profit to the vast majority of exhibitors. Taking into consideration the laws of supply and demand I should say that an average of 25 cents is about the most reasonable and natural price for seats in the better class of motion picture theaters. How many people can afford to pay two dollars for a seat either in a motion picture theater or in any other theater? I doubt whether more than one or two per cent. of the population can afford it. Now if I can show to a vastly larger number of people at an average of 25 cents what will be the result? Must I pursue a simple problem in arithmetic any further? Would you rather show at two dollars to the one per cent. or at 10 and 20 to thirty and forty per cent. and higher? The question answers itself. The two-dollar picture is not, to my way of thinking, a sound solid proposition.

Power of Paramount Contract Holders.

"Under our system of doing things the contract holders of the Paramount Pictures Corporation are made the judges of last resort as to the merits and the profit-yielding quality of all features on the Paramount program. Now this is something more than a little good material for the publicity department. It is a plain fact and a most important one. If after a fair test the contract holders of the Paramount record their decision that they want fewer pictures of a certain brand or even that they want the brand discontinued entirely they are in a position to make themselves heard and felt. Our producers are large enough, broad enough, enterprising and ambitious enough to not only submit to such a test but to welcome it. The independent quality of the world seeks our channels. We can do the selecting for the exhibitor much better than he could for himself.

New Advertising Campaign.

"We do not rest with providing good programs for the exhibitor. We propose to equip the exhibitor with aids in the getting of business such as he has never dreamed of before.

"Beginning the first Thursday in September in 11,944,105 copies of various publications, its advertisements will appear throughout the year 1915-1916. Assuming that five people read each paper, more than 55,000,000 persons will learn intimately each week of Paramount pictures, Paramount producers and the stars which those producers present on the Paramount Program in the biggest and best theaters everywhere. This gigantic campaign is for the benefit of the Paramount exhibitor.

"Recently a stranger to New York, staying at one of the Times Square Hotels, determined to go to a motion picture theater. He did not hasten to the nearest film theater, as he might have done a few years ago, without first ascertaining what was to be seen there; instead he inquired at the hotel desk where Paramount pictures could be seen and when the clerk suggested the Strand he immediately went there. This is the sort of thing that is happening all over the country, as film fans realize that consistent merit in the releases of a distributing organization means consistent merit in the offerings of the motion picture houses.

"It is generally conceded that service to the exhibitor is the most important item in the distribution of motion pictures, and it is service to the exhibitor that forms one of the strongest rocks on which the Paramount Pictures Corporation is laid. The national campaign will teach a huge reading public that Paramount pictures are the best and it will tell them why they are the best. They have then but to go to those theaters where Paramount pictures are shown to be convinced of the truth of this statement.

"It is to the exhibitor's advantage to identify his theater with the campaign, as then it will be unnecessary for a stranger in his town to ask the hotel clerk where Paramount pictures can be seen. It has always been the policy of the Paramount Pictures Corporation to lay its plans well and not to talk until it is sure that it has something worth talking about. Paramount co-operation and Paramount efficiency will be even more in evidence during the next year than it has been in the past."

The myriad lamps that burn around and about the Paramount eerie up in the World's Tower Building flicked dimly through the intermittent rain that sought to allay the fearful heat of the day. It was getting very late even as hours in the World's Tower are kept, and Hodkinson brought his homily to a close giving us all the very definite impression that he could have prolonged his tales of hopes fulfilled and plans to come indefinitely.

BLANCHE WALSH SIGNS WITH TRIUMPH.

Arthur H. Jacobs, president of the Triumph Film Corporation, has closed a contract with Blanche Walsh, the famous emotional actress, to appear in a new five-reel feature photoplay to be released on the Equitable program, the title of which will be announced later. The great success attending Miss Walsh's appearance in "Resurrection," under the direction of Joseph A. Golden, president of the Crystal Film Company, and the warm personal friendship existing between the star and the director as the result of their joint efforts in that production, have induced Miss Walsh to decline several offers from other film directors and confine her work before the camera to Mr. Golden's guidance. This leads to the production of the new drama in the Crystal studios and laboratories, insures its being placed before lovers of photoplays with all the wealth of artistic setting and absolutely perfect photography for which the Golden organization is famous, and provides a fitting background for the display of Miss Walsh's genius.

SEELYE LOOKING OVER V-L-S-E BRANCHES.

C. R. Seelye, assistant general manager of the V-L-S-E is on an extended tour of the Eastern branches of the V-L-S-E.

On this trip Mr. Seelye is brushing up the territories preparatory to the fall campaign, which will be even more active than that conducted during the spring and summer.

Before leaving Mr. Seelye said that while the business being done by the Eastern branches did not leave room for the slightest discontent, greater things were looked forward to in the fall. He said that the work accomplished by the Big Four branches up to date was really phenomenal, in view of the fact that business had increased every week throughout the summer season.

United's Affairs Aired in Court

Receivers of the Company Apply for Permission to Dispose of the Assets of the Concern—Court Orders Sale.

IN an effort to conserve the assets of the United Film Company, now in bankruptcy, Langdon P. Marvin and Leo C. Stern, as receivers for the bankrupt concern, sued out an order before Judge Augustus N. Hand, of the Federal District Court, for permission to sell or otherwise dispose of all the assets of the film company. The order was issued by Judge Hand Thursday, July 29, returnable Monday, August 2. Three days notice to all creditors and others having interest in the affairs of the bankrupt concern was declared to be sufficient. The order was resisted by a number of creditors and also by several of the subsidiary corporations created by the bankrupt late last year to carry on the business in the various branches or exchanges scattered throughout the United States and Canada.

The order gave notice to all creditors and others to come into court and show cause why the receivers should not be empowered to take immediate action to sell out everything owned by the bankrupt estate. The petition and subsequent proceedings reveal a tangle of unusual seriousness. As will be seen in an advertisement in this issue, the court has since ordered the sale of the twenty exchanges, 700 reels of film, etc.

The petition of the receivers sets forth that the United Film Company was organized some two years ago as "Warner's Features (Inc.)." Later, by order of the federal courts, the name was changed to the United Film Company. Its purpose was to buy and distribute moving picture films in the United States, Canada and Europe, although no exchange was established abroad. The better way to carry out the purposes of the company, exchanges were established in twenty cities in this country and Canada.

The petition informs the court that in such a venture the promoters do not expect to realize profits from the beginning, but that because of the heavy expenses of establishing and maintaining exchanges, the early months of such a company will nearly always represent a heavy loss.

In the ordinary course of business, the bankrupt company was accustomed to buy twenty films and send one to each of the exchanges that the latter might rent them out to moving picture theaters in their respective territories. The life of such a business depends upon a continuous supply of new films and the drain on the resources of any such concern is very heavy until a long line of rentals on each film has been established.

Some time later in 1914 or early in this year, the United Film Company decided it would be wise to interest exchange managers and other employes in the business. Accordingly subsidiary corporations were organized in each district under the laws of the states wherein they were situated. Then the parent company sold to the interested parties some of the capital stock in the smaller concerns. Part cash was received, with notes of the purchasers for the balance. In each case the title of the small company was "The Program Company of New York," etc.

A considerable amount in cash was realized by these sales and the company also disposed of some $88,000 in notes it held against the stock purchasers. In several cases in important centres, the United Film Company disposed of 50 or more per cent. of the new stock. In these instances a very serious complication has arisen. In the cases where the old company holds all or a majority fraction of the new stock, the petition asks that the physical assets be sold; that is the films, fixtures and other property appertaining to such exchange.

When the receivers took hold they report a return from rentals was made weekly by all the exchanges, the amount running into several figures; recently, they urge the returns dropped to a mere pittance and have practically ceased. They also declare that in the case on the Program companies in which they as receivers held but 50 or less per cent. of the stock the heads of such exchanges have refused to make any returns or to make any payments on notes issued in payment of stock. These heads argue that the United Film Company, in so far as they are concerned, is in the same position as any other stockholder. These people not only refuse to pay any rentals but threaten, in order to keep themselves going, to sue on the stock held by the bankrupt concern.

Immediate action was urged upon Judge Hand, for, so the receivers say, managers of the concerns which have declined to make any rental payments are now in New York, making contracts for new films for use in their districts without any regard to the bankrupt company or the receivers. The receivers assert that unless prompt action is taken, the rights of the creditors of the United Film Company will be seriously impaired and the assets dissipated.

Regarding the notes held by the receivers in bankruptcy, the petition declares they are for the most part uncollectible. The concerns or individuals who gave them are, so it is alleged, unable to meet the notes. In these cases an immediate realization on the physical assets is urged.

The representatives of the exchange interests put up a strong fight, asserting that they are virtually independent concerns and in no wise involved or should be involved in the affairs of the bankrupt. This situation is of such seriousness that the court decided to take sufficient time in which to consider it in all of its legal and equitable aspects.

Morosco Announces New Captures

Blanche Ring, Cyril Maude and Charlotte Greenwood to Be Starred in Elaborate Productions Shortly.

THE Oliver Morosco Photoplay Company announces the acquisition of several new stars of the stage to be screened by this concern in the near future, including such prominent celebrities as Blanche Ring, Cyril Maude and Charlotte Greenwood.

Blanche Ring is one of the big surprises offered by Mr. Morosco for patrons of the photoplay. Among the productions in which she has starred are such metropolitan successes as "The Yankee Girl," "When Claudia Smiles," "The Wall Street Girl," "The Great White Way," and many others of equal prominence. In London Miss Ring first appeared at the Palace Theater where her success was instantaneous. A prolonged engagement at the Savoy Theater in "The Love Birds" followed.

Cyril Maude's initial film subject for Mr. Morosco, "Peer Gynt," an adaptation of Ibsen's well known masterpiece, has already been completed and will be the first release of the Oliver Morosco Photoplay Company on the Paramount Program during the fifth quarter commencing September 1. Mr. Maude, one of the greatest character actors in the world, is also an international favorite, his success in this country in such productions as "Grumpy" and "Second in Command" having duplicated in America his popularity in England.

Charlotte Greenwood, known as "the girl who won fame over night, as a comedienne, is another capture of importance for the screen. In "Pretty Mrs. Smith," Miss Greenwood appeared with Fritzi Scheff at the Casino Theater, New York, where both press and public acclaimed her as one of Broadway's funniest laugh provokers.

SOME REMARKABLE PATHE WAR SCENES.

The Pathe cameraman, George Ercole was the only man who remained on deck during a sea fight and bombardment in the Black Sea between the Turkish fleet, including the Medjidi, Turkey's biggest ship, and the Czar's fleet. The scenes on the film he took will be attached to the regular Pathe News Weekly issued on August 4, 1915. One of our reviewers has seen the offering—it is only five or six hundred feet long—and says: "It is the most remarkable picture of a battle that I have yet seen. The photography is excellent, and we are shown the Russian ships sailing out of the harbor of Sebastopol just as the sun lifts over the hills. The fleet sails out into the sea and comes into shooting distance of the enemy. Then the big guns begin to pound away. At length we see the big Turkish cruiser, the Medjidi, half submerged and see the Russians draw down the Crescent and raise the crossed Russian flag above it."

NEW KALEM OFFICERS.

At an election of officers held by the Kalem Company, Frank J. Marion was elected president in place of Samuel Long, deceased, and William Wright was elected secretary and treasurer. Mr. Marion was elected to succeed the late Mr. Long as the Kalem representative on the Board of Directors of the General Film Company.

DARNABY TO EXPLOIT "CABIRIA."

After a lapse of ten years J. A. Darnaby again becomes associated with Harry R. Raver, head of the Itala interests in North America. Until 1905 Raver and Darnaby operated a twenty-two car carnival and festival enterprise, playing the principal big events in the Middle States and Northwest. They were the first to present musical comedy in a canvas auditorium.

Mr. Darnaby will be sent to Canada to represent the Itala Company in the exploitation of "Cabiria." An organization has already been completed for the Canadian tour and, with Darnaby's clever showmanship, should result in a splendid success.

J. Stuart Blackton Arming His Craft

Brooklyn Film Manufacturer and Yachtsman Plans to Create Auxiliary Coast Defense Fleet.

FOLLOWING the motorboat races which are to be held the second week in August, Commodore J. Stuart Blackton, owner of a fleet of the fastest motorboats in the world, has arranged to have the craft placed in dry dock and work will immediately be started to armor them. It is the intention of Commodore Blackton to have his fleet act as auxiliary coast defense in connection with the peace through preparedness movement. The present war in Europe has shown that the only method of overcoming submarine warfare is by having armored motorboats which are so fast that they can outsail torpedoes and are able to outmanouver, attack and sink submarines and in other ways make it possible for peaceful shipping to operate. Commodore Blackton aided in designing his present craft, and the movement on his part is regarded as significant.

Commodore Blackton.

Acting with Commodore Blackton is Hudson Maxim, the inventor of high explosives, who is also on Thomas A. Edison's board in connection with an increased navy. It is possible to operate these with crews of from three to five men. Commodore Blackton has decided to submit his present plans to the United States Navy Board.

"I have discussed this matter with many of the foremost naval authorities," said Commodore Blackton, "and they are thoroughly agreed with me that this is the best move that possibly can be made."

MARIE DRESSLER WINS AGAINST KEYSTONE.

Justice Alfred R. Page in the Supreme Court of New York, on Wednesday handed down a decision directing an accounting of "Tilly's Punctured Romance" by the Keystone Film Company to Miss Marie Dressler within ten days. In the event Miss Dressler objects to the figures a referee is to be appointed, but should these prove satisfactory then the amount of the accounting furnished by the Keystone Company is to be accepted as the judgment of the court.

The complaint in the first action of Marie Dressler against the Keystone Film Company was dismissed without costs and so was the complaint in the second action as to the defendants. Alco Film Corporation and Adam Kessel, Jr. The opinion is of about 600 words and recites the case from the viewpoints of both sides, Justice Page stating: "There would appear to be no fraud or misconduct on the part of the defendant Keystone Film Company."

ELSIE JANIS IN "'TWAS EVER THUS."

Bosworth, Inc., announces as its first release during the fifth quarter of the Paramount Pictures Corporation commencing September 1st, Elsie Janis in her fourth photoplay, "'Twas Ever Thus," a novel comedy written by the little star herself presenting a cycle of four romances in four different periods commencing with the time of the cave dwellers. "Nearly a Lady" is the third Janis subject by Bosworth, Inc., and will be released Aug. 19 on the Paramount Program.

SNIFFEN SALES MANAGER OF PARAMOUNT.

Frank D. Sniffen, a well-known advertising man, has been appointed general sales manager of Paramount Pictures Corporation. In 1901 Mr. Sniffen was advertising manager of the New York Morning Telegraph. Later he was associated with Harper & Brothers and with magazines and newspapers of national scope. He is an experienced salesman and hopes to bring to the motion picture business methods which, though new to it, have been proved successful in other lines.

New Studio in Pennsylvania

United States Motion Picture Corporation Has Nearly Completed Its Fine Plant in Wilkes-Barre.

THE new plant of the United States Motion Picture Corporation, located at Wilkes-Barre, is nearing completion and will be ready to begin operations in a few days.

It is conceded by experts who have visited this plant that it is a most complete establishment. A radical departure

Studio of United States Motion Picture Corporation.

was made in the structural work of the glass and steel, with the result that the builders claim 30 per cent. greater light efficiency inside than out. The plant is located within a stone's throw of the Susquehanna river on one side and a chain of the Blue Mountains on the other. The scenery throughout the Wyoming Valley is magnificent, and publicity writers have rightly named this section the Switzerland of America.

The plant was designed and built under the personal supervision of James O. Walsh. Fred W. Hermann, general manager of the Savoy Theater, Wilkes-Barre, Pa., is vice-president of the company. Mr. Hermann is a pioneer in the motion picture business, as his experience dates back to the beginning of exhibiting. Daniel L. Hart, the well-known playwright, author of "The Parish Priest," "Marching Through Georgia," "The Jucklins," and many other successes, will be the scenario editor for the company. Affiliations have been made with one of the biggest distributing organizations in the country to handle the United States product.

Knickerbocker Stays in General

Owners of This Brand of Three-Reelers Remove All Doubt on This Point.

The licensed manufacturing company owning the Knickerbocker Star Feature brand of three-reelers has made formal announcement to the effect that this brand will be continued on the General Film Company's regular program as usual, releasing every other Wednesday.

This statement is made to offset certain press matter which has been published by some papers to the effect that Knickerbocker Star Features would be included on an independent program.

The company owning the Knickerbocker brand further states that it never had any intention of releasing on any program other than the General Film Company's, and that any statement to the contrary may be regarded as entirely unauthorized and contrary to the facts.

EDDIE O'CONNOR IN PATHE SERIES.

Edward O'Connor, the comedian who is well known in farce, extravaganza, comic opera and vaudeville, has been engaged for the Pathe series, "The New Adventures of Wallingford," now being made by the Whartons at Ithaca, N. Y. Mr. O'Connor will play "Onion Jones," one of the leading characters in the story.

GENERAL MANAGER GASNIER TAKES VACATION.

General Manager Gasnier of Pathe has just returned from a short vacation, which he spent in company with twenty-five fellow members of the Pump Club, a social organization of well known Jersey City politicians.

CHICAGO LETTER

BY JAS. S. McQUADE

The Injunction on Eastland Moving Pictures in Chicago.

IN my last letter, in the opening article, I stated that moving pictures of the Eastland disaster had been prohibited in Chicago theaters until grief had become somewhat abated. At the time of writing I had supposed that Acting Mayor Moorehouse, who issued the order in the absence of Mayor Thompson, had acted from a sense of respect for the feelings of the relatives of the victims of the disaster, in the first hours of their agony over the loss of their dead. It was only fitting that this should have been done.

Later it developed that the order was mandatory in its nature, and that the exhibition of the pictures was to be altogether prohibited. On the return of Mayor Thompson, who had canceled all engagements at the San Francisco Exposition, whither he had gone with Governor Dunne and the First Regiment of the Illinois National Guard to celebrate Illinois Day, he appointed a committee of three, composed of civilians, to decide on the issuing of a permit for the exhibition of the pictures. The Chicago Tribune had taken 1,000 feet of these news pictures and offered to donate the entire proceeds, to which it was entitled, to the Eastland relief fund. The committee recommended the refusal of the permit, "out of regard and respect for the wishes and feelings of those who have suffered deep bereavement and are mourning for their tragic loss." The Mayor thus shifted responsibility to the shoulders of the committee.

The three upright citizens on that committee doubtless acted from a deep sympathy for the bereaved, and without bestowing any thought on the inequity of their decision against moving pictures; for that decision clearly discriminates against news in moving pictures in favor of news as expressed by the written word, supported by illustrations from still photographs of various scenes connected with the disaster.

The whole crux of the matter lies in this: the moving picture is comparatively new and the plaything of censorship; the press, having long since broken the shackles of a worse censorship, devotes its liberty to the securing of full rights and liberty for all. The morning of the day has already dawned when moving pictures will play their important part for good in the formation of public opinion and in the uplift of the race; and, at no distant period, those who come after us will be less amazed at the defeat of the opposition which the moving picture has met than at the glorious things it has wrought and accomplished in the lives and destinies of men.

But Acting Mayor Moorhouse, and the three gentlemen on the committee who declared against the exhibition of the Eastland pictures in Chicago, can console themselves with knowledge of the fact that they are not alone. The New York World stands with them editorially, thusly:

"Why was it necessary for the acting mayor of Chicago to forbid the use of moving pictures of the Eastland wreck and the drowning of her passengers? Would any sane manager have attempted such an outrage?"

Anent which the Milwaukee Sentinel, in the issue of July 28, answers editorially:

"Yes; we see the moral point of that. But, at the same time, we newspapers must clear our minds of cant.

"To be frank, is a 'moving picture' of that grewsome business any worse than the stationary photographic reproduction of the same horrors—such as, for instance, furnishes the ghastly, but appealing, front page 'window dressing' of the same issue of Mr. Pulitzer's lively newspaper?

"No, neighbor. We are all in it. The public likes to 'sup full of horrors' on such occasions, and will be served. When newspapers upbraid the 'movie' men for turning these tragedies to profitable pictorial account, it seems a bit like Satan rebuking sin.'"

It Pays to Be Honest.

In the editorial columns of the Los Angeles Times, in the issue of July 24, there appeared the following paragraph, under the heading, "Tip to the Movies":

"We strongly advise the motion-picture producers of this country to get busy with some of the great Russian plays before that country has any time to annoy us with small details like copyright laws. At present there is no such treaty. Tolstoy, Turgenev and Andreyev have some great picture material. The little play called 'The Life of Man,' by Andreyev would make a picture that would have few rivals. It would be unique in the annals of filmdom and is the sort of play that would be tremendous in pictures, while it would hardly be practicable to the stage."

Is it not a matter to be ashamed of that a newspaper with the reputation of the "Times" should give its sanction to such abominable doctrine? The law that sanctions the taking away from a man that which is rightfully his, because he is not protected and cannot protect himself, harks back to the Stone Age period. To advocate that the works of Tolstoy should be plundered by American film manufacturers, without restitution to his heirs, just because at present there is no copyright law between Russia and this country, smacks of the rankest piracy.

I am fearless in announcing that there is not a reputable American manufacturer who would stoop to such a crime. If there be a manufacturer who will entertain such a proposition, I would beg to remind him that, if the works of Tolstoy, Turgenev and Andreyev are not copyrighted in the United States, they are copyrighted in Great Britain, France, Germany and in other European countries, where the reputable American manufacturer finds a generous market.

In such matter it pays to be honest; if the governing principle be not of a higher nature.

A New Weekly.

The Chicago Evening Post has announced that, beginning Monday, August 9, in conjunction with the National News Weekly, it will release 1,000 feet of news pictures weekly, 500 feet of which will be devoted to Chicago news happenings and 500 feet to the happenings in other cities and towns of the United States.

Twenty-five branches of the National News Weekly Company have been established in that number of leading cities, with an expert camera man always on the spot in each of them.

The Weekly will be distributed by the World Film Corporation, of New York.

Among the newspapers associated with the Post and the National News Weekly service in the production of this weekly are the Atlanta Constitution, Milwaukee Journal, Cincinnati Enquirer, Philadelphia Public Ledger, Washington Times, New Orleans Times-Picayune, Cleveland Leader, Buffalo Enquirer, Minneapolis Journal, Omaha Bee, Detroit Times, St. Louis Times, Dallas News, Pittsburg Dispatch and nine other papers in leading cities in the United States.

Chicago News Brevities.

William H. Swanson stopped over for a few hours in the city one day last week, on the trip from Denver to New York City, where he will remain for some time.

* * *

Harry G. Musgrove, secretary of the Australian Films, Ltd., Sydney, Australia, was in the city Thursday, July 29, and left that evening for Los Angeles and San Francisco. He will leave San Francisco for home August 3. Since I last saw Mr. Musgrove in Chicago, he made a prolonged stay in New York City, and then made a trip to England, from which country he returned to New York about the close of last May. He spent the interim in that city.

* * *

Will C. Bettis, owner of the Alhambra theater, Toledo, Ohio, was in the city last week, and was seen at George Kleine's offices. Mr. Bettis informed me that he uses all of George Kleine's product, and also Paramount programs, with Pathe travelogues. Six reels are offered at the Alhambra for ten cents admission. The presentations are accompanied by high-class organ music. Mr. Bettis reported fair business generally in his home city. While in Chicago he purchased outright the Chicago Tribune's pictures (comprising 1,000 feet) of the Eastland disaster. The Ohio State censor board passed these pictures without hesitation. One cannot understand why these and other pictures of the disaster were prohibited by the censor boards of several states.

* * *

The seven-reel Selig Red Seal Photoplay, "The Rosary," has been selected as an example of the great good a moving picture can accomplish by Commissioner Shannon, of Dallas, Tex., in the fight of the city officials and the exhibitors against the state law providing for the closing of moving picture theaters on Sunday, in that city. Commissioner Shannon and his supporters proclaim that photoplays like "The Rosary" furnish not only clean entertainment, but also teach a fine moral lesson.

* * *

Suit for $1,000,000 was filed in the Superior Court, this city, on Thursday, July 22, against the Vanoscope Company, by Joseph E. Morhardt, the inventor of the Vanoscope projecting machine, who alleges that he has been damaged to

hat extent by a breach of contract. Morhardt declares in is petition that he deposited $1,510,000 of $1,600,000 stock in he company—which was paid him for his patents—in a vot-ng pool, with the understanding that the company was to ive William J. Robinson, the promoter of the company, an ption. Failure to give this option caused Robinson to bring uit. As will be remembered from a former article in the loving Picture World, Mr. Robinson obtained judgment in he Federal Court, in New York City, for $190,000, approxi-nately. Morhardt claims that the common stock of the ompany had a par market value in 1913, and that, owing to he failure of the company to carry out its promises to him nd its contract with Robinson, the value has depreciated o that the total amount of stock deposited in the pool could ot now be sold for more than $5,000.

* * *

The Ascher Brothers have leased a site of 150 by 180 feet at 947-57 Drexel Boulevard for a period of 99 years. On this ite an apartment building and a new fireproof moving pic-ure theater will be built. The plans of the theater have een designed by Architect H. L. Newhouse. The house ill have 1,500 seats on the ground floor, which will give the ew theater the largest auditorium of any theater in Chi-ago built specially for pictures. The seating plans have een designed to afford patrons the very best protection for asy exit in case of panic. There will be no wall seats, and he opera chairs will be of extra width. An exceptionally rge organ will be installed by the W. W. Kimball Com-any. The new house will be known as the Oakland Square heater. It is the first house that will be built for pictures ith a seating capacity of over 1,000 feet, making a new ype of building not at present covered by the Chicago build-ng code. A special class was created by the Chicago build-ng department to cover its construction.

* * *

Harry Weis, manager of the Chicago branch office of Metro, reports a rapidly growing business. He states that within the last three weeks 51 new patrons were added to he number of those using Metro programs in the city. Phil Solomon, assistant manager, devotes much of his time o outdoor work in the city, and to save time Mr. Weis and imself are seen in various parts of the city in a big new uto. Al. Rosenthal is down in Indiana working success-ully as traveling representative, and R. H. Fox is down in outhern Illinois in a similar capacity. The first release of Metro in Chicago, "Second in Command," was delayed on he trip from the Coast studios to New York, and this handi-apped the Chicago office seriously; for the picture had to be eceived in time for censoring and ready for rehearsal at the tudebaker theater, where it opened on Monday, July 26. No train carrying express could make the run from New ork to Chicago in less than 20 hours, and so Mr. Laird, of he New York office, brought the prints to Chicago by the wentieth Century. This incident shows that the Metro eople have the inclination and the vim to carry out their ontract to the letter.

* * *

It now appears that the Griffith-Ince-Sennett combination, nown legally as the Triangle Film Corporation, has secured he Studebaker and Colonial theaters, two large Loop houses, or the presentation of their output in this city. It is said hat the Studebaker will be a permanent home for Triangle eatures, and will open about September 6. The Colonial ill take over the "Birth of a Nation" from the Illinois on r about August 23. There it will be presented as long as he receipts show paying profits, at admissions from two ollars and down. When the receipts fall below that mark, ones, Linick & Schaefer will resume management, most ikely with vaudeville.

* * *

H. L. Gumbiner, of this city, has leased the parcel of round at the northeast corner of Lincoln and Lawrence venues, at the intersection of Claremont avenue, for a period f 99 years. Upon the vacant part of the ground a hand-ome moving picture theater, with a seating capacity of ,500, will be built. Mr. Gumbiner now owns the Bertha, he Temple and Paulina theaters in this city.

* * *

Frank Clifford, operator of the Harper theater, Fifty-third treet and Harper avenue, this city, paid us a call last week nd renewed his subscription for the World. The Harper heater, it will be remembered, is the house so often men-ioned in my former brevities over the opening of which so nuch contention was raised by the trustees of the Hyde ark Presbyterian Church, which adjoins the theater. Mr. lifford stated that the house opened about May 24, and that ver since business has been quite satisfactory. It has been till more satisfactory since the management has been offer-ng programs of V-L-S-E, Paramount and Metro makes. The product of the two former companies is shown for two days each. "The Rosary" has made a tremendous hit, long lines of people waiting outside the door being always the rule when this feature had its two days' run. Mr. Clifford stated also that the Harper has just installed a new Radium Gold Fibre Screen, one of the largest in the city, which is giving fine satisfaction. A Kimball pipe organ was also installed recently and its accompaniment, in connection with an orchestra of five pieces, contributes much to the enjoyment of patrons. Fine stage settings are used with the presentations. Two motor-driven Simplex machines are used.

* * *

The Eden theater, 2409-13 West Harrison street, narrowly escaped having a record of injury and death Friday night, July 30. A presentation in aid of the Eastland sufferers was under way when suddenly all the lights went out. The house was filled to capacity, 650 people being present, and quite a number more occupied all available standing room. Those in the audience jumped to their feet and began surging toward the exit, when Thomas I. Nolan, proprietor and manager, rushed to the stage and, in a short speech, requested every one to keep cool, as there was no danger. The panic immediately subsided. Several were badly bruised, but none was seriously injured. It was discovered later that some practical joker had climbed a telegraph pole near the theater and cut the wire that ran into the theater transformer box.

* * *

The invitation exhibition of "Sarah Bernhardt at Home," given at the Illinois theater, Tuesday morning, July 27, was largely attended. The daily press of Chicago had nothing but praise for these pictures, which were taken in behalf of the Belgian Red Cross, the United States rights of which are owned by the Photoplay Releasing Company of this city.

* * *

The Chicago Evening Post, of July 30, had the following paragraph in a cablegram sent from London, England, on that date, which treated of the popularity of American photoplays in Great Britain: "Great Britain imports 5,000,000 feet of American film annually. From one American 2,000-foot negative, 120 copies were printed in England and sold at a profit of $8,750,000, and this is not an exceptional case." The amazing error in the figures showing the profits tends to make the uninitiated believe that there are millions in pictures when there are only hundreds or thousands of dollars. This would be a nice paragraph for the wind-jamming promoters of wild cat companies for the production of moving pictures. The error in the figures is so palpable that analysis is not necessary.

* * *

A number of theatrical managers of the Middle West will hold a convention in Chicago, on August 12, 13 and 14, which will be known as the Mid-West Managers' Convention. A committee of fifty, representing manufacturers, exchanges and theater managers are at present busy arranging a program for the entertainment of the visitors. It is expected by some of the optimistic that nearly 200 delegates will be present. One of the promised outings of the visitors will be a trip to the studio and factory of the Selig Polyscope Company, where they will be shown the process of the making of moving pictures. The headquarters for the visitors will be The Strollers' Club, where it is expected a banquet will be given. L. C. Zeleno, who is credited with fathering this affair, has evidently taken great pains to keep the matter as private as possible, as he never let this office know anything about the matter.

* * *

The Selig stars in Chicago have aided largely in the benefits arranged to provide funds for the families of those who lost their lives in the Eastland disaster. Miss Rita Gould, who is playing one of the leading roles in Hoyt's Comedy "A Black Sheep," sold tickets for several of the benefit performances, while Otis Harlan, Grace Darmond, John Charles and several other Selig photoplayers aided in various ways in obtaining money for the benefit funds.

* * *

The Eastland fund collected in Chicago since the disaster, from all sources, amounted to $343,000 on Monday, August 2. Mayor Thompson and the Eastland Relief Committee have thanked the public for the hearty response to the appeal and to Chicago newspapers for their hearty co-operation.

* * *

F. O. Nielson, who controls "Guarding Old Glory," the subject that has received such great attention from army and navy chiefs, is preparing to launch an aggressive advertising campaign for his big feature. This production will prove of especial interest all over the country on account of the present agitation on the question of adequate military preparation.

LOS ANGELES LETTER

Sennett, Ince and Griffith Finally Incorporate the Triangle.

The formal and official anouncement of the combination of the forces of Mack Senett, David W. Griffith and Thomas H. Ince was made here this week when Ad Kessel, Charles Kessel and C. O. Baumann, executives of the New York Motion Picture Corporation, arrived from La Junta, Cal., where they had been in session with the Big Three who went East to meet them for the purpose of organizing the five-million-dollar corporation.

The birth of this company, which is made up of a number of men most prominent in the business, marks an epoch in the history of the moving picture industry. At the meeting H. E. Aitken was made president; Ad Kessel, Mack Sennett, D. W. Griffith and Thomas H. Ince were selected as vice presidents, C. O. Baumann as secretary, and Charles Kessel as auditor.

This combination will make no material change in the present producing companies working under the personal supervision of the three directors. The same supporting players will be seen as heretofore in the big feature productions, and the only noticeable change will be in the screen appearance of well known legitimate stars. The pictures made at the Mutual Studios will be released on the Triangle circuit as Griffith features, while those made at Inceville will be known as Ince features. Mack Sennett is the only one who will retain a brand; his comedies will be known as Senett-Keystone Comedy Features. Of course, the regular brands of smaller pictures will be sold the same as heretofore.

In anticipation of the positive demand for lengthy pictures of merit, Thomas H. Ince has already signed Billie Burke, who will arrive at Inceville shortly to face the camera. He has also re-signed Frank Keenan, who will be a permanent film worker here. Ince's idea is to get stars, teach them the tricks of the camera and then keep them at salaries high enough to retain them so that they cannot work first for one company and then for another.

The Triangle Corporation is probably the most comprehensive film producing organization now in existence. The new concern will participate in every branch of the moving picture business. It will not only write its own stories and produce them, but will maintain agencies in every large city which desires the service. It is also said that a chain of theaters wherein will be shown features made under this name, will be owned and operated by the Triangle. The United States will not be the only field, for the plans of the Triangle are to have auxiliary companies in the principal cities of England, France, Germany, Russia, Italy, Australia, Spain and the South American countries.

After having completed the first arrangements for the production of pictures which will be released probably by October, Charles Kessel, Ad Kessel and Mr. Baumann left Los Angeles on July 27 for San Francisco. There they will spend a few days before going East, where the distributing plans of the newly organized corporation will be carried out under their supervision.

Lubin Completing Studio at Coronado.

Work has been rushed speedily the past two weeks and as a result of the dynamic efforts of Captain Wilbert Melville, managing director of Lubin's Western forces, a handsome new studio has been completed at Coronado across the bay from San Diego. The new plant will be opened about August 15 with officials of the exposition, mayor, city officials, and citizens in attendance. A banquet, demonstration and ball will feature the opening date which marks the start of the first large company in the south.

* * *

Captain Melville has been working between here and the new plant for the past month, completing arrangements for the moving of the Los Angeles studio and equipment. This does not mean that this city is to be left off the Lubin map, for when the new place is opened and the present location vacated, a corps of artificers will immediately start work on the new and large concrete plant which was announced some weeks ago.

The San Diego plant is complete in every respect. The location is ideal. The plot of ground, nearly a ranch, is located near the water, on a sloping hill, with all kinds of locations nearby. There was a three-story building on the lot. This was converted into office, dressing rooms, and other like places where business is transacted. An ornamental wall ten feet high incloses the square. In the front is a forty-eight foot castle style gate, one of the towers of which is utilized as the scenario office so that the editors will be elevated for inspiration and at the same time be safe and far from the maddening crowd of writers.

* * *

The large and roomy stage is in the center of the lot. On one side and paralleling it is a two-story building for the technical and mechanical men. At one end is a cement building for the construction department, garage, chauffeur's home and other like spaces. A completely equipped machine shop is a feature of the plant; $1,500 was spent in tools alone for this department.

* * *

Thursday of this week the Lubin Western forces packed up the studio equipment and loaded it into a special baggage car train bound for the south. The train was run on passenger schedule so no time was lost. August 1st work began and only the week end was lost in transporting the big plant.

* * *

Captain Melville is about the busiest man in the land this week with so much to do supervising the moving and building of the new place. He also has been besieged by what he says seemed to be millions of little parasites who even climbed fences to get an interview with him in regard to working as extra at the new studio. And yet he managed to smile when the World man dropped in to get the details. He certainly is a worker and a pleasant man to talk to. The address of the new southern headquarters will be The Lubin Studio, Coronado, California.

* * *

While enjoying a pleasure ride through the big trees of the forest near the Universal Lake Tahoe studio this week, Helen Leslie, ingenue leading woman in the Kerrigan company, was thrown from her horse and received injuries which will keep her in bed for several weeks.

* * *

Glen Martin, the aviator, and three Universal players, were hurt in a sham battle at Venice this week, none, however, very seriously. Martin, though engaged to participate in the battle with a military hydroaeroplane, did not actually do so, as the sea became too rough for his machine. He was injured later, when one of the supposedly harmless bombs which it had been planned he should drop from the air exploded in his right hand, burning him quite badly.

* * *

Lillian Brown Leighton, star character woman of the Selig Polyscope Company, and who is well remembered in "When a Woman Is Forty," "The Transfer Corner," "The Mother of Seven," and a number of other successful Selig productions, is now playing lead in the Bloom Center comedies. Miss Leighton's particular hobby outside of the pictures is embroidering, and she is said to be an artist with thread and needle.

* * *

Chang, the pet supreme of the Selig Zoo, has been very ill for the last two weeks. Chang, or to give the gentleman his full title, Prince Chang, is a five-year old orang-outang of pleasing personality and many accomplishments. The prince is an actor, and like a true artist possessed of considerable temperament. W. E. Wing, the feature writer, who is interested in the Prince and a close student of animal psychology, ventured the opinion that wounded professional pride may have been the cause of Mr. Chang's illness.

* * *

Kathlyn Williams is threatening to transfer her affections from her pet leopard Kathlyn to this magnificent animal's two little kittens born ten days ago. In spite of their tender age these diminutive beasts are quite vicious and claw and growl at anybody approaching their cage except Miss Williams.

* * *

Colin Campbell, the dean of the Selig producers, is taking his regular July vacation at Catalina Islands. Mr. Campbell's conception of a vacation is to take a company of players along. The scenery of Catalina is picturesque and gives wonderful setting and atmosphere for stories of the sea.

* * *

The new stage at the Kalem Glendale studio is now completed. The equipment is modern in every respect, par-

ticularly efficient is the light installation. James Horne, the managing director, is working on the ninth episode of the "Mysteries of the Grand Hotel" series. Marin Sais takes the leading part, with True Boardman playing opposite. Mr. Horne is going to San Diego for a week with a company of fifty to get the appropriate setting for this picture.

* * *

Helen Holmes has just finished the fortieth episode of the "Hazards of Helen." In this picture, among other thrills, she jumps from a station roof to a moving train. Miss Holmes is not only a talented actress, but among other accomplishments she is also an inventor. She has recently completed a working model of a safety signal apparatus for railroad crossings.

* * *

Casey, the famous Kalem railroad dog, is lost. He was stolen about two weeks ago and detectives are working on his recovery. Gloom prevails at the Glendale studio, as Casey was a great favorite among the players. This valuable dog has done some notable things in the pictures. One of his great achievements was to throw a railroad switch by taking hold with his teeth and pulling the heavy thing over.

* * *

S. M. Spedon, the Vitagraph publicity man, made a friendly call at the World office this week. Mr. Spedon hinted at a possible change in location of the Vitagraph Western studio. The present location at Santa Monica is too far out of the way and the Vitagraph Company may decide to move closer to Los Angeles, possibly into Hollywood. Mr. Spedon also stated that several new women stars will be added to the Vitagraph forces and that some very elaborate feature productions are planned for the coming season. Mr. Spedon wanted to emphasize that no distinction should be made between the Eastern and Western studios. They are all of one Vitagraph Company, with the same policy and producing practically the same kind of pictures. That the Santa Monica plant is called the Western studio does not imply that only Western pictures are made out here; on the contrary, a number of society dramas and comedies are also produced by the Western companies. Mr. Spedon was given a delightful surprise party last Friday by the employees of the Vitagraph Company at the Sunset Inn, Santa Monica.

* * *

Rollin S. Sturgeon, who left the Vitagraph a short time ago, has been re-engaged, it is said, at a large salary. Mr. Sturgeon is now making preparations for a Vitagraph "Blue Ribbon" feature, "Sir Henry Morgan, Buccaneer," by the Rev. Cyrus Townsend Brady. This picture will entail so many hazardous scenes in mid-ocean that it will require care in selecting players. None but expert swimmers will be able to enact the many episodes of adventure and conflict in this unusual story. The building of special craft and employment of hundreds of extra players will require many weeks of work.

* * *

The terror of Inceville is over. The snake has been captured. Last week we stated that the cameraman's fright, that slimy reptile which struck fear into the hearts of the film grinders, was found in the dark recesses of the film vault being devoured by the rattler's deadliest of enemies, the king snake. But a few hours after the rattler had been extracted from the throat of the king snake he revived, escaped, and again took up his position on an upper shelf in the underground vault. The suspense and pain of knowing that the serpent was again in their "sanctum something" caused Robert Newhard to have the thrill of his life when he found the snake. The picture tells the story. The intrepid Static took the snake out and killed it, thus ending the nightmare of Inceville.

* * *

It is announced definitely by Prince O'Hara, Ince's publicity expert, that the Scream Club, which was organized several months ago, will be once more on the boards. Next week a meeting is slated to be held in one of the cafes at which every Western writer will be present, and plans laid for regular meetings. There will be no officers. A chairman will be named for each meeting. With the present large number of writers on the coast the club ought to pan out well.

* * *

According to the Mutual Press Association, of which Bennie Zeidman is the star reporter, a walking club has been formed at the Triangle-Mutual studios. Some of the husky boys arise at 7 o'clock and start for Mount Hollywood, three miles distant. After regaining their wind they trip back to the studio and start work. The foremost members are Lloyd Ingraham, Howard Gaye, George Walsh, Frank Bennett, Karl Formes, Jr., Margie Wilson, Greg Allen and Alfred Paget.

* * *

"Waifs," from the typewriter of J. G. Hawkes, is the story which is featuring Jane Grey this week at Inceville. The story is under the personal direction of Mr. Ince, subdirected by Scott Sidney. Some big scenes are included in the film and a great number of Western character people are used.

* * *

One of the youngest directors in the business, Frank Lloyd, who left the Universal to join the Morosco Photoplay Company, has started his first picture, "The Reform Candidate," which will feature Macklyn Arbuckle. A funny situation arose while this picture was being made. Manager Charles Eyton insists that the studio be kept spotless. One morning when he entered he was surprised to find a sight which went straight against him. At the rear entrance was a pile of rubbish, debris, garbage and most every kind of junk that would be found in a first class back alley. He started a silent search for the guilty persons, meantime ordering the janitor to clean up the chaotic mess. Some time later Director Lloyd arrived with his players and proceeded to his "alley" in the back yard and was more surprised to see it cleaned out, evaporated, incinerated—gone; his fine set ruined. Soon the two big men were brought together and it was laughter all around when the discovery was made that Lloyd had built the alley especially for a scene in "The Reform Candidate," putting it inside the yard instead of outside in the real alley. He thought it would be safe there, so the garbage cans and junk boxes had to be re-emptied into the clean back yard.

* * *

Jesse J. Robbins, head of the Essanay players, and directing the first company, has had his mechanics copy minutely the safe in one of the banks for use in a massive set in "The Bank," the current production. The safe is so realistic that at first one thinks a real vault door has been erected on the stage, but the deceiving workmanship is only wood and aluminum paint, so combined by the artistic workers that it looks too real. More workers from the Niles studios of the Indian head company have arrived and the local studio is a lively place.

* * *

Geraldine Farrar has started the third and last of the Lasky pictures. This photoplay well suits the star. It is a story of an opera singer. Cecil B. DeMille is directing. Of course, Miss Farrar can put in a few touches from her own experiences.

* * *

Allan Dwan, ex-director of Mary Pickford, was in town this week to visit his wife, Pauline Bush. He stayed long enough to say "Hello" to the old timers.

* * *

Screen stars drew an audience at the Mason Opera House; the money paid to see the filmers in action went for the benefit of St. Catherine's Church at Avalon, Catalina Islands. Two thousand dollars was cleared through the efforts of the players from the Keystone studios.

* * *

Universal City is building another big stage to accommodate some of the new companies which have been added within the last few weeks. At present there are three stages for use and they are crowded when the majority of the twenty-six companies are using them.

* * *

Maclyn Arbuckle, starring for the second time on the screen in "The Reform Candidate," finished it in time to go to San Francisco as the guest of the Bohemian Club during its annual Jinks. The celebrated comedian was a member of the club twenty years ago when he was a leading man in stock on the Coast and this will be the first Jinks he has ever had the opportunity to attend.

* * *

Andrew Arbuckle is a new member of the Balboa Company. Prominently on the screen today are three members of the Arbuckle family. They are Roscoe, Maclyn and Andrew. All are fat. Maclyn and Andrew are brothers, but Roscoe is not of the same clan, though there is a family resemblance. Until recently, Andrew has been with Lasky. He made a strong impression in the picturization of "The Woman." He will do comedy character work in a forthcoming Balboa production. Alma Ruben, formerly one of Vitagraph's players, is now appearing before the Balboa's cameras.

Myrtle Stedman of the Oliver Morosco Company has moved to a handsome new home on fashionable Hoover street. It is a better bungalow. Forrest Stanley has invested in a terrible looking racing car which he drove to the Yosemite on his vacation following the completion of "The Reform Candidate."

* * *

Henry Otto has bought an auto. You may now expect to hear of his Flying A-round Santa Barbara.

* * *

Anna Little, who was featured in many Ince pictures and who has been with the Universal for some time, has left that company and is on a vacation. Anna will not stand quizzing, but smiles and says, "I'll surprise you all."

* * *

E. A. Fisher has purchased the Optic theater, 533 South Main street, from the Los Angeles Investment Co. Mr. Fisher has not been engaged in the motion picture business for the last three years. He was formerly proprietor of the American Theater, Broadway and Fifth street, and the College Theater, Fifth and Hill streets. He is booking feature service from the General Film Company.

* * *

We made a friendly call this week at the Los Angeles offices of the All Star Feature Distributors. E. H. Emmick is the manager. Mr. Emmick stated that he was very much pleased with business in general and particularly with the showing of some of the productions handled by his company. He has had very good returns from the "Spoilers" and "Cabiria." The "Spoilers" has been played in almost every picture house in Southern California and is now repeating as high as third and fourth time. "Cabiria" is also doing very well and has never been played for less than 25 cents which is quite remarkable considering the age of the picture. The offices of the All Star Feature Distributors have been recently remodeled and look business like.

* * *

Fred Green, proprietor of the Unique Theater, Minona, Ariz., was in the city last week. The Unique is a well conducted house with a capacity of about 500. The admission charged is 10 and 20 cents.

* * *

John Barncord, proprietor of the La Mara Theater, Phoenix, Ariz., was in Los Angeles on business last week. The La Mara has a seating capacity of 500 and charges 10 and 20 cents admission.

* * *

G. E. Bush, proprietor of the Superba and Broadway Theaters in San Diego, was in town a few days ago. Mr. Bush booked service for one of his theaters with the All Star Feature Distributors. The Superba and the Broadway are the two largest houses in San Diego.

* * *

M. Rosenberg of Minneapolis, Minn., was in town for a short vacation. Mr. Rosenberg has recently sold out his state rights for the "Spoilers," "The Christian," and "The Escape," to the Supreme Feature Film Company of Minneapolis.

* * *

Margaret Edwards, who played the Naked Truth Girl in "Hypocrites," is featured this week in Pantage's vaudeville.

* * *

There is a Charlie Chaplin contest this week at the Republic. Some of the contenders are good.

"The Governor's Boss"

Interesting Melodrama in Five Reels by "The Governor's Boss" Photoplay Company.

Reviewed by Hanford C. Judson.

THIS picture, in which ex-Governor William Sulzer is featured, was shown to newspaper critics early in June and an extended account of it may be found on page 2106, issue of June 26, 1915. It was then six reels in length, and had much matter that tended to confuse the story and hamper its effect as entertainment. Since that time the picture has been re-edited and we are asked to call our readers' attention to it once more. That it has been benefited by the process of elimination there can be no doubt. It still remains a bit confused in the early scenes, due to its many characters and the complex character of its situation. It is certainly rich in incident and in many ways a most unusual picture. That the story, once it gets under way, holds strongly is also true. It tells the story of a governor of New York (the pictures of Albany show that) who was elected and then impeached by the boss of the political machine, because he would not bow to the imperious will of the grafting gang.

Mary Fuller

MARY FULLER was born in Washington City, of American parents. Her mother is still living in that city; her father is dead. She has three sisters who have never entered theatricals.

When a child Miss Fuller showed tendencies toward the art of mimicry and would often steal away from her playmates to "act" before a cracked mirror in the garret of the little cottage in which she lived. She came to New York City to fight her own battle and secured a minor part with an unimportant company. Becoming discouraged she decided to apply for a position as an extra in one of the moving picture studios.

Mary Fuller.

The result is that in the past five years Mary Fuller has become known all over the globe. She has been featured in hundreds of photoplays. Since joining the Universal less than a year ago she has played in many successful features and her popularity has grown ten-fold since she became "Universal Mary." Miss Fuller is a finished artist, with her heart in her work. Those who enjoy her friendship know that she is an accomplished linguist, musician, author and that she devotes all her spare time to the study of the arts and sciences. Recently Julius Stern, manager of the eastern Universal studios, has arranged with Elaine Sterne to write one feature a month for Miss Fuller. "Mary's Duke," "The Daughter of the Nile," and the "Girl Who Had a Soul" are a few which have been produced recently. Miss Fuller has just completed "Under Southern Skies," a Broadway Universal Feature, directed by Lucius Henderson, and judging from the success which they have had in securing a splendid cast including Paul Panzer, Milton Sills, Clara Byer and several other well-known players and also in the fact that they succeeded in filming the beautiful Savannah scenes so necessary, "Under Southern Skies" should be another feature of which the Universal will have reason to be proud.

PALLAS PICTURES ON PARAMOUNT PROGRAM.

Pallas Pictures, Inc., is the name of the latest producing company to release through the Paramount Pictures Corporation, and already the new concern has arranged to present, in big screen offerings, Dustin Farnum and Maclyn Arbuckle.

Dustin Farnum's career is too well known to be reprinted here. His many stage and film successes in such productions as "Captain Courtesy," "The Squaw Man," "Cameo Kirby," "The Virginian," and others too numerous to mention, have made him known in every town in the country. It is stated that Mr. Farnum will appear in at least four productions for the Pallas Pictures, two of which have already been decided upon, namely, "Davy Crockett" and "The Gentleman from Indiana," by Booth Tarkington.

Maclyn Arbuckle, also well known to the devotees of the stage as well as the screen, is already at work at the Los Angeles studios of the concern on his latest motion picture subject, "The Reform Candidate," a comedy written by himself and Edgar A. Guest. This production is an adaptation of Mr. Arbuckle's well known play of the same name which has met with unusual success.

KLEINE MAKING "THE GREEN CLOAK,"

"The Green Cloak," one of Owen Davis' successful dramatic successes, is being filmed at the George Kleine Studios with Miss Irene Fenwick in the lead of Ruth McAllister. Miss Fenwick is supported by a selected cast which includes Richie Ling, Della Connor, Blanche Aimee, Roland Bottomley, William Anker, John Davidson, Anna Reader, Frank Belcher and Katherine Brook.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

LATEST EDUCATIONALS.

WHILE the European War has for the time being limited the output of educational films, the majority of which came from France, we are thankful that the production is not entirely suspended. From neutral Spain we are just now favored with a series entitled "Picturesque Spain," which are very interesting and serve to impart greater detail to much that was already in part, at least, somewhat familiar.

"The Mongoose in His Native Haunts" is an addition to the natural history series, and being colored, its value is enhanced. As is becoming usual with this class of picture, there is no slighting of details, evidently with much patience the photographer spares no time and secures for us habits, manners and associations which makes each subject a complete and thorough study.

The topicals continue in unabating interest. The arts of war and peace, together with the common happenings, as well as the comedies and tragedies of everyday life, is daily depicted. That "truth is stranger than fiction" is seen from these films. They are indeed the real "Life Portrayals" in which human life as it is lived, with the accidents and incidents to which it is subject, is most vividly repeated upon the screen. Nowhere is the rapid progress of the moving picture more exemplified than in these very helpful topicals, the happenings of today are the pictures of tomorrow, the illustrator follows hard after the telegraphed record, the time has come when these pictures are not records of the past—but with a readiness that makes the photographer seem almost omnipresent, the public is immediately enlightened by pictured news.

PARENT-TEACHER ASSOCIATIONS.

One of the latest and most useful organizations as an auxiliary to the school is the Parent-Teacher Association, now a recognized factor in almost every town or community where the surroundings are large enough to permit of such an organization. Every known benefit to the school, the scholar and the community is the purpose of the splendid work.

The notice of this work here is to mention and commend the fact that these organizations have universally taken special cognizance of the moving pictures.

In many instances they have been the means of raising funds to secure for schools the necessary equipment for picture exhibitions in the schools and filled the gap which so often the proper authorities were unable to do.

They have also proved helpful in bringing together divided factions and in concentrating all energies for the best purposes. It may also be recorded that their criticisms and vague conceptions of censorship have proved beneficial in that they have opened the way for a true knowledge of conditions and circumstances. In Houston, Texas, the Parent-Teacher Association met with the local picture exhibitors to talk over the best means of bringing together the best pictures and the children, indeed, the "children and the pictures" is a subject of paramount interest to this association and in their hands the best results may be expected. "Mothers Urge Pictures for Children" is the heading given in one paper reporting a meeting of the local association, so that the best interests of the moving picture is also the best interest of the Parent-Teacher Associations and mutual cultivation of those interests will be profitable.

NO. 5.

An official report recently issued presents the fact that the moving picture industry is the fifth of importance in the United States. It would seem unnecessary for any higher position to be occupied. This is certainly high enough to secure its importance as well as its permanence.

While of very sudden growth, there is nothing of an inflated nature about it, marked by steady progress under staple conditions it has become a combination of science, art and literature, consolidated commercially in one great industry. The supreme importance of the above fact finds its greatest value to the nation, first, as the people's standard entertainer, and, secondly, in its great educational possibilities. When the educational authorities realize that they have the fifth greatest industry of the country as an auxiliary to all their plans and purposes, they will then appreciate what hitherto unlooked for results are within their power.

What a blessing to the children of both the immediate and distant future, easier, quicker, more extensive and intensive study will be theirs; higher subjects brought within lower standards, lifting the younger grades and amplifying the higher ones.

The irksome drudgery of the past may be transformed into an attractive or even alluring study, education can be made to be sought for and not shirked, and in all probability compulsory education become a dead law. It now falls to the lot of the leading educational journals to take up the cause and make the fifth greatest industry of the country a mighty factor in their future plans.

IN DIAGNOSIS.

While the moving picture is universal in its possibilities and adaptabilities it is never a surprise to read of any new service which it may render to society. This, however, does not mean that any new discovery or purpose for which it is used should not be recorded. That branch of medical science known as Osteopathy is the first to discover and prove that the moving picture is helpful in diagnosis.

At a convention to be held in Portland, Oregon, by the American Osteopathic Association, Dr. J. Ivan Dufur, professor of nervous diseases in the Philadelphia College of Osteopathy, will give the first results of the uses of the moving picture in detecting causes for epileptics, certain forms of insanity. He says: "Moving pictures will revolutionize the diagnosis and teaching of these especial subjects, as in no other way can they be vividly presented to the student."

To the student they become experiences, as he is able to see upon the screen in student days that which formerly he could only acquire later as a practitioner, consequently the coming students will be better equipped from the beginning; making the diagnosis experience second in value to the aid the moving picture has rendered in surgical work.

In addition to this educational value in training, it is purposed to show at the convention that a further blessing to humanity is in store. Dr. T. J. Ruddy of Los Angeles will give an illustrated lecture to show that a combination of these discoveries in connection with their branch of medical science has produced a cure for certain forms of insanity.

CHAUTAUQUA HONORS "QUO VADIS?"

George Kleine's "Quo Vadis?", first of the big features and even to-day one of the most widely playing attractions on the screen, was signally honored by the Piedmont College Chautauqua, Demorest, Ga., last week. "Quo Vadis?" was placed in competition with the best feature products of every exchange in Atlanta and proved the unanimous choice of the Chautauqua committee. Before reaching their verdict the committee reviewed all of the really great and internationally known motion picture masterpieces.

EQUITABLE ACQUIRES THREE ARMSTRONG PLAYS.

The Equitable Motion Picture Corporation has purchased the motion picture rights of three plays by Paul Armstrong, which will be released as five reel photoplays through the World Film Corporation. "Blue Grass" will be the first Armstrong picture. It will be produced by Charles M. Seay, formerly with the Edison company. Thomas Wise, star of "The Gentleman from Mississippi," will play Colonel Taylor, the leading role. "A Romance of the Underworld," and "The Bludgeon" are the two other plays by Armstrong, which will be produced later. The dramas are being adapted for screen use by Marc Edmund Jones.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Getting It from the Wrong End.

MELVIN G. WINSTOCK is one of the really BIG men of the business with a three capital spelling of a three letter word, and yet he is the second man of the Class A type, to get it from the wrong end.

Not very long ago we wrote Frank Montgomery and got a reply to the effect that Mr. Montgomery was absent and would reply as soon as he returned. But Frank Montgomery is not going to return. And now comes Melvin Winstock, a man who made one theatrical circuit in Portland, Oregon, and nearby towns, *and took an encore.* He says:

> Since your last issue I have been seized by the enemy and have been, so to speak, ejected. In other words, a man with money who told me three months ago that he was going to get me (but who was on my board of directors) walked in on Thursday and told me that on Saturday that I was through and though one of the largest stockholders I could not say a word because I was not absolutely in control. I was tired anyhow. Ever since last October I have been struggling to carry out my own ideas under most adverse conditions and here lately conditions have been so bad, that for the summer at least, it seemed sort of hopeless.
>
> Truth is, everybody's business here has been awful for at least a year. I was more than unfortunate in putting my all in a new theater this terrible year of war and on top of that losing control, but I am a good sport. I have no tears to shed and will start over again after a short vacation and rest.

Clearly this letter was not written for publication, but we are going to ask Mr. Winstock's pardon for using this, first, because there is a lesson here and secondly because we have Mr. Winstock's address.

But the lesson is the principal thing. Here is the second man within a few months to build a business and then find himself in the subcellar instead of on the ground floor. There are other men like Montgomery and Winstock. They are taken up by a company because their ideas are vastly bigger than their bank accounts. That is no slam at the bank accounts. We'll trade our own against either and give $7.50 to boot, but the point is that they think in thousands. They can anticipate. And they get in and build a success and then the majority rule comes up.

And the primary reason for all this talk is the warning that if you are in the Montgomery-Winstock class, and start a new company, do something to make assured that you keep control until you get what is coming to you. There are others who, like these two advertising geniuses, have ideas bigger than their pocket books can swing. If they could not think beyond their bank accounts they would not be worth troubling about. But they are bigger and better and they can take a million dollars and make good for it and still come out of the small end of the horn as soon as the dividends loom up and the stockholders think they have a real business. If you book to make a winning, get a darned good lawyer to fix it so that you hang on after the winnings come.

Surely Yes.

A correspondent sends in a post card picture of a float the theater had in a recent parade and opines that it will interest us. It does. It interests us a lot. It interests us so much that we wonder why they went to all the expense of a float and then did not take the trouble to spell the sign correctly. They advertise

THE JUGGERMENT.

Old Doc Yok

For the love of Philadelphia (and that is *not* heaven) why, oh why the Juggerment. What is a juggerment? The Moving Picture World spells it Juggernaut. The encyclopedia spells it the same way and so does the Vitagraph bulletin and the average spectator. Why hire two horses (to a drag that should be drawn by four) and yet not be able to spell the title of the feature advertised? We can forgive Old Doc Yok, though there is an animal called a Yak and none called a Yok, but why not get copy right on a classical word like Juggernaut? Look to your spelling. Your patrons are particular if you are not. You should be. There is no excuse.

Bing! Boom!!

Oliver B. Whipple writes that he does not send in his throwaway as a sample of the printer's art, but, as an idea. The idea is that he got the business men of Millington, Mich., to put up $20 for fireworks. Then he put in his own bit. They had a full show of fireworks after the last evening show at the Lyric, but at half past six they sent up two balloons each with ten tickets attached and he writes that a family three and a half miles out found one of the balloons and while they could not afford the money for the show, with ten free tickets they came in for the second night show and a slide played that fact up.

The best line in the letter is "It makes a general good time all around, and while we have never planned to more than break even on these shows, they have always proved a success financially."

Jusso. They are planned not as money making schemes but eventual advertising schemes. There is no gouge. And so they prove successful immediately.

They simply plan to help along the Fourth and trust to public spirit. They get the crowd into town and then into the show, but they will be content if the crowd comes into town. It is what we have always preached and what we preach in Picture Theater Advertising. Be not only a part of the town, but the big noise, and it will come back to you.

This is a town of 700 and with that, on three shows, they had a 200 turnaway. The fireworks show was free. Waiting for the fireworks the farmers had to go somewhere. They went to the theater and the stores, half to the first show and half to the second.

Please.

The Circle, Easton, Pa., sends in another nice program, but where does the printer get his sad looking paper Quarantine yellows and bile greens are not attractive to the eye. And the week's program and not the underline should go on the front page. They have some good ideas but if they will kill the printer we will come up and testify as to emotional insanity. Either the printer does not know his business or he is color blind.

No.

From a program we catch the news item that a special train carrying a film star passed through Chicago "yesterday." Which one? A program for a week should be more definite than that.

Copy.

This is taken from the program of the Empire, Los Angeles:

> The management purposely refrains from giving a synopsis of this play, believing that the enjoyment of patrons will be enhanced in witnessing the story as the film is unreeled.

It would be even better if the theater lived up to the idea and did not give other synopses in full. The same program gives the tags to eight other stories. What holds good in one case holds good in all. It looks as though this story had been omitted because the copy was not at hand, but in no case should the story be given in full in a program. Make it "to be continued in our next." Then interest will hold.

The general run of program here is not better than fair because it is mostly done with bulletins and a paste pot. It pays to go to a little trouble and rewrite.

Welcome.

Heretofore the Northampton theater, Easton, Pa., has always been a trailer to its sister, the Third Street, but for an anniversary, the management gets out a booklet that belongs. It picked out six of the best features it could find. They had heralds to match. These were bound up by laying them flat instead of keeping them four pagers. A single cover was provided and then they were doubled over. It is a new fold and a new idea. Both are good.

The idea is this: You take your heralds and lay them out as single sheets. Then you have a four-page cover printed and use that as a single sheet. Then you staple at the left hand, and fold to double over. The only trouble is that you read page one then two and three and have to turn back to get page four, but this is comparatively simple in comparison with the effect gained.

It is just a case of thinking something new, and this *is* new.

Another Rhodes Way.

Ezra Rhodes of the La Salle, South Bend, Ind., had another scheme for his pocket folder. It will be remembered that he got a new fold for the six page form in which the program shows as in a four page, the extra pages being hidden by a fold. Now he comes out with an eight page in which the layout gives the same effect, the folder opening naturally to the program with the reading notices showing on a further opening up. As the program is opened up, one side shows the first half of the program, the back page, the front page and the second half of the program. The other side gives a straight run of four pages of reading. In folding the program pages are brought over to cover the reading pages and then folded as a four. It is a handy fold since it gets the program at first glance and the reader is then more eager for the particulars.

Mr. Rhodes also sends in some coupon books. These sell ten for one dollar and fifty for five dollars. The inside front cover of the ten ticket book is a coupon which is good for a half a dollar on the purchase of a five dollar book if the name and address are filled in on the lines provided, which helps the mailing list. This is one of those nice little touches which marks the manager. The cheaper book whets the desire for more and the purchase of the larger book is made easy that the holder may get the habit.

Mr. Rhodes is also putting out some complimentaries and says that he has always found that a proper distribution of these is of benefit. This is true, but only when they are given out properly and not broadcast and indiscriminately in a manner to suggest that the house is trying to fill up any old way.

We like coupon books with a ticket to a page. A ten page dollar

book with one ticket to a page looks more than a two page book with five coupons to the page. In the same way the five dollar book will then look so much larger than the other that the value will be more apparent. The books are good for any performance at which the admission is not more than twenty cents.

Two Styles.

H. L. Emde, of Proctor's Griswold, Troy, sends two folders for the same week. Both are on a bright red stock in black ink, four pages. One has a space for a stamp in the upper right hand corner and in the lower left hand corner a three line display—but small:

Everybody's
Going
?

On the other the two words are broken through the rule border just below the top at the right hand, to carry the suggestion over to the next page, the question mark appearing at the bottom of the panel. We prefer this latter form for two reasons. It looks better and it is held upright and merely turned where the other form required the holder to make a quarter circle, not a very strenuous move, perhaps, but still something that the reader should not have to do.

For a red stock the quality is excellent. It is not a pink or a salmon or a brick, but a real red. But red does not carry nicely a small point letter. It is good only where all type is ten point bold or better. And a glossy black is better than a straight black, though it takes longer to dry down, which is an important point to consider on a rush job.

Another ????? Scheme.

The Third Street theater, Easton, Pa., has a new scheme, or perhaps a scheme old enough to be new again. For a week a masked singer appeared at each performance and prizes were offered for guesses as to her identity. It is guaranteed that she is a resident of Easton and those apt to be in the secret are barred from competition. This looks too easy and yet it may not be as simple as it looks. This scheme was worked with The Girl With the Auburn Hair a number of years ago when that charming act appeared in vaudeville. There the prize was higher, but the chances of identification were fewer; indeed the prize never was awarded. In that instance the auburn hair was a wig.

Cartoons.

The Third Street theater, Easton, Pa., has taken off the colored cover and has gone back to a white stock. They now run a cartoon on the back page. It is not a service cartoon but one drawn for the house, and it is well done, too, without the suggestion of the amateur. As a practical issue, this is better than the colored cover style. If exhibitors who are looking for a model will send a return stamped envelope we think the management will be glad to send a sample, and by moving the week's program from page two to three and taking part of page two for editorial this would be a capital model.

The Third Street gives space to the conviction of a fraudulent "professor" of photoplay acting. If the house managers throughout the country would only give just a little space and a little time to warnings against fake schools of acting and photoplay writing, they would save their patrons money and gain their esteem. For that matter, they should warn against photoplay writing in general and not merely the schools.

One thing we like about the Third Street is that they stick. They are always good for a paragraph or two a month, and whether this paragraph is praise or corrective criticism, they keep right on. They do not drop out after a paragraph that is not wholly praise. They do not rest content with a couple of appreciative comments. They send in right along. If it is not just right, they want to know. If it is; and it more generally is, they want to pass it along to others.

An Advertising Department.

R. B. Heilman, of the Mystic, Chicago Junction, Ohio, sends in a pair of pictures of his "advertising department," which consists of a man and a white mule. On C-a-l-n days the manager of the mule makes up as the comedian. On other days the boards are used as shown in this cut.

An Advertising Department.

You will note that even on the billboard the times of performance are given. The man who reads the sign and thinks he would like to go but not if he had to start in the middle, go to the end and come back for the commencement, knows just when to be there to start with the start of the story. An outfit such as this is worth a dozen posted six sheets.

Can It Be?

This letter reads more like a dream than a business communication. It seems almost too good to be true. It is written by W. C. Yutzy, of the Olympic, Lebanon, Pa., and we would send it back and ask him to swear to it before a notary, only the whole spirit confirms the statement that he and his competitor can be friends. It is not remarkable that an exhibitor should be a regular man. The wonder is that there are two in the same town. It happens so rarely. He writes:

> There is nothing the matter with my projection. Ventilation is good. Both Simplex machines in good working order. My competitor is a good fellow, and I consider him a real exhibitor. And I don't fight him, nor does he fight me, only in the real channels of competitive business methods. I do the same. I have no kicks to register. Film service good. Is it not really a pleasure to receive a letter once in a while, and find exhibitors in a condition like this. We have here a Motion Picture Exhibitors' League, composed of my competitor and myself. We have a meeting, which is called to order whenever we chance to meet, and business methods are discussed very carefully. Whenever a radical change is presented a special meeting is called at once and the question is thoroughly discussed and disposed of. We give and take. No, there is no fighting. We give three reels of pictures for 5c; 4 and 5 reels for 10c. We do not give any silver spoons, groceries, prizes or attempt to run a department store in connection with our theaters. We give them their money's worth in show, in convenience and courteous treatment. Cleanliness is also one of the virtues. Our combined seating capacity is 1,122. Two Simplex machines. Mirror screen. Orchestra, 6 pieces. Direct current motor generator. Theater is 120x42, steam heat, ventilators and fans for cooling purposes. In fact, we believe we have a real up-to-date theater. Of course, Lebanon, Indiana, is but a small place, 5,000. My idea in writing you is to submit a method of advertising we have adopted here, of which I am mailing you under separate cover. Of the method. I am sure of the success. But of the form, am sure that it can be improved upon, and that is why of the wherefor of this letter. Give me some suggestions for improvement, &c. We get this page of the paper out every Monday, and this is the fourth edition. So go to it, and be as severe as you wish; am not looking after compliments; criticism is what I want. The more severe you are, the better I will like it. Go to it.

Lebanon must be pretty close to heaven. And the best part is, that if a third man should come along he would think it was an annex to hell, unless he joined in and acted pretty. Here is a town with no prize features or lotteries, and so well entrenched that the man who tries to win out with such methods could be licked by the two established exhibitors working in harmony.

The advertising referred to is a photoplay page in the daily paper. There is a current program for each house, about a third of a column. The rest is readers of coming films not too patently advertising. About the only suggestion to be offered is that a little more personal gossip be added to further attract the readers. It does not, in any way, appear to be an advertisement. It tells of the stories and says where they will be shown, but just because it is paid reader, it does not overflow with superlative adjectives.

The program might be improved by tabulating it instead of running in. Set the title in full face, then the names of the players in italic and start a fresh line for each new title. Date each day and set the day and date in full face capitals unless full face italic may be had in ten point, in which case use that with lower case letters.

Mr. Yutzy is invited to become a regular. We are sorry we have not met him before.

With Crackers.

H. A. Carleton, of the Istrione, Jackson, Miss., sends in some stuff, the most attractive piece being an 8 by 12 sheet folded in four. On one-quarter of the back surface is a Chinese laundry ticket type announcement and above "What does this mean?" To carry out the idea a tiny "for-sure" firecracker was pasted to the slip. We know it was a real one for four clerks and a boss are still looking out of the windows across the street to see who was shot.

The outside has nothing to do with the inside, but that fact has nothing to do with the further fact that the printing attracted attention to the inside. The inside is printed up with the announcement of an elaborate musical program.

Mr. Carleton writes that he always arranges his copy to try and get the reader at the first glance. Mostly he does. One single sheet has "War," "Germany," and "Lusitania" for the catchlines. The bill announces pictures made when the ship left New York on her last trip. Two others are miniature newspapers with scare heads that would get him a job on the yellowest of the sensational dailies. Mr. Carleton wants some criticism, but he is not entitled to any. When he knows that he must get the passer by with the first flash, he knows half of the lesson. When he knows how to do just that, he knows the rest. The only thing we have to say is to ask him to send in any more ideas he gets like the firecracker poster. You run Chinese type or something like Chinese type, paste the inch long crackers on, and add any catchline you want. If you can get real crackers the effect is better than if you used rolled paper. Also it is cheaper, but most people will shoot the cracker because it looks so real they want to see if it *is* real and when they find it is, the bill looks twice as interesting.

Don't.

The Theater Review, Tampa, is printing a lucky number stunt. The Post Office Inspectors are a mighty nice bunch of men until you meet them in a business way. Then they mean business and stick to it.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Can Be Had From Lundeen.

WILLIAM LORD WRIGHT'S book on Photoplay writing, originally published by the Cloud Publishing Company, but which was permitted to drop from sight when the book by A. W. Thomas came from the press, has been taken over by the Lundeen Brothers, Fergus, Falls, Minn.

Mr. Wright's book (his second) was fully commented on at the time of its first publication and it is good news that so helpful a work is again on the market. Mr. Wrights work in The Dramatic Mirror is well known as well as his early writings on photoplay technique. His teachings are sound and the simplicity of his style makes his work understandable, even to those who will not puzzle over the involved sentences of some well-intentioned teachers. It is a book of the right sort and one that is to be commended; indeed, it was at the recommendation of the editor of this department that Victor Lundeen got in touch with Mr. Wright. Now that the book is in good hands, it should have a heavy sale.

McCloskey Changes.

Lawrence S. McCloskey, for several years editor for the Lubin company, has severed that connection and will devote himself to free lancing in features and adaptations. He will probably locate in New York. Perhaps his best known work is "The Drug Terror," but he was the author of a majority of the Arthur Johnson comedies and has written a considerable number of features. Mr. McCloskey is not only a writer but a developer of writers, and during his Lubin connection has brought to the front many who are now well known, including Harry Chandlee and Herman A. Blackman. His change to the writing end will be regretted by the many he has helped.

Visiting Studios.

There is no magic in the studio that enables an author to make a single visit and immediately write photoplays. There is value when a novice can stay in the studio week in and week out, studying conditions as they arise and facing the same problems repeatedly, but a single visit is no more helpful than looking at a photograph of a stage and reading about studio work.

Still the author seems to feel that if only he could see a studio in action he could write good plays. The reverse is true. If he can write good plays he will be invited by some editor to familiarize himself with studio conditions. Until then, and even after, studio managers and directors dislike to have their domain overrun by a lot of strangers who may walk into and spoil a scene and who assuredly will distract the attention of the players.

Most of the large studios receive each week requests by mail or in person for permission to look over the place. Each applicant feels that he or her has struck a new idea and that surely the studio will not mind just this one request. A single request might be acceded to, but so many come that all are refused—must be refused, in fact.

Don't add your own letter to the others. Do not ask. Wait and work until you are invited. Until that time it is not up to you to study studio conditions, but plotting.

Tact.

The other day we were sitting in the script room of one of the licensed companies when a man came in to ask about some stories he had sent in. He was told that a decision had not yet been made. He explained he did not really expect a decision, but that he had had a little time, so he dropped in to ask and to visit. He did visit. He talked for twenty minutes, not only to the editor but to the other members of the staff, some of whom were decidedly busy and to none of whom he had been introduced. He possibly thought he was making a hit with his genial personality, but the moment he went away the editor telephoned to his assistant to get hold of those scripts and send them back. They might have been bought for their fairly good ideas, but the value of the ideas was not sufficient to offset his visits, and the editor figured, not without cause, that a man like that never would develop into a good writer.

You can be almost as much of a pest with your letter writing, if you go at it right, but learn to not be a pest if you want to sell to advantage.

Not Quite That.

Rollin S. Sturgeon, in a recent issue of the Script says that the reason manufacturers do not employ highly-paid literary geniuses to read scripts is that not one script in a thousand would repay the expense and that the money to be paid such a genius might better be spent in the purchase of book rights of known value.

Mr. Sturgeon was one of the very first of the editors. He is also one of the best, but we cannot travel with him on the proposition he advances. In the first place, we believe that most companies employ persons competent to read and pass on manuscripts. They do not employ highly-paid writers, because these, as a class, possess the creative rather than the selective faculty. They cannot recognize good in the work of others; not because they are unwilling to, but because they are so constituted mentally, that they lack the discriminative faculty. They have so labored to make their own work better that they cannot find good in the work of others where a man with the editorial mind nicely appraises the value of each script. The best editor is a practical picture man, trained to his work.

We are afraid that Mr. Sturgeon's article gives a false impression that scripts are not read or are read by office boys. This is not correct in a majority of instances. Five feet from where this paragraph is being written, a well-known stage and photoplay dramatist is reading scripts; the scripts from Tom, Dick and Harry, as well as those by men well known. Scripts are read, as a rule.

Can It Be Posner?

Authors are receiving unsigned letters done on the mimeograph, which start off: "Having been connected with a film company to whom you have submitted some of your work as a photoplaywright, I take this means of inquiring as to your success in selling your stuff." If you have sold, he wishes you joy, but if you have had trouble he thinks he can help you, as "*I* am said by good authority to be one of the best Photoplaywriters in the world." After this modest brag he explains that three years ago he was a hotel porter. The help he offers is a pamphlet at two dollars. The letter is unsigned, the writer stating that "for business reasons I do not sign my name to any correspondence."

Here is a man who has taken addresses from the scripts sent into the company employing him and using them to further his personal schemes. Something should be done. The address given is Post Office Box 983, Los Angeles, Cal.

Enough Plot.

Too few writers realize the importance of having enough plot. This does not mean that they have but one reel where there should be two, but that they try to make a one reel idea serve for three to five reels and for the one reel offer something that would not hold the attention for half a reel. They get an idea but they get the bare idea and do not try to dress it up. There are not cunningly contrived situations, no intense developments. The finished story looks much like the skeleton from which the practical man begins to work.

The trouble is that the novice is looking for a plot. When he gets a plot, he writes it out. He does not wait to make his plot good. He slaps it down on paper and lets it go out. Then it comes back.

He is fishing for a story. He thinks of a story in which two men love the same girl. One man kills the other and gets the girl. That should make a pretty good story, because the author never thought of it before, so down it goes on paper and out it goes to the studio. Back it comes. Some time the author sees a story. One man kills the other, but he does it cleverly instead of crudely, and *then* the story starts and turns out to be the story of the consequences of that act. At once the first author knows that the story has been stolen by one of the companies to which it was sent and sold to the other company that made it to throw suspicion off the track.

The story of the two men and the murder has been worked hundreds of times and probably will be worked a few thousand times more. But each time there must be something new in the idea. There must be the saving grace of novelty of some sort. The basic story will not sell because it lacks detail. It is a starter, not a story.

The plot that sells may be started from an old foundation, but it must have new ideas. It must offer novelty of some sort. Holding to that basic plot we might get the story of the man who was haunted by the victim or who thought he was, which would amount to the same thing. Or it might be that he cared nothing about the act but that the woman for whose sake he did murder found the crime heavy on her conscience, feeling that she, through her encouragement of the two men was the real criminal. This would be an entirely new angle to an old theme. It would give the required twist. Most beginners would take the more obvious line that the man would feel that he was haunted. Those who worked it so that the wife became aware of the crime would probably work the motive of revenge. The man who made a specialty of new ideas would realize that this might have been done and certainly would be expected, and so he would do the unexpected and sell his story.

A bare skeleton of a plot is not wanted. Any staff writer can put his heels on his desk and think out those ideas. He can write two or three a week and every week. The free lance must do something better than that to sell.

He must offer full, well-rounded and unusual plots. He must put idea into his work. He cannot rest contented with the first thing that comes to him and in the form in which it came. He must cunningly advance his plot. He must give it grip through unusual and unexpected development and action in combination.

Sameness.

Ask almost any editor the chief drawback of his job and he will tell you that it is the sameness of the stories and the apparent laboriousness of the effort.

Only lately a staff dramatist (not merely a reconstructor) read about four hundred scripts to help the office out. It was his first experience in reading the full run of scripts, for most of the scripts that came to him were the pick of the hundreds received.

"Only about five per cent. of them seem to think," was his comment. "They get the same old, obvious plots; the stories that most naturally would suggest themselves to any writer just beginning, and then they

work so hard getting the idea over that you feel the fatigue as you read the script. They may pound away at four or five scenes to establish one point and in the very next scene they will merely say that John tells his son the story of his life and fail to make half a dozen points. There is nothing finished; nothing workmanlike about the script. It is raw in plot and development and about half of them represented not more than half a dozen bases; the triangle, the father who falls in love with his illegitimate daughter, the boy who steals money and such simple things. I wonder how they ever expect to sell such crudities."

And it is merely that writers are eager to get the checks that to them will represent success, and in their haste they neglect to learn how to write before they submit. They want to get the checks and they want to see their stories on the screen, and they think that they have written stories because they are in the same style as some sample script they have seen printed. They do not realize that they must work until they become competent, and when they are told to work and wait they are positive that they have no part in this advice as they are certain that their work is already of value. If they are told in stronger terms, they are as positive that the warner is jealous of their success or seeks to keep the field to himself.

The writer who would win must first educate himself in his business. He must learn to write plots that are novel and good. He cannot hope to compete on even terms with the few authors and dramatists who have taken the pains to learn photoplay writing, but he must at least give stories of merit and there is no reason why his ideas cannot have the foundation of as good a story as the dramatist can write. His advantages is not so much in the story as the development of the story.

The moral of all of which is not to be in too much of a hurry for checks.

Condensation.

Learn to select from your story the important action and connect this up with as little padding as possible. Do not spread out all the unnecessary details of daily life. We know that Jim probably gets up in the morning and washes his face and hands and brushes his teeth and combs his hair and has breakfast and reads the morning paper, but all this has little or no bearing upon the story of how Jim prevented Marston from wrecking his business as part of the Marston plan for getting Jim out of the way that he may marry Alice himself.

Now and then some little touch of local color may add to the illusion of a story or throw a sidelight on character that can be gotten as simply in no other way, but do not load the script down with too many details. If Marston visits Jim at his office to deliver an ultimatum it is not necessary to show that he enters the building, rides up in the elevator, comes down the hall, gives his card to the office boy and waits until he is admitted to Jim's private office. All of this not only consumes footage, but it also means the building of some elaborate sets that will not pay a return on the investment of time and money. We see Marston enter the office building, then we see Jim in his office. The boy comes in with a card and presently ushers Marston in. That is enough. We can guess the details as to how Marston got there.

A recent script offered a succession of scenes following a break leader. The first showed the character reading. Then an exterior showed the arrival of a messenger boy. The third gave the character hearing the ring at the bell. He left the scene and we saw him come to the door and admit the boy. Back in the room the boy was told to wait while the letter was read.

Five scenes have been used where one would have been plenty. Coming after a break leader, particularly, it would have been sufficient had the character been discovered. A maid ushers the boy in and the letter is read. That not only saves about eighty feet, but it gives a smarter picture because the action moves more rapidly.

Do not merely write the action down. Study it to see if you have the action that will tell the story most directly and with the fewest number of unnecessary scenes. Until you gain proficiency, try for as many combinations as possible that you may learn from actual experience the most direct way of proceeding. Try to have at least eighty per cent. of the action vital to the story. You can get a still higher percentage with practice, but more than twenty per cent. of padding will hurt the story beyond redemption.

It is not well, in the early stages of study to stay too long with one script. The first thing to be mastered is plotting; the writing of innumerable plots. But while the plotting is being developed, give some thought to writing scenes and writing series of scenes rather than working an entire play. Take a situation. Try several ways of working the idea. Suppose that we imagine a situation in which Bess comes to Jack's rooms to enlist his aid in securing certain compromising letters that Tom holds and which seem to be a bar to her marriage to George. Jack is engaged to Nell and she comes with her mother to his apartment to consult about her wild young brother. Naturally Jack cannot tell about Bess. He cannot get her out of the apartment, which has but a single entrance. Something must be done. What *is* done?

Without regard for what has come before or what will follow, see how many developments of this idea can be worked.

Bess is discovered but selfishly refuses to explain, trusting to Jack to preserve her secret.

Bess is not discovered but Nell's suspicions are aroused.

Nell does not discover Bess but George comes to visit and it is he who finds her in hiding.

Perhaps it will help to make Nell's brother the young man who holds the compromising letters.

These are just a few of the situations that can arise. There are innumerable others. See what you can do with them. It is excellent practice even for advanced authors. The chess expert is less interested in the full game than in the problem. Look upon this study more as a diversion than a labor and presently you will actually enjoy practice work. At first you may not be able to get more than two or three developments from a single story, but later on you can get dozens and then scores.

And you'll be learning more from this than from the straight development of an entire plot into a single course of action and gain a flexibility of technique that will be invaluable later on.

Colors.

Tinting or staining the film seems to be worrying some authors. They want to know if they are required to mark in the tints, how to do it and what colors to use. One correspondent had a scene that he wanted to make as gruesome as possible. He thought that red would be the best.

The regulation tints are blue for moonlight, yellow for lamplight and red for firelight. Green is sometimes used for exteriors and a blue green for night. For a gruesome effect green would be better than red. Red is better for scenes of violence, where color is used, but green would show up a skeleton, for example, better than would a red. There is something hard and repellant in a blue-green that gives this effect and a green medium is always used on the stage for ghost and similar scenes.

In writing in color, it is better to write "Tint for night," or "Tint for firelight," than to say "Tint red" or "Tint blue." At best it is merely a memorandum to the director to remind him that tint should be used. As a general thing he will mark in the colors anyway.

It will sometimes be found that a print has a sepia or a warm brown tone that puzzles the observer who is studying the picture. He does not know why it is used. The explanation is simple. Perhaps the photography was poor. Toning (not tinting) the film, will make acceptable a print that in black and white would not be black and white at all but a dingy grey. The film is toned to make it presentable and not because the coloring has any hidden meaning or effect.

It might be well to understand the difference between toning and tinting, though it is a mechanical detail with which the author has nothing to do. In tinting the film is merely immersed in a bath of dye until the emulsion takes up the proper color. In toning the silver deposited is chemically reacted upon to change its tone or color. Tinting is simple. Toning is complex and expensive. Write it tint and not tone.

"Retards."

A questioner, who admits to having been a school pupil, wants to know something about "retards."

This seems to be a development of action introduced to retard the action when it commences to run too strongly too early in the story. The diagramatic sketch of the action of story should suggest a series of peaks and valleys, each succeeding peak a little higher than the last and each valley a little less deep. Each peak would then represent a crisis in the action and each valley a drop in the action. Each crisis is a little stronger than the last, and so the peak that represents it is a little higher than the last. Each drop in the action is less pronounced as the story progresses, so the valleys are less deep.

The idea for this is that the story that comes too quickly to the apex of action cannot maintain the speed. Instead of a succession of shocks there would be a sustained shock that presently would cease to be a shock and become merely action at a new and faster tempo, but without any contrast whatever. In order to hold back the action when it promises to get too strong, some new development is brought in that makes it possible to lower the tension, and it is probably this that is named a retard.

Let it be supposed that three murders form the basis of the story. If those three murders were done in successive scenes or in scenes too close together, then the story would burn out because after three successive murders the rest of the action would be too tame. Instead we work up to the first murder. Instead of getting right on to the second, we drop back a little and gradually work up to the second. Once more we slightly reduce the movement of the story, not dropping down to the lower limit, and then swiftly we work to the third and most important murder of the three and conclude the story as quickly as possible since we have done the most remarkable thing that we could do, not being able to do anything more dramatic cannot hope to hold the attention.

But retard suggests a deliberate endeavor to hold back the story, a mechanical effort to reduce the tension. This is not good. The retard should occur in the natural development of the story and not be extraneous matter. It should belong to the story and not be thrown in, like a lump of ice, to reduce the temperature.

It is all a part of the teaching of the school. Anything that sounds mysterious and interesting will lead the student to believe that he is getting something that others do not offer. The simplest exposition of the subject is the best. The profound and labored disquisition, bristling with technicalities will not help. The English language in its simpler form should be quite sufficient.

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Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS department has received such an enormous number of kicks about the poor inspection of films that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the data as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now please understand that I must have the following data: First: What make of film it is; second: Does it come from a Universal, a General Film, a Mutual, or an independent exchange? third: What day was it received? *Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 97.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose a plano-convex and a meniscus-bi-convex each be placed four inches from a given light source; which will transmit the most light and why? Which one of them will have the greater amount of axial spherical aberration? Which one will have the greater amount of chromatic aberration?

Roll of Honor on Question No. 91.

Question 91 brought out quite an assortment of ideas. However, I believe the following, while most of them leave considerable to be desired, are, nevertheless, entitled to the Roll of Honor: Joseph H. M. Smith, Fort Worth, Texas; M. W. Larmour, Waco, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York; A. T. Weiss, New Orleans, Louisiana; J. H. Hanson, Lubec, Maine; F. V. Poyser, Brandon, Manitoba; Bert Meester, Hobart, Indiana, and B. Steinhauser, Terre Haute, Indiana.

Brother Solar's reply, while somewhat unsatisfactory in the matter of objections to high amperage, so far over-topped all the others in every other way that it stood alone when it came to selecting the reply for publication. He has given the best explanation of the action of the gaseous arc stream I have ever seen in type. It is plain and understandable; also it is correct, except in one or two details, which I believe to be wrong. These points are dealt with in my comment.

Reply to Question No. 91.

The Question:

What are the effects of high amperage and low amperage as applied to the crater, and what are the objections to using very high D. C. amperage, say in excess of 45? What A. C. amperage would, in your judgment, be required to equal a 45 ampere D. C. illumination of the screen? What is the approximate temperature of a 45 ampere D. C. crater?

The Answer:

To show the effect of different current strength at the crater requires a somewhat detailed explanation. If a vessel of water be placed on a fire, and heated under circumstances which permits of the resultant vapor readily escaping into the open air, the temperature of the water can never be raised above that of its boiling point under sea-level atmospheric pressure, namely, 212° F., or 100° C. Under these conditions the temperature of the boiling point of water is the temperature of its volatilization, and this is the general law for the volatilization of all substances, viz.: if the vapor formed during volatilization be free to escape, the temperature of the liquid will remain constant during its ebullition, or volatilization. An increase in the temperature of the source only has the effect of accelerating the volatilization and increasing the rate of the formation of vapor. It is believed that the temperature of the positive carbon or crater in the arc lamp is limited to that required to produce boiling or volatilization of the carbon under local atmospheric pressure. An increase in the current strength, i. e., in the quantity of electricity which passes per second through the arc, is observed to have no effect upon the temperature of the arc, but only to increase the amount of carbon volatilized, and, consequently, to be followed by an increase in the area of the crater. The temperature of boiling carbon, and consequently the temperature of the positive crater, has been estimated at 4,000 degrees C. (7,200 degrees F.—Ed.).

The resistance of a carbon voltaic arc—that is to say, the resistance of the column of carbon vapor between the two carbon electrodes—like that of all ordinary matter, follows Ohm's law; that is to say, it varies directly with the length and inversely with the area of cross-section, consequently, if we could maintain the area of the vapor column at a constant value as the length of the arc is increased, the resistance of the column would vary directly with its length. This, however, is seldom, or never, the case; for, as the arc length increases, the tendency is for the vapor to spread laterally in all directions (see comment—Ed.), thus increasing its cross-sectional area, and it may sometimes happen that the increase in resistance caused by an increase in the length of the arc may be more than compensated for by the decrease in its resistance caused by the attendant increase in area of cross-section. If the distance separating the two carbon electrodes remain constant, the cross-sectional area of the column of carbon vapor will depend upon the current strength through the arc, since if the current strength be increased the increased volatilization must necessarily produce an increased area of cross-section, with a consequent decrease in the resistance of the arc. Whether the drop in the arc will be greater or less with the increase of current, will depend upon whether the decrease in resistance due to the widening of the vapor column has been sufficient to compensate for the greater current strength. A very short arc has comparatively little room to spread, owing to the edges of the crater, and in consequence such an arc cannot greatly decrease its resistance by lateral spreading (see my comment—Ed.) On the contrary, a long arc has abundant room for lateral spreading, and its resistance is capable of being markedly diminished by an increase in current strength. In view of the preceding facts we arrive at the two following laws:

(1) If the current strength passing through a carbon arc be maintained constant, the pressure at the terminals of the arc will always be increased by increasing the distance between the carbons; or, in other words, the apparent resistance of the arc will always be increased by an increase in its length, although said increase may not be proportional to the added length, owing to the tendency to lateral spreading of gas stream.

(2) If the distance between the carbons be maintained constant, and the current through the arc be increased, then the apparent resistance of the arc may either increase or diminish. It will usually increase when the arc is very short, that is to say, when there is very little room for lateral spreading, and it will usually decrease when the arc is sufficiently long to afford ample room for lateral spreading. Between these two conditions there will be a certain length of arc at which the lateral spreading will diminish the resistance as fast as the current increases; or, in other words, when the pressure at the terminals of the lamp will be constant for a wide range of current at all current strengths.

The voltage required to force more than 45 amperes through D. C. arc would cause excessive flaming, and the high amperage would tend to needle the carbons.

The temperature of a 45 ampere D. C. crater (or any other working amperage) is approximately 4,000° C. (7,232°F.).

Approximately 80 amperes A. C. would, under ordinary conditions, be equal to 45 amperes D. C.

The proposition advanced by Friend Solar that the temperature of the crater cannot be increased beyond the volatilization point of carbon by increased amperage is a new one to me, but, subject to some possible modification is, I believe, correct, though it involves the possibility that in Leadville, Colo., an arc working under precisely the same conditions an arc works under in New York City would not be so bright. However, I do not know whether or not Solar means to in-

timate that atmospheric pressure would have the same effect on the volatilization point of carbon as it does on water. Personally, I doubt it. It is an interesting point. I think that the idea advanced, while probably theoretically correct, must be modified by the fact that the increased size of the crater would in itself tend to raise its temperature to at least some extent. You know that under a given condition the heart of a large fire will be hotter than the heart of a small fire. Why would this not apply, at least to some extent, in the matter of the crater of the electric arc? I would like to have the views of operators on this particular point. This is something which, while of perhaps slight practical value, has, to me at least, considerable interest.

Another point upon which I differ with Brother Solar is the following. He says: "It may sometimes happen that the increase in resistance caused by an increase in length of the arc may be more than compensated for by the decrease in its resistance caused by the attendant increase in the area of the cross section." I am not prepared to dispute this proposition, never having made actual tests, but am inclined to think that while it is possibly true that the area of the gas stream is increased by increasing the arc length, still its density would be diminished, and probably its resistance would be higher than it was before. This is a point which could only be settled by careful tests with a voltmeter. For the first few seconds after the installation of new carbons I believe the gas stream is excessive and out of all proportion to what it is after the crater is burned in. Under this condition Brother Solar might be right in his assumption that the gas volume would more than compensate for added resistance of additional arc length.

Another point in which I differ is where he says that the short arc cannot greatly decrease its resistance by lateral spreading of the arc stream. This, I think, is an error. As a matter of fact it seems that with a short arc the decrease in resistance due to added gas volume would be excessive, by reason of the fact that the gas must of necessity spread out very wide and practically fill the whole space between the lower tip and the crater; also it would be comparatively dense, which would increase its conductivity.

Now please understand these comments are *not* designed to in any way discredit the reply of Friend Solar. In fact he may be right in all his deductions, and I may be wrong in my comments. I am simply putting the thing as it looks to me, freely admitting that I have made no tests of the points involved.

As to objections to the use of more than 45 amperes D. C. why to Brother Solar's I might add the following: increased tendency to condenser breakage and pitting the face of the back condenser; optical difficulties set up by reason of excessive crater size; additional temperature inside the lamphouse, and, consequently in the operating room, but, of course, the biggest difficulty encountered is in the increased crater size.

Two and Three Phase.

C. H. Rauschenberg, Charleroi, Pennsylvania, writes:

Referring to question of Mr. Searcy, Balboa, Canal Zone, will say that both single phase and three phase undoubtedly have their advantages. I personally would prefer the three phase, for the simple reason that it is self-starting. In other words, all that is necessary is to throw in the switch, and away she goes, whereas the single phase requires starting apparatus, which is usually put into operation by means of a double-throw switch being first thrown on the starting position, until the motor gains sufficient momentum and then thrown into running position, and if your power accidentally goes off you can have the pleasure of going down into the cellar and doing it all over again. With the three phase, all you have to do is to sit tight and wait until Mr. Power returns. (He is up in Vermont just now, if you mean that distinguished gentleman, Nicholas Power. Joke.—Ed.) There will, of course, be no difference in the D. C. end, the generator being the same for single phase and three phase motor.

Brother Searcy will kindly take note of the remarks by Friend Rauschenberg. What he says about starting the two motors is perfectly correct. The single phase motor has to be started by an arrangement which "splits the phase."

An Imitation.

J. C. Thompson, Lima, O., writes:

I am a traveling salesman, and see lots of moving pictures and some perfect projection. Most of it, however, is what I would call an imitation. I stayed in Lima, O., over Sunday recently, and visited the principal theaters of that city. Here is what I found. At the "Farout Opera House" they were showing Paramount pictures; projection very poor; center of picture was bright and faded away at edges. During the whole show I did not see a perfect light. At the "Lyric" they were showing General films and had very good projection most of the time. At the "Royal" Mutual films formed the program, but the projection was nothing like what it should have been. The operator kept freezing his carbons every minute or so, and the pictures were run too fast. The Universal films formed the program at the "Star," and here the operator certainly knows his business. If I ever saw perfect projection it was at the "Star;" not a flicker or a shadow during the entire run of four reels; just as though you were looking at nature itself. The "Strand" was my next stopping place and my patience was strained to the breaking point. I would not have imagined there could have been such miserably poor projection in a city of 35,000. The light was absolutely the poorest I have ever seen; it flashed up and down; the center of picture was illuminated fairly well, but faded away until you could hardly see where the picture ended. I have seen many shows, but this was the limit. The operator started one reel out of frame and it was out of frame for three minutes, until his attention was called to it by his patrons stamping on the floor.

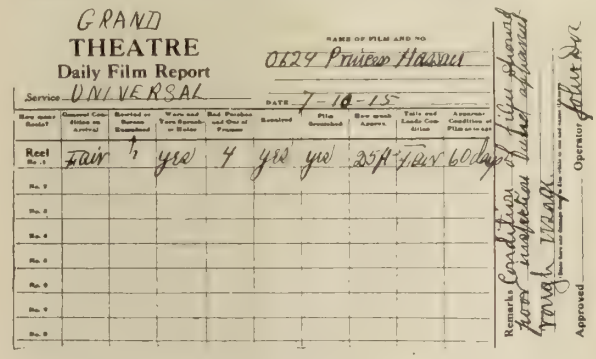
There certainly is lots of room for improvement in the projection end of the moving picture game. I am always glad to read the projection department, though I am not an operator. If this escapes the waste basket I will write again some time in the future.

I am very glad to have criticisms such as this, provided they are, as I think is, thoroughly honest. Persons visiting cities and commenting on the projection should, however, be very careful to state only the even and exact facts, and, if anything, give the theater the little the best of it. It is highly beneficial to have an unexpected roast of this kind appear, provided, of course, it be justified by the facts. It is, of course, practically impossible for this department to verify matters of this kind in all cases, therefore criticisms of this sort are usually scrutinized very closely.

A Good Idea.

Michigan writes as follows:

I have the honor to submit herewith a few samples of reports to be used by operators sending in pieces of bad film, etc., in connection with your plan outlined in July 10th issue of the World. I believe these reports would assist you very much in straightening things out. I had one thousand printed at a cost of $2.25. If we all pull together we can accomplish much good in compelling exchanges to properly inspect and repair their films.


GRAND
THEATRE
Daily Film Report
NAME OF FILM AND NO. 0124 Princess Hassan
Service UNIVERSAL
DATE 7-10-15
Reel No. 1 Fair 1 yes 4 yes yes 25ft Fair 60 days
Remarks: Condition of Film Good inspection takes about 10 min.
Approved
Operator Arthur Dyer

A Good Idea.

In using the blanks it is better to use one for each reel, pinning the bad splices contained in that reel to the blank.

The report form is a very good one, and, of course, it would not be a bad scheme if one were sent along by operators forwarding clippings from films. I don't, however, quite understand what the "Rewind or Screen Examined" stands for.

The Best Investment.

L. S. Bolster, Weston, Vermont, says:

Have been greatly interested in the World, usually reading it from cover to cover before it has been in my possession very long. I consider it to be one of the best investments exhibitors can possibly make. And now I would like to mention some things which have been especially helpful to me, the first being the projection department. I am located in a very small town (five to six hundred population), and the opportunity to gather knowledge on matters electrical, and other things pertaining to projection, is conspicuous by its absence, or would be but for the projection department; consequently the department has been very helpful from the projection standpoint, as well as by reason of the discussions concerning the high speed at which many exhibitors run their films. Speeding will, to my mind, do great injury to the business if persisted in, and I believe exchanges would be fully justified in placing a fine on every theater where the practice is followed. It has been my privilege to handle the projection end of moving pictures for nearly two years, and to manage, or more properly, to operate for the past fourteen months, usually twice a week. From the very beginning it has been my purpose to run the film at the rate of speed which produced the natural movement of objects on the screen, always striving to keep the definition and perspective of my picture at its best, rather than running a picture of excessive size, as some exhibitors in near-by towns do. At present I project a 10 foot picture, and, by paying attention to details, have gained the reputation of giving as good a picture as men from New York have seen in their own city; also, I am told it equals the projection at Keith's Boston theater, and is superior to the projection in several theaters of the larger cities of Vermont. I attribute much of this directly to the projection department of the Moving Picture World, therefore, you may judge my appreciation of the department and the hard work which Brother Richardson must put in to accomplish what he has in the way of benefit to the exhibitor. What I have said with regard to the excellence of my own work is not said from an egotistical standpoint. It is merely a relation of

the opinions expressed to me many times by others who have seen the pictures in many cities. The departments of the Moving Picture Educator and Comments on Films are exceedingly good for the country exhibitor. I am heartily in sympathy with the idea of churches and schools co-operating with exhibitors. As it has been said in the World, the object of pictures is to *present life as it is*, and that should be their exact purpose.

I noticed Friend Dann, Toronto, has something to say about this high speed business. When will managers and operators come to realize the fact that four reels at proper speed will give better satisfaction to the audience than six run in the same length of time. I, for one, firmly believe that the large number of reels in some houses for the sum of five and ten cents will kill the business, if anything in the world *can* kill it. Again, why do patrons of moving picture theaters expect so much more from us than they expect from the legitimate stage? To my mind the reason is: Through the foolishness and bull-headedness of "managers" who are out to "do" their competitors and try to accomplish the "doing" by a flood of reels. Well, they will themselves be the losers in the long run, unless the aforesaid competitor is foolish enough to follow their example. I would much rather my audience would go away saying: "I wish there was another reel," than saying: "Gee, I'm glad the show is over." And right here I want to say that if it is not worth three cents a reel to patrons to see the average film put out today, then they should look elsewhere for their amusement. I have been informed by some regular patrons who have attended the picture shows in Rutland, Vt., that some of the theaters were ruining the performances there—so much so that the people are becoming disgusted. Well, I have written a long letter before I got down to the primary object of my writing, which is to correct the list of "Books and Plays in Pictures," in July 17th issue. I find the list does not contain the following, unless they are given under another name: "David Garrick," three parts, World Leader Features; "Supreme Sacrifice," one part, Lubin, drama; "Birth of a Dragon Fly"—"Thieving Umbrella," Pathe-Gaumont; "The Regenerating Love," three parts, Lubin; "The Combination," one part, Vitagraph. Can you recommend a film exchange located at 35 West 39th street, New York City, as one which will furnish a reliable program of fairly up-to-date films?

As to recommending any film exchange, Brother Bolster, I refuse to be interviewed. In the language of the redoubtable "Teddy:" "Not a word, not a word!" I have printed this letter, long as it is, because it comes from a small town exhibitor who has ideas which might well be copied by managers of some large theaters in large cities, as well as managers of theaters of all kinds and grades. What Friend Bolster says about speed and its effect is, in my judgment, absolutely correct. I do not care to comment at length, because I have expressed my opinion on that particular proposition so many, many times that I can only repeat myself. Come again, Neighbor Bolster. Glad to hear from live wires at any time.

Speeding.

Jos. Fay, Brooklyn, New York, says:

That's right, Brother Richardson, just keep right after the speed fiends. Your remarks in July 17th issue concerning "The Alien" ought to wake up some of the big managers. I seldom go to the largest and best New York moving picture theaters without seeing a lot of room for improvement, and more than a few of the audience remark about the jumpy and jerky movements of the actors on the screen. It seems to me the operator starts his motor and lets the picture shoot along regardless of the natural action. Why cannot the producers send a printed slip with every film, telling at what speed the different scenes of the film should be run, and a speedometer should be included in the equipment of every moving picture machine, so that the instructions could be followed out correctly. I am not an operator—just one of the common people who love the pictures, but, nevertheless, I wish you success in your efforts to get the people's amusement put on the screen properly.

That is exactly what happens at that particular theater, Brother Fay. I have been up in its operating room a good many times, and mighty seldom have I seen the operator standing at the port-hole regulating the speed of his machine. As to the producers sending out a slip, why that would not do a particle of good, and, moreover, the operator who is worth his salt is able to properly judge the speed, if he attends to business, and if he has not pride enough in his work to do that, he would not pay any earthly attention to printed slips.

Condensers.

A. F. Davis, Erie, Pennsylvania, writes:

Brother Richardson, this is the first time I have broken into the department, but I am writing at the request of the manager of a house to be opened here shortly. He will project a 14.5 foot picture at 118 feet, which I figure will take a 7.5 E. F. lens. Now according to Brother Arkin's reciprocal method the condenser combination for a 7.5 lens figures a 7.5 rear and 8 inch front. I have tried Arkin's method before a 3.7 objective, but it did not work out in practice, nor does a 7.5-8 inch combination look right to me, hence I am writing for advice.

With regard to the lens proposition I would suggest that you get your 7.5 E. F. objective 2½ inches in diameter—that is to say, having a 2½ inch opening. Place the lens in the machine, and using the condensers which came with the projector, focus the picture sharply on the screen. Having done this stick a rule through the aperture, and measure the exact distance from the surface of the film track on the aperture plate to the lens. This will be the back focus at which the lens will work, and that is as far as I can go with the matter until I know what the back focus is. When you get that dope send it to me, together with, as a reminder, the diameter of the opening of the objective, and I will tell you the rest, and I think it will be right too. Within a month from now you will have in your hands tables and data which will enable you to figure all these things out for yourself, and I believe figure them out very nearly correctly.

An Error.

My attention has been called to the fact that the scheme mentioned on page 303, July 10th issue, under title, "Edison Improvement" is not a new one, but, has, as a matter of fact, been in use for quite some time, though doubtless Brothers McChesney and Gall were not aware of that circumstance. Well, the editor of this department is not a film manufacturer, and does not pretend to be expert in matters of this particular kind, therefore I think the error made in assuming the scheme to be new may be pardoned almost without a struggle.

An Important Invention.

Some time ago the manufacturers of a new device designed to eliminate rewinding called upon me and made a demonstration of their machine. The demonstration was so thoroughly successful, and the machine itself so practical in its method of attachment to standard projectors that I at once became interested and believed that at last there had been evolved a device which would really eliminate rewinding of the film. Now, if this could be done, and done in a thoroughly practical manner it, in my judgment, would be one of the biggest things that had come up for quite some considerable time. This department, however, while it is enthusiastic over things which are really good, must know that they *are* good before being given its endorsement—particularly in a matter of this kind. We, therefore, told the manufacturers that, while we believed the device, known as the "Feaster Film Feed," to be a thoroughly practical, and in every way excellent machine, still, before we could deal with the matter in the department we would require them to equip two theatres, which we would select, here in New York City, with two of the rewinders each, one for each machine in each theater. This was really agreed to, and after watching the device in operation, handled by the operators who had received no special instructions, for a period of nearly two months, I am prepared to say that the "Feaster Film Feed" machine is in every way practical, and a thing which ought to be adopted by the theatres of this and other countries.

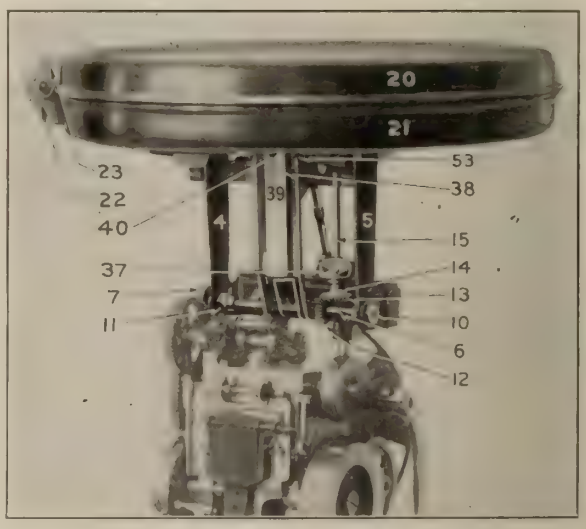


Fig. 1.

In Fig. 1 the device is seen attached to an ordinary Power's head. All that is necessary to do is to remove the old magazine and replace it with a "Feaster," leveling it with thumbscrews provided until gear 7, Fig. 1 meshes properly with the gear in the projector, tighten up the thumb screws, level it up and you are ready for business. This whole operation will not consume more than five minutes at the most.

The device is very similar in appearance to the old American Standard rewinder, which was introduced about six years ago but proved to be a drizzling failure.

The thing which makes the Feaster a success is spindle 41, Figs. 3 and 4.

When the machine is received it is placed on the head of the mechanism, and is held level by means of rod 16, which is in effect a turn buckle. This allows of magazines 20 and 21, Fig. 1, being set level, regardless of what the slope of the projection machine may be. The

magazines are of pressed sheet steel; substantial and very well made. Special reels, see Fig. 6, are provided, a sufficient number of reels being sent with the machine to accommodate all the reels a theater will ever use.

When the films are received from the exchange they are rewound onto the Feaster reel and after the rewinding is completed, the reel side, shown better in Fig. 6, is by a simple turn of the wrist removed, and the film is laid in the pan in magazine, Fig. 5, as shown, and the other half of the reel is lifted entirely away. All this sounds a little complicated, but is, in reality, extremely simple. An empty reel is then

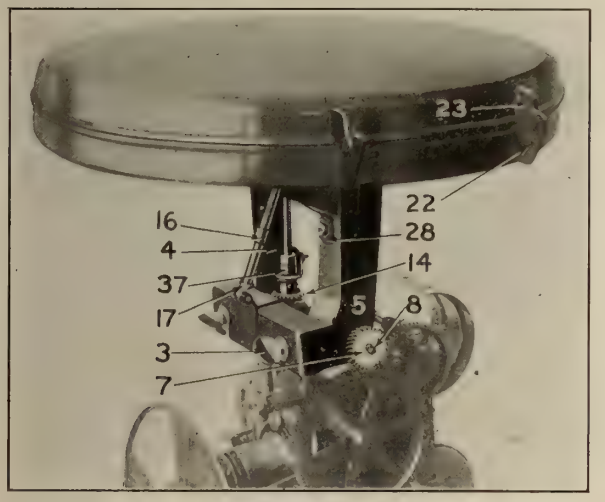


Fig. 2.

placed in the lower magazine, and the end of the film shown at H in the upper part of Fig. 6 is passed over sprocket 41, Fig. 3, to which it is held by idler 42, Fig. 3. Then, allowing a proper loop, the end is passed down between fire trap rollers 35, Fig. 3, through film chute 39, Fig. 1, and is threaded in through the mechanism in the usual way, being attached to the Feaster reel in the lower magazine as shown at H, Fig. 6. The added complication in threading amounts to very little. And now comes the heart of the whole business.

In Fig. 4 you will observe pan 31, which has been lifted out of magazine 21. To show you the "chronometer balance and cylinder escapement" of the thing. This pan is shown in place in Fig. 5. It carries the roll of film and runs on a ball bearing, consisting of brass track 55, Fig. 4, and three ½-inch steel balls, two of which are shown at 52, Fig. 4, which rest on a brass track, similar to track 55, and are held equi-distant from each other by keeper ring 32 Fig. 4. (These

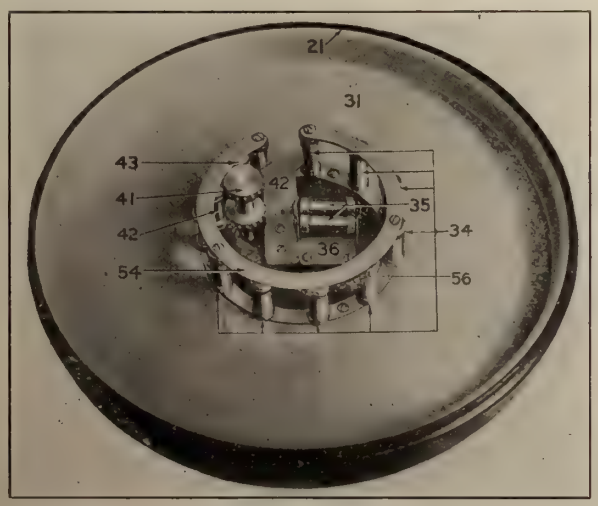


Fig. 3.

numbers have been adopted by the Feaster Company as stock numbers of the parts, and parts may be ordered by them). This pan revolves with practically no friction at all, and rollers 34, Fig. 3, carries the inside layer which passes around them (though as a matter of fact the film seldom really touches these rollers at all) and passes into the opening at the upper end of the roller frame, Fig. 3, behind sprocket 21, and so on down through fire trap 35 to machine, see Fig. 7.

The secret of the success of the Feaster lies in the fact that sprocket 41 attaches to and is driven by a gear of the projection machine, the connection being shown in Fig. 1, in which 15 is the shaft carrying

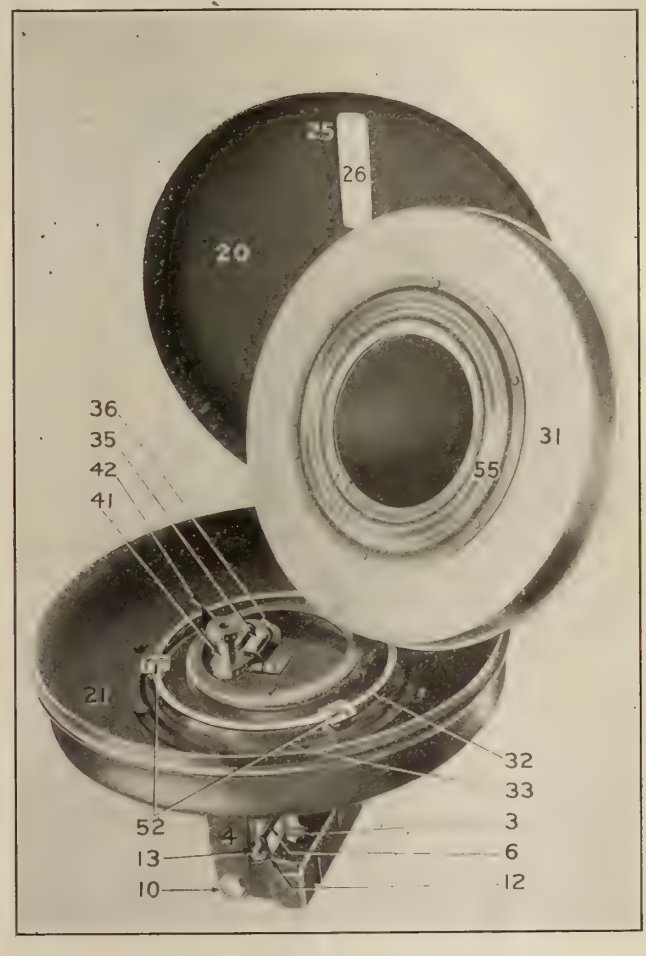


Fig. 4.

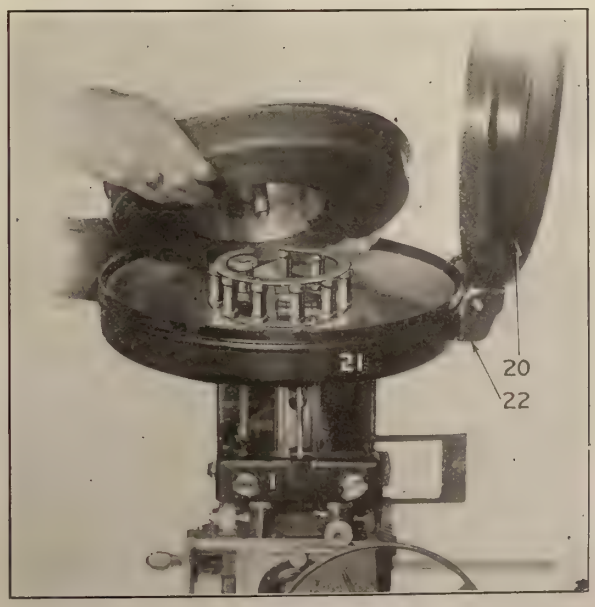


Fig. 5.

sprocket 41, Fig. 3; 12 and 14 beveled gears, and 6 a shaft which connects to the mechanism gear through gear 7. This means that the loop between sprocket 41 and fire trap rollers 35, or in reality between sprocket 41 and the upper sprocket of the mechanism, is always held at uniform length, nor is there any likelihood of this loop ever being "lost," unless the sprocket holes in the film are ripped out entirely. I have seen some very bad film run through the Feaster, and can

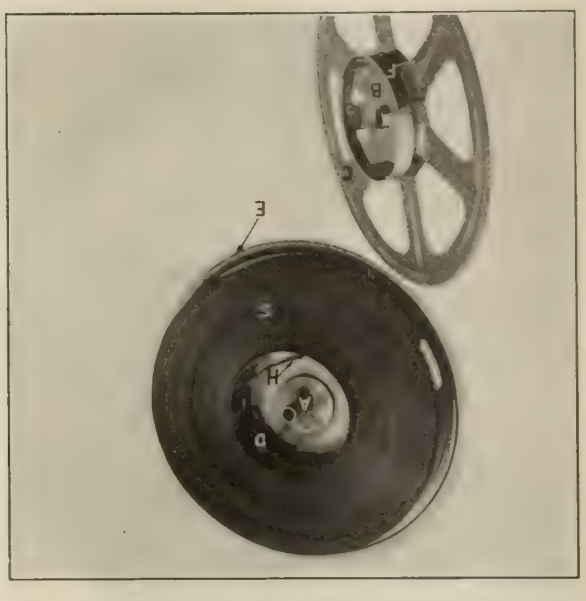


Fig. 6.

vouch for the fact that any film which will pass through the projector, will pass through the Feaster successfully. 26, Fig 4, is a window through which the operator can always see just how much film there is remaining in the magazine.

The gear attachment to the Power's machine is clearly shown in Fig. 2, in which gear 7 is the gear shown at 7, Fig. 1, attached to shaft 6, Fig. 1.

It does away with the rewind boy entirely and that alone should save the price of the equipment for two projectors in less than one year. If a rewind boy is not employed, then it lessens the labor of the operator, and allows him to watch his projection instead of rewinding film. It eliminates the noise of rewinding, which often is very annoying to the audience. It produces a better show because the damage to film is far less when the Feaster is used.

The purchase price not only includes the machine itself, but a sufficient number of reels to take care of the maximum number of reels used in the theatre, and this is, of course, an important item when one comes to consider the purchase price of the machine.

Fig. 7 shows the loop in place.

In closing, let me repeat: the Feaster Film Feed has the endorsement and hearty support of this department. The only possible objection I can see to its use is the fact that in case the film pulls in two it would mean a double rewinding of the film in order to make the splice, though there is less danger of breaks where the Feaster is used. As against this, however, are all the advantages named, and some others as well. And in considering the disadvantages suggested it must be remembered that in the ordinary course the film would have to be rewound anyhow, so that the broken splice would only mean an extra rewinding of the film.

My advice to managers is to purchase this machine, and stand not on the order of doing it. It is an up-to-date proposition that is, in my

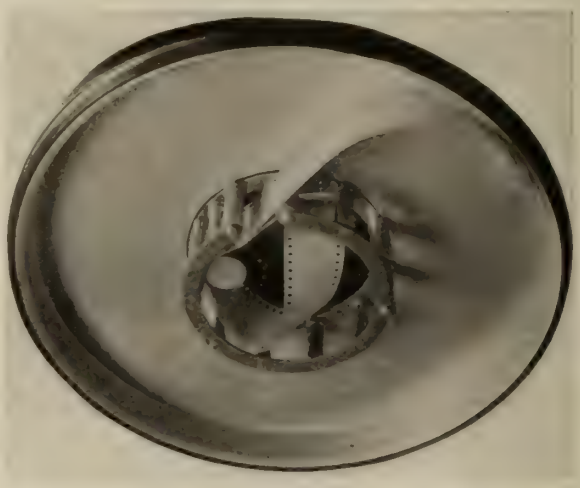


Fig. 7.

opinion, good, both for you and for the business. I sincerely hope that within a comparatively short time rewinding of film will be almost a "lost art."

Lose Your Religion.

A. T. Weiss, New Orleans, Louisiana, says:

> Noticed in July 17th issue you advised the Jarvis Theater Company not to set machines off square with the curtain on a 50 foot throw. I am projecting a 16 foot picture at 70 feet with 60 amperes of 60 cycle current, using ⅝-inch Columbia carbons both top and bottom. The house is 58x170 feet. Curtain sets square with the audience. The operating room is clear over at the side of the house, which places the left-hand lens about 26 feet to the side of the center of the screen, and the other machine about 23 feet. The screen is not slanted in any way. I wonder how Brother Smith, Fort Worth, Texas, likes this proposition. He seems to have his ups and downs, while I have my sides and outs. The nicest part about the job is when you have to put on a new aperture plate, fill in with solder, and then do a delicate job of filing it out, so that the keystone is compensated for on the screen. Right here is where you can lose your religion. I have an aluminum screen, and the pictures are a little hazy, but this I think is due to the type of screen. Pictures viewed from the side the operating room is on show very little distortion, from the opposite side of the room there is some, though not much.

Brother Weiss, it grieves my tender young heart to dispute you, point-blank, but you cannot possibly project a 16 foot picture 70 feet, twenty-six off center, without having a lot of distortion in the picture. You may not notice it so much, but if you had a straight projection picture beside it you would see it quickly enough. However, there is a big difference between 50 feet and 70 feet. With a given size picture and the machine a given distance off center you decrease the keystone effect very rapidly as you increase the throw. It is all a question of angles, and I will say your manager might far better place the operating room at the back of the balcony, where it would be probably approximately 150 feet from the stage, though, of course, that would place you up with the colored population, which you undoubtedly would not like—the balcony being reserved for colored people. Oh, by the way, Friend Weiss is using Edison machines.

MANAGERS AND OPERATORS

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course.

MOVING PICTURE WORLD 17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (Continued).

IN Fig. 27 we have a diagram of the ordinary telescope in which the real image has been twice enlarged, in order that the eye may see the enlarged image as an erect object. As it is of no consequence that the image be inverted in an astronomical telescope, it is provided with only two sets of lenses and the image is enlarged but once, the large lens, or objective, being made as large as possible in order to

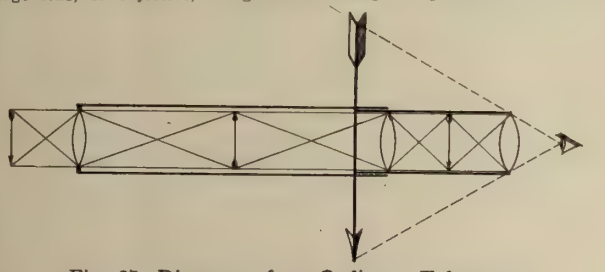


Fig. 27: Diagram of an Ordinary Telescope.

collect all of the possible light from dim and distant stars. The image formed by this large objective with great light collecting power being then examined by a magnifying eye piece selected by the astronomer as being most suitable for whatever investigation he is conducting; large astronomical telescopes being provided with a number of eye pieces of various degrees of magnification. When photographs are taken of heavenly bodies the eye pieces are removed and the photographic plate inserted in the tube of the telescope at the proper focal distance.

In our experiments with the prism, we learn that the glass of the prism had not only the power of refracting or bending the light, but also of dispersing or separating it into its component colors, and in our previous experiments with a single lens we will have noticed, if we have observed closely, that the images which we produced were fringed with prismatic color. In diagram 28 we see the reason for this, the blue and violet rays being refracted to a greater extent than those of the other end of the spectrum.

Very happily for photographic purposes, the light refracting power

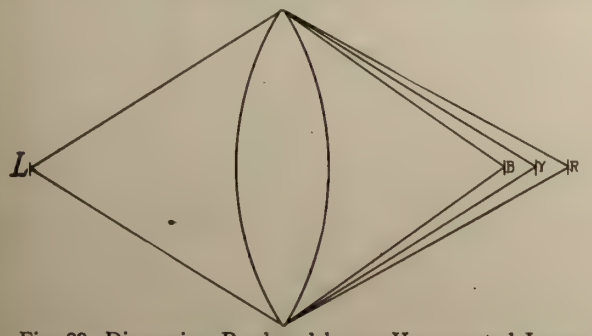


Fig. 28: Dispersion Produced by an Uncorrected Lens.

and the dispersive power of different kinds of glass are very different and not interdependent so that we are able to produce by cementing together, as in Fig. 29, or sometimes only mounting together in a metallic mount, lenses from certain combinations of different kinds of glass in which one kind counteracts the dispersive power of another kind and thus the different colors are brought to a focus at the same point. It would be very inconvenient to make a mathematical calculation and a very fine readjustment of a ground glass from the visual focus to the actinic focus of a lens every time we wished to take a photograph. This correction for visual and actinic focus is thus very important and is one of the principal reasons an ordinary magnifying lens is not suitable for making photographs.

It is an unfortunate fact that there are on the market today some

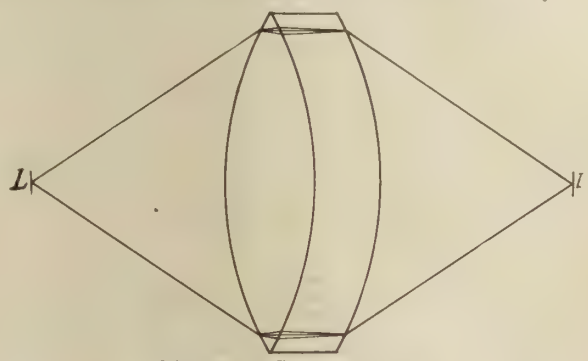


Fig. 29: A Corrected Lens.

makes of cinematographic lenses which are not fully corrected for visual and actinic focus. The writer was at one time compelled through force of necessity, to use such a lens, and it was only after making many tests to obtain a focusing scale or by focusing upon an object at a certain ratio of distance nearer the lens, that he was able to produce pictures of satisfactory sharpness with it. As it is never necessary to change the focal distance from infinity in astronomical photography, no attempt is made to correct telescopic objectives since, when actinic focus is once obtained, it is never necessary to change it.

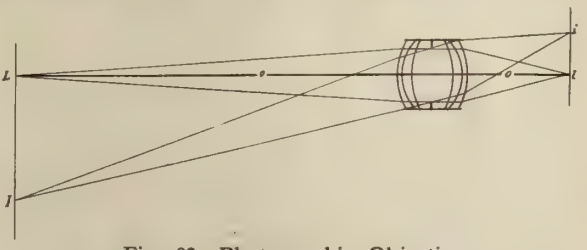


Fig. 30: Photographic Objective.

C, O, Axis of Lens. L, I, Axial Rays. I, Oblique Rays.

The lens is the agent by which the light is directed to the right spot in forming the image depending upon the refraction of light. But before taking up the consideration of this important piece of apparatus for photographic work it will be necessary to explain what we mean by the "Optics of Photography" as distinguished from the optics of other sciences, such as those of the telescope and the microscope.

The chief distinctions are of two kinds: 1st, in photographic optics, the lens must be capable of transmitting and bringing to a focus in the same plane oblique and axial rays of light, as shown in Fig. 30.

Zeiss Tessar Lenses.

The output of the Carl Zeiss Lens Company in Germany in photographic objectives has practically ceased, as the activities of the company are being devoted exclusively to the production of binoculars and other optical instruments used for war purposes by the German army.

The Zeiss Tessar series of cinematographic lenses have enjoyed the highest regard among motion picture photographers, and although the same series of lenses has been manufactured in America by the Bausch and Lomb Optical Company of Rochester, New York, under the same formulas and patents as the German concern, it was not until the present shortage of German ground objectives made itself felt by its absence that the excellence of the American made lenses has assumed proper importance.

Not only does the Bausch and Lomb Company manufacture these excellent cinematographic objectives and a large line of highest quality cinematographic projection objectives and high grade photographic lenses of all sizes, but they make in addition many other optical products, including binoculars and range finders for the United States Army and Navy, and periscopes for submarine boats.

At the Panama-Pacific Exposition in the Palace of Liberal Arts they have an exhibit which should be seen by every photographer who visits the Fair. The colored light effects upon the Tower of Jewels and the Palace of Horticulture are the products of this company.

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Comments on the Films

General Film Company.

A LETTER TO DADDY (Biograph), July 26.—Gus Pixley, Jack Mulhall, Irma Dawkins, and a bright little lady of five, are concerned in the telling of this one-reel drama. The child is the innocent cause of her brother's being accused of theft. There is also a pretty love interest connected with the plot. A light but pleasing little drama.

THE CALL OF YESTERDAY (Essanay), July 26.—A one-reel romance of average merit, the playing of Bryant Washburn, Ruth Stonehouse, John Cossar, Florence Oberle, and Thos. Commerford, and the thorough work of the producer, bring it into the acceptable class.

THE EARL'S ADVENTURE (Lubin), July 26.—As the titled gentleman's adventure, in this one-reel comedy, ends by his securing a beautiful American heiress, he may be excused for taking the chances he does—being accused of theft. The story is a highly improbable but diverting bit of romance, capitally acted by Thurston Hall, Herbert Fortier, and Ethel Clayton.

HEARST-SELIG NEWS PICTORIAL, NO. 59, 1915 (Selig), July 26.—Christie McDonald winning motorboat race at Thousand Islands, starts this number. The remaining items are: Elks Pageant at Los Angeles; Bayshore, L. I. horse show; Suffragette Blue Jay parade, Boston; athletic meet, Stagg Field, Chicago; marine disaster in San Francisco harbor; strike at Bridgeport, Conn.; bronze medal given to Hearst-Selig man at Panama-Pacific Exposition; girl bridge-jumper, Chicago; English and German prisoners being exchanged at Stratford, Eng.; on the battle line in France; burial grounds Nish, Serbia.

MR. JARR'S BIG VACATION (The Jarr Family Series, No. 15) (Vitagraph), July 26.—The bad luck which marks Mr. Jarr's starting off on his vacation, earns him the best kind of a time after he reaches his destination. The more Mr. Jarr suffers, the greater the enjoyment of his admirers. He has a full measure this trip, and becomes saturated with whiskey—without tasting a drop.

THE TOILERS (Kalem), July 27.—There is a chaste atmosphere of high art about this one-reel comedy. "Ham" and "Bud" appear as a group of (animated) statuary, and exhibit the classic lines of a pair of Roman gladiators—without the aid of pads. The entire reel is good, clean fun.

AN AFRICAN HUNT (Lubin), July 27.—Vincent Whitman has drawn another half-reel cartoon comedy which will win many a laugh. It is on the same reel with "Susie's Suitors."

SUSIE'S SUITORS (Lubin), July 27.—A very good example of comic supplement humor is found in this half-reel farce. The producer has rightly instructed the actors to do their work in the same exaggerated manner, Eva Bell, Eloise Willard, Will Hopkins, and C. W. Ritchie, having the principal roles.

THE CHILD, THE DOG, AND THE VILLAIN (Selig), July 27.—There are several other characters in this one-reel drama besides those mentioned in the title. The story is cleverly contrived to hold the interest, and is acted by a competent cast.

POOR BABY (Edison), July 28.—The adventures of a "Weary Willie" and a stolen baby in this one-reel farce, are extremely ludicrous. Raymond McKee's tramp is cleverly over-drawn, and Lou Gorey and Caroline Rankin give amusing character impersonations.

DREAMY DUD GOES BEAR HUNTING (Essanay), July 28.—Wallace A. Carlson has drawn nothing more amusing than this living cartoon. Dud and the bear take turns hunting each other and indiscriminately use both ends of the gun. Western scenic views are on the same reel.

THE MISSING CLUE (Vitagraph), July 28.—This one-reel farce has much to recommend it, originality of plot being one of its chief virtues. The fun is extravagant, the construction skilfully done, and the acting and producing equally meritorious. Harry Fisher, Templer Saxe, and Florence Natol head the cast.

THE WANDERER'S PLEDGE (Biograph), July 29.—Vigor of action characterizes this one-reel drama. It is a western romance, adequately acted by Isabel Rea, Frank Newburg, and Hector V. Sarno.

SNAKEVILLE'S TWINS (Essanay), July 29.—The twins are among the most important exhibits in this one-reel farce, but two bottles of supposed hair-restorer have prominent parts in developing the plot. The acting of Victor Potel, Harry Todd, Margaret Joslin, and Ben Turpin, makes the reel continuously amusing.

HEARST-SELIG NEWS PICTORIAL, NO. 60, 1915 (Selig), July 29.—Incidents of the Bayonne strike opens the number, which also contains: Salt Lake City Cadets at the San Diego Exposition; Magnolia cut-off near Cumberland, Md.; recruits drilling, Epsom, Eng.; Lucile fashions; trotting race at Cleveland, Ohio; arrival of Liberty Bell, San Francisco; Chick Evans winning golf match, Cleveland, and Eastland disaster, Chicago.

CUTEY, FORTUNE HUNTING (Vitagraph), July 29.—Edwina Robbins, author of this one-reel comedy, has taken Wally Van's measure and furnished him with a snug-fitting and most becoming role. The comedy is bright, and also affords Nitra Frazer an opportunity for a clever bit of character work.

THE BATTLE OF ELDERBUSH GULCH (Biograph-Re-issue), July 30.—Reviewed by Lynde Denig on page 2110, issue of June 26.

BRONCHO BILLY'S SURRENDER (Essanay), July 30.—A one-reel G. M. Anderson drama, with Broncho Billy repaying an act of kindness with the sacrifice of his liberty. The regulation Broncho number.

A BUSINESS BUCCANEER (Kalem), July 30.—An Alice Joyce reissue, this one-reel drama, contains several novel situations. The production is first class in every respect.

THE CALL OF MOTHERHOOD (Lubin), July 30.—A high grade one-reel drama, finely acted by Mary Charleson. Crane Wilbur is also excellent.

HE'S IN AGAIN (MinA), July 30.—George Ovey is again the chief fun-maker in a one-reel farce, the cast also including Goldie Colwell and Louis FitzRoy. The old squad of comic cops are once more led a merry chase, and again find is impossible to keep their prisoner behind the bars.

SOME DUEL (Vitagraph), July 30.—Flora Finch, Kate Prince, William Shea, and Hughie Mack, have congenial roles in this one-reel farce, which is a strong reminder of the grade of material turned out by Ned Harrigan, in the days of Harrigan and Hart. No better guarantee is required.

MORE THAN FRIENDS (Biograph), July 31.—There is a good bit of sensation in this one-reel drama, which deals with counterfeiting, and finishes with a realistic encounter with the police. Chas. Perley, Wm. J. Butler and Augusta Anderson are in the cast.

THE BEDOUIN'S SACRIFICE (Edison), July 31.—Love, passion and avarice in the breast of a Bedouin chief form a romantic chapter in the life of an American girl, and furnish the motive of this one-reel drama. Harry Beaumont has constructed his story quite skilfully. Bessie Learn, Edward Earle, Bigelow Cooper, Charles Sutton and Nellie Grant give a spirited performance of the play.

THE FATE OF NUMBER 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series) (Kalem), July 31.—In this one-reel "thriller" it is a gang of train-wreckers that match their wits against Helen's and suffer ignominious defeat. As usual, events are run on a fast schedule, and the lady lightning-jerker hops on and off of speeding trains with the same smiling ease as of old.

BILLIE'S HEIRESS (Lubin), July 31.—This one-reel comedy is the best of the Billie Reeves series, so far released. On the ocean, in the ocean, and over the ocean, are all included in Billie's itinerary during a day at Atlantic City, a yacht sail, a swim, and a trip in an airship following on another as William R. is being pursued by divers disgruntled ladies.

THE QUEST (Selig), July 31.—A well-written one-reel drama, with several Jungle-Zoo animal actors in the cast. The incidents are not sensational, but tell a consistent, human story, and the entire production has been intelligently filmed.

General Film Company Specials.

THE LITTLE DECEIVER (Essanay), June 15.—Reviewed by James S. McQuade on page 1945, issue of June 19.

DON CAESAR DE BAZAN (Kalem), July 26.—Reviewed by Hanford C. Judson on page 506, issue of July 17.

THE UNFINISHED PORTRAIT (Selig), July 26.—An entertaining two-reel drama of modern life, the characters and situations command close attention. The quiet strength of the finish is very effective. The producing and playing of the entire cast are excellent.

REAPERS OF THE WHIRLWIND (Biograph), July 27.—Reviewed by Lynde Denig on page 317, issue of July 10.

THE RED STEPHANE (Vitagraph), July 27.—Reviewed by Lynde Denig on page 507, issue of July 17.

BOYS WILL BE BOYS (Essanay), July 27.—The plot of this three-reel comedy, by Joseph Byron Totten, is not at all complicated, but the author has fitted out his photoplay with a set of real human beings whose actions interest and amuse. Mr. Totten plays the hero with engaging naturalness, and receives excellent support from Alfred Gronell, Frank Wonderly, June Keith, Hazel Daly and Minnie Stanley.

THE DEAD SOUL (Lubin), July 28.—Wilbert Melville, the author of this three-reel drama, has written a powerful photoplay. It is crude in spots, and a few of the minor details of production are open to criticism, but there is no denying its hold on the attention and the strength of its theme. Captain Carson is a twin brother to Jack London's skipper in "The Sea Wolf," and George Routh plays him to the life. L. C. Shumway is equally excellent as the minister, Paul Stoddard.

THE GOLD IN THE CROCK (Lubin), July 29.—The human nature

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

NATURALLY considerable indignation has been aroused among the players in the motion picture field by the address of one Robert C. Barton, of Los Angeles, Cal., at the recent convention of the International Purity League in San Francisco, in which he said "Investigation shows that it is almost impossible to be in motion pictures and keep virtuous." This is not the first time actors and actresses have been thus attacked by men of Barton's calibre, nor will it be the last. It is merely a periodical outburst of an aspiration for notoriety. They are a species of pests that cannot be excluded from the human race. Weeds will spring up in the best of cultivated fields. This man Barton well knows that investigation will not bear out his assertion. He has simply taken isolated cases and patched them so as to make a semblance of conditions. His mental operation in this matter is simply a facsimile of the methods of some of the film censor boards who have patched together and exhibited an assortment of clippings in a desperate endeavor to convince the public that the existence of censors is a necessity to protect the morals of the people against the influences of motion pictures. The two agencies are backed by the same class of people and both have the same purpose in view. The only distinction existing between the Barton type and the other spellbinders adds to the ignominy of the first class. There are some people among the censor agitators who have a conscience and are in the work with honest motives. The difference between them and the Barton type is the latter are ruthless in their desire to attain their ends and, in a cowardly way, assail, under the protection of a group of petticoats, thousands of pure, hard-working women who are endeavoring to earn a livelihood in an absolutely legitimate field of industry. Men who are capable of fathering such addresses as Barton made before the Purity Congress do not survive long in any sphere of usefulness. They injure their field of operations and kill themselves. Their utterances so stigmatize them in the eyes of their fellow people that the offenders must walk with their heads bowed in shame.

* * *

Some members of the profession have undertaken to reply at length to Barton's address and show the strong desire that really exists in the profession for a pure home life. Such a course lends color to Barton's claim that an investigation was made and unnecessarily gives him an opportunity to exaggerate isolated cases. Due reflection leads to the conclusion that the best course to pursue is to treat Barton and his utterances with contempt. There need be no apprehension as to the effect of them upon public opinion. One writer replying to the attack says that the standard of morality in the lives of the players will stand comparison with that of people in all other walks of life. This is perfectly true, and it may be added that considering the environments in stage and photoplay life, the players who come within the standard have justification for holding their heads higher than people who are constantly under puritanical safeguards. Let Barton pass from memory. He will soon sink in his own slime. Remember the old saying that "all are not hunters that blow the horn" and "It is not the cowl that maketh the friar."

* * *

The latest of the leading lights in the dramatic profession to forsake the stage for the motion picture studio is Robert Mantell, for years an exponent of the Shakespearean art. Like all the newcomers to the modern field of entertainment Mr. Mantell is bubbling with enthusiasm over his conversion to his new field of labor. Ten years ago, he says in an interview, he would have despised even the thought of going into motion pictures. He feels justified in now taking up the work because he finds that since that time the artistic work in motion pictures has increased a thousand per cent. and the greatest people are going into them. This concession from one of the foremost of American dramatic artists is a valuable addition to the many already made in answer to the attacks of the narrow-minded opposition. Mr. Mantell's interview is quite interesting in many other points, all of which are in strong confirmation of the claims by the motion picture people. The regular theatrical people have claimed that their business never had a serious competitor in the motion pictures, and that hard times, the European War and other conditions were the real causes for the falling of their business. Mr. Mantell tells us that the first intimation he got of the inroads made by the pictures into the regular business was the passing away of the gallery. Gradually the effect manifested itself in other parts of the house, and eventually Shapespeare fell into a deep slumber. Mr. Mantell will not say that Shakespeare is a dead one, but intimates very pointedly that he is doing the Rip Van Winkle act and when he awakes a new generation will have formed. Opinions of this kind coming from such a qualified mind would indicate that motion pictures have a long lease of successful life before them; at least until science evolves some equally satisfactory form of entertainment. The opinion, while chiefly referring to Shakespearean plays, dovetails with the impressions of many notables in other lines of the profession. They say the old field was never in such a discouraging condition as it is today. All must admit that industrial conditions in this country are steadily improving. The regular theatrical field has always been the thermometer in such conditions, but at the present time the rise in the glass is so slow as to be almost imperceptible. With few—very few—exceptions the managers have little confidence in the forthcoming season, although their calls for rehearsals and other arrangements have been under way for some time. It is not going too far to say that were it not for the fact that the motion picture field is overcrowded with players seeking employment the old-time managers would have difficulty in getting sufficient people to fill their casts; and were there not so many picture houses that can be run to equal advantage at much less than the regular theaters can be operated as picture houses over fifty per cent. of the managers who intend to stick to the old game for at least another season would install the pictures. Only the immense amount involved in their valuable leaseholds have kept many of the managers from converting theirs into permanent picture houses. The belated cry of certain managers against prominent players going into the picture business is but the last gasp of a badly crippled class. The threats to boycott such players are equally ineffective. Under existing circumstances, with a sudden revival of the old-time line of work, these managers would be compelled to make tempting offers to many of the players now working in pictures in order to properly fill their casts. The same cry was raised by some vaudeville managers last winter, but it bore no fruit. It gave them an excuse for making reductions in salaries when no other excuse was in sight. That is all. The cuts would have been made in any event. While they have not suffered, perhaps, to the same extent that the "straight" houses have, the vaudeville and burlesque houses have been obliged to make many retrenchments in order to cope with the competition of motion pictures. The managers will not admit this, and will endeavor to sustain their contention by pointing to the receipts of some old established houses in the larger cities. But averaging the houses in the large and small cities and towns a larger decrease from the business of former years is shown, and actual losses figured in many instances. The great factor in the success of motion pictures has been the persistent efforts of the standard producers to keep abreast of the times and give the people what they want. The field and its possibilities is so great that the motion picture people have been able to meet these conditions. The burlesque and vaudeville people have not. There is a great scarcity of new and novel acts. In many instances the main drawing power has rested in the names of people booked. Many of the headliners, so far as the acts themselves are concerned, are handicapped by pictures in the houses next door. Were it not for the opportunity to see for from 10 to 35 cents people and acts that they formerly saw for from 25 cents to $1.50, many of the vaudeville houses would be running for expenses. The comparatively few higher priced vaudeville houses—the big timers they call them—would be straight picture houses like those who have gone before, but for the combination of ownership and small profits. By this means the managers have been enabled to regulate salaries and expenses, so that the profits of houses that would not justify individual investment leave, when combined, a fair income on the whole. The pictures have them all going.

* * *

In these days, when competition on the part of rental exchanges for the patronage of exhibitors is so cheap, there should not be so many complaints from exhibitors about overcharges, booking disappointments and the condition of reels. There was a time when the situation could be better understood, but with exhibitors having absolute privilege to deal where and with whom they please there is reason for suspecting that they are not working in their own interest. If they allow themselves to be imposed upon by unreliable solicitors they must abide the results. In one respect the picture business is like the commercial line. You cannot get something for nothing, and exhibitors must not expect to get the same grade of service that costs their neighbors more than the complainants are willing to pay.

Jesse L. Lasky in New York

Film Manufacturer Returns from Coast for a Visit to the Headquarters of His Company.

TO consummate arrangements which have been the subject of negotiations lasting over several months and which have a direct bearing on the future exploitation and distribution in Europe of American manufactured photoplays, Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, returned to New York on Tuesday from Hollywood, Cal., where the studios of the Lasky Company are situated.

Conferences bearing on the distribution of Lasky productions throughout the warring countries of Europe as soon as the great international struggle is over will be carried on in New York during the next few weeks between Mr. Lasky, Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, and their business and allied associates. To some extent Mr. Lasky's hastened return to New York may be connected with the departure to Europe several weeks ago of Carl Anderson, formerly business manager of the Lasky Company, and Harry Kohn, as representatives of the Famous Players and Lasky companies.

The importance of the pending negotiations may be best understood when Mr. Lasky chose to come east before the completion of "Carmen" and the other plays in which Geraldine Farrar is appearing in front of the camera in the Lasky studios.

"I do not think the importance of the European market to American manufacturers can be overestimated," said Mr. Lasky yesterday. "When the cruel war is over, millions of persons will as one swerve away from thoughts of strife to those of peace and reconstruction. History has proved that great popular forms of amusement form a very vital part of the lives of peoples in such conditions. The motion picture, the photoplay—particularly the American product, from which has been removed all taint of war and sordidness—will be received with the greatest enthusiasm by the masses.

"It has been the custom for many years for the governments of the continental countries to subsidize popular entertainment. On this account has it been possible heretofore for the support of numerous and generally quite excellent grand opera houses and organizations. To what extent the warring nations of Europe will be able to perpetuate this costly subsidy at the conclusion of the war is somewhat problematical.

"The motion picture and the photoplay, however, come without the range of government subsidy. They are popular entertainment at very moderate prices. We have received information from the foreign correspondents of our company of an already growing demand for preparation on our part to be ready to step into the European market. Of course, the photoplay industry has thrived to some extent in the sections not actually within the devastating range of conflict, but with the end of the war there will be a market for the right kind of photoplays of American manufacture so great as to tax the imagination.

"Nothing could be further from the truth than that the motion picture acting field is overcrowded," continued Mr. Lasky. "It is true there are thousands of persons in southern California engaged in the business of photoplay producing, but there is a greater dearth at this moment for great stars and great names than ever before. While I am in the east I will engage some well-known players for the Lasky organization at Hollywood.

"In this connection I feel that I must pay my unrestricted respects to Geraldine Farrar. Her enthusiasm and striving for the very best in the photoplay has been an uplifting example to all who have come within her direct range, and her influence for better things has had its effect outside even the limits of Hollywood. As for 'Carmen' and the other plays in which she appears as the star, all I can say is 'Wait.' Frankly, I think they are a revelation. No better indorsement of their artistic and dramatic merits is at hand than that they will leave the Lasky studios with Miss Farrar's own mark of approval of every scene and every foot of film. More than that no one could ask."

Mr. Lasky said he thoroughly enjoyed his visit to San Francisco at the recent convention of motion picture exhibitors and he expressed delight at the gracious reception accorded Miss Farrar, Blanche Sweet, Carlyle Blackwell and himself by members of the committee.

After several weeks in the east it is Mr. Lasky's plan to return west again.

J. E. Robin Joins C. A. Baird

JOSEPH E. ROBIN, for a number of years widely known as a projection expert and sales manager, has joined the business staff of the Baird Moving Picture Machine Company, of 24 East Twenty-third street, New York, as general manager of sales.

From an apprentice stage electrician Mr. Robin has worked himself to high positions as electrical engineer and projection specialist. Besides having a high technical knowledge of electricity, chemistry and mechanics, he has a personality that ingratiates him wherever he travels and makes many friends for the company he represents.

Joseph E. Robin.

In his boyhood, Robin was an electrical prodigy. He had a journeyman's knowledge at twelve, but was obliged to take his first job as an apprentice, which was as a stage electrician at the Bon Ton theater in Salt Lake City in 1893. He later held jobs as stage electrician in many cities. This naturally brought him in touch with the motion picture machine when it was first introduced in American theaters. Becoming a motion picture operator was only a step and he has been connected with that branch for fifteen years. Mr. Robin has compiled many standard tables on projection. He is a member of the I. A. T. S. E.

SCREEN CLUB'S REVEL SET FOR SEPTEMBER.

The official name for the stage show to be given by the Screen Club has been decided on by the Board of Governors of the eastern players organization. The occasion will be known as the Screen Club Revel, and will be conducted some time in September. Rehearsals are now progressing, and it is promised that many novelties will be presented for the entertainment of the public. In all probability four shows will be given, a matinee and evening performance in Manhattan and the same in Brooklyn.

TO REFUTE CHARGES AGAINST WOMEN PLAYERS.

To obtain from the men of the motion picture industry a reply to the charges made by a man in Los Angeles recently against the character of screen women, Arthur Leslie has sent a circular letter to all studios requesting signatures to a statement of refutation. By Wednesday Mr. Leslie had received over eight hundred replies, some of them from men prominent in the trade. Many more are expected. When all are in, Mr. Leslie will telegraph a message of denunciation, with the names attached.

SOME REMARKABLE MUTUAL INTERIORS.

Some of the most remarkable interior views of a theater ever taken, showing an enthusiastic audience watching a performance, are shown in "The Girl from His Town," a stirring four-part Mutual Masterpicture, produced by the American Film Company. The scenes represent the interior of the Gaiety Theater of London, England, one of the most famous playhouses in the world. However, despite the remarkable resemblance, they were not taken in the Gaiety, but in the Republic Theater of Los Angeles, Cal.

"HELLO BILL" IS COMPLETED BY KLEINE.

"Hello Bill," that well known, cheerful farce by W. M. Goodhue which was selected by George Kleine as the most fitting vehicle for the premier film appearances of Messrs Bickel and Watson, has been completed. For the past four weeks the Kleine studios have been the scenes of much activity and much hard work in preparing the big comedy for the market.

Metro's Coming Productions

At Atlantic City Conference of Company Heads President Rowland Announces Quarter's Plans.

PRESIDENT RICHARD A. ROWLAND, of the Metro Pictures Corporation, after a four-day conference at Atlantic City, participated in by the eighteen exchangemen, composing the distributing forces of the organization; the heads of the five producing concerns whose products compose the Metro Program, the official and executive staff

Francis X. Bushman in "The Silent Voice."

of the central office and those of the directors and studio managers who could be spared from their work, announced that plans and arrangements were now complete for the forthcoming Metro quarter. After concentrating for many hours, the various heads outlined a plan of action which, it is believed, will more than sustain the record of his company since its establishment five months ago. Mr. Rowland verifies the following engagements:

Mme. Petrova is now a permanent and exclusive member of the Metro staff and will appear solely in productions of the Popular Plays and Players Company, of which L. Lawrence Weber is the acting head. Mme. Petrova will characterize the Metro Program at various intervals, but as nearly as can be adjusted once every three months. Her forthcoming feature will be "Vampire," a five-act drama from her own scenario.

Francis X. Bushman and Marguerite Snow, permanent and long-term members of the Quality Pictures Corporation, headed by Fred J. Balshofer, will feature the Metro roster at intervals of every ten weeks. The next release in which these two estimable stars will be seen is "The Silent Voice," which Charles Frohman produced in its original form. This, the second Quality feature, will see the light of screen day early in September.

Mary Miles Minter, whose work in "Always in the Way" called forth unusual and excellent comment, who was created a star of the speaking stage by reason of her work with the Farnums in "The Littlest Rebel," is now a permanent and exclusive Metro star and will be seen on that program about every fifteen weeks. Her next appearance will be in a most elaborate adaptation of the recently successful novel, "Stork's Nest," which is now in work at the Metro Scenario Department under the supervision of George D. Proctor, newly installed in the capacity of supervisor of scenarios.

Edmund Breese enjoys a rather peculiar distinction in the field of motography in that he has been engaged by the Metro Pictures Corporation for work in productions by the Popular Plays and Players of Robert W. Service's vivid poems of the Alaskan wilds. Mr. Breese scored such phenomenal success in "The Shooting of Dan McGrew" that L. Lawrence Weber purchased the entire Service collection from the publishing concern of Barse and Hopkins. "The Spell of the Yukon" will be the forthcoming Popular Plays and Players-Breese document.

Emily Stevens, niece of Minnie Maddern Fiske and one of the latest recruits from the legitimate drama, recent heroine of the remarkable success "To-Day" and lately seen in "Cora" on the screen, is under a five-year contract with the B. A. Rolfe Photoplay Corporation. At that concern's studio, Sixty-first street and Broadway, she is working with an all-star cast in a picturization of "Destiny," which, when completed, will prove a classical allegory, if the intentions of the producers materialize.

Ann Murdock, recently seen in "A Celebrated Case," is working in the final scenes of "A Royal Family," another Frohman production, while Hamilton Revelle is supporting Miss Stevens in her various screen efforts.

Ralph Herz, the inimitable comedian and actor, begins work August 18 in a big and spectacular production of "The Purple Lady," in which he will be supported by the dainty Lois Meredith. Mr. Herz will be compelled to divide his time between the Rolfe studio and the Maxine Elliott theater, where he is at present playing the star role in "Hands Up."

Henry Kolker, star of numerous Henry W. Savage plays and the direct cause of the remarkable success of "The Great Name," which enjoyed wide popularity two years ago, during its long run in New York, is completing the final stages of "The Bridge," which, when released, will probably be titled with a more appropriate name.

Emmy Wehlen is completing "When a Woman Loves," in which she has the support of Arthur Ashley and a strong cast, while Francis X. Bushman and Marguerite Snow are working at the Hollywood studios of the Quality Company on an eight-reel production of the famous historical play "Richard Carvel."

Mr. Rowland while at Atlantic City proffered a suggestion which the exchangemen and company heads grasped. He fathered the wish that in future, when a prominent stage star was given the leading role in a picture, that a prominent screen star of acknowledged histrionic power be placed opposite, thus securing both screen and stage experience, with the two leading people able to suggest and aid the other as their work progresses, and draws them together in a mutual desire to procure proper effects. Arthur Ashley, working opposite Emmy Wehlen, is rather an experiment. Mr. Ashley bears an enviable reputation as a diligent, ambitious screen star, while Miss Wehlen has been a stage star of standing for

Gail Kane in "Her Great Match," a Forthcoming Metro Release.

seven years. The result is being watched with keen anticipation.

At the conclusion of the Atlantic City gathering of Metro clans a vote of confidence and thanks was extended Mr. Rowland and Joseph N. Engel of the parent office for their attention to the affairs of the company and their determined effort since the inception of the enterprise, March 5, of this year.

WHITESIDE TO OPPOSE HIMSELF.

There has been a great deal of talk of late among theatrical managers about the harm which appearances on the screen do to legitimate stars when they go back on the stage with the intention of attracting the dollars of the public. Walker Whiteside, who has always headed his own company on the stage, is going out on the road this fall with the avowed purpose of finding out just how much of truth there is in these contentions.

Last spring Mr. Whiteside appeared for the Cort Film Corporation in a screen version of "The Melting Pot," which has since been sold to independent distributors on a state rights basis. This fall he is going on the road in a new play, "The Ragged Messenger," and says that he is going to invite the unique opposition of his own personality in every town and city in which he plays.

The Feature Has a Future

So Declares Tom Ince in the Article He Had Prepared for Reading at the National Convention—Neither Will Short Film Fail to Find Market.

IN anticipation of being able to accept the invitation of Motion Picture Exhibitors' League of American to address the delegates at the recent convention in San Francisco, Thomas H. Ince, chief producer of the New York Motion Picture Corporation, prepared an article for delivery on Thursday, July 16. Mr. Ince was prevented from going to San Francisco by an unexpected and urgent business summons to another state. The following is in part what he would have said to the assembled exhibitors:

To say that the feature has come to stay would be putting it mildly. Not alone has it come to stay, but it has come to grow even greater in importance, too. You have but to pick up the trade journals and cast an eye at the advertisements appearing therein to learn the truth of what I have said. Page after page is devoted to the exploitation of the feature film. And in the march of events, a comparatively few manufacturing companies are remaining loyal to the one and two-reeler.

That statement necessitates a discussion that is highly material—a discussion of the future status of the smaller films. It is not only my opinion, but the opinion, too, of numerous others with whom I have talked regarding the same subject, that the single and two-reel film will never pass. Both will always find a market. Neither ever will have to go begging for a place in which to show. Neither ever will have to fight to retain popularity with the multitudes of motion picture lovers throughout the country. Neither ever will have to be many times better than either has been within the past year or two. But both—and I say this unequivocally and without fear of contradiction—both will have to bow obedience to the multiple-reel feature, with more complete humility than ever before.

Shorter Film Will Never Lack Market.

I have said that the one and two-reel film will never lack for a market, that they will never have to go begging for a theater, and that they will never have to fight for popularity. Why? you ask. Because motion pictures in a measure may be compared with the so-called legitimate theatrical productions, as the latter were some years ago. The feature picture takes the same rank, when coupled with the single-reel or two-reel film, as the four or five-act play of the footlight realm does, or did, when coupled with the vaudeville program.

There are those among the amusement-seeking people of the world who can afford but a few spare moments for their entertainment. They must go where there is such entertainment as will have a start and a finish. They are not content to pay admission to a theater playing a four or five-act play, when they have but a half hour in which to be refreshed by pleasurable diversion. Urge the necessity of the variety house, where an act lasts from 10 minutes to a half hour.

This identical situation obtains in respect to pictures. Let me give you an illustration. I happened to be on Broadway, in Los Angeles, one day not long ago when two salesgirls from one of the local department stores approached. Obviously, they were intent upon spending the noon recess from their work, by attending a motion picture show. One house was exhibiting a five-reel feature. Another theater, immediately adjoining, was advertising two single-reel films and the same number of two-reel productions. The girls started for the feature house. They had scarcely observed the fact that a five-reel subject was the program, when they stopped, turned about and entered the other theater. "We only have twenty minutes," I heard one say as she passed me, "and, you know, it would be awfully disappointing to have to get up and leave, after seeing only one reel. In this place, we'll at least have time to see a complete picture."

That little incident, in itself, is adamantine proof, I think, that the smaller film production will never have to hunt for a market. Therefore, because it will not have to hunt for a market, it will not have to beg for a theater nor fight for popularity.

Two-Dollar Pictures Will Come.

There has been much discussion, pro and con, of late, over the prospect of "two-dollar movies" and the question propounded appears to be: "Will the public fall for them?" or words to that effect. The fact that the public is eager to spend two dollars a seat to see a film production has been demonstrated. And I feel that there will be no difficulty in demonstrating that the public will continue to spend two dollars a seat to witness drama on the screen.

It will require time and the expenditure of fortunes, but it can and will be done. It will take time to make perfect photoproductions, and money as well. And only perfect productions can possibly convince the public, as a whole, that the sum of two dollars is worth spending for an afternoon or an evening's entertainment.

To this end it is essential that we provide picture plays, such as have never before been provided regularly. In my opinion, there have been perfect photoplays. But they have been comparatively very few. They have lacked the "two-dollar" aspect. They, on the whole, have been unworthy of presentation to the public as a full afternoon or evening's entertainment. And it is that element of worthiness that we must impart to our future features, if we are to expect them to command theatrical prices.

One of the strongest arguments in support of my contention that the feature production is but in its infancy and that it rapidly is progressing to a position that will surpass our greatest "legitimate" productions is the fact that the most illustrious stars of the stage are recognizing the importance of the films. True, they are expensive—these stars—but I have stated that money must be spent, and payrolls constitute part of the expenditure.

For years and years the world has been paying handsome admission prices to see this or that notable actor or actress on the stage. The world has virtually admitted that the possibilities of the camera—of the studio—are vastly greater than those of the stage. Then, why should the world hesitate about offering the same amount of money to see the same stars on the screen?

Screen Gives Wider Field to Stage Stars.

I am a firm believer in the magnetism, the commercial value, of a prominent actor or actress in motion pictures. I am so staunch a believer in that doctrine that every one of the pictures I am making now and intend to make will have a celebrated artist at the head of its cast. And I do not believe only that a star has a commercial value. He has an artistic value to pictures as well. For such of his artistry as found no medium of manifestation on the stage is bound to find it in the studio. The limitless powers of the camera will seek out and give expression to his pantomimic abilities and thus will the drama, on the screen, be elevated to heights that have never been attained by that on the stage.

In producing "An Alien," adapted from "The Sign of the Rose," in which George Beban worked under my direction, I found those things to be true. I had long been an admirer of Mr. Beban's character delineations on the speaking stage. And yet until I saw and observed the very lines in his face, as his emotions dictated their formation—when I saw them on the screen—I never had accorded him the credit that was due.

This, I contend, is applicable also to other wonderful artists of the drama and time will tell if I am correct.

In conclusion, I might sum up my brief remarks by again emphasizing my prediction that the feature photodrama is only just coming into its own; that another year will see it still packing theaters with people who will think nothing of paying heretofore unheard-of prices; that achievements now almost unbelievable will have been accomplished; and that instead of having but a few masterpieces a year, we'll have one every few weeks.

The motion picture industry knows no bounds. That is a statement frequently made, but it cannot be too sincerely repeated. It is not in its infancy, but it is still going to school. And it will not have reached its maturity until my prophesies have been borne out.

Famous Players' President Speaks

In His First Published Personal Message to Exhibitors Adolph Zukor Employs Strong Terms.

IN THE first personal advertisement ever issued by Adolph Zukor since the organization of the Famous Players Film Co., the president of that concern in a message to exhibitors uses the strongest terms he has ever employed over his signature. He reviews the progress of the Famous Players during the three years of its existence and the influence this organization has brought upon the development of the feature branch of the film industry.

Mr. Zukor strongly remarks that it requires more than merely a star or play to produce a meritorious feature subject, and although the major portion of this personal statement is intended to induce exhibitors to book the Paramount program, it nevertheless bears a distinct relation to feature conditions in general. Mr. Zukor makes the end of the first and the inception of the second Paramount year the motif of his message. He recapitulates in chronological form the epochal events that represent feature industry and emphasizes the assertion that the principles of merit, service and co-operation, to which the Paramount organization and its allied producers are pledged, will be more assiduously than ever continued in the future. Although referring to the consistent strength of the Paramount program for the past year, Mr. Zukor firmly states that diligent plans are now being made by all the factors of the Paramount allied organizations to surpass in every manner the value and distinction of last year's program. In characteristic fashion he says: "We do not ask you to base your faith in our merit upon promises, but upon our achievement."

In one part of his signed advertisement he lauds the able producing management of Daniel Frohman and Edwin S. Porter, and the masterly efforts of Hugh Ford, to which he ascribes the credit for the uninterrupted, artistic standard of the Famous Players.

Mr. Zukor's first personal message to exhibitors will undoubtedly be welcomed by them, and its sincerity and blunt strength beyond doubt will be accepted by them as an evidence of his well-formulated convictions.

Among Denver Picture Men

World Man Says Hello to a Number of Exhibitors and Exchangemen in the Mile High City.

New York, N. Y.

SEVEN picture theaters on two blocks is packing 'em in pretty thick, yet that is the situation on Curtis street, between Sixteenth and Eighteenth streets, Denver. There is an eighth building. The seating capacity of these is, approximately: Paris, 2,300; Iris, 2,000; Empress, 1,800; Iris, 1,500; Princess, 1,300; Plaza, 1,000; Colonial, 440. The new house will have about 1,200 seats. Several of these theaters will rank with the best, both as to structure and program, but with three exceptions the admission is 5 cents. It does seem too bad the exhibitors of this splendid city cannot get together and secure in return for the entertainment they provide a more adequate compensation.

The situation in the mountain city must be different from what obtains in Brooklyn. The other night we visited an airdome in our neighborhood, a community of the common, ordinary sort. Over the box office was a sign stating that the night in question was one of the three in a week known as "feature night," and that the admission accordingly was 15 cents. Although the hour was 9 the house was well filled. The "feature" was months old; the music was furnished by a piano; the projection was not worthy of the name. When one of the attendants was asked how it was possible under such circumstances to put over the advanced price he replied confidently: "Easy enough; nobody complains."

* * *

One of the first Denverites met was H. E. Ellison, manager of the Princess theater. Mr. Ellison very kindly gave much of his time in escorting the World man about the various film offices or pointing out the shortest route to reach them. Mr. Ellison is a firm believer in adequate prices of admission. The Princess charges 10 cents in the afternoons and 10 and 15 cents at night. Paramount service is used.

* * *

There was a pleasant call on F. W. White, the veteran dramatic critic of the Denver Post. While Mr. White in no measure abates his adherence to the spoken drama, he is frank to admit the popularity of the motion picture and accordingly devotes considerable attention to screen doings. He has personally reviewed many of the larger subjects.

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W. E. Knotts, representing in the Denver exchange territory the World Film Corporation and Shubert and Brady attractions, said that business in his jurisdiction was in particularly good shape. Just at the time he was making arrangements for the distribution of the forthcoming weekly news film.

* * *

Harry Lustig has been in Denver nine years and with the Mutual Film Corporation three years, and the last as manager. Mr. Lustig said that Denver was the last city to take up features, and that while the territory as a rule is one in which the regular program is still strongly intrenched, exhibitors take to features sometimes to save themselves. Although the Mutual has a good-sized office Mr. Lustig said the exchange would shortly be compelled to remove to larger quarters, which would be on the ground floor. W. S. Rand, outside representative of Mutual, with headquarters in Salt Lake City, was in town. Mr. Rand covers all the Northwest and West outside of California. He said business has held right up to the top notch in spite of competition.

* * *

The General Film Company has spacious offices on a ground floor, the quarters having a depth of about 125 feet. The executive offices are in front. The poster department and the film vault are of unusual dimensions. Walter Cree is the manager. He has been with the General Flm from the beginning, entering its employ in New Orleans.

* * *

"Muriel Lee," the pen name of Mrs. Elsasser, was busy on the day of the initial appearance in the Denver Times of the motion picture section which she is editing. We met Mrs. Elsasser in the office of the Notable. She said the Times intended to print reviews of pictures and all news of interest to picturegoers—and that the policy had been adopted not necessarily with an eye to obtaining advertising but rather to provide matter covering a subject with which so many of its readers are concerned.

* * *

M. H. Cohn is manager of the Notable's Denver office. The Notable, in Denver, as in Salt Lake, is the distributor of the Paramount program. It also represents Life Photo productions. Among the features on the shelves of the exchange are "The Eternal City," "Hypocrites," and Aylesworth's Wild Animal pictures. "Les Miserables" has had an excellent run.

* * *

In the office of the General Film we met D. L. Lehrburger of the Mascot Theater.

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At the offices of the Universal Film and Supply Company, successors to the William H. Swanson Film Company, we met H. T. Nolan, manager, and C. A. Clegg, special representative of the home office in New York. Mr. Nolan said the fall trade usually starts around the end of July; he added that he had taken in $200 in new business that very day. Denver, Mr. Nolan said, is really the big end of the jurisdiction of the city exchanges, the other chief towns being Colorado Springs, Pueblo, Ogden, Salt Lake and Butte. The business in some of the smaller towns had been affected by the removal of the soldiers.

* * *

While in Denver we heard of how one bright young newspaper man had landed in a good place in the picture business. S. Barrett McCormick, who had been at one time connected with the Mutual office in the Masterpicture department, had for some months been writing scenarios, which he submitted to a local picture exhibitor for inspection and advice. The friend suggested that he send them to Tom Ince, and Mr. McCormick did so. After the receipt of the third or fourth scenario there was a bit of telegraphic correspondence which resulted in the sudden boarding of a train for Los Angeles by the young Denverite. He had a job and a good one, in the scenario department at Inceville.

* * *

G. H. Greaves, secretary of the Moore-Greaves Amusement Company, said there were about thirty theaters in Denver.

* * *

While in Denver we heard that a firm of local brokers had an option on Indianapolis property and were planning the erection of a theater thereon, the cost of which would be in the neighborhood of $200,000. The men behind the transaction were said to be of the highest standing. It was the intention to raise the first half of the money in Denver and the remainder in Indianapolis.

* * *

It was about 11.20 when we dropped in at the Isis to look up Samuel Baxter, who was installing a Hope-Jones unit orchestra. At that time L. S. Lockwood of Tonawanda, N. Y., began operations with his assistants. The work was nearing completion and Mr. Lockwood sat at the keys of the instrument, which is the largest ever made by his company, trying out the different factors of the organ. There was no chance of going to bed while Lockwood was at the board—it was altogether too interesting and too entertaining. It is said that the cost of the instrument installed will be close to $50,000. Surely it is a great and a splendid organ.

BLAISDELL.

AMERICAN INCREASES BEAUTY RELEASES.

Hereafter the American Film Company, Inc., will release two of its famous American Beauty films each week. Heretofore one Beauty release has been made weekly. The decision to make two Beauty releases each week has just been reached. "Love and Labor" is the title of the extra Beauty film, which will be issued August 14.

"Love and Labor" is a comedy drama, featuring John Steppling and Beatrice Van. It is highly amusing. Exhibitors will hail with delight the announcement that hereafter there are to be two Beauty releases each week. This brand of the American Film Company, Inc., output always has enjoyed wide popularity among fans.

INJUNCTION REFUSED LASKY AGAINST CROMELIN.

Judge Hendrick in the Supreme Court, Part One, has just handed down an opinion refusing to grant the Jesse L. Lasky Feature Play Company an injunction and an accounting against Paul H. Cromelin, trading as Cosmofotofilm Company, because of the marketing of a film entitled "The Victoria Cross."

O. E. GOEBEL TO REMAIN EAST.

O. E. Goebel, who contributes the Premier brand of pictures to the Standard Program, is establishing offices in New York City, where he will conduct the business affairs of his company instead of in Los Angeles as he has done in the past. The Premier studio is located in Santa Paula, California, and has until recently been producing two reel dramas for release on the United Program.

Denies India is Backward

J. F. Madan, Well-Known Exhibitor, Records His Dissent from the Views of J. D. Williams and Offers Evidence.

A MOST interesting communication, full of solid information, has reached the Moving Picture World from Calcutta. The writer, J. F. Madan, who owns a number of motion picture theaters and is well known throughout India, takes exception to some statements made to a representative of the Moving Picture World by J. D. Williams, now on a trip to Australia in connection with enterprises of the World Film Corporation. Mr. Madan writes as follows:

To the Editor of the Moving Picture World:

I have read with great interest the review given in your issue of Feb. 27, 1915, by John D. Williams about the motion picture industry in India. As I am myself the sole proprietor of the Elphinstone Picture Palace, Calcutta, I have no intention of criticising the views of Mr. Williams. If India is "virgin teritory" and susceptible of great moving picture development let Mr. Williams explore the moving picture business, open various kinema circuits and "reap the benefits of the harvest."

Mr. Williams writes: "At present the films used in the motion picture houses of the Far East are with but very few exceptions the refuse, if I may say so, of the London market." From this it seems that he has visited but few of the first class kinema shows in the Far East. In support of my statement I herewith give below the names of exclusive films shown in India during the last year or two. "Spartacus," "House of Temperley," "England's Menace," "By the Cross," "The Sign of the Cross" (Famous Players), "Mary Pickford Series," "Anthony and Cleopatra," "The Last Days of Pompeii," Forbes Robertson's "Hamlet," Barkers "Life of Queen Victoria," Cines' "Quo Vadis," "Sherlock Holmes" series, Ambrosio's "The Slave of Carthage," "The Middleman," "Nero and Aggripina," Barker's "East Lynne," "The Lights o' London," "The Bible," "Joan of Arc," "The Million Dollar Mystery," Lawson's "Humanity," and Charles Hawtrey's "A Message from Mars," besides all the latest patriotic war dramas issued by the well know firm of Messrs. Barker and other film manufacturers.

The above is only a few of the many masterpieces secured on exclusive basis for India, Burma and Ceylon. Among the ordinary films it will be very interesting for Mr. Williams to know that films like "Protea," "Zigomar," "Lucille Love," "Trey o' Hearts," "The Master Key," are exhibited the same day they reach India. For your information I may point out that three new copies of the great serial film "The Master Key" will reach Bombay on June 12 and I myself am expecting a new copy of the same in Calcutta on the 14th, and we all will exhibit the same films on the same day the English mail arrives. These are not second-hand or show-room copies, but brand new ones. Besides this the well known firm of Messrs. Pathe Freres has got a hiring department in Bombay from which place they supply all the latest films on hire to India and Burma. Nearly all the big Pathe productions are sent through the Bombay Branch office to India and in some cases the films are shown simultaneously in India and the United Kingdom. Itala's "Cabiria," Cine's "Julius Caesar," and Barker's "Jane Short," have already been booked. All these facts will prove that India is not so backward as Mr. Williams writes nor are we showing the "junk" of the London market. Of course there may be a show or two which may be using the "junk," but this is the case all over the world.

Mr. Williams further writes: "When I get back there to work this territory I will immediately establish a school for operators. This will mean an immense saving of films to begin with, because at present the 'junk' does not last any time at all." From the above I may say that Mr. Williams is under a misapprehension if he thinks there is a scarcity of well trained bioscope operators. But this is not the case in India, as any amount of local talent can be had. If Mr. Williams is interested in improving the "Wear and tear" of the "junk," as he suggests, then it is all very good of him to open a school for operators. In passing it may interest you to know that there is yet a place for bioscope cameramen possessing perfect knowledge of the handling of the kinema camera in the Far East. As for projection his writing is most surprising to me when he says: "Very often it takes a great effort of the eye to see just what is happening on the screen." Though we do not use daylight screens, our projection in India of pictures are as bright as daylight and as steady as rock.

Mr. Williams also writes: "In Calcutta, for instance, the price of admission in the one good motion picture theater is 3 rupees for the best seats, and 3 rupees are about a dollar in American money. The average price of admission is one-half of a rupee, which is about 16 cents in our money. There are no daily changes and the theaters are crowded all the time." In this respect I may say it will not pay any one to charge for the best seats (sofa seats) under 3 rupees for the simple reason that except Pathes all the Masterpieces we have to buy outright after paying very heavy royalty. I generally give two changes of program per week, each program consisting of seven to eight thousand feet. I have also made arrangements for the exhibition of Kinemacolor with Charles Urban and show one or two spools a week, and a special expert Kinemacolor operator, Mr. Wark, who had also the good opportunity to instruct the Kinemacolor exploitation in America, was engaged to superintend the perfect manipulation of the Kinemacolor apparatus. It was his opinion that the projection of pictures was as good and perfect as in the Scala theater, London. Thus you will see that things are not done in a half-hearted way in India and the cinema public get a fair return for their money. Moreover, I have standing orders with Messrs. Pathe for their Animated Gazette and all topical films they issue, and I have standing orders with my London agent to send weekly the Topical Budget and Gaumont's Graphic. All the topicals are shown only at Calcutta (Bombay showmen have their own arrangements) for one week, and after they are shown at Calcutta they are quite useless, as in the interior the showmen would not have topical films on hire at any price, as the Indians do not care much for such films. The question now comes of Pathe films on hire. It is true that Pathe has got its own hiring department, but it has to charge fashionable amounts as hire for its film. As it has not even half a dozen circuits, it depends mostly on Calcutta and Bombay, as other minor shows pay very little hire, hence the hire charged for Calcutta and Bombay is very stiff. The lowest rent of a Bioscope theater is £100 per menseum. The Bandmann cinema and variety company pay £200 per menseum. The charge of the electric current is 6d. per unit net. In Calcutta two shows are given daily and in Bombay three, and not continuous shows from 12 noon. From this Mr. Williams will understand that it will not pay me to charge under 3 rupees for the sofa seats. Mr. Williams also writes: "Theaters are crowded daily." If that be so I would like to know the theaters that "reap such a good harvest." Mr. Williams further adds: "In order to attract the lower castes I propose to take the price of admission as low as 4 and 8 cents;" but, Mr. Editor, please note that in Bombay with one exception all the kinema theaters have the prices of admission as 4 cents; also in Madras, and hence this will not be a new venture and an extra drawing power in India. Furthermore, I would like to know from which place Mr. Williams bought the chicken for 3 cents, as the cheapest that we pay for the smallest chicken is 9 cents. In conclusion I sincerely hope that Mr. Williams will not think that because he is coming to India I am writing this to frighten him, as I am sure ere this reaches you Mr. Williams has already left America for India. But I think your readers should know that after all India is not so backward in the kinema line as Mr. Williams writes.

J. F. MADAN,
Proprietor Elphinstone Bioscope Company.

STANDARD PROGRAM REVIVES STATE RIGHTS.

With independent exchanges in every important territory placed in a position to offer a regular program of one, two and three reel subjects in addition to their feature offerings, a marked impetus to states rights buying and selling is promised for the near future.

The policy of the Standard Photoplay Distributors, Inc., is one which encourages independence on the part of the exchanges handling its program. Every exchange which has signed the Standard contract and almost every territory is now "tied up", was an independent exchange, firmly established and operating upon its own capital. With the signing of the papers which gave them the Standard Program for their several territories, these exchanges retained complete independence of the Standard Photoplay Distributors, Inc., and merely agreed to buy the Standard Program releases in exchange for the exclusive rights to them for their district.

Miss Farrar at the Exposition.

Left to right: Cecil B. De Mille, Geraldine Farrar, Jesse L. Lasky, W. W. Hodkinson, Morris Gest.

Wilk Starts Authors' Agency

World Film Publicity Expert Resigns to Conduct Business for Photoplay Writers—Original Work by Big Men, His Aim.

BELIEVING that the time has come for the launching of an agency which will bring our foremost fiction writers into closer relations with the big producing companies, Jacob Wilk, publicity director for the World Film Corporation since that concern became an important factor in the film market, has resigned that he may devote all of his time to the management of the Authors Associated Agency, Inc., with offices in the Longacre Building, New York. Percy Heath, for many years a press representative in the theatrical field and for some time head of Henry W. Savage's publicity department, has stepped into the position vacated by Mr. Wilk.

Jacob Wilk.

The Authors Associated Agency was inspired by a realization of the need for the betterment of the scenarios of feature pictures by interesting men of large capacity in writing directly for the screen, instead of merely selling the picture rights to works primarily devised for presentation on the stage, or in novel form. Whereas the past year has been marked by many adaptations of plays and novels, Mr. Wilk believes that the coming twelve months will see a new phase in photoplay writing, in which the rewards will be sufficient to induce men of national reputation to write dramas and comedies for screen production.

"Heretofore," said Mr. Wilk, in speaking of the aims of the agency, "producers have been content to pay for names with advertising value—names of plays and of authors—and very often they have received little else. Frequently the works purchased have contained a minimum of real motion picture material, and dependence has been placed on scenario writers to amplify the story into a five-reel photoplay. The completed product often presents so much that is foreign to the original that an author may be pardoned if he fails to recognize his own work. The picturization of stage plays is all right enough as far as it goes, but it does not go far enough for an art that has revealed so many possibilities.

"A great art never grew by merely reflecting some other art. We have the best actors in the country; we have reached technical excellence in matters of production, and now we are getting fiction writers of the caliber needed. In the past few months I have talked to many authors who a year ago scoffed at writing directly for the screen. They said there was nothing in it, that prices were too low and that it paid better to write for another medium and then sell the picture rights.

"I know now that a number of these same men are ready to write first for the screen and make secondary the novelization of their stories. The Authors Associated Agency is going to bring these men in touch with producers who realize the great need for giving their expensive actors and directors stories of real significance. Instead of buying a name and then paying a staff scenario man to write the story, the producers will be getting the actual output of an author of acknowledged ability.

"In the long run it will be cheaper and the results will be incomparably better. Only recently have established fiction writers become convinced that it is worth while for them to study the requirements of the screen, to master the technique of photoplay writing as they have mastered other forms. When these men have made themselves familiar with the new medium, the stories will be consistently on a par with the other branches of the art.

"To the best of my belief, the Authors Associated Agency is the first concern devoted to the interests of photoplay authors. It is thoroughly systematized to prevent delays in handling manuscripts and to assure fair treatment for all concerned. In addition to securing the original works of writers, we are dealing with publishers for the rights to books and with those who control stage successes."

During his connection with William A. Brady's press department and as director of the World Film Corporation's extensive publicity Mr. Wilk has established a reputation for businesslike methods that should stand him in good stead in his new venture. And of equal importance in an undertaking of this kind is Mr. Wilk's thorough literary education. At the University of Minnesota he specialized in English and after being graduated with high honors was appointed assistant instructor of English. The head of the Authors Associated Agency knows the classics and has kept in close touch with modern tendencies in literature. He is personally acquainted with practically all of the prominent playwrights in America.

Horsley Off of General Program

David Horsley Says That All His Releasing in the Future Will Be Through Mutual.

THE last David Horsley production to go through the General Film program was released Thursday, August 5. Mr. Horsley will no longer be associated with the MinA brand or with any other product marketed through the General. To explain his position Mr. Horsley sent out the following statement through his Bayonne offices:

"While I was proud and gratified over the fact that I was enabled to release my output through the General Film program, the first and only time an independent manufacturer obtained a distribution of his product through the licensed exchanges, I found that because of the multiplicity of reels offered that I could be afforded only a limited market. This, too, in spite of the fact that the MinA comedies, as originated by me, had set a new standard in comedy production and were in popular favor with exhibitors.

"For this reason I canceled of my own volition the contract I held and entered into a new one with the Mutual Film Corporation, into which all of my producing strength is thrown. Through the Mutual I am assured a wider market for my releases than I could have hoped to obtain by my former arrangement.

"I will continue the production of one-reel comedies for the Mutual under the brand name of Cub Comedies. These pictures will be directed by Milton H. Fahrney and will feature George Ovey, who has been called 'the funniest man in America,' both of whom were in a measure responsible for the success of the MinA releases.

"Whatever disposition is made of the brand name MinA after the release of August 5 I will have no association with it, or with any productions distributed through the General's offices after that date."

MISS CLAIRE DRAWS ON SCREEN AND STAGE.

Following the widespread controversy in theatrical circles as to the relative value of stars of the stage before and after they appear in photodrama productions, a specific case illustrating the stand which motion picture managers have taken that the popularity of stars is increased by entering the picture field took place on Broadway, New York, last week.

Miss Ina Claire, who is the star of "Ziegfeld's Follies" at the New Amsterdam theater, also made her appearance as the star in the Lasky Feature Play Company's production "The Puppet Crown" at the Broadway theater. These two theaters were within a block of each other, the New Amsterdam theater being situated on Forty-second street and the Broadway on the great thoroughfare of that name.

If the argument of the legitimate managers proved true the attendance at "Ziegfeld's Follies" during the week would have been smaller because the public would have seen Miss Claire for a less admission charge in motion pictures at the Broadway theater. But there was no such falling away of attendance; in fact, the audiences were as big as ever. And at the Broadway theater this big playhouse was filled afternoons and evenings by photoplay "fans" eager to see Miss Claire and Carlyle Blackwell in the same production.

EDISON TO MAKE "THE CAT'S PAW."

Thomas A. Edison, Inc., announces that it has secured the rights to William Hamilton Osborne's famous novel, "The Cat's Paw." Work on the big production is already under way with a carefully selected cast of Broadway players. The production will be released through the various offices of the Kleine-Edison Feature Film Service. The first Edison Feature to be handled by the new service is Mrs. Fiske in "Vanity Fair" for release September 8.

Trade Holiday Appeals to Vitagraph

Big Brooklyn Company Will Aid in Celebrating the New York Exhibitors' Field Day at Brighton Beach, August 21.

IF EVERY film manufacturing company around Greater New York comes to the front with the same amount of ginger that has been displayed by the entire Vitagraph aggregation in the Gala Carnival and Field Day to be given by the New York Exhibitors' at Brighton Beach, August 21, it will be one of the most successful trade gatherings ever held in the motion picture business.

Joe Humphreys,
Master of Ceremonies.

The New York exhibitors are more than pleased with the general interest that has been shown, particularly on the part of the photoplayers, most of whom seem to have some athletic ability that has heretofore been bottled up. Without going outside of the profession it will be possible to find entries for every event that has been decided upon. The idea of making this field day a general holiday in the film trade is being received with favor everywhere. The only good argument against it is the fact that some of the directors have scenes which they wish to finish on Saturday. This is an excuse that can be applied to any business, so it does not go with the exhibitors. Their argument is: Let the directors work overtime on Friday and finish up the scenes, which is entirely possible. It should be remembered that it is all for a good cause, namely, to fight the battles of the motion picture trade against its ever active enemies.

A Contest in Real Film Making.

This is a most extraordinary contest and absolutely new. Five or six different comedy scenarios will be transformed into pictures in a remarkably short space of time. These scenarios are to be furnished by writers in competition. From all scenarios received the best six will be selected and prizes awarded the winners. The scenes will be taken right on the grounds and the picture directed by six directors and all at the same time. The films will be developed, printed and ready to show in the evening between dances and the public will decide which is the best. The director of the one so adjudged will receive a handsome prize. Scenario writers who enter this contest must produce a comedy that will film to not more than six hundred feet and with not more than three interiors, preferably two, but with as many exteriors as may be expedient, including in such exteriors one or two scenes for which the throng on the grounds must be used.

Program Taking Definite Shape.

Many additions have been made to the list of entries during the past week. Quite a number of film favorites are entered in the women's and men's swimming races, with other entries to follow. Teams have been selected to represent the Vitagraph, Universal and World players in the tug of war. A large number of names have also been entered for the horseback races for both men and women.

"ELAINE" ACTOR INJURED.

Paul Everton, who is one of the "Romance of Elaine" company at Ithaca, is confined to his bed as the result of an accident incurred in filming a scene at the Triphammer Gorge. The Pathe-Wharton actor fell over a cliff and suffered a painful injury to one of his legs. It was intended that he should fall at a place where there was only a six-foot drop but he accidentally picked out the wrong spot and fell twenty-five feet instead.

New Kriterion Company

Lee Sonneborn and S. L. Newman are Chief Factors in Reorganized Concern—Program Ready September 1.

UNDER the name of Kriterion Sales Corporation, in which Lee Sonneborn of Baltimore and S. L. Newman of New York City will be the chief factors, some of the producing companies and the best of the exchanges that comprise the old Kriterion company will be revived and supplemented for the manufacturing and distribution of a full program that probably will be ready for exhibitors about September 1st, according to a statement by Mr. Newman this week. The old Kriterion headquarters on the sixth floor of the Mecca building, 1660 Broadway, New York, will be retained.

Incorporation papers are being prepared at the present time and until they have been filed Mr. Newman said that he would not be ready to give out the full plans of the new organization. This much, however, is certain. Messrs. Sonneborn and Newman will fill the chief executive positions. Approximately twenty exchanges will be opened to cover every section of the country and there will be a varied program, including dramas and comedies of all lengths. The Kriterion Sales Corporation has enough films on its shelves now to supply a program for eleven weeks.

Mr. Newman said that the business will be conducted on sound business principles and that it will be to a large degree co-operative in furthering the interests of manufacturer, exchange man and exhibitor. "We realize the absolute necessity of good pictures," he said, "and our contracts are drawn with a view to eliminating all subjects that do not come up to the required standard." Some exchange territory remains open and this will be awarded to the first responsible men who apply.

Mr. Sonneborn is a member of the firm of L. Sonneborn & Co., Baltimore, and for several years has been connected with motion pictures, in the producing and exchange ends. Mr. Newman is head of the company of Reinthal & Newman, large art publishers in New York.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

"From Out of the Big Snows," a tale of the Canadian Northwest, is being presented at the Vitagraph Theater this week. The story tells of an adventurer who, because of an accident, is compelled to remain in the cabin of the local doctor. During the time of his recovery he meets an attractive girl of the dance hall and becomes her most ardent admirer, thereby arousing the enmity of a half breed trader. The half breed induces the adventurer to accompany him on a hunting trip, and overpowering him while they are resting in a lonely hut, binds him to a tree and leaves him to the cold and the wolves. He is again rescued by the doctor, and finally kills his enemy, who tries to shoot from ambush. The cast includes James Morrison, Dorothy Kelly, George Cooper and Donald Hall. In the fourteenth chapter of the Vitagraph photoplay, "The Goddess," Tommy takes Celestia back to the cave that she was taught to believe was heaven, and dispells her illusion and she becomes a normal, lovable maiden. Maurice Costello and Leah Baird are seen in a domestic drama, "The Dawn of Understanding"; players from the Western Vitagraph company present an amusing story in which a country girl plays hide and seek with a city man; and Harry Davenport and Rose Tapley introduce the latest Jarr Family troubles in "Mrs. Jarr and the Society Circus."

Blanche Sweet at the Strand.

"The Secret Orchard," a picturization of the celebrated novel, is the leading feature at the Strand Theater this week. The subect makes an interesting photoplay, and Blanche Sweet, as the heroine, gives one of her pleasing impersonations. The Strand Topical Review, Travel and Educational pictures, new comedies and an excellent musical program, which includes Allan Turner and Grace Hoffman, complete the entertainment.

Pauline Frederick at the Broadway.

"Sold," a five-part drama, produced by the Famous Players Company, and featuring Pauline Frederick, heads the program at the Broadway Theater. The new Chaplin comedy, "The Bank," is also one of the features. Other numbers are the Broadway Animated News, South American Travel Pictures, and one-reel comedies.

The Feature in Small Towns

Queen Theater of Navasota, Tex., Takes in $212 on One Day's Showing of "Graustark."

SPEAKING on the subject of features, Walter W. Irwin, general manager of the V-L-S-E, says: "The experiences of a little theater in a small Texas town with a Big Four feature shows the bearing on the industry of the multiple reel picture play from a new angle, and a study of this case gives rise to the question of whether the feature will not make paying propositions of many small houses that are now doing little better than paying expenses."

In this respect the results attending the exhibition of a V-L-S-E feature in a small town in the Middle West is interesting in its bearing on the relations of the big feature to the house with a small seating capacity.

In Navasota, Tex., a town of 3,000 population, the Queen Theater, with a seating capacity of only 275, booked the Big Four feature "Graustark," paying a high rental for it. Following the advice of C. A. Meade, the V-L-S-E- representative in Texas, the manager of the Queen Theater advertised the attraction in the local newspapers and raised his admission prices to 20c and 25c, with the result that on the very first day of its showing the box office receipts totaled $212. This certainly proves that big features can be profitably shown in small theaters, if the handicap of limited seating capacity is offset by higher admission prices.

This case conclusively proves that features can be shown in any class of theatre; and that the problem of offsetting the handicap of limited seating capacity may be solved by the simple combination of strong features, proper advertising and increased admission prices.

In the small towns of the country where the luxury of a big theater is unknown, the introduction of big features will unquestionably give an added impetus to the popularity of motion picture entertainment, and for the privilege of seeing the big feature productions of the great producing companies, the people of these towns will undoubtedly give the theater their support to the extent of paying increased admission prices.

Miss Rockwell With Knickerbocker

FLORENCE ROCKWELL has signed with Knickerbocker Star Features to appear in a three-reel release. Miss Rockwell is one of the most widely known and versatile players on the American stage. She created the principal roles in Klaw & Erlanger's great success, "The Round-Up," "The Barrier" and "Mills of the Gods," and she has played opposite Henry Miller, Richard Mansfield and Robert Mantell in a variety of leading parts. Her Juliet and Ophelia, Nora in "A Doll's House," Hester Prynne in "The Scarlet Letter" and the heroine in the all-star cast of "Fine Feathers" are noteworthy among her recent performances.

Florence Rockwell.

Miss Rockwell has been on the stage since childhood and is popular in every city in the United States. Her last appearance in New York was five weeks ago as a headliner at the Palace theater, when she made a personal success in the dual role of a rich girl and a beggar girl in a sketch called "Her Awakening."

Miss Rockwell will appear in the release of September 1.

LINCOLN CYCLE INTERESTS A GOVERNOR.

One of the many notables throughout the country who have expressed themselves in unquestioned approval of the Lincoln Cycle now being issued by the Charter Features Corporation, is Governor Ferris, of Michigan.

Irene Fenwick

FILM men privileged to witness advance showings of George Kleine's feature, "The Woman Next Door," are loud in their praise of the work of Irene Fenwick in the role of Jenny Gay. This is Miss Fenwick's third picture following her premier appearance in "The Commuters," and later her splendid delineations of the spendthrift wife in "The Spendthrift."

Miss Fenwick, who saw a motion picture camera for the first time under George Kleine's direction in "The Commuters," has given one of the rarest and most beautiful examples of character portrayal in her latest picture, "The Woman Next Door." The gentle, timid pathetic figure of Jenny Gay, socially ostracized by the village folk and persecuted to the point of desperation, has given Miss Fenwick a role exactly suited to her temperament and remarkable talents. Careful direction and the experience of the last few months, coupled with her native capabilities, have already made a notable film actress of the former dainty star of "The Song of Songs."

Irene Fenwick.

"I studied picture work as earnestly as I ever studied a stage script," said Miss Fenwick in response to the congratulations that showered upon her after a review of the first finished print. "Many things, little in themselves, but vital in the aggregate, constitute success or failure in this work. Little mannerisms, such as how to carry the head, move the hands, enter and exit properly, are immense factors whose importance grows with me every day. On the speaking stage a gesture synchronizes with the voice and the two are blended into the emotion to be portrayed. It required some time for me to fully appreciate that, as constant stage rehearsals eventually make the combination an unconscious act."

FUNERAL OF SAMUEL LONG.

The funeral of Samuel Long, late president of the Kalem Company, whose death was noted in last week's issue of the Moving Picture World, was held at his late home, the Clarendon Apartments, 86 Riverside Drive, at 1 o'clock on the afternoon of Friday, July 30. The Episcopal service was read by the Rev. Dr. Alexander Hensley of Lambertsville, N. J. The services were attended by a large number of the friends of Mr. Long, including his associates in the Kalem company. Among these were J. J. Kennedy of the Biograph and General Film companies, George Kleine, C. H. Wilson of the Edison Company, of Orange, N. J.; George K. Spoor of Essanay, H. M. Marvin of the Biograph, J. E. Berst, general manager of the Selig company; Ira M. Lowry and Ferd Singhi of the Lubin company of Philadelphia, William W. Hodkinson, president of Paramount, James L. Hoff of the Moving Picture World, Albert E. Smith of Vitagraph, and Paul Melies.

The Kalem Company was represented by Frank J. Marion, long time partner of Mr. Long; William Wright, and the heads of all departments. Also present from the Eastern Kodak Company were Schuyler Colfax of Rochester, and Mr. Snow, manager of the New York office.

The floral tributes from the members of Mr. Long's family and his friends and business associates were many and beautiful. The big room in which the services were held was literally packed with the offerings. Interment was in Woodlawn Cemetery, New York City.

J. W. BINDER RETURNS FROM CONVENTION.

Jacob W. Binder, of the National Board of Censorship, who during his trip to the Pacific Coast was invited to address the delegates of the Motion Picture Exhibitors' League, in session at San Francisco, has returned to New York. Mr. Binder was accompanied by Mrs. Binder.

Gilday Talks to Ad Men

Manager of Kansas City Picture House Tells How Willis Wood Theater Was Popularized.

AT the regular dinner of the Ad Club of Kansas City, on July 26, the stated speaker was Joseph H. Gilday, manager of the Willis Wood theater. Mr. Gilday said in part:

"I have been asked by a member of your club to give a few facts concerning the methods used by the management of the Willis Wood theater, which contributed mostly to the success of our enterprise.

"It is well known that for some years past the beautiful Willis Wood theater, which opened about fifteen years ago as the highest class place of amusement in the west, had retrograded to the very dregs of failure. The obituary was written in the season of 1913-14 when the 'Smoke If You Like' burlesque reduced to ashes in the public minds.

"In looking over the ruins H. P. Lappe conceived the idea that Kansas City would support this theater as a photoplay house, if it were placed on a pedestal a little higher than the citizens were accustomed to seeing. With this idea in view he promptly secured the lease on the theater. This action was taken against the advice of his very best friends and advisors.

"A partnership with H. F. Tighe, a man who had no experience in the amusement field, but who had an abundance of confidence in Mr. Lappe's ability to succeed in such an enterprise, was formed under the name of the Lappe-Tighe Amusement Company, with myself as head janitor. The ruins were cleaned away, and on the ashes of the old Willis Wood there was built the finest palace of photoplay amusement in America today.

"As the work of remodeling and rebuilding progressed in the summer of 1914 people began to inquire 'What are they doing with the poor old Willis Wood?' When told a picture show was to be opened there they went away with a look of pity on their faces. For picture shows at that time were only known as a drop-in place, to kill a short time or a quiet spot to sleep. On the morning of October 10, Kansas City was staggered with a full-page newspaper announcement that the Willis Wood had arisen as a photoplay house with 25 cents. top prices. The wise ones again shook their heads and said people will never pay twenty-five cents for moving pictures. On our opening week the house could not accommodate all that sought admission, and we were forced to extend the engagement of our opening picture for a second week—the picture was Annette Kellermann.

"I believe I can make the statement without fear of contradiction that we were the first exclusive picture house in the United States that had used a full page of newspaper space. As time passed on we hammered away with liberal newspaper publicity, and many a morning Kansas City woke up with a half page ad on the Willis Wood staring them in the face. A large portion of the credit for our substantial and encouraging start is due to newspaper advertising. As we progressed it became apparent to us that half page ads might become stale, so we cast about for some other idea. We were satisfied that while the people of Kansas City had responded generously to our appeal through newspaper advertisement for their patronage, there were still a large number of people who were not aware of the fact that the Willis Wood had arisen.

"We discovered the fact that there was such a thing as 'art in advertising.' It had become apparent to us that large ads in newspapers could be made more effectual and bring better returns if presented in a mort artistic manner than we were doing in our crude way. So we engaged an advertising firm. Presently our newspaper ads assumed a dressy appearance, entirely within keeping with the class of entertainment we were giving. Early in January this year we contracted for a number of de luxe illuminated painted bill boards with a large oval picture of the Willis Wood in one corner and a space announcing the fact that photoplays were property presented. Panels stretched across the bottom of the boards announced our current attractions. In this new sensational way of picture show advertising the Willis Wood again took the initiative as we were the first picture house in the United States to use de luxe billboards. We found this method of advertising very remunerative and received much notice in trade papers throughout the country, together with pictures of our billboads.

"In studying various other methods of directing the Willis Wood to the notice of the ladies of Kansas City, we started a personal letter campaign, using the blue book as our guide to make our appeal to ladies to entertain their friends, clubs or other social gatherings at our theater, emphasizing the fact that we had a large reception room and that special reservations would be made for them. We found that this idea contributed considerably to interest the fair sex in our theater both directly and indirectly. At the present time we are working on all auto owners of both Kansas City, Mo., and Kansas City, Kans., and all of Jackson County outside of Kansas City, Mo., in a personal letter campaign; six thousand letters go out from the Willis Wood to auto owners every week. All indoor amusement places have their poor business during the heated term and most of them close for a few months, but we have made an effort to slide through the dull season as gracefully as possible. An ice cooling system has been installed in the theater, making the temperature 20 degrees cooler than the government record. The summer is about half over and we are still operating at a profit.

"Our lighting system has also contributed to directing attention to our theater. No other house has such a display of electricity in front and all around the theater. A fifty-foot Willis Wood electric sign stands out on the corner of the building that can be seen and read on Eleventh street from Main to Broadway and on Baltimore from Ninth to Twelfth street. A complete outline of the whole building stands out at night. Our first year's experience, when everything is taken into consideration, financial depression, the war, and a general stringency everywhere, has been pre-eminently successful and in summing up the causes which promoted the success we believe that persistency and effort in different kinds of publicity has richly rewarded us. We have made mistakes—many of them—our judgment has not always proven infallible, but in those mistakes we have profited with the experience such mistakes have taught us."

Sol Bloom in Town

Former New Yorker, Now of Seattle, Comes to Buy Features and Book, "The Ski Man."

SOL BLOOM, who till a little over a year ago was an Eastern picture man, but who now terms himself on his business cards, "Pacific Coast Agent, Feature Films," dropped into the World office during a hurried business visit to the Metropolis. Mr. Bloom is the owner of four flourishing exchanges. He is also publicity agent for the Washington Film Corporation, and is here to buy features and to get bookings for "The Ski-Man," just finished by that company.

Mr. Bloom was for some time with the World Film Company, but left that concern to go with Felix Feist. In March last year he was tempted to go to the coast and now he never expects to forsake that wholly delightful locality. He has bought a home in Seattle, where one can get fresh vegetables all the year around and where out of every year there will be 300 perfect days—where the people, the city and the climate vie with each other to be pleasing.

On his way East he stopped over in Salt Lake to call on Offer & Wolf, the Exhibitors' Film Exchange, which will handle all his releases, as well as the Apex offerings out of San Francisco. Abe Warner has bought from him the rights in New York State for "The Ski Man" and the Apex Film Company the rights in three states—Ohio, Georgia and Florida. While here he ran across several old friends from the coast, among them D. Rosin of the Consumers' Film Company, here to buy a feature picture, and M. Winnick of San Francisco, who will sail Saturday for Cuba to represent the World Film Corporation. In Chicago he met another friend, I. Rosenthal of Seattle, who is figuring on leasing the old Inter-Ocean building for a big picture house. This site is on Monroe and Dearborn streets and should seat 1,600 people. It is, he says, a most promising site, and the 99 year lease will need a deposit of $100,000.

In speaking of conditions in Seattle he says feature offerings are doing excellently. Dr. Clemmer at his theater did, he said, a tremendous business with "The Birth of a Nation" at 25 cents to a dollar admission. Among recent changes in Seattle are the sale of the Alaska Theater to J. L. Gottstein, owner of the Coliseum Theater, and the sale of the Columbia at Portland, to Jensen and Van Hurberg of Seattle, owners of the Liberty, the Mission and the Alhambra Theaters, all in that city.

STERLING COMPANY STATES RIGHTS MEN.

The proposition to states rights exchange men announced in last week's issue of the Moving Picture World by the Sterling Camera & Film Company attracted widespread attention and aroused interest in the trade.

The greatest trouble experienced by many states right exchange men, especially the smaller ones whose capital is limited, is their inability to secure suitable film productions at reasonable cost and on terms suiting their finances. The Sterling Camera & Film Company has invented, and repeat their announcement in this issue, of a rather unique method of treating direct with states right customers.

KLEINE TO SHOW "WOMAN NEXT DOOR."

Following his usual custom of giving exhibitors a chance to witness initial reviews of his production, George Kleine will project his latest feature, "The Woman Next Door," with Miss Irene Fenwick, at the Candler Theater, Tuesday morning, August 17. The performance will commence at 10.30 sharp. Exhibitors and their friends are invited. "The Woman Next Door" is scheduled for release through the Kleine-Edison Feature Film Service September 1.

South African Letter

THE people of South Africa were indeed sorry to hear of the death of John Bunny. In his day he had probably more screen admirers than any other picture artist in the whole of South Africa. His acting, though extremely laughable in comedy pictures, was never vulgar; it was always clean and wholesome, and his facial expression! it was an acre-plot of laughter and smiles.

* * *

I am pleased to see that two producing companies have started work out in South Africa. In their last "Film News" the trust makes the remark "that producing companies would do well in South Africa." The names of the two producing companies are: The D. F. S. A. and the Africka Film Company. Both have started excellently, and their first pictures, namely, "The Trek" and "Dop," are accorded excellent reviews in the English trade papers.

* * *

We have had the following pictures recently: "Cheap Transportation," Lubin comedy; "Vivian's Transformation," Crystal; "Defenders of Egypt," Universal topical; "The Trail of the Lovelorn," Thanhouser; "The Making of a Man," American; "A Mother's Way," American Biograph; "Charlie and a Dog," Crystal comedy; "The Trey of Hearts," Universal special. "The Trey of Hearts" has caught on well, and people flock to see the portion shown each week. Packed houses are the result in Johannesburg, Bloemfontein and elsewhere.

* * *

Mr. Kingdon of the Films Trust has gone to London to take over the management of the film-buying section of the business. Mr. Kingdon, with Mr. Rufe Naylor formed the company known as Africa's Amalgamated Theatres, Ltd., which later on was merged into the Films Trust. He is a competent showman, and an expert critic of both picture plays and vaudeville. As the buyer and exploiter of "Les Miserables" in South Africa, he established a record which has not yet been broken.

* * *

The Safety First film has been completed by the Trust. I quote extracts from the report issued by the Films Trust. It should be explained that so far as known here at any rate, no actual picture of underground operations has ever been attempted, the difficulty of course being the lack of proper lighting arrangements for good photographic work. The Trust said that if the lighting problem could be overcome, they would undertake the making of the film. Mr. J. Albrecht, the chief operator, and Mr. A. H. Forni, the chief electrician of the Trust's laboratory, set to work and finally succeeded in obtaining eight half-watt Philips lamps, each of 2000 candle power. These lamps were specially prepared for the job, and were fitted with powerful reflectors. The mine selected for the taking of the film was the South Nourse at Denvek, in the Transvaal, and a special transformer was erected in the winding house at the shaft head; and over 600 feet of cable mains were installed in the mine, to enable the lamps to be moved about from place to place as occasion required. The film occupied three weeks in making, and during that time Mr. Albrecht and Mr. Forni were underground every day except Saturdays and Sundays from 9 o'clock in the morning until 3 o'clock in the afternoon, the actors who took part in the production were: Mr. Mosenthal, mine captain; Mr. Evans, foreman machine mechanic; Mr. Home, foreman timberman; Mr. Clarke, pipe fitter, and numerous others, and to mention a saying of Mr. Albrecht, they acquited themselves like regular Costellos. With the exception of one or two minor mishaps providentially not attended by serious consequences, the job was put through without a hitch. Every incident depicted was made as real as possible. The following were among the subjects illustrated. Riding on the bridle of a skip, sitting too high on an inclined skip—head likely to catch any projections on shaft—sliding on hand rail in inclined shaft, passing skip strikes rider (invariably fatal); tramming boy riding behind truck, which leaves track and strikes side of drive—boy badly injured against side of drive; ringing away skips before the top decks are properly loaded; carrying a lighted carbide lamp in a cage or skip with a load of men; locking up a carbide lamp without turning off the water—next day boy goes to get lamp from box with a lighted candle—result, a dangerous explosion; capping fuses by biting the cap on, instead of using nippers—detonator explodes and blows man's head off; selfish workers steal equipment from ambulance boxes, an accident occurs, and boxes are empty, and so forth. The film will be released shortly, and will be shown first in Johannesburg, probably at the Carlton Theater, it will be 2,000 feet long.

In conjunction with the making of this picture, the Trust took a film illustrating the gold mining industry from A to Z—underground and surface working. This reel is about 3,000 feet in length. The Carlton Theater of Johannesburg is the first to issue a weekly house organ, called "Carlton Chat." This is given weekly to all patrons of the popular resort.

SYDNEY HAROLD CRAWFORD.

Real Stories from Reel Studios

By Thornton Fisher.

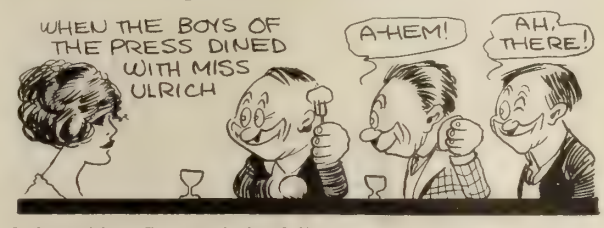
WELL-KNOWN phrases: "Well, let's try it over again!"

* * *

John C. Graham, the new General Manager of Mutual Films, is one of the most ruthless critics of pictures in the business. "That's awful!" "The directing's poor!" "The acting is fierce!" "That's enough; I dont want to see any more of it!" These being a few of Mr. Graham's phrases as he watches the projection of an unsatisfactory picture, while on the other hand, he is just as quick to land a good production. Not for sheer love of criticism, but a demand for excellence explains J. C.'s critical attitude.

* * *

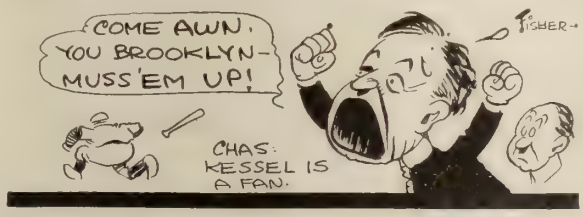
Carl Pierce of Bosworth made the press boys happy the other day. After a private exhibition of Miss Lenore Ulrich's work as "Kilmeny" in the Morosco production of that name, he invited the bunch to a hotel nearby, where they all became full—of a good dinner. Miss Ulrich sat at the head



of the table. Some of the fellows apparently had not eaten for a—well, at any rate, Carl Pierce had the right idea.

* * *

If you want to start something, just go and tell Charlie Kessel that the Brooklyn baseball team is an all-star aggregation of colossal pikers. C. K. would lay a wager on the



"Dodgers" if they had an armless pitcher, the basemen were blind and the outfielders were tied to the fence. Try it once.

* * *

J. Allen Boone, that delightful little ex-publicity man of Lubin, dropped in to see me the other day. Looks as though Allen would stay in New York.

* * *

In one of the New York studios a few days ago one of the actors was cast for an important part. The picture was going fine, when it suddenly dawned upon the director that one side of this actor's face was beginning to look like the left side of a military balloon, and was getting larger in every scene. Said thespian was rushed to the nearest dentist and quickly relieved, whereupon work on the picture proceeded.

* * *

Bigelow Cooper of Edison has been annoyed at an unusual sound in his auto and doesn't know whether it's in the transmission or cylinders. Inasmuch as Bob Conness of

the same company has the same make machine they might take the car apart and see what's bothering Bigelow.

Reviews of Current Productions

"The Substituted Jewel"

Fifth of the Mysteries of the Grand Hotel—Two-Part Kalem Picture.

Reviewed by Hanford C. Judson.

THE unusual quality of these Grand Hotel Mysteries is known to exhibitors and the public. Three or four of them have been seen by this reviewer and this one seems to be about on the same level as to quality with the others. It is an amply entertaining offering and there is much

Scene from "The Substituted Jewel" (Kalem).

that is praiseworthy in the way it is acted and staged. Of course, the big lobby set is the background of the larger part of the story as in the others; but this lobby, so big and so filled with figures is not one of which the spectator grows tired.

The reviewer has seen the letter written to the Kalem Company in which the outline of the actual story, the basis of the picture, was given and the picture is astonishingly like the incident set forth by A. S. Katz, house detective of the Auditorium hotel in Chicago. The crooks are regular guests at the hotel (in the original story there was only one) and of them the older pretends to be blind. His secretary leads him about the corridors, and when not busy makes sketches of the other guests. He seems very reluctant to let the inquisitive house detective see what it is that he is drawing; but this is put down as mere eccentricity until there are complaints that jewels are missing. Then it occurs to the woman detective that he was once found by her making a sketch of a valuable pin owned by an actress. They go to his room and find the "blind" man alone. The book of sketches is lying on the table and in it are found several drawings of different pins and things that have been lost. The secretary enters and is confronted with the evidence. This is then made certain by one of the house detectives finding stuck in the lapel of the "blind" man the last bit of jewelry stolen. The others are discovered in a bag hidden in his pocket. The chief crook thereupon throws away his black goggles, and, pulling a revolver, holds the group at bay while he climbs out of the window. There is an exciting moment of struggle and both are at length safely handcuffed. Then, when all is up, the story of how the two did their clever work is shown as told by the older crook.

There are minor things that add to the final impression, bits of humor and the like. One hardly needs to add to a Kalem review that the camera work is excellent.

CHARLOTTE WALKER IN "OUT OF DARKNESS."

It was decided last week by the Lasky Company that the name of Miss Charlotte Walker's new photoplay production, which will be released in September through the Paramount Pictures Corporation, will be entitled "Out of Darkness." Previously one or two other names had been selected, but "Out of Darkness" has been definitely settled upon. This will be Miss Walker's second appearance as a Lasky star. Her first photoplay was "Kindling."

"Victorine"

A Two-Reel Sensational Majestic Adapted from a Story by Julian Street.

Reviewed by Louis Reeves Harrison.

GIVING a picturesque inside view of a phase of life little known, that of performers and freaks in a circus sideshow, "Victorine" presents some interesting types in a novel manner, but interest centers upon a ferocious knife-thrower, impersonated by Ralph Lewis, and a little girl who is induced to stand strapped to a target while keen-edged knives are hurled with great accuracy to barely miss her arms and face, none other than demure Dorothy Gish. There is a strong man with whom she becomes enamoured and an "Angel" who loves her, and a lot of amusing entanglements in consequence.

All goes well until one day the knife-thrower stretches his "occasional" drink to the limit. He becomes so intoxicated that the Angel protests against his carrying on his perilous part of the performance. He insists—he has never killed but one woman in doing his specialty, and that was a long time ago, in some foreign country. A glance at the assembled audience decides matters for the old showmen—a great crowd has gathered—so the Strong Man carries off the Angel and locks him up in an empty animal cage.

Drunk or sober, an actor must do his duty, so demure little Dorothy is strapped to the target, and the liquor-crazed thrower of knives begins his act. He barely misses her ear at the first shot, causing the little girl to shiver with mis-

Scene from "Victorine" (Majestic).

giving. His next knife nearly puts out her eye and causes both of them to open wide with horror. The Angel obtains release from confinement and rushes on the scene to save Dorothy and receives in his shoulder the blade that would have killed her. The story is effective from fine treatment.

"When Love is Mocked"

A Diamond "S" Special with a Strong Love Story and a Thrilling Climax, Fine Acting and Picturesque Settings.

Reviewed by James S. McQuade.

DIRECTOR GEORGE NICHOLLS has not only cleverly produced the story of "When Love Is Mocked," but he is also the author. After viewing the story on the screen, I am of the opinion that my commendation of the films will be lost among the many that will be awarded it.

It is the story of a fisher boy and his sweetheart, in a small village on the French coast, in which the boy's sturdy old mother sacrifices her life so that he may be saved from the snares of a temptress and live happily with the girl whom he has chosen.

Several beautiful coast views are seen in the pictures, and

the exterior and interior views of the fisher boy's home are quite in harmony with the requirements. A happy view of French atmosphere is furnished in the exterior, showing the betrothal dance, with the quaint costumes of the boys and girls and the old village doctor, and in the steps and postures of the dance itself. In strong contrast with views of the fisher boy's home are the luxurious furnishings in the Parisian home of La Glou (the woman in the case) in Paris. Very impressive are the tinted night scenes which show the rescue of the fisher boy from the waves by his mother and the sinking boat, in which La Glou and the boy's mother go to their doom.

Lillian Hayward, as the fisher boy's mother, impresses me as

Scene from " When Love Is Mocked" (Selig).

giving the finest drawn character in the cast. The costuming of the part, at widely varying ages, is most happy and the facial make-ups are admirable. The rugged strength and devotion of that French mother compel both admiration and awe in the life-saving scene and in the final scene, the latter showing her sinking the boat and willingly going to her death in company with the woman she hates.

La Glou, the gay, married Parisienne, is also well impersonated by Anna Luther. The selfishness, disloyalty and heartlessness of the creature are brought out with delicate shadings. The young fisherman could scarcely have been assigned to better artistic care than that of Eugene Pallette. He is young, stalwart and good looking, and never gets outside the mental and unsophisticated limits of his prototype. La Glou's husband is impersonated by Geo. Demerest. I congratulate Mr. Demerest for furnishing—next to Miss Hayward—a finished characterization. His style of dressing the part, his make-up and his mannerisms and gestures are well-nigh perfect. The old village doctor, by Al. Filson, is also a pleasing character sketch.

The release will be made through the General Film Company, Thursday, Aug. 12.

"The Battle of Przemysl"

American Correspondent Film Company Releases a Four-Part Picture of Exceptional Value.

Reviewed by Lynde Denig.

THE herald advertising this four-part production, prepared by the American Correspondent Film Company, reads: "Smashing the armies of the Czar. Showing Austro-Hungarian-German drive through Galicia, terminating in the Battle of Przemysl." To a degree, of course, the picture tends to glorify the prowess of the Teutonic allies. It could not be otherwise, for Cameraman A. K. Dawson was one of them during the campaign in Galicia. But an audience that is totally out of sympathy with the motives behind the armies of the Kaiser and Archduke Frederick may overlook the political significance of the operations and marvel at scenes that so graphically suggest human tragedy and military resourcefulness.

To view this remarkable picture, for it is remarkable, is to gain a clearer idea of the appalling European tragedy than can be realized from descriptive newspaper reporting, or from the far less complete picturization of incidents of the war, included in pictorials along with other news happenings. It is not going too far to say that "The Battle of Przemysl" has a cumulative force not possible of realization in a short subject of episodic character. Here we see so much and from so many angles that an appreciation of the vastness of the operations is gradually driven home. Figures that fail to stir the imagination when read in newspaper headlines take on a new significance in the light of these scenes, enacted by thousands and thousands of men—men who dance and jest before they die.

In a military sense, the pictures that show the campaign in the Carpathians and the drive through Galicia are highly illuminating. They treat of every phase of the manoeuvers—the shifting of troops, the handling of guns of all sizes, the transportation of the great armies and their suplies, the destruction and rebuilding of bridges, the service rendered by aviators in locating the batteries of the enemy, and so on; every military operation of which we read is visualized to the last detail. But no less valuable in conveying the spirit of war are the many very human scenes of the soldiers in camp, on the eve of battle, relaxing after a forced march, or aiding their wounded. There is much to show that the normal, kindly man does not become a different being when he dons a uniform and shoulders a gun.

Cameraman Dawson frequently risked his life in the making of this picture, and for a crowning achievement photographed an actual battle—the capture of a town. It seems safe to suppose that these scenes in the concluding reel never

Scene from "The Battle of Przemysl" (American Correspondence Film Co.).

have been equaled. It would be rather unjust to criticise the photography of a picture secured under such difficulties. Naturally, it varies considerably. Edward Lyell Fox has prepared a lecture to accompany the showing of this important production.

Coming Biographs

A Two-Part Roy Norton Story and Three Griffith Reissues, Including "Oil and Water."

Reviewed by Lynde Denig.

ONE bit of characterization stands out in the Biograph Company's two-part production of Roy Norton's story, "Mister Paganini." It is that of the blind musician as portrayed by Jack Drumier, who realizes to the full the sympathetic qualities of the pathetic old man, without discounting his effects by overemphasis. Aided by a capable company, including Mary Maletesta and Ivan Christy, Wray Physioc has

Scene from "Mister Paganini" (Biograph).

made a western subject that is a good bit more than the classification generally implies.

Possessing a strong human appeal, "Mister Paganini" rises above the artificiality of the conventional plot in which a claim figures. We have the claim, to be sure, and the last-minute triumph of the rightful owner; but even the usual plot turns do not seem trite, in view of the sound character foundation given the story in the person of the kindly fiddler. Here, as in other of his recent productions, Mr. Physioc shows himself to be a painstaking director gifted with imagination.

The success of the Biograph Griffith reissues is now an established fact. Exhibitors who have run the first releases in the series know that there has been no deterioration in the photography and that in subject matter and treatment the pictures to-day excel as they did at the time of production. "The Wanderer," a single reel; "Oil and Water," in two reels, and "The Girl and Her Trust," one reel, will be released September 3, 10 and 17, respectively. As is usually the case in the old Biographs, the casts include players who have since become famous. In "The Wanderer," a romantic, colorful treatment of an Italian poem, we have Henry Walthall, Mae Marsh, Lionel Barrymore and Bobby Harron. The picture is extremely well acted and beautifuly staged.

The strongest of the three subjects, however, is "Oil and Water," a true study of temperament, showing the probable results of the marriage of a puritanically disposed man and a frivolous woman enamored by the stage. Miss Sweet as the actress and Mr. Walthall as the husband have interesting roles in a story of real significance. "The Girl and Her Trust" is a well-presented western, acted by Dorothy Barnard, Wilfred Lucas, Charles Mailes and Alfred Paget.

"Judy Forgot"

A Five-Part Broadway Universal Feature in Which Marie Cahill Gives a Humorous Performance.

Reviewed by Lynde Denig.

THE adaptation of Avery Hopwood's "Judy Forgot" has a number of entertaining qualities in the comedy story, prepared by Raymond L. Schrock, in T. Hayes Hunter's production, and best of all in the performance given by Marie

Scene from "Judy Forgot" (Universal).

Cahill. The picture is on the border line dividing comedy and farce, and at its best, in the last two reels, reaches climaxes of exceptional humorous force. True to the demands of farce, the author keeps adding to the embarrassments of Judy, who loses her memory in a railroad wreck. She forgets her name, has no recollection of her husband and becomes badly entangled with the wrong man. It is something of a surprise to find that she is the mother of three children: but Judy is ready to make the best of the situation when the parents of her alleged offspring protest vigorously. A second accident, the collision of automobiles this time, restores the fugitive memory and Judy returns to her legal mate.

Earlier reels offer less in the way of plot complications; but the scenes, even when not essential to the story, are brightly acted and entertaining in themselves. It is amusing to watch the consequences of Judy's peculiar affliction; how every innocent smile is accompanied by a wink, which men attribute to a friendly spirit when in reality it is due solely to a muscular weakness. Having once fallen under the spell of the wink, Freddy courts the actress in and out of season and the ultimate success of the wooing but paves the way for hours of tormenting jealousy, for Judy cannot make her eyes behave even on the honeymoon. Responses are too frequent to suit Freddy, so the bride is continuing her wedding journey alone when the railroad smash-up destroys all memory of her jealous husband. The wrecked coach, by the way, is rather too artificial to be convincing. Otherwise there is no fault to be found with the staging and the acting is capable. Samuel B. Hardy strikes a correctly farcical note in his interpretation of Freddy.

"American Game Trails."

Four Thousand Feet of Entertaining Pictures Depicting the Fauna and the Scenery of the Canadian Wilds.

Reviewed by W. Stephen Bush.

THESE pictures were made by two real sportsmen, F. M. Buckland and J. F. Cleary. These men, with the aid of their photographer, L. Galezio, have succeeded in providing an hour's excellent entertainment. It is not too much to say that something of the spirit of the Call of the Wild has found its way to these films. The eternal charm of wood and water and of God's creatures disporting themselves in their native haunts is present in these pictures. The titles are very good and tinged with genuine humor, which means quite a good deal in a film offered to please and amuse the general public rather than to delight hunters and sportsmen. There is but one scene in the pictures which ought to come out, and I understand that it is going to come out, and that is the killing of a trapped bear with an axe. As to the rest the authors have evidently grasped the fact that there is no entertainment value whatever in showing the slaughter and mutilation of wild animals. The exhibitor, of course, is looking for entertainment values, especially in films of this nature.

Scene from "American Game Trails" (F. M. Buckland).

With these objectionable parts eliminated there is plenty of genuine entertainment value in the pictures. There is a humor and a pathos in the life of wild animals which is hard to get on the screen, but which successfully filmed and visualized, delights every audience. The two bear cubs are at once pathetic and funny, and I wondered why there was no more of them, until I was told that the cubs escaped long before the cameraman was through with them. The liberation of the young moose from a bear-trap into which he had stumbled by an untoward accident is a fine scene and one is tempted to smile at the evident astonishment of the animal in being set free. The young moose for a moment or two forgets its fear of man and trots off slowly more like a mule than a moose. The little wild ducks skimming across the water in their eagerness to escape the camera make an amusing sight; indeed, the whole picture is full of good touches like these.

The cameraman was evidently working under severe handicaps and at times these handicaps become quite apparent on the film, which in parts is hazy and indistinct. Some of the deer moose are often seen only in dim outline. On the other hand it must be said that the obvious genuineness of the picture in no little measure atones for these shortcomings, which, in the nature of things, were more or less unavoidable.

"The Stolen Voice"

Robert Warwick Is Starred in Four-Part Drama Released by the World Film Corporation.

Reviewed by Lynde Denig.

PAUL McALLISTER, well known as an actor, but new, one may surmise, in the field of scenario writing, is credited with the authorship of "The Stolen Voice," a somewhat unconvincing drama that none the less profits by capable acting and a few scenes of dramatic force. The chief defect in the story is in the author's failure to impress an audience with the likelihood of the happening that is at the very basis of the plot. We meet a great singer, a man who has reached the top of his profession, and suddenly, for no better reason than that a jealous physician wills it, he loses his voice completely. It is hypnotism made so simple that even the least skeptical of spectators is likely to question its possibility and probably conclude "it can't be done."

Had the hypnotic scenes been given a more scientific aspect the picture would have benefited appreciably; but overlooking this shortcoming there is much to praise in "The Stolen Voice." Mr. Warwick, an actor of powerful physique and sound dramatic method, gives a telling impersonation in the character of Gerald Dorville, the singer who loses his voice, even his speaking voice, and eventually finds employment as a motion picture actor. In the same studio is a shopgirl, who in the old days used to wait outside the stage door for a peep at the famous tenor. Their romance is continued, and while making a scene for an Indian story Dorville saves his little sweetheart from being washed over a rocky falls in a canoe. Then the hypnotic doctor dies of

heart failure, the spell is broken, and the singer regains his voice. Of course, he weds the pretty picture actress.

More picturesque exteriors than those shown in the last reel could not be desired, and considered individually the

Scene from "The Stolen Voice" (World Film).

scenes were admirably directed with several odd photographic effects. Frances Nelson is very engaging in the role of the shopgirl who becomes an actress, and others in a nicely balanced company are Violet Horner, Giorgio Majeroni and Bertram Marburgh.

"Rags"

In the Latest Famous Players Production Mary Pickford Gives a Performance of Great Appeal.

Reviewed by Lynde Denig.

IN writing the scenario for "Rags" it is evident that Edith Barnard Delano had the most likeable traits of Mary Pickford's personality in mind and aimed to produce a story in which they might be revealed in all their variety. The charge urged against "Little Pal," that it showed Miss Pickford in only one mood, and not her most attractive one at that, is in no way applicable to this five-part production. From beginning to end it is a picture of the winsome little star in a career humorous and pathetic by turns and occasionally dramatic.

The real strength of "Rags" lies in the quite inimitable interpretation Miss Pickford gives the ill-treated child, brought up in poverty with only a drunken father for a guardian. Rags is presented as a spirited, loyal little creature, always ready to fight in defense of those she loves. After a brief prologue, in which Miss Pickford plays the role of a deserted wife, there is a lapse of years and in a capital scene we are

Scene from "Rags" (Famous Players).

introduced to Rags, the offspring of the unfortunate marriage. It is the kind of a scene that immediately establishes the nature of a character and is humorous in the bargain.

A stray dog is being decorated with tin cans and tormented by a gang of boys. Rags, wearing an old pair of overalls and somebody's cast-off waist, straightway becomes the champion of the abused dog. With active fists and feet she jumps into the ring and fights so effectively that the vanquished youths surrender their prize. After this the scraggy little dog is the boon companion of the lonely child. Another incident certain to appeal to an audience is that showing Rags's visit to the saloon in search of her father and how she fights his battle against a roomfull of loafers. Through such happenings as these Miss Pickford is able to build up a consistent characterization of a loveable child whose fine nature shows through a rough exterior.

There is a pleasing romance in the girl's attachment for the young easterner, and at the conclusion a sharp contrast, revealing Rags transformed into a young lady of wealth and fashion. Save that some of the scenes seem unnecessarily prolonged there is little fault to find with this attractive production, directed by James Kirkwood with Marshall Neilan, Joseph Manning and Joseph Farrell MacDonald in support of Miss Pickford.

"The Ingrate"

Three-Reel Victory Drama of High Interest to Appear on the Program of the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

A CLEVERLY arranged version of the domestic triangle never fails to interest on account of the intensely human nature of its outlines. It is clothed and re-clothed, ornamented with various innovations in villainy, misunderstanding, retaliation, etc., and still it remains the same as to the primal idea, but is enhanced in its power of entertainment by the treatment given it.

In this instance the clever European actress Henny Porten plays the role of the injured wife, and puts into it a large part of what her richly emotional temperament has to offer. She is supported by an excellent cast of players, who have been wisely chosen as to their respective roles.

The story of the production opens in the home of the couple, one of whom is the affectionate and devoted party, and the other a gambler, and otherwise perniciously inclined,

Scene from "The Ingrate" (Pathe).

and, satiated with the love of his own wife, turns to another as unscrupulous as himself for fresh entertainment.

The plot takes an unusual turn when the wife, to cover the gambling debts of her husband, steals from the woman with whom her husband has fallen in love. And it is through her husband's angry creditor that she is made cognizant of the perfidy of the pair. There is a pretty complication of things as the picture progresses, and the heroism of the play is invested in one who has been content to love the dutiful wife at a distance.

The production is a good one, which, although it holds more than one questionable incident, shows by cause and effect some faults that have their actual origin in the social constitution.

Two Vitagraph Comedies

"The Cub and the Daisy Chain," and "His Fairy Godmother" are Cleverly Conceived Sketches.

Reviewed by Lynde Denig.

SIDNEY DREW must share credit with L. Case Russell for the humorous appeal of "The Cub and the Daisy Chain," an exceptionally bright, one-reel comedy soon to be released on the General Film program. Mrs. Russell wrote a scenario based on a real comedy idea and Mr. Drew's playing of the cub reporter was capital. The story is original in its conception and depends on a legitimate situation susceptible to photoplay treatment. It is not a combination of broad farce and slapstick parading under the dignified name of comedy.

The first assignment of a reporter, who is a cub in everything save years, is to get a story about the celebration of a woman on the one hundred and forty-sixth anniversary of her birth. Jimmy journeys to the suburbs in quest of the story, but the difficulties he encounters in locating the old lady are

such that he gives up the search and returns to the office with an interesting fake. According to Jimmy, her birthday party is a delightful affair in which the venerable woman is bedecked with daisies and made the center of a merry festival, all the children of the neighborhood taking part. Unknown to Jimmy, the subject of his colorful story died on that very day and a death notice is phoned to the office. The situation is saved for the cub reporter by the tactful intervention of the young woman who receives the message and makes a few wise alterations in Jimmy's account of the birthday celebration. Mr. Drew does much with a genuinely clever scenario.

Another comedy that went more than ordinarily well when presented at the Vitagraph Theater is "His Fairy Godmother," written by Mabel Burgess and acted by Wally Van and his company. Here there is an adroit building up to a situation of comedy suspense in which a henpecked husband dreams that he is in the midst of a gay gathering in a fashionable restaurant. On the stroke of twelve, according to the decree of the fairy godmother, his evening clothes disappear and he finds himself clad in a suit of pajamas. There is effective humor in the resulting embarrassments.

"Extravagance"

A Gold Seal Three Reel Drama of Modern Life, Released by the Universal.

Reviewed by Edward Weitzel.

THERE is a sound moral to this three-reel drama—married folk should be sure of their facts before becoming jealous of each other. Although in no sense a preachment, the play contains several useful lessons—the folly of extravagance being one. The story opens with a foolish mother trying to prevent her daughter from marrying the man she loves, because the young fellow is not wealthy. The young couple have their way, however, and start housekeeping in a cottage. Then the expected happens; the young wife longs for social pleasures, has her wish gratified, meets a wealthy suitor once favored by her mother, is compromised by him, and then deserted by her husband, after he has denounced her in good, set terms.

Scene from "Extravagance" (Universal).

Later on the husband becomes rich, gets the former suitor and his wife's mother in his power, and becomes reconciled to his wife. Such a tale as this has often been told in fiction, and has even found its counterpart in real life. The author has been fairly successful in adapting the material to the requirements of a photoplay, and the producer has shown good judgment in his method of transferring it to the screen. Cleo Madison, Adele Farrington, Wyndham Standing and Hobart Henley meet every demand of their respective roles.

HITCHCOCK IN BIG FOUR COMEDY.

An announcement of importance has been made by the V-L-S-E to the effect that they have added to their list of releases for the month of August "The Ring-Tailed Rhinoceros," a Lubin four-part farce comedy, featuring America's foremost comedian, Raymond Hitchcock. The story allows every latitude for Mr. Hitchcock's wonderful fun-making abilities, and in it this famous comedian and his one thousand and one laugh-producing tricks have been recorded in their minutest detail.

Mr. Hitchcock was funny on the stage, but it is said that he is one hundred per cent. more humorous on the screen. His wonderful personality is intensified and preserved in all its force in his first screen play. Playing opposite to Mr. Hitchcock is Flora Zabelle, a national favorite on the speaking stage, who in private life is Mrs. Raymond Hitchcock, and, like her husband, makes her first screen appearance in this Liberty Bell feature. "The Ring-Tailed Rhinoceros" will be released August 16.

"The Mystery of the Tapestry Room"

A Big U Three Reel Crime Drama, Which Holds Its Secret Until the Finish, Released by the Universal.

Reviewed by Edward Weitzel.

THE course of action pursued by the different characters in their attempts to unravel the mysterious murder which gives this three-reel drama its title, are, generally, along the lines of sane and consistent conduct—an unusual quality in plays of this class. The author has contrived to throw strong suspicion on two innocent men, and, finally, fastens the crime upon the most logical person in the story to have committed such a deed. As this is the ultimate object in fashioning such a piece of dramatic craftsmanship, the word success may be applied to "The Mystery of the Tapestry Room."

Scene from "The Mystery of the Tapestry Room" (Universal).

The story opens with a son finding his father dead in bed. The murdered man's will leaves his entire fortune to his son; in case the son dies, the family butler becomes the heir. Both men suspect the other. A son of the aged retainer is the real culprit. The butler's brother is the detective who solves the mystery. A sliding panel, a black mask and a domino are part of the machinery used to give the necessary enigmatic air to the murder. Expert work on the part of the producer, and intelligent acting by Murdock MacQuarrie, Frank Newburg, Frank MacQuarrie, Kingsley Benedict, and Margery Beardsley supplement the efforts of the photoplaywright.

YONKERS LIKES "THE ROSARY."

A. E. Hamilton, president of the Hamilton Amusement Company, proprietors of the big Hamilton theater in Yonkers, N. Y., is now an ardent booster for the V-L-S-E owing to the unprecedented crowds that were attracted to his theater by "The Rosary." Mr. Hamilton says that this feature is the best drawing card he ever booked.

"The Rosary" was first booked at the Hamilton on July 12 and 13. The first night the former house record was equaled; the attendance on the second day broke all house records.

On July 20, Mr. Hamilton rebooked the feature. At the very first showing the house was crowded, and people were standing in line waiting for the second show.

AYLESWORTH PICTURES TAKEN OVER BY PARAMOUNT.

The Aylesworth animal pictures, which recently played an engagement of three weeks at the Strand theater in New York, where they were well received by the large audiences there, have been taken over by the Paramount Pictures Corporation and are being booked through the Paramount Exchanges.

Arthur J. Aylesworth, the noted sportsman and naturalist, took a two years' trip into the heart of the Canadian Rockies and Alaska, obtaining views of practically every variety of big game known to the North American Continent and received special permission from the Canadian Government to kill four buffalo out of the only large herd still in existence.

In the Aylesworth pictures there are "close-ups" of splendid specimens of the bull moose, elk, bear and lynx, in addition to those of the buffalo and sheep. Many of the scenes of life in the semi-arctic winter are unusually good.

CHANGES IN LUBIN RELEASES.

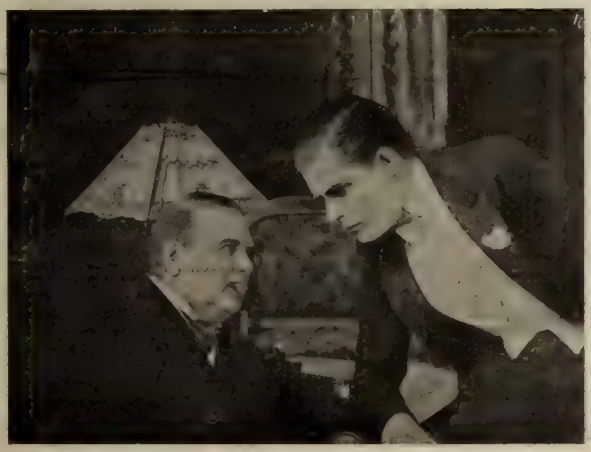
Through error in the plate the advertisement of this week's Lubin releases contains "A Midnight Mix-Up," to be released August 17th. Instead, the release for that date is a split reel, "The Dead Letter," a comedy, and "Persistent Dalton," a cartoon comedy.

Manufacturers' Advance Notes

"THE CLAUSE IN THE CONSTITUTION" (Selig).

The "Clause In The Constitution," a Selig Diamond Special in three reels, will be released in regular service on Thursday, Aug. 19. This unusual production upholds the Selig Diamond special standard, for there is a strong story, an all-star cast of players, beautiful photography and a succession of gripping climaxes.

On Thursday, August 26th, "The Strange Case of Talmai Lind," a Selig Diamond Special in three reels, will be released in regular service. This Selig Diamond Special is



Scene from "The Clause in the Constitution" (Selig).

particularly noteworthy for the reason that Kathlyn Williams not only stars in this production but was the authoress of the plot.

Exhibitors and their patrons will be delighted to welcome Miss Williams back to a jungle-zoo wild animal pictureplay. In "The Strange case of Talmai Lind." Miss Williams again toys with the wild beasts of the jungle in her own fearless way. She enters the den of an African lioness at the risk of her life in order to provide thrills for the audiences. There is an appealing love story running through this most unusual plot, which also possesses that unusual ending so much to be desired. Miss Williams is supported by a carefully selected company of players. "The Strange Case of Talmai Lind" is certain to be popular, for both the plot and the action is strickly out of the ordinary.

OUTDOOR SCENES FOR ESSANAY.

Essanay has made a specialty this summer of taking a large number of outdoor scenes. In this way it has been able both to secure realistic settings and artistic backgrounds for its pictures. Five separate companies have been established at different places throughout the country to take these scenes. A new summer studio has just been established at Lake Zurich, Ill., an unusually picturesque spot. The first photoplay to be taken at this outdoor studio is "Rule Sixty-three," the play written by P. G. Wodehouse, the well known magazine writer. Other summer studios have been established at "The Pines" and at "Starved Rock," Ill., while another company is touring through the East to take scenes along the Atlantic coast. The pictures taken in the Tennessee mountains have been completed and the studio relinquished after four months' work.

"YORK STATE FOLKS" (Dra-Ko).

In selecting this well known play for one of their feature four reelers the Dra-Ko Film Corporation selected a play that for years has been dear to the hearts of thousands of playgoers from Maine to California.

A number of the original cast who helped Fred E. Wright make this play famous have been secured, among them are James Lackaye, whose ability as a screen artist has long been recognized, and Ray L. Royce, who also originated his part in the initial production. The Dra-Ko announces that the feature will be released in August.

"THE MAKING OVER OF GEOFFREY MANNING" (Vitagraph).

Much interest and excitement has been crowded into five minutes of terrific action in the Vitagraph feature, "The Making Over of Geoffrey Manning," by William Addison Lathrop and Charles T. Dazey. Harry Morey as Geoffrey Manning, and Belle Bruce, as Harmony Laurie, his sweetheart, and a boy are trapped in an elevator between floors during a factory fire. Geoffrey, as a last resort, breaks through the car roof, and with the girl and boy clinging to his back attempts to climb the elevator rope. The weight is too much and he falls. Firemen break through the shaft above and throw a rope to the terror stricken trio. Harmony and the boy are drawn to safety and the rope is being lowered a third time when an explosion loosens the car and it drops through the fire, with Geoffrey in it, to the basement. Thrill follows thrill in rapid succession during the enactment of this scene, with the suspense being sustained until rescuers find Geoffrey, still alive, buried in the wreck of the elevator car. Associated with Harry Morey and Belle Bruce in the portrayal of the principal characters are: L. Rogers Lytton, Ned Finley, William Dunn, Harold Forshay, Jack Brawn, Logan Paul, Katherine Franek and Marion Henry.

"The Making Over of Geoffrey Manning" when completed will be a Vitagraph feature in four parts and released through the V-L-S-E.

LUBIN ANNOUNCEMENTS.

Jack Pratt, who directed the filming of "The Garden of Lies," is a recent addition to the staff of Lubin directors. The engagement of Allen Farnham as general art director is also announced.

Louis Reeves Harrison has written a five-reel masterplay, as yet unnamed, which Lubin will produce at once as a special feature. The play deals in a big way with the present war situation and is pregnant with things vital to today.

"DEATH'S MARATHON" (Biograph).

Bored with the monotony of married life, the self-centered husband becomes estranged from his wife. Gambling is his ruin; he appropriates funds of his firm and loses all. Determining to commit suicide, he calls his wife on the phone to tell her of his intentions. His partner, who, at his wife's instance, has been searching for him, answers the call, and, in desperation, conceives a plan. While he races with death in a swift motor car, the wife attempts to hold her husband

Scene from "Death's Marathon" (Biograph).

on the wire with her own pleadings and, with the lisp of their child. But Death wins the Marathon, setting the wife free from her unfortunate alliance. The story is told in the usual Biograph convincing manner. The photography and directing are perfect.

"Death's Marathon" is a marvelous piece of plot construction, original and unrelentingly dramatic as played by Blanche Sweet, Henry Walthall, Lionel Barrymore, Walter Miller and Robert Harron. It should prove equally as popular as "The Battle at Elderbush Gulch," although one is a big spectacle, while the other is a dramatic masterpiece.

"THE FATAL FINGER PRINTS" (Komic).

Edward "Komic" Dillon in person supports the featured player, Fay Tincher, in the Komic comedy, "The Fatal Finger Prints." Mr. Dillon is Ben, the man whom Fay ultimately marries in the photocomedy. As usual, Mr. Dillon directed this Tincher product, while others in the cast were Max Davidson, Jennie Lee, Eleanor Washington and Frank Darien.

The comedy derives its name from a slap in the dark administered by Frank Darien as Austin Force, a jewel thief, to Fay

Scene from "The Fatal Finger Prints" (Komic).

Tincher as Nell. Nell would have married Ben almost any day but for the appearance on the scene of Austin Force. His suave manner and apparent deference won her for the time being. So she becomes engaged to Force.

Nell's aunt buys a diamond necklace as a wedding present and takes it to her home. That night Austin breaks into the house. He saw the aunt buy the necklace, but did not know that she was related to Nell. It happens that Nell is spending the night with her aunt. Soon after Austin seizes the necklace he meets Nell in the dark. In order to get out of the house he is obliged to strike her, but he does not recognize her.

The wedding of Nell and Force is to take place the following day. Force gives the stolen necklace to Nell's father with the promise that he will present it to her a few moments before the ceremony. He is astounded and disconcerted when he recognizes his own finger prints still visible on the face of Nell. He realizes that if Nell's father gives her the necklace his romance will end. He tries to steal the necklace from Nell's parent but is unsuccessful.

Ben traces the robbery and in the end wins Nell.

"A BOLD IMPERSONATION" (Reliance).

Highly absorbing and unusual are the effects in "A Bold Impersonation," a two-reel Reliance feature from the pen of Bernard McConville, produced under the direction of F. A. Kelsey. Scenes which have these qualities are laid in a theater with "Romeo and Juliet" in progress on the stage and an active flirtation going on between the Romeo and a lady of quality in a box; a successful escape on horseback of two true lovers; a duel which terminates when the heroine wounds the hero's adversary; a leap by the heroine on horseback from

Scene from "A Bold Impersonation" (Reliance).

a cliff into the sea; the escape of the hero and heroine through swimming to a yacht, where there is a happy wedding.

Olga Grey is Louise, Eric Von Ritzau is the Count Rene Reviere, Carl Formes, Jr., is the Duke de Mauriere, Maxfield Stanley his son Raoul, Francis McDonald is Bartollomeo Boceni, and George Walsh is the hero, Hawksford.

HAZEL DAWN IN "THE HEART OF JENNIFER."

Hazel Dawn, the charming young star formerly celebrated as "The Pink Lady" and who since she abandoned the stage permanently to appear exclusively on the screen under the management of the Famous Players, has acquired international fame as a film favorite, displays an entirely new aspect of her versatile talent in the next Famous Players production, "The Heart of Jennifer," scheduled for release on the Paramount Program Aug. 23.

Scene from "The Heart of Jennifer" (Famous Players).

Although her early screen successes presented her primarily as a comedienne, it is evident that the Famous Players detected unusual dramatic ability in their captivating star, for more recently they have selected strong, dramatic subjects as her vehicles. As Clarissa, her last film impersonation, Miss Dawn illustrated a difficult dramatic-romantic role, and it is now apparent that the Famous Players have been developing her for just such a characterization as "The Heart of Jennifer" provides. This subject was especially written for Miss Dawn by Edith Barnard Delano, who is also the author of the next Mary Pickford photoplay, "Rags."

"WHEN MY LADY SMILES" (Essanay).

This is a touching drama that may bring tears to the eyes, but it has a happy ending. Ruth Stonehouse does exceptional work as Janet, the daughter of a proud but penniless Southern family. She is loved by the scion of a wealthy family, whose mother does everything possible to break the match. When the young couple elope she disinherits her son. Never trained to work, he barely manages to scrape along until he falls ill. Then the mother proposes to the girl that if she will give up her husband and her baby she will take her son back and bring up the child in luxury. Janet sacrifices herself and the baby is torn from her arms. She makes her husband think that she has left with another man, in order to induce him to leave her. But, heartbroken, he gets no better. Finally the mother relents and Janet is brought to the home, where

Scene from "When My Lady Smiles" (Essanay).

her happiness over the recovery of her baby puts her husband on the road to recovery. Thomas Commerford is unusually well fitted for the part of the old Southern colonel, while Florence Oberle, as the mother, and Richard Tabor as the husband do excellent work. This is a three-act drama.

"SCHOOL BELLS" (Harris).

"School Bells," a five reel feature photoplay written by Charles K. Harris, is being produced under the direction of Perry Vekroff, assisted by Eddie James, for the Charles K. Harris Feature Film Company at the Kinemacolor studio at Whitestone. This is the second feature produced by the Harris company, the first one being "When It Strikes Home," recently released through the World Film Corporation.

"School Bells" is the first motion picture produced which has featured so many children. The leading juvenile roles are played by Frank Longacre and Ethelmary Oakland, two stage

Scene from "School Bells" (Harris).

children, who play the part of two Dutch children who are going to school in America. There are over 200 children in the picture. One of the features is a school room, in which there are over 65 children, reading, writing and teasing one another as if they were in real school. Nicholas Long, Jr., Jack McCauley and Florence are the other stage children appearing in the picture. Miss Gertrude Braun plays the role of the teacher.

The leading adult role in "School Bells" is that of Fritz Wagner, a German chemist, interpreted by Arthur Donaldson. Other members of the cast are Beulah Poynter, Robert Fisher and Gladys Peck.

KALEM FEATURE PLEASES NASHVILLE EXHIBITOR.

The Crescent Amusement Co.,
Nashville, Tenn., July 23, 1915.

Kalem Company,
235 West Twenty-third Street,
New York, N. Y.

Gentlemen: It is with the greatest pleasure that I write to thank you for releasing such a feature as "Midnignt At Maxim's" on the regular program.

Usually a feature of this kind is released special and the exhibitor has to pay extra for it, but the releasing of this feature on the regular program has been a great help to the exhibitors and I wish to thank you, on behalf of the many theaters that I control and which will have the opportunity of showing this feature without extra cost. "Midnight At Maxim's" was quite a success in Nashville and we expect to play a return booking as soon as possible. Thanking you for this splendid production and trusting that many more will follow, I am,

Yours very truly,
THE CRESCENT AMUSEMENT CO.,
By TONY SUDEKUM.

P. S.—Inclosed find photograph of display.

THANHOUSER FALSTAFF ANNOUNCEMENT.

Beginning with Monday, Aug. 16, and every Monday thereafter Falstaff comedies will be released at the rate of two single-reelers weekly instead of one, as heretofore. This announcement means much at this time, when comedy is concededly the most difficult branch of production.

When Mr. Thanhouser launched the Falstaff comedy brand it was with a very definite policy in view. This was to build a consistent reliable product of the kind of comedy that will not wear out. That he has succeeded in this is proved when the market demands the doubling of the output.

MINUSA SCREEN FOR FOURTH ARTILLERY.

The troops stationed at Texas City, Tex., have a very complete projection apparatus and they have just recently added a brand new Minusa gold fibre screen to their equipment. The order was placed by Capt. G. E. Merrill, of the Fourth Artillery, at Texas City, in the home office of the Minusa Cine Products Company, at St. Louis.

FORTHCOMING ESSANAY RELEASES.

Essanay has an unusually strong list of releases for the next month, most of the photoplays having been written by authors of national prominence. Perhaps the most noted is the three-act comedy-drama, "The Woman Hater," written by the well known Chicago and Washington society leader and litterateur, Hobart C. Chatfield-Taylor, author of "The Crimson Wing." Henry B. Walthall takes the lead in this play, with Edna Mayo and Bryant Washburn supporting him. "The Cave on Thunder Cloud," in two acts, by Mary Roberts Rinehart; "Business Rivals" and "Le Grand's Revenge," by Henry C. Rowland; "The Fable of the Tip and the Treasure" and "The Fable of the Roystering Blades," by George Ade, and "Rule Sixty-three," by P. G. Wodehouse, are among the other noted releases.

"THE JILT" (American).

An unscrupulous girl of good family, who trifles with the affections of men, is the leading character in "The Jilt," a two-part "Flying A" drama to be released Aug. 16. The role of Marie Thompson, who sins and suffers thereby, is wonderfully

Scene from "The Jilt" (American).

well played by Winifred Greenwood. This role into which Miss Greenwood is cast is most difficult, yet the film actress succeeds, and achieves a noteworthy success.

The other characters in the pictures are played by Edward Coxen, who portrays Allan Boyd, George Field, who enacts the part of Roy Norman, and John Stepling and Lillian Knight give a commendable interpretation as Mr. and Mrs. Thompson, parents of the girl.

Notes of the Trade

WE TAKE it that Julian M. Solomon, Jr., of the Oliver Morosco Company is vacationing in Lexington, Ky. He postcards in a scene which is our idea of an ideal vacation place.

* * *

"The $100,000 Bill" is the unusual title of a stirring Alaskan drama, screened by the New York Motion Picture Corporation, for release on August 12. Walter Edwards has the lead, supported by a notable cast which includes Ethel Ullman, Leona Hutton, Lewis Durham and Robert Kortman.

* * *

"Billie" West plays the part of a crook (something she has not done before) in "Editions De Luxe," a Reliance production under way at the Reliance-Majestic studios. She is Freda alias "Society Shirley" in this photoplay.

* * *

Another long run for its features is reported by the V-L-S-E. "The Blindness of Virtue," four part Essanay production, on the Big Four Program, completed its second week's successful run at the La Salle Opera House in Chicago, playing to capacity houses at 25 cents admission.

* * *

John Emerson, the well-known Broadway actor, author and director, has been retained at the Griffith studio, to be starred in another multiple reel feature photoplay production. He will portray a character similar to the one he created in the Charles Frohman success, "The Conspiracy," that of Winthrop Clavering, the eccentric conceiver of mystery stories.

* * *

The Vitagraph Company will put in immediate picture production A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin played the leading part for three years. Eugene Mullin has just finished the picturization which will make a feature picture in five parts.

* * *

Fred Burns, famous for the many cow-boy portrayals he has furnished in Reliance releases, was recently assigned to direct a picture at the Hollywood studios.

Arthur Row, who has been especially engaged by Edison to play Pitt Crawley, in "Vanity Fair," the part which he played with Mrs. Fiske, who is to be starred in her stage presentation of a few years ago, has succeeded equally well in such seemingly diverse fields as actor, writer, and producer. For Mr. Row, who has made considerable of a name as a student of Greek theaters and plays, recently produced at the New York University Maeterlinck's "Aglavaine and Selysette," and has appeared often as a reader before distinguished bodies.

Though a youth in appearance, he has a record of four seasons.

* * *

Captain Harry Lambert took a company of Vitagraph players to Lakewood, N. J., on Tuesday, July 27, where he took a number of exterior scenes of an old English Mansion, with extensive gardens. These scenes will be seen in "Youth," a three part Broadway Star Feature, in which Mlle. Valkyrien (Baroness Dewitz), Antonio Moreno, Donald Hall, and Frankie Mann will be seen in prominent parts.

* * *

The juvenile players Violet Wilkey and Harold Goodwin have leading parts in "The Little Orphans," a Reliance subject now being made at the Reliance-Majestic studios, under the direction of Ray Myers.

* * *

A picture in which Hale Hamilton, Charlie Murray, Polly Moran, Harry Booker and "Slim" Summerville, as well as a number of others appear will soon be released. Dick Jones, the youngest Keystone director put the picture on.

* * *

Harry Myers and Rosemary Theby have just signed another contract with the Universal whereby they will appear in productions both for the regular program and features.

* * *

The new policy of the Keystone Film Company, which limits the output to two two reel subjects a week has met with the instant favor of exhibitors everwwhere. Letters and telegrams have been pouring into the Edendale studios and the New York City headquarters from all parts of the country and Canada, expressing satisfaction with the new arrangement.

* * *

Allen Curtis has just completed another of his famous Joker comedies entitled, "Her Heroic Hubby." The scenario was written by Clarence Badger and in it the regular Joker cast plays the leading roles. Max Asher, Gale Henry, William Franey and Lillian Peacock comprise the cast.

* * *

W. Carey Wonderley is the author of "The Lie," in which Mme. Adoni Fovieri is making her Mutual debut. William Hinckley, Betty Marsh and Joseph Singleton also appear. Ray Myers directed.

* * *

Clarence Badger, director of the second Joker comedy company, has just completed his first Universal release, a one reel comedy written by himself under the title, "So They Made It a Family Affair." Carmen Phillips, Fred Ardarth, Eddie Boland and Bobbie Vernon play the leading roles.

* * *

Exhibitors all over the country realize the commercial value attached to the name of Thomas Jefferson and are featuring him prominently. In "The Americano," a two reel Reliance release in the Mutual program, Jefferson is supported by Levey Marsh, Raymond Wells, Kate Toncray, Larry Peyton and Carl Fornes, Jr. John Emerson directed.

* * *

"Leah, the Forsaken," with Vivian Prescott and William will be reissued by special request on the Universal program.

* * *

Director Reginald Barker is filming the wheat pit scenes for "The Conqueror," a powerful story of finance, in which Willard Mack, former legitimate star recently engaged by the New York Motion Picture Corporation, has the title role. He is being supported by a cast headed by Enid Markey.

* * *

Bobby Fuehrer is scheduled to reappear in Komic-Mutual films as a crook in "Safety First." Director Edward Dillon told the other producers at the Mutual studios that he couldn't spare his boy comedian for long, so he will again be seen in the company of Fay Tincher, Max Davidson, Chester Withey and Frank Darien.

Picture Theaters Projected

RIO VISTA, CALIF.—A new moving picture theater has been opened here by P. S. Braun.

VALLEJO, CALIF.—A. Bernheim is having plans prepared for a commodious moving picture theater to be erected here in the near future.

CRAIG, COLO.—J. R. Kilpatrick is planning to erect a two-story moving picture theater, store and office building, 75 by 75 feet, to cost about $20,000.

GALESBURG, ILL.—Harvey Craig is having plans prepared for a two-story moving picture theater, 65 by 132 feet, to cost $75,000.

MILFORD, ILL.—H. V. Brown will build an addition to his moving picture theater, 20 by 60 feet, to cost $4,000.

BURNETTSVILLE, IND.—Work on the construction of a new moving picture theater for Anton Perrigo will be completed in about thirty days.

INDIANAPOLIS, IND.—The Meridian Theater Company is planning to erect a two-story moving picture theater and store building, 70 by 195 feet.

ELLSWORTH, KANS.—The theater building owned by G. T. Tremble will be remodeled. The improvements will cost approximately $15,000.

LYNN, MASS.—John A. Swain, 67 State street, has obtained the contract to make alterations to the theater building of the Lynn Amusement Co. The improvements will cost about $5,000.

ST. LOUIS, MO.—A new airdome has been opened on Mississippi avenue, opposite Lafayette Park. It has been named the Parkview and has seating capacity for about 1,200 persons.

ST. LOUIS, MO.—Extensive alterations have been made to the Robin Theater, 2301 Robin avenue. New equipment has also been added.

ST. JOSEPH, MO.—I. Fox has taken over the interest of G. A. Gordon in the Happy Hour theater.

LINCOLN, NEB.—The Orpheum Building Co., 1323 P street, will shortly begin work on the erection of a two-story moving picture theater, 100 by 142 feet, to cost $75,000. The house will be known as the Orpheum. The Acme Amusement Company are the lessees.

DUNKIRK, N. Y.—James L. Drohen, 23 North 4th street, will erect a one, and two-story theater, store and office building, 60 by 150 feet.

NEW YORK, N. Y.—Nathan Fromm, 691 Broadway, is planning to build a two-story moving picture theater, 46 by 100 feet.

WAVERLY, N. Y.—Pulford & Dempsey, Elmira, N. Y., have been awarded the contract to erect a one-story moving picture theater, 60 by 80 feet, to cost $10,000, for John Collins, Ithaca, N. Y.

CINCINNATI, O.—The interior of the Alhambra theater, located at 146-48 West 5th street, has been redecorated. Two hundred chairs have also been added to the seating capacity of the house.

CLEVELAND, O.—O. G. and F. Melaragno will shortly erect a commodious new theater and office building at the corner of Central avenue and East 14th street to cost approximately $60,000.

SYLVANIA, O.—E. P. Parker, Cleveland, O., will build a one-story moving picture theater, 25 by 90 feet, to cost $5,000.

IDABELL, OKLA.—J. B. Lee expects to have his new moving picture theater completed and opened to the public in the course of a few weeks.

ALLENTOWN, PA.—James Geho, 949 Gordon street, has been awarded the contract to erect a one-story addition, 32 by 30 feet, to cost $1,500, to a moving picture theater, for Nedison Co., 338 N. Fulton street.

BROOKVILLE, PA.—Brookville Park Association is having plans prepared for a one-story moving picture theater, to cost about $50,000.

GLASSPORT, PA.—Hapsley Brothers have obtained the contract to build a one-story addition to a moving picture theater for J. H. McGreevy, to cost $2,500.

PROVIDENCE, R. I.—S. & B. Amusement Company are having plans prepared for a one-story moving picture theater, 113 by 65 feet, to cost $30,000.

CLIFTON, TEXAS.—Griffin Brothers have taken over the Lyric theater, and will operate it as a first-class moving picture house.

COLLINSVILLE, TEXAS.—The Pastime moving picture theater has been purchased by C. L. Hilger.

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SOUTHWESTERN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

FREE motion picture shows are given for the Mexican residents of the corral district in San Antonio, Tex., every Wednesday night on the lawn of the Immaculate Heart of Mary church. The work is under the auspices of the philanthropic department of the Daughters of Isabella. Educational pictures will be added later to the religious, comedy and dramatic pictures now shown.

Manager Momand has made some innovations at the Rex theater in Waco, Tex. He had made Saturday childrens' day, having "Rumpelstiltskin" as his first offering. He photographed the mothers and children at this first show. A limited number of special summer tickets—$1.30 worth for $1.00—were sold. These were transferable.

Short-change artists recently made a raid on motion picture theaters in Galveston, Tex. The pair would approach a ticket window, the front man would lay down a $5 bill and ask for two tickets. His companion would tell him that he had the change and begin searching in his pockets for the money. In the meantime the first man would ask for five silver dollars. As the ticket seller would shove the dollars forward the other man would lay the price of two tickets in the window. While the ticket seller was handing out the tickets the first man would have covered the bill and silver with his hand and shove it all back to the girl, asking for a $10 bill for the silver and five. In nearly every case the request was granted and the men disappeared without using their tickets.

Col. J. S. Rogers, commanding the Sixth United States Infantry at Douglas, Ariz., has issued orders forbidding attendance at the camp moving picture show in shirt sleeves and other negligee. The men must wear the regulation olive drab shirt or blouse.

The Lyric theafer at Hot Springs, Ark., closed for two weeks for overhauling was dated to open early in August under new management.

The Grand Opera house at San Antonio, Tex., enlarged on the Charles Chaplin contest idea by calling also for local imitators of Ford Sterling.

The Queen at San Antonio, Tex., has been giving Charles Chaplin statuettes to lucky patrons.

The Pearce theater, at Houston, Texas, had a "Children's Day," running "Sleeping Beauty" until 6 p. m. for the youngsters at 5 cents.

The Tivoli at Beaumont, Tex., ran a Mary Pickford picture on the day it gave half the proceeds to the babies' free ice and milk fund.

Allessandro's band of twenty-five pieces is an attraction at the reopened Cozy theater in Waco, Tex., giving daily concerts.

IN DETROIT.

The Family theater, New Baltimore, Mich., has closed for lack of patronage.

Joe Friedman has been appointed assistant to Abe Siegel, manager of the Detroit branch of the Fox Film Corporation. Mr. Friedman started with the company as city salesman. His new position is in the nature of a promotion for good work.

The Detroit branch of the Fox Film Corporation in the Peter Smith building is doing so well that more room is necessary. Extensive remodeling is now being done at the company's offices, new partitions being added and the shipping room materially enlarged, which will give Manager Abe Siegel a private office, as well as private quarters for his bookkeeping department. In this connection it might be stated that the marriage of Mr. Siegel to Miss Levy of Philadelphia will take place at the home of the bride on Sunday, August 15th.

A. Carlos, general representative of the Fox Film Corporation, was a recent visitor in Detroit.

Auctioning Films

Detroit Exchange Managers Perplexed Over Best Method of Exploiting Big, New Features—Often Several Exhibitors Want the First Run, Yet Some Refuse to Bid —Practice Growing of Putting Up These to Highest Bidder.

By Jacob Smith, Detroit Correspondent Moving Picture World.

BIDDING for feature pictures is a practice that is growing very rapidly among the leading exhibitors of Detroit. An exchange man told me the other day that no less than five people had asked for first run on one of his big features, and that he really didn't know what to do. He wanted to be friendly with all of them, and yet he felt that he must sell to the one making the best offer.

One exhibitor who was asked by this exchange man how much he would pay replied by saying: "We don't bid for any pictures. Tell me your price and I will tell you how much we can afford to pay." The exchangeman said he wasn't setting any price and that the picture would go to the one paying the highest price. The exhibitor answered: "You can count me out." Now, there are two sides to this matter. You can hardly blame the exchange for getting all it can for first-run rights, and yet the practice for bidding for pictures really demoralizes the industry because there is no standard to work from.

The writer would like to see this subject further discussed, and invites comments both from exhibitors and exchange men as to their views. The point is, should the leading producing companies tie up with one house and let that house boost that particular company's pictures, or should all of the exhibitors do business on the "open booking" basis, which means that they must bid for their pictures. (The Detroit office of the Moving Picture World is at 503 Free Press building.)

PROGRESSIVE ADVERTISING.

It is surprising the amount of money being spent each week by the leading exhibitors of Detroit in advertising and publicity. All of the larger houses—such as the Washington, Broadway-Strand and Majestic—have paid press agents, who work along the same lines as the press agents for the legitimate dramatic show houses. These theaters are using large space in the daily newspapers every day, as well as other methods of getting publicity, such as the billboards, street cars, window cars, etc. The Broadway-Strand has even gone so far as to give away leather photographs of the leading film stars. The use of "house organs" is on the increase as well as high-grade programs. It only goes to prove that moving picture theaters are reaching the point where they realize the value of publicity and advertising, and they are going about it in the right way.

A "DOLL" OF A THEATER.

Frank Drew, who is building the Drury Lane theater at Woodward avenue, near Grand Circus Park, says that he expects to have the house ready to decorate by November 1st, which means that it will be ready to open about Christmas time. Mr. Drew says it will be a "doll" of a theater, seating about 600, with a change of pictures daily. When asked what kind of pictures he would show, Mr. Drew said: "I am not worrying about that. By the time we are ready to open there will be plenty of good stuff available."

BERT ST. JOHN TO MANAGE MAJESTIC AT GRAND RAPIDS.

A. J. Gillingham, who recently took over the lease of the Majestic theater in Grand Rapids, Mich., which is now being remodeled, announces the appointment of Bert St. John as manager when it opens in August. Mr. St. John is now manager of the Toyland theater at the Panama-Pacific Exposition. For many years he was associated with B. C. Whitney of Detroit, both as a producer and manager.

ARBOR THEATER SOLD.

The Arbor theater, Woodward and Harper avenues, has been sold by Alvan D. Hersch to George Cottrell, who has already taken possession and who is managing it now. Mr. Hersch is an attorney and is devoting a great deal of time to the leading film exchanges, which he represents as counselor. Mr. Cottrell was formerly in the real estate business.

HEARD AT THE WORLD FILM EXCHANGE.

A. W. Blankmeyer, of the Grand Circus theater, played the World film feature, "Marrying Money," with Clara Kimball Young on July 26, 27 and 28. He said that as long as he has been in business he never heard people comment so favorably or so much about one particular feature. Miss Young has never done better work, while the picture itself is put on unusually well, from every standpoint—photography, production, cast and story.

Denham Palmer, east central division manager of the World Film Corporation, with headquarters at Cleveland, was in Detroit July 28, and expressed himself as being extremely pleased with local conditions.

DETROIT FLASHES.

Charles H. Miles, who owns theaters in Detroit, Cleveland and Pittsbugh, says he is watching the moving picture industry with a great deal of interest. Mr. Miles has always been an ardent devotee to the vaudeville end of the theatrical business and never before gave any serious thought to pictures. But during the last two months he has given more attention to pictures, and is so convinced of their ability to draw the best trade in large numbers that he has decided to abandon vaudeville in his Pittsburgh house and play pictures instead when that playhouse re-opens in September. For a while his Detroit and Cleveland theaters will continue to play a combination of vaudeville and pictures.

In its prospectus, the Ferry Field Theater Company, with offices at 1026 Dime Bank Building, state that the gross earning capacity per year of the theater which they will erect at Grand River and the boulevard will be $164,320, based on 1,200 seats at 10, 15 and 20 cents, although average capacity should show yearly earnings of $95,100. The company is placing a limited amount of stock on the market at $10 per share. Theodore L. Smith is president of the company. He is also secretary and treasurer of the Maxine theater.

The Empire theater, Detroit, is showing a decided tendency towards feature pictures. For a whole it was thought that features were not a good thing for the Empire on account of its shopping-center location, but Manager Smith says that feature days seem to be the largest in point of receipts, which is the best answer in the world that features are what the people want. For this reason he has arranged to show Universal-Broadway features every Wednesday.

The recent pleading of guilty by Ben Gettleman, of Hancock, Mich., to a violation of the motion-picture law by employing an under-aged operator. has caused Fire Marshal John T. Winship again to call attention of the moving picture theater owners to the law in all of its details.

Tennessee Indictments

Sunday Law Charges Brought Against Several Chattanooga Exhibitors in Test Case to Get Final Interpretation of Law—Bound Over to Grand Jury—Picture Men Are in This Fight to the Finish.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

IN all probability Chattanooga, Tenn., in the future will be without Sunday moving picture shows, if the proprietors of a number of the moving picture houses are convicted on indictments returned against them in the report of the grand jury, which was submitted to Judge McReynolds, of the Criminal Court. For alleged violation—a test case—of the Sunday laws in allowing their picture houses to remain open on the Sabbath, true bills were returned against Howell Graham, manager of the Quality Way Shows; F. H. Dowler and F. H. Dowler, Jr., of the Alcazar and Lyric theaters, and W. F. Howell, C. T. Bobo, H. M. Lusk, M. H. Silverman and Peter Bloch, managers of picture houses scattered all over the city.

The moving picture men had previously been arrested by Sheriff Bush. They waived examination before the magistrate, and were bound over to the grand jury. The indictments against the picture men read that each, "heretofore on the 4th day of July, 1915, in Hamilton county, did unlawfully, on Sunday, and on other Sundays before such date, within twelve months thereof, follow his usual vocation by operating in the City of Chattanooga a moving picture show at which an admission fee was charged, and in which were gathered large crowds of people."

A prominent attorney later suggested that confusion as to the meaning of the word "avocation" might make the indictments demurrable. Attorney-General Whittaker, in his letter to Sheriff Bush, which started the prosecution of the moving picture men, stated that "the carrying on of one's ordinary business on Sunday is an indictable offense, and hence a violation of the law." Webster defines the singular of avocation as "that which calls one away from one's regular employment or vocation." If this construction of the meaning of the word is taken, the indictments might apply to a Sunday game of golf or other amusement. The plural of the word, however, is defined as "usual employment." The plural form of the word appears in the statute covering the offense. Even the Supreme Court has disregarded the distinction, using this language in construing the statute in question: "The statute makes it unlawful for anyone of the enumerated classes to follow his ordinary or secular avocation on the Sabbath day." However, the moving picture men are in this fight to a finish and will know whether the law is constitutional or unconstitutional and a few other things by the time the case is decided.

THE ROBERT HILL & CO. BUY CRYSTAL AND DIXIE.

The most important deal in Tullahoma, Tenn., amusement circles since the sale of the Wigwam theater by Doak Aydelott to S. H. Bixey, was consummated on July 20, when Robert Hill & Co. purchased the Dixie theater from Miss Clara Norton, and the Crystal theater from Homer Smith. The new management has not announced its future plans, but both theaters will continue for the present as 10-cent motion picture houses.

THE "QUEEN NEWS."

George N. Shorey, manager of the Queen theater, of Knoxville, Tenn., is publishing a small paper under the title of "Queen News." This paper lists prominent moving picture people who visit the city, news of the plays and players to be seen at the theater, and other items of interest to the picture fans. The paper is published on Monday and is sent out to a big mailing list of regular patrons of the theater.

TENNESSEE GOSSIP.

Tony Sudekum, president and general manager of the Crescent Amusement Company, of Nashville, recently returned from a trip to Chicago, Detroit, Louisville and other points. Mr. Sudekum is contemplating the erection of another motion picture theater in Nashville.

Richard C. Travers, leading man with the Essanay Company, who recently completed his part in conjunction with Viola Allen in "The White Sister," recently arrived in Chattanooga, Tenn., to take part with the Essanay Company's Signal Mountain producing squad in producing Mary Roberts Rhinehart's play "Affinities."

The International Moving Picture & Film Company, of Nashville, Tenn., has been incorporated by E. H. Smith, C. Smith, D. D. Dixon and others, all of Watertown, Tenn., to manufacture devices used in moving picture theaters.

At Knoxville, Tenn., the Queen theater recently had a camera man to take pictures of the crowds which were present at Beaman's Lake on a busy Sunday. The pictures were later shown at the theater and big attendances were present to see themselves as others saw them.

Mary Pickford made another big hit with patrons of the Fifth Avenue theater, of Nashville, Tenn., when she recently appeared in the five-reel Famous Players production of "Little Pal," the big, gripping Alaskan play in which she takes the part of a half-breed. Patrons of the Fifth Avenue theater saw Miss Pickford in such plays as "Tess of the Storm Country," "Such a Little Queen," "Hearts Adrift," "Behind the Scenes," "Mistress Nell," "Cinderella," "Fanchon the Cricket" and many other big productions. The patrons of the theater have become very much interested in the widely differentiating roles which Miss Pickford is enabled to take with ease, and she always plays to packed houses in the Tennessee Capital.

STOCK OF EIGHT THEATERS AUCTIONED FOR $2,000.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

TEN thousand and twelve shares in eight St. Louis theaters, with a par valuation of $54,860, were sold at auction on July 24 for $2,000. The stock was pledged as collateral security for loans amounting to $5,400, made by Harry Koplar to the Vaudeville Theater Construction Company. The collection of securities included 240 shares in the Shenandoah theater, of a par valuation of $25 each, and stocks of a par valuation of $5 each, as follows: King's theater, 3,000 shares; Marshfield theater, 500; Montgomery theater, 1,529; Novelty theater, 1,000; Mikado theater, 2,904; Gravois theater, 439; Cherokee theater, 400. The Shenandoah, King's, Marshfield and Novelty theater stock went to William Goldman for $950, and the other stocks were purchased by A. F. Forster for $1,050.

SELIG PARTY ATTEND BANQUET IN ST. LOUIS.

The Selig Polyscope Company's excursion train to the Panama-Pacific Exposition stopped in St. Louis on the way back to Chicago, and the members of the party were given a banquet at the Hotel Jefferson. More than 120 actors, scenario writers, exhibitors and producers were in the party, which was in charge of Clarence A. Frambers. In regard to the progress of the moving picture industry, Mr. Frambers is quoted as saying that prices will go up instead of down, and that in the future exhibitors of high class features will ask a price of admission in some proportion to the cost of the production. "It is the aim of producers behind the syndicate to produce higher grade pictures than ever before. Instead of the motion picture prices getting down to a nickel they will go the other way."

ST. LOUIS' FREE PICTURES CONFINED TO CONGESTED DISTRICT.

A delegation from the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis, headed by J. William Beubach, manager of the Nebraska airdome, have succeeded in getting the promoters of the free moving picture shows in the city to confine the exhibitions to the really congested districts, where there are not many theaters and where the people are very poor. Park Commissioner Cunliff told the committee that he could not eliminate the free pictures entirely, as the Board of Aldermen has set aside money for them and the contracts could not be broken, but he agreed to carry out any suggestion that might put an end to competition between the city and legitimate business. Mr. Deubach claims that this arrangement will permit a dozen exhibitors to remain in business that otherwise would have been forced to close.

SCHERRERS LEASE THE MIKADO THEATER FOR SIX YEARS.

Scherrer Brothers have leased the Mikado theater, at 5951 Easton avenue, for a term of six years from the Hagerman-Fitzsimmons Real Estate Co., who control a chain of high-class theaters in St. Louis, including the Park, a $100,000 structure at Delmar and Hamilton avenues, and the Shenandoah, a $75,000 building at Grand and Shenandoah avenues. The lease for the Mikado provides an annual rental of $33,000. Scherrer Brothers have tried out a plan of giving only high class features and pictures at the Mikado for several months, after the theater had been suffering from a reputation of poor shows and unruly audiences, and the long lease just taken by the firm speaks well for all the picture bill.

HEARD IN ST. LOUIS.

When "The Island of Regeneration" was shown at the New Grand Central during the week of July 25, Wm. Sievers, manager of the theater, was under considerable difficulties, owing to a suit brought by him, as manager of the New Grand Central Theater Company, and the V-L-S-E Company, against the Board of Police Commissioners, Chief of Police William Young and Chief of Detectives Samuel B. Allender. A temporary injunction restraining interference with the production of the photoplay was granted Mr. Sievers. The injunction suit was filed after complaint against a bathing scene in the film had been made to the police department by Attorney E. V. P. Schneiderhahn, representing the Federation of Catholic Societies. Mr. Schneiderhahn said two representatives of the organization and the morality squad of the police department had viewed the films at a trial performance, and came to the conclusion that certain parts should be left out. Mr. Sievers invited fifty representative St. Louis citizens to view the pictures, and they assured him they did not find anything objectionable in the films. At the first showing of the films on Sunday, July 25, the audiences were the largest the theater ever had, and at the conclusion of the picture almost the entire audience applauded heartily, a sure sign of approval from the conservative patrons of the New Grand Central.

William West, private watchman at the Novelty theater, 3530 Easton avenue, dis-

covered a man with a jimmy hiding under a rear stairway of the theater at about 8.30 p. m. on July 28. West seized the burglar and was taking him to the nearest patrol box, a block away, when the man tripped him and escaped Three weeks before this $15 worth of stolen jewelry was found under the stairs, and West believes the man with the jimmy was the thief who had stolen the jewelry and had come to recover it.

John Karzin, president of the McKinley Amusement Company, and proprietor of the Casino and Royal theaters, on Market street, reports that the Casino at 1620 Market street is to be rebuilt. The present wall of the Casino will be used, but as it is only 50 feet in length, it will be extended 50 feet further, and the building, when completed, will be 50 feet wide and 100 feet deep at the back, and 25 feet wide at the entrance, giving an L shape to the auditorium. The new building will have a balcony, and the seating capacity will be 900, of which 268 seats will be in the balcony. The front will be of white enameled brick, with a canopy extending ver the pavement. This will be the largest moving picture house on Market street, and will be ready for business when the airdome season closes. Mr. Karzin, owner of the Casino, also owns the Royal, across the street from the Casino, and a big airdome at 18th and Chestnut streets, besides being the president of the McKinley Amusement Company, that operates the Majestic theater at 1024 Franklin avenue.

LOUISVILLE NOTES.

A. J. Wagner, who deserted the moving picture business a few months ago to enter the shoe business, has decided to spend a portion of his time in the old game, and has taken charge of the airdome of the Germantown Amusement Company, at Clay and Kentucky streets.

Herschel Mills, who for the past two years has been connected with the Dixie theater, of Russellville, Ky., recently resigned his position when the theater began using power from the local power house. When the theater was first built there was no public power plant in the city, and Mills operated the private plant and did other work around the theater.

The Hazard Motion Picture Company, of Hazard, Ky., a recently organized producing company, is making a number of pictures of the various mountain towns just now. A "Movie Queen" is selected in the various towns filmed, and in this way a great deal more interest is stirred up. A voting contest of some kind is generally used to secure the "Queen."

The Tabb theater, of Mt. Sterling, Ky., was recently closed for several days while improvements were under way. The theater reopened with Orrin Johnson, in "Satan Sanderson." The new Paramount theater is now running and the city has two picture houses.

The Pastime theater of Maysville, Ky., is still in financial difficulties, and it is probable that the theater will be sold shortly to satisfy a judgment of $150 held by the Farmers' & Drovers' Bank, in which was recently sustained by the county court. The theater was successful for a number of years, but changes in management and other theaters opening in the city finally placed the show house in financial trouble.

Ralph Whittinghill, of Jeffersonville, Ind., who was employed as a moving picture operator in Louisville, died recently of myelitis, following an illness of two weeks. He and his family came to Louisville from Brandenburg, Ky., a short time ago.

The moving picture theater in many of the small towns throughout the Kentucky district are becoming headquarters for all big civic movements. The Fairland airdome, of Corbin, Ky., was recently used by the Corbin Business Men's Club when they entertained a large delegation of Louisville boosters who represented the Louisville Commercial club on a trade-extension trip. Over 500 persons were present.

Mushroom Film Concerns

Get-Rich-Quick Picture Company Promoters Find Credulous Investors for Their Worthless Stock Sales—Many Such Temporarily in the Field—Leave a Narrowed Market for Really Promising Undertakings—A Case in Hand.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World

PROMOTERS of legitimate film companies and other moving picture projects are strongly of the opinion that some movement should be started to keep down money grabbing and "get rich quick" concerns out of the field. It is probable that there are more moving picture schemes started just now than there were gold mining schemes promoted during the Bonanza era shortly following the Civil War.

Moving picture concerns are being incorporated daily for large amounts, and in many cases the shares are placed within reach of the smallest investors who are promised fabulous returns on their investments. Few of these schemes ever pan out and the investors hold the bag after a few hundred feet of film has been produced, and officers' salaries and various expenses paid. The consequence is that legitimate concerns are having considerable trouble in floating their stocks, and the small investors reach for their gun when you mention moving picture investments. However, the adage still stands that "there is a fool born every minute," and some of the smaller ones are bound to be singed from time to time.

One of the most interesting of the "get rich quick" or "Wallingford schemes" which has been "pulled" in this district for some time was that of Charles W. Franklin, 34, who hails from Paducah, Ky., and David Griffin, 24, of Bloomington, Ind., who recently tried to organize a $100 000 moving picture concern in Indianapolis, Ind. When arrested Franklin was discovered to have a total capital of 1 cents. Mr. Franklin apparently found a fertile field as far as securing actors was concerned, but getting money was another matter. There was no evidence to show that Franklin had attempted to defraud anyone, and Judge Deery discharged the men. The court told Franklin, "You had better get out of town before a sanity inquest is held on you." It is said that Franklin proposed to start an actors' school and to charge a tuition fee of $50.

"HYPOCRITES" GOES WELL IN LOUISVILLE.

At the time of our last week's issue, many Louisville exhibitors were anxious about the result of the prospective showing of the Bosworth (Paramount) offering, "The Hypocrites," at the Alamo. Some expected that local censorship would be agitated, but their fears were unfounded, as the following telegram will show: "Report regarding 'Hypocrites was based on criticism of other exhibitors who had seen the picture and were afraid the local public would not stand for it. As it happened, however, the exhibition was without incident, Mayor Buschemeyer seeing the picture and giving it his approval."

PRIZE INSURANCE FILM COMING.

The Insurance Field, an insurance trade paper published at Louisville, recently staged a prize contest for the best insurance moving picture play. The contest was open to all insurance men, and a large number of high class scenarios were submitted during May and June. The winners in the contest will be announced in the August number of the Life Insurance Educator Monthly, one of the papers gotten out by the concern. The prizes amounted to $50 and were divided into $25 for the best scenario, $10 for the second best, and $5 each for the next three. These scenarios will probably be produced later on and will be shown at various insurance men's meetings throughout the country.

THE NEW THEATRICAL COMBINE

Mr. Sievers originally planned to organize a corporation of principal theater owners of the United States with a stock of about $50,000 to buy, sell and probably produce films for a number of the leading exhibitors scattered over the entire country. The majority of those present at a recent meeting were of the opinion that it would take a capital stock of somewhere in the neighborhood of $2,000,000 to organize a company such as that suggested.

Mr. Dittmar of the Majestic Amusement Co. of Louisville is serving on the temporary committee on organization and membership which is composed of the principal theater owners of the country, and to all of those present at the meeting held in Chicago. Mr. Dittmar stated that a good deal had to be done before the members would be in position to organize a permanent company, and that a meeting would be held on August 25 in Chicago to complete arrangements.

Those present at the meeting and who are working on organizing and securing members are: J. E. Bryant, Waterloo, Ia.; William Sievers, St. Louis, Mo.; E. H. Hulsey, Dallas, Tex.; Tom H. Boland, Oklahoma City, Okla.; N. H. Gordon, Boston, Mass.; Thomas Saxe, Milwaukee, Wis.; Thomas Furniss, Duluth, Minn.; J. H. Kunsky, Detroit, Mich.; E. Mandelbaum, Cleveland, O.; A. H. Blank, Des Moines, Ia.; Aaron Jones, Chicago, Ill.; F. J. Rembusch, Shelbyville, Ind.; J. Ditmars, Louisville, Ky.; Tom Moore, Washington, D. C.; J. Eugene Pearce, New Orleans, La.; Max Spiegel, New York City; M. H. Mark, New York City; Turner & Dahnken, San Francisco, Cal.; H. A. Sims, Salt Lake City, Utah.

RENEWS OLD CONTRACT WITH OPERATORS' UNION.

The Louisville Photoplay Association has just renewed a contract with the union machine operators of Louisville whereby the old contract, which has been in existence for some months, will be continued for eighteen months. The local association had a series of short meetings at which the matter was discussed before the contract was completed. The organization is now holding its meeting in the big directors' room of the Fouth Avenue Amusement Company, over the Alamo theater, instead of in the cramped quarters over the Novelty theater, which were used for a year or two.

QUICK WITTED OPERATOR HUGHES.

Harry Hughes, an operator at the Casino theater, of Louisville, and the doormen at the theater displayed considerable coolness when a reel took fire while being run through one of the machines on Sunday evening, July 25. Hughes was enveloped in fire from ignited material in the room. He quickly grabbed a fire extinguisher, and had the blaze out in a jiffy.

The patrons of the theater started for the exits when the flash occurred, but there was no stampede, as the doormen threw wide the big double doors and told the people that there was no danger, and that the blaze was out. The fire department had practically nothing to do when it arrived. One machine was spoiled, and a new Simplex machine was purchased. The theater was closed on Monday, but resumed operations on Tuesday. Hughes was burned about the face and hands and his clothing was badly scorched, but he was not seriously injured. The fire occurred shortly after eight o'clock.

New House in Oakland, Pa.

Natatorium Building Being Remodeled—Will Be Made Into Up-to-Date Picture Theater—Located Between Atwood and Meyran Avenues—Designed to Seat 750 People—Those Who Are Interested in the New Project.

Special to Moving Picture World from Pittsburgh News Service.

OAKLAND is to have a new moving picture theater in the Natatorium building. The lower floors, being remodeled, show careful attention to details and give promise of a thoroughly up-to-date and practical theater. The building, between Atwood and Meyran avenues, runs to a paved alley way in the rear, and with this private alley complies fully with the city laws on the subject of exits. The plans call for the abandonment of the present swimming pool and the lowering of the auditorium floor to the Forbes street level. The present stone steps leading to the entrance will be done away with. The auditorium ceiling will be 24 feet high. The floors above the auditorium will not be disturbed by the alterations, although the stairs will be moved to the left of the entrance, and a new elevator lobby constructed. It will seat 750 persons.

The owners of the Oakland Natatorium building are the Oakland Amusement Company; George H. Schwan is the architect; C. H. Keer Construction Company are the contractors, and the lessee is James B. Clark. The operation company will be the Rowland and Clark theaters, which also operates the Regent, in East Liberty, the Belmar in Homewood, the Arsenal in Lawrenceville, the Bellevue and the Oakland and the Schenley Photo play in Oakland, which latter house will be discontinued on the completion of the new house. Construction starts July 26, and the date set for the opening is November 1.

HOW PITTSBURGH TOOK THE HONOR.

The entire motion picture trade of Pittsburgh joined in one big cheer last week and it seems as though they would never get done talking about it, when they learned that Pittsburgh was signally honored at the annual convention of the Motion Picture Exhibitors' League of America in San Francisco, Cal., when Fred J. Herrington was chosen president of the organization.

Every one was more than pleased and just bubbling over with joy when they learned of the choice for president, and they are equally satisfied that Mr. Herrington will undoubtedly endeavor to institute a policy of progress and expansion in the League. His ideas on censorship are well known—absolute, unequivocal repeal of all existing censor laws and prevention of the enactment of the same in the future, "Free speech, free press, free films" is his motto.

INSPECTOR DELAYS BUILDING PERMIT IN ERIE.

Although application for a permit to begin operations on the new theater in State street, between Ninth and Tenth streets, Erie, Pa., was made more than a month ago, Daniel P. Dundon, building inspector, has withheld his permission. Slight technicalities in the plans which call for a long entrance to the theater, it is said, are holding up the permit.

For the past two weeks workmen have been employed in tearing down the structures in the rear, where the theater proper will be located. Leo Wortheimer, of Buffalo, who is the owner of the building, has been in the city several times preparatory to having work started. Plans for the theater have been sent to Harrisburg authorities and have been approved, but it is said that Inspector Dundon is not quite willing that the long entrance from State street should be constructed.

Estimates of the construction of the theater, which have been given the building department, amount to $24,000, but do not include the furnishings, which it is expected will cost more than $25,000. The building will be more than 100 feet in depth and about 60 feet wide. It will have a seating capacity of more than fifteen hundred persons.

TOLD IN THE SMOKEY CITY.

The Metropolitan Booking Offices, of Pittsburgh, announce that they have received a large consignment of comedies featuring Charles Chaplin, which they are handling as direct representatives of a well known importer.

A beautiful new moving picture theater is being built in Brownsville, Pa., near Pittsburgh, with a seating capacity of 700. James Lasky, a Uniontown florist, is building the theater, assisted by J. D. Polites, of the Majestic theater, in Charleroi, in selecting the films for the new house.

Work has been started on the remodeling and enlarging of the Orpheum theater building at the corner of Main and North streets, Butler, Pa., and operations will be pushed as rapidly as possible as the management is hopeful that the improvements will be completed for the opening of the remodeled playhouse some time in August.

Joseph S. Skirboll, general manager of the Pittsburgh, Chicago, and Kansas City offices of the Metro Pictures Service, returned last week from an extended tour of the West. He says that the Metro program is in great demand in the West and that some of the biggest houses in Chicago, St. Louis and Kansas City contracted for the service during the past few weeks.

George J. Sweitzer opened his Century Family theater in East Ohio street, Northside, Pittsburgh, last week. This is one of the prettiest houses on the Northside and is complete in every detail and is the only house on Ohio street using direct current for the projection of their pictures. The interior decorations are old rose, green and gold.

The Avenue theater, in Turtle Creek, Po., owned by H. C. Bowers, has been closed. Mr. Bowers purchased this house May 1. He is looking for another location.

The Metro offices, in Pittsburgh, are again being enlarged and remodeled. Due to the rapidly increasing business, the present quarters are always found crowded and more room is necessary. Accordingly the second floor of the building, which is located at 212 Fourth avenue, is to be taken up almost entirely by offices. Another stenographer and shipper was added to the force last week.

An application for a Pennsylvania State charter of incorporation has been made by Leo Wertheimer, William J.Hayes, C. B. Hayes, G. C. Boughton and William H. Roueche, for the Strand Amusement Company of Erie, Pa.

Al W. Cross, manager of the Hudson Feature Film Company, of Pittsburgh, announces that he will leave for New York about Aug. 1 for a week's business trip, when he expects to close several deals for big subjects, negotiations for which have been pending for some time and which will be included in a series of big subjects to be released by him during the fall and winter season.

Edward Thompson, of the Hudson Feature Film Company, of Pittsburgh, is working in central and southern Ohio and is breaking all records for bookings.

J. C. Ragland, a well known theatrical and newspaper man, is now on the road for George Kleine, receiving his instructions from M. F. Gibbon, local manager for that concern.

John Hafner, of Natrona, Pa., has sold his Keystone theater there and is said to be looking for some other proposition in the motion picture business.

Michaels & Freeman, of Pittsburgh, report the sale of prints on the "Italian-Austrian War," on which they own the negatives and United States rights, to exchange men in Ohio and Massachusetts.

S. A. Pfender, owner of the Royal theater, at 1940 East street, Northside, Pittsburgh, has sold that house and is now enjoying a well earned vacation. It is expected that he will buy another theater in the fall.

Antonio Cioritarese has started work on the erection of a new motion picture theater in Pitcairn, Pa. It will be an up-to-date house and will be finished about October 1.

Pete Demas, proprietor of the Minerva theater, Fifth avenue, Pittsburgh, is spending his vacation in New York City.

The new moving picture house being erected on the Heinz lot at Thirty-fourth and Butler streets, Pittsburgh, will be known as the Penn theater. The date of opening has not been announced as yet.

David Adler, of Friedberg & Adler, of the Alhambra theater, East Liberty, says their handsome new house in Cleveland will be named the Strand.

Charles Miller, who left the Smoky City six months ago to take charge of the Kansas City office of the Metro Picture Service, is back again in Pittsburgh, managing the special features and serial department of the Universal Exchange. He says he is very glad to get back in the old town again and that he is doing exceedingly well since he took charge of his new position.

The management of the Grand and Keystone theaters, in Natrona, Pa., have closed down the Grand for a few weeks on account of repairs that are needed in the entrance floor and inside the theater.

Herbert Griffin, traveling representative of the Nicholas Power Company, is in Pittsburgh for about ten days and is making his headquarters at the Feature Film and Calcium Light Company and Ludwig Hommel & Company. Mr. Griffin is en route to New York from the Pacific coast and expects to be in New York in a few weeks to take a well earned vacation.

EXTENDING USE OF FILMS IN NORTHWEST.

Special to Moving Picture World from Midwest News Service.

THE municipal motion picture show and the wider use of films in the rural districts of the state of Washington are near at hand. The Washington State College, under the direction of Professor Tormey and the Tacoma News, are two forces that will promote this plan.

The trustees of the Commercial club at Puyallup appointed a committee "to purchase a moving picture machine for municipal uses." This projector will be for use primarily at the high school, but it also will be available for the Woman's club, the Commercial club or any other beneficial organization. Professor Tormey has promised the State College will loan films. The Pathescope, which he recently demonstrated in Puyallup, is likely to be used.

The plan of the Tacoma paper to make it possible for every community to have a motion picture show is based upon this or some other portable projector. The college will loan the films.

Professor Tormey's chief aim is to interest the entire state in intensive farming. He will not only take argricultural educational pictures to the country, but will show them in the cities. Programs will not be limited to educational, but will be interspersed with comedies and other entertaining pictures.

CAPITOL CITY JOTTINGS.

C. O. Moss, who has been managing the Charlotte, N. C., office for the United Film Service, held down the manager's desk of the local branch during the week's absence of Sidney B. Lust in New York. The Charlotte office was closed during the week and hereafter the business in that territory will be taken care of from Washington.

J. D. Hofheimer, who operates the Palace, Arcade, Strand and Manhattan theaters in Norfolk, Va., was seen here last week. Mr. Hofheimer visited Washington on business connected with those houses.

W. F. Harrison, of the Superior theater, Richmond, Va., stopped over in this city on his return from a trip to New York.

William Fox, of the Fox Film Corporation, of New York City, was a visitor at a majority of the motion picture houses here, although the exhibitors in many instances did not learn of this fact until after he had left. Mr. Fox wanted to see local conditions for himself, according to Lieut. Jim P. Anderson, manager of the exchange in Washington, and to give final instructions concerning the placement of the Fox films uder the new scheme of service. Mr. Fox declared that there was need for a large theater in Washington with an admission charge of twenty-five cents.

Samuel J. Mayer, formerly manager of the local office for the Universal Film Company, and at one time holding a similar position with the General Film Company, has accepted employment with the World Film Company as traveling representative in the District of Columbia, Maryland and Virginia.

BAMBERGER LEAVES FOR NEW YORK.

Leon J. Bamberger, the former manager here, left for New York on Saturday. Before departing from the city he called on many of the local exhibitors, all of whom expressed their best wishes for his future success. Mr. Bamberger is indeed a hustler and one who will carve out success for himself.

BACHRACH STILL WITH WORLD FILM.

The attention of the Washington correspondent of this paper has been called to what is termed an inaccuracy in that it was reported in these columns that Alan J. Bachrach was to become an employe of the V-L-S-E. It is stated by his present employers that such is not the case.

G. J. SCHAEFER IN TOWN.

G. J. Schaefer, sales manager for the World Film Corporation, of New York, spent the week in Washington adjusting the affairs of the local office.

AT THE PATHE EXCHANGE.

Sam Flax, booker at the local office of the Pathe company, was a member of a party of four who last week traveled to New York in a "jitney." Sam is reported to have cut quite a swath along the Great White Way and that he made quite an impression with his genial good nature and mile-wide smile.

Herbert M. Osborn, local manager for Pathe, Inc., is much pleased with the advertising which is to be given to the new serial, "Neal of the Navy," and the new "Gold Rooster" films. Mr. Osborn is at present arranging for the placing of seventy-five 24-sheets, advertising the latter, in this territory. These posters are to line the country side and start the ball rolling towards increased box office receipts. The Pathe Company is following this same procedure in other parts of the country, the number of posters in a single locality varying with its size. The posting of these 24-sheets will be done by A. M. Briggs Company, of New York.

Tackling Credit Problem

Washington, D. C., Exchange Men Seeking Better Methods of Handling Collections —Some Exhibitors Seem to Favor the Advance Deposit Plan—Think That Many Houses Bound to Fall Are Kept in Business Longer Than Necessary.

By Clarence L. Linz, Washington Correspondent Moving Picture World.

THE matter of poor collections continues to hold the entire attention of the exchangemen in this territory and conditions are coming to pass where to protect themselves those who rent films to others will find it necessary to demand a week's rental in advance. This is the greatest complaint of the exchangemen at the present time. They have forgotten all about abuse of paper and films and nearly everything else and are devoting much of their time to devising ways and means of bringing delinquent exhibitors to time.

Several well known exhibitors were discussing the local situation the other day in company with one or two exchangemen. Naturally this all-absorbing topic came up. To the surprise of some of those present, one of the best known exhibitors declared himself to be in favor of the adoption of an iron-clad rule to demand a deposit equal to the amount of a week's service from all exhibitors in the territory. When asked for his reasons for this assertion he declared that the exchanges were carrying along too many of those who cannot hope to continue in business under a continuation of slow times. Very often these are forced to show more than the number of films deemed proper considering the admission price demanded, or to offer other inducements to the public to increase their patronage. Without the continued backing of the exchanges many houses would be closed, according to the speaker; much unfair competition could well be dispensed with, and the city would not be called upon to support so many theaters. It is, of course, a case of the survival of the fittest. In the meantime, the exchange managers are going after those who fail to live up to their rules concerning the giving of credit, and in turn they are "jacked up" by headquarters for not turning in what the latter believe to be the correct amount of checks ordinarily coming from rentals. The exhibitor gets his money before the people can see a performance, the film men say, then why should not the film-renters be willing to pay in like manner?

WORLD FILM TOPICAL REEL.

Arrangements have been completed between the Washington Times and the World Film Corporation for the showing of weekly news films at the theaters in this city. Each reel is to be a thousand feet in length and is to be made up of five hundred feet of news pictures from other cities supplied by the World Film Corporation and five hundred feet of local events. To furnish the latter the services of Edward J. Greene, camera operator who has been engaged in making moving pictures throughout the world and who has been lately making pictures of America, Panama and South America for use by Burton Holmes in connection with his travelogues, have been secured. The first release of the Times-World pictures will be made during the week, but thus far no definite release date has been announced.

It is pretty generally believed that this scheme will meet with great popularity in this city, for it is a fact that people are universally anxious to see themselves pictured in the public prints or on the screen. It is a "failing" of the American people to seek publicity, almost regardless of its nature, and the projectors of the scheme realizing this are very hopeful of success. The Washington Times is conceded to be the picture newspaper of the city, for it is the only one at the present time which devotes regular space daily to the industry.

In announcing the coming service the newspaper says that, "The most important feature of Times-World Film picture will, of course, be the part that is devoted to Washington itself. Heretofore, such news pictures as have been exhibited here of Washington events have been connected only with affairs of big national interest that would be proper features for exhibition throughout the world. Now it is the purpose of the Washington Times to give the people of the city a film of those events that are peculiar to Washington and are interesting solely to Washingtonians." In addition, the newspaper itself is to be illustrated as profusely as possible.

HOME AMUSEMENT CO. TRUSTEES NAMED.

Dr. Harry Bosley, Henry A. Johnston, Luther W. Gibson, D. Edward Clarke, Dr. C. C. Weeks and William S. Plager are named as the six trustees of the Home Amusement Company, of this city, who will manage its affairs during its first years. This company was last week incorporated with a capital stock of $50,000 divided into 5,000 shares of a par value of $10 each. The general offices of the company in this city are to be located at 1230 C street, northeast, in which neighborhood it will engage in a general theater business, including the establishment and maintenance of motion picture houses, music halls, vaudeville theaters and vaudeville, burlesque and standard theater projects, together with the leasing and rental of films, equipment, paraphernalia, supplies, etc. Its charter covers its operations in all parts of the United States.

As previously reported in these columns, the new corporation has recently promised plans for the erection of a motion picture theater on C street, between Twelfth and Thirteenth streets, northeast. It is estimated that the building will cost in the neighborhood of $25,000. The plans call for fireproof construction throughout and the building will have a frontage of fifty feet and a depth of one hundred and ten feet. The new theater is to be modern in every particular. The plans were drawn up by William S. Plager, architect, who is himself a member of the Home Amusement Company.

BRANCH MANAGER FRIEDMAN AT THE WORLD FILM HELM.

The lightning-like changes in the personnel of the World Film Corporation's local office created quite a stir in local film circles and the many exhibitors who have learned to know Henry E. Friedman since he came into this territory some few weeks ago are hastening to congratulate him upon his promotion to the position of branch manager, succeeding to the position made vacant here by the resignation of Leon J. Bamberger, who has gone to New York to join the V-L-S-E forces. Mr. Friedman is quite a heavy built chap both physically and mentally. He is one of those men who seem always on the go and who are willing to go a long distance out of their way to help those with whom they come in contact. A willingness to give the best of personal service and an ability to quickly grasp situations should make him a valuable man in his new position and win for him the favor of all exhibitors in this territory.

Censor Backs and Fills

Kansas State Censorship Board Shows Amazing Proclivity to Not Know Its Own Mind—A Case in Point Is a Film Offering Passed and Sealed and Listed, Then Peremptorily Ordered Out of Existence to Be Destroyed.

[illegible]

A [illegible] censor controversy [illegible] was waged on Kansas soil yesterday and [illegible] of Topeka [illegible] when [illegible] censorship [illegible] Kansas [illegible] Board of Censors [illegible] Kansas [illegible] Commissioner [illegible] Kansas [illegible] Commissioner [illegible] Kansas [illegible] Commissioner

C. O. Moss, manager of the Charlotte branch of the United Film Service, is spending the week in Washington, D. C.

R. H. Mason, of the Acme theater in Goldsboro, who has had considerable experience in the handling of features, having been connected with Harry Raver in the exhibition of the Itala pictures, traveling from the Atlanta office, and who is one of the pioneer motion picture men of the South, is about to join the forces of the World Film Corporation as manager of the Atlanta branch. The Acme will be operated under the management of Mr. Phillips, the father-in-law of Mr. Mason.

The Strand theater, owned by the Blomburg Amusement Company, opened the latter part of last month at Asheville, N. C. L. Blomburg, a well known cigar dealer of this place, is at the head of the company. The house itself is well fitted out and very attractive. F. A. Abbott is the manager.

Howard & Wells expect to open their new $60,000 Royal theater in Wilmington on or about Sept. 15. This will be strictly a feature house with an admission price of ten cents. Two Powers 6-A machines and a Mirror screen are to be installed. A five-piece orchestra and good features are counted upon to make this a most successful venture. Howard & Wells are among the best known exhibitors in the southern territory.

The city commissioners of Asheville at their meeting last week passed the first reading of an ordinance regulating the playing of pianolas and other automatic musical instruments between the hours of 8 a. m. and 8. p. m. The ordinance reads, "That it shall be unlawful for any person to play a pianola, auto-piano, or other self-playing musical instrument at any point nearer than fifty feet from the sidewalk within the legally designated fire limits of the city between the hours of 8 a. m. and 8 p. m." The ordinance must go to a second and third reading and twenty days must thereafter elapse before it becomes a law.

Charlie Chaplin night at the Auditorium, Winston-Salem, made a great hit with the patrons of that house.

The exhibitors of North Carolina are looking forward with interest to the coming convention to be held from Aug. 15 to 17, inclusive, at Wrightsville Beach, near Wilmington. Many important matters will be brought up for discussion and with the interest now being taken in the activities of the State League, this convention will probably prove among the best held anywhere in the country. The exhibitors in session will themselves be filmed together with prominent officials of Wilmington and the reel will thereafter be shown in nearly every theater in the State whose proprietor or manager holds membership in the league. It is intended that this film shall prove a booster for Wilmington and the cost of its production will be made up of contributions from among the business people of that city.

HAWAIIAN NOTES.

Special to Moving Picture World from Hawaii News Service.

MUCH comment and not a little amusement has been caused throughout Hawaii by the action of the Honolulu board of supervisors deciding that the big comedy, "Tillie's Punctured Romance," was educational and passing it for Sunday exhibition.

Hilo's board of supervisors has passed an ordinance legalizing Sunday motion picture shows if the deputy sheriff of any district decides a picture is educational.

Talking motion pictures from Japan were shown for three days at the Japanese theater in Hilo. The pictures included the "Japanese Army at the Siege and Fall of Karchau" and "Geisha Dancers" and other features. They were shown at 35 and 50 cents, children 10 cents.

Summer in New Orleans

Theaters Take Time During Hot Days to Remodel and Fix Up for Winter Campaign—Pearce's Trianon and Dreamland Theaters, also the St. Charles Street Lyceum, Are Making Interesting Changes.

Special to Moving Picture World from Trades News, Gulf States Correspondent.

NEW ORLEANS' picture theaters are all in the course of or about to begin their midsummer remodelling in preparation for the winter season, and taking advantage of the comparative slackness of business during this month. Of particular interest are the improvements made on Pearce's Trianon and Dreamland theaters and on the St. Charles Street Amusement Company's Lyceum.

The Dreamland is being made a reverse house, the screen being placed toward the street as is required where rear exits are not available, and as is now being done by preference by a number of theater operators. Its seating capacity is being increased by 125 to 345. Something distinctly novel in interior decorations, as well as increased lobby facilities, is promised, for the opening which will take place about the middle of August. The overhauling is being done very thoroughly and as a result the house is closed for some weeks.

Manager Frank A. Heiderick of the Lyceum claims to be doing something unusual in the matter of remodelling his house and bringing its seating capacity up to 650 with an additional 220 seats in the balcony. He has let a contract by the terms of which the house is to be closed and out of operation but five days. Much of the work will be done at night and there will be no trashing up of the house until the five day period begins for the material is being brought in through the rear exits.

This is the third enlargement made in the Lyceum in the last two years. It will bring the house well toward the front both in size and appointments. The cooling system being installed at present is worthy of especial note. It consists in three sets of Typhoon fans, of 36, 42 and 72 inch size. This makes the Lyceum the first New Orleans house to install this new system in favor of which a great deal is being urged and much interest is being shown by the exhibitors of the territory.

The Lyceum is rich in rear exits. It has three of them, one is through the yard of a fire engine house situated adjoining and a fire plug has been installed in the alley for the especial protection of the picture theater, this being brought about by special arrangement with the city government.

Pearce's Trianon theater has just completed the installation of its new organ. It was heard for the first time July 25 and is considered by musicians in the way of an acquisition to the city. It was purchased of the M. P. Moller Organ Factory of Hagerstown, Md., for the Trianon by J. E. Pearce, Southern manager of Josiah Pearce and Sons.

The work of installing the big instrument, which meant putting together something like a million pieces, was looked after by George C. Bollinger representing the manufacturers. It took him just seven weeks, working nights only, while the theater is closed. The instrument is one of the largest in use in the United States and the first of its kind installed in a theater in the South. It is noted as being of the highest artistic perfection in voicing as well as in orchestral effects.

These latter mark a further advance in theater organs. There is even a complete player piano within the organ. The orchestral effects include the bass drum and cymbals, tympany brass drum, snare drum, triangle, song birds, tango drive, castanets, horns, policeman's whistle, fire gong, steam-boat whistle, French horn, cello, violin, viola vibrato, vox humana, diapason, clarinet, tuba, chimes, orchestral bells, sleigh bells, the brass flute and various other effects found in regularly organized and complete orchestras.

PEERLESS FEATURE FILM CO. LOCATES.

New Orleans' new feature film exchanges, noted recently as having been formed by Paul L. Ford and E. B. Smith, both well known to the industry throughout the South, will be known as the Peerless Feature Film Company. Their offices are at 832 Common street, right in the heart of film row, Fox on one side and World on the other. Messrs. Smith and Ford are issuing a special invitation to all their friends to call.

THEY'RE CHAMPIONS, MAYBE.

"Yes," said Al Shear, who runs the New Orleans end for the Consolidated, "we have organized a baseball nine here in the office and are challenging every film exchange in the South to come on and mix it with us"

Those were his words. Further cross-examination developed the fact that Al will carry the balls, bats, water and other impedimenta and, on occasion, act as umpire; in short, shoulder the heat of the day or words to that effect.

This is in line with Mr. Shear's policy of further fostering the spirit of Universal peace in his organization. Universal enthusiasm, etc. Another thing that he did recently was to provide every employee in the offices with especially secured passes to the houses showing Universal pictures.

It was learned further, on the highest authority, that every employee of the Consolidated office knows every Universal actor by name, just like Napoleon did, and that consequently they just can't keep from selling those Universal films.

The vacation season has begun at the Consolidated and a number of the staff are already away for their two weeks, somewhere along the coast from Waveland to Pass Christian. Shear sure is strong on that morale thing.

Speaking of the baseball challenge Mr. Shear says he means it and that he will meet any exchange team half way, and that if this is not satisfactory he will get together with any challenger with a view to meeting under some other conditions.

GULF STATE BRIEFS.

Mayor Simmonds, for some time New Orleans manager for the Apex Film Company, returned recently from New York and will handle some special features out of New Orleans

The rumor that Klaw & Erlanger would put the Crescent, their second best New Orleans house, in the pictures has died, it having been announced that K. & E. would play the Baldwin stock company there during an indefinite season. It is known that there had been several deals on for the lease of the theater as a picture house.

J. E. Pearce, Southern manager of the Pearce interests, is recently back from a cruise along the Gulf.

Al Shear, New Orleans manager for the Consolidated Film Co., recently made a flying, hand-shaking trip up the road to Jackson, Miss., where he was the guest of H. A. Carleton, owner and operator of the $50,000 Istrione theater at that city.

Herman Fichtenberg, head of the Fichtenberg interests, returned recently from a hurried business trip to New York. He and his general manager, William Gueringer, left shortly thereafter for a trip of inspection to Pensacola.

Zig-Zag Censorship

Ohio Local Censors Give Crazy-Quilt Pattern to Censorship in That State—Of Its Censors in Many Localities Some Will and Some Won't—Keeps Picture Men on Uneasy Seat—Experience with the Eastland Films.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE multiplicity of censorships existing in Ohio under the rather remarkable state of affairs now legally possible, which has been referred to in various connections in these columns heretofore, was never better illustrated than in the case of a reel of pictures showing scenes in connection with the "Eastland" disaster. The immense news interest of the tragic affair is not a matter of dispute, of course, and the pages upon pages of newspaper matter run, accompanied by photographs showing every possible phase of the wreck and of the work of rescue, indicated the extent to which the press and the public desired to know all of the details.

Hampered by state and local censorship, however, the people who secured a thousand feet or so of moving pictures showing the identical scenes which have been brought before the public by means of photographs and by newspaper descriptions have been standing on their heads, metaphorically speaking, for some time. It was at first rumored that the state board would refuse to permit the pictures to be shown at all, but a full reel was O. K.'d, with the elimination of several scenes showing the removal of bodies from the hull of the vessel and in the morgues.

This was only the beginning of the producers' troubles, however, for local authorities all over the state began to announce for the information of the world at large, that they would, or would not, as the case might be, permit the exhibition of the "Eastland" pictures in their respective cities. There was no difficulty of this sort in Cincinnati, where, it will be remembered, the grisly spector of municipal plus state censorship first showed itself in a case a few months ago. Manager I. Lipson secured the pictures for exhibition at the Strand Friday and Saturday, and silent crowds viewed them with sad interest. However, at Youngstown and Canton, to name only two other cities, the mayors promptly announced that they would not allow the pictures to be shown, and the question again arises of just what force and value is the formal approval of a picture by the Ohio State Board. The question is one of considerable practical interest to exhibitors and producers alike, not to mention exchange and "state rights" men.

EXHIBITORS WANT THE REFERENDUM.

Action taken last week by some of the leading exhibitors of Canton with reference to the referendum on the present censorship law is rather significant in connection with the continual friction which is heard from in the application of the various rights of censorship over moving pictures in Ohio. This, it should be said, is very frequently entirely without fault on the part of the state board, which has been much more liberal in recent months than formerly. It has been declared by advocates of the law that those who are attempting to secure referendum vote upon it are the producers and exchange men only, and their hirelings. Judging from the broadside turned loose by the Canton exhibitors in question, however, this view is hardly accurate. The Alhambra, the Odeon, the Grand, the Orpheum, the Lyceum and the Valentine signed their names to a full page advertisement appearing in a Canton paper on behalf of the referendum, and setting forth reasons why the patrons of moving picture shows should sign petitions and then vote against the law at the election. Copies of the petitions are on file with the theaters named. A good many other exhibitors take the view indicated by these, that the interest of the exhibitor lies in being able to show films of interest and value as they come from the hands of the producer, without mutilation. Of course there are many others who take the other side of the argument, and the fight grows warmer as the days go by.

A NEW CINCINNATI THEATER.

The more or less definite rumors which have been floating around Cincinnati for some time with reference to the construction of one or more new motion picture houses in the downtown district have at last taken shape, in at least one case, in the announcement that property has been acquired on the north side of Fifth street, just west of Race, upon which will be constructed a handsome house, a credit to that block of moving picture theaters.

I. W. McMahan, of McMahan & Jackson, widely known as theatrical magnates and film men, with Charles Schaengold, a local business man, is behind the new venture. The property has been taken under a twenty-year lease at an annual net rental, it is understood, of $9,000, carrying the privelege of purchase for $130,000, which is over $4,000 a front foot for the thirty feet in the lot. The depth of the plot is 90 feet, and it is estimated that the space available will enable the new house to seat 500 persons without difficulty.

The value attached to the site, and the pregnant fact that in the motion-picture business, as nowhere else, "many a mickle makes a muckle," is indicated by the mathematical conclusion, from the above figures, that it will take exactly 90,000 paid admissions to pay the annual ground rental, aside from such expenses as interest on the building investment, salaries, and so forth. The new house, the name of which has not yet been announced, will be in excellent company, in the same block as the Lubin, the Alhambra, the Colonial and its location is just a shade better than that of any of these large and popular houses, being closer to Vine street and the heart of the city by a few feet. The beginning of building work will not be delayed any longer than necessary, the vacation of the structure at present on the site and its destruction being planned for an early date.

LEW FOSTER ENTERTAINS NEWSIES.

Lew Foster, manager of the motion picture season at the Grand Opera house, hit upon a unique and kindly idea last week, when he threw open the gallery of the big house to the newsboys of the city to see Clara Kimball Young in "Marrying Money," without charge. Much excited interest was added to the performance for the newsies by the fact that Mr. Foster offered three prizes of $7.50, $5.00 and $2.50, for the best three criticisms of the performance. "I was a newsboy myself once upon a time," said Mr. Foster, "and I believe these youngsters are keen enough to shed some new and interesting light upon the real merits or defects of our shows." A group picture of the boys, to the number of several hundred, taken upon the Fountain Square esplanade, before the performance, was shown at the theater Monday night.

CINCINNATI JOTTINGS.

Last week was to have been the last of the summer season of vaudeville and moving pictures at B. F. Keith's Cincinnati house, but things worked out in such a manner that the management decided to keep the house open for another week. Pictures, as usual, have played an interesting part in the program at Keith's during the summer season, several reels being offered at each performance, and, incidentally, it is also whispered along the Walnut street Rialto that pictures played a part in the determination of the Keith management to close the theater until the regular season begins again, although the usual annual overhauling is a perfectly valid and legitimate reason for this action. At any rate, there are not lacking those who point to the difficulty of competing, by a show of the usual class of summer vaudeville and some miscellaneous moving pictures, with high-class feature productions, played by leading dramatic stars, at the Strand, the Lubin, the Alhambra, and other leading downtown and suburban houses, at the same price of admission. The experience of theatrical managers in New York and elsewhere lends color to the suggestion, at least.

Moving-picture exhibitors in Cincinnati were not backward in their response to the appeal sent out last week by the Governor of Ohio for assistance in relieving the serious distress existing among miners in the Ohio fields, where work has been almost entirely at a standstill for over a year. Among those who gave either all or a substantial percentage of the proceeds of a designated performance for the benefit of the miners were the Grand, the Lubin, the Nordland Plaza, the Norwood, and the Arcade.

Those interested in the suffrage question, whether pro or con, in the vicinity of Cincinnati, had an opportunity for the first time last week to see the much-discussed suffrage photoplay, "Your Girl and Mine," at the Park airdome, in Covington, Ky., just across the river. A strong delegation from the Cincinnati Equal Franchise Association witnessed the first exhibition of the picture, and the work of the "suffragettes" in advertising it to their friends helped the attendance very considerably. It is understood that, although the picture is in such demand that it is difficult to secure a print, a strong effort will be made to arrange for its exhibition in one of the Cincinnati houses, where a larger number of people can see it than was the case across the river.

ALAMEDA HOLCOMBE SUPPORTING ANNA PAVLOWA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ALAMEDA HOLCOMBE, the Atlanta girl who won the beauty contest trip to the Universal City, and was expected home this month, it is rumored, has accepted a position with the Universal company, and is in the cast supporting Anna Pavlowa, under the direction of Lois Weber and Phillip Smalley. After the picture is completed, Miss Holcombe will return to Atlanta for a few weeks and will then go direct to Universal City to become a permanent member of the Universal cast. Miss Holcombe is a girl on the sunny side of the twenties, a striking brunette, graceful and vivacious. She is not unknown to Atlanta audiences, having appeared in a number of films in this city, notably "Husband or Lover" and the "Belgian's Relief." For years she has had a desire to become an actress of the silent drama, and previous to her trip to California she was secretary to a local florist.

SAVANNAH SOCIETY FOLK IN A FILM.

Fifty young Savannah people have plunged into the moving pictures. When the feature film "Under Southern Skies," now being taken there by a producing cast of the Universal Film Company, is shown on the screen, the faces of about twenty-five young ladies of Savannah and as many young men will be seen. The local screen aspirants figured in several

scenes of the Universal Company's picture, dancing the minuet being their most important duties.

HEARD IN ATLANTA.

F. R. Sandford, of New York, has leased the Bijou theater, Birmingham, Ala., formerly operated by Jake Wells, and will put in a stock company, and is considering a run of moving pictures also.

The Scenic Film Company, Atlanta, has closed a contract with the Strand theater, this city, whereby the clients of the Scenic will be advertised by the Rowntree, of the process in that theater exclusively. Mr. Rowntree, of the Scenic, is the originator of the trick advertising films, and his work is in keeping with the class of clients he represents.

S. A. Lynch, president of the S. A. Lynch Enterprises, was an Atlanta visitor this week.

The extremely warm weather is cutting down moving picture theater attendance in Atlanta.

Atlantians will flock to the Alpha theater Wednesday to see 'Who Pays." The reason is William Oldknow, head of the Consolidated Film and Supply Co., is one of the actors. How the Universal people got Mr. Oldknow in the film no one seems to know, for naturally he is of a retiring nature. The Atlanta man is featured along with Eddie Lyons, Victoria Forde and Lee Moran. The picture was taken at Universal City, and is said to be very laughable.

The Grand theater at last has Marguerite Clarke in a new play this week, "Seven Sisters." Miss Clarke is a favorite among all moving picture patrons, and the Grand will play to crowded houses Tuesday and Wednesday. The balance of the week "The Blindness of Virtue," and "The Puppet Crown" hold the boards.

"The Diamond From the Sky" packs the Vaudette theater every Friday. It is one of the best serials ever played in Atlanta.

The Forsyth theater is dark this week, and will be until vaudeville returns, the latter part of August. The Forsyth management refused to substitute poorer class of vaudeville, and after experimenting with moving pictures for two weeks without any great success, decided to give the theater a vacation until the regular theatrical season opens.

"The Broken Coin" was given in the first two episodes at the Savoy, Monday. Coupons were printed in the Sunday papers good for admission between the hours of 10 a. m. and 2 p. m. The beginning of this serial is good, but it looks as if Atlanta audiences are tiring of serials. The complaint is too much of the sameness in plot of them all.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

IN CLEVELAND.

Edward Hornick has taken over the Dreamland theater at Xenia, O., from H. L. Binder who has been running it in connection with his other theater, the Orpheum. The Dreamland has been completely remodeled and the state fire marshal gave it his approval. A Simplex machine and a new piano were installed.

Sydney E. Abel, manager of the Cleveland branch of the V-L-S-E, has adopted a new policy that meets with the approval of Ohio exhibitors. One day a week he will have a private exhibition of films in the V-L-S-E offices, Sincere building. Everyone having a direct interest in the motion picture business of Cleveland will be invited to the exhibition, as a means of acquainting the exhibitors with the quality of his company's productions and to permit them to obtain ideas in advance for advertising methods.

League Censors a Film

Cleveland Motion Picture Exhibitors' League Agrees Not to Show Lengthy Films of the Chicago Catastrophe—Regular Weekly News Topicals with Eastland Views Counted Sufficient—Some Managers Show the Longer Pictures.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

APPROVED and disapproved, subjected to conflicting opinions on every hand, motion pictures of the Eastland disaster in Chicago have gone through a series of convolutions in Cleveland and as noted on another page throughout Ohio. Two days after the disaster two Cleveland exchanges received pictures, E. H. Painter, manager of the Kriterion Film Co., leasing the Chicago Tribune's reel and Frank L. Greenwald, manager of the United Film Service receiving another.

The pictures were shown at private exhibitions, Mr. Painter placing his on review at the Ray theater. Mayor Banker, A. A. Benesch, director of public safety and Police Inspector Norman A. Shattuck were present. Personally disapproving of several scenes but without serious objection to the film as a whole the mayor and Director Benesch said they would be unable to prevent exhibition in Cleveland theaters provided it were approved by the state board of censors. Mr. Benesch directed three scenes be eliminated and this was done. The pictures then were sent to Columbus and were O. K.'d by the board.

Simultaneous with this action the Cleveland local, Motion Picture Exhibitors' League held a special meeting and censored the censors. They agreed not to show in their respective theaters any lengthy films of the disaster even though the state board granted permission to do so and the city authorities were in accord. A resolution to that effect was passed, the exhibitors relying upon the regular news picture releases. Many exhibitors criticised the board for asserting the Eastland film would be educational. Nevertheless, a number of downtown theaters presented the pictures and the exchanges were deluged with applications from managers in other cities and towns of Ohio. Objections were raised by local authorities in a number of these towns but the exchange managers advised exhibitors to run the pictures in spite of these objections, holding that the authority given by the state board overrides any local criticism,.

Manager Painter of the Kriterion advised W. Urban, proprietor of the Orpheum theater, Canton, O., to run the film with his operator locked in the booth. The mayor and safety director of Canton forbid the showing of the picture but their objections were overriden by the exhibitor's show of fight. Painter received 300 orders for the film the first week. Mayor Hartenstein and Safety Director Harry Parrock at Youngstown attempted to have the pictures banned but were unsuccessful.

PLAN OHIO STATE EXCHANGE FOR SCHOOL FILMS.

Frank W. Miller, state superintendent of public instruction says he is planning a system by which his department may be the clearing house for films purchased by boards of education in various cities or rural communities, to be exchanged with other boards. As soon as school starts in the fall he will make definite proposals to the local school authorities and see how the plan is received.

"Most city schools now have projecting machines, and either buy or are given pictures," said Superintendent Miller. "They use them a few times and then lay them away until the next year. Thus the films are used comparatively little. I propose to establish a bureau in the state department of instruction, which will regulate the shipping of these films from place to place in the state. Each film will remain the property of the school board which purchased it originally, and will come back to it after it has been shown elsewhere. The pictures could be shipped direct from one place to another, but account of them would be kept by this department."

Superintendent Miller predicted that eventually the state will have to buy educational films and distribute them to local boards of education. He pointed out that with the clearing house exchange system which he advocates, many industrial films of educational value would be donated o the state exchange by manufacturing interests. "We could get scores of such films from food, machinery, camera and furniture manufacturers," he said.

TWO NEW THEATERS.

Two new theaters will be erected in Cleveland. Application has been made to the building department for a permit to erect a $25,000 playhouse at Cedar ave. and E. 75th street, for M. A. Pawlowski. Plans were drawn by J. F. Jasienski, architect and provide a structure 50 x 193 feet. The house is designed to seat 1,000 people. A smaller theater, to seat about 500, will be rected at 11507 Miles avenue for J. F. Profant. Plans were submitted by J. L. Cameron, architect. The building will cost $5,000.

CLEVELAND BRIEFS.

The Grand theater, Bellefontaine, has been conducting a baby contest. One night seven freezers of ice cream were distributed, with twenty Bellefontaine merchants contributing prizes.

The Dome theater at Youngstown has been reopened after extensive improvements, including the installation of a new balcony, thus increasing the seating capacity and brightening the appearance of this playhouse.

The Majestic theater, Columbus, recently fostered a contest for the collection of pennies to be donated to the babies summer camp. Winners received portrait paintings of Mary Pickford and were entertained at the Majestic's presentation of "Tess of the Storm Country."

In his plan to make Garfield park, Cleveland, a big municipal amusement park, T. L. Sidlo, public service director, proposes to introduce a picture theater.

"The Maid of Miami," a romantic picture presenting Dayton and Dayton people, has been completed and is on exhibition in theaters of that city.

N. S. Forbes, proprietor of the Family theater, Salem, O. is missing, according to information from that city. He purchased the house from R. W. Holden several months ago. Search for Forbes has proven futile.

The Liberty, Cleveland, increased its prices to 50 cents on showing of George Beban in "The Alien" and played to packed houses an entire week.

Justice of the Peace William Gape at Ashtabula has announced that films entitled "The Princess Visits Ashtabula," taken some weeks ago by Gulett & Harris, will be sold at public auction September 2 unless attorneys for the partners file answer to suit started by J. R. Freeman, manager of the Lyric theater. Freeman asks $100 due on contract he claims for the exclusive right to the pictures.

Manager Grossman of the Standard theater, Cleveland, announces he will install a Hope-Jones unit orchestra, costing $20,000.

NEW ENGLAND NEWS LETTER.

By Elias H. Metzger, New England Correspondent of Moving Picture World.

Manager Samuel Berkoff of the New England Film Exchange has contracted with Manager Fred Pearson of the Boston Theater for first run of the new Pathe serial, "Son of the Sea." The Boston theater is one of the largest picture houses in the city and of late has been playing to capacity business, featuring pictures and the Ladies' Symphony Orchestra.

Manager I. N. Smith of Hamilton was a Boston visitor, R. I. with a visitor to Boston during the past week, booking several features. He announces that he has done an enormous business with the Lasky Blanche serial. He claims that his patrons don't seem to tire of the series as they have of others which he has exhibited.

William J. Prendagast, proprietor of the Mt. Pleasant House, a summer hotel at Jefferson, Mass., has added a moving picture theater to his hostelry.

Geoffrey L. Whalen, the well known lecturer on the Olympia theater circuit as the author of "Beddingford Junction," the novel and mysterious vaudeville playlet, which was presented by Miss Mae Gaffney and company at the Bijou Temple, Cambridge, during the past week. Mr. Whalen is a resident of Cambridge, where he is a prominent member of the Elks. Mr. Whalen has written several other vaudeville sketches but this one is said to be his greatest success.

Through the courtesy of Manager Cramer of the Olympia theater, Cambridge, a very interesting and instructive exhibition of moving pictures was given by Robert Derrah, representing the New England Educational association, in an endeavor to interest city officials and the public in this method of instruction, particularly in the public schools. Among the pictures shown were Boston Common, Franklin Park and the zoological display, State street, the water front, Bath, Maine, iron works and the navy yard and fog warships. Pictures are to be made of places of historic and commercial interest in the city of Cambridge and will be shown later with a collection from Metropolitan Boston. Mr. Derrah was congratulated on his pictures by Mayor Timothy W. Good and secretary Bisson D. Crane of the Board of Trade of the University City.

On his return from a recent visit from New York, Chandos St. John Brenon, brother of Herbert Brenon, the Fox director, was commissioned to present Manager Harry F. Campbell of the New England Fox Exchange with autographed photographs of the following Fox stars, Theda Bara, Herbert Brenon, Lance O'Dell and William Shea, all of whom met Mr. Campbell while he was attending the recent convention of Fox branch managers.

Manager Fred B. Murphy of the New England United Film Service is confined to his home in Brookline, Mass., by illness. His many friends hope for a speedy recovery and are anxious to see his smiling countenance behind the wheel of his "road devil" once again.

September 1 will be a gala day in Woburn, Mass. Jack Watts is to open his new theater in that city. Governor David I. Walsh and several state and city dignitaries have signified their intention of attending the opening performance when Fox features will be used.

Mrs. E. C. Farrinton, proprietress of the Princess theater at Brattleboro, Vermont, has announced that she broke all attendance records at her playhouse during the past week, when the Fox feature, "The Clemenceau Case" featuring Theda Bara, was used.

Manager Harry F. Campbell of the New England Fox Exchange and Ed Connolly of the New England United Film Service finished the trout season last Sunday when they hooked 34 fish.

It is rumored about town that Lowe's Back Bay playhouse, the St. James theater, will be devoted more to pictures this coming season than ever before. It is rumored that big features will be used.

Harold Sowerby of the Lyric theater at Rutland, Vermont, was killed during the past week, when a freight train hit an automobile in which he was riding. Mr. Sowerby, the leading road man for the New England United Film Service, has returned from a most successful trip through New Hampshire, during which he closed several routes for his company's list. During the illness of Manager Fred E. Whitney, Mr. Moscow will solicit, pilot the booking of the United program in the New England territory.

FIGHT FILM SUIT

Arguments at the Hearing in United States Court at Portland, Maine.

From John H. Flanagan, Maine Correspondent of Moving Picture World.

A PROBLEM as to whether or not the negatives of the Johnson and Willard championship fight constitute a moving picture film in the ordinary sense of the term were made at the hearing before Judge Hale of the United States court in Portland, Maine, Friday. The negatives which have been reposing in the cellar of the Portland customs house for about five weeks were formally presented as evidence.

I. W. Ullman, a New York manufacturer of moving picture films testified that a negative such as this was a representation that could not be exhibited. Similar testimony was given by a Portland photographer. H. A. Fraser of New York, secretary and treasurer of the Kalisthenic Exhibition Company, stated that the value of the film in question for private exchange was $100,000, whereas if it were used for public exhibition it would be worth a million. R. F. Whitehouse counsel for the film men, cited the difference from a Federal case between a private and a public exhibition, namely, that a private exhibition is one where there is a select audience, while a public exhibition is made up of an indiscriminate audience. Numbers do not count in determining whether or not an audience is private or public.

District Attorney Merrill, stated that the negatives constitute a pictorial representation and therefore come under the law. Further time was given for filing briefs and it is expected that Judge Hale will give his decision next week.

MAINE SCENERY FOR FILM PLAY

The directors of a photoplay company have been at Oquossoc, Maine, this week seeking a suitable background for one of Clyde Fitch's plays which is to be staged sometime this summer with Gail Kane as leading lady. He has been all through the Adirondacks in vain looking for the scenery for this play, which is said to be one of the author's best, but found exactly what he wanted in the heart of the Rangeleys. All arrangements have been made for the pictures, though it may be some time before the company arrives.

RICH MAN HAS PICTURE THEATER OF HIS OWN.

To Ernesto G. Fabbri, a prominent summer resident at Bar Harbor, Maine, goes the palm for originality among the many who have entertained at moving picture shows. He has erected on the spacious lawns of his estate at Bar Harbor a tiny moving picture theater. Mr. Fabbri several times this week has shown dinner company pictures, taken himself with his own camera.

C. S. Pettengill of Island Falls was a visitor to Bangor during the past week, selecting features for his theater.

Fred Johnson, proprietor of Music Hall, Farmington, has commenced using Universal service.

The New Pastime theater at Brunswick had a formal and most successful opening on August 9, and the proprietor, Wallace Gould, received many congratulations on the event. It will be remembered that the Pastime was destroyed by fire last winter, and Mr. Gould soon after began to rebuild. The new Pastime seats 700 and is a model small town house.

MAINE THEATER NOTES.

The Empire theater, Portland, Maine, is pro-Elks in addition to a big feature production with every change of program, musical selections by the Empire company four, which gives unusually pleasing numbers at every afternoon and evening performance.

The Opera theater, Waterville, Maine, has been showing the six-reel Vitagraph feature, "The Juggernaut," and owing to the extra expense the prices have been increased to 20 cents for the floor and 10 cents for the balcony.

Papers of incorporation for Grealy's moving picture theater, Portland, Maine, have been filed in the Cumberland County registry of deeds. The theater is incorporated Grealy's Theater, with an authorized capital of $10,000, all of which is in common stock to own and operate a general theater business and to purchase or lease or otherwise acquire, real and personal property. Nothing is paid in. The officers of the company are Charles W. MacKinnon, president and James W. Grealy, treasurer, and these two men with Albert R. Addison, form the board of directors. Organization was effected at the office of Attorney Harry E. Nixon.

PINE TREE ITEMS.

A moving picture entertainment and ball was given in the Casino, Bar Harbor, Maine, on Friday evening, August 6, for the benefit of the animal fund to be disbursed by Miss Juliette Nickerson state agent for the Society of Prevention of Cruelty to Children. Miss Nickerson serves in this capacity without regular salary, and is dependent on this annual entertainment for the furtherance of her work. No worthier cause is presented to the public during the summer and the cases of destitution and actual suffering revealed by Miss Nickerson are in numbers that run large.

E. E. Wilder, who conducted a competition for the naming of his new theater in South Brewer, awarded the prize of $5.00 to the patron who sent in the name "Green Theater" and Dawn theater it will be from now on. The opening, held on Monday, August 2, was a success in many ways.

Max Silver, proprietor of moving picture houses at Winterport, Greenville Jct. and East Millinocket, has taken on Universal service.

MORE JERSEY CITY NOTES.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

Under the new management of E. J. Carpenter and E. B. Peterson, the Electric Park Amusement Resort was opened as the Vallehrag Park. Moving pictures will feature. The management claims huge success, thus far.

Miss Anna Gold, formerly at the Crawford theater, Broad and Orange streets, is spending her vacation at Greenwood Lake, N. Y.

Jesse Levine has been placed in charge of the Newark branch of the World Film Corporation. He has opened up a fine suite in the Strand theater building.

Henry D. Alling, treasurer of the Orpheum theater, Paterson, was arrested at Schenectady, N. Y., on a charge of embezzling funds of the Paterson theater.

The Newark board of education has made an appropriation for the installation of a moving picture outfit for the Barringer High School.

Educational moving pictures on health matters will become part of the curriculum of the Chestnut Street Summer School, Montclair. The Montclair board of education has so decreed, and has made an appropriation for same. Several healthful topics will be shown.

OTHER SAN FRANCISCO BRIEFS.

Local bookers of the Pathe Exchange, Inc., are proving their mettle as business getters, having landed first and fifth place for the volume of busines secured during June in competition with bookers in all of the other branch exchanges.

L. G. Dolliver, business agent of the local Operators' Union, has returned home from the International Convention, which he attended as a delegate.

The Realty and Rebuilding Co. has awarded contracts for the decoration of the moving picture house recently removed to a new location on Fillmore street, and this will be ready for occupancy within a short time.

"The Birth of a Nation" has completed its fourteenth week at the Alcazar theater and has been seen by 200,000 persons.

The Poppy Film Company has been incorporated here with a capital stock of $20,000 by A. Goldenberg, G. Dolcibella, J. Lupo, T. Alexander, S. N. Modica, G. Carcione and A. Claris.

Michael A. Fisher has been given a permit to conduct moving picture exhibitions at Jones and Eddy street in a large dancing pavilion. A Powers Cameragraph No. 6A has been installed.

Edward H. Kemp, the local Motiograph representative, has fitted up a light road outfit for C. A. Beagles and W. D. Walker, who are preparing to take the Sontag and Evans films through the mountain territory.

New Simplex equipment has been installed in the Queen theater on Polk street.

Levin Bros. have purchased two Simplex machines and a Westinghouse motor-generator set for the Haight Street theater.

The Fox Film Corporation has given up its plan for moving its offices from 107 olden Gate avenue and has commenced work on a number of improvements, including the installation of a fire-proof vault for the storage of films. Manager William Citron is planning a trip shortly through his entire territory.

Eugene Roth, manager of the Portola theater, and J. R. Crone, manager of the California offices of the Mutual Film Corporation, visited the new colony of Atascadero recently and secured moving pictures of civic activities there.

Andrew J. Cobe, of the Alliance program, was a recent visitor here conferring with Nat A. Magner, the local representative. In company with Mr. Magner he left for Los Angeles for a brief stay.

CALIFORNIA NOTES.

K. Ota, a prominent Japanese of Isleton, is equipping a new moving picture house at that place and will cater to Japanese only. While in San Francisco recently he placed orders for high-grade opera chairs and purchased a late model Motiograph from Edward H. Kemp.

R. Perroet has transformed the Pavilion skating rink at Grass Valley into a moving picture theater and has installed Simplex projection equipment.

J. W. Squires, of the Elks Home, Reno, Nev., has opened an airdome at Sparks, a small town nearby.

J. G. Hunter has been promoted to the management of the Richmond theater conducted at Richmond by the Turner & Dahnken Circuit.

St. Leander's Catholic Church at San Leandro has adopted the policy of showing moving pictures each Sunday evening in connection with church work.

OPERATORS PREPARING FOR ANNUAL BALL.

The Motion Picture Operators Union of San Francisco is preparing for its third annual ball which will be held this year at the Civic Auditorium on August 14. Many spectacular effects are being planned and the event promises to be a noteworthy one.

Business Quiet on Coast

In California, Summer Business Reports Show Marked Falling Off in Attendance —Number of Smaller Houses in Interior Close—Greater Slump Than Normal, Due to Cheap Automobiles and Good Weather.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

FROM all sections of California reports are coming in of a marked falling off in the attendance at moving picture theaters, and the managers of film exchanges state that there are more small houses closed in interior towns than is usually the case, with others making frequent changes of service, indicating that receipts are not up to the normal. While the summer season always witnesses a slump in theater attendance the present one is more acute than usual and in view of the fact that there are many more people in California this season than ever before an explanation of this is being sought.

Many of the exhibitors from the interior cities, who have been in San Francisco recently, have been interviewed on this question to ascertain whether or not people were becoming tired of moving pictures, or if the late releases were not to their liking, and the general expression of opinion has been that the people enjoy pictures as much as ever and are satisfied with what are being shown. Almost without an exception country exhibitors blame the extensive sale of automobiles for the decrease in business. They point to the fact that while the population of the entire State is less than half of that of the City of New York, the registration of automobiles is second among the States of the Union and promises to be first by the end of the present year. Good weather and good roads conspire to attract people to evening joy rides and the moving picture houses are neglected. People are buying automobiles on installments and this tends further to keep them from the shows.

In the towns near San Francisco the Exposition is blamed for quiet times in the moving picture business, people spending their spare time and money there. Doubtless this is having a marked effect on business in the East bay cities. In San Francisco summer business is about normal, especially with the houses in the downtown district. Thousands of Exposition visitors are here and many of these are finding time to visit the local moving picture theaters and thus make up for any falling off in local patronage. Exhibitors express the belief that following the close of the Exposition moving picture houses will be patronized as never before, pointing out the fact that vast sums of money will have been placed in general circulation by then and one great source of amusement eliminated.

GLOBE EXCHANGE ENLARGES.

The Globe Film Exchange, located in the Pantages Theater building, 930 Market street, is now handling the former Criterion releases from both the San Francisco and Los Angeles offices, in addition to a large line of Charles Chaplin and Keystone productions. Additional space has just been taken over and within a short time a splendid exhibiting room will be opened adjoining the exchange for the benefit of customers. This film exchange was started about a year ago with forty reels and under the management of I. H. Lichtenstein has grown to its present healthy proportions.

NEW FEATURE FILM CONCERN.

C. L. Williams, who came to San Francisco last fall to manage the Coast interests of the Blinkhorn Photoplays Corporation, has organized the firm of C. L. Williams & Co. and is now handling feature films of his own selection, having taken over the former Blinkhorn offices in the Mechanics Bank building. For a time Mr. Williams was in charge of a wild animal concession at the Exposition, but is now manager of the Samoan Village on the Joy Zone, dividing his attention between this and the feature film exchange.

WALKER AND DUKE OPEN OFFICES.

Walker & Duke, who control the rights to the U. S. Feature Film Company's production, "The Folly of a Life of Crime," have opened offices in the Mechanics Bank building, 948 Market street, and are disposing of state rights. They are also planning to purchase other feature productions for the states west of the Mississippi River.

W. V. CRONE A BENEDICT.

W. V. Crone, manager of the Sierra Film Manufacturing Company, 948 Market street, was married two months ago but has just made the announcement public. He has also moved to new quarters in the same building in which he has been located for some time and has secured the services of an expert assistant in Walter N. Schulze, formerly of Los Angeles.

KOLB & DILL IN MOVING PICTURES.

C. William Kolb and Max Dill, a team of comedians whose antics have convulsed audiences in Coast theaters for many years, are to be seen shortly in moving pictures. The K. & D. Film Company has been incorporated here with a capital stock of $50,000 by C. William Kolb, Max M. Dill, O. de Bretteville, Maude Lillian Moulin and George D. Perry and pictures will be made at San Francisco.

SOL LESSER RETURNS HOME.

Sol L. Lesser, head of the Golden Gate Film Company, Inc., and the All Star picture Distributors, has returned from a business trip to New York and while away reviewed several of the new Kleine-Edison releases. He also secured the sequel to "Cabiria" and anticipates that this will make a hit on the Coast. While in New York he booked the San Francisco Exposition film, "The Birth of the Jewel City," at the Strand, the first official Exposition pictures to be shown in the metropolis. While away he also attended the meeting of Metro representatives at Atlantic City. Leon Netter has been placed in charge of the Kleine-Edison department, while S. W. MacLewee will have charge of the Metro program. Irving Lesser, who has worked in all departments of the firm has been made manager of the Golden Gate Film Exchange, Inc.

MARK CORY ILL.

M. E. Cory, the prominent San Francisco exhibitor, who has for years taken such an active part in local and national organization work, was recently striken with an attack of typhoid fever and for a time was in a very precarious condition. Late reports, however, were more favorable and it is believed that he is now out of danger. His illness was brought on, according to his physicians, by overwork and irregular hours and those familiar with the strenuous efforts he put forth to make the recent National Convention a success will realize that the diagnosis was a correct one. His many friends in the exhibiting and producing field wish a speedy recovery.

Censors Seize Picture

Portland, Oregon, Censor Board Stops Sontag-Evans Film Exhibition—Theater Manager Contends That It Was Approved Under the Old Ordinance—He Is Conditionally Released by Municipal Judge—Censors Want Police Help.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

WITH each side claiming the victory, Municipal Judge Stevenson released George M. Harris, manager of the Burnside theater, charged by Mrs. E. B. Colwell, secretary of the censor board, of showing "The Folly of a Life of Crime" without the sanction of the board. The records of the police court show the disposition of the case as "continued for sentence." Mrs. Colwell contends that its outcome was a conviction without a sentence or fine; Mr. Harris construes it as a dismissal. At any event, the films were not confiscated and they will be presented to the board for viewing soon.

Court Once Decided in Favor of Film.

The film in question treats with the doings of the Sontag-Evans gang of train robbers and general desperadoes in California's balmy days and upon the first of March of this year the film was submitted to the censor board operating under the old ordinance. The board refused to pass the picture and an appeal was taken as provided by the ordinance then in force, Municipal Judge Stevenson then being one of the appeal board. The decision of the censor board was reversed and the picture allowed to run. Mr. Harris exhibited the picture on March 3.

On July 22 the picture again came to Portland and on the theory that it once had been approved, Mr. Harris again booked it at his theater. Mrs. Colwell, seeing the picture advertised in the lobby of the Burnside theater, ordered its immediate removal for the reason that the provisions of the new ordinance had not been complied with. Mr. Harris declares that Mrs. Colwell created a disturbance on the sidewalk in front of his theater, in the lobby and in the house itself, in her efforts to stop the picture which was then about half run through. Police officers were called, the motion picture machine stopped and Mr. Harris made an announcement to his audience stating the facts. He then called for witnesses to the disturbance caused by Mrs. Colwell in the theater and forty people left their names in the box office.

Police Co-operation to Be Asked.

Heretofore the duty of seeing that the censorship ordinance is enforced has devolved upon the censor board and Mrs. Colwell declares that the incident of the Sontag-Evans pictures shows the possibility of exhibitors showing uncensored films upon one theory or another or out in the suburbs away from the watchful eye of the censor board. The duties of the secretary in arranging the viewers' time and the board reports are already taxing her entire time, says Mrs. Colwell, and the board is trying to devise some plan which they will recommend to the council in the next monthly report whereby the co-operation of the police will be asked in searching for uncensored pictures.

SOUTHERN OREGON BUSINESS FAVORABLE.

Reports from the Willamette valley and southern Oregon by film men recently through that territory indicate that the picture business is on the pick-up. During the month of June, however, conditions were not so favorable. It is rumored that manager Vining of the Vining theater, at Ashland, Oregon, is about to dispose of his house to a well-known showman from Portland and other transfers heretofore reported have given the picture business in the southern part of the state a boost.

S. BENSON HONORED.

S. Benson, one of the timber kings of the Pacific Northwest and the Portland philanthropist who donated Benson park and the Multnomah falls along the Columbia Highway to the public, has been honored by having a special day set apart for him at the San Francisco Exposition. On this day, throughout the United States, Pathe will release through its weekly, pictures of Mr. Benson taken at Multnomah Falls. Cameraman Van Scoy motored out to the Falls with Mr. Benson July 24 when the films were taken.

SECOND RUNS POPULAR.

Following in the footsteps of the National theater in showing second run pictures, the Star and Sunset theaters have put on second run features at ten cents and all three theaters report the experiment a success in the face of the dull summer season. The Star has been showing "St. Elmo," by Fox, the Sunset has booked Metro's "The High Road" and the National reports big business with the Bostworth-Paramount "Hypocrites."

GENERAL IMPROVES QUARTERS.

The General Film Company's Portland office is completing extensive improvements in its interior and when they are finished the General will have about the most presentable quarters of any film exchange in the city. New poster shelves have been erected, the shipping room rearranged and the new woodwork will be stained to conform with that of the executive office.

WESSLING ATTENDS CONFERENCE.

Paul Wessling, manager of the local Pathe Exchange, returned recently from Seattle where he attended the conference of the Pathe Exchange managers of the Pacific Northwest, covering Oregon, Washington, Idaho and Montana. The conference was called at the instance of Joseph K. Burger, Comptroller of Exchanges of the Pathe Company, to consider extensive improvements contemplated by Pathe in this territory.

ORPHEUM CLOSES TO PICTURES.

After a somewhat varied experience in the picture game, the Orpheum has closed to pictures and T. R. Conlon, its manager, has taken over the management of the Empress, playing Sullivan and Considine vaudeville. Mr. Pierong, formerly manager of the Empress will be in charge of the Orpheum when it opens to big time vaudeville in the fall.

Just where the V-L-S-E and Mutual Masterpictures service will go from the Orpheum is a matter of conjecture at the time of this writing but rumor has it that both services will go to the Columbia.

PORTLAND PERSONALS.

G. A. Metzger, manager of the Film Supply Company of Oregon, left recently for Butte, Montana, on a business trip. He will call upon the offices of the Universal Film Company in Seattle and Spokane.

W. Kollross, manager of the Empire theater, lays the good business he has been enjoying to the temperate weather with which Portland has been favored.

F. M. Simonton, of the Standard Feature Film Company, has engaged a road man to handle the increased business since his concern purchased the local rights to "Prohibition."

C. E. Small, of the Majestic theater, Corvallis, Oregon, was a recent visitor to the Portland Pathe Exchange.

George Endert, Seattle manager of the World Film Corporation, was a recent visitor.

Alex Tagg, manager of the Jewell theater, Astoria, Oregon, was a visitor at the Pathe Exchange.

JAMES CRUZE REACHES SPOKANE

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE moving picture enthusiasts were given an opportunity of seeing James Cruze, star of "The Million Dollar Mystery," in the flesh, and hear an interesting story of his experiences enroute across the continent in his automobile July 22 and 23. As the young man stepped on the stage at the Liberty theater in khaki uniform he was greeted by cheers from the expectant crowd which filled the theater and through which a ripple of excitement had been noted.

He was several minutes late in putting in an appearance as his automobile broke down at Court d'Alene, Idaho, 30 miles east of this city, and he made the trip by

Start of New York-San Francisco Tour of James Cruze and Sydney Bracy.

electric train, arriving just in time to appear as per schedule and without time to brush off the dust, wash or change clothes. He made good in his appointment and after his appearance, showing moving pictures taken enroute and telling some of his experiences, he was forced to shake hands with many women and girls and kissed many babies carried in the arms of fond mothers who visited the theater to see the motion picture actor. In the evening he was entertained at a dinner in the Davenport hotel by Frank T. Bailey, president of the Montana Amusement company and the Liberty Amusement company, who is in direct charge of the Liberty. Those at the dinner were Mr. Cruze, Mr. and Mrs. Bailey, Mr. and Mrs. Ralph Ruffner, H. Bagley, Mrs. McBride and J. Nase of Portland, Ore., and Wilbur W. Hindley.

Mr. Cruze tells many interesting experiences of his trip including how mid-west farmers directed him to mud-holes, according to his story, then charged him to haul his machine out.

He was accompanied by Sidney Bracy, another moving picture actor, part of the way, but Mr. Bracy received a telegram to return home while in Montana, leaving Mr. Cruze to complete the journey with his mechanic. He will continue down the coast to Hollywood, Cal., where he will again appear before the camera in a new company being organized, according to his statement here.

"Since leaving New Rochelle, N. Y., May 15, I have shaken hands with 292,000 people, not counting the last three towns," said Mr. Cruze. "My secretary, who stands near, has a ticker and keeps accurate count. The muscles of my right arm are almost paralyzed. My car is the feature of our trip. It bears the signature of 10,000 people who got near it during the various stops."

NEW THEATER PROMISED IN WALLACE, IDAHO.

Plans for a $30,000 modern picture and show house to be erected at Fifth and Cedar streets, Wallace, Idaho, by Dr. J.

E. St. Jean and H. F. Samuels were made by Architect L. R. Stritesky, of Spokane, and the active construction of the new playhouse is to be started forthwith.

The building is to be a two-story brick, 50 by 100 feet, with concrete floors. The specifications call for a seating capacity of 700 people, 550 in the main auditorium and 150 in the balcony. The building was orginally intended as a picture house, but owing to the destruction of the Masonic Temple theater the original plans were changed so as to accommodate traveling attractions as well. Bids for the construction of the new playhouse will be opened July 29 and it is expected that the building will be ready for occupancy within 90 days. The backers of the enterprise will take over the contracts of the Grand theater, now conducted by Spencer & Bedard, who will have the management of the new theater.

SPOKANE BREVITIES.

Ed Armstrong, formerly a director of the Essanay company, is spending a week in Spokane with his "Stars of the Movies" company, which appears in vaudeville in impersonating famous stars. A feature of the attraction is that moving pictures are taken in each town and shown in connection with the appearance of the company.

There are a total of 22 persons in the company, all of whom claim to have had some experience before the camera.

Although the past few days have been the warmest of the year, in Spokane, Edith Storey in "The Island of Regeneration," advertised as an attraction which passed the National Board of Censorship by a majority of only one vote, proved an excellent attraction at the Casino theater. The attraction was viewed by almost capacity houses at the late afternoon and evening presentations of the production.

The Lyric reports that Florence LaBadie in the Mutual Masterpicture, "God's Witness," was the best drawing card of the week just closed.

Maud Allan in "The Rug Maker's Daughter" opened a three days' engagement at the Clemmer July 25 and played to good houses.

JOHNSON-WILLARD PICTURES IN CANADA.

By E. C. Thomas, Vancouver, B. C., Correspondent of Moving Picture World.

THE Johnson-Willard fight films have been brought from the east by Jack Curley, and are being handled in western Canada by the Famous Players Film Service, Ltd. A private showing was given in Calgary after the regular performance at the Allen theater (Ben Kronk, manager) in the presence of about fifty invited guests. The pictures have been passed by the Alberta censors, and will shortly be shown at the Allen. No decision has been reached as yet regarding the prices of admission to be charged.

In Vancouver a hundred or more fans viewed the pictures privately one morning at the Orpheum, as the guests of I. Soskin, in charge of the Famous Players exchange in this city. At the present writing the film has not been submitted to the British Columbia censors. It was during Mr. Curley's stay in Vancouver that a report was received stating that "John Bull," a British Weekly, had charged that the contest was a fake. This was indignantly denied by Mr. Curley, and surely the pictures themselves show nothing to support the charge. The photography of the entire seven reels is remarkably clear, and in addition to the contest itself there are the usual preliminary scenes, as well as some beautiful locations in Havana and vicinity, and also pictures of Willard's triumphal return to the United States.

PRESS CENSORSHIP IN CANADA.

Canada is evidently scheduled for a taste of press censorship. On July 24th the Canada Gazette published a new order-in-council establishing censorship in the Dominion. Large powers are taken by this regulation, which has been framed under the War Measures Act. One clause provides that censors may be appointed to censor all productions of any publisher or printing establishment, and that after such appointment no literature is to be issued until censored. The printing of any news concerning war movements or operations, or criticising or commenting upon the policy, proceedings or action of the government of any neutral state, if such would interfere with the success of the Allied forces, or prejudice Allied relations, will be deemed a violation of the censorship order. Prosecution is to be undertaken by the Attorney-General of Canada. A fine not exceeding $5,000 and imprisonment not exceeding two years is provided for conviction on indictment, and for summary conviction a fine not exceeding $2,000 and imprisonment not exceeding two months. Publication by offending establishments may also be suspended indefinitely at the will of the secretary of state, under whom censorship will be exercised.

WAR FEELING CAUSES SALE OF THEATER.

Owing to the intense feeling against Germans in this country at present, J. Strassburg, who formerly conducted the Westholme Opera House at Prince Rupert, B. C., has sold out to A. Alberts, and the house is now being managed by Vincent C. Knowles.

CITY OF KAMLOOPS NEEDS THE MONEY.

On account of the unfavorable condition of the city's finances, the City Council of Kamloops, B. C., has just passed an ordinance levying a tax of $5.00 per six months on all theaters and mercantile establishments.

BRITISH COLUMBIA NOTES.

The Garland theater, Edmonton, Alberta, recently added to its regular show three reels advertising the products of a tire and rubber company.

W. P. Nichols, of the National Amusement Company is now in Calgary to purchase a new set of leather upholstered chairs for the Columbia theater at Victoria, which is controlled by his company.

C. C. Gaisford, of the Silver Fox Moving Picture Co., of Chicago, has left Dawson (Yukon Territory) for the coast, aboard the S. S. "Whitehorse." Before leaving he secured pictures of the midnight sun on its horizontal passage through the sky. This unusual film was made at midnight.

In the $500,000 fire which swept through Valdez, Alaska, on the morning of July 15th, the Empress theater was among the buildings destroyed.

It is reported that Herbert Blache, director, with Edmund Breese and six other members of his company, have arrived at Sitka, Alaska, to produce a dramatization of Robert W. Service's poem, "The Spell of the Yukon."

R. C. Newman, censor for Ontario, has been visiting his nephew, Frank Amor, secretary to Chief of Police McLennan of Vancouver.

BUILDING THE NEW ST. DENIS THEATER.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THE WORLD man was recently conducted by Mr. W. H. Conover over the site upon which the new St. Denis theater is being erected, in the eastern section of Montreal, a few hundred yards above St. Catherine street on St. Denis Boulevard. The lot measures one hundred and twenty feet by one hundred and ninety-four. When the World man visited the place the concrete foundations had already been built, and a large crew of iron workers were putting a thirty-four ton cantilever beam in place. Some idea of the magnitude of this may be gained when it is known that the beam supporting the balcony at the Imperial theater, which Mr. Conover also manages, weighs twenty-eight tons. The rate at which the work has been carried on so far gives fair promise of a speedy completion of he structure.

While showing the writer around Mr. Conover said: "The policy will be similar to that now in vogue at the Imperial. Moving pictures of good entertaining value will be screened, and this part of the program will be supplemented by high-class musical attractions. In view of this latter intention, an organ larger than that at the Imperial will be installed. As yet I have not decided whether the program at both houses will be identically the same, as I am considering just now presenting different offerings at both theaters with a view to the public patronizing both. As the theater will be in a district the majority of whose people speak French, special efforts will be made to cater to their tastes. I judge that the house will open its doors around December."

SPECIAL FILMS FOR CANADIAN CHILDREN.

In a recent edition of the local Herald-Telegraph, P. St. Charles Hamilton writes an article on the recent formation in New York, by the Social Centre Bureau of the People's Institute, of the Juvenile Motion Picture Federation. In concluding his article he says:

"While this is all very well for children in the United States, there should be some effort made to produce special children's programmes for Canadian children, with not too much foreign flag-flapping in them. The Montreal theater which sets apart certain afternoons a week for good, wholesome children's programmes should deserve the warmest endorsement of every sensible father and mother."

To which we answer with a hearty "Amen." Although there is not a mint of money in the plan for the exhibitor, yet such films rent cheaply, and if handled properly should prove fairly remunerative. Interest the school-teachers, and put up a show which would be looked forward to by the kiddies, and you have nothing to fret about.

SUMMER BUSINESS BAD.

Montreal film men have just been experiencing about the worst slump in business ever. With very few exceptions business has been poor. The weather has been bad, the last six weeks was the time for the big rush to seaside and mountain, and war conditions helped the jinx. One exchange has now ceased to import films. Business is due to pick up a little during the latter end of August.

BRIEF MONTREAL NOTES.

"The Spoilers" ran for two days at the local Imperial recently. The playing on the organ had the requisite beauty in bringing forth the fine points of the picture. In none of its previous presentations in this city was it accompanied to better advantage. The London theater also gave it a few days' run the next week. Down in St. John, N. B., it played at the Imperial to ten thousand people. Mr. Broy, one of the gentlemen who has the Canadian rights, told us an amusing story how, when it was being shown in an Ontario mining town, a drunken miner did his best to help Glenister in the fight by taking a shot at McNamara.

The Chaplin fever has long been felt in Montreal. But the latest Chaplin stunt in this town is a Chaplin Contest. Many houses give prizes for the cleverest imitator of the comedian. Only recently Dominion Park, Montreal's Coney, held one of these contests, and assumed the appearance of a gross of Chaplin "cut-outs" on a riot.

J. Marier was in town recently on business in connection with the Quebec Provincial Exhibition which will be held this year in the Ancient City the week of August 30. Mr. Marier booked a United Film show.

INDIANAPOLIS SCREEN CLUB.

Special to Moving Picture World from Indiana Trade News Service.

MANAGER A. DRESNER, of the Kriterion Film Service, Indianapolis, one of the live wire exchange men of Indiana, is organizing a Screen Club composed of exchange men in Indianapolis and surrounding cities. The first meeting will be held in the next month. It is proposed to open club rooms where out-of-town exhibitors may be entertained. The primary purpose of the club is social, but all matters of general interest to exchange men will be discussed. Mr. Dresner organized the Washington Screen Club and the Screen Club of Pittsburgh before coming to Indianapolis.

SUNDAY SHOW IN ROCHESTER.

The K. G. Garden, Rochester, Ind., will be open Sunday nights from now until cold weather with a free show. The hour has been set as 8:30 p. m., so as not to conflict with church services. There will be a contribution plate at the door. This form of entertainment has been found not in conflict with the Indiana law. The experiment is new in Rochester and it remains to be seen how the innovation is received by the public. Outside of Indianapolis this form of Sunday opening has not been uniformly successful.

HIS HOME RUNS WILL BE GOOD ADS.

Ray Blauser, of Kewanna, Mich., who bought My Show, Rochester, Ind., of Charles Walker of Plymouth, Ind., is a ball player, having played shortstop with Bay City in the Southern Michigan League. He will take charge of the picture show at once and will play with the Rochester Red Sox, a local team of professionals playing independent ball.

IT'S A PITY, ALL RIGHT.

Like the fish you never catch, Emil Irion, Lafayette, who opened a show at Rossville, Ind., believes the crowd that got away the afternoon of the opening because of the failure of films to arrive on time was the biggest he ever saw. There was an auction sale on in the afternoon and lots of people in town for miles around. They all wanted to see the show, but Irion had to turn them away. The film arrived just before the night show.

NO DOUBT AT ALL.

Taylor Ballard of the Whiteland Airdome, Whiteland, Ind., thinks he has a kick coming. The airdome was opened in June and was to show every Wednesday and Saturday. Rain has spoiled every date but two. Ballard opened the house at the invitation of the Whiteland Commercial Club, which promised he would be well patronized. Airdomes are worse than a single crop farm.

A GOOD IDEA.

James Alcorn, Greensburg, Ind., has hit upon a plan to make his press notices alive. Instead of the stereotyped stuff, he is talking to patrons and from day to day is telling what Violet Allen thinks of this comedy and that romance, and how Bill Hoover and Fred Nash regard the Chaplin series. Alcorn has found that people like to get their names in the paper and that it has a disposition to start them thinking of the good things they can say about the shows they have seen. It seems to be good advertising because it apparently is making good boosters.

INDIANA GOSSIP.

Invitations are being issued to Culver Military graduates in Indianapolis to be present at the Victoria theater, Indianapolis, to view the showing of Lyman Howe's pictures of the Summer School, Naval and Woodcraft work at the Academy Aug. 5.

The St. Joseph Valley theater, South Bend, Ind., has been incorporated with $10,000 capital; the directors are J. Sosnoski, R. Codd and W. P. Furey.

The Coburn Film Company, Indianapolis, is filming the maneuvers of the Indiana National Guard in camp at Ft. Harrison. The company will have about a thousand feet to show.

Moving picture shows and other places of congregation were closed in Princeton, Ind., because of a smallpox scare, but have been reopened once more by permission of the board of health.

The exhibitors of Attica, Ind., were rebated $10 on their city licenses by the city council because the city, which furnishes the electricity from the municipal plant, has not given continuous service and several shows were missed as a result.

R. T. Megibben has bought the Princess theater, Huntingburg, Ind., from Andrew Greener. Mr. Megibben was the partner of Mr. Greener when they opened the Princess two years ago. Since then, Megibben has been in Cleveland, Miss., where he ran a house, also called the Princess.

The Why Not theater, Greenfield, Ind., was crowded for the first chapter of the "Diamond from the Skies." Manager White is making many changes to the interior of the house that will make it more attractive. The orchestra pit is being enlarged to accommodate twenty musicians.

The National Motion Picture Company, Chicago, filmed Gosenn, Ind., recently.

George B. Thompson, Jr., and Miss Katherine Siler have been added to the staff of the Family theater, Lafayette. Mr. Thompson, Jr., is assistant manager and Miss Siler is cashier.

The Lyric theater, Connersville, Ind., after being closed ten days for the installation of a ventilating system and a complete overhauling, has been opened again. A new ticket booth has been added and large brass bound bill boards.

The Auditorium picture garden, Connersville, Ind., has been opened. The place is made up in Japanese garden style and is getting lots of favorable comment as a result.

The lease on the Blinn theater, Frankfort, Ind., has been taken over by Sam Carlton and Cecil Sawyer from Hufford and Langebrake, who have been in charge of the house since it was built ten years ago. The new management will do business under the name of the Carlton Company.

MAMMOTH THEATER FOR NEWARK.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

EDWARD SPIEGEL from his offices in the Strand theater, New York, announced plans for a great, modern theater building. The playhouse will embody features of fireproof construction absolutely unique. The showhouse will be erected on the site of the old Newark theater in Market street. The other members of the corporation, besides Mr. Spiegel, are Michael H. Marks, Henry Waterson and Max Spiegel. The company owns the Strand theater in New York and also the playhouse in Newark of the same name.

"The building will be of modern fireproof construction and will contain a feature which has not been in any other playhouse which has come under my observation. There will be seventeen exits on the lower floor alone, and sixty altogether throughout the theater. The playhouse will have the largest stage in Newark," said Mr. Spiegel in summarizing his plan.

"The upper part of the structure will be fashioned in a series of three suspended mezzanines, each hung from the balcony. The mezzanines will be connected with one another by runways, not stairways, so that when one has reached the first level, he may proceed above without the expenditure of strength required in climbing steps. This arrangement has been provided so as to avoid the usual crowding at the conclusion of the performance.

LICENSE APPLICATION WITHDRAWN.

Reapplication for a license to run a moving picture house at 688 Summer avenue, Newark, was withdrawn by counsel for William A. Pearson, before the license committee of the Common Council, after it was plainly stated by members of the committee that no licenses would be granted for moving picture houses within 200 feet of a church. The Rev. O. M. West, pastor of the Summerfield M. E. Church, and Rev. William J. Richmond, rector of the Church of Our Lady of Good Counsel, made objections to the granting of the license. After all this argument had been gone over, Henry Hahn, counsel for the moving picture applicant, withdrew his application, but declared he would be back again soon with his client with all opposition removed.

PICTURES AT OCEAN GROVE.

Moving picture shows will be shown during the summer at the Auditorium, Ocean Grove, according to a statement attributed to Tali Esen Morgan, the manager. Paramount pictures will probably command first position on the program: Oscar A. Morgan, the present resident manager of the Paramount theater in Newark, and press representative for the Ocean Grove Auditorium, stated that the "Storm," a wonderful feature of the house, may be given after each performance, but this is up to the music committee. A board of censors has been appointed by the association, consisting of Dr. A. H. Ballard, B. G. Moore, and Joseph Jackson. Mr. Morgan claims that the auditorium is the largest place in the country devoted exclusively to moving pictures, since the Hippodrome has closed. The seating capacity is 10,000.

KEARNY GRANTS ANOTHER LICENSE.

Although the Kearny Town Council had gone on record last fall as being opposed to any more moving picture houses in the town, it recently voted to grant another license. The applicant was James Durkin, who desires to open up a playmouse on Kearny avenue, near Grove street, Arlington. The vote stood 5 in favor, and 3 negative.

PASSAIC'S NEW PLAYHOUSE.

Passaic will soon have a beautiful new moving picture house. The large showhouse now in the course of construction at 284 Main street, in the heart of the city, will be run by the Hudson Amusement Company, of New Jersey. The concern has leased the house for a number of years at a total rental said to be in the neighborhood of $75,000. It is expected that the structure will be completed by September 1.

BENEFIT FOR FIRE VICTIMS.

With the permission of Frederic C. Briedenbach, president of the Police Board, about 24 local theaters opened on a recent Sunday, for a benefit performance for the families of the firemen who lost their lives at the Stengel leather factory fire. According to the arrangements made with the police commissioners, the widows of the dead firemen received fifty per cent. of the proceeds. It was stated that the performances were a financial success. This is only one illustration of the helpful work of local moving picture men.

JERSEY FILM BREVITIES.

An innovation at the Orpheum theater which is meeting with the approval of its patrons is the showing of moving pictures between the acts. This does away with tiresome waiting during intermissions.

Ned Cottrell, with offices in the Strand theater building, has invaded Elizabeth with United service.

SPECIAL NEWS LETTER FROM ANDERSON, IND.

By Leon Louiso, Special Correspondent of Moving Picture World.

FOR the first time in the history of the motion picture industry in Anderson the exhibitors are running Sunday shows. Some of the local exhibitors have made attempts at exhibition on Sunday, but all previous attempts have met with opposition and closing.

The oldest theater in point of years, the Grand Opera House, recently closed, after an unsuccessful attempt with feature pictures. The oldest motion picture house, the Nickelodeon, was recently purchased by W. R. Walker & Son. The new management will immediately set about on complete reconstruction and renewal of the theater. A new front, in plaster, will be added, rewiring and reseating will be installed and two Power's 6A projection machines will be installed. The theater will be completely decorated and equipped. Walter Jackson and Wayne Rittenour furnish the music, and Owen Fowler is the operator.

The Royal, which was the former location of the oldest vaudeville house here, is under the management of C. M. Lockwood. The seating capacity is about 200. The Universal program, with a World Film Feature on Sunday, is used. A Wurlitzer organ furnishes the music. Chas. Burkholder is the operator.

The Orpheum is managed by Dode Fitzgerald. A mixed program, including features, is used. Exploits of Elaine and The Master Key serials are run. The seating capacity is about 160. The music is furnished by Chas. Hester and John Smith. Geo. Knight is the operator.

The Cozy theater, owned by Brown, and managed by Robert Gilmore, uses the General Film Company regular service. 198 is the seating capacity of the house. The music is furnished by a new Wurlitzer electric piano. Ray Miller is the operator.

The Meridian theater, owned by the Meridian Amusement Co., and under the management of F. H. Heller runs General Film regular service and a Paramount Feature on Sundays. "The Goddess" is being followed with great interest by the patrons of this theater. Chas. Chaplin first releases are shown here, too. The music of the theater is one of its features. The theater is undergoing extensive improvements. The excellent location on the principal business street of the city has necessitated an enlargement of seating and when the new addition is made the capacity will be about 500. A new ventilating system is being installed, also a generator. The management has raised the admission to 10 cents and the theater has suffered no loss of patronage. Martin Greenwalt is the operator.

The Starland, Earl Martin, of Cleveland, Ohio, manager, with Pavin Cook as local manager, handles all features. The World Film, Wm. Fox Features and Metro programs are used. The theater has the greatest seating capacity in the city and is one of the best equipped. The capacity is 550. The picture on the screen is 13 x17. A complete ventilating system, two 6A Power's machines and a generator set are included in the equipment. The music is furnished by Elmer Howell. A pipe organ and a baby grand piano are included. Lester Young is the operator.

Bert Davis and wife has been advertising this theater locally for the last few weeks, as "Hira Birdseed and Aunt Lucindy."

PENNSGROVE, N. J.

G. H. Elkenton has opened a new theater in Pennsgrove, N. J., which he has named the Riverside theater. He has splendidly furnished the new establishment and purchased much of the equipment from the Swaab Film Service, 1327 Vine street, this city.

Pennsylvania Minor Law

Philadelphia Exhibitors Astonished by Summons to Answer Charges of Employment of Minors After 9 o'Clock, P. M.—New Law Limits Girls' Working Hours—Theaters Favored by Inspectors.

Special to Moving Picture World from Philadelphia News Service.

PROPRIETORS of some of the largest moving picture theaters in Philadelphia, including the Locust, Imperial, Stanley, Globe, Nixon and Cross Keys theaters, were recently greatly surprised when served with a summons to appear in court and answer to the charge of having employed girls, under twenty-one years of age, after nine o'clock at night.

An inspector of the department of Labor and Industry paid a visit to the city and quietly made a tour of the various theatrical houses in this vicinity, inquiring as he went of the numerous young ladies, employed as cashiers and ushers, as to whether they were of age or not. In this manner the inspector equipped himself with absolute proof against the exhibitors, the majority of whom were perfectly innocent of the fact that they had committed any breach of the law. The law which makes it a misdemeanor to employ girls under twenty-one years of age after nine o'clock in the evening in the State of Pennsylvania is of recent composition and many business men scattered throughout the entire State are not acquainted with its terms.

Just why the moving picture people should be picked as the "goats" for the enforcing of the new measure cannot be exactly doped out, but the fact still remains that they were selected. However in despensing judgment, the judge was very lenient and the majority of the exhibitors were dismissed with warnings against future offenses of a similar nature.

MAGARO TO BUILD.

Peter Magaro, proprietor of the Regent motion picture theater, 410 Market street, Harrisburg, Pa., recently confirmed the rumor that he had purchased a plot of ground, 149x150 feet, at Maclay and Susquehanna streets, on which he proposes to erect a new moving picture theater.

"I have not decided when to begin building," said Mr. Magaro. "It may not be for a year, but I propose ultimately to erect a brick, fireproof theater that will seat 2,000 persons. I will exhibit pictures of a first class nature only and it is my opinion that there is an excellent field for a good theater in that rapidly growing section of the city." The ground was purchased from the Rev. W. S. Harris.

TRENTON THEATER BUILDING COMPANY ELECTS.

Harry C. Taylor, recently re-elected president of the Trenton Theater Building Company, Trenton, N. J., which controls and operates the Taylor Opera House and the Trent theater. Mr. Taylor has been identified with the theatrical business for a long time. He was first elected to the presidency of the company following the death of former William S. Hancock. Other officers elected were: James C. Tattersall, who was recently added to the directorate, first vice-president; Alexander C. Yard, second vice-president, and Thomas B. Taylor, secretary and treasurer.

FILM PLEASES JACKIES.

The "first run" of a new comic motion picure, with "Billie Reeves" in the stellar role, was recently shown amid appropriate surroundings. The first view of the picturn was had on board the U. S. battleship Alabama at the Philadelphia Navy Yard. The reason is this: Lieutenant John J. McCracken, of the Alabama, is the man who penned the scenario and all of the principal scenes in the picture were taken on board the man-o'-war. Many sailors of the fighter were seen in the picture.

The exhibition was in the nature of a treat for the sailors. They certainly had things arranged to perfection. The main-deck was the auditorium and seats were arranged for the officers, relatives and friends. Many members of the Lubin company were in attendance and officers and sailors from other ships were also invited. After the exhibition of pictures had concluded, refreshments were served and dancing enjoyed on the deck.

A. H. NACE VISITS.

A. H. Nace, proprietor of the Broad theater, Quakertown, Pa., was a recent visitor in this city and paid his respects to many friends, both socially and otherwise, scattered throughout the city. Mr. Nace is one of the best known moving picture men of the State of Pennsylvania and has always conducted his establishment in a manner which has met with the approval of those who attend the performances.

PRESIDENT ZERR IN PHILADELPHIA.

Ben Zerr, president of the Pennsylvania Exhibitors' League, and proprietor of a large moving picture theater in Reading, recently visited Philadelphia and made the rounds of the various exchange houses. Mr. Zerr is a familiar figure in the world of moving pictures and is immensely popular through the entire State.

PHILADELPHIA ITEMS.

George Athens, proprietor of the Victoria and Photoplay theaters, Harrisburg, Pa., has taken out a permit for making alterations to the building, 221-23 Market street, so as to consolidate the two theaters. The alterations will be of a most extensive nature and will cost in the neighborhood of $10,000.

The Great Northern theater, Broad street and Erie avenue, which had been closed for a short period of time, has reopened under the original management. It will be devoted to the exhibiting of first-class motion pictures and the program will be changed every day.

This theater was one of the first neighborhood playhouses in Philadelphia and has a large seating capacity. Much attention has been devoted to decorations during the closing of the theater and several improvements to facilitate the projection of the films have been made.

Mr. Goodwin, former manager and proprietor of the Frolic theater, West Philadelphia, has obtained the Somerset theater, 26th and Somerset streets, from Mr. Rafflo who has left for the South. Mr. Rafflo has not declared what his intentions for the future are, but it is thought that he will re-enter the theatrical business in some Southern town.

The Panama theater, 4th and Dickenson streets, under the management of Mr. Smith, has been indefinitely closed and the property has been turned over to the lessee who has put it up for rent.

Extensive improvements are being made to the Lubin Palace theater, 1214 Market street, one of the most beautiful theaters in this city. The exterior of the theater is being remodeled and new paintings are being drawn by artists. When finished the theater will present a wonderful sight and should most certainly play to a larger audience than ever before.

Illinois Approves

Governor Dunne Has Pleased the Majority in the State by Killing the Olsen Censorship Bill—Newspapers Voicing Commendation—Call Official Censorship Unreasonable and Cannot See Why Legislature Passed Bill.

By Frank H. Madison, Illinois Correspondent Moving Picture World.

GOVERNOR DUNNE continues to receive approval for his veto of the state censorship bill.

"The governer acted wisely," says the Hoopeston Herald, "never have such high grade pictures been produced as at present. Especially is this true in Hoopeston. The Princess and Lyric have given to their patrons the highest grade of pictures that have ever been produced."

"Governor Dunne pursued the right course," says the Springfield News-Herald. "Just why the legislature passed it is not quite clear. Perhaps it did it in a moment of abstraction. This is the charitable view."

Even the nationally known Public of Chicago concurs: "Governor Dunne did well in vetoing the bill. Moreover, an official censorship is unnecessary not only because the unofficial national board is sufficient for every justifiable purpose, but because owners of moving picture theaters are not so deficient in business judgment as to deliberately offend the public taste. The local official censorship in Chicago is bad enough, and Governor Dunne deserves credit for preventing a further spread of the vicious institution."

WHY FILMS ARE GOOD IN A CHURCH.

Moving pictures in the church were defended by Rev. George A. Gable, pastor of Grace Methodist Church, in the following Gable-Grams:

"It is no insult to your grandfather when you replace the 'open shoulder' shirt he wore with an open front. It is no reflection on John Wesley when some human alteration is effected in the great church he founded.

"When the salt of any service has lost its savor, it is fit for nothing.

"You will never hamper Christ or His church by the introduction of a fresh, wholesome, novel program. The hour of worship should not include an uninteresting moment.

"Jesus was an innovationist. He tore from the church formula many a perfunctory custom, hoary with age.

"When the coin of church currency becomes worn, return it for re-minting with a new superscription of the increasing Christ upon it.

"Should a Christian demand a 'service to his taste,' when a different setting of the table might attract others to the feast?

"We deem this 'movie' as incidental, not essential. But while it attracts the people we desire, entertains to their satisfaction and preaches what we wish to say, it will have out utmost sanction."

GATHERED IN ILLINOIS.

The Palace theater at Rockford has switched from vaudeville and began its picture season with an eight-day engagement of "Uncle Sam at Work."

The Grand theater at Elgin has been closed for overhauling.

The Evanston theater at Evanston has begun an all-feature career, starting with the Vitagraph, "The Island of Regeneration."

Robert Mathies of the film weekly at Quincy has been preparing to produce a local story, "My Hero," in which a member of the Quincy team of the Three-I baseball league takes an important part. The principal scenes will be laid on the local diamond.

The Harper Amusement Company, of Chicago, has been incorporated with a capital stock of $375,000. The incorporators are: Willis P. Clement, August E. Martin and John F. Parth.

The Exhibitors Film Exchange, of Chicago, has been incorporated with a capital stock of $10,000. The incorporators are: James T. Igoe, Patrick J. Garvey and Bernard E. Callahan.

The Scenic theater at Bloomington ran the motion picture story of the Typographical Union in co-operation with the local printers.

"The Spoilers" has been to the West theater in Galesburg again.

The Hebron opera house at Hebron conducted a rooster drawing contest in connection with the "New Exploits of Elaine." Free prizes were given to the persons who drew the best pictures of the familiar Pathe rooster.

Merchants in De Kalb had a big picnic one day recently and chartered the Princess and Star theaters, throwing them open to the public.

Al Dockstader, Sr., has opened a motion picture show under canvas at Savanna. He will also show vaudeville.

The showing of the films of the Grant Highway tour through Illinois, made by R. S. Hopper, of Freeport, was a big event in Galena. They were shown two days at Turner Hall under the auspices of the Knights of Columbus. Manager Zimmerman of the Grand not only loaned the projectors, apparatus and other local pictures, but closed the Grand for the two days.

The merchants at Tuscola have taken over the Globe theater for a series of Saturday matinees at which their customers will be guests.

Phillips & Huffman not only started a contest to select a name for their new motion picture theater at Delavan, but wanted expressions of opinions from prospective patrons as to the best liked kind of pictures.

The films of the big Fourth of July celebration in Morris were shown at the Grand theater in that city.

MIDWEST NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

In Michigan.

SUNDAY shows, given by the Vaudette in Three Rivers, led to action by the city council. When reports that citizens objected reached the council that body adopted a resolution to stop the Sunday shows and also to exercise the power of censorship in regard to the kind of pictures shown. The regulation also will be applied to vaudeville.

Hanold Brothers have remodeled the opera house at Stambaugh and opened it as a five and ten cent motion picture house. A dance was a feature of the opening night. A balcony has been added which increases the seating capacity to 500.

Charles De Paul has opened Dreamland theater (formerly Bijou) at Sault Ste Marie after three weeks spent in making it a thoroughly modern photoplay house. Allie Trenope is in charge of the three-piece orchestra.

The "Rest-a-While," a new motion picture theater, has been opened at Marlette.

The doorman and ushers at the Idle-hour theater, in Grand Rapids, have been outfitted in white flannel uniforms, with gold braid.

In Wisconsin.

THE new Toy theater on Second street in Milwaukee, which will be opened early in September, will be a high-class photoplay house, charging probably a minimum of 35 cents for matiness and 50 cents for evening shows. Seats will be reserved two weeks in advance. A large orchestra will be a feature. Edwin Bigelow has been selected as manager.

Two years' growth of the city of Grand Rapids was emphasized when the Palace theater dug up some local motion pictures made two years ago.

Even the smaller cities liked Selig's "The Spoilers." The Majestic, at Barron, recently played it for a return date.

Manager Adler of the Adler theater at Marshfield had a solid week of vaudeville. The Woodmen of the city recently showed their tuberculosis sanitarium films at Adler.

In Iowa.

MANAGER E. R. BAILEY'S new motion picture house at Marble Rock is said to be the only one giving daily shows in a town of less than 1,000 in the state. Another claim to distinction is that Bailey got his house ready in ten days. His outlay was about $7,500.

The Cusack theater at Iowa City has been leased by P. R. Isley, of Kansas City, and N. J. Cook, formerly manager of the Sapphire theater in that city. The latter will act as resident manager.

F. W. Bailey has opened a motion picture show in the opera house at DeWitt.

Films of "The Life of Moses" were shown by the M. E. Church at Madrid.

The New Hildreth at Charles City has cut out all matinees except on Saturdays and days when there are features. "Tillie's Punctured Romance" and "Neptune's Daughter" are among the bookings of this house.

The Palace at Cedar Rapids played a return date of "Sampson."

The building at Council Bluffs occupied by the American theater has been sold and may be remodeled into a store and office building.

The partnership of the Majestic Theater Company at Ft. Dodge has been dissolved. Thomas L. Murphy retires and H. J. Lego will conduct the business.

The city commission at Omaha has under consideration an ordinance which will prohibit boys under 21 from acting as operators for motion picture shows. Smoking in the operating room also will be forbidden. The ordinance also requires operators to be licensed by a board of five members, four appointed by the mayor and acting with the city electrician

In Minnesota.

THE AMERICAN AMUSEMENT COMPANY lost little time because fire gutted the Grand theater in Faribault in which its motion picture show was housed, although the place was put out of commission for several weeks. Manager D. W. Chamberlain telegraphed for a big tent and has been running his show under canvas. Alex Parlova, leader of the orchestra, is happy because he saved his musical library.

The Star theater at St. James has been reopened with A. T. McGiffin as manager. Universal service will be used.

Manager Elmer Larson of the Cecile theater at Cokato recently was at Dassel, looking over the Premier at Dassel, getting pointers for the new house he is erecting in Cokato.

Feljen & Lovejoy have opened their new motion picture theater at Rush City. The house, which is 28x70, seats 250, and was erected at a cost of $3,300.

The Northwestern Weekly of St. Paul and Minneapolis probably will be engaged by business men in the North Side of Minneapolis to make a reel of civic development pictures for them.

Mr. and Mrs. J. W. Brown, of Cleveland, O., have been getting some good wild-animal pictures at Basswood Lake, near Winton. Among the most striking scenes are live moose at large.

The Palace theater at Owatonna has been giving some vaudeville in addition to its motion picture program.

Stories of the Films

General Film Company

KALEM.

HAM AT THE BEACH (Ham and Bud Comedy—August 17).—Finding a roll of money, Ham and Bud buy some new clothes and go to the beach. They meet Fifi, an actress. Because he can lick his little pal, Ham proves more successful in making Fifi's acquaintance. Ham further arouses Bud's ire by refusing to share the money with him.

Bud sees the gambling conducted by Braley. Between them, they concoct a plan. Bud steers his chum up against Braley's roulette wheel and in a few minutes Ham's money is separated from him. Bud steals the roll from the table and decamps with Fifi. Ham, pursued by the irate gambler, takes refuge in the dressing room of the tent show conducted by Sass. The fugitive dons a ballet skirt belonging to Fifi.

Bud and Fifi enter. Ham, mistaken for the actress, has been compelled to go on and do a turn. Bud takes one glance at the "soubrette's" feet. Fifi discovers her loss. Followed by the members of the company and Bud, she pursues Ham. The chase leads to the big pier. Cornered, Ham is compelled to jump off into the ocean. While Bud is gloating, the gambler, who is among the pursuers, sees him and makes a grab for him. Without further ado, Bud follows Ham.

THE LEGACY OF FOLLY (Broadway Favorites—Three Parts—August 16).—Reared in a convent, Constance remains in ignorance of the gay life led by Corinne, her mother. Heart disease kills the latter and causes Constance to leave the convent. She becomes Scott's stenographer.

A cynic and a man-about-town, the novelist determines to win her. At his suggestion, Mrs. Hale, an aunt who keeps house for him, invites the girl to live in the mansion. The luxury of the place fills Constance's heart with vague longings.

Scott gives a dinner party, to which he invites his stenographer. Constance innocently accepts the invitation and the taint inherited from her mother causes her to become the gayest member of the party. But an awakening comes when Scott later seizes her in his arms and endeavors to make love to her. Terrified and disillusioned, Constance rushes to her room. Scott follows and there sees the girl press Corinne's picture to her breast. In a flash he realizes that the gay "Queen of Bohemia" is Constance's mother. Taunting the girl with her origin, he gives her an hour in which to decide whether she will accept his attentions.

Left alone, Constance prays for strength. Slipping from the house, she rushes back and seeks shelter in the arms of the Mother Superior. In the meantime, Scott has come to realize the contemptible part he has played. His beliefs, expressed in his new novel, cry out against him. He sees the young minds it might corrupt and the Sin in its wake. Thrusting the manuscript into the fire, Scott wonders if Constance can forgive him and be his wife.

THE SUBSTITUTED JEWEL (Mysteries of the Grand Hotel—Two Parts—Aug. 18).—Major Dunbar, a guest at the Grand Hotel, reports that someone had stolen his valuable scarf pin, substituted imitations in place of the gems, and then replaced the pin on his dresser. The major's complaint is but one of many similar cases reported.

Francis and Hilton have frequently observed Jeffries, an attendant employed by Balmer, a blind guest, making sketches. Francis discovers that the sketches are remarkably accurate copies of the scarf-pins worn by the other guests. Their suspicions aroused, the detectives call upon Balmer and his attendant in their room.

Learning that Jeffries is about to be arrested, Balmer suddenly removes his goggles, holds the detectives up with a revolver and backs into an adjoining room. Jeffries attempts to escape, but is shot in the wrist by Francis. The girl then shoots at Balmer, knocking the pistol from his hand. The man is captured.

The two crooks then confess that they have made a regular business of replacing jewels with imitations. Balmer posed as a blind man, knowing that suspicion would never be directed against such an individual. The room occupied by the two adjoined Major Dunbar's room and it was easy for them to steal his pin.

THE GAME OF LIFE (Two Parts—Aug. 20).—Brought before the faculty on the charge of conduct unbecoming a gentleman, Professor Trenton is dismissed. Professor Layton's merciless indictment of the man causes the members of the faculty to turn deaf ears to the disgraced man's pleas.

The parents of Ilman and Roy arrange a match between their children. The marriage is a loveless one. Roy, a rake and a drunkard, takes no pains to conceal his aversion for his wife. Layton comes into Ilma's life and falls in love with her.

The Van Dykes give a reception. Layton attends and overhears a conversation in which the speakers tell of Roy's infatuation for Cora, a cabaret singer. Roy leaves the house. Ilma sees the gossips preparing to follow her husband and learns the reason of her husband's conduct.

In alarm, she turns to Layton and begs him to help her. It dawns upon the man that Ilma really loves her husband and that the disgrace he is about to bring upon himself would kill her. promising to save Roy, Layton hastens to the cabaret and arrives before the gossips appear.

He finds Roy with Cora. Explaining the situation, he forces the young man behind a screen and takes his place at the table. By the time the scandal-mongers arrive, the little drama is ready for them. To their horror, they find Layton—the man who brought about Trenton's expulsion—in an intoxicated condition.

Layton's scheme works only too well. Roy, begging forgiveness, hastens home. The professor pays the adventuress for her part in the plot and orders her to leave. When an attendant endeavors to awaken Layton shortly afterward, he finds the man with a bullet in his brain.

A PERILOUS CHANCE (Hazards of Helen Railroad Series No. 41—Aug. 21).—Bull, Reno and Red make a getaway after holding up the Limited. Helen later sees the men and summons the detectives.

The convicts escape from the trap and board a passing freight. Helen also succeeds in getting aboard. The train crew discovers the fugitives. Reno, in charge of the valise containing the loot, throws it into the boxcar ahead.

Helen is on the roof of this car. In spite of the awful risk, she swings from the top of the car and lands inside it. Seizing the valise, she leaps from the train. The convicts, who have bested the trainmen, see the girl, and promptly pursue her.

Helen dashes toward the Elton drawbridge, making it just as it is raised and barely escaping capture by the crooks. Undaunted, the latter leap into the river and swim to the other side. They come just in time to seize Helen as she slides down the raised structure.

The girl is being beaten to the ground when the detectives arrive. A furious battle ensues. Reno comes within an ace of slaying Pike, the chief of the detectives, but is frustrated by the girl telegrapher. The crooks are finally overpowered and taken away.

THE HAPPY HOUSE (August 9).—Carlotta didn't know which she loved the best: James Arnold, old and rich, or Jack Wells, young, poor, but ambitious. She chooses Jack and he shows her their future home, a quaint, vine-covered house back from the country road, explaining that is where he and his father were raised. Carlotta doesn't like the idea and slips the ring off. Miserable, several days later she wanders to the old country home. The ghost of the house's life rises before her and tells her of the house's spirit. She sees Jack's grandfather bring his bride there. As the years pass, they keep the optimistic, cheerful atmosphere about the place and fortune smiles. The family scatters but soon one of the sons returns with his bride. A child comes and grown up. This child is Jack. Carlotta is astonished to see the little girl playing in the dust with him is herself. The spirit tells Carlotta through the visions: "The generations past have stamped this house with happiness for all brides who come." The ghost is gone and Jack walks up and she asks to be taken to his happy house.

THE CAVE ON THUNDER CLOUD (Special—2 Parts—Aug. 14).—Tish organizes a walking tour, together with her two old-maid friends. Aggie and Lizzie. They charter a donkey called Modestibe. Armed with a 22 "cat" rifle they make headquarters in a cave on "Thunder Cloud" Mountain. A young clubman, possessing an empty revolver and a sense of humor, holds up a railroad train and hides his weapon in the cave. The authorities are hot on his trail and they stumble over the Ladies' Aid Society pillars, and after discovering the train loot they cart the three off to the county jail. It is only when Charles Sands, prosaic nephew of Tish, reads of their incarceration in the newspaper that anything like escape comes to them. He arrives at the jail simultaneously with a letter from the real robber, stating that he won a $500 bet and that the stolen money would be found under a tree by the cave. On verification of this the three innocent ladies are released.

SELIG.

THE FACE IN THE MIRROR (Special—Two Parts—August 9).—Richard Savage and his wife Blanche, live by their wits, and they are worried upon receipt of an expensive hotel bill.

They encounter George Gray and Robert Morris, his friend, in a cafe. Gray has received an invitation from Mrs. Philip Dundore to attend her reception. He reads the letter aloud and he tells his friend he failed to reach Mrs. Dundore by telephone to tell her that he would be unable to attend her reception and that he must post a letter to her on their way to the steamer. Savage and his wife overhear the conversation.

Savage secures possession of the sealed letter and reads the contents to Blanche. The letter indicates that Gray and Mrs. Dundore have never personally met. Savage resolves to impersonate Gray.

Philip Dundore has given his wife a pearl necklace and she is still admiring it when Savage enters the house. He poses as Gray and is shown the necklace. Mrs. Dundore wears her necklace at the function. She and Savage repair to a divan. His arm steals around the back of her neck in an endeavor to take the necklace, when Dundore enters and he is annoyed at Savage's attitude.

Aboard the steamer Gray is worried at his loss of the letter to Mrs. Dundore, and he sends a wireless message. Savage secretes himself in the Dundore home when the others leave. As he cautiously approaches the door of her bedroom, Mrs. Dundore in her dressing room sees a reflection of Savage entering. As she rises, the crook covers her with a revolver. Dundore just then enters his home. He goes toward his wife's room. He confronts Savage, who says: "Your wife and I are old friends and you returned sooner than we expected." Mrs. Dundore is prostrated. Outside Dundore and Savage struggle and Savage is overcome. At this juncture a wireless message is delivered signed by George Gray. At the police station Savage is recognized as one of the cleverest crooks in the country, and Dundore and his wife understand each other again.

THE GOLD DUST AND THE SQUAW (August 10).—Ned and Bob strike it rich and hide the bags of gold dust under the floor in a shanty. When Ned leaves to tell Hazel of his good luck, Bob plots to take the gold. With the aid of Lame Dog, an Indian, he buries the gold in the woods. They are overseen by Little Fawn, a squaw. Bob and Lame Dog tie him fast to the floor in the shanty.

Hazel and Ned arrive at the shack and find Bob helpless. Bob explains that he was overpowered by Indians and the gold was stolen. Little Fawn, captured by Lame Dog, escapes and falls over the edge of a cliff. Her dress catches on a tree. Ned, Hazel and Bob discover her, and Ned lowers himself on a rope to rescue her. Bob decides to cut the rope and let his partner fall to his doom, when Tall Elk, an Indian, who loves Little Fawn, sees the act and shoots Bob. Tall Elk pulls Ned and Little Fawn to safety, and Little Fawn shows Ned where the gold is hidden.

WHEN LOVE IS MOCKED (Special—Three Parts—August 12).—In the little French village the young Fisherman and Yvonne play together as children, and grow to young manhood and young womanhood as almost inseparable companions.

La Glou, a Frenchwoman, living in Paris, covets an expensive necklace. Her husband finds himself unable to purchase this. In petulant passion she says: "I shall leave you and take up my home by the sea. When you secure the diamond necklace bring it to me and we will again live together." La Glou arrives in the fishing village. One day the young Fisherman meets La Glou, the beautiful woman of the world. She exerts her charms to capture the heart of the young man and she is successful.

As the days pass the young Fisherman becomes more and more neglectful of his childhood friend.

In Paris, La Glou's husband purchases the diamond necklace which his wife longed for. He hastens to the village where he gives the necklace to his wife. Together they sit near the edge of a cliff overlooking the sea. The young Fisherman has missed his inamorata and searching for her, encounters La Glou and her husband. Passionately he springs between the

two and demands to know who and what is the strange man. La Glou has tired of the young Fisherman.

The young Fisherman in desperation flings himself over the cliff and into the sea. There the young Fisherman's mother ends her search for him. She finds her son lying unconscious and carries him to their little home.

La Glou and her husband return to Paris. Months later the thoughts of La Glou return again to the youthful Fisherman. She recalls the days in the picturesque fisher-village when she won his youthful loyalty. She resolves to see him once more. Arriving in the village she goes to the young Fisherman's home. There she is met by the old mother, who says: "I will take you to my son." Together they enter a boat, go far out to sea, and the aged mother batters a hole in the bottom of the boat, and as it is slowly sinking beneath the waves, she exclaims: "You took him from me once, but you shall never have him again."

THE ORANG-OUTANG (Jungle-Zoo Animal Picture—August 14).—Tom Howard, a young sailor, returns from a voyage in the China Sea with an Orang-Outang. He is warmly greeted and made comfortable by his sweetheart, Grace Lyons and her aunt, Mrs. Blake, at Mrs. Blake's home. Another roomer at Mrs. Blake's residence is John Horton, an ex-miner. He persists in annoying the pet Orang-Outang, and is cautioned to cease by Tom, who says: "Some day the Orang-Outang will turn upon you."

Tom Howard, in the past years, has been instrumental in saving the life of Jim Hand, another seaman. Jim calls on Tom at Mrs. Blake's home. Chang, the Orang-Outang, has evidenced a fondness for John Horton's silver-handled cane. He slips into Horton's room, and abstracts the cane, taking it into the room of his master. Tom returns to his room and is horrified to discover Horton's cane there blood-stained. He finds Horton dying from blows upon the head. The blood-stained cane being found in Tom's room, he, together with Chang are taken in charge and placed in a cell.

Jim Hand, the sailor, reads of Tom's incarceration. Hand says that when he left Tom's room he encountered Horton; that years ago they were miners together; that Horton had decamped with Hand's savings; that in the boarding house Horton tried to attack him and that he felled him with a blow from the cane. Tom and Chang are liberated and the young sailor is again happy in the love of his sweetheart.

HEARST-SELIG NEWS PICTORIAL NO. 59 (July 29).—Thousand Islands, N. Y.—Miss Christie MacDonald wins woman's motor boat race championship in thrilling speed contest.

Los Angeles.—Elks in gay costumes march at big gathering in Los Angeles where members of Grand Lodge review parade.

Bay Shore, L. I.—Society folk flock to horse show where blue blood equines are put through their paces.

Boston, Mass.—Suffrage leaders dress daughters in blue-jay costumes and send them out to tack up appeals for vote.

Chicago.—Athletes of the middle west contest in bouts to pick team for Panama Pacific meet.

San Francisco.—Schooner Hardy is rammed by steamer Shasta and left beached on Fort Point just inside Golden Gate.

Bridgeport, Conn.—Strike threatens tieup in arms industry where war munitions are being made for European countries.

San Francisco.—Director F. L. Brown of the Panama-Pacific Exposition, presents Edward A. McManus, of the Hearst-Selig News Pictorial with bronze medal marking highest award for moving picture industry given at exposition.

Chicago.—Woman jumps from Clark Street bridge on the Chicago River in test of novel self-inflating life jacket.

Stratford, England.—First exchange of prisoners between Germany and England is effected when skilled ambulance drivers held captive at Stratford are marched to pier to take boat for the Fatherland.

On the Battle Line in France.—Old French castle captured by Germans is made headquarters. Court yard is filled with mounts of officers when call for horses is sounded.

Nish, Serbia.—Typhus plays havoc with Serbian forces. Special details of soldiers dig graves for dead. Convalescents form bread line.

HEARST-SELIG NEWS PICTORIAL NO. 69 (July 24).—Bayonne, N. J.—Strikers at Standard Oil Plant fight fierce battle with guards. Remarkable photographs show the battle still under way and crowd gathered about the Tidewater Oil Company office.

San Diego.—Gov. Spry of Utah reviews Salt Like City High School cadets at Panama California Fair.

Cumberland, Md.—Engineer's Society pays first visit to Magnolia cut-off on the B. & O. Railroad which eleven miles of track cost $6,000,000.

Epsom, England.—Kitchener's recruits taught to use bayonets, practicing on dummy figures in trenches.

New York.—Latest fashions exclusive for the Hearst-Selig News Pictorial by Lucile, Lady Duff-Gordon.

Cleveland, O.—Grand Circuit races bring out big field in important stake.

San Francisco.—Thousands greet Liberty Bell and strew flowers in path and it is taken to Panama Fair grounds.

Cleveland, O.—"Chick" Evans of Chicago wins Western Amateur Golf title.

Chicago.—Chicago people mourn death of thousands in worst marine disaster in history of the world. Remarkable scenes of steamer Eastland which capsized at her pier and the work of removing the dead and caring for the grief stricken friends and relatives.

Actress Wanted

The Best Leading Lady in America

Qualifications: Youth, beauty, ability, emotion and a good picture face.

Over two years ago it became generally known among film people that Benjamin Chapin was preparing a feature picture scenario—Ann Rutledge, or Lincoln's great love. It was not at that time, however, generally known that the scenarios then in course of construction were a part of the great Lincoln Cycle of the Charter Features Corporation.

An actress to play Ann Rutledge must, in mind and heart, suggest the beauty and quality of the girl who won the everlasting love of Lincoln and whose untimely death nearly wrecked his great career. One of the most beautiful and lovable parts in all history is Ann Rutledge and this feature when released will attract international attention.

Please state in a short letter why you can and would like to play this part. Reputation is not absolutely essential. Give height and age and enclose two photographs, profile and front view, and stamped envelope for return of photos.

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To keep pace with the rapid growth of The Lincoln Cycle, we wish to engage a general sales manager—a man big as the idea he has to deal with—a man who will help the exhibitors to get the best results. We are building this service department to the highest grade of efficiency yet attained in the picture business, and we want an additional high grade manager who knows the film business thoroughly, and in whose honesty, promptness and courtesy the exhibitors of America have high respect and confidence. We want a man who can meet the thousands of exhibitors (who are applying for the Chapin-Lincoln Cycle) and promptly and helpfully serve them (as honestly as Abraham Lincoln would have done had he known the film business.) Please apply by letter, which will be kept in strict confidence.

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ESSANAY.

THE KISS (Aug. 2).—Reluctantly, Lady Joyce consents to allow Simeon Kenley to paint her portrait. And then, on meeting and posing for the artist, accompanied by the Duchess, she is pleased with him and snubs the Duke of Rosemount, to the horror of the Duchess. She and the Duchess have a "squabble" over the Duke. She leaves, goes to the artist's suite and asks him to marry her. He does. Two years pass, and Lady Joyce has become sick of poverty with a struggling artist. She leaves him with Arthur Kane, and five years pass. The Duchess is about to die and craves a sight of her daughter before she passes away. Believing she and Simeon are still together, she asks him to bring her. He makes an appeal to Lady Joyce, and together they go to the Duchess, where her death brings them together again.

BUSINESS RIVALS (Special—Two Parts—Aug. 3).—Upon learning that the wealthy Primrose McFarland is to give a birthday party and display the famous family jewels, Braga, an international crook, plans to attend the affair and discover the identity of the rival crook who has been spoiling all his thieving plans. Dominica is pledged to assist him and succeeds in engaging herself as a singer for the event. The night of the party Braga enters the house, disguised as a maitre d'hotel, having made love to the maid in order to get this chance. He hides in a chest in the lower hall while Dominica is singing. Dominica discovers their rival thief, LeGrand, an ex-police official, acting as a table assistant. The party is over. Braga is still hiding in the chest and LeGrand has not succeeded in procuring the jewels yet. Young McFarland, nephew of the spinister, takes the jewels under his arm, planning to deposit them in the safe deposit vault in the morning. LaGrand follows. In the meantime Dominica, disguised as an Italian street singer boy, waits for Braga. McFarland is attacked by LeGrand, but Dominica warns him in time. After a fierce struggle McFarland breaks loose and LeGrand flees, with Dominica lying wounded on the ground. McFarland takes her home in a taxicab. The next morning Braga, defeated and fearful of the police, advises fleeing for safety's sake. Dominica renounces him as a coward and orders him away from her suite.

EYES THAT SEE NOT (Aug. 7).—Through influential men who had been friends of his father before his death, Ralph Morgan obtains a position as private secretary to Adam Bell. The latter is in love with a rich widow, Mrs. Venn, but they decide to keep their engagement secret until Dorothy, Bell's daughter, is married. Bell gives his secretary a letter to one of his agents, telling him to sell three thousand shares of a certain stock. The secretary meets the beautiful Dorothy on the way to the stock exchange and all thoughts of the message pass out of his mind. He spends the afternoon with the girl and she promises to marry him. When he leaves her he remembers the letter, but finds that the stock exchange has closed. He is panic-stricken, but returns to Bell and tells him the truth. Bell laughs and informs him that his remissness has netted him $40,000 through an unexpected turn in the market. Bell, however, explodes with wrath when Ralph tells him of his engagement to his daughter. While he is upbraiding Ralph, Mrs. Venn and Dorothy walk in. Mrs. Venn gives her own engagement away. Dorothy confesses her love for Ralph. Bell smiles and offers his hand to his secretary. The four plan a double wedding.

WHEN MY LADY SMILES (Special—Three Parts—Aug. 10).—Janet, daughter of a proud, penniless old Southern colonel, employed in a fashionable millinery shop, delivers a hat one evening and is escorted home by the rich customer's son, Edward, who refuses to meet his mother's snobbish demands that he court Velda Browning. After the colonel's death, Janet and Edward elope. Edward is forbidden to return to his home. Several years later, very ill, he is taken back by his mother, on condition that Janet relinquish all, her baby and Edward. Edward's strength does not return, pining for Janet. Remorseful, the mother brings the girl back to her home, and Edward's normal mental

state returns when he sees Janet's wonderful smile spreading over her face as she clasps the baby to her heart.

BRONCHO BILLY'S PROTEGE (Aug. 6).—Broncho Billy, engaged to the girl, becomes jealous of a newcomer, and in remorse, gets intoxicated. He takes back the girl's ring and frightens the tenderfoot out of a general store. Mounting his horse he pursues his frightened rival and, after many miles of galloping, overtakes him and brings him back to town, where he flings him in the girl's arms, saying: "Here's your tender foot! Try and make a man of him." Two years later, her husband dead, the wife is at the point of death, half-starved and with a small child to care for. When she dies the little girl runs and gets Broncho Billy, who takes her in his arms and says, "Come, kid, we'll lead a straight life together."

EDISON.

FOOD FOR KINGS AND RILEY (Aug. 11).—Michael Riley, wealthy contractor, does not forget the days when he carried a hod. In the midst of luxury he longs for the good old days of freedom from boiled shirts and etiquette. His wife, now a social climber, tries to make him forget his former associates, but with little avail, and his daughter Eileen is a chip of the old block, essentially democratic. Riley persists in his opinion that, although corned beef and cabbage is "bad form," it is unquestionably "good taste," and while out walking he meets with an opportunity to indulge his appetite. Running across Mrs. Moore, an old friend of his "laborer" days, she tells him that she must hurry home—she has corned beef and cabbage on cooking. The outcome of it is, that, after going to her house and feasting to his heart's content, he makes arrangements to call every Thursday, that being the day on which Riley's favorite dish will be ready for him. Meantime, Eileen Riley has fallen in love with Mrs. Moore's son, a telephone repair man. When he comes to fix the telephone she meets him dressed in her maid's cap and apron, and he, thinking she really is the maid, makes an engagement to meet her. Their love affair goes on and, finally he takes her home to see his mother. It is on this day that Mrs. Riley, her suspicions having been aroused by her husband's disappearance every Thursday, follows him to the Moore home. Eileen and Tom Moore arrive there first, and Eileen is astounded to find her father. When Mrs. Riley bursts in upon them, she finds not only her husband, but her daughter. After Riley has made his explanation, and after being persuaded to temporarily forget French cooking and go back to the days of plain but wholesome food, Mrs. Riley also sits down and gets away with a liberal share of the Irish national dish. Thereafter, Riley finds corned beef and cabbage on his home menu, and at these dinners Mrs. Moore and Eileen's future husband are frequently guests.

THE KING OF THE WIRE (Three Parts—August 13).—Patricia Beverly's love story opens when young Tom Stratton is carried from the circus tent where he has broken his leg and to the home of the village doctor. Tom is known in the business as "The King of the Wire," and after the show has left town, and he is being cared for by the doctor's wife, Patricia comes to visit him, reading to him and talking of many things of which, up to the time of his fall from the wire, he had never dreamed. It is almost a case of love at first sight, but Tom knows that he is illiterate and poor, and Patricia can do but little to show her feelings toward him. The doctor backs up Patricia when she persuades Tom to give up the circus life and work his way through college, and "The King of the Wire" becomes a student. The sudden death of Patricia's grandfather makes it necessary for her to earn her own living, she being an orphan. A former young man of the village, Bob Hunter, who has shown a great interest in her, has gone to New York and entered politics, and since he is the only one she knows in the city, Patricia writes to him asking him to try to get her a job, in spite of the fact that she has never cared for him and believes him to be entirely unworthy as a lover.

Hunter secures Patricia a position on a city paper, and tries to press his suit, but while showing her gratitude for what he has done she manages to hold him aloof. Meantime, Tom is silent concerning his love for Patricia, and she throws her whole energy into making good in the newspaper game. A reporter having failed to secure a much desired interview with Senator Strong, who is seeking to pass a Child Labor bill, Patricia applies for the assignment—and gets it. Hunter, actively engaged in city politics, is one of those who are trying to prevent the passage of the bill. He and another politician frame up a deal with a notorious crook, whereby the senator will be forced into signing a paper that will ruin him politically if it is made public. Patricia fails to get to the senator in the ordinary way, but, nothing daunted, she dresses as a little girl and manages to meet the senator's two little daughters, who are playing near the house. She ingeniously manages to get them to take her inside the house; and while there, the senator not suspecting that she is anything but what she appears, she gets a lot of facts that are just what she needs for her write-up. Hunter and the crook enter and cover the senator with a revolver. He is told that he must sign the paper, which will be shown to the world and thereby bring about his ruin if he does not promise to withdraw his Child Labor bill. Patricia and the children entering the room are also held up by Hunter and his companion, but Patricia breaks away and runs to an upper room, giving the alarm by telephone. This is the day upon which Tom has visited her in the city and, finding her out, has followed her. Seeing her at the window, calling to him for help, he climbs a nearby pole, a wire from which stretches to and enters the senator's house close to the window. Proving that he has not forgotten his old tricks, he walks this wire to the window and carries Patricia back with him to the pole, down which they both climb. Inside the house, the senator and his secretary manage to get the best of the crooks, and after they have been placed in charge of a policeman, and the senator has met Patricia in her proper person, he is instrumental in getting Tom to propose and so end both their waiting and longing for each other.

A SPRIG OF SHAMROCK (August 14).—Young Tom Murray, son of the "ould sod," has heard the call of America. An uncle in New York has told him of the chances in the land of the free. He is in love with Eileen Ryan, and gives her a sprig of shamrock, with the assurance the he will love and cherish her. Only a short while after his marriage to Eileen he gets another letter from his uncle telling him that, if he still feels like coming to New York, a good position is awaiting him. They decide to set out together. Bidding the old mother good-bye they sail away, and are soon settled in New York, with Tom filling a promising position in his uncle's office.

A year has passed, and Eileen one day gets a letter from the old village doctor in Ireland, saying that her mother is in very poor health and is yearning for her daughter. Unable to go with his wife, Tom urges her to return and comfort the old lady. Back in Ireland, Eileen finds her mother has picked up in health, but she is so glad to see her girl again that Eileen promises to remain for a while. Tom waits for several months, but he has cause to wait with love and pride in his heart. Meantime, a new stenographer is engaged by Tom's uncle. She is the type that so commonly is found in the offices of the big city—pretty and brainless, but with sufficient powers of attraction to exert an influence on a susceptible young man—which Tom proves to be. Nevertheless he is overjoyed one day when he receives a cablegram telling him that he has a son, whom Eileen has named after him. A few months later a letter comes telling him that she is coming back to him, and asking him to meet her with the baby at the pier. Tom has asked the stenographer to take dinner with him on the evening his wife's boat is due, but the letter comes that afternoon, and is carelessly tossed upon the desk when the stenographer receives it from the postman. Consequently Eileen finds no one waiting. When he gets to the house, rather late, Tom finds his wife and tells her that he has received no word. The next morning, however, Eileen goes to the office and catches Tom trying to kiss the stenographer. Eileen tells Tom that she is through with him. She goes to a boarding house. In the evening, Tom finds his wife has left him. The next day the postman hands him a small package, addressed to his wife, in her mother's handwriting. He runs across the nurse with the child. The girl tells him that his wife has been crying all through the previous night. Conscience stricken and thoroughly repentant he accompanies the nurse to where Eileen is stopping. There he begs her forgiveness and gives her the package that has come from Ireland. Opening it she finds the little sprig of shamrock tucked away in a small Bible.

VITAGRAPH.

HIS FAIRY GODMOTHER (Aug. 11).—Just as the Fair Godmother had warned him, Jones, while addressing a fashionable gathering, suddenly discovers that his dress suit has vanished, leaving him clad only in a suit of pajamas. Pandemonium breaks loose, but—he awakes, to find it was all a dream.

MR. JARR AND CIRCUMSTANTIAL EVIDENCE (No. 16 of Series—Aug. 16).—"The Grass Widow," a saddle horse, a broken-down Ford, a bullfrog and a camera fiend all help to get Jarr and his boss into a peck of trouble.

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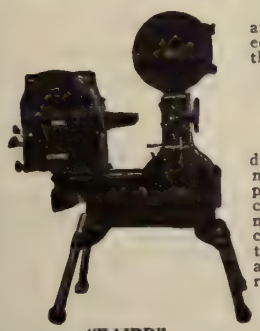

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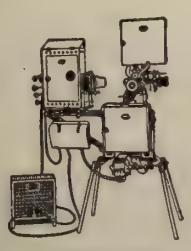

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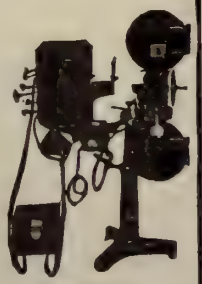

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SHE TOOK A CHANCE (Aug. 18).—Mrs. Luckey takes a chance on a prize pig. She wins it and her family make it the prize goat. After many troubles, piggie's strenuous career comes to an end in the sausage factory.

IN QUEST OF THE WIDOW (Aug. 19).—In his quest for the widow's hand, Perkins finds the road anything but smooth. In the end he only gets the laugh.

CUTEY'S AWAKENING (Aug. 20).—Cutey is a little frivolous, but wide awake and his big business talks convert a business rival into his father's friend and partner. Cutey strengthens the combination by marrying the partner's daughter.

THE DAWN OF UNDERSTANDING (Special—2 Parts—Aug. 21).—Memories of happier days and knowledge that love is not dead, reunite long-separated couple. After their return to the city, Oliver Weldon and Ruth, his wife, devote so much time to business on the one hand and society on the other, they gradually drift apart. Their child dies, and each blames the other for neglect and causing its death. They separate and months later, an interested friend, realizing they are grieving for each other, brings them together again. Oliver sees his wife looking at their child's photo and mutual sorrow reunites them. "The Dawn of Understanding" has come for them in the knowledge that love is the most precious thing in the world.

MINA.

A CASE OF LIMBURGER (August 19).—Keen Hawksby, the head of the police, fancies himself a detective genius on the lines of Mons Lecoq or Sherlock Holmes—in short, he is regarded by himself and his fellow townsmen as a Napoleon in the world of detection—his two most adoring followers are Barker and Sullivan. He hears that a man who is supposed to have committed a bomb outrage—with a bomb which not only blew things up but dispersed stupefying fumes, and he resolves to catch the criminal. Farmer Flannigan receives a present of a case of Limburger cheese. He resolves to send a few pounds of it to his sister, who lives on the outskirts of the town of Mr. Hawksby. His son Tim takes it to his aunt. Hawksby sees Tim changing cars at a junction, and as his description tallies with that of the bomb thrower—and as he carries what he thinks is a suspicious looking box, he resolves to track him. He gets into conversation with Tim, but Tim takes him for a confidence man, and runs from him. He reports to Hawks and that gentleman with Barker starts on the trail. They follow Tim to his aunt's cottage. When Tim reaches it he finds a notice on the door that his Aunt Nora has gone to visit a sick neighbor and will not be home till nine. He makes himself comfortable with a pipe on the steps and falls asleep watched by the trio of detectives—who wish to take him in the act. A rain storm comes on and wakes Tim. As it still wants half an hour to his aunt's return, he resolves to try and get into the house. The detective follow. He forces a bolt of a window and enters. They follow, seize him and bind him in a chair. Tim struggles, thinking he is in the hands of thieves. When questioned he does not know what they are talking about. In the midst Nora returns, and finding the way her nephew has been treated gives Hawksby her opinion of him, and turns him and his assistants out of the house. They walk back dejectedly through the rain, while Tim and his aunt enjoy a supper of limburger, bread and ale—and talk over the events of the day.

BIOGRAPH.

MRS. RANDOLPH'S NEW SECRETARY (Aug. 16).—The girl found her duties pleasant until Mrs. Randolph's dissipated son began to persecute her with his attentions. She was glad when he went away to the country with his mother. Before going Mrs. Randolph locked her jewels in the safe. During the girl's temporary absence the jewels were stolen. Rushing to the street, she caught a glimpse of a well-dressed man hurrying away. Next day she saw him again and followed him to his rooms, where, by pretending to be ill, she obtained entrance and studied the situation. Mrs. Randolph, returning, was persuaded by her son to call the police. Just as they were taking the girl away, the "burglar" entered. He turned out to be Mrs. Randolph's nephew, who had taken the jewels away for safe keeping. Only a misunderstanding, after all—or a new trick of Cupid to bring two victims together.

ASHES OF INSPIRATION (Special—Two Parts—Aug. 17).—Adrian West, a promising young artist, is working on his great picture for the salon. His selfish and unsympathetic wife almost ruins him with her extravagance, comes near to estranging him from his child, and carries on a clandestine affair with an admirer. For lack of inspiration West's picture is rejected by the art committee, and his wife upbraids him because she has "thrown her life away on a failure." This is more than he can stand, and he tells her the truth about herself. His uncle offers him a trip abroad if he will go alone, and he accepts. In a fishing village on the Breton coast he boards under the roof of one Le Morne, who has a pretty daughter, Yvonne. Pierre, a young fisherman, loves the girl. He becomes jealous of her intimacy with West when the latter decides to use Yvonne as the subject of his next picture. Without definite proof, however, Pierre refrains from challenging Yvonne's interest in the artist. One day West acompanies Pierre on a fishing trip. A storm arises and the fishermen are given up for lost by those on shore. But next morning Yvonne sees West, Pierre and their comrade return from the sea. Her glad greeting of the artist confirms Pierre in the belief that he can never hope to win her love. A few days later, aroused to ungovernable passion by the sight of Yvonne and West together on the sands, he draws a pistol. Le Morne attempts to disarm him and is shot. Pierre, aghast at the deed, makes his escape, but is found drowned next day. Inspired by his love for the girl, West paints a masterpiece. Then out of his past life a hand reaches to draw him back—the hand of his child, who writes a piteous note telling of her loneliness without "dear daddy." Yvonne bids him go to his lonely child. His picture wins the grand prize, and his wife decides to remain with with him. West accepts the situation for his child's sake, but realizes that he can never be happy without Yvonne.

EAST LYNNE (Special—Three—Parts—Aug. 18).—The sensational murder of old Hallijohn stirred East Lynne to its depths. Bethel, the dead man's crony, had found young Richard Hare on the spot, with the gun in his hand. Richard had escaped, and was a fugitive under charge of murder. Poor Barbara, his sister, stoutly denied his guilt, and enlisted the sympathy of the rich Mr. Carlyle, who had bought Lord Mount Severn's estate and, after his death, had married his daughter. But presently people ceased to speak of the murder, and began to whisper instead that Lady Isabel was jealous of Barbara Hare. Carlyle never suspected that his intimacy with the girl, born of his desire to help her brother, was misconstrued by his wife. Least of all did he suspect that Sir Francis Levison, lately returned from abroad, was making use of the situation to poison Isabel's mind against him. So he was heartbroken when Isabel went away with Levison, leaving her two children motherless. For their sake he got a divorce and married Barbara. Isabel, waiting in France until she was free to marry Levison, discovered his true character when, on learning of Carlyle's divorce, he laughed at her. Desolate, she returned to England and, in disguise, became governess to her own children, so as to be near them. Bitter was her portion, to see Barbara in her place as Carlyle's wife, and never to dare give her babies a mother's kiss. But fate was kind to her before she died of grief, permitting her to be recognized and forgiven by her husband and children. And fate overtook Levison, her betrayer, who was dramatically recognized and convicted of old Hallijohn's murder.

HIS LAST WISH (Aug. 19).—The old farmer and the doctor are cronies, and desire nothing better than that their children should marry. But the young people are not on the best of terms, owing to the girl's discovery of the doctor's son in the company of gamblers. On the way he picks up a soiled playing card—the ace of diamonds. Confident that he will win, he plays recklessly and loses. In desperation he assaults the gambler, seizes the bankroll and escapes. Pursued by the police, he makes for his old home and secretes himself on the fire-escape. The child, finding that her aunt has moved away, returns home, sees the place bare of all that constituted her little world, and begins to cry. Detectives, breaking in, discover her. The gambler, touched by her innocence, takes her to his home. Her father follows and, impelled by love, offers to restore the money. The gambler, deeply moved, kisses the child and gives her to her father. Telling McGraw that he may keep the money to make a new start, he hands the child the ace of diamonds, assuring that it will bring her father luck this time.

DEATH'S MARATHON (Aug. 20—Biograph Reissue No. 11).—Bored with the monotony of married life, the self-centered husband becomes estranged from his wife. Gambling is his ruin; he appropriates funds of his firm and loses all. Determining to commit suicide, he calls his wife on the telephone to tell her of his intention. His partner, who, at the wife's instance, has been searching for him, answers the call, learns that his friend is at the office, and, in desperation conceives a plan. While he races with death in a swift motor car, the wife attempts to hold her husband on the wire with her own pleading and, that failing, with the lisp

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THE ACE OF DIAMONDS (Aug. 21).—After gambling away his last dollar, Dan McGraw sends his motherless girl to her aunt's home, with a note imploring the woman to take care of her. Then he sells his household effects and starts back to the gambling rooms. On the way he picks up a soiled playing card—the ace of diamonds. Confident that he will win, he plays recklessly and loses. In desperation he assaults the gambler, seizes the bankroll and escapes. Pursued by the police, he makes for his old home and secretes himself on the fire escape. The child, finding that her aunt has moved away, returns home, sees the place bare of all that constituted her little world, and begins to cry. Detectives, breaking in, discover her. The gambler, touched by her innocence, takes her to his home. Her father follows, and, impelled by love, offers to restore the money. The gambler, deeply moved, kisses the child and gives her to her father. Telling McGraw that he may keep the money to make a new start, he hands the child the ace of diamonds, assuring her that it will bring her father luck this time.

LUBIN.

POLLY-OF-THE-POTS-AND-PANS (August 16).—Rodman, an author, leaves society for two weeks in order to study boarding house types for his new novel. Under an assumed name he engages a room at the boarding house of Amanda Hicks. He does not know that he has almost immediately won the heart of Polly, a waitress at the boarding house. Polly is sentimental. And when Rodman indulgently returns her smiles, she is in an ecstasy of joy. In truth, Rodman is interested in Polly because she is good material for a story. But Polly misinterprets his attentions for reciprocal love.

Then comes the Clerks' Ball. The entire boarding house is going to attend. Polly alone is to be left behind. Rodman, in sympathy, arranges to escort her to the dance. At the ball Rodman and Polly are the cynosure of all eyes. On the way home, in her first taxi ride, she sees visions of a happy married life with a man of her heart. Impulsively she asks Rodman when they are to marry. Rodman, realizing for the first time that he has unconsciously planted love in the innocent heart of the simple little girl, braces himself for the ordeal and slowly tells Polly of his identity, his purpose in staying at the boarding house, and, lastly, of his fiancee and marriage plans. He leaves her heartbroken, but, even in her sorrow, she is staunch as a friend, and gives him a rose from her bouquet to remember her by. Days later, on the night of his marriage to his society fiancee, Rodman lingers in his study, in reminiscence over a carefuly pressed rose. And Polly, in the boarding house kitchen, pauses at her work over the pots and pans long enough to read in a newspaper the account of Rodman's approaching nuptials. A tender, wistful smile at the recollection of Rodman, and she continues to scrub the kitchen sink with the newspaper containing the news of his engagement.

THE DEAD LETTER (August 17).—Mateo, an Italian ice cream vender, and Luigi, an organ grinder, are in love with Lena Pula, a prosperous Italian boarding house keeper. The two men have an altercation when Lena accepts a cone of ice cream from Mateo, but a cop settles the dispute. Flattered at Lena's acceptance of the ice cream, Mateo goes to Lena's window to get another look at her. When he sees the large sum of money she takes in from her boarders, his love burns with renewed ardor. Unfortunately Emelio, one of the boarders, observes Mateo at the window and, thinking him a blackhander, reports the fact to Lena, describing him to her. She at once gets out her fire irons and lays in wait for him.

Lugi, temporarily vanquished, writes Lena a passionate letter proposing marriage which he mails, omitting the address. Mateo calls on Lena, and Lugi in spite of the letter is afraid that Mateo may get ahead of him and calls in person. Lena has time for Mateo only and he follows her into the house. Luigi goes to the side of the house and takes a peak in the window. Lena gives the astonished Mateo a sound beating. Luigi sees this from the window, and wants his letter back. He gets to the mail box just as the postman takes the mail from the box, and asks for his letter. As there is no address on the envelope, the postman tells him it is a dead letter and he must go to the dead letter office to get it. Luigi then goes to the "morgue" but the keeper tells him to go to the post office. He gets his letter. Mateo and Luigi make a last attempt to see Lena but find her in Emelio's arms.

PERSISTENT DALTON (August 17).—This comedy shows the villainy of Persistent Dalton, who pursues the hapless heroine, binds her to a chair in truly dramatic style, kills the hero two or three times, wrecks the railroad bridge, and does other fiendish things, only to be foiled at the last moment.

THE SECOND SHOT (Special—Two Parts—August 18).—At a week-end party Alice Jason, daughter of the host, is insulted by John Anthony, a guest, who is knocked down by Phil Dunbar, a neighboring suitor. Alice writes a note to Phil asking him to meet her at their usual trysting place late that evening, and at the time appointed goes there to meet him. When he fails to put in an appearance, she leaves, deeply hurt. On the way through the gardens she finds the body of John Anthony, a revolver and her note to Phil beside him. Fearing Phil to be the murderer, she drags the body to her room with the intention of explaining that she shot him in defense of her honor. After changing the room and her personal appearance to carry out more thoroughly the idea of a struggle, she fires the revolver, not realizing that the bullet strikes the clock, stopping it at the hour of twelve.

Guests and her father rush in and are compelled to accept her explanation, but a detective who arrives shortly afterward finds the bullet that entered Anthony's heart first passed through his watch at the eleventh hour. Upon further investigation he finds the marks on the man's shoes, and across the lawn other marks showing from where the body had been dragged. After a mild third degree, Alice gives in, practically admitting that she is trying to shield her sweetheart. The detective goes to Phil's home and accuses him of the crime. Phil at first refuses, then agrees to go. Alice, left alone at home, becomes frantic for Phil's safety and follows to his house. In Phil's bedroom she finds a young girl apparently dying, tended by a doctor and the butler. The girl compels Alice to listen and then tells her that she is Phil's wayward sister, who, having had her life ruined by Anthony, confronted him that night with a demand of marriage, and upon his refusal shot him. Alice rushes to the police station and her sweetheart is soon cleared.

IT WAS TO BE (Special—Three Parts—August 19).—John Trevor leaves his village to make a name for himself as attorney and leaves Anne Winton, with whom he is in love, with out proposing to her, as a result of his bashfulness. Later, Anne marries Henry Randall, but Trevor's love for her still persists. Randall desires Trevor, who has become a noted attorney, as a legal representative in a dis-

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honest financial enterprise, and accordingly makes an appointment with him. When Trevor arrives at Randall's house, he first meets Anne and finds her unhappy. She warns him not to accept the proposed offer. Randall finds them conversing. Trevor advises Randall to adopt honest methods. Later Anne meets Trevor at a reception and confides to him of her husband's mistreatment of her. Trevor and Randall meet and a fight is prevented by a detective, White. That night Randall and Anne quarrel again, and the next day Anne goes to Trevor to arrange for a separation and White, in the waiting room, overhears Anne declare she could kill Randall for his abuse.

White receives a note from Randall saying he fears for his life and asking him to call that evening. The same day Trevor goes to Randall's home to force better treatment of Anne by threatening to push the suggested divorce, and just after Trevor's arrival White, ascending the front steps, hears a shot in the study. He finds Anne and Trevor standing over Randall, who is mortally wounded, both grasping a revolver in horror. Randall, before his death, becomes unconscious and whispers to a detective, Trevor and Anne, at Randall's death, abandon all hope. An hour later Martin, Randall's butler, is arrested as he prepares to flee to Europe with a valuable diamond taken from a jeweler's dagger in Randall's study the night he was killed. He has placed an imitation gem in the clock's surface and had remained behind until he became unconscious at Randall's death. Anne returns to her old home, where Trevor soon follows and confesses to her in the old garden where he had planned a life of happiness with her years before.

WHEN SOULS ARE TRIED (August 20)—Jerry Long, mine boss, returning from a trip to the city, brings back as his bride Madeline. The people at the mining town she finds utterly unsympathetic, the rough housework is distasteful to her, and time hangs heavy during the long hours while Jerry is at the mine. Even when he returns home he is too tired to be a very entertaining companion.

Phillip Booth comes to town as agent for the newly invented oxygen helmet, with which he has no success. Jerry in particular scoffs at it. Madeline meets Phillip and his presence makes her life endurable. She has secretly written, asking if she may have back her old position, but while Phillip remains she forgets them. In time Phillip discovers that he has fallen deeply in love with Madeline, and determines to leave at once. Madeline is not in the slightest degree in love with Phillip—it is simply that he is an embodiment of the city she loves. She recommences him to the station. While they are waiting for the train, the town bursts into wild excitement—there has been an accident in Jerry's mine, and Jerry is missing. Then hurry to the shaft entrance. When told that there is little hope for Jerry, Madeline tries to rush into the shaft, furiously fighting at those who hold her back. Phillip realizes that this suddenly demonstrated love for her husband is the great thing of Madeline's life, and he determines to assure, as far as possible, her happiness by saving the missing man. While there has reported oxygen helmet and enters the mine. He finds Jerry pinned down by debris, unconscious, and nearly dead from the poisoned air. Phillip removes his helmet, puts it on Jerry, takes the man in his arms, and starts for the exit. A second explosion occurs. Phillip is badly wounded, but grimly fights his way on, and out. He lives only long enough to see Jerry revived by the oxygen helmet. Phillip's sacrifice has not been in vain, for Madeline finds herself strangely happy in her household work and in caring for the injured Jerry. A letter comes, telling her that her old place is open to her if she can come at once but, smiling softly, she uses it to light the fire in her little kitchen stove.

THE LIFE GUARD (August 20)—Bobby is an optimist of industry. He is merely a link in the chain of the bad matters. But on his way to work one morning he sees a little sweetheart of a girl get in much as he could earn in five hundred hours of hard work on the railroad. It doesn't seem that he is putting in his time to the best advantage. The idea occurs to him when he passes the life guard's house and sees the patrol's jersey hanging on the line. While Bobby is in no way looking for the pressure to be hung out and dries on the beach he goes into business as at the accident hero. Business is a bit slack and he is on to himself as a little trifle he rescuing people who really do not care to be saved. The rich are spectacular, but people grow peevish when they are saved against their wills and Bobby gets plenty of black and blue spots but not enough money to pay his fare half a block in a jitney bus.

Once he thinks he is in sight of a live one when an old gentleman gives a valet a few thousand dollars to take care of while he takes a dip in the surf. Billie gets a rock but the valet has a gun and Billie changes his mind. But there is the old man out in the surf and Billie still has the rock. He bowls the old man over, then saves him with a fine display of heroism. This should be worth a couple of hundred at the very least; but Billie doesn't know that the more money people have the tighter they hold onto it. When he suggests that he should have some money the old gentleman suggests that the city pays him. Bill decides that there is no money in life saving and quits the job to take a nap. Out in the surf a girl is nearly drowning, but Billie doesn't care. He has retired from business. A real life saver goes to the rescue and gets the money. Then Billie gets a shock when he sees the guard he stole the jersey from. Between the guard and his irate wife and the crowd angry at Bill's indifference, it looks pretty bad for him, but his native wit wins him through and he passes back to the brick pile reflecting that twenty cents an hour that you get is better than a couple of hundred that you don't.

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POWERS.

SAVED BY A SCENT (Aug. 30)—Lady Battles learns over the phone that the retired capitalist will not let Tom marry his daughter Lillian. Battles further learns that the irritated father proposes to marry her to a member of the nobility. Now Battles is ever alert to take advantage of family strife to her own personal advantage. Her associates, the crook, is summoned to discuss matters as a member of the nobility, and she herself as a candidate for Lillian's hand. The old man fails at first for the moment, Lillian rebels, but dad orders an immediate marriage. Tom broken hearted, gets wind of the situation. He goes to the famous detective Duck with his troubles. Duck sympathizes and gives Tom an instrument called the "smello-graph," the properties of which send out such a strong scent that messages by its means can be sent from distant points, even penetrating the thickest steel with its smell waves. Tom pockets the instrument. He is further advised to elope with Lillian. This strikes him as a great idea and he lays his plans.

But the eloping couple are caught and Tom is locked in a huge vault. Then the exasperated father sends for a minister to marry the supposed Lord to Lillian. Tom is seemingly up against it. While in this terrible stress he remembers the "smello-graph." He sends out S. O. S. calls for help. Duck receives the desperate messages. He immediately disguises himself as a burglar and rushes post-haste. He endeavors to open the safe. Battles, in hiding, sees him. She thinks he is a burglar surely and aids him in opening the safe. Tom dashes out just as the wedding is about to take place. The situation is saved, for Duck recognizes the supposed member of nobility as a crook. But the crook and Battles, while locked in the vault find the "smello-graph." They tamper with it, thereby causing an explosion which blows them through the roof, enabling them to foil detective Duck and escape.

BIG U.

ETHEL'S BURGLAR (August 19)—Ethel lives with her old aunt and uncle and is the pride of their hearts. One night she goes out to a party. Her old aunt gives her a key to the door so that she will not wake the old people on her return home. After the party some of the girls go with Ethel to her gate and then leave her. As she goes to open the door she finds she has lost the key, but a passing policeman manages to get the door open for her. Coming to the fire to get warm, Ethel sees a man's foot and a burglar comes out of the window holding a gun on her. The girl, instead of being frightened, reaches up and breaks the gun, showing it to be empty. Norton, the burglar, then tells her of being down on his luck and unable to get work. The girl takes pity on him and writes him a letter to her uncle asking that the burglar be put to work.

Meanwhile the policeman has stumbled across the key which Ethel lost, and returns to give it to her. Ethel goes to the door and while she is out of the room the thief goes to the safe which the girl left open, and starts to rifle the cash box. His better self prevails, however, and he closes the box but picks up a locket on the table. Opening it he sees a familiar face and puts it into his pocket just as the girl returns. She misses the locket and asks about it. He begs her to let him keep it, and then tells her how years before he was passing the uncle's house, which was on fire and saw at the risk of his life he had rushed in the burning house and saved the life of their baby niece, who was Ethel. She tells him she remembers the incident and will give him a good picture, which she goes upstairs to get. The uncle hears noises below and, slip-

ug down, gets a policeman and arrests the rglar. They handcuff him and are about to ke him out when Ethel returns and explains her uncle. Norton promises the girl that he ll lead a straight life from then on.

L-KO.

A TALE OF TWENTY STORIES (Two Parts August 22).—Hang got in a jam in the Hotel Bunion with an ill-tempered husband and nother two hundred pound gentleman. He cified the fat gentleman and had almost conliated the husband, but the latter's wife lost r skirt by accident and circumstantial evince pointed strongly toward Hank. This used husband to feel genuinely uncordial toard Hank, so much so that Hank had to go to d to avoid the excitement. He forgot his hat, wever, and went out in the hall to get it, t was locked out in his pajamas.

He offended several parties by intruding on e privacy of their bedrooms and was also nfortunate enough to get back into the wife's droom to save himself from a sharp-eyed deictive. He came out immediately followed husband and two Krupps. Husband proved be a great follower and stuck close behind rough halls and stairways to the roof of a velve-story skyscraper. Hank became overlanced on the edge of the roof coping and an valid who interfered, and likewise some cops no attempted to take a hand, started to teeter velve stories above the pavement. The inkilid was the only one who fell, but he lit on me peaceful pedestrians, whereas Hank and e husband fought on the edge and gave themlves black eyes and heart failure from conmplating the depths below. Meanwhile the dy who was the cause of it all sat in a room d read a magazine.

UNIVERSAL.

ANIMATED WEEKLY NO. 178 (Aug. 4).—Soety's Regatta.—Yacht club's annual race brings it many of Long Island's sailing craft.—Bay hore, L. I.

World's Baseball Record.—Jack Ness, captain Oakland team, sets new batting mark by hitng safely in 49 consecutive games.—Oakland, al. Sub-title: Ness is presented with diaond ring and loving cup.

Streets for Playgrounds.—Poor kiddies in nickly-settled section of metropolis play in oped-off streets.—New York City.

The Elephant Special.—Largest quadruped eeded to drag visiting Shriners from interestg sights and varied entertainment of Uniersal City, Cal. Sub-title: Mayor Sebastian of os Angeles and Mayor Thompson of Chicago njoy sights at movie city.

"Safety First" on Water.—Rigid inspection eld regularly on large New York excursion teamer to safeguard people from accidents.—tlantic Highlands, N. J. Sub-titles: Adjustng life preservers. Lowering lifeboat. The iferaft. Fire drill.

Police Zouaves Drill.—Sixty of "the finest" how skill in exercises on Municipal Play Day. —St. Louis, Mo.

"Human Porpoise."—Harry Elionsky swims miles in straitjacket with legs shackled by 0 pounds of chain.—New York Bay, N. Y.

Famous Horse Show.—Annual exhibit at Monmouth County track draws throng of horse overs.—Long Branch, N. J.

Novel Motorboat.—"Tiddley Wink," a new lesign of hydroplane with wings, is given trial rip at Stamford, Conn. Sub-title: The 280 H. P. engine.

World's Biggest Locomotive.—Powerful "Mat H. Shay" used to push 150 loaded freight cars up steep mountain grades.—Susquehanna, Pa.

Liberty Bell at Fair.—Cheered by thousands, Philadelphia's famous bell, which proclaimed birth of the United States, arrives after 4,000-mile journey across continent.—San Francisco. Cal.

Deal Lake Canoe Meet.—Skilled paddlers compete in exciting races to decide New Jersey canoe championship.—Asbury Park, N. J.

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References: Chicago Speedway Pictures, Sarah Bernhardt at Home, etc. Prompt guaranteed work. Expert camera men furnished. Best tinting and toning.

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"For the Wages of Sin Is Death."—Last public appearance of ex-Lieutenant Charles Becker, who was electrocuted for instigating gambler's murder by gunmen.—Sing Sing Prison, Ossining, N. Y. Sub-titles: Mrs. Becker, loyal wife of ex-police lieutenant, who exhausted every means in attempt to save her husband. Governor Whitman, who, as District Attorney, twice convicted Becker, and as Governor was the man to whom final clemency plea was made.

Cartoons by the world famous caricaturist Hy. Mayer of Puck.

JOKER.

HER WEDDING NIGHT (August 18)—Eddie and Margaret Davis have just been married. They are an extremely amorous pair, and every impulse of their new life is emphasized by a kiss. The future opens rosily before them, but they quickly find a thorn in the person of Mike Flynn, a well meaning and good natured burglar who has been forced to take up his predatory profession because of the stronger will of his wife, Bridget. Flynn has been out of work and his large family of children (and pigs) is starving when Mrs. Flynn reads of a successful jewel burglary and insists that Mike make his fortune along the same lines. He meets with more adventures than success, and, dressed in the clothes of the young wife to conceal his identity, he is mistaken for the wife, and receives a lot of hugs and kisses from the husband. The young wife is horrified at the sight, and after a distressing mix-up, in which Mike escapes to the cellar and is locked up for the night, the young pair decide that the house is haunted and the bride strews fly-paper about the premises to capture the ghost.

The disturbance caused by Mike in the cellar, and his efforts to escape from the fly-paper reduce the bridal couple to a state of semi-insanity.

Bridget, the cause of it all, becomes distressed at the non-return of her spouse, suffers a regeneration of soul and sallies out to save him. She accomplishes this and the story ends in a reconciliation of all parties.

BOBBY BUMPS' ADVENTURES (August 21)—This is a clever moving picture cartoon showing Bobby playing all sorts of tricks on his unsuspecting papa. Papa has an auto and Bobby helps himself to the gasoline from the tank so that when papa attempts to start the car it refuses to budge. This is the beginning of a series of amusing incidents which result in the downfall of Bobby and his companion, Chocolate.

SEEING THE FUNNY SIDE OF THE WORLD WITH HOMER CROY (On Same Reel as Foregoing)—Beautiful scenes taken in Honolulu show natives climbing the cocoanut trees and later opening the fruit in their own fashion, i. e., by pounding them on the ground and pulling the outer shell off with their teeth. Mr. Croy samples what the natives call "dis-poi," very much to his disgust. He also meets the only albino on the island and later encounters a group of natives coming from church. He also takes a ride on a cable across the water, attempts to man a canoe in the rough surf and also tries his hand at the surf board without much success.

The next series is laid in Japan. Many picturesque street scenes are shown, including the itinerant ice man and the peculiar style of Japanese advertising. Mr. Croy has a jiu jitsu fight and later picks tea.

REX.

QUITS (August 17)—John Sloan is sheriff of Long Butte. One day, while wandering about the countryside, he sees some bushes move. Thinking it is an animal, he fires and misses. Later he takes another shot and is more successful, knocking off the hat of a man in hiding. The man comes forth and tells the sheriff that he is called "Frenchy."

The sheriff leaves him and starts to cross the stream nearby where he sinks up to his armpits in quicksand. He is saved by Frenchy, who tells the sheriff that he is a fugitive from justice and begs his protection. The sheriff realizes his debt to the criminal and takes him home, where he gives him the best in the house, telling him that he will give him shelter for the night and assist him out next morning.

Years before the sheriff was in love with a French girl, but she was won over by the honeyed words of a Frenchman. Although he lost the girl, her likeness is always before him and he nightly dreams of what might have been. The Frenchman bunks in the next room of the sheriff's house, and on looking on a table nearby sees a picture of the girl of the sheriff's dreams. He recoils in superstitious horror for he sees the face of the wife he has murdered staring him in the face. The next morning the sheriff's deputies arrive, and tell him of the murder. Seeing "Frenchy," they recognize him as their man and capture him. The murderer pleads with the sheriff and so appeals to his honor that the sheriff, in order to pay his debt in full, allows him to escape, giving him five minutes' start.

(Continued on page 1214.)

Calendar of Daily Program Releases

Releases for Weeks Ending August 14 and August 21

(For Extended Table of Current Releases See Pages Pages 1238, 1240, 1242.)

General Film Company

Current Releases

MONDAY, AUGUST 9, 1915.

BIOGRAPH—Her Hidden Life (Drama).
ESSANAY—The Bank (Special—Two parts—Comedy).
—The Happy House (Drama).
KALEM—The Runaway Wife (Special—Four parts—Drama).
LUBIN—The Great Lone Land (Drama).
SELIG—Hearst-Selig News Pictorial, No. 63, 1915 (News).
SELIG—The Face In the Mirror (Special—Two parts—Drama).
VITAGRAPH—What Did He Whisper? (Comedy).

TUESDAY, AUGUST 10, 1915.

BIOGRAPH—The Law of Love (Special—Two parts—Drama).
ESSANAY—When My Lady Smiles (Special—Three parts—Drama).
KALEM—The Winning Wash (Ham & Bud Comedy).
LUBIN—Horrible Hyde (Comedy).
—Relentless Dalton (Cartoon—Comedy).
SELIG—The Gold Dust and the Squaw (Drama).
VITAGRAPH—Life's Yesterdays (Special—Two parts—Drama).

WEDNESDAY, AUGUST 11, 1915.

EDISON—Food For King and Riley (Comedy).
ESSANAY—The Fable of "The Tip and the Treasure" (Comedy).
KALEM—The Riddle of the Rings (Episode No. 4 of the "Mysteries of the Grand Hotel") (Special—Two parts—Drama).
LUBIN—Bold Emmett, Ireland's Martyr (Special—Three parts—Drama).
VITAGRAPH—His Fairy Godmother (Comedy).

THURSDAY, AUGUST 12, 1915.

BIOGRAPH—Stronger Than Love (Drama).
ESSANAY—The Bell Hop (Western—Comedy).
LUBIN—The Power of Prayer (Special—Two parts—Drama).
MINA—Billy's Nurse (Comedy).
SELIG—When Love Is Mocked (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 64, 1915 (News).
VITAGRAPH—His Bunkie (Melodrama).

FRIDAY, AUGUST 13, 1915.

BIOGRAPH—The Last Drop of Water (Drama) (Biograph-Reissue No. 10).
EDISON—The King of the Wire (Special—Three parts—Drama).
ESSANAY—Broncho Billy Steps In (Western—Drama).
KALEM—The Country Girl (Drama) (Re-issue).
LUBIN—The Deception (Drama).
VITAGRAPH—A Keyboard Strategy (Comedy).

SATURDAY, AUGUST 14, 1915.

BIOGRAPH—The Little Slavey (Drama).
EDISON—A Sprig of Shamrock (Drama).
ESSANAY—The Cave on Thunder Cloud (Special—Two parts—Drama).
KALEM—The Limited's Peril (Episode No. 40 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Her Romeo (Comedy).
SELIG—The Orang-Outang (Drama).
VITAGRAPH—Heavy Villains (Broadway Star Feature—Special—Three parts—Comedy).

General Film Company

Advance Releases

MONDAY, AUGUST 16, 1915.

BIOGRAPH—Mrs. Randolph's New Secretary (Comedy-Drama).
ESSANAY—
KALEM—The Legacy of Folly (Special—Three parts—"Broadway Favorites" Drama).
LUBIN—Polly of the Pots and Pans (Drama).
SELIG—In the King's Service (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 65, 1915 (News).
VITAGRAPH—Mr. Jarr and Circumstantial Evidence (No. 15 of the "Jarr Family" Series—Comedy).

TUESDAY, AUGUST 17, 1915.

BIOGRAPH—Ashes of Inspiration (Special—Two parts—Drama).
ESSANAY—Legrand's Revenge (Special—Two parts—Drama).
KALEM—Ham at the Beach (Ham & Bud Comedy).
LUBIN—The Dead Letter (Comedy).
—Persistent Dalton (Comedy).
SELIG—The Prima Donna's Mother (Drama).
VITAGRAPH—My Lost One (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, AUGUST 18, 1915.

BIOGRAPH—East Lynne (Special—Three parts—Drama).
EDISON—Cartoons on Tour (Comedy).
ESSANAY—"Dreamy Dud" Sees Charley Chaplin (Cartoon—Comedy).
KALEM—The Sustituted Jewel (Episode No. 5 of the "Mysteries of the Grand Hotel,") (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Capital Punishment (Special Feature—Three parts—Drama).
LUBIN—The Second Shot (Special—Two parts—Drama).
VITAGRAPH—She Took a Chance (Comedy).

THURSDAY, AUGUST 19, 1915.

BIOGRAPH—His Last Wish (Comedy-Drama).
ESSANAY—Tale of a Tire (Comedy).
LUBIN—It Was To Be (Special—Three parts—Drama).
MINA—A Case of Limburger (Comedy).
SELIG—The Clause in the Constitution (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 66, 1915 (News).
VITAGRAPH—The Quest of the Widow (Comedy).

FRIDAY, AUGUST 20, 1915.

BIOGRAPH—Death's Marathon (Drama) (Biograph Reissue No. 11).
EDISON—Shadows From the Past (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Marriage (Western—Drama).
KALEM—The Game of Life (Special—Two parts—Drama).
LUBIN—When Souls Are Tried (Drama).
VITAGRAPH—Cutey's Awakening (Comedy).
—Swedish Army and Navy (Educational).

SATURDAY, AUGUST 21, 1915.

BIOGRAPH—The Ace of Diamonds (Drama).
EDISON—On the Wrong Track (Dramatic—Educational).
ESSANAY—The Woman Hater (Special—Three parts—Drama).
KALEM—A Perilous Chance (Episode No. 41 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Life Guard (Comedy).
SELIG—A Lucky Deal (Drama).
VITAGRAPH—The Dawn of Understanding (Special—Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending August 14 and August 21

(For Extended Table of Current Releases See Pages 1238, 1240, 1242.)

Universal Film Mfg. Co.

SUNDAY, AUGUST 8, 1915.

LAEMMLE—The Source of Happiness (Drama).
L-KO—Shot In a Barroom (Comedy).
REX—Betty's Bondage (Two parts—Drama).

MONDAY, AUGUST 9, 1915.

BROADWAY UNIVERSAL FEATURES—Judy Forgot (Five parts—Comedy).
NESTOR—Dan Cupid Fixer (Comedy).

TUESDAY, AUGUST 10, 1915.

BIG U—Where Happiness Dwells (Drama).
GOLD SEAL—A Cigarette, That's All (Two parts—Drama).
IMP—To Frisco, Via the Cartoon Route (Hy Mayer Comedy—Cartoon).

WEDNESDAY, AUGUST 11, 1915.

ANIMATED WEEKLY—Number 179 (News).
L-KO—Hello Bill (Comedy).
VICTOR—Refuge (Two parts—Drama).

THURSDAY, AUGUST 12, 1915.

BIG U—His Beloved Violin (Two parts—Drama).
LAEMMLE—No release this week.
POWERS—The Elephant Circus (Vaudeville Act).
—Little People In Fur (Ditmars Educational).

FRIDAY, AUGUST 13, 1915.

IMP—Driven By Fate (Three parts—Drama).
NESTOR—Lost—Three Teeth (Comedy).
VICTOR—No release this week.

SATURDAY, AUGUST 14, 1915.

BISON—Chasing the Limited (Two parts—Drama).
JOKER—A Dip In the Water (Comedy).
POWERS—Haunting Winds (Drama).

SUNDAY, AUGUST 15, 1915.

LAEMMLE—In the Grasp of the Law (Drama).
L-KO—Love on an Empty Stomach (Comedy).
REX—Mountain Justice (Two parts—Drama).

MONDAY, AUGUST 16, 1915.

BROADWAY UNIVERSAL FEATURES—Just Jim (Four parts—Drama).
NESTOR—Tony, the Dago (Comedy).

TUESDAY, AUGUST 17, 1915.

GOLD SEAL—A Fiery Introduction (Two parts—Comedy—Drama).
IMP—The Country Girl (Drama.
REX—Quits (Drama).

WEDNESDAY, AUGUST 18, 1915.

ANIMATED WEEKLY—Number 180, (News).
L-KO—No release replaced with No. 1 Extra Joker.
JOKER—Her Wedding Night (Comedy).

THURSDAY, AUGUST 19, 1915.

BIG U—Ethel's Burglar (Drama).
LAEMMLE—The Little Blonde in Black (Two parts— drama.)
POWERS—Lady Raffles & Detective Duck in "The Dread Society of the Sacred Sausages" (Comedy).

FRIDAY, AUGUST 20. 1915.

IMP—The Substitute Widow (Two parts—Drama).
NESTOR—Kids and Corsets (Comedy).
VICTOR—The Taming of Mary (Comedy.

SATURDAY, AUGUST 21, 1914.

BISON—The Gopher (Two parts—Drama).
JOKER—Bobby Bumps Adventures (Animated Cartoon, by Earl Hurd.
—Seing the Funny side of the world with Homer Croy. (Educational).
POWERS—A Double Deal in Pork (Comedy).
POWERS—No release Replaced with No. 2 Extra Powers.

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SUNDAY, AUGUST 8, 1915.

KOMIC—Father Love (Comedy).
MAJESTIC—Big Jim's Heart (Two parts—Western—Drama).
THANHOUSER—The Revenge of the Steeplejack (Drama).

MONDAY, AUGUST 9, 1915.

AMERICAN—The Exile of "Bar-K" Ranch (Two parts—Drama)
KEYSTONE—A Rascal of Wolfish Ways (Two parts—Comedy).
RELIANCE—The Little Orphans (Melodrama).
RODEO—Aunt Matilda Outwitted (Comedy).

TUESDAY, AUGUST 10, 1915.

BEAUTY—Jimmy on the Job (Comedy).
MAJESTIC—The Right to Live (Comedy—Drama).
THANHOUSER—Cupid In the Olden Time (Split—Two parts—Drama & Fantasy).
—A Message Through Flames.

WEDNESDAY, AUGUST 11, 1915.

AMERICAN—Comrades Three (Drama).
BRONCHO—Shorty Inherits a Harem (Two parts—Drama).
RELIANCE—The Noon Hour (Comedy—Drama).

THURSDAY, AUGUST 12, 1915.

DOMINO—The $100,000 Bill (Two parts—Drama)
MUTUAL WEEKLY—Number 32, 1915 (News).

FRIDAY, AUGUST 13, 1915.

FALSTAFF—Gussie, the Graceful Life Guard (Comedy).
KAY-BEE—Over Secret Wires (Two parts—Drama).
THANHOUSER—Weighed In the Balance (Drama).

SATURDAY, AUGUST 14, 1915.

BEAUTY—Love and Labor (Comedy).
RELIANCE—The Way of a Mother (Two parts—Drama).

SUNDAY, AUGUST 15, 1915.

KOMIC—The Fatal Finger Prints (Comedy).
MAJESTIC—The Kinship of Courage (Two parts—Romantic—Drama).
THANHOUSER—The Crogmere Ruby (Mystery—Drama).

MONDAY, AUGUST 16, 1915.

AMERICAN—The Jilt (Two parts—Drama).
FALSTAFF—The Marvelous Marathoner (Comedy).
KEYSTONE—The Battle of Ambrose and Walrus (Two parts—Comedy).
RELIANCE—The Big Brother (Drama).

TUESDAY, AUGUST 17, 1915.

BEAUTY—The Honeymooners (Comedy).
MAJESTIC—Providence and the Twins (Drama).
THANHOUSER—When Hungry Hamlet Fled (Two parts—Drama).

WEDNESDAY, AUGUST 18, 1915.

AMERICAN—The Assayer of Lone Gap (Drama).
BRONCHO—The Girl From the East (Two parts—Drama).
RELIANCE—An Independent Woman (Drama).

THURSDAY, AUGUST 19, 1915.

CUB—The Little Hero (Comedy).
DOMINO—The Lighthouse-keeper's Son (Two parts—Drama).
MUTUAL WEEKLY—Number 33, 1915 (News).

FRIDAY, AUGUST 20, 1915.

FALSTAFF—Help! Help! (Comedy).
KAY-BEE—The Knight of the Trails (Two parts—Drama).
MAJESTIC—The Root of All Evil (Comedy—Drama).

SATURDAY, AUGUST 21, 1915.

BEAUTY—What's In a Name (Comedy).
RELIANCE—A Bold Impersonation (Two parts—Drama).

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A PERSONAL TALK TO EXHIBITORS

by

ADOLPH ZUKOR

At this time, when exhibitors are asked to consider the many extravagant claims of new feature producers, and when predictions are offered instead of productions, I would like to review with you the events of the past three years in the feature branch of the film industry, to see whether such an analysis of conditions cannot indicate to **you** the course to insure the prosperity and success of YOUR theatre.

When, three years ago, we created the policy of presenting the famous plays and celebrated stars of the legitimate stage on the screen, we dedicated our activities and energies to the principle of artistic achievement first, and commercial success second. To this precept we have adhered throughout the entire existence of our organization, establishing a standard of merit that was then unprecedented, and that today, in the belief of the trade, is still unsurpassed.

The wide adoption of the policy for which the Famous Players Film Co. was organized is sufficient evidence of the basic success of recognized stage favorites and dramatic successes on the screen. BUT--as is being daily proven, it requires more than a star or play to produce a meritorious feature subject. In order to remove every uncertainty from the maintenance of a consistent standard, we have for every moment since our entrance into the producing world, striven to perfect such an organization as to make lasting success a natural result.

Under the able producing management of Daniel Frohman and that genius of the screen, Edwin S. Porter, together with the dramatic mastery of Hugh Ford, and the efficient assistance of their directorial corps, we have created feature history and an uninterrupted standard that is today accepted throughout the world as the criterion of all feature merit.

Never resting content upon our past laurels, we have gathered the greatest constellation of stage and screen favorites ever assembled under one banner, including Mary Pickford, Marguerite Clark, Hazel Dawn, Pauline Frederick, Marie Doro, and John Barrymore, players who by their charm, talents and power, have added prestige to the motion picture.

Today, when competition in the exhibiting branch of the industry is more severe than it has ever been, it is necessary not only for your success but for your continued existence to exert the greatest care in the selection of your feature program. There are many **possible** feature programs, but only one **certain** one--The Paramount Program.

After one year of **Paramount Success,** we are gratified that the principles of merit, service and cooperation to which that organization and its allied producers are pledged, have met with responsive appreciation from exhibitors throughout the country. Now, at the inception of the second Paramount Year, we are making diligent plans to surpass in every manner the value and distinction of last year's program.

We do not ask you to base your faith in our merit upon promises, but upon our achievements! Turn to the impressive list of our preeminent feature attractions on the next quarterly Paramount Program, and book Paramount on the certainty of absolute merit, instead of mere **predictions** and **possibilities.**

Adolph Zukor

Pres. FAMOUS PLAYERS FILM CO.

PARAMOUNT

Attractions Released to Date That Have Created Epochs in Feature Advancement

Sarah Bernhardt in "Queen Elizabeth."
James K. Hackett in "The Prisoner of Zenda."
Mary Pickford in "In the Bishop's Carriage."
Mary Pickford in "Caprice."
Mrs. Fiske in "Tess of the D'Urbervilles."
Carlotta Nilson in "Leah Kleschna."
Cecilia Loftus in "A Lady of Quality."
John Barrymore in "An American Citizen."
Cyril Scott in "The Day of Days."
Mary Pickford in "Hearts Adrift."
Charlotte Ives in "Clothes."
Mary Pickford in "Tess of the Storm Country."
William Farnum in "The Redemption of David Corson."
Malcolm Williams in "The Brute."
Arnold Daly in "The Port of Missing Men."
Bruce McRae in "The Ring and the Man."
Hazel Dawn in "One of Our Girls."
Mary Pickford in "The Eagle's Mate."
Jane Grey in "The Little Gray Lady."
Carlyle Blackwell in "The Spitfire."
Paul McAllister in "The Scales of Justice."
William Courtleigh in "The Better Man."
H. B. Warner in "The Lost Paradise."
Henrietta Crosman in "The Unwelcome Mrs. Hatch."
Mary Pickford in "Such a Little Queen."
Mme. Kalich in "Marta of the Lowlands."
Marguerite Clark in "Wildflower."
Maclyn Arbuckle in "The County Chairman."
Mary Pickford in "Behind the Scenes."
David Higgins in "His Last Dollar."
John Barrymore in "The Man From Mexico."
Gladys Hanson in "The Straight Road."
Tyrone Power in "Aristocracy."
May Irwin in "Mrs. Black is Back."
John Emerson in "The Conspiracy."
Marguerite Clark in "The Crucible."
William Farnum in "The Sign of the Cross."
Mary Pickford in "Cinderella."
Edward Abeles in "The Million."
Florence Reed in "The Dancing Girl."
Marie Doro in "The Morals of Marcus."
Mary Pickford in "Mistress Nell."
Gaby Deslys in "Her Triumph."
John Emerson in "The Bachelor's Romance."
William H. Crane in "David Harum."
"The Love Route."
Marguerite Clark in "Gretna Green."
John Barrymore in "Are You a Mason?"
"The Commanding Officer."
William Elliott in "When We Were Twenty-one."
"May Blossom."
Hazel Dawn in "Niobe."
Mary Pickford in "Fanchon the Cricket."
"The Moth and the Flame."
Marguerite Clark in "The Pretty Sister of Jose."
John Mason in "Jim the Penman."
Mary Pickford in "The Dawn of a Tomorrow."
Hazel Dawn in "Clarissa."
John Barrymore in "The Dictator."
Mary Pickford in "Little Pal."
Marguerite Clark in "Seven Sisters."
Mary Pickford in "Rags."
Pauline Frederick in "Sold."
Marguerite Clark in "Helene of the North."
Hazel Dawn in "The Heart of Jennifer."

The experience and knowledge acquired in the production of the great series of feature successes listed above are represented in the unusual strength of our releases for September, October and November.

Turn to the opposite page and consider the great galaxy of favorite stars and plays to be released during the next Paramount quarterly. Then safe-guard yourself from destructive competition by booking the

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MARY PICKFORD in "THE FOUNDLING"
A Powerful and Typical Pickford Portrayal

JOHN BARRYMORE in "THE INCORRIGIBLE DUKANE"
A Characteristic Barrymore Laugh-Success

MARIE DORO in "THE WHITE PEARL"
Miss Doro's Return to the Screen, in a Spectacular Romance

JOHN MASON and HAZEL DAWN in "THE FATAL CARD"
The Two Popular Stars in a Thrilling Photo-Production of the Great Dramatic Triumph

OCTOBER

MARY PICKFORD in "TWISTED PATHS"
A Feature that will Make an Unforgetable Impression

SAM BERNARD in "POOR SCHMALTZ"
The Celebrated Comedian's First Appearance on the Screen

PAULINE FREDERICK in "ZAZA"
The Great Emotional Artiste in the Dramatic Sensation of the Century

MARGUERITE CLARK in "MOLLY-MAKE-BELIEVE
The Dainty Star in a Quaint and Captivating Romance

NOVEMBER

MARY PICKFORD in "MADAME BUTTERFLY"
One of the Screen Events of the Year

CHARLES CHERRY in "THE MUMMY AND THE HUMMING-BIRD"
The International Stage Success

JOHN BARRYMORE in "THE THREE ELKS"
A Comedy Feature in Which the Star Equals his Success in "Are You a Mason?

HAZEL DAWN in "THE MASQUERADERS"
Henry Arthur Jones' Celebrated Dramatic Triumph

MARGUERITE CLARK in "THE PRINCE AND THE PAUPER"
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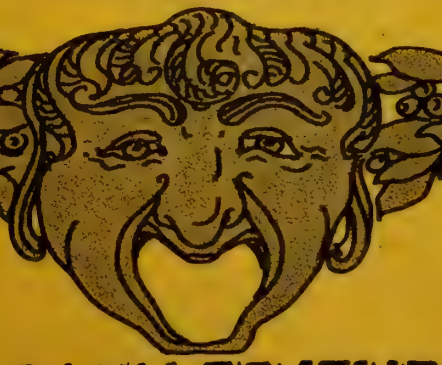

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SEPTEMBER

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IN DAVID BELASCO'S PLAY
"THE CASE OF BECKY,"
BY EDWARD LOCKE

CHARLOTTE WALKER
IN
"OUT OF DARKNESS"

LOU-TELLEGEN
IN A PICTURIZATION
OF "THE EXPLORER"
BY W. SOMERSET-MAUGHAM

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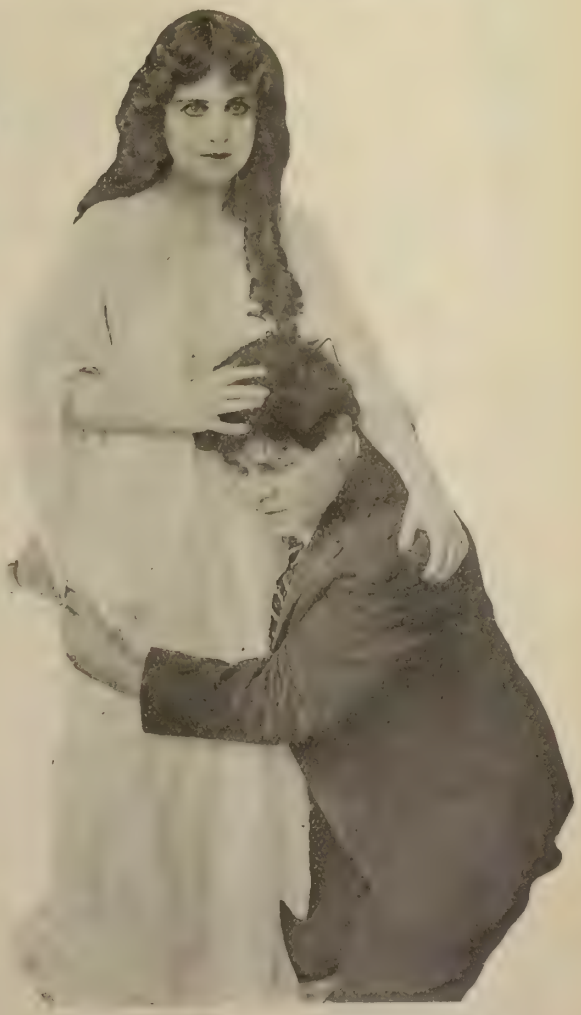

Mutual Masterpictures released to date:

THE QUEST
THE LOST HOUSE
THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOCH ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD
SECRETARY OF FRIVOLOUS AFFAIRS
THE FLYING TWINS
THE FOX WOMAN
THE MATING
MILESTONES OF LIFE
THE GIRL FROM HIS TOWN
THE TOAST OF DEATH
A YANKEE FROM THE WEST

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(Continued from page 1207.)

The deputies revile the sheriff who then tells them his debt is paid in full, and buckling on his guns and badge sets out in pursuit of the criminal. "Frenchy" is seen paddling down the river and the sheriff, after a couple of shots, sees his man topple from the canoe. The others come up in time to see what they suppose to be the death of the Frenchman. As the story ends the face of "Frenchy" is seen peering from behind a boulder, full of mocking laughter.

A SEASHORE ROMEO (August 22)—Ben and Dolly are very much in love, but Dad objects to Ben because he can boast only a row of medals won in athletic sports and has no money-making ability. Ben goes to the seaside, gets work there and writes to Dolly begging her to come down. She tells father he is ill and needs a change. Father refuses to believe this at first, but so insistent is she that finally Dad really begins to feel ill and calls in the doctor, who is in league with Dolly. Doc suggests a change—the seashore preferably. So Dolly and father go off to the shore, where she meets Ben the very first thing. Father sees Ben and is very anxious to keep Dolly away from the young man. But she slips away.

Father goes in search of her and thinks he has found her several times—only to be disappointed by several parasols of a stripe very similar to one owned by Dolly. Finally Dad, all tired out, meets the pretty belle of the hotel, and decides to let well enough alone and have a little talk with her. He is seen spooning under her striped parasol by Ben and Dolly a little later. Next day the young couple decide to show Dad that athletics have some value and, while in swimming, Dolly pretends to be drowning. She screams for help. Ben is on the beach. Dad begs him to save his child. Ben straightens up and tells the old man that if he does save her—it will be for himself. Ben then plunges in, heroically saves the laughing Dolly, and brings her nobly to shore. It only remains for Dad to mumble a "bless you my children" over their dripping heads!

MOUNTAIN JUSTICE (Two Parts—Aug. 15). Angus McDonald and Jeffry Kirke are partners in a moonshine still and are the very antithesis of each other, the former being slow of speech and action, while the latter is of the "hair trigger" variety. Kirke is married, and his wife, although above his station in life, is devotedly attached to him, even though he treats her cruelly.

Nora Davison, a typical maid of the mountains, is deeply in love with Angus, but he hardly notices her, even when she goes out of her way to meet him. His interest is centered in Mary Kirke, and he believes he is desperately in love with her. Things come to a climax one day when Nora and Angus witness Kirke strike his wife and knock her unconscious to the floor. Angus is roused to a fury and tries to kill Kirke, but Nora prevents him. Mary decides to separate from her husband.

Kirke gets a tip that the revenue officers are going to raid his still and prepares an ambush for them. When the officers arrive he shoots and kills one; the other officers take the dead man and go for assistance.

Angus has wandered about and runs across Mary. He pleads with her to accept his love and let him have the right to care for her, but she tells him she loves only her husband. He tells her that he will bring her husband to her, but it will be "feet first," and she finally makes him promise that he will not take Kirke's life. He leaves her and upon returning is met by Nora, who tells him of the raid.

Angus returns to Kirke's cabin and meets Kirke. Just as the latter speaks to him he knocks him down and finally, with a heavy blow, floors him. He ties his hands and sees an opportunity to get Kirke killed without implicating himself, so turns him over to the officers, refusing to accept any reward.

The mountaineers learn of his action, and their passions are fanned to fever heat to think that one of them would surrender his partner to the officers. His captors decide to hang him. Nora arrives at this time, and as Angus had refused to explain his action, she tells them how he has protected her. The story wins some sympathy for him and he is ordered shot instead of hanged.

Nora pleads her love for the man and finally so works on her father that he stealthily slips her a knife and tells her to cut his bonds. Just as she does so the others see the act and start forward, but "Old Man" Davison holds them back at the point of his gun and forces them to disperse, which they do unwillingly. The old man is torn between love for his daughter and resentment at Angus because he does not return his daughter's love. He leaves with the others.

Angus has come to realize that, after all, he does love her, but it needs a word to bring them together.

IMP.

THE COUNTRY GIRL (August 17)—Frances Berg, who has had a good education, lives with her parents in the country. The postman arrives with a letter from her father's friend, Robert Steele, offering her a position in New York. Meanwhile a telegram has been sent to Mr. Steele to meet her on the arrival of a specified train. Somehow the telegram goes astray and Frances, on coming out of the station, mistakes John Oliver for a chauffeur and tells him to take her to Mr. Steele's office. John does not reveal his identity and makes an appointment to meet her at a restaurant that evening. When Steele returns to his office he greets Frances cordially, installs her at her desk as his stenographer and is apparently well pleased with her. That evening Steele sees Frances with John at the restaurant, and the following morning admonishes her at the office for accepting the attentions of a strange man-around-town. Later in the day Steele announces, on leaving the office, that he'll be away until Monday. Frances gets a letter and a paper from her home town. In the newspaper she reads that the mortgage on her father's house is to be foreclosed, and then breaks down and cries.

John Oliver calls at the office and is admitted by the clerk. Ascertaining the cause of her crying spell, he gives Frances a check to pay off the mortgage in order to place her under obligation to him. Frances meets John a few nights later at a cabaret restaurant. After a while John excuses himself and goes off to have a dance with another girl of his acquaintance who is in the company of other young men at an adjoining table. This angers Frances. On his return from the dance, John is amazed at Frances' absence and goes in search of her. Frances, finding that she has been locked out of her boarding house, goes to the office to spend the night. John follows her in his auto, and, after entering the office, tries to embrace her. They have a lively struggle, and finally Frances induces him to leave by threatening to brain him with the telephone. The next morning the clerk and Mr. Steele find Frances almost in a state of collapse. Steele telephones for John, demanding his immediate presence at his office. On his arrival, Steele denounces John for his cowardly behavior and hands him a check for the amount he advanced to Frances. Frances is so grateful to Steele that she allows him to kiss her, and there are other indications that Steele is to become her lifelong protector.

THE SUBSTITUTE WIDOW (Two Parts—Aug. 20)—Joan Faraday, penniless and jobless, is about to leave the lobby of the Manhattan House, having failed to secure the position she applied for, when a veiled young woman introduces herself as Mrs. Burgess, a widow. The stranger offers Joan $100 to change places with her for a day, name, room and all. She explains that there is nothing wrong, but that she has to get away immediately and secretly under the very nose of several spies in the street who are watching her. Joan consents and takes charge of room 1660, while the real owner slips away. Joan is puzzling over the significance of a jeweled hatpin which Mrs. Burgess has given her, when she picks up a newspaper with a marked article describing the latest exploit of "Gentleman" Hawkins in connection with the Maddock diamonds. Joan sees the connection between the pair and her one thought is to escape from the hotel.

She is about to leave, when "Gentleman" Hawkins himself is announced. When Joan refuses to see him the redoubtable scoundrel engages the adjoining empty room and loses no time in making for room 1660 by way of the fire escape, while the house detective, who has observed his movements, notifies the police. The "gentleman" enters room 1660 and overpowers Joan after a struggle in which her veil drops. The thief's amazement and curses are interrupted by the police, who take charge of him and Joan, his supposed wife and confederate. As Joan is led away the jade head of her hatpin falls to the ground and reveals a letter explaining that the "widow," really Ada Hawkins, anxious to lead an honest life, has, by substituting Joan in her place, given her husband's spies the slip, thus enabling her to restore the diamonds to the Maddock family. A message from the Maddock house substantiates Joan's story and proves to the police that "Mrs. Burgess" is there with the diamonds. Joan is released with a reward.

GOLD SEAL.

A FIERY INTRODUCTION (Two Parts—August 17).—Edward Dawson, a theatrical manager, has just read and accepted a play by Kenneth Chalmers, the leading part to be played by Nora King. He makes an appointment with Nora to read over the play and also writes Chalmers a note telling of its acceptance and that Miss King will play the leading role. In his apartment Chalmers is busy on another of his plays, and while waiting for an inspiration hears the cry of "Fire!" Dressed in his pajamas, he snatches up a cigarette case and exits into the hall, which is full of excited people. As he starts down stairs he bumps into a girl coming up, dressed in a dressing gown. She tells him the fire is below and he escorts her up to the roof. The two are mutually interested in each other and are oblivious of the crowd about them. Going to the wall of the roof, they seat themselves and are enjoying a conversation when the firemen tell them they will have to move. Becoming aware of their scantiness of dress, they cross to an adjoining roof, and, wandering about, finally come down into a neighboring apartment house. They knock at a door nearby, deciding to try and get more suitable raiment.

"Silent" Harry, a night prowler, has broken into the Dawsons' apartments, and, finding husband and wife in bed, succeeds in binding and gagging them. He then proceeds to ransack the house and has a sack full of plunder when he hears a knock at the door. Putting up a bluff, he opens the door and is confronted by Chalmers and the girl, who ask for shelter. He tells them that he is the butler and that has master and mistress are out and makes them comfortable. The two make themselves at home and are so engrossed in their conversation that they are oblivious to everything else. The thief slips his sack of loot into the hall and leaves on a pretext. The Dawsons, in their cramped quarters, are trying to get free. Dawson finally works his gag loose and calls for help. In the next room Chalmers hears

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him and goes to investigate, despite the remonstrance of his companion. He releases the victims. There is mutual recognition. Chalmers tells the Dawsons that Nora, who, unknown to him, is the leading lady of his play, is in the other room. They all enter the room and Dawson is convulsed with laughter. Chalmers demands an explanation and is introduced to his leading lady. Of course each of them is surprised, and their attraction to each other enhanced. Meanwhile the thief has made his way to the roof and is apprehended by the firemen, who search his sack, and, finding the loot, take him into custody. Next morning at the theatre the principals are all assembled and there is a happy reunion between Nora and Chalmers.

VICTOR.

LORD BARRINGTON'S ESTATE (Three Parts—August 18).—Dick Stanton, the son of an English father of noble breeding, is living in the West as a cowboy. His grandfather, an eccentric old lord, disinherited his daughter on her marriage to a commoner. On the death of her husband and self, the child born to them was sent to its grandfather, and he, in turn, sent it to a convent to be raised. The old lord dies, and his sister and her daughter, Mildred, and son, Reginald, take up their abode in his house. The will is probated and the estate goes to his younger son's son. The old solicitor of the family comes to America to find Dick Stanton—now Lord Barrington. To Violet, his disobedient daughter's child, is left her grandfather's cane, which, the will asserts, he would have used on her father. The solicitor finds Dick, and there is great sorrow at his parting from his cowboy pals.

Meanwhile in England Mildred has fallen in love with a young man, but her mother cautions her that their livelihood depends on her marrying Dick. Violet comes from school, but is coldly received by her grand aunt. The son, however, covets her in a beastial fashion. Dick arrives in England and is shown quickly that he is "impossibly western." He is picked to marry Mildred, but learns that she loves another. Violet's cousin tries to force his attentions on her. Seizing her grandfather's cane, she hits him a stunning blow. The cane breaks and inside its hollow center she finds a later will, in which she herself is named as sole heiress to her grandfather's estate. A love interest has developed between her and Dick and, as she shows him the new will, he is thankful to be rid of the burden. He goes to pack up his belongings, intending to return West. When he comes down he finds Violet with suit case ready. "Let them take the money," declares Violet. "I am going with you." In the West Dick's pals receive the news of his arrival with a bride. The cowboys clean up the house and get all in ship shape. The cook, not to be outdone, buys a barrel of dishes nicely packed in sawdust, which he unpacks, leaving the sawdust on the freshly swept floor. When the bridal couple arrives consternation reigns. The old cook weeps, having done his best, when the boys abuse him, but all finally ends happily.

THE TAMING OF MARY (August 20).—Harry Benton is engaged to Mary Schuyler. At the opening of the picture he meets his "beloved," her father and her mother at the dock and they go aboard a steamer. When Harry goes down into the cabin with the dog, Mary tells her mother that she wishes that Harry were not so "mushy." Other men of her acquaintance come up and engage her in animated conversation. Harry returns and is very much exasperated at the apparent interest Mary takes in young Hawley. Left alone with Mary, Harry reads a book to her, but this only seems to bore her, and she indulges in a flirtation with Hawley while Harry goes to get her parasol. On his return he opens her parasol and gives her a box of candy.

Then Harry goes off again and returns with the dog and a bouquet of flowers. Shortly afterward the dog scampers off and Mary screams for fear her dog will fall overboard. A general rush is made for the dog, but Hawley is the lucky one to capture Fido. Harry goes off with the flowers in disgust. Presently he returns and gives Mary the flowers, but when he again reproaches her for flirting with other young men they have a quarrel. Then we see Harry having an interview with Mr. Schuyler, who tells him that instead of spoiling Mary with too much attention he should learn to rule her. During the ensuing fire drill, Mr. Schuyler gets a happy idea. He tells Harry that every girl loves a hero and that he must follow his instructions in every respect. Accordingly, Harry first arouses Mary's jealousy by dancing with another girl, and then sits with her on one of the lifeboats, where Mary has a full view of their mutual flirtation. Meanwhile Mr. Schuyler arranges with the quartermaster to start a fake fire. Sailors rush on with pails and the other young men rush off to the upper deck, while Harry heroically does the rescue act and saves Mary all by himself. Mr. and Mrs. Schuyler appear and overwhelm him with thanks for his noble rescue just as Mary revives from a faint. Mary in turn is delighted to find that Harry is a real hero, and from her fond embrace it is evident that the taming of Mary has proved a success.

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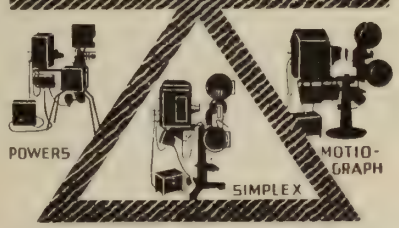

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POWERS.

THE DREAD SOCIETY OF THE SACRED SAUSAGE (Episode No. 7 of the "Lady Baffles and Detective Duck" Series—August 19).—The Prince of Chow-Chow arrives at the beach with his retainers and numerous pets for a much needed outing. Lately the Prince has been worried by the society of the "Sacred Sausage," who have sworn to kill him. The Prince, after numerous preliminaries, is finally shown to his room, and, while engaged in eating a delectable bird's nest, finds inside a "Sausage," the sign of the dread society. He rushes out ant down to the manager of the hotel begging for protection, and then he finds a string of sausages about his neck. The famous detective, Duck, sees the Prince's agitation and, putting on a disguise, quickly approaches him. Duck is not recognized and the manager has him thrown out. In the scuffle his disguise comes off and he is recognized. On the plea of the manager Duck agrees to take the case and protect the Prince.

Meanwhile the two members of the "Sausage" gang, Chop and Suey, have made one failure, and resolve next time to make no false move. They enlist the aid of the Mysterious Female Baffles. The Prince has expressed a desire to visit the beach, and the party set out, closely followed by the famous sleuth. Duck is renowned for his quickness in changing disguises, and on the trip he changes in such a hurry that his identity is completely lost. The Prince, while eating chop-suey, sees a swell looking "dame," who is in reality Lady Baffles, and as she flirts with him, he slips away from his crowd and joins her. She takes him to a lonely spot on the beach and awaits the coming of the members of the dread gang. The Prince's party miss him, but Detective Duck picks up his trail. Baffles tires of her charge, and is about to give up in despair when the two members slip up behind the Prince and throw a blanket over his head. They then start jabbing their daggers into the form struggling beneath the blanket.

Duck and his party have arrived at a sand-mound nearby, and he nonchalantly seats himself upon it much to the disgust of his companions. They are urging him to hurry to the aid of the Prince, but he tells them to put aside their fears as he has the case in hand. When the two assassins raise the blanket, instead of the bleeding form of the Prince—they find a number of common curs. Tied to one of the canines is a sarcastic note from the famous Detective Duck. Duck suddenly rises from the sand-mound and behold! the form of the Prince arises from beneath him, and, amid the rejoicing of his retainers, he tells them of the wonderful ability of the famous Detective Duck, while the two would-be assassins and the baffled Lady Baffles sneak off in disgust.

STRANGE MAMMALS AT HOME (July 29).—A series of pictures prepared at the studio of Curator Raymond L. Ditmas, of the New York Zoological Park. First comes a scene showing the strange woolly monkey brought by the Roosevelt Expedition from South America. This is followed by scenes showing a South American owl monkey, an animal which moves about in the tree-tops at night, hunting grubs among the orchids; a scene showing a Bornean galago, a lowly type of night monkey; then a flesh-eating tiger cat from Brazil, a raid on the chicken yard by a hungry fox, a mother porcupine leading her family out on a bough, the dormouse, a jumping rat of the Sahara Desert and infant rabbits at home.

A DOUBLE DEAL IN PORK (August 21).—John Packer, who has made his money in pork, wishes to invade society. He meets Mrs. De Knickerbocker, who has a son, Tom. Mrs. De Knickerbocker is aristocratic but poor. Needing money, she conceives the idea of marrying Tom to Nellie, the packer's daughter. Packer is delighted and a day is set for the young people to meet. Tom is romantic, and so is Nellie. They write notes to their respective parents refusing absolutely to be tied up. The pork deal is apparently off, but each youngster has suggested sarcastically that the parents marry. The suggestion is taken up, for Mrs. De Knickerbocker is sadly in need of funds and Packer is determined to get into society.

Meanwhile Tom and Nellie have accidentally arrived at the same beach resort and each registers under a fictitious name. Tom is impressed with Nellie and she likes his looks. The afternoon of his arrival he helps some kiddies on the beach build a tall sand man. They leave it. That night Nellie goes for a walk in the moonlight. Being romantically inclined, Tom follows her at a respectful distance. Black

(Continued on page 1228.)

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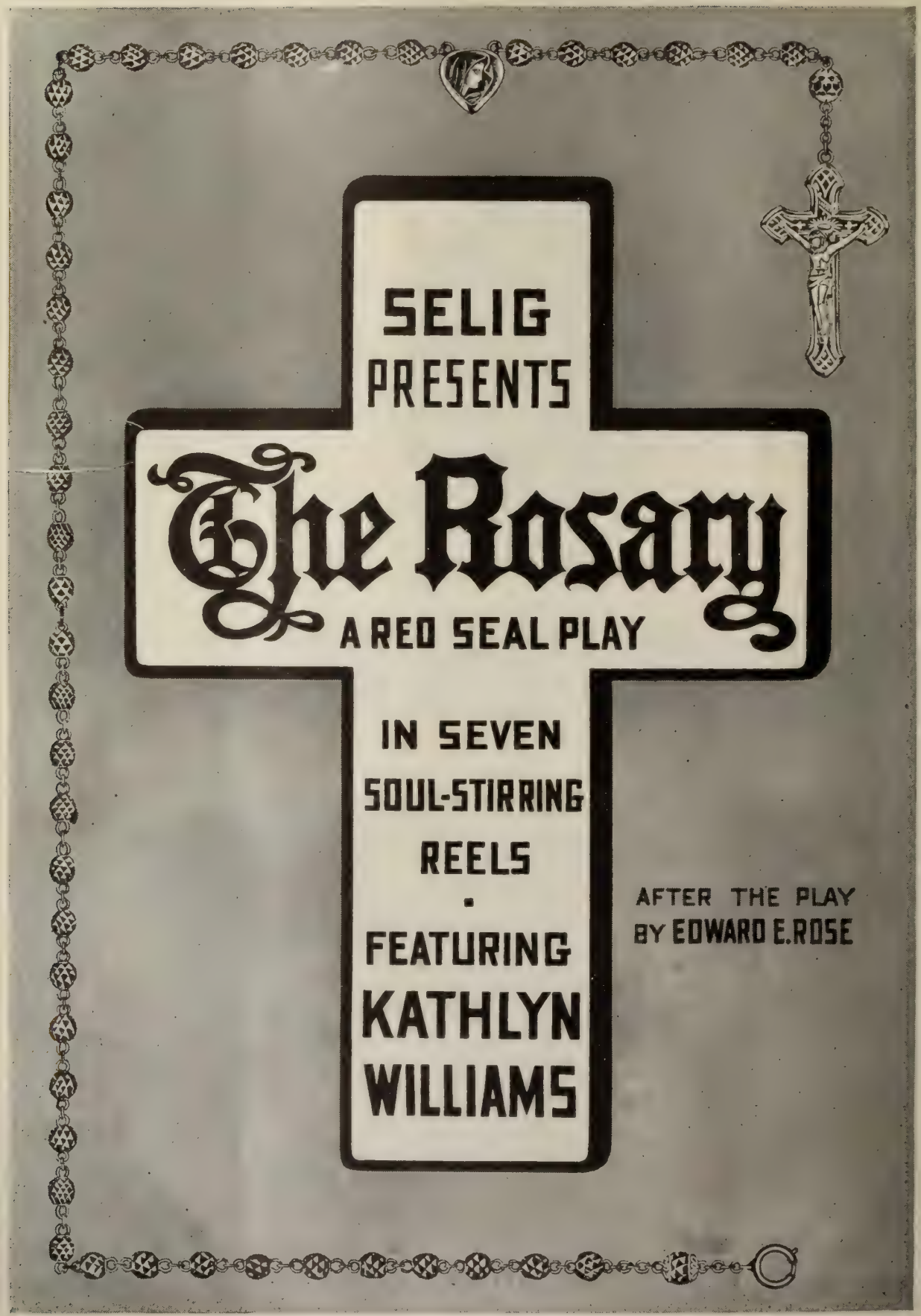
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(Continued from page 1215.)

Joe and Nifty Kid have come to the beach to look for "business." They see the glitter of gems on Nellie's hands and follow her. She goes to the beach where she has seen Tom helping the kiddies. The thugs are attacking her when Tom comes up. He sends The Kid to the sand with a sharp blow and tackles Joe. The girl is freed. Horrified, she sees The Kid recover and draw a gun to shoot Tom. Nellie topples the sand man over on The Kid. Spectators run up and the villains are captured. Nellie and Tom are now acquainted and the romance blooms rapidly. Fearing a mere summer flirtation, each decides to test the other. Nellie announces to Tom that she is not rich, but merely a cloak model taking her vacation as a swell. He then tells her that he is a plumber and poor as can be. Each, being truly in love, thinks of the delightful surprise they will have when the other discovers the truth. Then Mr. and Mrs. John Packer arrive. Recognition, consternation, forgiveness and then delight ensue. The old folks needn't have married after all, but the double deal in pork has been put through nevertheless.

BISON.

THE GOPHER (Two Parts—August 21)—While Dr. Widtsoe has been carrying on his experimental work in mine gases and the possibilities of living under ground, his wife, Vada, has been carrying on a mild flirtation with a friend. Dr. Widtsoe returns one night to find the "friend" dead on his doorstep. Vada, coming from the house and seeing the gun in his hand, believes her husband guilty of the killing, and Widtsoe learns for the first time of his wife's affair and believes the worst of her. Widtsoe departs in haste for the West. Time passes. Widtsoe conceives and executes the plan of living under ground and he is dubbed "The Gopher." Several bold holdups have occurred in the neighborhood and suspicion rests upon Widtsoe. Widtsoe, however, has been peacefully carrying on his work, one part of which is the invention of an instrument which is meant to read the findings of the subconscious mind of its victim. Widtsoe has witnessed the holdups from a distance, and learns that he is being suspected.

Meanwhile the wife has fared badly so far as her health is concerned. Then the doctor tells her she must find a new climate, and with her maid, she makes her way West, determined to live for a time in one of the health colonies. She with others in the auto-stage, is made the victim of a fresh hold-up, and among the property she loses is an odd knife which her husband gave her years before and a duplicate of one which he holds. The robbery is reported. As it happens Widtsoe, from his point in the hills, has witnessed the play and is curious to know who the criminal is. He was shot at while he was witnessing the hold-up by some hidden enemy. Once in the village he meets the sheriff and his deputy in the saloon. The sheriff pushes Widtsoe's money to one side and throws down a bill with the remark, "Let honest money pay for the drink." Widtsoe, with the open knife he has in hand, spears the bill and pays and drinks. The sheriff grabs up the knife and secretly compares it with one he has in his own pocket. Replacing one of the knives, he turns to those gathered, displaying the article as sure proof that Widtsoe is the man they are looking for. Widtsoe escapes. The sheriff visits the office and among some old notices, finds one with Widtsoe's picture, offering a reward for his arrest as one suspected of a murder in the East. The sheriff carries the notice to the wife and also the knife. The wife, Vada, identifies the knife, and then is shown the notice by the sheriff, who is infatuated with her.

Vada holds her peace, and when the sheriff, at the head of the posse, rides away into the hills, Vada mounts her horse and starts out in a wild attempt to find her husband and warn him. Once in the wilderness, the posse has separated, the sheriff riding on alone. Vada, wandering alone, comes upon him, and the sheriff, forgetting for the moment his mission, tries to make advances. Widtsoe interrupts, and with the sheriff his captive, recognizes his wife. Widtsoe takes the two people to his home underground, steeling himself the while against the wife whom he still loves. He puts the sheriff under the control of his new invention as the first subject, and on the desk we see enacted, first the robbery and the unmasking, showing that it was the sheriff, and then the earlier crime of murder in the East. The sheriff and his pal, after the crime, fled west, and after a time gained the confidence of the villagers and was made sheriff and deputy. Vada asks her husband to put her to the test to establish her own innocence. Widtsoe is convinced by her desire and refuses; but he does forgive her. In the end the sheriff and his deputy are apprehended by the proper authorities and Widtsoe and his wife are happily reconciled.

LAEMMLE.

THE LITTLE BLONDE IN BLACK (Two Parts—August 19)—Bob has been out with the boys and wakes up the next morning with a big head and a dry throat. Bill, his prize terrier, comes in to pay his morning respects. Bob is still somewhat "stewed," and puts Bill through his tricks, finally allowing him to sit alongside of him on the bed. That night Bob has a vision of kissing a girl, and in his dreaming, finds that he is kissing Bill. He decides to take a morning ride, but the horse is not equipped with shock absorbers, so he and Bill return home in disgust. Mrs. Norchester and her daughter are stopping at the Beverly Hills Hotel. Mrs. Norchester is the possessor of a very valuable diamond cross. On the night of a big dance she puts aside her fear of losing it and resolves to wear it to the dance at the hotel. At a distant seaport a "little blonde in black" disembarks from the steamer and reads over a message she has telling her that the diamond necklace must be secured. She takes a train for sunny California.

Several days later Bob is again at the club and comes out with a "jag" on him. He goes to his car at the curb, where Bill sits at the wheel, and crawls in. He gets in the other seat and falls asleep, after telling the dog to drive on home. The boys at the club see Bob's condi-

(Continued on page 1226.)

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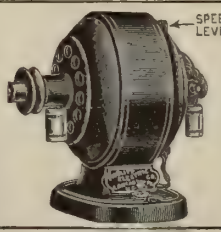

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(Continued from page 1223.)

tion and for a joke buy the sign from a rent car and place it on Bob's car. The little blonde in black arrives at her destination, and, looking for a taxicab, sees Bob's car with the sign "For Hire." She wakes him and they drive to Beverly Hills. One of the leading detective offices gets a line from headquarters to be on the lookout for a "little blonde in black," who is thought to be the tool of a notorious band of crooks. The little blonde has made herself at home and finally makes the acquaintance of Mrs. Norchester. She sees the detective and at once realizes that she is watched. After Bob's arrival at the hotel it doesn't take long for the two to get to be friendly, and she writes him that she is in trouble. She tells him she has run away from home to keep from marrying a hated nobleman and is being watched by a man who wishes to take her back to New York. She requests Bob to have his car ready at the tennis court on the night of the dance.

The time arrives. Bob has several dances with the blonde. His car has already been placed at the appointed place and he only awaits her word. Suddenly an alarm is sounded that Mrs. Norchester lost her diamond cross and the detective takes charge, ordering everyone searched. The men and women are separated and searched, but in vain; the cross cannot be located. That night at midnight Bob is impatiently waiting with Bill for the blonde. Bob leaves and goes in search of her. Just as they meet the detective appears and after a fight, Bob gets her in the car and they escape. The girl tells him to leave her at some hotel and that they will be married in the morning. The next morning as Bob is dressing, the butler enters with a paper telling of a diamond thief being aided to escape by a prominent club man. The police arrive and put him under arrest. Bob is taken to the station, and while there, the little blonde comes in and is introduced as a member of the Scotland Yard force. On inquiring about the diamond, she lifts the jacket of the dog and finds the missing jewel, which convinces all of her cleverness. As the pictures fades, she makes good her promise to marry Bob.

DR. MASON'S TEMPTATION (August 22)—Dr. Mason and his young wife live in a small fishing village and are expecting a visit from the stork shortly. It is Mrs. Mason's dearest wish that she be with her mother at this time and her husband has been straining every effort to get located at her home town. He has been corresponding with Dr. Crosby at his wife's home town relative to a partnership with him there, and, although the doctor is anxious to have him as a partner, he is unable to raise the necessary funds to get the couple moved. Abner Stebbins, owner of the village fishing fleet, is the richest man in town and one day Mason decides to call on him as a last resort to try and raise the money. Coming into the office, he sees the old man receiving quite a pile of money, but is informed that it is impossible for him to get a loan. He sees the old man put the money in an antiquated safe, and, as the old man is suffering from some ailment, he makes an examination, giving him a sleeping potion which will keep him asleep all night. He returns home, and his wife notices his pre-occupation, but says nothing.

At 9 o'clock, the time Stebbins was to take the potion, approaches, Mason gets more and more restless, and his wife comments on his actions. A professional call comes in at this time to attend a baby who is very sick. At first, he positively refuses to go, but his wife insists so strongly on it, that he is afraid to disappoint her and reluctantly consents. He finds a serious case and, after a hard fight, lasting all night, dawn finds him successful and the baby is saved. The mother and father are overcome with gratitude, but he wearily returns home. His wife meets him at the gate with a telegram from Dr. Crosby, telling him that he is in receipt of an unexpectedly large fee and that he will send him the necessary funds at an early date. While husband and wife are rejoicing over this good news Abner Stebbins comes on and tells him that he is feeling very much better, and has had his first peaceful night in many a day. At the same time he tenders him a handsome fee and the picture fades on a happy scene.

NESTOR.

TONY, THE WOP (August 16).—Tony, the Wop, has invested all his possessions in a monkey and organ and makes his living going around the city furnishing amusement. One day Eddie and his wife Victoria, are coming along the street and meet the monkey and his master. Victoria immediately falls in love with the monkey and Eddie has a hard time getting her away. The next day Tony happens to stop in front of Eddie's home, and Victoria, seeing the cute little monkey, invites Tony in, and has the monkey perform for her. While she is enjoying his antics lunch time arrives and she invites Tony to remain for lunch. He does so and the monkey succeeds in hiding himself behind the curtains, so when Tony is ready to leave the monk cannot be found. Tony leaves broken-hearted, and, going home, bewails his loss to his wife.

Victoria leaves the house for a visit, leaving the nurse in charge of their baby. The nurse puts the baby in the cradle and, on looking out the window, sees two evil looking faces peering in, and immediately thinks of kidnappers. Snatching the baby up, she runs out in search of a policeman. The two men are in reality countrymen of Tony's wife, whom she has enlisted in an effort to locate the monkey. Victoria returns, and, seeing the suspicious men prowling about, runs out for help. The two leave and report that they are unable to find the monkey. Tony decides to take a last look about the house and enters through one of the windows. The monkey meanwhile has wandered about until tired, and, seeing the cradle, takes refuge in it. Tony finds it there, and, overcome with joy, wraps it in his coat and goes out the front door. Eddie comes up just in time to see him leaving with a bundle in his arms, and, rushing into the house, finds the cradle empty and everyone gone. He immediately thinks the baby is kidnapped and reports the loss to the police, giving a description of Tony. They go to Tony's house and accuse him of the child's abduction, but he vehemently asserts his innocence and shows them the monk, which he had brought home in his coat. Eddie returns home disconsolate, but his spirits quickly rise when the wife, baby and nurse are found safe at home. Victoria has had her fling and resolves "no more monkeys for her."

KIDS AND CORSETS (August 20).—Wifey has such a lovely husband that she is jealous of him. Needing him to do an important errand for her, she calls the office, but finds that

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he is gone. Hubby has started for home, and on the way meets Mrs. Smith, his next door neighbor. Mrs. Smith has quite a variety of bundles and hubby offers to assist her by carrying some of them. Wifey sees him, and gives him a tongue lashing when he gets home. Meanwhile, Mrs. Smith has opened her bundles and finds among them some things she has bought for wifey, and going out the back way, sees hubby next door. She calls to him and hands him the bundle just as Billie sticks her head out the door. She at once jumps to the conclusion that hubby is again flirting with Mrs. Smith. Wifey again "pans" him, and in the midst of the festivities a message comes requesting wifey to come at once, as her mother is ill.

Each family has a little girl and the children are great chums. After wifey leaves, making hubby promise to be good, the children get together and in their play find one of Mrs. Smith's corsets. Baby Smith takes the corset and accompanies hubby's child home to play. The corset is left on the floor. Hubby is trying to shave when Mrs. Smith calls her daughter, and, unable to get the child to leave, hubby tells her to come and get the kid. In the melee Mrs. Smith gets some of the lather on her face and wifey returns at this point, having forgotten her purse. She immediately accuses them of kissing and then notices the forgotten corset. There is quite a row then, and Mrs. Smith leaves under wifey's unjust accusations.

She returns home and tells her husband about the matter. He resolves to take matters in his own hands and leaves with a gun looking for hubby. Hubby has gone to a saloon nearby to drown his troubles. The two men meet and hubby offers to fight a duel. The offer is spurned and hubby's card drops at the feet of a messenger boy standing nearby. This boy has been given a package of flowers to deliver and the card is left on the outside. Mr. Smith starts shooting and the boy is knocked down. Hubby escapes and the boy picks up hubby's card in error and takes the flowers to wifey. She thinks they are a peace offering from hubby and resolves to forgive him when he returns. When hubby returns home, expecting to get a beating, he is much surprised to have wifey meet him with open arms and learns of the flowers. He resolves to say nothing of the deception and there is a happy reconciliation. Mr. Smith has returned home and learned that his child carried the corset next door, and after apologizing to his wife promises to make up with Jack.

BROADWAY UNIVERSAL FEATURE.

JUST JIM (Four Parts—Aug. 16).—Jim has just served a term for smuggling. He goes to a club of which he is a member, but all of the members make first one excuse and then another to get away from him. Disgusted, he goes to a Chinese "hop" joint, where he is welcomed. He orders the regulation dose and lies on the bunk talking with a couple of the inmates. An agent of a rich Chinese mandarin approaches him with a chance to make big money smuggling in Chinese. Jim refuses and leaves amid the jeers of the others.

In a different part of the town lives an old woman. Near her is her nephew, who even in the presence of death is trying to force the old lady to reveal the hiding place of a packet belonging to her nameless daughter, whose whereabouts are unknown. The old lady's strength is failing fast and Tom, her nephew, runs for the doctor. Jim is passing the house, and, hearing a call for help, steps in at the open window. The old lady believes he is Tom and tells him where to get the package. While they are talking Tom and the doctor return. Jim hides and slips out, leaving his hat behind. Jim makes his way to the town where the girl was last heard of and enters a saloon. He orders a cigar, and while watching the animated scene about him hears the men jesting with one of the girls, whom they call Rose. He inquires regarding the girl, and the barkeeper tells him the girl's parentage is unknown, but that she "is straight." Tom fails to learn the hiding place of his aunt's documents, and, finding the hat, surmises that some one got them and escaped. He takes the hat to the police. It is finally identified as one given to Jim when he left the prison. Tom and a detective come to the town where the girl is. Jim hears them talking and hides the package in the walls of the abode. They arrest him.

The coach in which the prisoner is under guard is lumbering along the road when a slide occurs and it is thrown into the river. The driver is killed, Tom and the detective maimed, and Jim is the only one uninjured. He is handcuffed, but the detective releases him so he can go for a doctor. He goes back to the town and gets aid for them. He finds that Rose is the girl whom he is seeking, and, taking the package from its hiding place, he gives it to her. She opens it and finds a costly necklace and the papers which show her parentage. In the city the Governor sits alone in his study reviewing his early and unhappy marriage. He sees again his girl wife being taken away from him by her cruel parent. Meanwhile, Jim has left the girl. He takes the package with him. Rose plans to meet him later, when Jim has promised to take her to her father. When Tom recovers he is wild with rage that the prisoner has escaped and a man hunt is started for him. Jim later takes Rose to her father. He sees the reconciliation is complete, and, believing there is no chance for him, silently slips away.

Meanwhile, while wandering about the docks, Jim is "shanghaied" aboard a craft engaged in smuggling Chinese. Against his will he is back again in the old game. The cargo is loaded and the return trip begun. Nearing the shore, they see a revenue cutter lying in wait. The skipper is so confident of success, however, that he resolves to run close by the boat. Jim secrets a boatswain's torch signal, and as they approach the government cutter gives the signal of distress. The enraged skipper tries to kill Jim, but is prevented by the mate. They try to elude the cutter, but a shot puts a hole through the hull of the craft and she begins to sink. Jim is thrown into the water and drawn aboard the cutter, where he tells his story. Jim is rewarded for helping to capture the smugglers. Next day, while he is in the park, a policeman approaches him and tells him to come along. He is taken to the Governor's mansion and left with the Governor. The Governor makes a proposition to him to engage again in smuggling, tells him that he, the Governor, is on the verge of ruin and that Jim alone can save him, but that by using the Governor's name detection will be impossible. Jim looks at him and then, overcome with rage, turns to go. As he goes to open the door he is met by a Jap servant, who hands him a sealed letter. He opens the letter angrily and sees that this was only the last test of the Governor, who wishes to try out his mettle. He is told to return to the library. Still angry at the trick played on him, Jim strides in, but, instead of meeting the Governor, finds Rose waiting for him. And then, at last, Jim comes into his richly deserved reward.

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RELIANCE.

THE BIG BROTHER (August 16).—Lillian Watkins, a girl of good family, works among the poor in the tenement district. Her sweetheart, Frank Allen's escapades often bring upon him stern lectures from Lillian, as well as place his job in danger.

Lillian becomes acquainted with Scraps, a boy of twelve, known as the greatest trouble maker in that section. When he does attend school, he terrorizes the teachers and incites rebellion among the other scholars. Scraps knows all the crooks and often renders them small services. Lillian, greatly interested in the boy, hits upon a plan to reform him. She takes Frank with her to see Scraps and tells the boy that Frank is going to be his big brother. It is arranged that the boy shall report once a week at Frank's office and give an account of himself.

In acting as Scraps' big brother, Frank finds that he must give up some of his own bad habits. Frank secures Scraps a position in the office as messenger boy. Scraps goes astray on several occasions, which arouses the wrath of his employers, but Frank saves his job for him. Toward the close of summer an expert accountant goes over the books and finds Frank $500 short. He declares his innocence, but is unable to prove it. Lillian is horrified, but stands by him. Scraps tells them to wait. He returns shortly with a criminal named Joe Egan, and with the aid of Joe, he gets George Steel to confess that he altered Frank's books.

AN INDEPENDENT WOMAN (August 18).—Jane Andrews, a middle-aged woman, takes up her government claim. Jim, her next neighbor, who lives with his invalid mother, proffers aid, but Jane, in her independence, refuses. Later, while she is attending his sick mother, all the money she posesses is stolen by the man whom she hired to help her. Against her will she is obliged to receive financial aid from Jim. It makes her feel beholden to him, and later, when he proposes marriage, her pride rebels on this account. She leaves a note explaining to him that while she loves him, she could not consent to a one-sided contract and is going away to suffer her failure alone, but half-way down the hot, dusty mountain road she meets the parson in his gig.

She thinks of Jim's kindness to his mother and his tenderness with her. Her pride is broken and she returns with the parson. Meantime Jim has found her note and ridden posthaste to the station. The workman who stole Jane's money is joined by one of Jim's ranch hands. The two plot to gain possession of the money Jim has just received from a cattle deal. They arrive at the house just after Jane and the parson, and having overpowered Jane, the mother and the parson, are about to make their getaway, when Jim appears and by a skillful ruse frustrates their design. They are witnesses to his wedding.

(Stories continued on page 1231.)

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M. P NEWS, ISSUE AUG. 7, PAGE 77

PREVIOUS RELEASES

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DAUGHTER OF WM. A. BRADY

IN

"THE CUP OF CHANCE"

"THE PICTURE IS A PAGE OUT OF REAL LIFE A ALICE BRADY PORTRAYS AND DEVELOPS THE THE WITH ALL THE NERVE AND EMOTION THAT HER PA CALLS FOR" DRAMATIC MIRROR, ISSUE JULY 2

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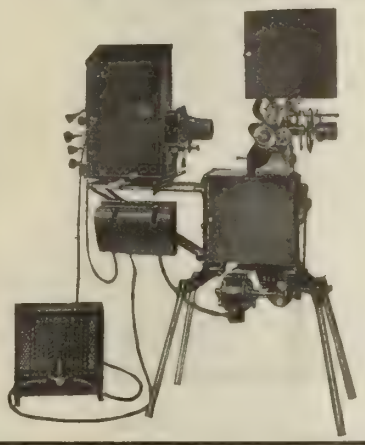

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THE DAWN OF FREEDOM (Victory—Three Parts—Aug. 14).—In their native mountain homes, the Swiss peasants decide to revolt from the galling yoke of their French conquerors. Joanna, daughter of a mountain inn-keeper, leader of the revolutionists, is pledged to become the wife of Peter, a young Swiss patriot. She grieves sorely that she must bide at home whilst Peter fares forth to risk his life. Waiting becomes insupportable, so, taking up an old gun, she goes out to the mountain pass where her kinsmen engage the French.

On a small bypath she finds Peter, his gun raised to despatch a fallen enemy. Joanna intercedes for the man, and with Peter's help carries him to her father's house, where he is paroled on his solemn promise not to escape. Joanna feels irresistably drawn to her father's captive. Together, they enjoy many secret meetings. And then, one night, the prisoner overhears his captors' plans against his country, and dishonoring his vow, makes his escape.

Joanna's former suitor, Peter, finds traces of Joanna's intimacy with the escaped prisoner, and, mad with jealousy, hastens to her father with his knowledge; but her father gives no credit to the tale. Comes a night when, unable longer to bear separation from his love, the escaped prisoner comes back and clandestinely meets her.

Peter discovers them, and hastens to Joanna's father with his story. Together they come upon the lovers. They are seated on a rustic bench on a bluff overlooking a deep ravine. Joanna turns to meet her father's denouncement, and sees in her apprehension the end of a love life will be meaningless without. Turning, she leaps over the cliff. Her lover follows; and who can say but that the death of their bodies is, for their souls, "The Dawn of Freedom!"

THE ROMANCE OF ELAINE (No. 34—"The Flash"—Two parts—Aug. 16).—Prof. Arnold, disguised as a fisherman, receives a note from Lieut. Woodward, informing him that J. Smith, a clerk in the War Department, has disappeared with a copy of the Sandy Hook defense plans. Arnold is asked to keep an eye out for him. The only mark of identity is that Smith walks with a slight limp. Prof. Arnold disguises as a chauffeur, and meets the incoming train that night, spots a woman who walks with a slight limp, and secures her as his fare. She gives Del Mar's house as her destination. Arnold sees Del Mar get the stolen plans. He sees Elaine and Jameson driving along in Elaine's car. Stepping out in front of their car, he is knocked down and has to be carried into Del Mar's house, where he manages to secure the plans. He stuffs them into Elaine's purse, which she takes with her, and which, when found are given to Jameson for safe keeping. Del Mar, in examining the injured chauffeur, discovers he is disguised. A great fight follows, resulting in Arnold's escape. Del Mar, however, crawls onto the rear of Arnold's car, and, while running full speed, attacks him. He is repulsed, but fires, severely wounding Prof. Arnold. That night, Jameson arranges a flashlight to get the picture of whoever might tamper with his desk. Del Mar comes, masked, and goes to Jameson's desk to get the coveted plans. Then comes the blinding flash, and with it Del Mar's hands up before his eyes. Jameson, hearing the explosion, chases Del Mar, but the latter gets away. When the picture is developed, however, a peculiar ring is shown on the hand covering the thief's face. Elaine recognizes it as belonging to Del Mar. The next episode is called "The Disappearing Helmets."

PATHE NEWS NO. 61 (July 31).—Beverly, Mass.—Forgetting business cares for the day, members of the Boston Chamber of Commerce mobilize here in a mock army for their annual outing.

Stamford, Conn.—The Tiddle-de-wink, a freak racing boat, which, although only 19 feet long, has a beam of 12 feet, and carries a 250-horse power engine, makes the remarkable speed of 60 miles an hour on her first trial. Mr. Chesebrough, owner of the boat, and her designer, A. E. Luders.

Long Branch, N. J.—Saddle horses, entered in the twenty-second annual show of the Monmouth County Horse Show Association, are paraded around the ring for judging. These are some of the crack entries in the pony class. Master Luther Tucker, a winner in the pony class.

Atlantic City, N. J.—Alas! A ban has fallen on the abbreviated bathing suits that used to ornament the beach here. Now the skirts must reach within 3 inches of the knee. See the short skirt squad at work. The job is done thoroughly. Notice the tape measure.

Quincy, Mass.—A submarine for the British government is launched at the Fore River Ship Yards.

With the French Moorish Zouaves.—On account of the impossibility of constructing trenches on the sea beach, the Zouaves have made their defenses of sand bags. The trench periscope is just as useful behind sand bag ramparts as in the ordinary trenches. Although only a mile from the enemy and with the danger constantly at hand, the natural gayety of the Moorish troops must find its outlet. Led by their chief, the African soldiers frequently call upon Allah to bless the allied armies.

Paris, France.—This great German shell fell in the French trenches near Verdun. It failed to explode, so it has been taken to the Invalides in this city to be placed on exhibition.

London, England.—Queen Alexandra presents to the Royal Flying Corps four aeroplanes which were subscribed for by members of the Overseas Club.

London, England.—Lord Kitchener visits the Guildhall where the Lord Mayor has organized a monster meeting to further recruiting, and in a memorable address urges all young unmarried men to join the army. Following his address Lord Kitchener, with the Lord Mayor, inspects the crack regiments which line the streets near the Guildhall.

Berlin, Germany.—James W. Gerard, U. S. Ambassador to Germany, who is handling the difficult situation now existing between this country and U. S. is shown here at his desk in the American Embassy. The Ambassador receives a representative of the German foreign office.

An Animated Cartoon by W. G. Morris, "The Pilot of Peace."

AN INTIMATE STUDY OF BIRDS (Globe—August 2).—On same reel with "Col. Heza Liar Fools the Enemy." Synopsis published in Moving Picture World July 31, page 904. Here are shown pictures of featherless fledglings, clamoring for food with mouths gaping comically. The mother tomtit, realizing the demand is kept busy digging up the supply, but manages to feed them till they're feathery enough to fly.

THE KANGAROO (Globe—August 2, on same reel).—Did you know that the Australian eagle is the worst enemy of the kangaroo? This educational shows an attack by a huge bird on a poor defenseless animal. Other phases of the life of this peculiar animal are portrayed—how the young are held in the pouch, the manner of eating, and their daily existence.

IN PEKALONGAN (Picturesque Java—Globe—August 2, on same reel).—Scenes in this part of the world are interesting to our occidental eyes. The quaintness of the towns and the peculiar customs of the people are good subjects for an entertaining film. In beautiful Java the contrast between the homes of the European residents and those of the natives are most marked and gives us an idea of the primitiveness of the island of years ago. The town of Pekalongan is especially interesting for its quaint buildings and street scenes, and the peculiar native customs are vividly portrayed.

BOLD, BAD BOYS (Starlight—August 7).—Heinie and Louie are giving vent to their famous thought that the world owes them a living when Mabel bursts into view, and Heinie "lands" her. She suggests to him it might be a good plan for them to insure Louie against accident and then "beat up" the poor fellow. That appeals to Heinie, and the victim is tested as to his qualifications for the policy.

He finally gets "the papers" and is reclining in bed, thinking sweet nothings, when Louie lands on his leg with a sledge hammer. Even the toughest limb would respond to this sort of treatment, and Louie gets three or four kinds of a compound fracture.

Now to get the money! They go to the office of an insurance company and after a brief examination are handed the kale. A clerk, however, learns that the company has been buncoed by "two Dutch touts," and Heinie and Louie are the center of the police department's attention, but manage to escape from guardians of the law. Then they conclude that it's better to keep away from the swindling game, saying, "As swindler guys ve sures are nix; ve nefer tries no more such tricks."

Miscellaneous Feature Films

METRO PICTURE CORP.

GREATER LOVE HATH NO MAN (Popular Plays and Players—July 5).—Doctor Morton is killed by his son Harold, who persuades Varge, the adopted son, to assume the blame. For his foster mother's sake, whose grief would be twofold, Varge consents, and is convicted and sentenced to life imprisonment.

During his imprisonment an attempt is made by a number of convicts to kill the guard and make their escape, and Varge, with his superhuman strength, aids the guard until help arrives, for which he is made the warden's gardener. At a fire in the warden's house, Varge saves the life of Janet, the warden's daughter, when he first realizes that he loves her. Afraid of his love, he makes his escape, and reaching a coast town, joins a crew bound for the fishing banks.

The schooner on which Varge is working is wrecked and Varge is brought to shore, where he meets Janet, who was visiting friends there. Although warned by Janet, Varge is caught by the warden and put in the town lock-up. Breaking jail, Varge again makes his escape and after some time makes his way back to the warden's house to catch a glimpse of Janet, who persuades him to take her with him. To save her from himself, Varge goes back to the prison and gives himself up.

Mrs. Merton, on her deathbed, asks to see Varge, and after her death Harold confesses and kills himself, thus freeing Varge, who marries Janet.

MARSE COVINGTON (Rolfe—July 12).—The story begins with the boyhood of Covington up to the age of thirty when he entered the war. The faithful companion of his youth is a negro boy, Dan, follows him through all his trials.

After the war, Covington becomes a racetrack gambler and falling into the hands of swindlers, mortgages and loses his entire inheritance. Eventually he finds his way to New York, accompanied by his granddaughter, Miss Carol, and by Dan. His experiences in New York are painful to this southern gentleman of leisure, without any business knowledge or trade. Financial distress forces Dan to leave him and Dan finds a position in a gambling house. Covington and his granddaughter are reduced to poverty. She obtains an eight dollar a week position. Assistance comes to them through a young lawyer named Arthur Lewis, but Colonel Covington's pride is so great, he refuses his assistance, especially from a Yankee, even when Miss Carol loses her position and they are reduced to dire poverty. To appease the actual pains of hunger they are obliged to stand among the many in the bread line [illegible].

However, events transpire whereby Colonel Covington is placed again in possession of his old southern home and property, out of which he was swindled during his gambling days. Upon recovering his estate, Covington and Miss Carol return to their southern home and young Lewis becomes engaged to Miss Carol and the story ends happily.

THE RIGHT OF WAY (Rolfe—July 19).—Charles Steele, known to his friends as Beauty Steele, is much disliked because of his foppish, disdainful manner. However, his prowess as a criminal lawyer commands respect. He secures the acquittal of one Joseph Portugaise, who is charged with murder. Kathleen Wantage, overcome by emotion, comes to him and he ignores her. Steele knows he does not love her and that Kathleen does not love him, yet he presents his offer and is accepted. Five years pass and Steele is an habitual drunkard. He becomes estranged from Kathleen, when Kathleen's brother, by association, takes to drink. Later in a fight in a nearby saloon, Steele is knocked unconscious and is cast into the river. Joe Portugaise discovers Steele's body floating in the river, drags it to shore, takes it to his hut and there nurses him back to health. Steele completely loses his memory and becomes a working partner of Portugaise.

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An operation restores Steele's memory and after reviewing the events, decides to abandon the name of Steele. He accepts employment at a local tailor shop and falls in love with Rosalie, but the townspeople do not trust him because he does not attend church.

Several days later a gang of thieves endeavors to rob the church fund and in saving it, Steele is mortally wounded. As he is dying he sees a vision of Rosalie, as the angel of happiness, and he dies with the thoughts in his mind of what might have been.

THE SECOND IN COMMAND (Quality Pictures Corp—July 26).—Miles Anstruther, a wealthy officer in the British Army, a bachelor, and popular, is made Lieutenant Colonel of the Tenth Dragoon Guards, and is first in command of one of the finest regiments in the service, while his friend, Major Chris. Bingham, who had expected the promotion himself, still remains second in command. Bingham's only consolation is his love for Muriel Mannering, orphan protege of Lady Harburgh's, a blustering old noblewoman whose estate is near the regimental quarters. Coerced by Lady Harburgh, the humiliated young girl accepts Bingham, although she tells him that she does not love him but will try to learn. In a gallery in London Muriel has seen a picture which has captivated her fancy and of which she often dreams. The picture was entitled "Portrait of an Officer."

Miles Anstruther arrives to take command of the regiment, and Muriel finds him even more fascinating than the face on the canvas that had attracted her. Anstruther has not yet been told of her engagement to his friend. At the Officers' Ball, sometime later, Anstruther proposes to Muriel. Muriel tells him of her engagement to Bingham. Anstruther leaves her without a word. Bingham going into the conservatory to Muriel finds her sad and silent. She tells him that the engagement is impossible —she cannot marry without love. Word comes that his regiment has been detailed for service in South Africa. Muriel tells Anstruther that she is now free to listen to his love and the happy young officer makes good use of this permission. Bingham sees them as they seal their betrothal with a kiss and his friendship for Anstruther is momentarily swallowed up by a jealous hatred.

Muriel's brother, Walter, has been gambling, and has begged her to marry Anstruther for his money. He tells this to Bingham, who tells the same to Anstruther, just before Anstruther leaves, and thinking that Muriel really loves Bingham, Anstruther writes her a letter, freeing her, without further explanation. Muriel is broken-hearted, though proud, and when Bingham, who stays behind a few weeks after Anstruther is gone, again proposes, she tells him that, unworthy as Anstruther is, she cannot love another. Bingham leaves, sending her a letter explaining the plot that separated her from Anstruther, but which she does not read. Bingham arrives at the front in time to save Anstruther and his regiment from annihilation and in turn Anstruther on the field of battle saves Bingham's life at the risk of his own, and the penitent and changed Bingham confesses the wrong he has done his friend. At first Anstruther is hurt and angry at the injury done by one he has trusted, but seeing the grief of the weak and wounded man, he nobly forgives him and later when Anstruther is told he will receive the Victoria Cross for his heroic action in saving Bingham under fire, he begs that the cross be given Bingham instead for his aid to Anstruther's regiment, and succeeds in having the decoration bestowed upon Bingham. Muriel is made twice happy at their meeting, for she learns that not only is her lover alive, but that he has always loved her and been loyal.

SEALED VALLEY (Metro Producing Co—August 2).—Nahnya Crossfox with her family and relatives lives in a hidden valley in the north country. In this hidden valley there is untold virgin gold. The Indians have little use for gold, but Nahnya, educated at a convent, is well advanced.

She starts for a nearby settlement to procure the services of a doctor and meets young Ralph Cowdray. The doctor, demanding payment in advance, is surprised when Nahnya displays a large bag of gold. He accompanies her. They journey to where Nahnya's brother is waiting and during a seven days trip through the rapids, the doctor and the Indian girl are drawn closely together.

The doctor accidentally stumbles across the entrance to a sealed valley. Nahnya discovers Doctor Cowdray in her secret cavern. He proposes to her but she rejects him, fearing the usual unhappy union of whites and red. Doctor Cowdray later returns to Sealed Valley, followed by two scoundrels, named Stack and Mixer.

While going through the rapids, Cowdray loses his outfit, and suffers painful injury. He is at the point of death, when Kitty Sholto, the pretty blond daughter of a gold miner, rescues him. It is the first white man she has seen other than her father and believes him a mate sent to her by Providence. Later, Kitty is rescued from the rapids by Nahnya.

Mixer and Stack capture Cowdray and torture him into disclosing the whereabouts of Nahnya's treasure. Nahnya and her people defend the treasure by rolling stones and boulders down upon Mixer's den. Nahnya sacrifices her love for Cowdray, who marries Kitty, while Nahnya, the resolute, determines to stand alone.

THE VAMPIRE (Popular Plays and Players—August 9).—Jeanne is accidentally injured while touring in an automobile. In her convalescence she meets a married man who realizes he can only win her by offering marriage. An illegal marriage ceremony is performed and later the man abandons Jeanne.

Seeking refuge in Europe, Jeanne meets on the steamer two men oucasts. Jeanne becomes notorious as a scheming and heartless woman, called the "Vampire." She enmeshes a young attache of the American legation and after securing valuable documents from him, she finds she is in love with him. One of her co-conspirators, whom she met on the steamer, comes into possession of these secret papers, and when trying to get the papers back to return them to the attache, Jeanne discovers that the young attache is the son of the man responsible for her ruin. Her old hate is awakened again.

Events bring all back to New York. Complications involve Jeanne with both the father and son and the young man's fiancee. The young man breaks his engagement, declares his love for Jeanne and his father is forced to give his consent to their marriage. A dramatic scene is introduced when the father discovers that Jeanne is none other than the woman he married illegally and deserted. The father accuses Jeanne of being an adventuress. She wrings from him a confession before his son that he had deceived her. The son decides to marry Jeanne, but he is prevented by the woman herself, who is threatened with exposure of the part she played in securing the state documents. Jeane brings about a reconciliation between the young attache and his fiancee, realizing that a happy marriage could never have resulted if she had married him herself while he had full knowledge of the history of her past.

WORLD FILM CORP.

THE STOLEN VOICE (Brady—Five Parts—Aug. 9).—Gerald Dorville, a singer, receives a salary of $5,000 a week. He meets Belle Borden, who has an attentive admirer, a physician named Dr. Van Gahl. When she sees Dorville on the stage, she no longer cares for the doctor. This makes Van Gahl jealous and he hates Dorville. Dorville has an admirer in Marguerite Lawson, a shop girl, who watches for him at the stage door, after one of his matinee performances, as he is leaving to have dinner with Belle Borden, and presents him with a daisy. He puts it in his buttonhole. When he meets Belle she takes the daisy from his coat and throws it to the street. He finds it when he again descends to the street, puts it in his wallet and says that it must bring him luck. On his arrival at the theatre that night an old actor friend named Leslie, degraded through drink, asks Dorville for money, but as Dorville has no small change handy, he tells Leslie to wait. Dorville has "gone on" to sing, and while his valet is preparing coffee for Leslie, Leslie goes to Dorville's wallet and extracts a bill. In his hurry to replace the wallet, he drops the daisy on the floor. Dorville coming back sees the daisy, suspects Leslie and counts his money. He lets Leslie have the stolen money and tells him to get out. Leslie, repentant, swears that he will turn over a new leaf.

Because of his jealousy, Dr. Van Gahl decides to use his hypnotic powers to make Dorville believe he has lost his voice. Dorville comes on the stage to sing and loses his voice in the middle of the song. He consults Van Gahl, who tells him that he should go abroad for his health. His friends come to say good-bye to him, and among them is Marguerite. Belle Borden does not even say good-bye to him, but he sees her on the steamer saying good-bye to other people. When he attempts to greet her she snubs him. After two years abroad, Dorville returns to America. All his funds are gone and he has not regained his voice. He is unable to speak, and can only communicate by means of pad and pencil. He goes to a cheap rooming house. He tries to find work, but nobody wants a man who cannot speak. Finally he goes to a motion picture studio, where he meets Leslie, who has reformed and is now a prosperous motion picture director. He at once engages Dorville because of his gratitude for what Dorville did for him in the past. Dorville meets Marguerite at the studio, where she is now a motion picture actress.

Dorville makes a hit in the silent drama as does Marguerite. He falls in love with her, and is the means of saving her life as she almost goes over a cataract in a canoe while taking a scene. One day Dorville is shown on the screen in a picture called "Sevengalleys, the Hypnotist," a burlesque on "Trilby." Belle

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Borden is passing the theater with Van Gahl, and she insists on him going in to see it. The picture has such an effect on Van Gahl that he has a stroke and dies, and thus his power over Dorville is released. Dorville happens to be at a ball game at the time, and during an exciting moment, he finds he can talk. He leaves the game and brings the glad news to Marguerite, who is overjoyed. Now being able to speak, he asks Marguerite to marry him.

PARAMOUNT.

THE PUPPET CROWN (Lasky-Five Parts—July 29).—"The Puppet Crown" is the crown of Oasia—and all the events of the drama transpire there except some of the opening scenes in America, where the Princess Alexia is attending school. It must be understood that the old King of Oasia is an invalid, and that his chancellor has been deliberately undermining his authority with the purpose of crowning the Duchess Sylvia, a member of the royal family. The king has sent his daughter to America incognito in order that she may learn something of freedom, and in this country she has fallen in love with rich Bob Carewe.

When Alexia is summoned home by her father, Bob for the first time learns that she is a princess and that his love is therefore hopeless. Nevertheless, when he hears that uprisings are threatened, he goes to Oasia to help if he can. Before he can obtain from home the money necessary to reinstate the authority of the rightful king and the princess, the uprising is brought to a head by the duchess. Brave though he is, Bob cannot defeat the enemies of the king, who dies in the turmoil, but he does succeeding in preventing the imprisonment of the Princess and in carrying her off to be his bride.

RAGS (Famous Players—Five Parts—Aug. 2).—"Rags" is the daughter of a drunkard, who abuses and mistreats her, but whom she loves with all the ardor of her strong young soul. Her mother was loved by a wealthy man, to whom, however, she preferred the worthless man she married, dying after the birth of her daughter. How "Rags" becomes so enmeshed in the web of fate that she meets the nephew of the man whom her mother rejected, and falls in love with him, though realizing that his social position is too far above hers to ever permit a marriage between them, and how eventually her mother's lover learns of her unhappiness and takes her to his palatial home to live with him, where his nephew again meets her, and in the new surroundings renews his love, are related in the photoplay.

FROHMAN AMUSEMENT CORP.

JUST OUT OF COLLEGE (Aug.).—Edward Worthington Swinger, by his own nerve and his Aunt Julia's money, has managed to get through his college course. As a final finishing step he has fallen in love with Caroline Pickering, the only daughter of Septimus Pickering, the pickle king.

With his tennis racquet and his college clothes as his sole possessions he seeks the pickle king in the factory. Mrs. Pickering, the high-brow of the family, has met the celebrated lecturer Professor Bliss, who makes a specialty of the Persian poet "Mahala," whose precept is "Be Calm," "All Is Peace." This man Mrs. Pickering brings to the office at the same time that Edward arrives to make his plea. Pickering looks them both over and decides that the college boy is the lesser of the two evils. He drives Bliss out and asks Ed what his prospects are. Ed says he thinks Pickering should start him in business and asks for a loan of $100,000. When Pickering recovers he asks Ed what brand of nerve food he uses, but finishes by letting him have $20,000 to invest with the promise that if he doubles it in a few months he can have Caroline as a wife.

When Pickering goes out, Mrs. Jones, a former boarding housekeeper of Ed's, comes in the office to try to get Pickering to make up her special brand of pickles. Ed meets her and sees a way to use the money he has just received by going into the pickle business as a rival pickle king. He starts, with Jonesey, the Bingo Pickle Company. At the Pure Food Exposition they have parades and costumed salesladies to sell their brand.

Ed, who is a silent partner, points out to Pickering the success of the Bingo booth in contrast to the deserted Pickering booth and suggests that Pickering buy out the Bingo company. This makes a hit with Pickering, who thinks to down a dangerous rival and he asks Ed to get a price from Jonesey. Ed makes the price and demands $50,000. Pickering won't pay it. Finally Jonesey suggests to Ed that they start a bargain sale of stock over the counter and offer it to the people at large. They draw their remaining money out of the bank and when the sale begins they have their own people buy the stock. This starts the others and soon everybody is buying Bingo shares. Pickering gets scared and agrees to pay the $50,000, but Jonesey, at Ed's hint, raises the price to $100,000, which Pickering finally pays. Ed now demands Caroline and Pickering, realizing that he has been stung, says he thinks he had better have Ed in the family and gives his consent.

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NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY ("For Love and Money"—No. 14—Two Parts—August 2).—Out from the rickety old mansion, long gone to slattern shabbiness as a lodging house, came Detective Tom Blake in disguise. He led the dazed and bewildered Esther by the wrist, and after her came Quabba.

Meanwhile, Blair had escaped and driven to Mrs. Randolph's. As Esther and Quabba drove up in the taxi, Blair was the first person to greet them. Drawing Quabba aside, the girl bade him leave at once for Los Angeles. Then she added in a whisper: "I will follow you."

In Los Angeles she and the faithful Italian met. Quabba was dispatched to the offices of the Good Hope Oil Company—only to learn that Arthur Stanley had gone for off to acquire some mines. This same information was vouchsafed to Blair, when he called at the Good Hope offices later in the afternoon. He had been sent thither by Vivian Marston, whom he had joined that day.

Blair desired to possess Vivian. Let him get the diamond for her and she was his. "And we two," said the adventuress, "must, first of everything, get the upper hand with this fabulously wealthy cousin of yours, masquerading under the name of 'John Powell.' Now you go and find him. I shall inject myself into his affairs in some other way, and we will work together."

That same hour, Blair departed for the mines. The organ-grinder lost no time in 'phoning to Esther, who took the first train to the mountains. She was determined to reach Arthur before Blair did. And Quabba followed her by a later express. Esther found herself one of two travellers. The other was Marmaduke Smythe.

Meanwhile, Blair's roadster had met with an accident. Stopping for repairs at a blacksmith shop, he had encountered Luke Lovell and learned that Arthur had left Veronica and gone to another range. Just then the stage coach halted at the door. Blair distinctly saw Esther within. A few minutes later the stage continued on its way. The linshpin, which the gypsy had removed to mend had been cleverly replaced in the same treacherous condition. The broken pin did its word. Esther and the English lawyer were hurled down the precipice.

Many miles below, at the coast town where he had missed the stage, Quabba sat, hauling in a fishing-line. At the end of the line tugged a great, quivering fish. And in its gills was an antique chain, suporting The Diamond from the Sky.

V.-L.-S.-E. INC.

THE CHALICE OF COURAGE (Vitagraph—Six Parts—Aug. 9).—Louise Newbold, fearing a former suitor, James Armstrong, begs her husband to take her with him on a prospecting trip to the mountains. While on a mountain trail, Louise's horse makes a misstep and horse and rider plunge over a high cliff. Louise is killed. Newbold's pack mule wanders into camp and Kirkby, a former friend of Louise's, suspecting something wrong, organizes a searching party. They find the place in the trail where the horse slipped and a search reveals Newbold lying across the newly made grave of his wife. Kirkby, on his way down the side of the cliff, finds letters written by Armstrong to Louise after she was married, and on returning with Newbold to camp advises Armstrong to clear out. He suspects and leaves. Newbold slowly recovers and one night evading his guard, escapes, carrying with him a locket found on his wife's body containing Armstrong's picture.

Five years later, Robert Maitland, a wealthy miner, is called East on a business trip and while there visits his brother Stephen, who has one motherless daughter, Enid. Taking a decided liking to his niece, he prevails upon her father to let Enid accompany him West on a visit. James Armstrong meets Miss Maitland at her uncle's house and falls in love with her. A camping trip to the mountains is proposed and the entire party start out under the guidance of Kirkby. He determines to do what he can to break up the growing intimacy between Enid and Armstrong, and one evening, after Armstrong has left, called East on a business trip, he relates the story of the death of Louise Newbold. Later, he gives Enid the letters he found, but does not mention Armstrong's connection with the affair. Enid Maitland goes on long fishing trips and one day announces her intention of going down the canyon for trout. After leaving camp, she changes her mind and goes up the canyon. Coming to an inviting pool, she takes a plunge in its clear water. A bear attracted by the proximity of a human being, investigates and squats on her clothes. Enid screams.

William Newbold, a recluse of the mountain, hears the scream, shoots the bear and retires unobserved. Hastily dressing, Enid starts for the camp only to find that she is lost. A violent

rain storm breaks over the mountain and Enid hanging on to a sapling near the side of a stream, is thrown in spraining her ankle as she falls. Her screams again attract Newbold and he is compelled to carry Enid to his cabin. The rain turns to snow in the higher altitude of Newbold's home. When the storm abates Newbold makes his way to Enid's camp to find it deserted, but leaves a note in a bottle, telling where Enid may be found. The day of the storm, when Enid did not return to camp, Robert Maitland and Kirkby, searching down the canyon can find no trace of her and, believing she has perished, give her up as lost and wire her father. Armstrong, calling on Stephen Maitland, to request his daughter's hand in marriage, hears the news. Unbelieving, he resolves to immediately return West and search for her. Mr. Maitland hurriedly deciding to accompany him.

Up in the mountains, Enid, alone with Newbold, hears the story of his imposed isolation and, recognizing Armstrong's picture in the locket Newbold shows her, learns the true nature of the man, who professes regard for her. When the snow begins to melt, Armstrong, Maitland and Kirkby leave for the mountains with their old camp as the objective point. They find the bottle containing Newbold's message and Armstrong, unable to wait, leaves for the cabin ahead of the others. He finds Enid alone, Newbold having left for the settlement, that he might telegraph her people, but finding her adverse to the situation, tries to take her in his arms. Newbold, coming across Armstrong's trail in the snow, becomes suspicious and returns just in time to save Enid this humiliation. The men recognize each other, and Newbold, furious at the thought of the wrongs done him, attacks Armstrong, and is slowly getting the better of his antagonist when Maitland and Kirkby enter and separate them. Armstrong denies all Newbold's accusations, until Kirkby confronts him with the truth, and he is forced to confess, owing to the evidence against him. Armstrong shoots himself. Enid and the rest return to the city, where she and Newbold are married, later returning to the mountains, where, through many adventures and privations, they found and learned to love each other.

THE HOUSE OF A THOUSAND CANDLES (Selig—Six Parts—August 2[illegible].—"The House of a Thousand Candles" is an unusual dwelling house. It serves the purpose of an eccentric, whimsical and lovable old man, with its secret passageways, gloomy vaults and hidden panels. It becomes a place for hidden treasures, and around the old-fashioned domicile there is woven a web of intrigue, of plot, of revenge, of violence, and against it is also centered the hate of a jealous woman.

John Marshall Glenarm, lovingly known as "Squire" Glenarm, lives in luxury with only his faithful man, Bates, as a companion. The Squire has an abiding love for his grandson, Jack Glenarm. Adjacent to "The House of a Thousand Candles" there lives Theresa Evans and her beautiful daughters, Marian and Olivia. Mrs. Evans and the Squire hope that Jack and Marian will wed.

Squire Glenarm receives a letter that Jack will arrive. The hundreds of candles are lighted and they twinkle merrily as Mrs. Evans and her daughter Marian arrive at Glenarm House to hear the good news.

My grandson Jack loves you. Marry him and make me happy," Squire Glenarm tells Marian, who blushes rosily as she eyes Jack's portrait.

But Jack prefers city life. With his pal, Larry [illegible] he is a frequent visitor at cabarets where Carmen and her lover, Don Jose, dance. Jack admires Carmen and Carmen loves Jack. Don Jose hates Jack as only a jealous lover can hate.

Jack Glenarm suddenly decides that he cannot leave the bright lights of the city and he [illegible] city for the summer." Then the candles in [illegible] light remains, which flickers and dances in Squire Glenarm's bed-chamber where the aged millionaire ponders.

Before Squire Glenarm leaves for Italy, he [illegible] his lawyer, who [illegible], to draw up his will. He gives Picke[illegible] he combination to the wall safe and tak[illegible] from a huge key. [illegible] the Squire repairs to the cellar, where pr[illegible] the wall swings open. W[illegible] a strong box containing [illegible] million in securities for the one named in my will."

Before the Squire leaves Glenarm House he writes on two visiting cards, one of which he places in a book dealing with architecture and the second card is put into the hollow stem of a certain distinctive candlestick.

Two months pass and then Bates, the faithful servant, returns alone from Italy. He says that Squire Glenarm met death in an Italian earthquake. Pickering as executor of the Glenarm will summons Jack. Together with Theresa Evans and her daughters, Jack and his companion assemble in the library while Pickering reads the will.

It is a most unusual will, which states: "I leave my entire estate to my grandson provided that he lives for one year at my country manor grounds. He must live quietly and in seclusion [illegible] more than one male companion otherwise the estate shall become the property of Marian Evans." Jack accepts the terms of the will, and telephones Carmen that she must forget him.

Pickering leads the way to the stone vault in the cellar. There the secret door is found standing open. The box that contained the million dollars in securities is empty. Pickering peers into the recess and brings forth a visiting card which reads: "To find the million study architecture."

Weeks later Carmen secures an engagement at the Road Inn near Glenarm Manor. Pickering, who has discovered her love for Jack, entices her to Glenarm House.

Carmen realizes the love of Jack and Marian. She plots revenge. Pickering finds in a candlestick a card which reads: "The million is in a hidden safe in the library."

Marian and Olivia Evans have issued invitations to a masquerade ball. In a spirit of mischief they invite Jack. Pickering discovers the invitation and writes on one side the words, "I dare you." Jack, thinking the dare comes from Marian, accepts it and goes, garbed in a suit of mail. Pickering informs Carmen of Jack's seeking Marian. Carmen enters through a window, tears off Jack's disguise, crying, "You have forfeited the Glenarm estate."

Pickering in Jack's absence, creeps into Glenarm House. He overcomes Bates and opens the hidden safe. He starts [illegible] for the large satchel it contained is empty.

Jack, Larry, his friend, Marian and Olivia Evans repair to Glenarm House. They discover the cowering Pickering. As they do so [illegible] and Squire Glenarm sets forth.

A BUNCH OF KEYS (Essanay—Five Parts—Aug. 16).—Three Keys girls quarrel over a [illegible] property. Rose and May are very prim and put on all the airs of country belles, while Teddy is a haram-scarum tomboy, full of mis[illegible] jilted Matilda Jenkins, a wealthy widow, be[illegible] win the hand of one of the Keys girls, and get the hotel. He tells the girls their uncle has [illegible] cleared the homeliest by the first drummer who stops at the hotel. They all refuse to enter the contest, Snaggs therefore makes love to Teddy, [illegible] ugliest of the daughters. Grimes, Teddy's suitor, suspects Snaggs and urges the girls to get hold of the will. Rose and May disguise themselves as foreign women and go to the hotel in the hopes of discovering it. The widow is already there in man's attire, hoping to get a [illegible] as a drummer and also takes a room at the hotel, in order to put one over on Snaggs. [illegible] suitors of Rose and May have hired anarchists to blow up the safe and get the will. They put a bomb under the safe just when all the principals are arguing in the lobby. They get the will but Teddy grabs it and reads a clause which says the sisters can diride the property if they wish. Then ensues a battle in which all are more or less damaged, disguises are torn off and the identities of all revealed.

A BARGAIN

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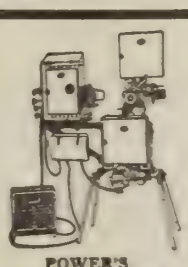
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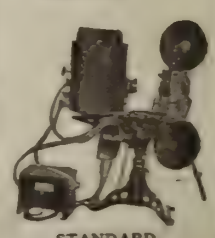
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AN EXCEPTIONAL EMPLOYEE—At liberty Sept. 1st. Competent operator. Expert sign painter, possesses ingenious advertising ideas of exceptional magnetism. What experienced picture men say:—Exchange Manager:—He can do anything around a show house. Exhibitor:—He is worth $50 a week to me in the booth. Exhibitor:—Every finger he has can do something else. Recently built up a six hundred seat house that was regarded as a lemon of the juiciest sort. From an average of $25 a day to the record days' receipts, that averaged over $.40 a minute for ten hours. In less than three months' time, with a feature that had been shown by two opposition houses. State all in first letter. Live Man, care M. P. World, N. Y. City.

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OPERATOR—Long experience in all branches. Any machine, motor generators, insulated plans, electrician, gasoline engines. Best projection, good recommendations. David Redniss, 14 West 135th St., N. Y. City.

CAMERAMAN—With five years practical experience in all details of film manufacturing. Desires permanent position with reliable concern. W. B., care Moving Picture World, N. Y. City.

PIANIST—Six years experience in playing for the pictures alone, and conducting orchestras. With knowledge of pipe organ. Union man, capable and reliable. Would like position in large picture house, where artistic reading of the pictures will be appreciated. Reasonable salary for good work. Best of references. Address Nat E. Solomon, Box 3294, Station E, Washington, D. C.

OPERATOR—I would like to locate in a town of 5,000 to 15,000 in Penn. or New Jersey. Operator with seven years' experience, sober, reliable. Handle Simplex, Power's or Edison. My present engagement will close Sept. 10. State all in first letter. Best of references if you want them. Address W. H. M., care Strand Theater, Ocean City, N. J.

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CAMERAMAN—European American. High-grade worker with six years' experience, at present with the largest M. P. concern. Wishes to secure position with another producing company. Address Artistic, care M. P. World, N. Y. City.

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MOVIE—Main St., in town of 450,000. Receipts $190 week; in winter should run $250. Expenses about $100 week. Modern machinery and equipment. Rent only $36 week. Long and favorable lease. Price. $5,500; will accept any reasonable payment down. Disagreement of partnership. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

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WANTED—Moy camera with or without lens, give full particulars and price. H. C., care M. P. World, N. Y. City.

WANTED—To buy Pathe motion picture cameras. Good prices paid for second-hand Pathes. Los Angeles Mot. Pict. Co., 215 E. Washington St., Los Angeles, Cal.

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Pres. & Gen. Mgr.

EDWIN S. PORTER
Vice-President

69-71 West 90th St., New York City

Telephone Riverside 1410

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FOR SALE OR LEASE—State rights—Kansas, Nebraska, Iowa, Minn., North & South Dakota, Wyoming, Utah for Capt. F. E. Kleinschmidt's, Carnegie Alaska Siberia Expedition. Two sets of films four reels each. Booked solid until Oct. 1st. Small per cent. of territory played. Special paper. Bond required. Asbestos booth like new, cheap. Address Alaska Box 402, Kemmerer, Wyo.

FOR SALE—"Eastland Disaster," 500 foot reel. Showing all details of this awful wreck. Price $60. Also 3 sheet posters, 10c. per sheet. Acme Feature Film Co., 37 So. Wabash Ave., Chicago, Ill.

TWENTY-FIVE FEATURES—With good paper. "Money and Women" Itala, three reels $50. "Stolen Treaty" four reels (Great Northern) European War production $65. "Ben Hur" (Italian) three reels $50. "Mexican Revolution and Spanish Bull Fight" four reels $60. "Drink" Pathe three reels $40. "Cell No. 13" $40. Write for our complete list. Big Four Feature Co., Room 6, 92 Griswold St., Detroit, Mich.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Aug. 4—Jane Eyre (Special—Three parts—Drama).
Aug. 5—The Fixer (Comedy—Drama).
Aug. 6—Her Mother's Oath (Drama) (Biograph Re-issue No. 9).
Aug. 7—Frederick Holmes' Ward (Comedy—Drama).
Aug. 9—Her Hidden Life (Drama).
Aug. 10—The Law of Love (Special—Two parts—Drama).
Aug. 12—Stronger Than Love (Drama).
Aug. 13—The Last Drop of Water (Drama) (Biograph Re-issue No. 10.)
Aug. 14—The Little Slavey (Drama).
Aug. 16—Mrs. Randolph's New Secretary (Comedy-Drama).
Aug. 17—Ashes of Inspiration (Special—Two parts—Drama).
Aug. 18—East Lynne (Special—Three parts—Drama).
Aug. 19—His Last Wish (Comedy-Drama).
Aug. 20—Death's Marathon (Biograph—Reissue No. 11—Drama).
Aug. 21—The Ace of Diamonds (Drama).

EDISON.

July 24—The Secret of the Cellar (Drama).
July 28—Poor Baby (Comedy).
July 30—The Girl of the Gypsy Camp (Special—Three parts—Drama)
July 31—The Bedouin's Sacrifice (Drama).
Aug. 4—Not Much Force (Comedy).
Aug. 6—June Friday (Special—Four parts—Drama).
Aug. 7—Not Wanted (Child Story).
Aug. 11—Food for King and Riley (Comedy).
Aug. 13—The King of the Wire (Special—Three parts—Drama).
Aug 14—A Sprig of Shamrock (Drama).
Aug. 18—Cartoons on Tour (Comedy).
Aug. 20—Shadows from the Past (Special—Four parts—Drama)
Aug. 21—On the Wrong Track (Dramatic-Educational).

ESSANAY.

July 27—Boys Will Be Boys (Special—Three parts—Comedy—Drama).
July 28—"Dreamy Dud" Goes Bear Hunting—A Scenic on the same Reel (Living Cartoon).
July 29—Snakeville's Twins (Comedy).
July 30—Broncho Billy's Surrender (West-Dr.).
July 31—A Man Afraid (Special—Two parts—Drama).
Aug. 2—The Kiss (Drama).
Aug. 3—Business Rivals (Special—Two parts—Drama).
Aug. 4—Dreamy Dud in a Visit to His Uncle Dudley's Farm (Living Cartoon) —A Scenic Subject on the same reel.
Aug. 5—Street Fakers (Comedy).
Aug. 6—Broncho Billy's Protege (Western—Drama).
Aug. 7—Eyes That See Not (Special—Three parts—Drama).
Aug. 9—The Bank (Special—Two parts—Comedy).
Aug. 9—The Happy House (Drama).
Aug. 10—When My Lady Smiles (Special—Three parts—Drama).
Aug. 11—The Fables of "The Tip and the Treasure (Comedy).
Aug. 12—The Bell Hop (Western—Comedy).
Aug. 13—Broncho Billy Steps In (Western—Drama).
Aug. 14—A Cave on Thunder Cloud (Special—Two parts—Drama).
Aug. 16—The Market Price of Love (Drama).
Aug. 17—Legrand's Revenge (Special—Two parts—Drama).
Aug. 18—"Dreamy Dud" Sees Charlie Chaplin (Cartoon—Comedy).
Aug. 19—Tale of a Tire (Comedy).
Aug. 20—Broncho Billy's Marriage (Western—Drama).
Aug. 21—The Woman Hater (Special—Three parts—Drama).

KALEM.

July 30—A Business Buccaneer (An Alice Joyce Re-issue—Drama).
July 31—The Fate of Number 1 (Episode No 38 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 2—The Maker of Dreams (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 3—The Hypnotic Monkey ("Ham & Bud" Comedy).
Aug. 4—Mysteries of the Grand Hotel—"The Secret Code"—Installment No. 3 (Special—Two parts—Drama).
Aug. 6—For High Stakes (Special—Two parts—Comedy—Drama).
Aug. 7—The Substitute Fireman (Episode No. 39 of "The Hazards of Helen" Railroad Series—Drama).
Aug. 9—The Runaway Wife (Special—Four parts—"Broadway Favorites"—Dr.)
Aug. 10—The Winning Wash (Ham & Bud Comedy).
Aug. 11—The Riddle of the Rings (Episode No. 4 of the "Mysteries of the Grand Hotel—Special—Two parts—Dr.).
Aug. 13—The Country Girl (Drama) (Re-issue).
Aug. 14—The Limited's Peril (Episode No. 40 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 16—The Legacy of Folly (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 17—Ham at the Beach (Ham and Bud—Comedy).
Aug. 18—The Substituted Jewel (Episode No. 5 of the "Mysteries of the Grand Hotel"—Special—Two parts—Dr.).
Aug. 20—The Game of Life (Special—Two parts—Drama).
Aug. 21—A Perilous Chance (Episode No. 41 of the "Hazards of Helen" Railroad Series—Drama)

LUBIN.

July 30—The Call of Motherhood (Drama).
July 31—Billie's Heiress (Comedy).
Aug. 2—The Taunt (Drama).
Aug. 3—The Rakoon Hose Company (Comedy). —A One Reel Feature (Comedy).
Aug. 4—Country Blood (Special—Two parts—Drama).
Aug. 5—The Witness (Special—Three parts—Drama).
Aug. 6—A Day of Havoc (Drama).
Aug. 7—Billie's Debut (Comedy).
Aug. 9—The Great Lone Land (Drama).
Aug. 10—Horrible Hyde (Comedy). —Relentless Dalton (Comedy).
Aug. 11—Bold Emmett, Ireland's Martyr (Special—Three Parts—Drama).
Aug. 12—The Power of Prayer (Special—Two parts—Drama).
Aug. 13—The Deception (Drama).
Aug. 14—Her Romeo (Comedy).
Aug. 16—Polly of the Pots and Pans (Drama).
Aug. 17—The Dead Letter (Comedy). —Persistent Dalton (Comedy).
Aug. 18—The Second Shot (Special—Two parts—Drama).
Aug. 19—It Was to Be (Special—Three parts—Drama).
Aug. 20—When Souls are Tried (Drama)
Aug. 21—The Life Guard (Comedy).

MINA.

July 15—The Fighting Kid (Comedy).
July 22—On the Job (Comedy).
July 29—He's In Again (Comedy).
Aug. 5—Waking Up Father (Comedy)
Aug. 12—Billy's Nurse (Comedy).

SELIG.

Aug. 2—The Melody of Doom (Special—Two parts—Drama).
Aug. 2—Hearst-Selig News Picture, No. 61, 1915 (News).
Aug. 3—The Taking of Mustang Pete (Western-Drama).
Aug. 4—The Prima Donna's Mother (Drama).
Aug. 5—The Scarlet Lady (Special—Three parts—Drama).
Aug. 5—Hearst-Selig News Pictorial, No. 62, 1915 (News).
Aug. 7—The Black Leopard (Jungle Zoo—Dr.).
Aug. 9—The Face in the Mirror (Special—Two parts—Drama).
Aug. 9—Hearst-Selig News Pictorial No. 63, 1915 (News).
Aug. 10—The Gold Dust and the Squaw (Western—Drama)
Aug. 12—When Love Is Mocked (Special—Three Parts—Drama).
Aug. 12—Hearst-Selig News Pictorial No 64, 1915 (News).
Aug. 14—The Orang-Outang (Jungle-Zoo—Wild Animal—Drama).
Aug. 16—In the King's Service (Special—Two parts—Drama).
Aug. 16—Hearst-Selig News Pictorial, No. 65, 1915 (News).
Aug. 17—The Prima Donna's Mother (Drama).
Aug 19—The Clause in the Constitution (Special—Three parts—Drama).
Aug. 19—Hearst-Selig News Pictorial, No. 66, 1915 (News).
Aug. 21—A Lucky Deal (Drama)

VITAGRAPH.

July 31—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).
Aug. 2—The Serpent's Tooth (Comedy).
Aug. 3—The Scar (Broadway Star Features—Special—Three parts—Drama).
Aug. 4—The Repentance of Dr. Blinn (Drama).
Aug. 5—A Disciple of Plato (Comedy).
Aug. 6—Dimples and the Ring (Comedy).
Aug. 7—Pat Hogan, Deceased (Special—Two parts—Drama).
Aug. 9—What Did He Whisper? (Comedy).
Aug. 10—Life's Yesterdays (Special—Two parts—Drama)
Aug. 11—His Fairy Godmother (Comedy).
Aug. 12—His Bunkie (Melo-Drama).
Aug. 13—A Keyboard Strategy (Comedy).
Aug. 14—Heavy Villains (Broadway Star Feature—Special—Three parts—Com.).
Aug. 16—Mr. Jarr and Circumstantial Evidence (No. 15 of the "Jarr Family" Series—Comedy).
Aug. 17—My Lost One (Broadway Star Features Special—Three parts—Dr.).
Aug. 18—She Took a Chance (Comedy).
Aug. 19—The Quest of the Widow (Comedy).
Aug. 20—Cutey's Awakening (Comedy) —Swedish Army and Navy (Educ.).
Aug. 21—The Dawn of Understanding (Special—Two parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

July 6—The Man from the Desert (Special—Three parts—Drama).
July 17—The Confession of Madame Barastoff (Special—Three parts—Drama).
July 20—The Lorelei Madonna (Special—Three parts—Drama).
July 31—The Mystery of Mary (Special—Three parts—Drama).
Aug. 3—The Scar (Special—Three parts—Dr.).
Aug. 14—Heavy Villains (Special—Three parts—Drama).
Aug. 17—My Lost One (Broadway Star Features—Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES

Aug. 4—Tides of Time (Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special Feature Three parts—Drama)

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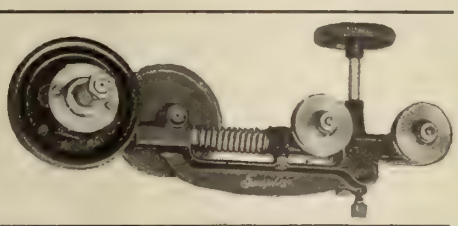

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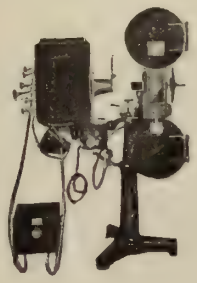

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

July 28—Number 177 (News).
Aug. 4—Number 178 (News).
Aug. 11—Number 179 (News.
Aug. 18—Number 180 (News).

BIG U.

July 22—The Burden Bearer (Drama).
July 29—No release this week.
July 31—Mein Friendt Schneider (Drama).
Aug. 5—Out of the Flames (Two parts—Modern Drama).
Aug. 10—Where Happiness Dwells (Drama).
Aug. 12—His Beloved Violin (Two parts—Dr.).
Aug. 19—Ethel's Burglar (Drama).

BISON.

July 24—The Mad Maid of the Forest (Two parts—Drama of the Woods).
July 31—A Daughter of the Jungles (Two parts—Drama).
Aug. 7—Gene of the Northland (Two parts—Northwest Drama).
Aug. 14—Chasing the Limited (Two parts—Dr.).
Aug. 21—The Gopher (Two parts—Drama).

BROADWAY UNIVERSAL FEATURES.

Aug. 2—The Scarlet Sin (Four parts—Drama).
Aug. 9—Judy Forgot (Five parts—Comedy).
Aug. 16—Just Jim (Four parts—Drama).

GOLD SEAL.

July 27—The Flight of a Night Bird (Two parts—Drama).
Aug. 3—The Great Ruby Mystery (Two parts—Detective Drama).
Aug. 10—A Cigarette, That's All (Two parts—Drama).
Aug. 17—A Fiery Introduction (Two parts—Comedy-Drama).

IMP.

July 22—Thou Shalt Not Lie (Two parts—Drama).
July 23—No release this week.
July 27—The New Jitney in Town (Comedy).
July 30—The Hunchback's Romance (Two parts—Drama).
Aug. 3.—Her Wonderful Day (Drama).
Aug. 6—Leah the Forsaken (Three parts—Dr). (Imp Re-issue).
Aug. 10—To Frisco, Via the Cartoon Route (By Hy Mayer—Comedy—Cartoon).
Aug. 13—Driven by Fate (Three parts—Drama).
Aug. 17—The Country Girl (Drama).
Aug. 20—The Substitute Widow (Two parts—Drama).

JOKER.

Aug. 7—Their Bewitched Elopement Comedy).
Aug. 14—A Dip in the Water (Comedy).
Aug. 18—Her Wedding Night (Comedy).
Aug. 21—Bobby Bumps Adventures (Animated Cartoon by Earl Hurd.
—Seeing the Funny Side of the World with Homer Croy (Educ.).

LAEMMLE.

July 29—Heritage (Four parts—Drama).
Aug. 1—Paternal Love (Drama).
Aug. 5—No release this week.
Aug. 8—The Source of Happiness (Drama).
Aug. 12—No Release This Week.
Aug. 15—In the Grasp of the Law (Drama).
Aug. 19—The Little Blonde in Black (Two parts—Drama).
Aug. 22—Dr. Mason's Temptation (Drama).

L-KO.

July 18—A Doomed Hero (Two parts—Com.).
July 21—The Curse of a Name (Comedy).
July 25—No release this week.
July 28—Life and Moving Pictures (Two parts—Comedy).
Aug. 1—No release this week.
Aug. 4—In the Claw of the Law (Comedy).
Aug. 8—Shot in a Bar-room (Comedy).
Aug. 11—Hello Bill (Comedy).
Aug. 15—Love on an Empty Stomach (Comedy).
Aug. 18—No release. Replaced with No. 1 extra Joker.
Aug. 22—A Tale of Twenty Stories (Two parts—Comedy).

NESTOR.

July 23—Behind the Screen (Two parts—Comedy).
July 26—The Tale of His Pants (Comedy).
July 30—The Rise and Fall of Officer 13 (Comedy).
Aug. 2—It Happened While He Fished (Cmdy).
Aug. 6—Little Egypt Malone (Comedy).
Aug. 9—Dan Cupid Fixer (Comedy).
Aug. 13—Lost—Three Teeth (Comedy).
Aug. 16—Tony the Wop (Comedy).
Aug. 20—Kids and Corsets (Comedy).

POWERS.

July 24—The Honor of Kenneth McGrath (Drama).
July 29—"The Jap Phenoms" in Famous Acrobatic Feat.
—Strange Mammals at Home (Ditmar's Educational).
Aug. 5—Lady Baffles and Detective Duck in "Saved by a Scent" (Comedy).
Aug. 7—Around the Corner (Drama).
Aug. 12—The Elephant Circus (Vaudeville Act).
—Little People in Fur (Ditmars Educational).
Aug. 14—Haunting Winds (Drama).
Aug. 19—Lady Baffles and Detective Duck in "The Dread Society of Sacred Sausages" (Comedy).
Aug. 21—No release. Replaced with extra Powers.
Aug. 21—A Double Deal in Pork (Comedy).

REX.

July 20—A Happy Pair (Comedy).
July 25—Bound on the Wheel (Three parts—Drama).
July 27—One on Mother (Comedy-Drama).
Aug. 1—Jealousy, What Art Thou (Two parts—Comedy—Drama).
Aug. 3—The Proof (Comedy).
Aug. 8—Betty's Bondage (Two parts—Dr.).
Aug. 15—Mountain Justice (Two parts—Dr.).
Aug. 17—Quits (Drama).
Aug. 22—A Sea Shore Romeo (Comedy).

VICTOR.

July 23—Jeanne of the Woods (Drama).
July 28—The Double Standard (Drama).
July 30—No release this week.
Aug. 4—My Tomboy Girl (Two parts—Comedy).
Aug. 6—No release this week.
Aug. 11—Refuge (Two parts—Drama).
Aug. 13—No Release This Week.
Aug. 18—Lord Barrington's Estate (Three parts—Drama).
Aug. 20—The Taming of Mary (Comedy).

UNIVERSAL SPECIAL FEATURE.

July 26—The Broken Coin, Episode No. 6, "A Startling Discovery" (Two parts—Drama).
Aug. 2—The Broken Coin (Episode No. 7, "Between Two Fires") (Two parts—Drama).
Aug. 9—The Broken Coin (Episode No. 8, "The Prison in the Palace"—Two parts—Drama).
Aug. 16—The Broken Coin (Episode No. 9 "Room 22,"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

July 5—Mountain Mary (Two parts—Drama).
July 7—The High Cost of Flirting Comedy).
July 12—Zaca Lake Mystery (Two parts—Dr.).
July 14—To Melody a Soul Responds (Drama).
July 19—The Honor of the District Attorney (Two parts—Drama).
July 21—Wait and See (Drama).
July 26—The Newer Way (Two parts—Dr.).
July 28—The Deception (Drama).
July 30—After the Storm (Drama).
Aug. 2—Detective Blinn (Two parts—Drama).
Aug. 4—The Mighty Hold (Drama).
Aug. 9—The Exile of "Bar-K" Ranch (Two parts—Drama).
Aug. 11—Comrades Three (Drama).
Aug. 16—The Jilt (Two parts—Drama).
Aug. 18—The Assayer of Lone Gap (Drama).

BEAUTY.

July 27—Betty's First Sponge Cake (Comedy).
Aug. 3—Cupid Takes a Taxi (Comedy).
Aug. 10—Jimmy on the Job (Comedy).
Aug. 17—The Honeymooners (Comedy).
Aug. 21—What's in a Name? (Comedy).

BRONCHO.

July 21—Cash Parrish's Pal (Two parts—Drama).
July 28—The Phantom Extra (Two parts—Drama).
Aug. 4—The Golden Trail (Two parts—Dr.)
Aug. 11—Shorty Inherits a Harem (Two parts—Drama).
Aug. 18—The Girl from the East (Two parts—Drama).

CUB.

Aug. 19—The Little Hero (Comedy).

DOMINO.

July 29—When Love Leads (Two parts—Drama)
Aug. 5—The Promoters (Two parts—Drama).
Aug. 12—The $100.000 Bill (Two parts—Dr.).
Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).

(*Mutual Releases continued on page* 1242.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

(*Mutual Releases continued from page 1240.*)

FALSTAFF.
July 30—Getting the Gardener's Goat (Com.)
Aug. 6—A Plugged Nickel (Comedy).
Aug. 13—Gussie, the Grateful Life Guard (Comedy).
Aug. 16—The Marvelous Marathoner (Comedy).
Aug. 20—Help! Help! (Comedy).

KAY BEE.
July 30—When the Tide Came In (Two parts—Drama).
Aug. 6—The Heart of Jabez Flint (Two parts—Drama).
Aug. 13—Over Secret Wires (Two parts—Dr.).
Aug. 20—A Knight of the Trails (Two parts—Drama).

KEYSTONE.
July 19—Dirty Work in a Laundry (Two parts—Drama.
July 26—Fido's Tin Type Tangle (Two parts—Comedy).
Aug. 2—Lovers Lost Control (Two parts—Comedy).

KOMIC.
Aug. 1—The Deacon's Whiskers (Comedy).
Aug. 8—Father Love (Comedy).
Aug. 15—The Fatal Finger Prints (Comedy).
Aug. 22—Faithful to the Finish (Comedy).

MAJESTIC.
Aug. 1—Victorine (Two parts—Com.-Dr.).
Aug. 3—Billie's Goat (Comedy).
Aug. 8—Big Jim's Heart (Two parts—Dr.).
Aug. 10—The Right to Live (Com.-Dr.)
Aug. 15—The Kinship of Courage (Two parts—Melodrama).
Aug. 17—Providence and the Twins (Drama).
Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).

MUTUAL WEEKLY.
July 29—Number 30, 1915 (News).
Aug. 5—Number 31, 1915 (News).
Aug. 12—Number 32, 1915 (News).
Aug. 19—Number 33, 1915 (News).

RELIANCE.
July 21—Old Mother Grey (Drama).
July 24—The Pretender (Two parts—Drama).
July 26—Her Fairy Prince (Drama).
July 28—Billie's Rescue (Drama).
July 31—Fate Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was He (Comedy).
Aug. 6—A Woman of Nerve (Drama).
Aug. 7—The Ceremonial Turquoise (Two parts—Drama).
Aug. 9—The Little Orphans (Melodrama).
Aug. 11—The Noon Hour (Comedy-Drama).
Aug. 14—The Way of a Mother (Two parts—Drama).
Aug. 16—The Big Brother (Drama).
Aug. 18—An Independent Woman (Drama).
Aug. 21—A Bold Impersonation (Two parts—Drama).
Aug. 23—Farewell to Thee (Drama).

RODEO.
Aug. 9—Aunt Matilda Outwitted (Comedy)

ROYAL.
July 24—Making Over Grandpa (Comedy).

THANHOUSER.
July 25—A Message Through Flames (Drama).
July 27—Outcasts of Society (Two parts—Drama).
Aug. 1—The Game (Drama).
Aug. 3—When the Fleet Sailed (Two parts—Drama).
Aug. 8—The Revenge of the Steeplejack (Dr.).
Aug. 10—A Message Through Flames (Two parts—Drama).
—Cupid in the Olden Time (Drama).
Aug. 13—Weighed in the Balance (Drama).
Aug. 15—The Grogmere Ruby (Drama).

MUTUAL MASTERPICTURES.
July 22—The Mating (N. Y. M. P. Corp.—Five parts—Drama).
July 29—Milestones of Life (Thanhouser—Four parts—Drama).
Aug. 5—The Girl from His Town (American—Four parts—Drama).
Aug. 12—The Toast of Death (N. Y. M. P. Corp.—Four parts — Drama — Masterpicture No. 33).

NORTH AMERICAN FILM CORPORATION.
July 19—The Diamond from the Sky (Episode No. 12, "To the Highest Bidder" (Two parts—Drama).
July 26—The Diamond from the Sky, No. 13, "The Man in the Mask" (Two parts—Drama).
Aug. 2—The Diamond from the Sky (No. 14, "For Love and Money"—Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.
July 17—The Mesh of the Net (Three parts—Drama).
July 26—Ima Simp on the Job (Comedy).

GLOBE.
July 26—Eggs and Some Tests (Educational) (Split Reel).
Aug. 2—The Kangaroo (Educational).
—In Pekalongan (Picturesque Java—Scenic—Split Reel).
Aug. 9—Native Venders, Calcutta, Inda (Split Reel—Industrial).

JUMBO.
July 19—Where the Trail Led (Two parts—Drama).

PATHE.
July 26—The Romance of Elaine No. 31, "The Death Cloud" (Two parts—Dr.).
Aug. 2—The Romance of Elaine, No. 32, "The Searchlight Gun" (Two parts—Dr.).
Aug. 2—Col. Heeza Liar at the Bat (Cartoon—Comedy).
—An Animated Study of Birds (Part 4—Educational—Split Reel).
Aug. 9—The Romance of Elaine No. 33 (Two parts—Drama).

PATHECOLOR.
July 26—The House Divided (Two parts—Dr.).
July 31—Pro Patria (Six parts—Drama).

PATHE NEWS.
Aug. 4—Number 62, 1915 (News.
Aug. 7—Number 63, 1915 (News).
Aug. 11—News No. 64, 1915 (News).
Aug. 14—News No. 65, 1915 (News).

PHOTOCOLOR.
July 19—The Mongoose (Educational).
Aug. 9—In Old "Ile de France" (Colored—Scenic—Split Reel).

PUNCH.
Aug. 2—Whiffles at the Front (Two parts—Comedy).
Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).

PHUNPHILMS.
July 31—Spit-Ball Sadie (Comedy).
Aug. 9—Soaking the Clothes (Comedy).

STARLIGHT.
Aug. 7—Bold Bad Boys (Comedy).
Aug. 14—Amateur Night (Comedy).

VICTORY.
Aug. 7—The Righted Wrong (Three parts—Drama—Foreign).
Aug. 14—The Dawn of Freedom (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN AND EUROPEAN FILM COM.
July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.
July—The Battle and Fall of Przemysl (Four parts—Topical).

CENTRAL FILM COMPANY.
August—The Eastland Disaster (Topical).

COSMOFOTOFILM CO.
July—Liberty Hall (London — Four parts — Drama).

DRA-KO FILM COMPANY, INC.
August—York State Folks (Four parts—Dr.).

FOX FILM CORPORATION.
July—The Devil's Daughter (Drama).

FROHMAN AMUSEMENT CO.
August—Just Out of College (Comedy).

GREAT NORTHERN FILM CO.
July—The Heart of Lady Alaine (Four parts—Drama).

K. & R. FILM CO., INC.
July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORPORATION.
July 12—Marse Covington (Rolfe-Drama).
July 19—The Right of Way (Rolfe-Drama).
July 26—The Second in Command (Quality Dr.).
Aug. 2—Sealed Valley (Drama).

MIRROGRAPH CORPORATION.
July—All for a Girl (Five parts—Drama).

N. C. M. P. INC.
July—With the Fighting Forces of Europe (Topical).

PARAMOUNT PICTURES CORPORATION.
July 26—Society Pilot (Morosco—Drama).
July 29—Puppet Crown (Lasky, Five parts—Drama).
Aug. 2—Rags (Famous Players, Five parts—Drama).
Aug. 5—Sold (Famous Players—Dr.).
Aug. 9—Secret Orchard (Lasky—Five parts—Drama).
Aug. 12—Nearly a Lady (Morosco—Bosworth—Five parts—Drama).
Aug. 16—Marriage of Kitty (Lasky—Five parts Drama).
Aug. 19—The Helene of the North (Famous Players—Five parts—Drama).
Aug. 23—The Heart of Jennifer (Famous Players—Five parts—Drama).

PARAMOUNT TRAVEL SERIES.
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Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.
July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM CO.
July—Where the Shriner Meets the Cowboy (Drama).

RING LARDNER SERIES.
July 12—"You Know Me, Al" Letters from Bugs to Gus, No. 1 (Comedy).
July 19—Letters from Bugs to Gus, No. 2 (Cdy.).
July 26—Letters from Bugs to Gus, No. 3 (Cdy.).
Aug. 2—Letters from Bugs to Gus, No. 4 (Cdy.).
Aug. 9—Letters from Bugs to Gus, No. 5 (Cdy.).

SING SING FILM CO.
July—Forty Years in Sing Sing (Three parts—Drama).

SUN PHOTOPLAY CO.
July—The Princess of Judia (Five parts—Drama).

THE GOTHAM FILM CO., INC.
June 1—The Man Who Beat Dan Dolan (Four parts—Drama).

THE PHOTOPLAY RELEASING CO.
July —Sarah Bernhardt at Home (Two parts—Topical).

UNITED PHOTO PLAYS CO.
June—Series A—"Japan" (Six parts—Educ.).

WORLD COMEDY STAR FILM CORPS.
July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).

WORLD FILM CORPORATION.
Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).
Aug. 23—The Master Hand (Premo—Drama).
Aug. 30—The Renegade (Armstrong—Drama).

V-L-S-E, INC.
Aug. 2—The Climbers (Lubin, Five parts—Dr.).
Aug. 9—Chalice of Courage (Vitagraph, Six parts—Drama).
Aug. 16—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).
Aug. 23—House of a Thousand Candles (Selig—Six parts—Drama).

GEORGE KLEINE.
June 21—The Spendthrift (Six parts—Drama).
June—The Commuters (Five parts—Drama).

Announcement

Owing to a little uncertainty which has arisen in the minds of Exhibitors because of recent announcements by an independent program, the licensed manufacturer owning the M-in-A BRAND of comedies released EVERY THURSDAY on the GENERAL FILM PROGRAM, desires to announce that this brand of comedies will continue to be released as usual every Thursday on the Licensed Program.

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BORROWING HOGAN	2R Comedy	Santa Barbara
A KENTUCKY GIRL	2R Drama (Mountain)	Navajo
DON'T BE A DONKEY	1R Comedy	Banner
HER DEVOTED SON	3R Drama	Liberty
NOTHING BUT LOVE	1R Comedy	Federal
A SHATTERED ROMANCE	2R Drama	Deer
ONLY JAKE	1R Comedy	Bee Bee
THE SHERIFF and THE BANDIT	2R Drama (Western)	Empire

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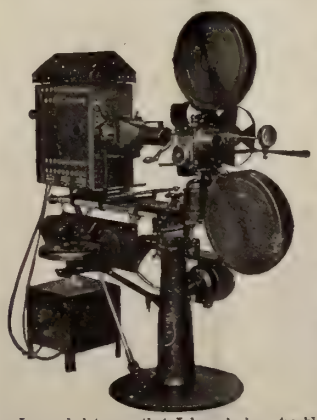

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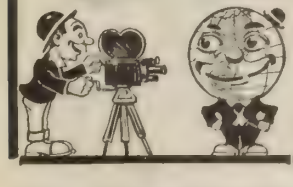

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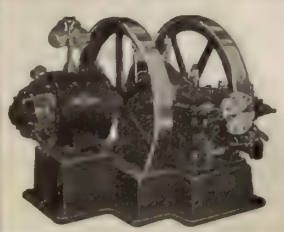

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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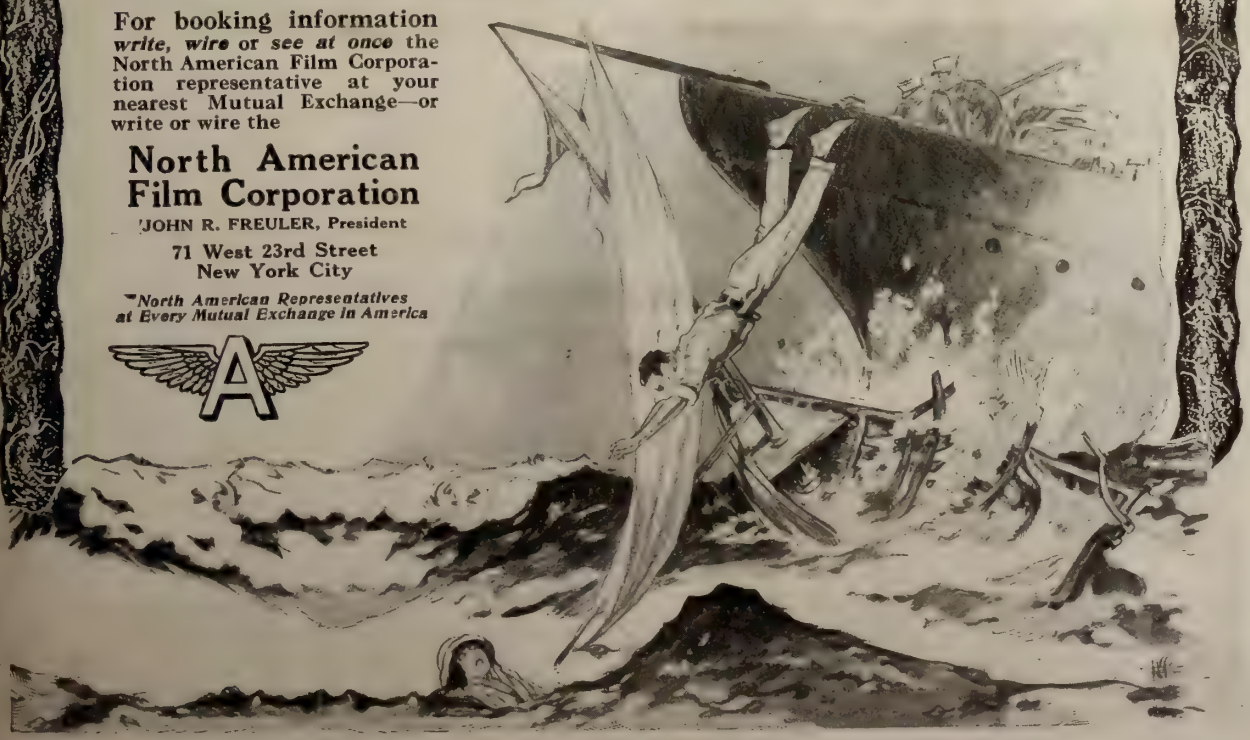

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Very truly yours.

Lindley M. Garrison

Secretary of War.

H. L. Scott
Major General
Chief of Staff

WAR DEPARTMENT
OFFICE OF THE CHIEF OF STAFF
WASHINGTON, D. C.

July 15, 1915.

Dear Mr. Nielsen:

I witnessed with the Secretary and Assistant Secretary of War the exhibition of films on military subjects entitled "Guarding Old Glory" yesterday in the War Department. I congratulate you for the fidelity of the pictures shown and think this should be an education to many who never see our Army or Navy. It should be especially welcome for this reason in the middle west. I think you are doing a patriotic duty in showing these pictures throughout the country.

With best wishes, I am,

Sincerely yours,

H. L. Scott
Major General,
Chief of Staff.

Mr. F. O. Nielsen,
Chicago, Illinois.

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F. O. NIELSE

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Mr. F. O. Nielsen,
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Garry McGarry
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George Stevens *and*
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"THE TIGRESS".
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"Mr. Jarr and Circumstantial Evidence"

Comedy .....MONDAY, AUGUST 16

"The Grass Widow," a saddle horse, a broken-down Ford, a bullfrog and a camera fiend, all help to get Jarr and his boss into trouble. When things straighten out, the camera fiend "gets his." HARRY DAVENPORT and ROSE TAPLEY are the principals.

"My Lost One"

Three-Part Drama. Broadway Star Feature
TUESDAY, AUGUST 17

Unable to resist the Opera Director's vivid promises of a brilliant operatic career, a former chorus girl leaves her husband. Months later he finds her starring in a beautiful opera which had been stolen from him. Presenting DOROTHY KELLY and WILLIAM DUNN.

"She Took a Chance"

Comedy .....WEDNESDAY, AUGUST 18

Mrs. Luckey takes a chance on a prize pig. She wins it and her family makes it the prize goat. Piggie's strenuous career ends up in the sausage factory. KATE PRICE and WILLIAM SHEA in the leads.

"The Quest of the Widow"

Comedy .....THURSDAY, AUGUST 19

In his quest for the widow's hand, Perkins finds the road anything but smooth. In the end he only gets the laugh. An all-star cast of Western Vitagraph Players.

"Cutey's Awakening"

Comedy .....FRIDAY, AUGUST 20

Cutey is frivolous, but wideawake, and his Big Business Talks convert a business rival into his father's friend and partner. Cutey strengthens the combination by marrying the partner's daughter. WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and TEMPLER SAXE are the cast.

"The Dawn of Understanding"

Two-Part Drama.....SATURDAY, AUGUST 21

Memories of happier days, awakened by a baby's photo, and the knowledge that Love is not dead, reunite long-separated couple. MAURICE COSTELLO and LEAH BAIRD are the leads.

Six a Week, Including a Three-Part Broadway Star Feature

"THE CUB AND THE DAISY CHAIN"
Comedy .....Monday, August 23

"FROM THE DREGS"
Two-Part Drama .....Tuesday, August 24

"A CITY RUBE"
Comedy .....
and
"PEARLS OF THE BALTIC"
Educational .....
Wednesday, August 25

"THE GOOD IN THE WORST OF US"
Drama .....Thursday, August 26

"THE WARDROBE WOMAN"
Drama .....Friday, August 27

"THE TIGRESS"
Three-Part Drama. Broadway Star Feature
Saturday, August 28

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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Saturday, August 21, 1915

Facts and Comments

IN COMPLIMENTING THE MOVING PICTURE WORLD on its recent article about the effect of motion pictures on the eyes one of our readers remarks in a letter to the editor that "there is a brand of films which flashes all its leaders in a tint of dark pink and often in fancy letters, making them difficult to read." "I believe," continues our correspondent, "this brand is the one exception among all other films—it is harmful to the eye. The practice should be discouraged." Of course we agree with the writer.

* * *

GENERAL JOFFRE, the great leader of the French armies, in a recent interview published in the Petit Journal, in Paris, pays a most intelligent tribute to the motion picture. He expresses his belief that the motion picture industry "is doing its full duty, especially in the days of this terrible war." "There are," he continued, "now lying upon my table several reels of pictures made by our official cameramen. These pictures show our brave 'poilus' in their trenches close to the enemy. I have received some films from Russia showing our allies facing the Germans in battle. What a wonderful invention is the motion picture! What tremendous value these few films will have one day—I hope they will be shown in Australia, in Canada, in Japan and all over the world."

* * *

WE have been asked to awaken General Apathy from his comatose condition. The particular General Apathy in question seems to have invaded the ranks of the exhibitors in Alabama. An officer of the state organization writes to us of the hard fight on the Sunday question. He tells us that a bill was proposed in the state senate to close the picture shows on Sunday. "We have had a hard fight to beat this bill," writes our friend, "with no one to help but the local (Montgomery) exhibitors, as the Mobile people don't seem to take much interest in it, though the provisions of the bill affect them as well as us. * * * If the exhibitors of Alabama were organized properly there would be no trouble at all in defeating such legislation." The facts speak for themselves. If exhibitors cannot see the benefits of state organization how can they be expected to recognize the advantages of national organization.

* * *

PERTINENT to this question is the state of affairs in this state. With the Court of Appeals squarely sustaining the legality of the Sunday exhibition within the State of New York we may be very sure that the enemies of the motion picture theater will make tremendous efforts at the coming session of the legislature to amend the law by expressly forbidding exhibition of motion pictures on Sundays. If such an amendment passes even the exhibitors in New York and Buffalo will suffer, no matter how liberal and sensible their local administrations might be. It will then be in the power of the fanatics to start "crusades" and cause untold losses to the exhibitors, to say nothing of the plight of the public, which will then be deprived of its favorite amusement on the one day when they have ample time to enjoy it. Now is the time for the exhibitors of this state to get busy.

* * *

A FRIEND and reader from Michigan writes to us of the change in the attitude of the press toward the motion picture. Quoting from an editorial which denounces censorship our correspondent says: "The press now have their finger on the pulse of the people on the censorship question, and with the possible exception of a few fanatical editors I do not believe that the motion picture industry has much to fear from the press." All of which is true, and the best of it is that the industry has fully deserved this tribute from the daily press of the country.

* * *

THOSE producers and distributors are wise who recognize the immense possibilities which the European market offers to American films after the end of the present war. In the belligerent countries production has come practically to a standstill. Even now, with the war at its worst, business has increased in England. The central empires and Russia have a very limited supply. France and Italy may not suffer very long from a lack of films, but the market for Germany and Austria, supplying a population equal to our own, offers wonderful chances to the American producer.

Coming Events

By Louis Reeves Harrison.

MOST elusive quantity in a story is that which is so carefully suggestive at the outset that no strain shall be put upon credulity in either development or crisis, yet which mystifies while it suggests and augments curiosity as to the outcome. It has been entitled "foreshadowing," and that term may do for lack of a better one, though the shadow of coming events should only be clearly enough defined to account for strange happenings without making it known what they are to be. It is a perilous thing to "foreshadow" events in a story, especially where there is a condition of suspense to be maintained, and, on this account, it is rarely successful except when used by experienced writers. A well-known critic declares, however, that a story bears the mark of an amateur, or of a bungler, when it lacks this very quality, so essential is it to that completeness of form and structure which characterizes the work of professionals.

Plenty of true stories, if told exactly as they happened, would arouse skepticism, if not derision. On the other hand, a pure figment of fancy may be so cleverly handled as to give an impression, if not of absolute truth, of satisfactory rationality. Even the rational is not necessary if some beautiful truth is symbolized in purest romance, for the power of that truth completely overshadows the method of its telling—its guidance is the more eagerly sought that we are enveloped in mist—but it is made particularly effective by aroused anticipation that there exists a way out of the mystery in which we are involved, if a means of escape is made possible by delicate intimation during the early scenes. The value of foreshadowing lies not wholly in the aid it affords to realism and in its contribution to the fine art of arousing and sustaining interest, but also in the fact that its clever employment lends material force to characterization. .

An impression of realism is rarely given by a crude presentation of the actual truth. It is almost purely a question of psychology. Breaches of veracity may be committed over and over again if the people in front are led to consider the possibility of certain events and become associated in a sort of compact between author and audience which is entirely satisfactory in the end. No better illustration is needed than the *casus belli* of European nations engaged in destroying human life on an enormous scale. From this distant and fairly unprejudiced point of view many of us may be able to penetrate the cause of so much horrible slaughter, but the men on one side have become convinced that they are fighting for a just cause, and the men opposing them that *they* only are in the right. We know that the truth is hidden from both.

Why should an enormous number of individuals be so deeply convinced that they are contending for splendid principles, when it is obvious to cool-headed critics that one or the other or both are wrong? There is a question of pure psychology involved. How simple the art of influencing minds in a mixed crowd at the picture theater becomes in comparison with the art of influencing men eminent in all walks of life to destroy one another. The greatest of world wars has been so constantly foreshadowed that it is taken as a matter of course.

Not only during the early stages, but just before there is a catastrophe in the visualized story may the events to come be foreshadowed with effect. It is done by Nature. We feel that the atmosphere is pregnant with change. There is a nervous flight of birds; there is a sudden rush of fitful gusts of wind; the door slams unexpectedly; the light flutters; dark masses of cloud pile up in the sky; the action of invisible forces is promised, forces over which we can exert no control. A cumulative period of preparation immediately precedes a tragedy. We shudder in anticipation when we might not be deeply affected by realization. Forebodings are aroused that characters in the visualized play are about to enter upon a struggle with Fate, and we are disquieted from sympathy with them, aware of the gradual approach of disaster, profoundly interested in the outcome.

Even the novice knows enough to have a weapon shown during the early stages of a story, if it is to be used with murderous results later on, but he does not give due recognition to the fact that a very large majority of men lack criminal intent, that very few have murderous weapons lying around loose, and that they must be shown as having periods of moral decadence to account for their committing a capital crime. Nearly all crimes are committed in the pursuit of self-gratification at the expense of society in general, and the intelligent man has many means of retaliation against a supposed enemy not so opposed by his finer self as murder; hence there is a lot to show besides the weapon itself in foreshadowing the deliberate murder of a fellow-being. Influences must be indicated which overcome natural repugnance and fear of harsh punishment for the deed. Advance characterization also becomes extremely necessary in such cases.

It is not to be inferred that a noble end may always excuse ignoble means. In simple illustration is the all-too-common story of a man hard-pressed by misfortune and up against the unexpected requirement of a sum of money to save a dear one's life. Temptation is placed in his way by chance, and he yields to it on impulse. It is more in accord with experience and with human nature that he should avoid injuring others in the pursuit of a noble end. The very compassion he feels indicates aversion to a criminal course. His underlying motive good, it is hard to believe that he will not make prodigious efforts of the right kind to save his dear one rather than burden that dear one with a humiliating sense of receiving benefits all out of harmony with the means employed to obtain them.

Consistency imposes a limitation of any foreshadowing of coming events, as, indeed, it does upon all kinds and phases of dramatic structure. To make that structure harmonious in all its parts neither the shadow nor the events must offer contradiction to what is commonly known of human nature and human conduct. The shadow may be nebulous, but it must stand in agreement with what is to come, for the excellent reason that it is worse than useless, a positive detriment, when satisfaction does not result. The psychology involved is that we all enjoy having formulated a possible end to the story, though we may feel decidedly insecure about it during intermediate development. Part of the scheme of suspense devised to hold an audience on edge during the presentation is that of keeping the end a secret, but it is quite as essential that we hint at that end in a mysterious way to set that audience guessing at the earliest possible moment.

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"Killing the Business"

By W. Stephen Bush.

IN these days when so many film men are advocating a raise in the price of admission, it seems strange that three-cent shows and unfair competition are still of rather frequent occurrence.

A recent trip through some cities in Northern New York has revealed a deplorable condition. If such conditions were purely geographical and confined to these cities the matter might be dismissed as a minor evil, but from letters and from conversations with exhibitors and exchangemen it seems but too certain that we are confronted with no local evil merely, but that the state of affairs in Northern New York is paralleled elsewhere.

Having never seen a three-cent show and having never known of the advertisement of a three-cent show it was difficult for me to believe that such a thing was other than a myth. "Seeing, however, is believing," and now I know that in one place at least there is an exhibitor showing six and seven reels for three cents and admitting two children for five cents. It is true that the place is ill-ventilated, wretchedly lighted; that the floor is strewn thick with peanut-shells and that a musty, nasty smell pervades the whole place. It is also true that according to all appearances the "theater" will not last long and its proprietor will soon be adorning some other line of business. Who, however, can estimate the damage done by this man to the decent exhibitors of the town, who are endeavoring to run a clean and honest show, who pay their film bills promptly and who are aware of their responsibilities? In this same city I found exhibitors who take a just pride in their calling, who strive to give the public fair value and who are anxious for the good name of the business. Not only are these decent exhibitors harmed and outraged, but the prestige and the reputation of the whole industry suffers. The enemies of the motion picture dearly love to have such a "horrible example." What matters it to them if the majority conduct a clean and reputable business? In their mistaken zeal or their partisan hostility they ignore the hundred good places to harp on the one misfit.

How is this evil to be remedied? Are the exhibitors themselves at fault? Is it in the power of the exhibitors to organize and to prevent such outrages? It is only fair to say that the blame for these conditions must be laid at the doors of the exchange and the producer. The exhibitor, no matter how good his intentions, can do nothing whatever without the active aid and co-operation of the exchange and the producer.

Take the one case I have mentioned. The first question which suggests itself is this: Where does this purveyor of the three penny entertainment obtain his film service? Is it reasonable to assume that the exchange which serves him does not know of his three-cent scheme? In a small community such an assumption is simply too ridiculous to be entertained. Of course the film exchange knows. This particular "exhibitor" is well but not favorably known to his exchange. His payments have been irregular, to say the least, and they have of course been small. Why, then, does the exchange persist in serving this sort of man? Why, indeed? Are the managers afraid that his valuable patronage might go to some hated rival? Has competition thrown common sense from its throne? It is a puzzle which I for one will not attempt to solve. An exchange which keeps on supplying films to such a customer is committing suicide.

On the head of unfair competition I submit the following exhibit:

I suppose the next thing will be to offer the most

valuable business corners on the same plan. The exhibitor who gives away "this touring car" as part of his entertainment advertises that "the best eight-reel censored films of the famous ——— Film Company will be shown daily" and again in another portion of the advertisement he says: "Eight Reels of the ——— Film Company's STRONGEST FEATURES." We wonder whether the film company whose name is so prominently displayed in connection with this unfair competition appreciates this sort of advertising. We hope that the film company in question will at least object to the use of its name in connection with a scheme which can hardly be classed as anything but unfair competition. If the films of the company in which the promoter of the touring car plan professes such great confidence are really "famous" and a good drawing card why must they be supported by the offer of a chance for an automobile? Why is not their intrinsic merit quite sufficient to insure a profitable patronage?

We have had a similar orgie of premiums and coupons but recently in one of the large cities on the Atlantic coast, with the result that for a month or so the motion picture business in that city was at its lowest ebb. The promoter of the premium schemes failed after a flash of artificial prosperity.

Did any of the exchanges that let this ruinous competition go on without even a word of kindly warning reap any benefits? The reaction which followed meant less business to the exchanges. Two or three of the exhibitors who had been badly hurt by the insane competition found themselves compelled later to cheapen their film service in an attempt to recoup their losses.

As one of the exhibitors in the three-cent town said to me: "What inducements to better things can we find in such a situation? It almost seems as if the exchanges catered by preference to these cheap men."

With all the uplift of the last twelve months it is passing strange that the exchanges and producers have not unanimously adopted a rule absolutely denying service to any man who gives a three-cent entertainment (two for five), offering five and six reels for such a price. Wherever the exhibitors are fairly well organized they ought to take such a question right into the office of the exchange. It seems inconceivable that the manager of an exchange can be eternally blind to the interests of his employers. Let the headquarters speak in plain terms and this most dangerous nuisance of three-cent shows and unfair competition will not last.

Censors Beaten in Court

Common Pleas Allows Exhibition of "The Secret Orchard" Despite Objections of Censors—Ruling by Judge Patterson Throws Light on Their Powers and Their Limitations.

By W. Stephen Bush.

THE value of the amended censorship law in Pennsylvania was plainly demonstrated on Monday, August 9, when the Lasky Feature Play Company appealed from a decision of the Board of Censors to the Court of Common Pleas and carried off a sweeping victory.

The appeal was taken from the action of the Censor Board in relation to the Lasky feature "The Secret Orchard." The board simply ordered the entire suppression of the film. A second appeal to the board was made as provided by law—a sort of appeal from Philip asleep to Philip awake. As was to be expected this appeal brought no change in the hostile attitude of the board, but it had to be made to comply with the formality of the law before the court itself could be invoked.

Argument on the appeal was on the calendar before Justice John Patterson in the Common Pleas. Morris Wolff, a well-known Philadelphia attorney, represented the Paramount Pictures Corporation, Arthur Friend looked after the interests of the Lasky Company, while David J. Smyth acted as the attorney for the censors. There was a good deal of legal skirmishing when the case was called. Channing Pollock, the author of the play, which had been based upon the novel by Agnes and Egerton Castle, took the witness stand and declared that in his opinion there was but one lesson to be drawn from the play: "The wages of sin is death." He certainly could see nothing objectionable in the film.

Film Story Based on Popular Novel.

John Ashhurst, assistant librarian of the Free Library, was called as the next witness, and he testified that the book entitled "The Secret Orchard" is on the shelves of the Free Library, which has a circulation of a quarter of a million. There are five copies of the book in the library, four of which are in circulation at the present time. A most amusing witness (amusing in spite of himself) was His Censorship, Ellis P. Overholtzer. He was asked what his objections to the picture were, whereupon he characterized the entire story as "unwholesome." He said that seduction has been a too frequent theme of motion pictures within recent times and the censors thought that seduction in films should be more closely censored. While it was conceded that moral lessons similar to the one taught in this picture were contained in such popular and well-known literary productions as "Faust," "David Copperfield," "The Scarlet Letter," "Madam Butterfly," etc., it was a question just what moral effect such pictures would have on the immature mind. To some young girls they might be a temptation and an encouragement, as no great punishment was seen to fall upon the female. The fact that the man was driven to commit suicide was in itself a crime and pointed no moral lesson.

"Let Us Look At the Picture."

The Judge here expressed the opinion that the picture itself was the best evidence, and after some further discussion of the subject the counsel in the case expressed their willingness to have the court render an immediate decision as drawn from the exhibition of the picture. When preparations were made to arrange for the showing of the film in the court room it became evident that the facilities were poor and that the audience would be rather large. Orders were therefore given to fit up the meeting room of the Common Council. Gathered in front of the screen were censors J. Louis Breitinger, Dr. Ellis Overholtzer, Mrs. Edward F. Nivers, and a large contingent of film men and lawyers, beside the usual quota of spectators and court habitues. It took about an hour and a half to show the picture. At the end of the exhibition Justice Paterson said he thought the theme itself was entirely wholesome. The censors pointed to a scene in the early part of the film in which a child is seen rushing unexpectedly into a room where her mother and some women friends were drinking with men. The matter is managed with infinite tact in the film, and while for the moment it might shock the spectator the incident was soon connected with the main purpose of the story and merely emphasized in a forceful and dramatic manner a strange duality of soul in the mother and a heredity tendency in the child. The judge thought that this particular scene might be eliminated with profit and to that extent agreed with the censors. He made it very plain, however, that he regarded the picture as a whole not only unobjectionable, but highly useful as moral. He informally defined the powers of the censors by limiting their rights to interfere to the cutting out of individual scenes. Because there might be one or more objectionable scenes the censors had no right to suppress the entire picture. "It would be manifestly unfair," he said, "to condemn a basket of peaches just because one peach was rotten. So it is with this film. I see nothing objectionable in the theme which is identical with that of 'Faust'."

The Censors Are Overruled.

Judge Patterson, who later will probably write a formal opinion, overruled the finding of the censors, who wanted to suppress the entire picture, and will sign an order restraining the censors from further interfering with the picture as soon as the one scene which he had thought objectionable is removed. Stanley V. Mastbaum, the well-known Philadelphia exhibitor, commenting on the decision of Judge Patterson said: "It has been shown by the court that the Board of Censors clearly overstep their powers when they condemn a film because they think the story is harmful. The censors have no right to base their condemnation on that point. Judge Patterson has brought that point out clearly enough at the hearing today. It is not fair to condemn an entire photoplay because the trend of the story displeases the censors."

Exhibitors in Pennsylvania are well pleased with the decision, which shows that under the new law they have a chance to find redress against the ridiculous, stupid and arbitrary rulings of the censors. The censors condemned "The Secret Orchard" under one of their celebrated rules and regulations for the conduct of film producers. They thought that "The Secret Orchard" ran counter to Rule 6, which bans all scenes "showing infidelity and sex problems and making light of indiscretions."

Harry Reichenbach Entertains

Luncheon at Hotel Knickerbocker Is Attended by Friends of the Equitable Corporation's Advertising Manager.

OFFICERS of the Equitable Picture Producing Corporation, Lewis J. Selznick, vice-president and general manager of World Film, and representatives from all of the motion picture journals attended a luncheon given by Harry Reichenbach at the Hotel Knickerbocker, New York, on August 10. The affair marked the termination of Mr. Reichenbach's connection with Metro Pictures Corporation and the beginning of his career as advertising and publicity manager for Equitable.

Mr. Selznick sat at one end of the table, Mr. Reichenbach at the other, and midway between them was a large wreath presented by Arthur Leslie and bearing a message of high esteem forcefully expressed. It was an informal gathering, pleasantly free from speechmaking, a happy circumstance for which Mr. Reichenbach suggested that he be given credit.

The surprise of the afternoon was furnished by A. MacArthur, when he handed the publicity manager a magnificent gold cigarette case, the gift of Richard A. Rowland and Joseph Engle of Metro, who regretted they could not be present at the luncheon. Even with this very good excuse at hand, Mr. Reichenbach refrained from comment, beyond declaring that during all his business conections he had never been associated with men of finer caliber than Messrs. Rowland and Engel, and that he experienced keen personal regret at terminating relations in all respects so congenial.

Present at the luncheon were Lewis J. Selznick, vice-president and general manager of World Film; Arthur H. Spiegel, president; Felix Feist, general manager, and E. J. Rosenthal, treasurer of the Equitable Corporation; Robert Welsh, Dramatic Mirror; Lesley Mason, Motion Picture News; John Semler, Morning Telegraph; Wid Gunning, Evening Mail; A. MacArthur and Lynde Denig, Moving Picture World; Charles Condon, Motography, and Arthur Leslie, Leslie Syndicate.

"Regeneration" Goes Strong in St. Louis

New Central Theater Gets Permanent Injunction Restraining Police from Interfering with V-L-S-E Subject.

HAVING successfully jumped several censorious hurdles, "The Island of Regeneration" is attracting overwhelming crowds to the New Central theater in St. Louis. The censor board in that city ordered several of the beautiful bathing scenes eliminated and the police threatened to stop its exhibition, when it was decided to run the feature without making the elimination. Application was made to Judge Rassieur of the Circuit Court for an injunction restraining the police. This injunction was granted and made permanent after His Honor had witnessed an exhibition of the film.

Judging from the tone of the press and the applause of the audience at its showing, all sympathies were on the side of the production. Judge Rassieur's decision will undoubtedly have considerable effect on the censorship situation in Missouri. This is rapidly becoming intolerable. The picture patrons in the Kansas City territory also are becoming aroused to a full realization of the implication that they are not competent to be their own judges of what they should and what they should not see.

"The Battle Cry of Peace."

J. Stuart Blackton and Albert E. Smith Give Invitation Showing of Powerful Picture Urging Preparedness for War—Inspired by Maxim's "Defenseless America."

By Lynde Denig.

"THE BATTLE CRY OF PEACE," a powerful photoplay, written and produced by J. Stuart Blackton of the Vitagraph Company, was shown for the first time before an invited audience in the Vitagraph Theater on the morning of Aug. 6. Judging from the enthusiasm with which the picture was received it bids fair to be the sensation of the season, as "Quo Vadis?" "Cabiria," and "The Birth of a Nation," in turn, were sensations. But it must strike deeper than any one of these, because it is more significant than an artistic masterpiece, more vital than a gigantic spectacle, more a thing of the moment than a skilled revival of a dead issue. "The Battle Cry of Peace" is as personal as an alarm of fire shouted through the night. The time is now, the place America, the alarm sounds for every American irrespective of race, creed, or political allegiance. That is why the picture is as big as it is personal, and in the importance of its subject matter is for the time being, at least, supreme.

Not long before the European war an Englishman wrote a play that disturbed British confidence in unassailable superiority. He delivered his message through the stage. American dramatists have remained silent. Discussions of our unpreparedness for war have filled magazines and newspapers; for a full year it has been the talk of the man on the street, yet the issue remained without dramatic expression until Commodore Blackton read Hudson Maxim's "Defenseless America," and determined to make the facts a part of the emotional experience of the public.

In a brief address delivered after the showing of the picture, Commodore Blackton gave due credit to Mr. Maxim for inspiring the idea. He said that his first thought when he had read the last of the illuminating chapters was of the need for bringing the facts within the scope of millions of people, instead of the one hundred thousand or so that might be reached by the book. During the next six weeks the film will be presented at the White House, before the Governors of States and before representative societies throughout the country, after which it will be released on the V-L-S-E program.

This is no place for a discussion of the desirability of our becoming a semi-militaristic nation. Authoritative students of the subject who favor a much larger army and navy seem to outnumber those who don't, and at all events it is to the lasting credit of Commodore Blackton and significant of the power of motion pictures that the first popular expression of this national issue should come, not through a novel, or the stage, as it did in England, but through a photoplay produced by one of our oldest companies. We have had previous works dealing effectively with social problems—not a few of them from the Vitagraph Studio—but none on so ambitious a scale, none that took a subject dealing with the lives of so many millions of people and treated it in terms of pulsing drama.

When released for public exhibition "The Battle Cry of Peace" will be in nine reels, which naturally assume three divisions, the first, amply sub-titled, illustrating excerpts from Mr. Maxim's book. Mr. Maxim himself appears in the picture, and as point by point he builds up his contention that this country is virtually unprotected we see on the screen just what the defenses of New York amount to, how our guns are outclassed, how feeble are our army and navy when compared with those of European powers. The first division is essential in that the pictures, supported by figures of unquestionable authenticity, give a basis of fact on which to rear the drama. At the close of Mr. Maxim's lecture an audience is convinced that New York would fall an easy prey to the invader.

The picture is so graphic, the explanation so lucid that the spectator is a bit excited over the prospects of an invasion. Most New Yorkers have at one time or another contemplated the skyscrapers and tried to imagine the consequences of a bombardment; but imaginations have balked. The appalling horror of it all stupefies imagination. Here we are shown how a bombardment may occur and then, in division second, we pass from impending dangers to the most frightful of actualities. We are in the midst of New York shelled and captured by the enemy. The producers are always careful to avoid indicating any existing nation as the foe.

In focusing the attention on a group of characters, Commodore Blackton did well in making them typical of American life—families stirred by talk of war but divided on the question of national policy. A leader of the peace movement is depicted as the acme of negative smugness, unconsciously allied with a foreign emissary encouraging pacific legislation that the attack of his country may be simplified. There is humor in the peace meeting in Harmony Hall, which ends in a riot, and grim irony in the alternating of scenes showing the approach of the enemy's fleet while the pacifists urge the danger of becoming a militaristic nation. A shell through the wall of the room disperses the gathering in a panic, and the capture of New York has begun.

The bombardment of the city is a marvelous piece of photoplay workmanship in which the tragic personal note is never lost. The catastrophe is general in its effect on the entire population and intimate in following the fate of the characters met a short while before in the happiness of their homes. One by one they are sacrificed while shells burst over Times Square and the streets are filled with a wild throng fleeing for shelter. On the Park Row bulletin boards

Scene from "The Battle Cry of Peace" (Vitagraph).

we read announcements of the advance of the enemy and they appear horribly real. Roads leading out of New York are choked with every conceivable type of vehicle, men fall dead, or, falsely accused of shooting from windows, are lined against a wall and mowed down with a machine gun—the peace advocate among them. Tragedy is piled on tragedy, culminating in the most poignant scene of all—the mother's shooting of her daughters to save them from drunken soldiers. With the close of the story an audience has witnessed what it may well have failed to imagine, the conquest of New York, and it is horrible beyond compare.

The technical excellence of difficult scenes introducing night effects and studio construction representing such familiar locations as Times Square, is high. Frequently the illusion is perfect, and equally fine are some of the passages in the third division, an allegory contrasting Columbia trampled on by a triumphant foe and living in honorable peace because adequately guarded. Double exposures are used with artistic results. The allegory ends on an optimistic note, for the gospel of preparedness has swept over the land and brought all men to the defense of Columbia. Being prepared for war means that there will be no war, or so the argument runs.

As shown at the Vitagraph theater it may be presumed that the picture was not in its final form. In re-editing with a view to eliminating 1,000 feet, it is probable that some of the death agonies will be curtailed, that a few scenes out of focus will be removed and that the arrangement of events in the allegory will be altered to prevent a series of anti-climaxes. With the conclusion of the story proper, the dramatic suspense necessarily ends, and there is danger of weakening rather than strengthening the argument by a repetition of incidents, which may vary in detail and still point a lesson that already has been emphasized. Judicious editing, no doubt, will eliminate this danger.

Charles Richman, heading a large company of Vitagraph actors, is ably seconded in emotional scenes by Norma Talmadge, L. Roger Lytton, James Morrison, Mary Maurice and many others. The power of the story is in a large measure due to the performances of these players and to Wilfred North, who assisted Commodore Blackton in making a picture that is bound to cause much discussion.

Denies Injunction Against Fox

Judge Hand Says Film Manufacturer Has Complied with Terms of Contract in "A Fool There Was."

ROBERT HILLIARD, Klaw & Erlanger and Porter Emerson Browne have lost the preliminary skirmish in their litigation with the William Fox Vaudeville Company over the moving picture production of Browne's play, "A Fool There Was." Judge Augustus N. Hand, of the United States District Court, held last week that no injunction pending the suit should be granted to the plaintiffs, that the plaintiffs had not shown facts sufficient to bring about the cancellation of contracts with the defendant company, and that a sufficient accounting of royalties had been made up to and including the time of bringing the suit to satisfy the just claims of the plaintiffs. He denied the motion of plaintiff, but gave them the privilege of coming into court at any time in the future to demand any subsequent accounting the facts may justify.

Suit in equity was brought early last month in the United States District Court for the Southern District of New York by Hilliard and the other plaintiffs. Jurisdiction was obtained because of the interstate business of the defendant in its contracts for the rental and exploitation of the films of the play. In the bill the plaintiffs set up that nearly two years ago they entered into a contract with the Fox Vaudeville company for the production of the play in film form, the defendant agreeing to pay royalties of 10 per cent. gross on all rentals received therefrom.

Judge Hand's decision is very brief. He merely cites the statement of the certified accountants, the exhibits filed and the affidavits as showing sufficient details of the receipts of the Fox Vaudeville company from the Box Office Attraction Film Rental and Fox Film companies with whom the defendant had contracts. Then he says:

"This complies with the contract with the plaintiffs and any cause for ending the contract for past violations seems ended. The motion to this extent is denied, but the plaintiffs may have similar accountings in the future and may come into court to enforce such accountings in case of failure or refusal. They may also have copies of rental contracts hereafter made."

NO REASON FOR CENSORING PICTURES.

The Selig Polyscope Company is calling the attention of the people to an interesting editorial which was printed in a recent edition of The Saturday Evening Post, which said:

"The instinct to look after your neighbor's morals—however unsuccessful you may be in looking after your own—is ineradicable in human nature. If printing were a new art—invented, say, in the nineteenth century—it would undoubtedly be under a comprehensive censorship. There would be a college of censors in the postal department to scrutinize every printed sheet that went through the mails. There would be state censors whose political activities had been of such nature as to inspire the government with great faith in their general discretion.

"Motion pictures are a new art, and a complicated system of censorship is growing up around them. There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself. Crime of all sorts is constantly described in print that is within the reach of any illiterate child possessed of a penny. It is constantly shown on the stage, the illusion of which is more powerful than that of the motion picture. Motion picture men themselves set up and supported the National Board of Censors, because they wished the public to be assured that the entertainments were such as the public's wives and children could see without offense. A lot of city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail in the end to become an impertinent nuisance."

RUSSELL TO REPRESENT HORSLEY IN LONDON.

D. W. Russell has been appointed representative in the British Isles for David Horsley and left August 14, accompanied by Mrs. Russell, for London, where he will make his headquarters. Mr. Russell will handle all Horsley pictures under whatever brand names as well as the Cub Comedies, which Mr. Horsley is now releasing through the Mutual.

The office, which will be located at 193 Wardour street, London, W., will be opened the latter part of August.

CURT H. REISINGER JOINS HUGO REISINGER.

The firm of Hugo Reisinger, through C. A. DuBosch and Frederick Dessin, makes formal announcement that Curt H. Reisinger has become a member of that concern.

Lillian Tucker

MISS LILLIAN TUCKER, who is well known to New York audiences for her excellent work as "Lucille," the manager of Tony Miller in "Nobody Home," now playing at the Maxine Elliot theater, and for her attractive personality which has brightened up many a Broadway show since she first appeared on the stage in "The Yankee Prince," is playing the leading role with Edwin August in "Evidence," the English play which Mr. August is producing for the F. Ray Comstock Company.

Miss Tucker is tall and fair, and of a perfect English type. She also sings, and has appeared in many of the popular musical comedies. She played in "Madame Sherry." Last season she appeared in "The "Show Shop" with Kitty Gordon, and with Fritzi Scheff in "Pretty Mrs. Smith." Miss Tucker was in the west for two years playing in stock with Oliver Morosco. Before entering the cast of "Nobody Home," Miss Tucker played at the Palace and on the road for a short engagement with Emmett Corrigan in "The Red Hate," in which she scored a distinct triumph.

Lillian Tucker.

In "Evidence," the young actress plays the role of "Lady Una Wimbourne," a young English noblewoman, which part Miss Tucker is admirably adapted to, both by appearance and temperament. In the big emotional scene, when the Lady Una is cast aside by her husband because he refuses to be reconciled or right a misunderstanding, Miss Tucker displays remarkable emotional and dramatic ability.

It is her ambition to play a part similar to "Trilby," in which singing is introduced into the play.

COMEDY'S SERIOUS SIDE.

In the Edison revival of the comedy, "The Silent Tongue," Jean Dumar is subjected to a well-known medical theory of "like curing like," by having her speech restored through falling overboard in the water. When the time came for Raymond McKee to rock the boat to throw her into the water, Miss Dumar struggled against it out of fear, she not knowing how to swim. By the time McKee succeeded in overturning the boat they had drifted into deeper water and as a result Miss Dumar came very close to drowning before he could rescue her. That part of the comedy was not a silent tongue, needless to say.

WALTHALL SPEAKS AT EASTLAND BENEFIT.

Henry B. Walthall, leading man with Essanay, made his first appearance in person before the public, since his advent in photoplay work, when he appeared on the stage at the showing of "The Birth of a Nation" at the Chicago Tribune's benefit performance for the victims of the Eastland disaster. Mr. Walthall made a short speech at the intermission in which he expressed his gratification at being able to contribute in any way toward alleviating the sufferings of those bereft by the terrible tragedy.

EDWARD EARLE SURPRISED.

Edward Earle, the popular Edison player, was very pleasantly surprised upon his birthday recently in the receipt of a handsome gold watch fob in which his initials were ingeniously worked. It came as an appreciation subscription gift, started by a coterie of his admirers in New Orleans, "aided and abetted" by others all over the country. Of course, he will wear it in his next picture so that his admirers can see how much he appreciates their approbation of his work.

MESSRS. GOODFELLOW AND FROBEL IN TOWN.

Willard H. Goodfellow and August Froebel of the Artone Film Company of Detroit, are in New York on a business trip. They are stopping at the Astor.

Essanay to Increase Program Releases

After September 1 Chicago Manufacturer Will Produce Eleven Reels Weekly Exclusive of Chaplin and V-L-S-E Subjects.

ESSANAY has again boosted its program by adding another three-reel drama each week. Beginning with September 1 it discontinues its one-act drama, released on Monday, and substitutes the three-reel photoplay. The weekly program thus consists of two three-reel dramas, a two-reel drama, a George Ade fable alternating with an animated cartoon and scenic release, a one-reel Western drama, featuring G. M. Anderson and Marguerite Clayton, and a one-reel Western comedy. This makes a total of eleven reels each week, exclusive of Chaplin comedies and the multiple reel features on the V-L-S-E program.

Essanay has steadily been growing away from the one-reel photoplay in its Eastern productions, it being President George K. Spoor's aim, in this class of play, to get more finished productions and better dramatic works; plays with a well-rounded plot, which it has been found are difficult to present in one reel.

"While we are increasing the number of reels," said Mr. Spoor, "it is because the kind of plays we now are producing demand it. I am absolutely opposed to any padding and would not for a moment permit the presentation of a play in two or more reels that could be presented in one. I have found that in line with our policy of buying only stories and books of well-known authors there is an intrinsic worth in these works that makes more than one reel necessary. We are making a specialty of producing works of high literary merit, plays with a vital issue at stake, with more intricate action and well-rounded plots.

"We are continuing our Western dramas in one reel because these plays are in a distinct class of themselves and original with G. M. Anderson. They contain the breezy style of the great out-of-doors with rapid and thrilling action. They have been found especially adapted to the present footage as Mr. Anderson created them, and are so satisfactory that no change is contemplated. We are striving for a well-balanced and varied program, and in the Eastern plays there is another characteristic that enters into the productions. In these we are presenting problems of vital issues of a complicated life. I do not mean they are all problem plays in the common use of the term, but plays that carry issues that human beings are constantly called upon to face.

"The public now is demanding better photoplays, plays that while highly entertaining have a truly artistic value, and it is our aim to keep in step with the advanced demands."

INCEVILLE'S NEW GLASS STUDIO.

What is believed to be one of the most perfectly equipped glass studios in America has just been completed at Inceville, near Santa Monica, Cal., for use in the big features

Inceville's New Glass Studio.

now under way and contemplated by Thomas H. Ince. The stage measures 120 by 120 feet—being, therefore, nearly as large as the old main stage, and is so conveniently situated that the sun is in a commanding position at all times during the day.

CUNNINGHAM TO ASSIST BERNSTEIN.

James B. Cunningham, who has been associated with the motion picture industry for years, most recently with Frank Crane at the Peerless studio, has been engaged by the Equitable as first assistant director to Isadore Bernstein, who is the general director of the company.

Hilda Spong

MISS HILDA SPONG, whose quickly won success as "Candida" was a feature of last season's theatrical record, is busily engaged with her first experience before the moving picture camera in the part of Leonore Fenwick, the star of "Divorce," at the Studio of the Crystal Film Company. Miss Spong has had a wide and varied stage experience, and made her return trip to this country after a successful season in "Everywoman" and other dramas, on a long tour which ended in Australia. She arrived here on the last westward trip of the Lusitania, and lost a number of friends when the ship was sunk on its return to England. Her part as "Candida" was taken at only four days' notice on the insistent urging of Arnold Daly, when she succeeded Dorothy Donnelly at the Park Theater, finishing the season and rounding it out as a financial and artistic success.

Hilda Spong.

Her work in "Divorced" is under the direction of Edward Warren and Charles Hutchinson, and if her enthusiasm in her new field is any criterion of its results, she will score as heavily and as successfully on the films as she did on the stage. This feature will be released at an early date by the Triumph Film Corporation, on the Equitable program.

PATHE PLANS NOVEL SERIES.

It is announced that Pathe is contemplating a novel series to be called "Who Is Guilty?" or "The Struggle for Life," which will be along lines somewhat similar to the very successful "Who Pays?" series recently released.

"Who Pays?" a series of twelve three-part dramas founded on social crimes and problems of every-day existence, enjoyed country-wide publicity and there was an insistent demand for another feature along these lines. The new series will deal with actual problems of modern life, presenting them in a forcible and graphic way. Each chapter will be complete in itself, and the Pathe name is assurance of the quality of the pictures.

Louis J. Gasnier, general manager of the Pathe Exchange, is now making the necessary arrangements for this great series, and it is probable that the pictures will be released in the fall. They will be put out in conjunction with a strong chain of newspapers which will carry the story simultaneously with the showing of the pictures. Balboa is being considered as the producer because of the success with the "Who Pays?" pictures.

A PAINFUL MAKE-UP.

In the Edison feature, "Shadows from the Past," Marc MacDermott, in the course of the play, is supposed to have his eye put out. To effect this, Mr. McDermott succeeded with a remarkable make-up which, however, was very painful to wear. If he closed the eye and placed something over it he knew he could not have the control of the open eye to give it the expression he uses so effectively in the big situations. So he left the eye open, placed over the eyeball sufficient cotton to round it out and over this glued on a cloth painted flesh color. To make it even more unpleasant, he had to wear this make-up for days during the hottest weather while the eye would water again and again so as to dissolve the glue. Even in the searching "close-up" view, the illusion is perfect.

DOUGHTY TO WRITE FOR HORSLEY.

Francis Worcester Doughty, writer of light fiction, has been secured by David Horsley to write the scenarios for the two reel animal pictures, featuring the Bostock collection of performing beasts, which Mr. Horsley will produce and release on the Mutual program beginning about the middle of September. He left New York last week for the Horsley studios in Los Angeles.

World Film Will Control Paragon Studio

Description of the New Buildings in Which Will Be Produced Features for World Program.

THE World Film Corporation will operate the New Paragon studio at Fort Lee. World Film's control of the Paragon will be as absolute as that at present exercised in the direction of the Peerless Company, whose acting and administrative policies are formulated at World Film headquarters, says a statement issued from the office of the latter company. But there will be no other direct connection between the Peerless and Paragon companies. The Peerless will continue to employ the directors, stars and supporting companies whose efforts have helped to establish its success. The Paragon staff—directors, actors and studio employees—will be exclusively engaged in the new studio.

After dissipating the atmosphere of mystery which had begun to envelope the Paragon studio, Mr. Selznick definitely set at rest the rumors which have been circulated, predicting a possible break in the relations of the World Film and other organizations with which it is now allied. He announced that the World Film owns the entire capital stock of the Shubert Film Corporation and of the Peerless Feature Picture Company, which in turn owns 50 per cent. of William A. Brady Picture Plays, Incorporated. Instead of facing a limiting of its resources and a restriction of its activities, the World Film, by reason of its control of the Paragon Company and its alliance with the newly organized Equitable Corporation, is preparing to enlarge its scope. Three feature releases per week will now be the number on the World Film program, with an excellent prospect of increasing this output in the near future.

The Paragon studio, at Fort Lee, N. J., will when completed be the largest motion picture studio in the East, it is stated. The superficial dimensions are 160 feet. This building will enable spectacles of magnitude to be staged in it. The most modern ideas of motion picture studio construction are embodied; one of these will be an enormous revolving stage. External to the main building will be an extension, giving an extra twenty feet of available space on which seats may be erected. The camera being operated in the studio, exterior sets may be photographed outside, all around the building. Something like a space of 200 feet square will be available for these purposes.

Facilities for camera work of the most diverse character will be provided inside the studio. Cameramen will be able to operate at any height or angle, and panoramic effects may be easily obtained, the lateral and horizontal motions of the cameras also giving stereoscopic relief, as well as panoramas, when so desired.

Attached to the Paragon studio will be a positive printing plant of one million and a half feet capacity per week. Another important feature will be the installation of a special plant for the production of motion picture positives in natural colors, by a process which has been successfully established by practice to give the best and most pleasing results.

In respect of photographic quality the Paragon studio has been designed and equipped to give the most perfect, artistic and technical results.

The accommodations provided for the directors, the acting and photographic forces, scene painters, carpenters and others will be complete and most convenient, thus constituting the Paragon studio one of the most efficient studios in the East.

TURNING DAYTIME INTO NIGHT.

It is quite the common thing to "turn nighttime into day," but only infrequently is the order reversed. The Tom Terriss Producing Company turned the trick, however, at Rector's, New York City, the other day when it found it necessary to make a big banquet scene for its forthcoming production entitled "The Woman of the World," which the Picture Playhouse Film Company, Inc., is to release in the early fall.

It was in mid-afternoon that the scene was taken and, despite the fact that the sun was shining brightly, those surrounding the gorgeously bedecked banquet table appeared in evening clothes. Tom Terriss, Elaine Terriss, Mrs. Allen Walker, Alfred Hemming, and the celebrated juvenile actor, Adrian Jacobi, were among the principal members of the company who took part in the big scene.

CHANGES IN V-L-S-E PROGRAM.

A change of importance in its calendar of releases for the month of August has just been reported by the V-L-S-E. Marie Dressler, in "Tillie's Tomato Surprise," originally scheduled for release on August 30, has been postponed to the week of September 27. "The Great Ruby" has been moved forward as the Lubin release for August 30.

Edmund Breese Going to Alaska

In the Northern Winter He Will Be Starred in Two Productions for Popular Plays and Players.

IT has been definitely decided by the Popular Plays and Players Company to stage the next two Edmund Breese productions at Fairbanks, Alaska, in the exact locale of the two vehicles Mr. Breese will use for screen purposes, namely—"The Spell of the Yukon" and "The Song of the Wage-Slave." "The Spell of the Yukon" and "The Song of the Wage-Slave" are from the poems by Robert W. Service, and appeared in a recent volume published by Barse and Hopkins. Mr. Breese made such a tremendous success of his first Popular Plays and Players-Metro production, "The Shooting of Dan McGrew," that L. Lawrence Weber purchased the entire screen rights to all of Mr. Service's poems, and Mr. Breese, accompanied by fourteen principals, will leave New York for Seattle, Washington, on September 5, and from thence they will sail for Alaska, to be gone three months, during which time the winter scenes called for by the original scrips will be staged. The sailing date from Seattle will be September 11 and they will arrive at Nome at the beginning of the winter season.

Edmund Breese.

It is hoped by Mr. Breese and Mr. Weber to obtain in Alaska the types of men so graphically and faithfully portrayed in the Service poems. Mr. Breese will take with him two camera men and his own director.

The Metro Company, before the party sails, will procure the issuance of insurance policies covering sickness, accident or death for the players while in Alaska to cover the compensation commission's recent ruling on contractable obligations of concerns who send performers on dangerous missions.

IMPORTANT CHANGES IN KLEINE ORGANIZATION.

A number of important changes in the personnel of the selling organization of the Kleine forces occurred last week. In the New York teritory two additions to the traveling staff, in Edgar Healy and Edward F. Guzman were made. Mr. Guzman comes from George Kleine's Boston office to New York. Foster Moore, who was associated with the Kleine selling force during the organization of its offices two years ago, has returned to the fold, taking the vacancy in the New York office made by the promotion of H. A. Bugie, who will assume charge of the Philadelphia office. E. J. Moskowitz, of the Seattle office, is promoted to the management of the Dallas office.

MOTION PICTURES IN LEEDS.

(Consul Homer M. Byington, Leeds, England.)

It is estimated that $1,216,625 is invested in the motion picture business in Leeds. In proportion to population the city is said to have more picture houses than any other in the United Kingdom. Although about seventy such theaters are in operation, others are contemplated. It is estimated that 60,000 persons daily visit these picture houses, which have suffered little from the war. There are a dozen film exchanges in the city, and three of these maintain theaters where private shows are given for the benefit of prospective renters.

FAMILY THEATER REMODELED.

The Family Theater, Davenport, Ia., is being remodeled into a first-class picture house. The seating capacity will be increased to over 700, and the cost of rejuvenating the structure will reach $10,000. The theater will be ready for business some time during this month.

JOE GILDAY VISITS METROPOLIS.

Joseph H. Gilday, manager of the Willis Wood Theater of Kansas City, was in town for a couple of days this week on business connected with his house.

Photoplayers to Do Stunts

Nearly 400 Entries in the Exhibitors' Carnival and Field Day Events at Brighton Beach, August 21.

With Saturday, August 21, a holiday in the film trade, photoplayers are planning great fun for themselves and the public at the outing given by the New York Exhibitors at Brighton Beach. It is expected many actors will be there, including all the stars in the eastern field. Practically every player of note is scheduled for some one of the great variety of stunt events.

The film producing companies are taking an active interest and several will elaborately decorate huge floats representing feature pictures. These floats will be used in the grand parade from Coney Island to Brighton Beach Race Track. There are nearly forty events in all, and Joe Humphreys, the master of ceremonies, is busy putting a fantastic and farcical touch on each one.

Among the entries of well-known players are Lillian Walker, Anita Stewart, Anna Q. Nilson, Mary Pickford, Lottie Briscoe, Mary Fuller, Beverly Bayne, Edith Storey, Wilton Lackaye, William Faversham, Robert Warwick, King Baggot, William Farnum, Robert Edeson, Earle Williams, Guy Coombs, Maurice Costello, William Garwood, Ben Wilson, Herbert Prior, Flora Finch, Rose Tapley, Harry Morey, Hughie Mack, Violet Merserau, Rosemary Theby, Harry Meyers, Dorothy Phillips, Wally Van, Leah Baird and Kate Price.

In the evening there will be dancing, dancing contests and exhibition dancing.

Notes of the Carnival.

The judges of the field sports under Thomas Howard, who is chairman of the field committee, will be Commodore Blackton, H. H. Breunner, Percy Waters, Louis J. Selznick, A. Carlos, Louis Gasnier, Marcus Loew, Al Kaufman, Chester Beecroft, A. S. Beck, Lou Rogers, Leon Rubinstein, H. H. Poppe, John Grey, Vic Smith, Dick Leslie, Ed Saunders, Nathan Hirsh, Joe Unger, B. S. Moss, Joe Brandt, M. H. Hoffman and Louis Rosenbluh.

Vic Smith has instructed Dick Leslie to devote his entire time in getting up two large floats for the parade. Nothing else is to be done until Saturday, August 21, so as to make this a success.

Walter Ackerman has promised to procure aeroplanes for the aeroplane races and has also suggested an emergency tent in case of accident.

The Spirit of '76 will be represented by the Vitagraph in costume; presidents also will be represented in costume.

A comedy scenario suggested by Joe Brandt will be successful. Already there have been offers from a dozen directors who wish to participate.

Wally Van will write his own scenario and direct it. Van Dyke Brooke has promised to do likewise.

The Universal will give a great surprise.

There will be a Ford flivver race for women. Already there are twelve entries.

Cups have been given by Commodore Blackton, Maurice Costello, Ralph Ince, Al Kaufman, Jule Burnstein, Costello theater, Sam Trigger, Lee Ochs, Joe Unger, Joe Brandt, M. H. Hoffman, Lou Rogers and others.

EARLE WILLIAMS APPEARS AT VICTORIA.

John J. Farren, of the Victoria theater, Rochester, N. Y., has engaged Earle C. Williams, the Vitagraph star, for a personal appearance at his house on Thursday, Friday and Saturday, August 12, 13 and 14. The members of the Rochester Branch of the Exhibitors' League, the Victoria Branch of the Inquest Club, headed by Mrs. Nettie Armstrong and a committee of over 250 of Rochester's prettiest young women have banded themselves together in a giant reception committee. Booking Manager Farren, who is a member of the Screen Club, has entire charge of the arrangements for his fellow-screeners' engagement. It is expected that this will be one of the great events in the summer moving picture season in Rochester. Francis X. Bushman, Crane Wilbur, Bill Bailey, Morrison and Powers (Vitagraph Company), Miss Edith Storey, Florence Turner and several other photoplayers have already appeared at the Victoria.

SUBWAY FILM CARRIERS GET SUSPENDED SENTENCE.

In the cases of fifty exhibitors arrested for carrying film in the New York subway Magistrate Krotel on Friday, August 6, suspended sentences following the plea of guilty by the showmen. Herman Hoffman, attorney for the Motion Picture Exhibitors' League, appeared for the accused men.

New Leader Gratified at Outlook.

President Fred J. Herrington of National Exhibitors' Organization Expects Affiliation of All Independent Groups.

Editor of Moving Picture World, New York City:

Please afford me space in your valuable journal to answer the numerous notes of congratulations received by me from exhibitors and friends throughout the States, as otherwise it would be impossible for me to reply personally to such a magnitude of letters.

It is, I can assure you, beyond my power to find words to express my deep appreciation of the honor conferred upon me by the Motion Picture Exhibitors' League of America.

I wish to thank one and all, and the Moving Picture World in particular, for their hearty co-operation and assistance, rendered in the past to our organization. It is gratifying to know that the exhibitors are in accord with the actions taken by the convention at San Francisco, and assured that in the very near future all branches of organized exhibitors will be under the banner of the M. P. E. L. of America, particularly so, I am pleased to state, the Northwestern Exhibitors' Association.

I shall in the future, as I have in the past, use all the ability I possess to the advancement and betterment of conditions of the motion picture interests, and with the assistance of the exhibitors there is no doubt whatever that great success will result from our efforts.

Thanking you again, I am respectfully,

F. J. HERRINGTON,
President M. P. E. L. of America.

Pittsburgh, Pa., Aug. 10, 1915.

Pike's Peak Engages Miss Bondhill

Western Company, Which Will Release on Standard Program, Also Adds Other Players.

THE Pike's Peak Photoplay Company, whose output will be released on the Standard Program, has engaged Gertrude Bondhill, a popular member of many prominent stage stock companies, to play leading roles in forthcoming productions, directed by Otis B. Thayer, producing manager of the Lariat brand. Randolph Gray, another recruit from the legitimate, will play opposite Miss Bondhill, and others in the company will be Clark Comstock, E. F. Power and A. Kellner.

Miss Bondhill is an attractive ingenue type and an actress of broad experience. She starred in "A Cosy Corner," following Adelaide Thurston, who first used the play, and also may be remembered as Lois in "Sweet Clover," a role in which she toured the country for three years. At various times she has played leads with the B. F. Keith companies in Portland and Boston, the Orpheum in Cincinnati, Vaughan-Glaser in Detroit and Poli's in Washington. She enjoys the distinction of having received a letter from President Wilson commending her performance of Salomy Jane.

The studio in which Director Thayer and his players work is situated in the picturesque country at the foot of Pike's Peak, where beautiful locations are within easy reach.

EXHIBITORS TO MEET IN WILMINGTON, N. C.

Exhibitors from all sections of North Carolina have signified their intention of attending the convention of the North Carolina Moving Picture Exhibitors' League at Wrightsville Beach, Wilmington, August 15-17. A program calling for the consideration of important legislation has been prepared and those in charge of the arrangements intend to make the convention a representative gathering of picture men and beneficial in results accomplished.

At a recent meeting of the city council of Wilmington an appropriation of $200 was asked to in part cover the expense of taking motion pictures of that city during the convention. These pictures are to be made under the supervision of the National Film Corporation of Baltimore, Md., and it is planned to use them in advertising Wilmington. Many exhibitors in North and South Carolina and in Virginia are prepared to show the films.

ROBERT WARWICK IN "THE FLASH OF AN EMERALD."

At the World Film Fort Lee studios Director Albert Capellani is assembling the cast which will support Robert Warwick in "The Flash of an Emerald." The story is one that was recently published in the Smart Set and whose attractive possibilities in film form immediately appealed to about a dozen directors at once. The fact that the principal part is one which should fit Mr. Warwick with an emphatic nicety makes its acquisition by World Film a particularly happy one.

CHICAGO LETTER

BY JAS. S. McQUADE

The Place of the Photoplay in Literature.

I was particularly impressed by an article in the Chicago Examiner, of August 7th, in the column under the name of James Warren Currie, photplay editor of that paper. The article is devoted chiefly to the views of a literary man on the place that will be occupied some day by the photoplay in the world's greatest literature. The reader, as well as myself, cannot help regretting that the name of this "writer of fiction" has not been divulged by Mr. Currie, who has doubtless suppressed it on his request, for obvious reasons.

After listening to the remarkable words of this man of letters, who prefers to be nameless, Mr. Currie exclaims in his article:

"If this was sprung on you suddenly you would have a hard time grasping it, wouldn't you? I did—I gasped; then I laughed, and then I began to think it over and realize who the speaker is and began to believe.

"He is a writer of fiction whose articles appear regularly in the best magazines. Regarding magazine literature, he is cynical. But in the moving picture he sees a ray of hope."

Here are the words of the nameless speaker, as given in print by Mr. Currie:

The photoplay and the moving picture contain the germ of the greatest world literature that will ever be achieved in the history of letters.

Just now, literature is passing through the worst stage in history. This is especially true of the United States. Anybody who can string words together, if he is persistent, can foist any book of doubtful value on the market. And he can make money at it, too.

This condition of affairs began just after the Civil War, and it has been getting worse every day. With the coming of the moving picture as a factor in the art world there is bound to be a change. The moving picture already has educated people to perceive the absence of logic in any plot. Go and watch a picture some time that offends logic or that lacks continuity and you will have this fact proven to you. That is the reason some books that have ranked as "best sellers" fail dismally on the screen.

The moving picture therefore educates the people to appreciate a well-woven plot and to deride a story in which a plot is poor. Literature is altogether a matter of weaving, weaving of words and weaving plot circumstances into a logical whole. But the written word, if well wielded, hides a multitude of sins and poor construction. The moving picture throws these flaws into the light. You will find its influence decidedly striking from now on.

I believe the moving picture will do for the cheap magazine what it has done for the cheap theatrical company. It will force tawdry literature into the scrap heap. The residue will be the best of which modern writers and builders are capable, and that best will be as great or greater than the historic masters of literature.

This article should act as a spur not only on the writers of scenarios, but on the editors who glean the wheat from the chaff. Every man of intelligence in the moving picture business must ere now have become strongly convinced that public opinion of the moving picture is growing more critical every day. It is a question of the survival of the fittest, and of the weeding out of the unfit day by day.

No Room for Novices in Photoplay Ranks.

The swindler of foolish girls and young women who are obsessed with the desire to become photoplay actresses is still at work. The Selig Polyscope Company has set detectives on the track of one of these fellows, who recently operated in Pittsburgh. The action was taken on the receipt of a letter from a near victim, addressed to the Chicago office of the company mentioned. The letter is appended:

Just a few lines to obtain your answer to a couple of my questions. On Wednesday, July 28, I saw an ad where a young girl was wanted to play in movies. I answered the ad and to my surprise received a telephone call the next day.

In the afternoon the party came up to see me and told me I would do fine, that I was just the girl to play with him. I asked him what company he was playing with and he said Selig. Now, what I want to know is, are there some Selig players in Pittsburgh and, if so, are they looking for a young girl? If there is a Selig player in Pittsburgh looking for a partner will you kindly tell me his name?

The reason I answered the ad was simply because I am getting so interested in "movies" that I watch my every chance. Now, if there are no Selig players in Pittsburgh, and this ad is only a fake, kindly let me know how I can become a movie actress.

Hoping this will be no trouble to you in answering a few questions. Kindly write and let me know about the player who is supposed to be in Pittsburgh.

The Selig Polyscope Company at once communicated with the young woman, advising her that it maintained no stock company east of Chicago and that the "Selig player" in Pittsburgh was an impostor. She was further advised that there is little opportunity for an amateur to become a moving picture actor: also that there are hundreds of experienced actors and actresses on the waiting lists of every dependable film manufacturer, and that there is little, if any, opportunity for the ambitious novice to compete with actors and actresses of talent and experience.

Open Air Pictures Amid Brilliant Illumination.

"Popular Mechanics," of August, has devoted one page and a half to an illustrated article on new achievements in the projection of moving pictures. The ingenuity of Frank L. Hough, manager of the Kleine Optical Company, in designing a screen at White City for the purpose of giving "open air" moving pictures, which was referred to at the time in my Chicago brevities, has occasioned the following paragraph in the article referred to, and a three-quarter page illustration:

A plan has been worked out at one of the Chicago amusement parks which enables the film drama to be shown at night in the open, without being interfered with by the powerful arcs and thousands of colored incandescent lamps illuminating the grounds. The light from these sources is shielded from the screen by means of a large shadow box which intercepts the rays and absorbs and deflects them, preventing their reaching the curtain. The screen, which is 20 feet in width and 16 feet high, stands approximately 25 feet from the front of the stage. Extending diagonally from each side of this and reaching probably 15 feet outwardly, are multi-angle shadow curtains made of black cloth fitted over a framework. A large number of black drop curtains are hung forward above the screen, while an incline extends out from it at the bottom. The projector is supplied with a special 10-inch lens, through which the light is focused on the screen, 186 feet away; a remarkably long throw and one known to be exceeded only in a single instance in this country, and in that case through darkness. All of the space between the lantern and the screen is roofed with colored lights, beneath which the "spot" has to be projected. On all sides the grounds are also brightly illuminated. The pictures presented are clear.

Chicago Film Brevities.

M. E. Smith, who for some time past has been the successful branch manager of George Kleine's exchange service, in Chicago, left for New York City Saturday, August 7, where he will act as general manager of all the George Kleine's branch offices in the United States. William H. Jenner has been appointed branch manager of the Chicago office. Mr. Jenner is well known in exhibiting circles in Chicago, having for the past six years been manager respectively of the Vista, Shakespeare, Marlow, Langley, Monroe and Windsor Park theaters. Inquiries are pouring into the Chicago branch office from exhibitors in the Middle West regarding the Kleine-Edison feature releases.

* * *

D. W. Chamberlain, general manager of the American Amusement Company, Minneapolis, Minn., called at this office, Wednesday, August 4, while on his way to New York City, where he will remain for a week. The moving picture theater interests of Mr. Chamberlain's company are among the most substantial in the northwest. The company owns the American and Empress in Minneapolis, the Grand and the Unique in Mankato, Minn.; the Grand in Faribault, Minn., and the Garrick in Fargo, North Dakota. Mr. Chamberlain reported excellent business in all his houses and throughout his territory.

* * *

Marshall Neilan, director of Bloom Center, in the Selig Zoo, Los Angeles, stopped over in the city Saturday, August 7, on his way to New York City to spend a vacation with his family.

* * *

Jones, Linick & Schaefer closed their La Salle Opera House as a picture theater on Monday, August 9. This has been done in order to rehearse the new comedy, "Molly and I," which will open about September 1.

* * *

Watterson R. Rothacker, general manager of the Industrial Film Co., with his wife and baby, was in Manitou, Col., on his way home, when last heard from.

* * *

Harry MacRae Webster, who has been for some time past managing director of the United Photoplays Company, has resigned, and it is understood has accepted a position as feature director with the Universal. He will be in New York for about two months and will then most likely go out to the coast.

* * *

Director Baker, of the Essanay, with Miss Ruth Stonehouse and a company of Essanay photoplayers, took several scenes of "The Fable of Hazel's Two Husbands" in the Great Northern Hotel last week. Advantage was taken of the fact that about seventy-two high school girls had their "frat" dance and banquet in the ballroom of the hotel, and these scenes were happily utilized by Director Baker.

* * *

The Smalleys had extraordinary difficulties to contend with in this city, while taking several big scenes of "The Dumb Girl of Portici," out at San Souci park. From July 5 to July 29 only ten working days were possible owing to heavy rains and beclouded skys. They left for Los Angeles Saturday evening, July 31, where they will complete their work on the

Pavlowa films. Over 300 players and supernumeraries participated in the scenes taken here.

* * *

The Saturday morning programs offered by the Strand Theater Company at Orchestra Hall are increasing in popularity weekly. Great care is taken in the selection of the subjects so that childlife may have its own atmosphere of ultra-imagination and fairy-lore. On Saturday, August 7, the program was especially delightful from the children's standpoint. "Hansel and Gretel," "The Rivals," and "The Kangaroo" were all seen on the screen, and the music of childlaughter rose to a crescendo. The daily programs offered are just as popular with grown-ups, and Mary Pickford in "Rags" drew crowded houses all last week. Orchestra Hall, under Mr. Cordner's management, has grown to become known as the high-class home of moving pictures in Chicago. The presentations are marked not only by the careful selection of subjects, but also by artistic stage-settings, talented musical accompaniment and fine projection.

* * *

Alfred Hamburger has extended his lease on the Ziegfeld theater for a period of five years. Notwithstanding the dismal forebodings of some of his friends on the success of this house Mr. Hamburger has succeeded in making it popular. He has recently added the Easterly theater, on Racine, Lincoln and Diversey avenues, and the Ravenswood, at Lawrence and Kedzie avenues, to his already long string of moving picture houses. Each of the newly acquired houses has a seating capacity of 1000. Mr. Hamburger has moved his headquarters from the Schiller building to the Chicago Business College building, Wabash avenue and Adams street.

* * *

E. A. Videt, one of the operators at the Alcazar theater of this city, paid us a visit Monday, August 9. In addition to his operating work Mr. Videt is now interested with several associates in printing titles for moving pictures and in making advertising slides. He is on the day shift at the Alcazar with George Gehring, and Bert J. Monroe works on the night shift. The Alcazar is a popular night picture theater, the Star theater, nearly opposite it, on Madison street, being another. Two Simplex machines, with motor drives, are used at the Alcazar. Good steady business, with General Film Company's programs, prevails at the Alcazar.

* * *

George Bowles, manager of "The Birth of a Nation," has made the following statement regarding the leasing of the Colonial theater by the Epoch Producing Corporation: "The Colonial theater has been leased for a year. It has been taken over for the purpose of presenting Griffith attractions, including 'The Birth of a Nation,' owned and presented by the Epoch Producing Corporation, and also the future releases of that company, the general manager of which is J. J. McCarthy. I shall manage the Colonial and all the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy and their associates. As for arrangements with other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out." It is said that "The Birth of a Nation" will close its run at the Illinois theater Saturday night, August 21, and that the first presentation will be given at the Colonial the following Sunday afternoon.

* * *

About three weeks ago, at a meeting held by Chicago Moving Picture Machine Operators, Local No. 10, A. T. S. E., and Chicago Moving Picture Operators, Local 134 (Electrical Union), it was agreed that another meeting will be held at the time of the convention of the A. F. of L. in this city, sometime in September. The object of the latter meeting will be to secure a settlement of any grievances now prevailing, and to bring about harmony between the rival factions.

* * *

At the regular meeting of the International Motion Picture Association, held Friday, August 6, in Masonic Temple, this city, a resolution was unanimously passed, thanking the General Film Company for its co-operation with Chicago exhibitors in donating a full day's film rental to those who desired to give their entire receipts for the Eastland Benefit performance.

* * *

My friend Tom Mix, producer-actor of the Selig Polyscope Company, has become quite the rage in Las Vegas, N. M., where his company is now working. He has joined the Commercial, Elks and Fishing Clubs of that burgh, and has also been appointed Deputy Sheriff of San Miguel, the county in which Las Vegas is located. Tom has informed the sheriff that if, at any time, a bold, bad man gets away in real life his cowboys are just as willing to pursue and catch him as they would a screen villain.

* * *

I had begun to wonder what had become of my old friend, M. A. Neff, when a letter came in from Columbus, O., showing that he was still at the old stand there as general manager of the Star Film Company. He states that "The Battle of Ballots," now being handled by him, has had a week's run at the Columbus theater to fine business.

* * *

John E. McAuley, formerly traveling representative for the Amusement Supply Co., is now acting in that capacity for the Enterprise Optical Co. He left for Cleveland, Monday night, August 9, and thence proceeded to Toledo and Detroit. He is demonstrating the 1916 model of the Motiograph.

John R. Freuler Speaks

President of the Mutual Film Corporation Addresses Exhibitors on the Subject of Fair Play.

JOHN R. FREULER, president of the Mutual Film Corporation, made the following statement on present competition methods during the present week:

"I want to begin with a reference to a subject that I would not refer to at all if it were not of the very greatest importance to exhibitors. I am a great believer in competition, in the open fair struggle for the prizes of success and for the rewards of honest business. Through this real red blooded active competition the great business with which we are all intensely concerned will grow into a bigger, better business, with a finer product and greater honor for the art as well as for the business of it. I welcome a competitor who bends every nerve and energy and every ounce of ability that's in him to do better than I do. This is sportsmanship in its best sense, and it is showmanship in its highest realm.

"But I have no use whatever for the man who doesn't play fair. I will not knowingly tolerate any unfair tactics from any Mutual employe from the top all the way down the line to the smallest and youngest boy in a film exchange. I will not tolerate unfairness from the Mutual Film Corporation to the exhibitor or to the general public because aside from the moral of it it is bad business. No more will I permit unfairness in a competitor to go unnoticed or unproclaimed.

"It has come to me from Mutual exhibitors that agents or employes of competitive selling organizations have endeavored to deceive them by misrepresentation regarding the future quality of the Mutual program, thereby hoping to win them away from a profitable business relationship. As far as the Mutual program is concerned, I have no fears whatever.

"I do not for one moment believe that the great competing firms are responsible for the overeagerness of some of their employes or representations. I know them as honorable and fair men. But the actual announcements of the great things coming on the regular Mutual program have made some of the underlings afraid, and, being afraid, they have resorted to misrepresentation in order to tie exhibitors hard and fast before they could get a chance at the new benefits of the regular Mutual program. I feel sure that this frank talk will be sufficient to defeat any further efforts along this line."

Fielding Builds Movable Power Plant

Lubin Arizona Director Will Use It First in Making "The Great Divide."

FOR the first time in history an independent traveling power plant complete has been built, for the purpose of taking moving pictures at night. It is without precedent and will without a doubt be a model for other companies to follow in the near future, as it is invaluable for field work where it is impracticable to run wires for miles in order to get the night photography.

Romaine Fielding of the Lubin company's Phoenix (Arizona) studio has erected a plant mounted on a big motor car which makes it possible to take his entire lighting system anywhere that an automobile can travel, with a cable of two thousand feet, so that he may get into places which have heretofore been considered impossible. The generator has a special switchboard on which the different lines or circuits can be run. The plant is also equipped with a thirteen-inch navy searchlight, projector type, which can be used in connection with the other lights when necessary. This searchlight is mounted at the right of the driver.

The entire outfit weighs approximately 8,000 pounds. Compactness and simplicity was the principle aim in designing the unit. By the application of the auto type engine in this work, the weight is greatly reduced, which is proven by the fact that a light plant of the same capacity which can be purchased from the eastern manufacturer weighs three times as much as Mr. Fielding's installation.

LOS ANGELES LETTER

Schumann-Heink Visits Universal City.

Madame Schumann-Heink, the world-famous grand opera star, in response to a personal invitation by Carl Laemmle visited Universal City this week. The diva was accompanied by her four sons and one daughter and their party of friends. It is said that this was the first time the celebrated singer had ever been inside of a moving picture plant, and she expressed her delight in this novel experience.

Madame Schumann-Heink, after seeing several companies at work and shown everything else of interest in the big place, was conducted to the Universal Zoo. Here she had the courage to enter the cage of Princess, an untamed Sumatra tiger, and posed for a picture while Paul Bourgeois, the trainer, kept a watchful eye on the snarling beast. Then Charlie, the big elephant, was brought out by his trainer,

Mme. Schumann-Heink at Universal City.

and the pachyderm lifted Madame Schumann-Heink to his back.

A luncheon was given to the diva and her party at the Universal restaurant, and before leaving Madame Schumann-Heink sang, in front of the Administration Building, "The Rosary" to an appreciative audience of 1,500 Universal employes.

Film Artists Draw Society at Benefit.

At the public acceptance of the $2,500 prize California song the photoplayers of the film capital furnished amusement to the throng. The "California" song, written by Dr. John S. Zamecnik, of Cleveland, was one out of nine hundred submitted from every part of America. The program was an all-star one, featuring representative film players, such as Raymond Hitchcock, who acted as chairman of the arrangement committee; Charles Murray, who managed the stage, and many others equally as famous. Practically the entire Keystone Company stars took part. Mack Sennett received a personal letter of thanks from Mayor Sebastian. Each artist who appeared was publicly thanked by the highest city official. Eddie Foy was funny, even without the little Foys. "Rotund Roscoe" Arbuckle did not need to coax the vast audience, for when he bobbed onto the stage he started the fun ball rolling. Of course, Mabel Normand graced the stage and made a hit with the assemblage.

Among the 7,000 who gathered at Shrine auditorium were many leaders of the Los Angeles smart set. The fashionable box parties made the great theater resemble an elite social function rather than a theatrical benefit to launch a new song.

Film Player Loses Foot in Accident.

William Rayfield, a young actor who works on a guarantee at the Mutual studios, lost one of his feet and came near being killed when he fell beneath the wheels of a moving street car. He jumped for the step and missed. The young man is married and has a family depending upon his work for support. He was not working at the time of the accident. The Mutual players, ever willing to do good where good is needed, immediately made up a purse of $500 and sent it to the injured man. One of Rayfield's feet was crushed, necessitating amputation. He is still in the hospital, but luckily on the road to recovery.

Harold Lockwood Stabbed.

When they say, "Oh, for the life of a photoplayer; how soft," they should know that this life is harder than it seems. Not only death, but injuries come from acting in pictures. Harold Lockwood, at the American, was stabbed by a fellow actor. The wound was two inches deep and needed hospital attention. Of course the cutting was an accident, but accidents will happen.

Schwartz and Williams to Write for Keystone.

A novel feature of the coming Triangle productions will be a perfect music score especially written for each picture. Jean Schwartz, the well-known composer, and Harry Williams, who wrote the worst to "It's a Long Way to Tipperary" and "In the Shade of the Old Apple Tree," have been engaged by the Keystone studios to head the musical staff under direction of Hampton Del Ruth.

Raymond Hitchcock in Shipwreck.

Raymond Hitchcock, Flora Zabelle and a few other Keystone players made a fishing trip to Catalina Islands this week. A freight steamer came too close to their small launch, capsizing it and throwing everybody in the water. Somebody might have drowned if a Japanese fisherman had not come to the scene of the disaster and fortunately rescued Mr. Hitchcock and his friends.

Film Brevities.

Oscar Dempsey, one of the Universal players who was injured in the battle scene at Venice, July 25, died on August 3 at St. Catherine Hospital. Several hundred persons took part in this battle, which is an episode in the "Broken Coin" Series produced by the Francis Ford company.

* * *

One advantage of having a studio in Coronado is the nearness to the military bases of the United States. It is the intention of the Lubin company to produce a number of multiple reel photoplays featuring the different branches of the army and navy. The studio, situated on the hillside overlooking the bay, is well placed for the production of these pictures. Captain Wilbert Melville, head of the western Lubin, has engaged Captain Richard P. Rifenberick, Jr., who will be in charge of the military work on forthcoming pictures. He is at present military aide to the exposition officials. Captain Melville intends using every vehicle of war from a torpedo to an armored train.

* * *

Julia Dean, the well-known actress, who has been starred by the Universal in "Renunciation," a coming five-reel feature production, had to rush back to New York to open at one of the big theaters. Director Leonard, the producer of this picture had to work his company all night on August 2 and 3 in order to finish the production and enable Miss Dean to leave for the east on the 4th.

* * *

The Smalley company, which spent a month in Chicago producing "The Dumb Girl of Portici," returned on August 3, and were mighty glad to get back into the land of sunshine, as the weather in Chicago has been most trying, raining almost every day. Madame Anna Pavlowa, the Russian dancer who starred in this picture, will follow in a few days when she finishes her successful engagement at the "Midway Gardens." Thirty-five trunks belonging to the celebrated dancer have already arrived at Universal City.

* * *

Al Christie, the well-known Universal director, has established a record by producing "Mrs. Plum's Pudding," a five-reel comedy drama, featuring Marie Tempest, in the remarkably short time of eleven days.

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Nat C. Goodwin has finished his work in "Business Is Business," the first Universal feature in which he has been starred.

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Harry Lyons, brother of Ed Lyons, while with the Nestor company in San Diego last week, saved the sister of Lee Moran from drowning.

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Frank Ormston has been appointed to the position of technical director at the Universal City studios. Mr. Ormston has been associated with the Universal for some time and is regarded by the officials as an exceptionally good man for the place.

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Prominent visitors this week at Universal City were members of the Rivers and Harbors Committee of the House of Representatives, who have been in Los Angeles for two days on harbor and river inspection. Another distinguished visitor was Governor Arthur Capper of Kansas, who stopped over a day while en route to the San Francisco exposition.

The offices occupied by the Keystone scenario department are being completely renovated and refurnished. Soft carpets, easy chairs, subdued colors and every little detail of comfort and restfulness have been resorted to with the idea that the staff of writers will do better in the improved surroundings. A library of reference books, individual stenographers for each writer, dictating machines and other conveniences are combined in the most up-to-date scenario department in the west.

* * *

Otto Lederer, of the Vitagraph, has a collection of Indian makeups. Every one is separate and cataloged by the tribal name. Mr. Lederer is an authority on makeup anyhow, and recently used seven in one day. Mr. Sturgeon was pleased with his versatility and used him in five different parts in the same picture, all bits, in addition to his playing one of the leading characters. This occurred during the filming of "The Chalice of Courage" at Bear Valley.

* * *

For the opium den scenes in the new Lasky production in which Blanche Sweet is to appear it was necessary for the Lasky company to get permission from the State Board of Pharmacy to use the layout and pipes with which the dens are identified. The articles were sent out in the custody of one of the inspectors and are valued at $2,000. For these articles the state has collected over $9,000, and the former owners have done over five years in prison.

* * *

Recently the merchants of Venice through their city government endeavored to keep moving picture companies from working on the city streets and in the canals. Somehow the law was never passed. Their reason was that the players caused crowds to gather to see the pictures made, thus keeping visitors from spending money in the stores. Some time ago the same city, by the company that owns it, is said to have paid $500 to a certain company to come on a Sunday afternoon and pull off a great battle scene. As Sunday is the best day of the week in this amusement resort it is rather amusing that they paid to have done what once they tried to eliminate.

* * *

The American players from Santa Barbara—Director William D. Taylor, Irving Cummings, Lottie Pickford, George Periolat, William Russell, Charlotte Burton and others—are spending the week-end in Los Angeles, making scenes for the latest "diamond chip" from the sky. We saw them work in the Bostock arena with the animals, and this little chip will be a mighty big chip from the great "Diamond from the Sky." Irving Cummings drove his fearless racer in record time.

* * *

Don Meaney, who was assistant to the director general at Universal City, is now with Metro at the Quality Pictures studio in Hollywood, where he is acting as manager of productions. Director William J. Bowman, who completed "The Silent Voice," needed some one to take part of the load from his shoulders so Fred Balshofer engaged Mr. Meaney.

* * *

For the Lasky production of "The Explorers" in which Lou Tellegen, the noted star and former leading man for Sarah Bernhardt, is to star, a number of negroes are required, as the scene is laid in African jungles. The first day out on location the negroes, who wear but little more than a smile, all came back to the studio complaining of sunburn.

* * *

Now that the Lubin Company has built and opened a new studio in Coronado, Captain Wilbert Melville is preparing to start construction of the great new concrete studio in this city. As soon as it is finished there will be installed two new companies.

* * *

Bruce Mitchell is directing the first dramatic feature to be released by the National Film Corporation, "Captivating Mary Carstairs," adapted to the screen by A. W. Coldewey from the book of that name by Henry Sydnor Harrison, author of "Queed." In this story of five reels Miss Norma Talmadge, who recently arrived in Los Angeles from New York to enter on a two-year contract with the National, is being featured along with Mr. Mitchell. Other prominent photoplayers in the cast are Allen Forrest and Jack Livingston, both of whom have been retained permanently by the National.

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Determined to have a studio equipment absolutely independent of weather conditions, Director-General Thomas H. Ince has installed a new big power plant at Inceville. The system includes two three-cylinder engines, each of 125 horsepower, two thirty-five-kilowatt direct-connected Westinghouse generators, and a four-panel marble switchboard, together with all the numerous smaller accessories. The engines are started by compressed air and are capable of lighting 2,000 twenty-five-watt incandescent lamps, 940 sixty-watt lamps and the 20 twenty-five-amp. Winfield-Kerner lamps, which are now a part of the old equipment.

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Manager Loper, of the Pathe Exchange, showed us a telegram which requested booking of "Neal of the Navy." Letters, 'phone messages, and more wires show that the theater men have confidence that "Neal" will win the people for them.

* * *

Crane Wilbur, who has been signed by the New York Motion Picture Corporation to appear as leading man in coming Triangle productions under the supervision of Thomas H. Ince, will leave the east within a few days of this writing and immediately take up his new duties at Inceville. Producer Ince has not announced as yet just what play has been chosen for Mr. Wilbur.

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Melville Ellis, designer and fashion expert of international reputation, has been engaged by Thomas H. Ince to supervise costuming of forthcoming Ince productions.

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When the Biograph left here several players remained, among the California lovers being Al Ernest Garcia, who has a strong cast and story for his first production for the National Film Corporation. In the character leads are Gene Pallette, portrayer of crook roles, who plays a crippled Italian, and Jill Woodward, who plays a poor Italian woman, Mr. Pallette's sister. The straight leads are in the hands of Constance Johnson and Page Peters, while Frank Bonn, who recently arrived from New York, plays an important role. The title of the story is "The Scar," a tale of delayed rewards.

* * *

Rollin S. Sturgeon, producing manager of the Vitagraph, is again at work on a two-reel subject while preparations are going forward for the V-L-S-E feature "Sir Henry Morgan, Buccaneer." His present production is "The Yellow Streak," by the Rev. Clarence J. Harris. Anne Schaefer and George Holt sustain the leads, supported by George Kunkel, George Stanley and Otto Lederer.

* * *

Beginning August 2 the World Film Corporation will issue a weekly news pictorial consisting of 500 feet of general and national news and 500 feet of local San Francisco news. Each branch of the World Film Corporation will have a like service. In other words, out of the thirty offices which will produce a total of 15,000 feet, only 500 feet of the most interesting news will be displayed, together with the usual local output.

* * *

After finishing several big features Charles Ray has departed from Inceville minus make-up and costumes, and is enjoying a vacation in Southern California. He is touring leisurely in his automobile.

* * *

Henry MacMahon, representative of the newly-organized Triangle Film Company, arrived in Los Angeles from New York this week and is inspecting the studios of the Sennett-Griffith-Ince companies at Edendale, Hollywood, and Santa Monica. While in Los Angeles Mr. MacMahon is the guest of Mack Sennett.

* * *

Myrtle Gonzales recently had as guests Mr. and Mrs. Shelton, owners of the Ashland theater at Kansas City, Mo. Manager Smith, of the local Vitagraph branch, had a cameraman run off about twenty feet of the visitors being greeted by Miss Gonzales and himself, and it will be shown at the Kansas City house from time to time.

* * *

Mary Anderson, a charming young ingenue, arrived this week from the eastern studios. Her work in "The Goddess" and the regular Vitagraph releases drew her to Rollin Sturgeon's attention—and he made up his mind to secure her for this studio. She begins work here next week.

* * *

George Stout, business manager of the Keystone, spent a short vacation in San Francisco this week combining business with a visit to the Exposition.

* * *

At the Vitagraph Ulysses Davis is putting on a one-reel subject, "A Cripple Creek Cinderella," by Daisy Eloise Smith. The cast includes Alfred Vosburgh, Estelle Allen, William Duncan, Carleton Weatherby, and George Stanley. Some exceptional settings will be seen in this picture.

* * *

At the conclusion of the Farrar picture Cecil B. De Mille, director general of the Lasky plant, will take his first vaca-

tion since the company has been organized. He expects to go to New York for a couple of weeks.

* * *

Lasky property and construction men are this week working out under the sunny skies building a great and typical African village of over two hundred grass huts on the Lasky ranch for use in the Lou Tellegen production of "The Explorers," in which Dorothy Davenport, a niece of the late Fanny Davenport, is playing the feminine lead opposite Lou Tellegen.

* * *

Sam Spedon was the guest of honor this week at a delightful supper-dance tendered him by prominent Vitagraph players in a beach cafe. The evening was enjoyed by the directors and stars, with Otto Lederer as toastmaster.

* * *

Managing Director Bruce Mitchell, of the National, is completing plans for a large new studio in Hollywood. The present quarters are too small for the large number now at work. No location has yet been decided upon, but the new plant will likely be placed along Film row. The present location was made by the old Oz Company.

* * *

The Balboa Amusement Producing Company, we are informed, has entered into a second contract with Pathe Freres for the delivery of eleven more photoplays a week. This covers a period of two years and supplements the five-year agreement made some time ago. The sales on this contract amounts approximately to $800,000 a year.

* * *

The city water in Long Beach is not cold enough for the developing of films in the Balboa laboratories. To solve this problem a refrigerating tank of 16,000 gallons' capacity has been erected.

* * *

Balboa players were invited to a picnic last Sunday by Tom Doyle, the big California cattleman. A hundred responded and were brought in automobiles, furnished by president Horkheimer for the occasion, to the ranch, forty miles from Long Beach. Among those present were Lillian Lorraine, Paul Gilmore, Lewis Cody, Bertram Bracken, Corenne Grant and the newly-wedded William Courtleigh, Jr., and his bride, formerly Miss Ethel Flemming. A fine barbecue in tiptop Spanish style was served and the players enjoyed themselves thoroughly.

* * *

Leon D. Netter, business manager, and E. M. Asher, publicity and sales manager of the All Star Feature Distributors of San Francisco, are in the city for a week or ten days. They are making their headquarters at the Golden Gate office, while local manager Emmick is taking a short and well-earned vacation.

* * *

M. H. Lewis, manager for the Los Angeles office of the Progressive Motion Picture Company, has joined the ranks of the benedicts. He was married in Salt Lake City, his home town, to Miss Enid Gleason, a Salt Lake City girl. The young couple went to San Francisco to spend their honeymoon at the Fair.

EMMICK BUILDING BIG HOUSE.

E. F. Emmick, manager of the Star theater in Pullman, Wash., has contracted for the construction of a $12,000 moving picture theater in that town. The building, which will be 33½ by 100 feet in dimensions and one story in height, is scheduled to be ready for business on October 1. It will be fitted with a Gold Fibre screen 12 by 16 feet in size, and will have a throw of 86 feet. There will be a stage 15 by 32 feet with a proscenium arch 14 by 18 feet. The auditorium will accommodate 448 chairs, and the indirect lighting system will be used. A Power and a Simplex machine are to be used. The theater is situated in the business center of Pullman, which has a population of 4,500, and that number is increased by 1,600 students of the Washington State College when that institution opens.

NEW THEATER FOR TRINIDAD.

E. G. Hower, of Trinidad, Colo., who was the first man to present motion pictures in that city, some twelve years ago, is building there a moving picture theater to cost $10,000. The new structure is to have 800 seats and will be quite different from other picture theaters in Trinidad, all of which are of the storeroom variety. Mr. Hower's new theater will be the first structure in that city to be built for the purpose of presenting motion pictures. Mr. Hower has disposed of his Crystal Theater at 205 West Main street, Trinidad, which he successfully conducted for over three years.

Editor Becomes Vice-President

Phil Lang Is Promoted to High Office in Kalem Company—Has Handled Scripts for Four Years.

At the recent election of Kalem officers, following the death of Samuel Long, the late president, Phil Lang, chief scenario editor for Kalem since 1911, was made vice-president. This unusual promotion, from a place demanding literary and artistic attainments, to one requiring executive ability of the first order, probably is without precedent in the shifting records of producing companies. It is the reward of four years of faithful work, during which Mr. Lang handled more than the tasks that customarily are within the sphere of a scenario editor. He has done that, to be sure, but in addition he has been active in shaping both the artistic and business policies of the company. When the office of vice-president was vacated by the election of Wm. Wright as secretary-treasurer, Mr. Lang became the logical choice for the position.

Phil Lang.

For a man who has played so active a part in the affairs of a large manufacturing concern, Kalem's scenario editor has succeeded surprisingly well in avoiding publicity. His name and his work are known to photoplaywrights throughout the country, but this reputation is due to laudable accomplishments and not in any way to self advertising.

Mr. Lang has done much to develop amateur writers that indicated talent. Many men and women who today are earning comfortable incomes as photoplay authors will readily admit that the encouragement and advice of the Kalem editor was an important factor in their success. For the last four years he passed on the merits of every script that entered the office and has made a practice of keeping in touch with authors whose contributions showed promise. By a consistent adherence to this policy he has trained writers into an appreciation of the Kalem policy.

It is interesting to note that Mr. Lang took up scenario writing because it appealed to him more strongly than any other line of work. Born and educated in Ohio, he prepared to be a lawyer but changed his mind and became an actor; then press representative for various traveling theatrical companies. Pictures were just coming into vogue at this time and Mr. Lang spent his spare hours in studying the output of the different producers, contrasting their methods and trying to learn the style of stories each demanded.

Kalem photoplays seemed most in accord with his own ideas of what the screen should present and he wrote directly with a view of selling to the company that soon engaged him as scenario editor. In the early days, besides writing much of the Kalem advertising, he devoted considerable energy to evolving stories out of impossible scripts—scripts that contained one good idea worth purchasing and nothing else. Also he found time to write original stories and supervise many of the details connected with the executive branches of the rapidly growing business.

When the Kalem Company decided to present feature adaptations of famous books and plays Mr. Lang himself prepared the more important of the scenarios. As vice-president he will continue to direct the scenario department.

Mr. Lang feels that the day of the amateur writer, capable of producing only one situation that may be developed into a singe-reel picture, has passed. The demand now is for men qualified to handle a full-fledged plot such as is needed in photoplays of two or three reels. He feels that for authors of this caliber, the prospects never were more inviting.

George Universal Stevenson Back

Resting After Strenuous Publicity Campaign in London—Will Remain on This Side Several Months.

THAT genial Stevenson, once head of the publicity of the Universal Company, and now in charge of publicity and advertising for the British concern, the Trans-Atlantic Film Company, Ltd., gave the staff of the Moving Picture World a pleasant surprise this week by appearing in the door and holding out his friendly hand for a shake all around. It was on September 17 of last year that he went to England to take up his new work. It seems that things were not moving very speedily there when he arrived. Yet from this remark that a personage in the picture field in the British Empire made—"The resolute optimism of the Trans-Atlantic Film Company and its determination to do aggresive things in the face of a panic-stricken market doubtless saved the day for the kinema business in Great Britain"—one can readily presume that he made his presence felt. When we asked him about this, he said the trade was in the doldrums. The war had taken all life out of the kinema market. Everyone was waiting for the other man to do something, and in consequence nothing was being done. Advertising had dropped off.

But this state of affairs fitted into his plans first rate. Mr. Laemmle had admonished him on his departure: "Begin to advertise when the other fellow leaves off advertising; it pays to advertise." He found them leaving off and he began. Mr. Stevenson's account was most interesting. In the first place, the publicity expert is a trained man who knows instinctively what is of importance and what is merely personal. With only an office boy and a stenographer to work with him he had to get the Trans-Atlantic Review again on the job. It had been a fortnightly publication, but had skipped its last issue. Since then he has put it on a weekly basis, and whereas it had been sold on the stands for a penny (at a loss of two pence the copy) he raised the price of it to three pence. It went to the trade free. Besides this he had to reorganize his trade exhibitions. The company has one big theater where the whole trade comes to view the T.-A. program of Universal films and two smaller houses where the pictures can be viewed again, as many times as is needed and at more leisure. In London, the "whole trade" is a fairly comprehensive term; for it is the headquarters for all the British Empire and buyers from Canada are also on hand, while all the entente nations are logically reached from there. John D. Tippett, managing director of the Trans-Atlantic, has a splendid sales organization.

It was a most unlikely time for an American to bring new ideas. Even the office force with which he was to work walked out when it was known that an American was to take charge. No Yankee methods would have had any effect at all. "Neptune's Daughter" and the serial, "Trey o' Hearts" were to be sold, so his work was cut out for him and he had to hump from the very moment that he reported at Universal House, the seat of the T.-A. Film Company. It was Christmas before he had a breathing spell, and then he went to Glasgow to organize a trade show for the serial and then one in Manchester and one in Birmingham. Of course, it was necessary to get the exhibitors to come to the trade show and the publicity campaign that went with these and also the "publicity props" that were to help the exhibitors after booking the offerings had to be got ready. These trade shows struck a new note, and one of the immediate results of the campaign was to put "Trey o' Hearts" ahead of all other serials sold in Great Britain. When "The Master Key" came it took this place, but was supplemented by "The Black Box" in its turn. Universal House began to be dubbed "the House of Serials."

Comedies were what were especially wanted in war-stricken England, and the T.-A. also became known as the "House of Comedies." Billy Ritchie and his L-Ko comedians; Eddie Lyons, Lee Moran and the Nestor Comedy artists have become household words in the United Kingdom. Some three-color-process lithograph postcards gave variety to "T.-A. funfete" nights at the shows when these comedy pictures were the program, and these have become an established kinema institution.

In March, Mr. Stevenson, after three attacks of influenza, due to a terribly wet winter, the worst in 100 years, according to the Greenwich observers, had to go to Spain for a chance to get back to vigorous health. On the way to France he came across big Joe Farnham and little Phil Klein, son of the playwright who lost his life on the Lusitania. They were on their way to Paris to buy war films. Joe facetiously remarked that Stevenson was so yellow that the minters in Paris would probably coin him into pieces of eight on sight. It was not until he reached the high altitudes of Spain that he began to recover and then he had a chance to look at the country's methods and business.

They are poor in Spain, he says, and the kinema is the poor man's show. Prices range from 10 centavos (2 cents) to a half peseta (12 cents). It is a bullfight country, and the blood and thunder pictures like "La Flor de Muerte" and "Lo Maestro de la Casa Roja" and the Sherlock Holmes pictures and "Lucille Love" (Senarita de Misterio) are the popular films.

Mr. Stevenson will remain in America for two or three months, keeping in touch with the trade on the other side through the mails, but improving his physical condition and getting strength for another go at hard work.

Enter "Social Mentor"

Mrs. Robert T. Haines Appointed to That Position at the Equitable Studio.

MRS. ROBERT T. HAINES, the wife of the actor, has been appointed "social mentor" of the Equitable Motion picture studio at Flushing. This means that she will act as sponsor for the social correctness of the pictures which are made at the studio. She will not only advise the individual actors as to the correct clothes they should wear, but she will see that all the latest social etiquette is observed. Mrs. Haines will also advise on the stage settings, and will see that the little artistic niceties, which are so often overlooked by men in their less careful regard for detail, will not be neglected. Being a woman of vast social experience, besides possessing a real knowledge of human life, Mrs. Haines will be consulted on all matters of importance, and will bring her knowledge of the woman's point of view to the assistance of the directors.

"Motion picture directors would cause themselves much less anguish if they could only have a woman with good taste, social experience, tact and breeding to assist them in their pictures," says Mrs. Haines. "Pictures which offend good taste and which have difficulty in passing the censorship board would probably be made in far less quantity if every director could rely on the judgment of a sane, well-balanced woman with artistic sense and clarity of mind to assist him. After all, the home and social life play the greater share of importance in pictures. The home, of course, is the realm of woman, and with that and with the social conventions she is more familiar than is man. I do not believe that many women would be capable to direct a picture, but on the other hand neither is a man able to feel the little things, nor does he possess the intuition that woman does. No woman is fitted for the responsibility of a position of this kind unless she has met every kind of life. Aside from the acting field in motion pictures the realm of motion pictures has been practically unopened to women. I think the social mentor will have a big place in the future."

Mrs. Haines is a southern woman. She was brought up in Washington society and has traveled widely. Her charm and simplicity make her invaluable in her new capacity. She had no intention of becoming affiliated with the Equitable company, having gone to Flushing some weeks ago merely to be with her husband while he was starring in Walter Macnamara's picture, "Human Cargoes." Unconsciously she found herself giving suggestions for the settings. They were so practical and Mrs. Haines showed herself such a genius in that line that Isadore Bernstein, general manager, asked her to become one of his staff.

Triangle Appoints a General Manager

J. N. Naulty Will Have Authority Second Only to That of President Aitken.

THE most important change in the line up of the Mutual Film Corporation since the annual election came this week when J. N. Naulty, formerly vice-president and general manager of the Mutual, resigned to become general manager of the Triangle, the new feature company.

When it became known that Mr. Naulty would have authority in the conduct of the Triangle organization second only to its president, Harry E. Aitken, those intimately acquainted with film conditions were willing to concede that the Triangle had taken an important step toward sure success. With David W. Griffith, Thomas H. Ince and Mack Sennett producing pictures for the Triangle and with J. N. Naulty in charge of the marketing of the product, the combination will impress the film world as strong and constitute a tribute to the organizing ability of H. E. Aitken.

Mr. Naulty, during his regime at the Mutual, was in active charge of the chain of branch offices maintained by that organization, and his branch managers gave him their unqualified support. His successful experience, capacity for management and his ability to inspire loyalty in his subordinates will undoubtedly mean much to the Triangle. Mr. Naulty left on a brief motor trip on Tuesday and will begin his duties on Monday with temporary headquarters at 71 West Twenty-third street.

Horace G. Plimpton Resigns

Man Who for Six Years Has Supervised Edison Production Retires from His Post.

THE announcement of the resignation of Horace G. Plimpton as manager of negative productions for the Edison company came as a surprise to the trade. Mr. Plimpton had held the position for six years. When Mr. Plimpton tendered his letter of resignation to C. H. Wilson, vice president and general manager of the Thomas A. Edison, Inc., Mr. Wilson was greatly surprised and accepted it with reluctance. Since Mr. Plimpton's connection with the Edison company, the advancement of motion pictures has been marked and Mr. Plimpton has always been well in the forefront of all movements for the betterment of the screen.

Horace G. Plimpton.

As his resignation was to take effect as early as possible, Leonard W. McChesney, manager of the Edison Motion Picture Division, who has been stationed at Orange, N. J., took charge of the Edison studio in Bedford Park, New York City, on Monday, Aug. 9. Mr. McChesney contemplates no radical changes of studio policy during his regime, and, except for the change of head, the studio life promises to go on as usual, the company devoting itself to its present three reels, alternating with a four reel weekly; with a one-reel Wednesday and Saturday—all released through the General Film Company; and the production of special longer plays, to be released soon under the name of Kleine-Edison Features, the first of which will be Mrs. Fiske in her famous "Vanity Fair." There is every indication that the stock stars who have so long been with Edison and who alone have figured in the features which lately have been exciting such favorable comment, will be retained.

L. W. McChesney.

Mr. McChesney's career has been notable and is in itself a reflection of the rapid growth of the motion picture. Though still a young man he has in thirteen years worked himself up from a minor position to manager. Except for a comparatively short time spent as advertising manager of the General Film Company, his entire experience has been with the Edison organization, dating from the time he was in the advertising department, then stationed in Chambers street, New York. He rose steadily till he became assistant advertising manager of the Thomas A. Edison, Inc. His next promotion was to that of salesmanager of the motion picture department, in July, 1913. Recently the vast Edison enterprises were divided into divisions so as to give each more of a separate organization and management. It was then that Mr. McChesney became manager of the motion picture division.

DEATH OF HOPP HADLEY'S BROTHER.

The many friends of Hopp Hadley will be grieved to learn of the death of his brother, the Rev. George Daniels Hadley, of Jersey City, on Monday, August 9, as a result of peritonitis, following an acute attack of appendicitis, for which he was operated on on Tuesday, August 3. Dr. Hadley was an elder brother of Hopp Hadley and was the rector of one of the largest Episcopal churches in Jersey City.

V-L-S-E Urges Unusual Publicity

Adopts Slogan of "Sell Advertising to Sell Film," and Give Advice to Exhibitors.

THE principal feature in the selling plans of the Big Four draws attention to a really remarkable condition that exists in the exhibition end of the motion picture industry. This condition is pointed out in the V-L-S-E advice to its representatives in the field in the slogan, "Sell advertising to sell film."

A comparatively small percentage of the exhibitors of the country realize the value to them in the proper publicizing of the features exhibited in their theaters. In many cases exhibitors book a feature and are then content with the display of a few posters outside and the arrangement of a few frames in the lobby; entirely overlooking the fact that if they book strong features they can attract many patrons that do not pass the theater.

The Big Four point out that during the eighteen odd years of progress the bulk of the improvement in the art has been made by manufacturers. Practically all the advancement in pictures is in the productions themselves. They have grown better in story, photography, motif and motion, and with each forward step they have grown more expensive to produce. This latter item, the cost of production, must be taken into consideration by the exhibitors. The public has been educated to expect great things of the silent drama, and if the manufacturer is to continue to produce high class picture plays he must be reimbursed for his investments by receiving a fair rental for his films.

Through the newspapers the exhibitor can advise every prospective patron of his film offerings, and if he has the class of pictures wanted people will come from far and near to view them. Every theater will find newspaper and billboard advertising very profitable investments, provided only the program they offer is of such quality that the people attracted will not be disappointed.

The motion picture art has reached a state of great dignity, and in offering its productions to the exhibitor the Big Four state that it will stand on their merits alone, but advise their exhibitors, almost to the point of insistency, that the V-L-S-E productions must be advertised in order to attract the maximum amount of business.

The claim is made, and it has already been demonstrated by the "Big Four" in many sections of the country, that patrons will not only be attracted from distant points to a theater showing the V-L-S-E subjects, but that these patrons are willing to pay an increase in admission prices.

The life of any business depends upon the new customers it creates, and the big, meritorious feature is vital to the industry in that it creates new patronage. If the big feature is used merely in the nature of a souvenir to the regular patrons of a theater, it is not serving its mission or returning the proper financial reward to the exhibitor.

The big feature has a distinct duty to perform. That duty is the promotion of new business, and while it is promoting that new business it will return increased profits to the theater where it is properly advertised and presented.

The film manufacturer, to continue to produce the high grade, expensive picture plays now demanded by the public, must receive rentals commensurate with their increased cost. This money must come from the exhibitor, and the exhibitor in turn must receive it from the public, and to do this he must attract greater patronage at better prices, through advertising the superior features offered in his theater.

JOHN INCE, EQUITABLE DIRECTOR.

John Ince, the second of the trio of Ince brothers, is directing "The Cowardly Way," the five-reel picture which he will produce for the Equitable, to be released on the World Film program. Mr. Ince brought with him his own technical staff, the members of which have been with him for the past three years and upon whom Mr. Ince declares he has come to rely for absolute co-operation in his work. They are Ed. Hopkins, manager of the old Arch street theater in Philadelphia, technical director; William Black, photographer; and Joe Boyle, Mr. Ince's assistant.

John Ince was on the stage all his life before going into the pictures. He started in 1888 with Henry E. Dixey at the bottom of the theatrical ladder and worked up.

Mr. Ince is not a believer in "types"—that is, he does not believe that inexperienced people can succeed in a picture just because they are of a particular type. He thinks that they become self-conscious because of their inexperience and therefore kill their "type" before the camera.

The cast of "The Cowardly Way" will be Florence Reed, Ben Southard, Orlo Lea, William Cahill, Fred Tidmarsh and Ben Hendricks.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

VISUAL EDUCATION.

An Organization of Educational Institutions for Co-Operation in the Use of Motion Pictures and Other Aids.

SUCH are the title and proclaimed ambitions of the Visual Education Association of California, with A. C. A. Carson of the Pasadena high school as president.

The object of the association is as worthy as it is ambitious, and is entirely in line with desires of the Moving Picture Educator, which is to press the educational advantage of the moving picture everywhere. Representative educational men in various parts of the country are allied with this association, which gives it a wider prospective growth. Such an association cannot at present cover the whole country, yet it may either grow or become the pioneer of many others until ere long visual instruction shall become as general as any other form of everyday educational work.

* * *

It should be noticed that the California association is making a good beginning. Its sponsors have for some time been collecting and cataloging every film suitable for its purpose. Perhaps the best feature of its work lies in the fact that it will open a door to manufacturers of educational films, assuring them of a ready market for their productions, the organized lack of which has hitherto proved a hindrance. Another feature of the work will be the opening up of means of communication and co-operation between the makers and users of educational films, a coming together which will secure that progress hitherto denied. We wish every success to this and kindred assocations.

* * *

Military efficiency is the paramount issue of the day. National Guard encampments have taken on a seriousness which replaces the "picnic" of former years. In addition now there are also college men's and business men's military camps where the fundamental principles of the soldier's work are taught. To the moving picture, however, belongs the credit of being the best teacher and trainer. The pictures show the movements of a war strength company, the discovery of the enemy, maneuvering and firing. The most important part of the film illustrates the hand to hand encounter problems, bayonet parrying, the bayonets being covered with leather for safety, and similar tactics. The films show regular army officers as the instructors.

* * *

We are beginning to receive results of the moving picture at the Panama-Pacific Exposition. The Los Angeles schools were awarded a first prize for their educational exhibit. As a result these pictures are to be seen in all parts of the country, as requests have been made from educators seemingly without limit. At a recent meeting the Los Angeles Board of Education decided to grant these requests in the order in which they were received. Birmingham, Ala., having made the first request, will now be supplied. Before long these films will be traveling a wide circle and will prove a great incentive to the broadening of educational moving pictures in the schools.

* * *

The great city of New York, which ought reasonably to be the first in educational matters dealing with the moving pictures, has, on the contrary, been very slow; at last, however, there is an awakening and a cutting of the red tape which bound the sleeping giant. At the last meeting of the Board of Education the sum of $7,500 was inserted in the estimates "for the purchase of moving picture machines and for an exchange service." From this beginning there can be no other outcome than that of a thorough growth and development, until there is a perfect system of education by the use of moving pictures as an aid to every branch of study in addition to the new studies which kinematography brings with it.

* * *

A useful exhibitor is the man who, besides providing an evening's entertainment, makes his place one of especial benefit to the community along educational lines, peculiarly those adapted to the welfare of the inhabitants. Such an exhibitor is to be found in Marshville, N. C., where he has announced a "summer program," which was found to consist of a series of "health pictures," one founded upon the familiar yet very useful "Our town needs a clean up," which has proved beneficial wherever used. This picture always secures the co-operation of the young people and has very helpful results. Health, hygiene and safety pictures usually make an occasional good program. "The Housefly," "Pure and Impure Water," evils of so-called beneficial "patent medicines," and "Drugs," are in the list. These, together with a few well selected sciences, form a splendid program for "one night a week" during the holiday season, or even all the year around, for that matter. To encourage programs of this kind is one purpose of the "Educator," and without doubt the exhibitor at Marshville is by no means alone. There may be many of his kind, nevertheless this additional publicity should lead to more. Let us use every legitimate means to increase the usefulness of pictures that help.

CONSUL SUGGESTS FILMS OF SMASHED FREIGHT.

Illustrated lectures on packing of merchandise and its handling in foreign ports, as a means of educating American shippers, is advocated by Consul James Oliver Laing of Karachi, India, who writes of the dangers to which such freight is subjected unless properly packed. He says: "If single photographs of a smashed packing case, or a lighter full of goods being landed, or other illustrations are good, a picture showing how the case came to be smashed or how the goods were put into or taken out of the lighter would be better. Everyone knows that cases are smashed and a single photograph shows only the result, which any shipper can imagine.

"If, however, a shipper of flour, let us say, could see a lot of Levantine stevedores swing a loop full of sacks over the side of the ship and let it down on the run to a flatboat bobbing about in the waves, the sight of what happens when the boat rises suddenly to meet several hundred pounds of muslin-sacked flour would be an education to the shipper. If an American furniture merchant could see a moving picture of his packing cases dropped from a cart tail to a stone floor by a gang of Maltese dockers, he would appreciate the cause and effect."

PICTURE THEATERS ON VANCOUVER ISLAND.

(Vice Consul R. M. Newcomb, Victoria, Brit. Columbia, Can.)

The motion picture theater is as popular on Vancouver Island as it is in American cities. There are sixteen in this consular district—eleven in the city of Victoria, which has a population of about 50,000; three in Nanaima, with a population of perhaps 9,000, and Duncan and Ladysmith each have one theater.

Business in general is much depressed in this district, due to over-stimulation of values during a recent real-estate boom and to the bad effects of the present war. The motion picture business has had to share in this depression, and some theaters have found it difficult to remain open. In many cases prices have been reduced one-half.

The films used are American-made and are purchased through Vancouver exchanges. There are two high-class theaters, which change their program twice a week. The others are of the five-cent admission class. There has been an attempt by one of the local theaters to produce pictures, but so far the result has been unfavorable.

EASTERN TO FILM JOE LINCOLN STORIES.

The Eastern Film Corporation, of Providence, R. I., has closed a contract with the A. S. Barnes Company for three of Joseph C. Lincoln's celebrated Cape Cod stories, "Mr. Pratt," "The Old Home House" and "Partners of the Tide."

The producing company plans to erect a special studio in a picturesque location on Cape Cod and to make three feature films of unusual quality. The contract was negotiated by Miss Peggy McCall, of Frank Henry Rice, Inc.

William Haddock has been engaged as director by the Eastern company.

Spokes from the Hub

By Marion Howard.

THERE was an amusing happening at the Boston theater recently when the film, "The Flaming Sword," attracted many spectators, especially feminine, as it was the first film appearance here of Jane Grey, who belongs to the Professional Women's Club and is very popular with the public generally. Now all the local papers had Lionel Barrymore playing Steve, the hero, when as a matter of fact he was the villain and played the role of a half-witted specimen of humanity and did it well, too. This is what reached my ears from two men: "Say, that ain't Barrymore at all; he's the holler-chested chap, and didn't it say so on the sheet that he was a queer one?" "Go long, guess I know what the papers say, and here it is in the latest edition." "Well, I bet you a dollar that the big feller ain't Barrymore, for I've seen his sister and know they look alike." "I go you, and now let's go out and ask the manager." It is easy to guess who won, but I wonder what was done to the press agent who perpetrated the error in print.

* * *

Another bull in the same notice is to the effect that Steve was a college degenerate, bent on suicide—hence the ocean scene and lighthouse haven. Not so; he had been ruined by Wall Street, and a wicked woman played havoc with his life; so he cut it all out and made tracks for "home and mother," who lived on an island. To reach her he hired a sail boat, was wrecked and washed ashore into the arms of a fairy angel in Jane Grey, the lighthouse keeper's daughter. This reminds me to say that he was hatless and coatless, so it was difficult to see how he recovered both as he was leaving the place. A small matter, doubtless, but with the films making a bid for permanent favor why do not directors or those in authority avoid such inconsistencies? True, the average auditor does not notice these things, but there is a discriminating public which does not enjoy an otherwise good picture marred by carelessness in important details.

* * *

One of the best films shown here of late was "The Island of Regeneration," with Edith Storey and a notable cast, including that dear little chap, Bobby Connelly, whom Boston fans so delight in. It was put on at the Modern, and as I watched Miss Storey do her swimming stunt, minus clothes, the thought came: "How would Mayor Curley like this?" Two men behind me uttered that thought aloud, for our Mayor puts a ban on bare foot dancers and undraped females. One said, "Gee, it's lucky the Mayor is in 'Frisco or he would get after this house." However, we had a chance to see Miss Storey do a most artistic piece of posing on the rocks with her gorgeous hair veiling her, and it was a sight for the gods. No wonder the Modern was filled to the limit, many going again and again, and the women liked her, too. The bill was excellent—the best of the season for many, for there were the Drews in "Following the Scent"; a George Ade skit, always great fun; some excellent war films, and good music (organ). Charlie Chaplin was refreshingly conspicuous by his absence, as at the Exeter and Bijou.

* * *

The Boston Journal is running a series of biographical sketches of moving picture feminine stars, starting in with Mary Pickford and Mary Fuller. They are valuable to the "fans" and the photography is unusually good.

* * *

Genial Fred Bossner has had a new title conferred upon him—that of film doctor. Mr. Bossner was the first here to raise the price of seats at his Park theater, and if anything the attendance is larger, for people will pay for what they want; and one thing is the long play. He gives two such, frequently, like "The Running Fight," with Violet Heming, and "The Fighting Hope," with Laura Hope Crews.

* * *

In an effort to escape the antics of an alleged comedian the other night I encountered the veteran Eugene Foster guarding the exit of the Boston theater. What of it? Well, first of all he has performed loyal service for that house for forty-eight years, most of the time as head usher, and is still "the old reliable 'Gene'" to regular patrons, for whom he always has a cheery greeting. For thirty-eight of those years he was also on the gate at the ball games, so that his face was and is a familiar one. A pleasant feature of the lobby of this theater is its picture gallery of famous players of the past generation, some of them quite rare ones, autographed way back in the sixties. Another attraction is the head usher, Miss Katherine Ward, a most executive young woman, always "on the job," as are her nine pretty assistants. I caught a glimpse of Eben D. Jordan, one of the Hub's best-known business men, the one who gave us our Opera House—alas, now dark. Miss Ward told me that he was a frequent patron, usually accompanied by his daughter, Dorothy, the star dancer of the Vincent Club, the Hub's smartest for the young set. The Boston is a favorite theater for business men, as it is cool, commodious, well located and the music is worth while, in the hands of Mrs. Caroline B. Nichols and her bevy of white gowned musicians. The incidental music is ever appropriate, requiring constant attention to detail. Following the concert, during which they play Wagner and lighter selections, they seem to sink themselves from view, yet are a most important part during the three hours.

Caroline B. Nichols.

* * *

Just as I was entering the Park theater to see Violet Heming, the dainty little star, with George Arliss so many seasons, I encountered Mme. Clara Poole, one of our foremost singers, a favorite in London and on the continent, now happily here to stay. She told me that she found great pleasure in the silent drama and rarely missed seeing the famous players on the screen.

* * *

One moving picture house is upstairs, and it is owned by Keith, which spells quality. Only one price—ten cents—is charged, and the tidy little theater, called the Bijou Dream, is packed all day. "Under Two Flags" was the piece de resistance last week. To reach the auditorium one goes by escalator or up the glass staircase beneath which water flows continually, lighted by green incandescents. I saw a film there lately which should be viewed by all young men, "The Acid Test," a splendid lesson all through, showing what a man can do with himself after being reared in luxury with money to burn on "wine, women and song." There was no "white feather" about that chap, and he certainly took the bull by the horns, in cutting out all folly after being cast adrift by the man responsible—his father, who brought the boy up in idleness. The way he made good was well worth watching as pictured.

* * *

"Mary's Duke" made a hit here at the Boston, and it introduced Mary Fuller and Matt Moore in an especially clever play full of vivacity and types.

* * *

We do not like to realize that there is anyone in the Hub who has not seen "The Birth of a Nation," which I have had the good fortune to see several times, always finding something new and wonderful to fill the eye. The last weeks are announced. A novelty in the way of advertising this picture was put forth the other day when one of the pretty girls of '61, gowned as in the play, went up in an aeroplane and scattered pennants, some of them having free tickets. She was dainty Donna Montran.

SMALLWOOD FILM CORPORATION ACTIVE.

Although Ray Smallwood was with the Smallwoods Film Corporation as a director and has a stock interest in that corporation, he is not the president of that company, nor will the company cease operations as might have been deduced from a report circulated last week to the effect that Ray Smallwood of the Smallwood Film Corporation had joined the Kleine forces.

Beginning with the launching of the new Standard Program on August 30, President Arthur N. Smallwood announces that his company will release a two-reel production each week under the Pyramid brand, featuring Edwin August, Ruth Blair, Iva Shepard and other well-known players.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Projection Engineer.

EON BRICK, of the Regent, Buffalo, sends in an eight-page booklet with some facts about the house, which apparently has been renovated and reopened. One paragraph states that the projection will be n care of "Buffalo's expert projection engineer," which should please rother Richardson much. The two-page talk is well worded to give he reader the feeling that much has been done for his comfort and ntertainment, and much stress is laid upon the music. The program s blue ink on lemon paper and the press work is exceptionally good. he grade of blue ink generally used on such jobs seldom works well ith cuts, but here the imprint is as good as with a cut black. It is ne of the little things that backs up the written statement. The an- ouncement that the house was better than ever would not be so eadily accepted were the facts stated in a badly-printed circular.

This is something that too many overlook. They word their adver- isement invitingly, but while they say that they have a good house hey say it in a program so cheaply gotten up that it is hard to believe hat it is put out by a good management. Mr. Brick paid a little more nd made the program say "Honest!" to his statements.

What he has to say about music may interest other program editors:

> The presentation of a moving picture without the accompaniment of appropriate music is like the presentation of grand opera without the accompaniment of an orchestra. That is why the Regent Theater employs none but experienced musicians who with constant practice and rehearsal are able to interpret and convey to the spectators, the various moods and emotions of the actors in the picture or enliven those scenes of nature or current events where men or women do not actively participate. The artistic presentation of a moving picture is now conceded to be in importance equal to its original reflection on the sensitive film. We are making this artistic presentation a constant study to the delight of hundreds.

Jimquin Stuff.

That's the unregistered trade mark of James C. Quinn, of Los Angeles. One of his most recent is a yellow four page folder; a *very* yellow folder and not a greenery-yallery color. On the outside (front and back) runs "About 413"; a ten line figure and two line "about." That is all there is. Inside it starts off:

> The other day we saw *a* picture——
> And the name of that picture was "413."

Then it tells in sprightly text just what the picture is like, how good it is, who made it, where it has played and all the rest There are about 300-400 words. Then it ends up:

> The other day we rented a picture.
> The name of that picture was "413."

Where it is and when it is to be shown is told in the text.

Another exhibit might be the trimmings of the other sheet, a strip of paper about an inch and a half by eight, folded once. Outside there is only a panel box and in the lower right hand corner the bracketed "(over)" and nothing else. Inside in 24 point is "Over to the Isis theater, 524 South Spring." It's a good idea to use up cuttings. This is printed in brown ink where the larger sheet was done in brown. We think that next time Mr. Quinn works *very* yellow paper he will print in brown in preference to green. If he can't take brown he will be more apt to use red, or perhaps he'll put some black into the red and get a brown anyhow.

Another is a light card red on cream. The first and third lines are 36 point and the second and fourth in eight. The text is:

> If Chief Sebastian is convicted
> There'll always be a good show at the Isis.
> If Chief Sebastian is acquitted
> Well—There'll always be the same good show at the Isis.

The text can be changed to any copy that takes advantage of the big news feature of the moment.

The last is a sea shell on the inside of which is pasted a label reading:

> By the Sea
> (CHARLIE CHAPLIN)
> Isis, 542 S Spring St.,
> May 13 to 20
> 10 A. M. to 11 P. M.

And with usual Jimquin thoroughness the shell came packed so well that it did not get broken in its transcontinental journey.

All But.

More artistic than effective is the tint work on a program from the Strand, Norfolk, Va. This is a folder program, white, printed in black. The lower half of the front is done in a slate "tint" which is an ink so pale as to suggest an offset rather than a color. This is also used inside for the Pathe(?) cut for "Who Pays." The cut stands up fairly well, but the title is almost hidden under the black lines of the regular program. The idea of the double printing is distinctly good, but a much stronger tint of a more pronounced color should have been used. With so good a black as the printer has given, even a light blue or red would not have killed the black lines. Apart from this the program is good work both in phrasing, arrangement and display.

But the back page emphasizes the fact that the pictures will make us a nation of newspaper readers. They have serials running in both the Virginian-Pilot and the Ledger-Dispatch.

A Question of Cuts.

James A. Morrison, of Morrison's Star Theater, Meaford, Ontario, sends in a postcard which we reproduce here. This is not a press-printed card but a photographic print. There are no details of price, but it certainly was no cheap job.

It is hardly to be commended to others since it cannot be expected that it can show a large return on the investment, but on the other hand it is a capital bit of work, both in the photography and the laying out of the advertisement. It is very different from the usual crude printing, and on second thoughts it *is* to be commended where the cards may be had by some mechanical process of photography, since, with a good negative nothing can be more attractive and its quality attracts attention. Mr. Morrison writes:

> I enclose a card to show you how hard put we are to get the proper cuts with which to advertise our shows. The three cuts were cut out and pasted then photographed for a slide, the card and my newspaper work. I find it pays to get cuts, but the exchanges should be able to supply these. I ran the "Beloved Adventurer" and the home paper ran the serial and it certainly made money for me. I run General Film Service and find the Moving Picture World a great help in getting the advertisements. I do not see how any theater can exist without it. The Selig and Lubin Bulletins are also along the right lines.

The question of cuts is one that still remains to be solved. As the business is at present constituted, it is not practicable for the exchanges to supply cuts for general releases. Most bookings are not made sufficiently far in advance, and even at that perhaps a dozen or more cuts would be needed for each of the daily releases, many of which would not be used and remain a dead loss. A cut accompanying the film would be of no service whatever, and a cut seven or fourteen days ahead would be in advance of some bookings. On the other hand, many exhibitors would not use the cuts, even if loaned and more would not trouble to return them promptly. The exhibitor cannot order directly from the maker until he knows what he is going to get, and so it is not possible to work out an efficient distributing scheme.

With features the situation is better. They are booked further in advance, and can be better arranged for, but many live wires wish to use cuts for the one reel releases, and these are hard to obtain.

Much of the success of the Universal sales department is due to the care they take of the exhibitor in the matter of cut and other advertising material. The situation is getting better on the licensed side, but it is still far from good with many of the companies, and it does most assuredly hurt their sales more than they probably realize. The Selig Company was one of the first to provide feature cuts, probably the very first to regularly offer cuts for sale, though the Edison advertising department has always been most active in working with those who write in. Mr. Morrison will find that if he will get into direct communication with the press men of the various licensed companies he will be given more help than he has at present.

Needs Some Dates.

Fletcher Russel sends in Number two of his Windsor theater Bulletin from Hampton, Ia. It is well written, but still runs too large a type. Here is some good talk that may be useful to you:

> The motion picture is leaping forward as nothing ever leaped before. Fifteen years ago the first show opened at 5 cents admission. We barely realize that we have the privilege of watching and participating in its most wonderful growth. Today there is a picture that is commanding an admission price of $2.00 a seat. Seats are sold out three weeks in advance, while standing room is at a premium. Ignoring the popularity of motion pictures does not alter the facts; *it makes whoever is so blind slip behind his contemporaries and lose a whole lot of enjoyment.*
>
> The Windsor Theater has set a new standard in pictures.

marking up and interlining a script that it must be recopied before it is turned over for production.

The man who is in earnest and really expects to do things should not mind a little expense if it helps his product either in fact or appearance, and printed scene blanks do not come to much. If one expects to sell a photoplay for $100, he should be willing to spend a couple of dollars on its preparation, surely. The lay-out of the blank is another matter of taste. I have used several forms, without having found one which entirely satisfies me. Just at present I am having them printed in fours—that is, four blanks to the large sheet, the blanks being divided by perforations so that they may be readily separated after the scenes are written. The idea of this is to reduce to a minimum the annoyance and loss of time incident to putting forms through the machine. There is a considerable saving when four scenes can be written with but one insertion of paper into the machine.

Serials and plays of five or six reels naturally require many sheets of manuscript if the scene-to-a-sheet idea is followed out, and may be handled in two ways—by using a separate cover for each installment in the case of a serial, and as many covers as may be needed for the single long story, or by having the whole manuscript regularly bound. In the case of the serial, "Road o' Strife," which ran some eight hundred scenes, with many pages of notes, etc., I had the whole thing substantially bound in a single volume. It is to be considered, however, that this was a continuous story, with many cut backs and duplications, divided into chapters for release purposes only, and was produced as a unit. Had it been a series of more or less independent stories, I would have given each part a separate cover. In this manuscript I also tried out a color scheme, without any noteworthy results. All exteriors were on green paper; interiors were on pink; casts and scene plots were on yellow and synopses and notes on white. As I do in all scripts, I put everything intended for reproduction on the screen—titles, sub-titles, screen letters, etc., in red. I approve the use of the bi-color ribbon if the rule is strictly adhered to, that nothing be put in red except matter to be used in the same form on the screen.

On the Screen.

Study the pictures on the screen. See what you see. See what gets over, and then see if you can figure on writing the stuff so that it will be passed along to the director as clearly.

But most particularly be careful that what you put on paper for translation into action will translate into action that will get you the effect desired. Lately we had occasion to look over a script of about nine reels of action. Not a dozen scenes conveyed the idea of the action as the author supposed it would come and some of the business was farcical when it was intended to be intensely dramatic. The situation was dramatic and could have been made so in words, but the action without a mass of preliminary explanation would have been exquisitely funny. The trained writer comes to avoid what will be ineffective, but the novice knows only what he wants and cannot realize that what he wants and what he will get may be two very different things. They do not know how their stuff will look on the screen, and some of them do not take the trouble to find out. Suppose that the physician holds the bottle of anti-toxin that is to save the heroine's life. He drops it. He makes a vain effort to save the bottle from being broken, striving to catch it before it reaches the floor. The *situation* is dramatic, but the *action* is so violent and awkward that the spectator will accept it as comedy and laugh.

It is not how a story sounds but how it will look that counts. Study to know how a thing will look.

The Baltimore Inquest.

J. M. Shellman, of the Baltimore Inquest, makes this report for the season's work. We particularly commend to other Coroners the policy they follow of seeking to retain only workers. For that matter any Coroner is entitled to dismiss any trifler and, for the good of the others, should do so. This is the report:

> At last I am able to send in my second annual report of the proceedings of the Baltimore Inquest for the season which we have just ended. The reason for our prolonging the session, as you know, was due to our having missed so many meetings during the term. The last was held July 1st, '15.
>
> The most wonderful thing I find, in acting as Coroner, is that there are so many people who are "would be writers" who think that the writing of photoplays is merely a pleasant way of earning a little extra coin. By actual count we have had five parties who came to the meetings this season who started in with enthusiasm; but when they found out it was not a vacational sort of pastime, but the hardest kind of work, just faded away. We don't go after them, either, for we of the club figure that the sooner these get wise to themselves the better it is for all concerned. But with the staunch and true members we now have on our rolls, and the ones I expect to enlist next winter, we hope to make the Baltimore branch a most important one.
>
> The present number of members is five. They are: Miss K. K. Kepper, Mrs. Mary Benjamin, Miss Margaret Lee, Mr. L. M. Grice and the writer, J. M. Shellman. Miss Kepper still keeps up the pace for the rest of us and her biggest success this year was "A Sister's Burden," a two-reeler, produced by Kalem. This was submitted to them as a one-reel play and made into two. Mr. Grice has done no actual photoplay work yet, but he has been extremely successful in other branches, having had poems published in The Boston Transcript, the New York Herald and Sun, and having had a five-act tragedy in blank verse published. But he is taking a great interest and I believe the photoplay world will be better for his entrance.
>
> Now as to the work we are doing. The meetings so far have been carried on in a sort of Bohemian fashion, arguing, fighting (by words only, of course), and jesting, in the true "good fellow" style; and we have all accomplished much; because I have found that the freer the atmosphere is from any air of restrictions, the easier the mind works, and by gar!—we do have some battles. We meet every two weeks and nobody is ever on time, and in our discussions we take in the latest plays, the important points of technique, the latest effects that have been used and then we plunge into the criticism of a script—and the fur flies!
>
> Next year, however, we may have to come to some systematic arrangement of the time, for which I will be sorry, in order to get over all the work we wish to accomplish. In the meantime, during the summer we are all going to try and "put something over" on each other, so that we can have something to show at the beginning of next season. Incidentally I might add that we have a mutual arrangement by which any member can ask for a special meeting during the summer, if they wish help on a play of which they are not quite certain.

Heroes.

It is almost fatal to the success of a play to place the leading character in a position from which he cannot extricate himself with credit. Perhaps the most common example of this placement is the story in which the Sheriff must either arrest the man who saved his life or be false to his oath of office, but there are many variations to the situation and it is seldom, if ever, that it is possible to get the trouble straightened out and leave the character still a hero. Opinion will be divided as to the action and there will invariably be a feeling of dissatisfaction that a different course of action was not followed.

In some of the situations it is possible to evade the consequences by working the story to another end and leaving the matter ignored. If Jim Jones finds that the father of his sweetheart is a moonshine distiller, and he is a revenue agent it is his sworn duty to bring the man to punishment. If he does not, he is negligent of his trust. But if the story is brought to some other climax before he is forced to make a decision, then the situation does not obtrude himself. We are not interested in the outcome of this situation but are content to let the question pass in the greater interest we feel in the fact that he won the girl from her mountain sweetheart. If the story is founded on the position in which he finds himself, then the question must be answered, but it is very seldom necessary to adhere to such a plot. Something else may be worked from it.

Names.

When you start to call a character Joe, don't change and call him Smith in the next scene, even if he is called Joe Smith. The director and the editor do not want to stop and look back to the cast to see that Joe and Smith are the same any more than they want to be required to discover that Smith is the person referred to now and then as "the valet." It is easy enough to get the trick of always calling the character by one name if it will be remembered that photoplays are not stories and do not need the varying terms to remove the sameness. In fiction it is good practice to get variety and refer to the character in a variety of terms, but in pictures, have one name for a person and stick to that name even though the character be disguised a part of the time. If Billy Hicks impersonates a Count after scene ten, do not then refer to him as the Count. He is still Billy and no one else. Where the scene does not clearly show that the disguise is being used say "Enter Billy as the Count" that the director may know, but do not call him simply the Count. The director has a few other things to worry about, so do not add to his troubles by careless naming of the characters.

Watch the Releases.

If you have a story held by a company for several months, watch the releases of that company through the stories of the film. This is not because your story may be stolen but because it may be forgotten that a story was not paid for, and a simple note to the editor will bring a check.

Few companies have a cross check on scripts in the studio. The directors are given manuscript to read and are supposed to tell what they want to purchase. If they forget to tell, it is up to the author to remind the company and get a check and an apology. Do not, in writing, accuse the company of stealing the story. They have not. It is merely carelessness and they'll be glad to send a check when reminded.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Leaders.

LISTEN to a correspondent who writes that he has had eight of his plays put on and that not one of them has carried his leaders. "What's the use of writing them," he complains, "if they do not use them?"

That is no way to look at the matter. Try and write better ones, better placed. Some of the leaders he quotes are of the "John wants to marry Mary" type. Naturally no editor at that late day wants to accept the crude leader. Taking the Stillman poetical leader he would probably say "His childhood playmate he would make his wife." That would be smooth and elegant and not jar on his sensibilities. It would be a few feet longer, but the footage would be well invested if the substituted leader gave atmosphere to the story instead of jolting it.

For a shorter leader he might have written "John would marry Mary." That is shorter than the original. It sounds a trifle unfinished, but it carries the fact. Perhaps "John pleads his suit" would do or "She viewed his love with cold disdain," would fit in and amplify the fact by adding the dismissal.

Many more suggestions might be offered along the same lines, it being taken for granted that the need for breaking action justifies the use of a leader at this particular point, and all of these suggestions should be carefully appraised.

The best way to write a leader is not to. Try first to eliminate the leader and the need for the leader as well. This is not always possible when action comes to a definite and final stop and a new action commences. Try, then, to get the best leader possible, not at the time the script is being written, but after it has been written in the rough draft and before the clean copy is made. When the action is down in practically the way it should be, then take a scratch pad and the script and go over it. On the pad write the leader as it stands. Then write as many more leaders as suggest themselves, ten, dozen, a score half a hundred. Then pick out the best or combine parts of two different leaders, always aiming at the best result. Suppose that the script shows this leader:

Mr. Johnson refuses to let Sam marry Sadie because he is too poor.

This is the fact that must be conveyed in a leader. Sit down and think it over. See what you can do that will be better. Suppose that after half an hour you get something like this:

Poverty bars Sam from Sadie.
Sadie's father objects to Sam's poverty.
Sadie's father wants her to marry a rich man.
Sam's poverty is a bar to his happiness.
Because of Sam's poverty, he may not marry Sadie.
Sadie's father tells her she must marry money.
Sam is too poor to win the consent of Sadie's father.
Sadie's father refuses to let her marry Sam.
Sadie's father says Sam is too poor.
Poverty acts as a bar to Sam's marriage.
Mr. Johnson is a worshipper of Mammon.

That's the idea. Take those last two. They are more like it. Almost in a flash you get "But Mammon comes to bar the gates of Love." That reads smoothly, is in harmony with the scene and does not jar. But perhaps it is too forced for the situation. Then try again and write other leaders until you get "Sam's poverty is the cause of his rejection." That might mean, though, that it is Sue who rejects, and her subsequent action will not be understandable. Then write it "Sam's poverty is the cause of her father's objection." That will do—unless you can think of something better.

The idea of writing down innumerable leaders is that the mechanical action of writing leader after leader brings the brain into the leader-writing habit, just as the writing of half a dozen plots, one after the other will lead to the writing of a really good plot. Each leader gives impetus to the imagination until a satisfactory result is attained.

And do not think that you have wasted half an hour writing one leader. You have spent half an hour studying the writing of leaders and each session will bring you nearer to the time when you can write leaders almost off hand that are better than the ones you could think out in an hour when you first commenced. This is something that too few realize. Time spent on scripts is never wasted if you still long enough to realize on the investment.

Another Course.

A correspondent sends in a copy of the instructions of The Photoplay Bureau, of Los Angeles, run by A. E. Meurling, who claims to have worked for Bison, Broncho, Majestic and Universal. In spite of this claim to practical experience, he says:

> The film companies generally prefer one-reel plays because they are easier to produce and there is more money in them, but if a play is very good they will produce a multiple-reel play up to 5 or 6 reels.

He gets two dollars for a sheet 8½ by 13 inches, printed on both sides in eight point, and two sheets of a sample script. The script is a horrible one, lacking continuity and worse than useless as a help to the uniniated. In one scene, for example, two characters go into the house for dinner. Without leader the next scene shows them sitting at the table and dinner done.

A script revised and typed is included in the exhibit. The story has no plot, being merely a series of incidents, yet the author was encouraged to spend $1.25 for typing three pages, twenty-five cents for the three pages of the carbon and twenty cents for postage in submitting, Meurling writing that "I think play well worth spending that on. Congratulations on the good start." And yet this good start is not a start at all. The author knows now that it was not a start and has started in to work without the assistance of the bureau, which differs not a particle from other bureaus that praise all the work of clients in order to collect typing fees. At the very highest market price this copying would not have cost more than forty cents with not more than fifteen cents extra for carbons. Done by the school typist it would cost about twenty cents worth of the girl's time and a couple of cents for material.

Another Page a Scene Idea.

In presenting this article by Emmett Campbell Hall, of the Lubin staff, on the one scene to a page script, we want particularly to emphasize the fact that while this may be of interest to the novice, it will not pay that novice to copy Mr. Hall's idea. Mr. Hall brings up the question of some definite form, not with the object of establishing a set form which all authors must employ, but with the idea of arriving at the most practicable form for the advanced writer and the staff man.

Most staff men have certain departures from the original form that appeal to the director with whom they work, or which is required by the studio. Other writers of the type whose work is followed, also seek to give the director a script in most practicable form. Louis Reeves Harrison probably turns out the most elaborate script, and we believe that he was the first to use the loose leaf idea. He does not give some of the technical details that Mr. Hall's single studio connection suggests to him.

The Hall script is worked with an 8½ by 11 inch page divided into quarters. The upper half of each section is divided into boxes for technical information. The legends will be self explanatory to the average reader. He does not say in what order he binds these up, but we think that the most convenient way, after the script is completed, would be to insert in the binders with all of the scenes in one set together instead of having them appear in their proper places by number. This would enable a director to work a set or location without turning more pages than are necessary. Colored blank sheets might be used to cut off the separate sets. It is about the only use that colored paper would serve in a single script. As a rule, in studio work, colored papers are used to designate the style of the script, all dramas, for example, being yellow and all comedies pink.

We do not agree with Mr. Hall in his use of the two-color ribbon. The better way is to run the screen stuff out into the margin where it can be picked up in making out the joining list.

Mr. Hall invites suggestions from other "regular" authors. His own views follow:

While I do not regard the matter of script form as of absolutely vital consequence—a *good* story printed on a shingle with a paint brush would sell—I do regard it as a highly important subject, and think it has been unduly neglected. In the early days, when a "scenario" was just that—a "brief dramatic outline" of two or three hundred words, the ordinary manuscript form was naturally followed and the conventional manuscript of today is in substantially the same form, but, owing to elaboration, the three or four sheets have become an awkward and inconvenient mass, particularly in the case of multiple reel stories. From a shortsighted author's standpoint, the conventional manuscript form is, perhaps, the most desirable, as being easier to prepare, and more conveniently sent through the mails, with the single drawback of being easily mutilated, but even mutilation can be guarded against by using a heavy manuscript cover. Considering the matter in a broader way, every effort should be made to attain a form of script which will be most practically convenient for the editor and director, and which will stand up under the rough handling inevitable during production, even though it costs the author a little more work and postage. Moreover, it wouldn't be good policy to write stories on shingles as a general proposition—goods presented in the most attractive form will register the highest percentage of sales, though the goods themselves may not be markedly superior, and the appreciation of directors is worth having.

After quite a little experimenting, it appears to me that the logical script form is found in the loose-leaf book, using a separate sheet for each scene. (This idea, I may say in passing, is not original with me, Clay M. Green of the Lubin Company having beat me to it.) The cover should be of convenient size—one that will slip into a side pocket, and may be either side or end opening. The fillers usually sold are cut from too heavy stock for photoplay use—the cover will not hold enough sheets for two reels, allowing sheets for synopsis, cast, scene plots, notes, and action. A light, tough bond paper should be purchased and properly cut and punched. Covers may be as cheap or as expensive as fancy dictates. I have used leather covers, with the title of the play stamped in gold, and also canvas covers which cost thirty-five cents. The use of separate sheets makes editing and correcting your manuscript—as you are very apt to wish to do so as soon as you have made your "final copy"—simple and non-laborious. Incidentally, it gives the photoplay editor a chance to edit without go

[illegible]

[illegible]

[illegible]

Projection Department

Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the data as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now, please understand that I must have the following data: First—What make of film is it? Second—Does it come from a Universal, a General Film, a Mutual, or an independent exchange? Third—What day was it received? *Don't mix up bad patches, or other faults; cut from several reels. If you take out faults from several reels put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Operators' Union Directory, I. A. T. S. E.

Notice: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 552, Eureka, Cal.

Jack Gilbert, president; Joseph P. Francis, Jr., vice-president; Bert Cole, financial secretary; Cecil McKay, recording secretary, P. O. Box 240; Clarence Chamberlain, business agent; Kenneth Back, sergeant-at-arms.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 98.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is chromatic aberration? What is its cause and its effect on the screen? How may chromatic aberration be lessened or eliminated? Give us your idea of what cause a light ray takes through the lens system. Illustrate by sketch.

Roll of Honor on Question No. 92.

Question 92 brought out a rather surprising assortment of replies. After careful consideration I have selected the reply of M. W. Larmour, Waco, Texas, for publication, supplemented by the reply of another brother in Texas, who wishes his name suppressed. I cannot vouch for the correctness of the chemical dope in the latter reply, but give it for what it may be worth. It, at least, is very interesting, and presumably has good foundation in fact.

The Roll of Honor consists of Jos. H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; M. W. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York, and F. V. Poyser, Brandon, Manitoba.

Reply to Question No. 92.

By M. W. Larmour, Waco, Texas.

The Question. What are the possible causes of excessive flaming of the carbons, and what are the effects? What, in your opinion, can manufacturers do to improve projection carbons? What, in your opinion, ought to be the D. C. amperage per square foot of screen, when using a cloth curtain, plaster screen, metallic surface and mirror screen? What, in your opinion, ought to be the A. C. amperage per square foot?

The answer. Flaming may be caused by wrong carbon set, carbons too far apart, carbons working above their capacity, too high voltage, poorly made carbons, carbons too soft or carbons not adapted to the working conditions. The flame has the effect of cutting down the light, since it, to some extent, comes between the crater and the lens; also, it may injure the definition of the picture, and where there is excessive flaming the color value of the light is not steady. Manufacturers should, I believe, experiment carefully and try to discover some chemical or mineral which will, when combined with the carbon or core, lower its resistance, give a whiter, steadier, or more brilliant light, and reduce the liability to flaming. Also there is still room for improvement in the matter of uniformity of density of the carbons, and more particularly of the core. The following table answers the amperage part of the question.

D. C. AMPERAGE PER SQUARE FOOT.		A. C. AMPERAGE PER SQUARE FOOT.	
Amperes.	Screen.	Amperes.	Screen.
.5	Cloth	.6	Cloth
.4	Plaster	.5	Plaster
.2	Metallic surface	.35	Metallic
.15	Mirror	.25	Mirror

Never use under 25 amperes D. C. or under 30 amperes A. C., no matter what size or kind of screen is used.

With reference to the last sentence of Brother Larmour's reply I cannot agree with him. Thirty amperes A. C. is, in my opinion, altogether too low for any moving picture projection—that is to say, in a theater; also the cloth and plaster allowance for D. C. and A. C. are not properly proportioned. The following reply also comes from Texas:

> How many correct answers do you think you will get to Question 92—none? This is just an attempt which I believe to be along the right lines. In my judgment the principal reason for carbon flaming is, first: carbons have a poor binder, and when curent is applied the binder causes flaming; second, the carbon contains too much calcium fluoride, and are mineralized to some extent. Some carbons contain metallic salts, which also causes flaming. Some six months ago I received one dozen carbons from Zurich, Switzerland. There were several brands, one the T. B., and another the Alba. These carbons gave a very vivid incandescence, using less than .325 watts per mean spherical C. P. They contained titanium, magnetite and chromium, but I believe that carbons containing analogous stronitum and barium fluorides (Phew! Gimme the dictionary. Ed.) are better. Of course, carbons containing these oxides would have to have plenty of ventilation. In a few years you will see that we can buy carbons to be used on the positive only and carbons for the negative only.

The balance of Texas' answer is practically the same as the reply of Brother Larmour, except that I like his ampere allowance better. Evidently the Texas brother is something of a chemist. I don't pretend to know anything about the proposition, nor am I certain that I have got the names right, as they were written with pen and ink and the scribe did not produce anything more faintly resembling copper plate. The carbons for positive and negative are with us now, the negative ones have their cores surrounded by copper.

Simpson Solar Screen.

Several years ago the Simpson Solar Screen was a product familiar to exhibitors and operators pretty much all over the country, but, owing to the ill health of Mr. Simpson, since deceased, the sale of the screen has, of late years, not been pushed, and, like other things, in this old world of ours, once it drops out of sight it is in a goodly measure forgotten. Mrs. Ida L. Simpson, wife of the late Mr. Simpson, now, however, proposes to begin a vigorous selling campaign for the Solar screen. Incidentally, I might remark that Mrs. Simpson owns, or claims to own the basic patent on metallic surface screens.

The Simpson Solar screen surface is composed entirely of aluminum, placed on a cloth backing by a hand process. This surface is very brilliant, and gives sharp contrast as between whites, colors and black; also it gives a high degree of brilliancy to the whites.

The writer has personally examined the Solar screen which was coated eight years ago, and has been used a goodly portion of the time since. It was still in good condition, and gives a clear, brilliant picture. The surface of the Solar is slightly matte. It is guaranteed against discoloration, peeling or other defect for a period of five years, and Mrs. Simpson informs me the guarantee will be made good.

We take pleasure in welcoming back into the screen arena the Simpson Solar. It is an old stand-by and a good one.

New Edison Lamp.

The accompanying photographs give an excellent idea of the arc lamp which will accompany the new Edison Super-Kinetoscope now about ready to be placed on the market.

This machine was illustrated, and described in detail in issue of December 19, 1914.

As will be seen, the lamp is sturdy of construction, and has every needed adjustment—also these adjustments are in excellent form. Handle A feeds the carbons; handle B, through rod C, moves the upper carbon holder ahead or back; handle D raises or lowers the lamp; handle E moves the lamp, as a whole, ahead or back, and handle F moves the lower carbon sidewise. Screw G enables the operator to give the lamp,

as a whole, any desired angle. The carbon clamps are strong and very effective. The insulation is well taken care of, and, in short, the lamp, taken as a whole, is one which we believe will please the operator. If kept properly lubricated with graphite, he should have no trouble in doing anything that can be done with his arc.

Handbooks All Gone.

The editor is swelled up like a chunk of dried apple that has laid in water all night. He has reason to be. About five years ago the first edition of the Richardson Handbook for Operators and Managers, a cloth bound book of 175 pages, was placed on the market by J. P. Chalmers, publisher of the Moving Picture World, at $1.50. It was well received, and many hundreds of enthusiastic testimonials of appreciation were received.

Three and a half years ago, the second edition of this book was released for sale at $2.50.

There was considerable question in the minds of the author and his publishers as to whether any considerable number of operators could be induced to pay $2.50 for a work of instruction. Events proved, however, that our fears were groundless. For more than two years the New York City public librarian, almost weekly reported the Richardson Handbook as being one of the ten non-fiction books in greatest demand in the entire New York City Library. And in three and a half years the entire edition of 10,000 copies has been sold, and I may add that, to the best of my knowledge and belief, at least nine-tenths of these books have been sold to moving picture operators or managers, working as such when the purchase was made. In fact so unexpectedly large has been the sale during the past year that the edition has been entirely exhausted from four to six months before the new book can possibly be gotten ready.

Very naturally I am proud of this record, but, beyond all things I am made happy in the knowledge of the fact that the book has done wonders in educating the operator, thus enabling him to improve the projection in thousands of theaters in this and other countries.

For the past few months the editor has, on several occasions, made apology for his inability to go as carefully into some matters submitter to the department as he would like to have done. He has told you that he was engaged on a important work which was consuming much of his energy. Well that work is the preparation of a new Handbook, which is expected to contain about 550 pages. It is a tremendous task to compile this work, particularly in view of the fact that I expect the third edition to be even a greater improvement over the second than the second was over the first, and that is saying considerable. Many matters will be dealt with in greater detail. The machine instructions, transformers, rectifiers, and other matter will be brought up to date. The machine manufacturers are all, with one possible expection, having new and even better cuts made. The instruction matter is all being rewritten and brought strictly up to date. The Westinghouse and General Electric Companies are working with me in the endeavor to supply complete data and instruction with reference to their rectifiers. The various motor generator sets, with possibly one or two exceptions, will be dealt with completely and in detail. The light ray matter will be included.

In fact, it is my desire and intention to make this work as complete as it is possible to make it. I hope to have it on the market before the first of the year, though I cannot make a definite promise in that respect. The price will be somewhat higher than that of the old one, but I believe the book itself will be worth fully three times as much.

A Surprise.

Joseph H. M. Smith, Fort Worth, Texas, writes:

> While swinging around the circle to the I. A. convention I stopped in Kansas City, and visited the Royal Theater. Projection was fine—in fact, high class in every respect. In Chicago I visited your old haunts, the Bijou Dream, and Cozarts' old place on No. Clark Street. The work was very good; in fact, as good, or slightly better, than when you were there, the improvement being due to up-to-the-minute apparatus. In Omaha I was surprised beyond measure. I visited the Elite, Palm, Parlor, Princess, Empress, Cameraphone and Farnum. At the Elite, Palm and Parlor the work was fine, and the operators should receive praise for their splendid projection. At the Princess I saw a reel run through in eleven minutes and thirty-five seconds, timed by a stop watch. A Charles Chaplin picture was run out of frame for *four minutes*, and the projector shutter was not set right either. The curtain was yellow at the bottom, and the picture jumpy. I called the manager's attention to these things, and told him I would report it to the projection department. He wanted to know what right I had to do that, to which I replied that I had paid good money to see *pictures*, not a shadow dance. Just about that time Mr. Operator put on "Bepo, the Barber" in place of reel number two of "The Ruse," whereupon the manager told him he had the wrong reel. It took four minutes to get back to the right one and I left in disgust. The Empress was crowded to the doors; there was a reason, and the reason was the excellent projection. At the Cameraphone Mr. Operator was smoking. I called this to the attention of the man who was taking tickets, and he said the boss would only pay ten to twelve a week for seven nine-hour days, and, of course, that was sufficient answer. I then called the proprietor's attention to the matter, and he told me I should visit a doctor. (If his twelve-dollar smoking operator had a fire, and a few people were killed it would not be a bad scheme if a mob made him a candidate for a visit to a doctor.—Ed.) During the entire three reels the picture was half yellow, and I guess the operator had planted grass seed on the aperture and it had started to grow. The picture, "A Doomed Hero," was out of focus. The last house I visited in Omaha was the Farnum; this was ideal, from all points of view; the pictures showed a master-hand at the projector, in that they were given the proper speed; in fact, the work was high class in every particular.
>
> At Wichita, Kans., I visited the Yale, Novelty and the Marple. Projection was very good in all three of these houses. At Henenessey, Kans., the New Majestic has very fine pictures, only they were run a trifle slow. Everything considered, however, the projection was good.

It is astonishing that some Omaha managers don't wake up, and, in the parlance of the street, take a tumble to themselves. I think there is no possible doubt as to the correctness of these reports, because, in the first place, I have every confidence in Brother Smith's judgment, and in the second place I have had at least a dozen similar reports. Of course the city manager who does not know any better than to expect a ten or twelve dollar man to put decent results on his screen, cannot be expected to take criticism kindly, or to take advice at all. My compliments to the Omaha men who are doing good work. I am glad to know some of them are delivering the goods anyhow.

Some Name.

Recently we were in receipt of a money order in payment for a Handbook, to be shipped to Hooseinbboy Abdootatty, Marriott Road, New Market, Karachi City, India. Some names, my boy, *some* names!

A Unique Installation.

Recently the Nicholas Power Company made an installation, which was planned and originated by William C. Smith, its assistant general manager, in Madison Square Garden, New York City, the particulars of which are as follows: Two Six-A Power's machines, projecting a 36 foot picture at approximately 300 feet, using very nearly 100 amperes of current. The objectives were 8½ inch E. F. Gundlach lenses. The condensers were 8½ meniscus and a 7½ plano. The chief operator was Robert Sanders, with Jack Price as his assistant. The boys gave an excellent performance, and it was no fault of the picture, as such, that the venture proved a failure. I said long ago, and I still say that the Madison Square Garden will never prove a success as a moving picture theater, because it is "not built that way," and, moreover, is not rightly located.

The installation was a distinct credit to Brother Smith and the Nicholas Power Company. It might be noted that running at normal speed, even with that enormous picture there was no perceptible flicker.

The Discoloration of Condensers.

Frankly the editor is up a stump. Kicks galore are coming in about the discoloration of condensers. It used to be purple and green; now it is yellow. Let us hope it don't finally turn to black. I have exhausted every avenue I know of in the endeavor to find out why it is manufacturers are unable to make condensing lenses that will not discolor under the action of heat. I believe that yellow does less harm than any of the other colors, but I also firmly believe that *any* color in a condenser is bad.

There are those who claim that yellow in a condenser is an advantage, in that it softens the light and makes it more pleasing, which may be true, but the fact, nevertheless, remains that it is quite expensive, and I don't believe the possible benefit derived is anywhere near worth what it costs; also I'm not at all convinced that there is any real benefit. I like the clear black and white better.

This department believes the time has come when crude condenser lenses ought to be discarded. If they can be had, it is willing to boost the sale of really high-class condenser lenses which will be absolutely guaranteed from discoloration, which will have a standard diamater of 4½ inches (not "on, near, or about" that, but *exactly* 4½ inches) and a standard edge thickness of 1/16 of an inch, both surfaces ground and polished.

If that sort of lens can be had I am perfectly willing to advise managers to secure a modern condenser mount, such as the Preddy or Elbert, and to purchase these lenses even though they cost as much as six, eight or even ten dollars a pair. With a modern mount there is but little danger of breakage, and, to my mind, there is no question of a doubt but that the loss in light value and definition due to inferior condensing lenses is sufficient to far more than offset the cost of high-class lenses, even though it be as much as ten dollars a pair.

The editor has corresponded with various manufacturers and the matter is pretty well summed up in the following paragraph, taken from a letter received from a large Chicago house:

> "There is nobody connected with the motion picture industry who would be better pleased to discover a method of making condensers which will not discolor than ourselves, and you can rest assured that we are bending our efforts toward this end. Our White Label condensers are nearer perfect than any we have been able to procure. We know this to be the fact because we have had them tested by the Bureau of Standards at Washington, D. C., together with every condenser on both the American and European markets."

Yes, that is quite possibly true, nevertheless the lenses in question do discolor; also they have too thick an edge—too much useless glass, which absorbs light and makes unnecessary waste. Quite probably they are as good as can be had for the money—well, let us pay more money, if it will get a better article.

Easy.

E. L. McClure, Lexington, Kentucky, says:

> Have found difficulty in solving the following problem, and any assistance you can give will be greatly appreciated. Have two 50 amperes, 75 volt Wagner A. C. to D. C. converters. How can we operate them in order to run spot lights from them, either with the resistance already on the spot or with home-made resistance, and how many lamps can we run from them; all current to be carried from spot to operating room over two wires of sufficient capacity? The theater is a legitimate house, running pictures for the summer season. We use converters on the picture machines, and also wish to use them for spot lights.

I see no difficulty in this proposition at all, Friend McClure. You ought not to need more than 15 amperes at the spot lamp and may operate as many lamps as 15 is contained into the amperage capacity of your generator. Presumably the spot light will not be working while the projectors are running, in which case I would suggest the following: tap two wires off your projector feed wire at the operating main switch, and, first having secured a 75 volt, 15 ampere rheostat, connect the same, through fuses, and a switch, into the spot lamp circuit, cutting out the regular spot lamp resistance. You may, however, accomplish the same thing by short-circuiting a portion of the regular spot light rheostat resistance. This resistance is undoubtedly designed to furnish 12 to 15 amperes to the lamp from a 110 volt supply; that is not positive, but it is pretty near a cinch, and would mean that you would have to short-circuit a considerable portion of the resistance; the number of coils to short-circuit would be a matter for experiment. In order to short-circuit them just connect from one rheostat binding post to the end of the number of coils you wish to cut out, using a piece of No. 6 copper wire for the purpose.

If you prefer to run two wires from the stage, well and good, and if either of the projectors is to be used while the spot is running this would be the better plan, unless the operating room feed wires are large enough to carry the whole load. The connection at the stage must, of course, be made at a point where the wires will receive current, no matter which converter is running—I understand you to say you have two converters.

Practical Travelling Salesman's Projector.

The idea of producing a practical projection machine for the use of travelling salesmen seems to have taken deep root in the minds of men. The Projection Department would almost count that week as lost which did not bring at least one invention of such a machine to its doors.

It has, however, been left to the Holloway Corporation, Chicago, Ill., to produce what seems to be a remarkably compact, thoroughly practical and excellent projection machine, all contained within the confines of a grip or case, 16 inches high by 16 inches long by 6 inches deep. Within this case, which is asbestos lined, is found a complete projection mechanism, lamp, lamp house, condenser, objective lens, two reels, constituting what would be on the regular projector an upper and lower reel, the latter being a complete take-up and a thoroughly practical rewind, both on the same shaft.

The projector mechanism is seen in the upper right-hand corner, A being the framing lever, that operation being accomplished by raising and lowering roller B. C is the intermittent sprocket. The intermittent movement is of the regular star and cam type. The objective is focused by means of thumb-screw D.

The take-up belt E is seen at the back. The course of the film can be followed and the operation of the reels readily understood, I believe.

Any length of film, up to 1,000 feet, is rewound by unthreading the machine and passing the loop of film over roller F, whereupon the insertion of the machine crank into a hole in the door of the case causes it to engage with a gear which in turn engages with gear G and rewinding is thus accomplished.

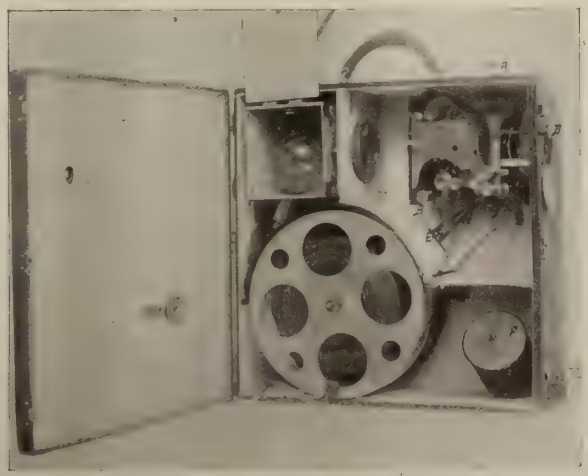
The machine has a fire shutter, but that is nonsense, since the illuminant is nothing more nor less than a high power incandescent lamp, the rays from which would not set fire to a film in a hundred years. It is simply an example of the foolish requirements of the underwriters, who would want asbestos to be around a bottle of water if there was going to be a moving picture film within three miles of it.

The lamp attaches to an ordinary incandescent socket, the current consumption being approximately 4½ amperes. Alternating or direct current may be used; also 220 volts may be utilized by placing a second lamp in series with the lamp in the lamphouse.

I believe it is unnecessary to go into a more extended description of this mechanism since the photograph shows its construction very plainly. It must be said, however, in fairness to the Holloway Corporation that from the travelling salesman point of view, this machine is unique in its excellence. It is quite solidly built, a very practical projector and does not weigh quite twenty pounds. Owing to its lightness and the shape of the case, it is no more in the way nor any more difficult for the salesman to carry than would be an ordinary suit-case. Another thing which recommends this outfit to salesmen is the fact that when he arrives on the scene there is no splutter or fuss and feathers about getting ready to show the picture. The film being threaded in the machine, and having, of course, presumably attended to his rewinding in the privacy of his hotel room or elsewhere, all that is necessary to produce the picture is to select a white wall or pin up a thin white sheet and connect the light cord to an incandescent socket, stick the crank into its appointed place and get busy. This certainly will recommend the machine highly to a salesman. The company has named its baby the "Movette." The cases are covered with black leather and present a very neat appearance.

The machine may be had motor driven if desired, with an additional weight, however, of from four to five pounds.

This machine is also adapted by the Holloway Corporation to automatic window advertising. By means of an attachment, it projects



standard advertising film automatically and continuously for any length of time. I am not so well acquainted with this end of the proposition, but I presume there is a considerable field for such a device.

The Holloway Corporation also call my attention to the fact that, whereas the machine is primarily designed as a travelling salesman's outfit, it is equally as well adapted to use in the home, where a self-contained, unpacked and thoroughly safe projector is essential.

Powers Chain Drive.

J. H. Anderson, Carroll, Iowa, writes:

> Can you tell me whether or not the Powers Company put out a chain drive for their 2,000 foot reel take-up?

The Powers Company does not a make a practice of supplying a chain take-up, but on a few occasions where they have had special requests for same the company has furnished them. However, special apparatus of this kind is somewhat costly, and, I think, unnecessary. If the round belt won't do the work, I myself would prefer to have two pulleys made, with crown faces one-half inch wide, to take a one-half inch flat belt. There should be flanges on either side of the pulley faces to prevent the belt from running off.

New York Local.

In July 31st issue I printed some editorial remarks concerning the New York Local 306. As soon as this appeared letters were received from several New York City operators, all of whom agreed thoroughly with what I said regarding the matter of politics in the union, and some made very caustic remarks concerning the organization.

Now it is by no means a pleasure for this department to enter into matters of this kind, but we are not stone blind, and if we don't see and recognize the fact that the New York union, after more than four years of effort, has accomplished about one-fourth of what it ought to have accomplished, we would certainly have to be blind, deaf and dumb. There is, of course, a reason for this, and I believe there are, as a matter of fact, three main reasons.

First: As I have said before, New York City, which comprises within its limits the Bronx, Coney and Staten Islands, districts which are geographically located many miles apart (in fact a portion of the territory is separated by more than thirty miles) is too large a proposition, both geographically and in population, to be handled by a body which holds meetings in one place only. By this I mean it cannot thus be handled in the best possible manner.

Second: There is an element in New York City known as the "East Side." Now, I have every respect for the boys whom we shall, for want of a better term, designate as the "East Siders." They are, for the most part, either Hebrews, or of foreign birth or parentage. These men are in every way deserving of precisely the same consideration that any other man is deserving of. They are just as good citizens, and just as good men as you and I, who call ourselves "Americans," or, more properly speaking, United Statesians. Freely granting all this, however, the fact remains that, due to temperamental difference and possibly to some extent, environment, the typical east side man has radically different ideas as to the best method of transacting business, and different views and ideas on many things than have you and I. It is not for me to say that their ways are the best ways, or that our ways are the best ways, but the fact remains that there *is* that difference, and that *these very differences make it utterly impossible, and entirely out of the question to successfully mix or amalgamate the two into a thoroughly successful organization.* To put it briefly, the main trouble is that, whereas the one likes to transact business in a calm, orderly fashion, the other either prefers to or at least does promptly proceed to turn the meeting into a long-drawn-out and vociferous debate, which is just as animated over the most trivial matters as over matters of weighty import. The result is (it is no use disputing this, because from experience I know it and you know it to be a fact) that, whereas the east sider will continue to go to the meetings and really seem to enjoy the three, four or five hours' session of what sounds like a Fourth of July celebration gone crazy, the other fellow soon gets very tired of it and many quit coming to meetings; also a good many of them drop their membership.

The third reason, and a very important reason it is, lies in the fact that *there are, and always have been, certain men in the New York local whose first and greatest consideration is to be boss—to run the union—to be officers.*

Of course this plain speaking will, beyond any question of doubt, arouse the ire of some of the office seeking brothers. Well, that is unfortunate, but the men know that *what I have said is the even and exact truth,* and, moreover, that, under the conditions, the way I have put it is very mild—very mild indeed. What I could say about conditions in New York City, and keep within the strict limits of truth, would not look well in print. I was of the opinion at the time, and still am firmly of the opinion that, whereas the organization formerly known as Local Union No. 1, headed by one, Robert Goldblatt, should have been taken into the I. A., *it should have been taken in as a separate body and have been given jurisdiction over all that territory known as the east side,* extending west of Fifth Avenue, east and south to the East River, and north to the Bronx. If this had been done I am quite confident that we would right now have two powerful organizations in New York City, which would have accomplished three times the amount of good the one body has done, or seems likely to do. I firmly believe that at the present time such a division would be wise, and I, for one, would welcome it. The two bodies would, of course, work together through a central committee of some sort.

In closing I wish to emphasize the fact that in these remarks I have in no way, shape, manner or form intended to speak slightingly of the east side men. The difference is all a matter of racial temperament, over which neither they or the men on the other side have any control. My way of doing business is not their way, and their way is not my way. *Why not recognize the undeniable truth of that proposition and act accordingly?*

An Error and an Apology.

On page 484, July 17th issue, under article entitled "Frude Film Circuit Closer," I said that the manufacturer had failed to present this device to the department for examination and approval, and that until such time as this was done, we could not undertake to say that the device was good. It is regrettable this item appeared. It was an error, and being such, I desire to offer our apology to the Motion Picture Fire Prevention Devices Company which manufactures the device.

Two years ago last July Mr. Frank H. Frude, the inventor of the Frude Film Circuit Closer, made a thorough demonstration of his invention to the editor in Chicago, and it was pronounced good; also I believe it was at that time I said, in the department, that the device was good. Two years is a long time, particularly when one considers the number of inventions which are presented to this department in the course of a year. The Frude machine had not been brought to my attention again, and the fact that I had examined it in Chicago had completely passed from my memory.

I have not seen the model now being sold, but if it is the same as the one I examined two years ago, it is good. The principle is correct, and the device works like a charm. I cannot now go into details as to its method of operation, but I do distinctly remember that it was good. More than this I cannot at this time say, but if the company cares to send on a complete description to refresh my memory in the matter, I will be glad to describe the device in the department.

A Beautiful Thing.

William Smith, assistant general manager of the Nicholas Power Company, recently called my attention to something he had accidentally discovered while experimenting. It is a beautiful thing to look at, and as a novelty would even be an interesting thing to show to an audience. In order to produce the effect, proceed as follows: In a piece of sheet metal drill two holes about one-fourth inch, or a little less in diameter, and about one-half inch center to center. Place this metal right up against the condenser in front, with the holes in its center. I am not sure, but believe a metal slide placed in the slide carrier would do. Now open the machine gate and project the light through the two holes through the objective lens to the screen, and while doing this, using the proper lamp control, slowly shove the upper carbon tip ahead or pull the lower one back. Keep on doing this slowly and watch the effect on the screen. If you do it right you will see a marvelously beautiful sight It is possible this was done with the stereopticon lens; I don't remember about that now, and Brother Smith is not where I can ask him. That item, however, you can quickly discover for yourself. But you can take it from me that the experiment is well worth trying.

Ghost.

P. L. Kron, Roundup, Montana, writes:

> Would like to ask you what causes a dark looking spot near the center of the picture when the lamphouse is as far back as it can go. Formerly there was no such spot, but now it is there, and stays there too. What is the cause?

The cause is probably the wrong lens combination. Measure the diameter of the opening of the back surface of your objective lens, and the exact distance from the back end of the lens to the film track on the aperture, when the picture is in focus on the screen. Estimate the number of amperes you are using. Forward the measurement and estimate to me, and I think I can then tell you how to get rid of Mr. Ghost.

MANAGERS AND OPERATORS

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course.

MOVING PICTURE WORLD 17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (Continued).

THE principal lens or objective of the telescope will not give a sharp image of an object if removed a slight degree from the axis or perfect squareness of position in relation to the line of light. Hence, the sharpness of the image produced by the objective of the telescope is confined to a small area close to the axis. The photographic lens, on the other hand, must be so constructed that it will give a sharp image of objects in front of the center of the lens and also of those that are situated to a certain extent on each side of the center.

2d. The photographic lens must also be so constructed that it will bring to a focus at the same spot the chemical and visual rays of light.

If not corrected, the lens will act as a prism and separate the light into its component parts and produce the spectrum as shown in Fig. 28.

The violet or active end of the spectrum is brought to a focus close to the lens and the red at the greatest distance. The yellow, which is

Fig. 31. Types of Lenses.

From left to right: Positive Lenses—Double Convex, Plano Convex, Convex Concave. Negative Lenses—Double Concave, Plano Concave, Concave Convex.

brightest visually, is also further from the lens than the active violet. In focusing visually, the plane of the yellow would be sharp, but in photographing the sensitive surface would have to occupy the plane of the violet. The results would be that the image of the object focused by the eye would be a blur in the photograph. The photgraphic lens must be so constructed that the image of the object will appear sharp and clearly defined to the eye, and be equally sharp as a result of the chemical rays, when it is developed upon the photographic plate. Such a coincidence of the chemical and visual rays does not exist in the telescope or the microscope, but only in the photographic lens.

In the telescope and the microscope which are constructed for visual work it is not necessary.

To sum up these remarks it can be stated briefly that photographic lenses transmit oblique as well as axial rays and bring them to a focus in the same plane; and also bring the chemical and visual rays of light to a focus at the same spot.

This brings us to the consideration of the photographic lens and the principles which underlie its construction. By a lens is understood a piece of clear glass bounded by polished curved surfaces. The various forms of simple lenses are divided into two general classes:

Positive or Converging	1st. Double Convex.
	2d. Plano Convex.
	3d. Concave Convex.
Negative or Diverging	1st. Double Convex.
	2d. Plano Convex.
	3d. Concave Convex.

The first are thickest in the center, while the second are thinnest in the center.

These simple forms may be made up of one single picee of glass or they may be composed of several cemented together, as will be seen later. Diagram 31 illustrates these forms of lenses.

All lenses, whether singly or in combination, have the following properties:

1. Principal axis.
2. Optical center.
3. Principle and conjugate foci.
4. Nodal points.

How to Get a Job as a Cameraman.

How to get a job as a cameraman is not the title of this page, although one would think from the writers of the number of letters that have deluged the mail of this department lately must have read it that way. Speaking thus is not to discourage anyone who is genuinely desirous of becoming a cameraman. The mission of this page is a helpful one, but it cannot be an employment agency. It will gladly do all in its power to help any ambitious worker in the technical section of the film industry to advance their qualifications for better positions and it will welcome outsiders who will devote their energies to becoming skillful artisans in the industry, but it is quite outside its province to seek jobs for people who haven't the energy to scout them out for themselves. It is a hard game to break into without previous experience.

Experience in photographic work is the best foundation for a cameraman's job. The ranks of the cinematographers of the present have been recruited from strange places in many instances, but the most of the best men have worked their way up from some film factory position—they have worked in dark rooms, they have finished stills, but at the same time they were ambitious. Most of them had a camera or kodak of their own and they took their little cameras out on Sundays and made snapshots and during the evenings of the week they developed and printed them and they got books on photography from the public library and bought photographic periodicals and they read and studied them, and while they were at work in the film factory they learned all that they could from their fellow workers. They earned each promotion by hard work and study, and at last, after a thorough apprenticeship, they arrived at the position of cameraman. But if they became good photographers they did not stop then when they had learned to thread the camera and turn the crank; there were lots of things to learn yet—more about the lighting, more about artistic composition and posing; there was much to learn about lenses, about trick work and visions, and then beside all this and just as important, too, as the technical knowledge is the co-operation and co-ordination with the work of the diretcor. It is essential to the best work that the photographer be able to catch and instill into his picture the same spirit and motif which actuates the director who produces it. Unless the photographer understands and appreciates what his director is endeavoring to do, he cannot produce the best work.

From the ranks of the newspaper photographers have come some of the best topical news cameraman—theirs is practically a separate branch from the work of those who make dramatic pictures, and while numbers of them have gone in very successfully for studio work on dramatic pictures the qualifications which make for the success of a topical film weekly photographer are mostly different from that of the photographer who works with a director in the production of staged stories. Many of the boys who are now turning out productions have learned as camera boys or assistants to cameramen and their success has depended much upon the preceptors under whom they worked. Most of them realize the handicap imposed upon them by their lack of laboratory experience, and only by serious study from whatever sources available to them have they been able to overcome their lack of training in this branch. Unfortunately, there are many such at work taking pictures now who lack this training so necessary to the production of the best work.

Most studios, up to a recent date, have been in the habit of furnishing the cameraman with all of his apparatus, and the best of them have maintained mechanical departments where such apparatus could be kept tuned up to the best mechanical perfection. The increasing demands upon the limited facilities of these machine shops for the repair of factory machinery, such as perforators and printers, coupled with a shortage of the necessary number of cameras, has been to retard the work of camera repair and shove into the background that primary requisite for the making of good negatives—that is, a camera in perfect mechanical condition. So bad has this situation become, and the number of new studios which have started without even a pretense of a machine shop, that many of the more conscientious operators have purchased their own outfits and fitted them up at their own expense in order to have the facilities for turning out work of which they need not be ashamed.

One of the many lessons that the cinematographer learns is to keep his head—to be on the job constantly, be always prepared for whatever emergency may arise, his camera loaded and ready to shoot when the scene is rehearsed, to use judgment and tact, to keep in mind the dignity and importance of the photographic end of the picture, and to insist as far as consistent with holding his job that he be furnished with every reasonable facility for the production of the best quality of work.

He should make it his interest to know whether it is for the best interests of his company to sacrifice a small percentage of photographic quality and take pictures in a waning light in order to finish with a large cast so that it will not be necessary to call them a second day, or whether the improvement in better negative will justify the expense involved in quitting when the light is getting bad and hiring the large cast again the second day. Get together with your director at the close of work each day and schedule your work for the next day. It beats the haphazard method all hollow; it saves money for the concern, and if you train yourself for doing more you can earn more. If the company you are with is not able to discern when you are turning out more and better work, there are other companies whose business sense is better and who are willing to pay money for results

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Comments on the Films

General Film Company.

LOVE'S RESCUE (Biograph), Aug. 2.—The reformation of the hero in this one-reel drama, is not very convincing. Dramatically considered, the play is a creditable piece of work, and is acted in good style by Isabel Rea, Frank Newburg and Frederick Vroom.

THE KISS (Essanay), Aug. 2.—Peggy Sweeney and John Thorn have the leading roles in this one-reel drama. The story deals with English high society and a struggling artist, and is an exceedingly romantic bit of fiction. The use of an American newspaper, in connection with an enlarged "ad," is not in keeping with the care bestowed upon the rest of the production.

THE TAUNT (Lubin), Aug. 2.—A fairly good one-reel drama for a not over-critical audience. The action is brisk, and the acting of C. C. Miller, Jay Morley and Blanche Light satisfactory.

HEARST-SELIG NEWS PICTORIAL, NO. 61, 1915 (Selig), Aug. 2.—Aviation school at San Diego, Cal., is the first item shown in this number. A loving cup presented to Jack Ness, ball player, at Oakland, Cal., follows; also, wireless control inventions by B. K. Shepard, Medford, Mass.; Chas. Becker leaving Ossining for his second trial; Col. Roosevelt at Panama-Pacific Exposition; Baroness von Rottenthal dancing in Central Park; outing of Boston Chamber of Commerce, Beverly, Mass.; Lord Kitchener reviewing troops, London, Eng.; on the battle line in Serbia; burial of Eastland victims, Chicago.

THE SERPENT'S TOOTH (Vitagraph), Aug. 2.—A one-reel comedy, written by Frank Dazey, which contains a lot of fresh incidents, even if the main threads of the story have often done honorable service. Wally Van heads an excellent cast.

THE HYPNOTIC MONKEY (Kalem), Aug. 3.—The excellent quality of the humorous situations in this one-reel farce makes it an easy task for "Ham" and "Bud" to register a large collection of laughs. Lloyd V. Hamilton shows keen judgment in not trying to force the fun during his scenes with the monkey. In many respects this is the best number of the series.

THE RAKOON HOSE COMPANY (Lubin), Aug. 3.—A half-reel farce, acted by the Lubin colored contingent, the fun has plenty of breadth, if no great depth. John Edwards, Luke Scott, D. Rosebourough and Mattie Edwards are conspicuous during the proceedings.

A ONE-REEL FEATURE (Lubin), Aug. 3.—A Vincent Whitman cartoon comedy, on the same reel with "The Rakoon Hose Company," this number is an amusing satire on the moving picture play.

THE TAKING OF MUSTANG PETE (Selig), Aug. 3.—A rattling good one-reel western drama, filled with life, action and a top notch brand of humor. Plenty of hard riding and scenery. The rush of the ponies through these photoplays will always remain one of their strong appeals.

NOT MUCH FORCE (Edison), Aug. 4.—A wildly improbable but exceedingly amusing one-reel farce, this photoplay his been skilfully produced by Will Louis. Raymond McKee, Julian Reed, Dallas Welford, Lou Gorey and Caroline Rankin act the comedy roles.

"DREAMY DUD" IN A VISIT TO UNCLE DUDLEY'S FARM (Essanay), Aug. 4.—Dud's adventures in this half-reel living cartoon are as extravagantly comic as of old. Wallace A. Carlson's clever pen has never drawn anything more amusing. Interesting views of Navajo Indian life in New Mexico are on the same reel.

THE REPENTANCE OF DR. BLINN (Vitagraph), Aug. 4.—This one-reel drama transgresses a fundamental law of construction—that dramatic art deals with types, not individuals. Happily for the honor of the profession, physicians of Dr. Blinn's sort seldom, if ever, exist in real life. Granting the author's thesis, the resultant drama is a powerful and expert piece of dramatic writing, finely acted by George Holt, William Duncan, Myrtle Gonzalez and Jack Mower.

HEARST-SELIG NEWS PICTORIAL, NO. 62, 1915 (Selig), Aug. 5.—U. S. Artillery and Aviation School, Tobyhanna, Pa., is first on the list of news item; followed by swimming match, Charlestown, Mass.; laying trolley line on Euclid Ave., Cleveland; Shriners' parade, San Francisco; war scenes, Serbia; regulating street traffic on Fifth Ave., New York; air torpedo invented by George M. Russell, Hoboken, N. J.; swimming pool at Ossining prison; mimic warfare at San Francisco.

A DISCIPLE OF PLATO (Vitagraph), Aug. 5.—The excellent acting of Ricca Allen, Templer Saxe and Jay Dwiggins is a large factor in the success of this one-reel farce. While never riotously funny, the film is always neatly humorous. The climax is a clever touch.

BRONCHO BILLY'S PROTEGE (Essanay), Aug. 6.—A one-reel drama which affords G. M. Anderson and Marguerite Clayton the chance to tell one of those "heart" stories that have won them many followers. Broncho adopts the orphaned child of the woman who jilted him, and determines to live straight for the little girl's sake.

A DAY OF HAVOC (Lubin), Aug. 6.—This one-reel drama, by Emmett Campbell Hall, has every requisite of a successful photoplay. It grasps the attention with the opening situation and moves steadily to an inevitable climax, the acting of Ethel Clayton, Thurston Hall, Francis Joyner and Walter Law, aiding largely in this result. Joseph Kaufman made the production.

DIMPLES AND THE RING (Vitagraph), Aug. 6.—Lillian Walker and Billy Quirk have glove-fitting parts in this one-reel comedy, written by Wm. Addison Lathrop. A portion of the action is laid on the golf links. Spirited acting of fairly good material makes the reel come up to the Vitagraph average.

STREET FAKERS (Essanay), Aug. 5.—Bud Jamieson and J. T. Kelly play a pair of itinerant merchants in this one-reel farce, which broadly depicts the humors of street-faking in a "one night stand." The reel is filled with rapid knock-about comedy.

WAKING UP FATHER (MinA), Aug. 5.—In this one-reel farce, George Ovey not only wakes up father but the entire neighborhood, he even succeeds in arousing the police. The reel compares favorably with its predecessors.

HER MOTHER'S OATH (Biograph), Aug. 6.—A re-issue of a D. W. Griffith one-reel drama, the principal parts being taken by Jennie Lee, Dorothy Gish and Henry B. Walthall. Forceful and closely knit from start to finish.

FREDERICK HOLMES' WARD (Biograph), Aug. 7.—A pleasant little romance is told in this one-reel comedy. The man and the maid are acted by Alan Hale and Vola Smith.

NOT WANTED (Edison), Aug. 7.—There is a juvenile flavor about this one-reel drama which will commend it to the women and children. It is a simple little story, nicely acted by Herbert Prior, Sallie Crute and Richard Peer.

THE SUBSTITUTE FIREMAN (Episode No. 39 of the "Hazards of Helen" Railroad Series) (Kalem), Aug. 7.—The story leading up to the "hazard" in this one-reel drama is not among the best of the series, but, when it comes to the big stunt, Helen the Fearless delivers the goods, with her old calm-eyed assurance.

BILLIE'S DEBUT (Lubin), Aug. 7.—Billie becomes a Stage-Door Johnnie, in this one-reel farce; then, an actor for one performance only. He is engaged as a super, but succeeds in holding the center of the stage and making his part the star role. Epes W. Sargent has supplied Billie Reeves with a very satisfactory vehicle.

THE BLACK LEOPARD (Selig), Aug. 7.—Wallace C. Clifton has written an entertaining Jungle-Zoo one-reel drama, and the production does it justice. It is competently acted by Ann Drew, Estelle Wynne, Geo. Larkin and Geo. McKenzie.

General Film Company, Specials.

THE CUP OF CHANCE (Knickerbocker Star Features), July 21.—Reviewed by Hanford C. Judson on page 669, issue of July 24.

THE DISAPPEARING NECKLACE (Kalem), July 28.—Reviewed by Hanford C. Judson on page 667, issue of July 24.

THE MAKER OF DREAMS (Kalem—"Broadway Favorite") Aug. 2.—Reviewed by Hanford C. Judson on page 831, issue of July 31.

THE MELODY OF DOOM (Selig), Aug. 2.—Occultism and a strain of weird music figure largely in this two-reel drama. A beautiful siren "who lured men's souls to the shores of sin, by the light of her wanton eyes," as George R. Sims puts it in "'Ostler Joe," is forced to confess to murder by novel means. The theme is played with the tremolo stop drawn out, and the picture will please lovers of the drama of mystery and crime. Eugenie Besserer satisfied every demand of the leading role.

THE DRAB SISTER (Biograph), Aug. 3.—A domestic drama in two reels, this photoplay has the worth and weight of a book by Mrs. Alexander. The plot, incidents, and climax comprise an interesting human document. Louise Vale realizes the title role perfectly. Franklin Ritchie, Madge Kirby, Kenneth Davenport and Kate Bruce round out an excellent cast.

BUSINESS RIVALS (Essanay), Aug. 3.—This two-reel drama is another instalment of the adventures of Dominica and Braga, the heroine and hero of Henry C. Rowland's "crook" serial. In this number the two thieves discover the identity of their rival, LeGrand, the ex-police official. The film is sensationally interesting. Nell Craig, Sheldon Lewis and Ernest Maupain sustain the leading roles.

JANE EYRE (Biograph), Aug. 4.—Reviewed by Lynde Denig on page 670, issue of July 24.

THE TIDES OF TIME (Knickbocker), Aug 4.—A profound thought underlies this feature. It is a thought born of the contrast between utter selfishness and service in the name of humanity. The thought lost something of its vitality in the scenario and appears only in faint traces on the screen. The photography is exquisite throughout. The part of an elderly lady is played by Mary Nash, whose charm of man-

ner and whose histrionic ability go a good ways toward redeeming the obvious weaknesses of the feature.

THE SECRET CODE (Third Installment of the "Mysteries of the Grand Hotel") (Kalem), Aug. 4.—This two-reel drama is right in line with the present day, when every civilized country on earth is keeping a wary eye on its neighbors. Foreign spies and Secret Service agents are the principal actors in the drama, and the attempt to steal a United States code leads to plenty of excitement in the rooms and office of the Grand Hotel. The reproduction of a modern high class hotel, used in this series, is a triumph for all concerned.

COUNTRY BLOOD (Lubin), Aug. 4.—Lawrence McCloskey, the author of this two-reel comedy, understands the supreme value of character in writing for the screen. In this photoplay, his country types are clean cut and quaintly human, and the incidents of his story smack of the soil. Why he has chosen to make the artist from the city a preposterous travesty of a normal being, or why the producer allows Howard M. Mitchell to portray "Romantic Rudolf" as an egregious ass, is not explained by the exigencies of the plot. Aside from this defect, the work of every one concerned is meritorious. Arthur V. Johnson and Lottie Briscoe are particularly happy in the leading roles.

THE WITNESS (Lubin), Aug. 5.—Clay M. Greene, the author of this three-reel drama, has devised a plot which carries the story steadily forward. Several of the incidents are not very convincing, but vigor of action and unimpaired interest are not wanting. Lilie Leslie and Joseph Smiley head a competent cast.

THE SCARLET LADY (Selig), Aug. 5.—The theme and treatment of this three-reel drama have much in them which makes for success. Will M. Hough, the author, has treated a vital subject with frankness and sympathy. He has not been able to maintain his story at the same high level all through, but the producer has given it every advantage to be derived from careful mounting and intelligent stage direction. Vivian Reed, Anna Luther and Jean Pallette are the leaders in a well chosen cast.

JUNE FRIDAY (Edison), Aug. 6.—Reviewed by Louis Reeves Harrison on page 669, issue of July 24.

FOR HIGH STAKES (Kalem), Aug. 6.—Harry O. Hoyt has written a brisk, two-reel photoplay, relieved by flashes of genuine humor. The scenes on shipboard are specially welll done, and the entire drama has been carefully produced. Tom Moore, Marguerite Courtot and their associates form an excellent cast.

EYES THAT SEE NOT (Essanay), Aug. 7.—This three-reel comedy, by Joseph A. Roach, resembles a story by "The Duchess." The plot is not at all complicated, but the characters are well-bred and their actions indicate absolute sanity and a welcome sense of humor. The production furnishes a proper environment for persons of culture. Beverly Bane gives another of her charming impersonations of the best type of a thoroughbred American girl. Sidney Ainsworth, Richard Travers, Marian Skinner and Frankie Raymond are also correctly cast.

PAT HOGAN, DECEASED (Vitagraph), Aug. 7.—There is nothing grim in Pat Hogan's return from the dead. Pat's sense of humor and genius for starting two fights where there is only room for one, keeps the fun in this two-reel farce moving at a lively rate. Healthy, invigorating nonsense is the principal ingredient of Elizabeth R. Carpenter's photoplay. Able acting is insured by the presence of William Shea, Flora Finch, Hughie Mack, Kate Price and Templer Saxe in

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 31, 1915 (Mutual), Aug. 5.—Some of the interesting items of this issue are the Canadian contingent leaving Winnipeg for the front; scenes during the M. P. Exhibitors' Convention at San Francisco; submarines for the British navy being launched at Quincy, Mass.; also some scenes in the theater of war.

FATHER LOVE (Komic), Aug. 8.—An amusing burlesque in which women are represented playing the roles usually allotted to men. Fay Tincher makes a comical chauffeur. Frank Darien, Chester Withey and Olga Gray are among the cast.

THE REVENGE OF THE STEEPLEJACK (Thanhouser), Aug. 8.—A one-reel number featuring Mignon Anderson, Harris Gordon and John Lehnberg. This has a real thrill in it and arouses the observer's interest greatly. The struggle on top of the chimney and fall of the villain are well pictured. A good number of the kind.

THE EXILE OF "BAR-K" RANCH (American), Aug. 9.—An appealing story has been filmed in this production in which Vivian Rich is featured. The story tells of the death of a young lover on the day when he has purchased his marriage license. The young woman in an unfortunate condition is turned out of her home by her father, but is cared for and afterward married by a friend of her dead lover.

THE LITTLE ORPHANS (Reliance), Aug. 9.—Two juveniles, Violet Wilky and Harold Gordon, are featured in this. The newsboy befriends a little waif. Later he is impressed into service by two robbers, whom he helps bring to justice. The plot is obvious but pleasing.

JIMMIE ON THE JOB (Beauty), Aug. 10.—A good yarn, well-pictured, featuring Webster Campbell as a young auto salesman. By helping a buncoed farmer to recover his stolen money the young salesman disposes of two autos, one to the farmer and the other to the girl. The scenes in this are all agreeable and pleasing, though the plot is not strong.

THE RIGHT TO LIVE (Majestic), Aug. 10.—A juvenile subject, featuring George Stone and Carmen DeRue as two street waifs. The tenement setting and the incidents have a sentimental appeal and the story itself is pleasing. It is a little stronger than the average juvenile.

COMRADES THREE (American), Aug. 11.—This is a pleasant picture with Winnifred Greenwood, Edward Coxen and other capable players in the cast. A young man of good family indulges a desire to try the life of a hobo, and while doing so falls in with a young woman reared in the underworld, who has run away from her captors. He takes her and a young boy of their party home to his mother.

THE NOON HOUR (Reliance), Aug. 11.—There is some good comedy in this story, which pictures the manner in which Aunt Sarah conducts her niece's wedding at the point of a gun. Billie West and O. MacDairmid play the lovers and Florence Elmore the aunt. The plot is not entirely convincing, but has a good element of humor in it.

GUSSIE, THE GRACEFUL LIFE GUARD (Falstaff), Aug. 13.—A particularly pleasing comedy number, with a fresh little plot. Gussie goes broke at the summer hotel and the girl gets him a job as life guard, although he can't swim. Her brother does the rescuing. This has snap to it and is unusually well photographed.

THE LITTLE HERO (Cub), Aug. 19.—George Ovey, the new Mutual comedian, appears in this picture. Milton Fahrney is at work on the new brand which is being made at the Horsley studios, and, according to the sample in hand, gives promise of good things. The "little hero" in an escapade is picked up by a young society woman as the exact type for a certain character in an amateur opera. The result proves to be very amusing.

Mutual Film Corporation, Specials.

THE CEREMONIAL TURQUOISE (Reliance), Aug. 7.—An interesting two-reel production featuring Irene Hunt. The story centers about a large turquoise belonging to a tribe of Indians, but which, through a sale of a turquoise mine passes into other hands. In order to recover the turquoise the Indian chief kills the white man, a jeweller, and new owner of the mine. Later the daughter of the murdered man, whose lover is arrested for the crime, journeys to the Pueblo country and discovers the real murderer of her father.

BIG JIM'S HEART (Majestic), Aug. 8.—This is an attractive western picture of two parts. Teddy Sampson plays a charming role. And with her in the cast is Charles Clary, as "Big Jim," and also Emmett J. Flynn, William A. Lowery, F. A. Turner and Eagle Eye. The story is of a misplaced crime, and is not original in any way. The love thread running through it gives opportunity for charming developments. The photography displayed in this picture is exceptionally good.

A RASCAL'S WOLFISH WAY (Keystone), Aug. 9.—A two-reel burlesque on the crook story. The chief crook attends a reception, where he steals a valuable necklace. An uproar results and there is one of the wildest chase scenes yet made in pictures. A railway train, a handcar, an airship and an automobile are impressed into service. Some wonderful effects are achieved and the number closes in scenes of great excitement. The chase scenes in this are remarkably well put on.

A MESSAGE THROUGH FLAMES (Thanhousr), Aug. 10.—Mignon Anderson appears in this number as a young blind girl. The scenes taken in the blind asylum arouse the interest and lend plausibility to the story. The girl's heroic work in saving the special train and the life of the young operator made a tense scene. A good railroad yarn, running about a reel and a half.

CUPID IN THE OLDEN TIME (Thanhouser), Aug. 10.—An exquisite half reel subject, with above. It interprets a pastoral poem in a delicate, pleasing manner. With above this makes a good offering.

WHEN HUNGRY HAMLET FLED (Thanhouser), Aug. 17.—A two-reel burlesque subject which proves that old situations may be made new with the right sort of treatment. This pictures a bunch of amateurs being drilled in a melodrama by a player of the old school, who insists upon being the hero. When the regular performance comes a jealous individual has arranged that the scenes shall all fall to pieces. He succeeds in crabbing the show and much laughter results. This should prove popular with the average audience.

THE GIRL FROM THE EAST (Broncho), Aug. 18.—A two-reel picture of average interest, in which a young woman on her way westward to live with her uncle on his ranch, misses her train a few stations from her destination, thereby turning the tide of affairs for herself and others. Among those affected by the circumstances is a young man of bad repute in the town to which she is going. The story holds a fair amount of interesting material.

THE LIGHTHOUSE KEEPER'S SON (Domino), Aug. 19.—A two-reel film of ordinary merits. The story is of a young woman who loved unwisely. After her marriage to the fickle artist she is forced to return to her home, and is about to die of grief after the birth of her child, when her former lover, the son of the lighthouse keeper, goes to bring the husband, and is drowned while returning. The husband is rescued and the girl is happy again, but the old lighthouse keeper mourns the loss of his son.

THE KNIGHT OF THE TRAILS (Kay Bee), Aug. 20.—This is a two-reel subject featuring William S. Hart. The story is not a big story, but is one that has an appeal. It is somewhat lacking in originality, being the story of a young woman who turns down her first love on discovering that he is a bandit, and in spite of the fact that he promised to reform, and is about to marry another to whom she has entrusted a sum of money of her own earnings, when the latter makes good his escape. The former bandit follows him and brings the money back. The work of the players, and especially of William S. Hart, is excellent.

North American Film Corporation.

DESPERATE CHANCES (American), Aug. 9.—Chapter XV of The Diamond from the Sky. This number contains a mixture of comedy and dramatic incidents. The pelican drops the diamond into a frog pond, where it still remains at the close. Luke and Blair tie Esther to an anvil in a blacksmith shop and make an unsuccessful effort to find

the valuable document which she had hidden in the rocks after the wreck of the coach. John Powell closes the mine temporarily and goes to Santa Barbara, where Vivian follows him, still determined to win his affections. The number is characteristic throughout.

Paramount Pictures Corporation.

RAGS (Famous Players).—Reviewed by Lynde Denig on page 1177, issue of Aug. 14.

Pathe Exchange, Inc.

PATHE'S NEWS, NO. 61, 1915, July 31.—Among the interesting items of this issue are the French Moorish Zouaves in their trenches made of bags of sand piled high one upon the other; entering of horses at the 22d annual show at Long Branch, N. J.; the launching of a submarine for the British navy, at Quincy, Mass.; Queen Alexandria presenting the Royal Corps with four aeroplanes; and a great German shell that failed to explode on exhibition in Paris.

IN OLD ISLE-DE-FRANCE (Photocolor), Aug. 9.—A beautiful colored scenic covering principally that portion of the country surrounding Paris which marks the line where the German advance on the city was checked.

SOAKING THE CLOTHES (Phunphilms), Aug. 9.—An amusing comedy in which a suit of clothes pawned with a roll of bills pinned into the lining makes a great deal of trouble. The story deals with the movements of three harum-scarum young men, and a couple of young ladies of expensive tastes.

AMATEUR NIGHT (Starlight), Aug. 14.—This is rather an amusing Aubrey and Kendig comedy in which the two comedians as a last resort try their luck in the prize fight ring. Some of the business of the picture is very funny.

COLONEL HEEZA LIAR, WAR DOG (Pathe), Aug. 16.—This half reel of film consists of a number of the Colonel's adventures as per Cartoonist Bray, and is on the same reel with "Intimate Study of Birds," No. 5.

INTIMATE STUDY OF BIRDS, NO. 5 (Pathe), Aug. 16.—This number of the series shows the linnet feeding her young, and other interesting varieties and stages of bird life.

THE SKY IS THE LIMIT (Starlight), Aug. 21.—A film in which Heinie and Louie inherit a fortune. Not knowing what to do with it, they proceed to give it away as fast as they can. As a farce comedy it has fairly good qualities of entertainment.

Pathe Exchange, Inc., Specials.

ROMANCE OF ELAINE, Episode 32 (Pathe), Aug. 2.—Under the title of "The Searchlight Gun," this episode of the series waxes interesting. Elaine finds a bomb that is to be used by the Del Mar party in undermining the harbor. In the pursuit she forgets to take it from her automobile when the machine suddenly comes to a stop through contact with a bullet from one of the enemy's guns. In an underground passage she shoots with a searchlight gun presented to her by Prof. Arnold, both of Del Mar's agents, thereby affecting her own and Jamieson's escape.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 178 (Universal), Aug. 4.—A very entertaining and diversified number, showing summer sports, the Liberty Bell at San Francisco, scenes connected with the Becker case, Hy. Mayer drawings, etc.

IN THE GRASP OF THE LAW (Laemmle), Aug. 15.—This number, written and produced by H. C. Myers, features Olive Fuller Golden, M. K. Wilson and Lydia Yeamans Titus. The story is a conventional seacoast yarn, with opium smuggling and a mixed love affair as features. The seacoast setting is picturesque; the story is an average one.

LOVE ON AN EMPTY STOMACH (L-Ko), Aug. 15.—Hank Mann and his hobo partner visit the park. They meet another man's girl and some knockabout scenes occur. No particular plot, but fairly amusing as to action.

TONY, THE WOP (Nestor), Aug. 16.—A laughable one-reel comedy, in which a baby and the Italian's bread-winning monk are the actors of the mistaken identity motive. Lively playing by Lee Moran, Eddie Lyons, Victoria Forde and the rest of the cast, insures the success of the film.

THE COUNTRY GIRL (Imp), Aug. 17.—An interesting one-reel picture featuring Frances Nelson. The production has been developed in an attractive manner, and contains a good moral lesson. The film would be acceptable to any audience.

QUITS (Rex), Aug. 17.—A one-reel drama without one wasted foot of film, this photoplay keeps a firm grasp on the attention from start to finish. The story is vital, the scenes picturesque, and the acting of Lon Cheney, Arthur Shirley and the rest all that could be desired.

HER WEDDING NIGHT (Joker), Aug. 18.—A comedy number in which a bride and groom have a series of comic mishaps with a burglar and several sheets of sticky flypaper. The reel is fairly amusing. Fritzi Brunette has the title role.

ETHEL'S BURGLAR (Big U), Aug. 19.—Murdock MacQuarrie and Margery Beardsley play the leading roles in this sentimental comedy. Although built on the well-known burglar motive, the author has given the plot a new twist, and written an average good photoplay.

THE LITTLE BLONDE IN BLACK (Laemmle), Aug. 19.—A neat turn to the plot gives this one-reel comedy the advantage of a surprise finish. The story deals with a stolen necklace and a lady detective from Scotland Yard. Robert Leonard has produced it deftly. Ella Hall and Mr. Leonard play the principal parts more than acceptably.

THE DREAD SOCIETY OF THE SACRED SAUSAGE (Powers), Aug. 19.—No. 7 of the "Lady Baffles and Detective Duck" series. A characteristic number, dealing with the adventures of a Chinese Prince. The scenes are nonsensical and quite amusing, though there is not a great deal of plot in this instalment. Trick photography is employed to get effects in several instances.

KIDS AND CORSETS (Nestor), Aug. 20.—A one-reel comedy in which Billie Rhodes, Lea Moran, Jane Waller and Jack Dillon have the leading roles. The articles mentioned in the title manage to stir up two large-sized family rows. The fun is frequent and of good quality.

THE TAMING OF MARY (Victor), Aug. 20.—An amusing and well-made one-reel picture featuring Mary Fuller. The production has originality and will be found to be acceptable to any audience. Mary is finally brought to her senses through a ruse worked by her father and lover on board ship, when at fire drill the alarm is conveyed to Mary and one of her flames in so realistic a manner that the man runs away and Mary is forced to find refuge in the arms of her fiance.

A DOUBLE DEAL IN PORK (Powers), Aug. 21.—A comedy number, written by Ruth Ann Baldwin. Tom refuses to marry the daughter of a pork packer in spite of his mother's desires. Later he meets her at the beach and he and his mother marry the girl and her father. The photography is good and the offering quite pleasing.

Universal Film Mfg. Company, Specials.

JUDY FORGOT (Broadway-Universal Feature), Aug. 9.—Reviewed by Lynde Denig on page 1176, issue of August 14.

REFUGE (Victor), Aug. 11.—A two-reel Western number of a rather conventional type, yet at the same time telling a story of considerable appeal. A white child, impersonated by Baby Early, is the sole survivor of an Indian massacre and is discovered by a young Indian lad living at a nearby mission. The girl grows up and is beloved by the Indian boy. But she is lured away by a Mexican, who abuses her. She then returns to the mission and her Indian lover. Elsie Albert plays the girl after she has grown up. The production is one of fair strength.

MOUNTAIN JUSTICE (Rex), Aug. 15.—A two-reel number, written by Julius Furthman, with Lon Cheney, Arthur Shirley, Elsie Jane Wilson and Grace Thompson in the cast. The plot is somewhat conventional, dealing with the running of an illicit still, but it is given a strong handling and contains much that is new and interesting. It concerns a cruel mountaineer who abuses his wife. His partner punishes him and gives him over to justice. The characterizations are good and the acting better than usual in this type of story.

JUST JIM (Broadway-Universal Features), Aug. 16.—A four-reel offering of considerable strength, written and produced by O. A. C. Lund. The story of a released convict who promises a dying woman to deliver some valuable papers and jewels to her nameless child in the West. Jim is true to his trust, and, though pursued by a detective and the rascally nephew, succeeds in bringing the girl to happiness. The accidental fall of the coach in the storm was put on with wonderful realism. The story is well constructed and holds the interest in spite of its familiarity of theme. Harry D. Carey and Jean Taylor play the leads acceptably.

A FIERY INTRODUCTION (Gold Seal), Aug. 17.—This two-reel comedy deals largely with theatrical life, and illustrates the humorous side of a fire in an apartment building. The author has been generous with his supply of characters and incidents, and shown considerable skill in creating laughs. Cleo Madison, S. J. Bingham, Ray Hanford and Arthur Moon meet all the demands of their respective roles.

LORD BARRINGTON'S ESTATE (Victor), Aug. 18.—This is an excellent three-reel production made by Wm. Dowlan, who also plays the male lead opposite Violet MacMillan. The only serious fault that might be found with the picture is that some of the comedy has the effect of having been forced in. For instance the comic importance given to the attorney is at first somewhat misleading.

THE SUBSTITUTE WIDOW (Imp), Aug. 20.—A two-reel crook play, this dramatic offering manages to come as close to being original as can reasonably be expected. The plot is well articulated. The human interest around the young girl whose poverty forces her into the society of crooks, is another important factor in the play's success. Frances Nelson acts the part with intelligence and personal charm.

THE GOPHER (Bison), Aug. 21.—The scenario of this two-reel production was written by Harvey Gates, and makes a fairly interesting picture. The Gopher is a young man who falls into ill-luck through the machinations of a couple of gangsters. He goes west and lives underground. Afterward these same two men locate near him and become high officials of the town. Through the peculiar situation of his home he is able to take note of the highway robberies that are almost daily being committed by them, and in the end he brings them to justice as they are robbing the stage coach in which his wife is being conveyed.

World Film Corporation.

THE STOLEN VOICE.—Reviewed by Lynde Denig on page 1176, issue of August 14.

Miscellaneous.

THE BATTLE OF PRZEMYSL (Amer. Corres. Film Co.), August.—Reviewed by Lynde Denig on page 1175, issue of Aug. 14.

AMERICAN GAME TRAILS (F. M. Buckland), August.—Reviewed by W. Stephen Bush on page 1176, issue of Aug. 14.

Arthur James Goes to Metro

Merritt Crawford Also Resigns Editorship of Reel Life to Accompany His Chief.

THE Metro Pictures Corporation, which has repeatedly stirred the film industry with a series of star conquests and big picture offerings during the past three months, announced Tuesday that it had completed negotiations for and had secured Arthur James as head of its publicity, advertising and scenario departments. Mr. James at the same time anounced his resignation from the Mutual Film Corporation, where he has directed the publicity and publication departments, which included Reel Life, The Mutual Girl Weekly and The Film. Mr. James for the Mutual set a new high-water mark in general publicity with a record of more than 500,000 columns of newspaper space. He directed an organization of twenty-two persons and dealt direct each week with 2300 newspapers throughout the United States, Canada and Europe. His was the largest publicity group in the film industry. Associated with him have been his brother, Henry James, as business and advertising manager of Reel Life, The Mutual Girl Weekly and The Film, Merritt Crawford as editor of Reel Life, and a staff recruited from the newspaper and magazine field.

Arthur James.

Mr. Crawford has resigned the editorship of Reel Life to accompany Mr. James to his new field, and will be actively engaged in the several departments his chief will direct. Mr. Crawford is a man of wide experience in newspaper and magazine work, and was associated with Mr. James prior to his entry into the motion picture field, when the latter was Sunday editor of the Morning Telegraph. Mr. Crawford was managing editor of the Motion Picture News before he became editor of Reel Life.

Merritt Crawford.

Mr. James had already organized the scenario department with Captain Leslie T. Peacocke and George D. Proctor as film dramatists, and Edfrid A. Bingham, formerly dramatic critic of the New York Evening Mail and later managing editor of the Paris edition of the New York Herald, as chief reader. A suite has been set aside for the scenario department at the Rolfe Studios, 3 West Sixty-first street, one of the manufacturing companies contributing feature pictures to the Metro program.

The Metro, which has grown rapidly in size and importance in the feature industry, has newer and still greater plans for the immediate future, and President Rowland is gathering about him men of successful experience for the carrying out of his big program.

Mr. James is succeeded at the Mutual by Terence Ramsay, a Chicago newspaper man. Mr. James will have his headquarters at the Metro offices in the Heidelburg building at Forty-second street and Broadway.

Selig About to Release Comedy Serial

"The Chronicles of Bloom Center," Treating of Rural American Life, Will Be Issued Bi-weekly.

It has been said that there is nothing new under the sun, particularly in pictureplay series. Since the time when Colonel William N. Selig first inaugurated the pictureplay serial idea with "The Adventures of Kathlyn," the motion picture market has witnessed a deluge of "perils," "adventures," "episodes," "chapters," etc. The "Adventures of Kathlyn" set the pace, and there has been little deviation from the original plan since the advent of that most successful serial.

So it has remained for Colonel Selig to introduce yet another new idea in filmland. It is not a "serial" this time, but a series of comedies of a dozen two-reel rural subjects. Each comedy contains virtually the same cast of characters, and each comedy is complete in itself, possessing an easily recognized plot. The same characters disport themselves in every one of the series of comedies, thus cultivating and sustaining continued interest in real American people.

The rural characters have been drawn true to life, and those who have read the scenarios pronounce the idea the best having to do with real American life since the time of Charles Hoyt. There are no "blood and thunder" or "falling-off-of-cliffs" situations in this forthcoming series, for the comedies under the unique name of "The Chronicles of Bloom Center" deal with ruralites of true Yankee persuasion, people you have seen, people you know; and the stories of their trials and triumphs, frills and foibles are not overdrawn, and yet they are interesting, highly entertaining and at times appealing.

"The Chronicles of Bloom Center," to be instituted one every two weeks for six months, starting in the near future, are crowded with true humor. There is no "slap-stick comedy" of the near laugh brand, no vulgarity, but logically humorous situations guaranteed to incite unaffected laughter. Like the example set in "The Adventures of Kathlyn," this new series is expected to blaze the trail.

Colonel Selig in a recent interview asserted: "There is a sad dearth of true comedy both on the stage and in motion pictures. The people are tiring of the 'slap-stick' near humor with monotonous chases, allegedly funny falls, and unfortunate paper-hangers, etc. We have worked for over a year in the endeavor to provide a series of comedies which will carry situations logically humorous. We think that we have succeeded in our efforts and we are sure 'The Chronicles of Bloom Center' will be cordially received by exhibitors. These comedies will take us all back to our boyhood days. There is the country fair, the country circus, the 'Old Home Week,' the time when spiritualistic seances were all the rage in the rural communities, and other convincing and yet funny plots of true American atmosphere.

"I thought so well of 'The Chronicles of Bloom Center' that I ordered a complete village erected at Los Angeles. It was complete even to the town pump. There is the general store and post office, 'Melodeon Hall,' the smithy, the church, the volunteer fire department and other rural essentials. We venture the prediction that 'Bloom Center' the name of this village, will become dear to the hearts of pictureplay lovers and most popular with exhibitors before many days."

"The Chronicles of Bloom Center" is all about the 'home folks.' It will recall the nearly-forgotten days of youth to some; and it will vividly bring back the best of days—the days back home—to others. Every one of these multiple-reel comedies to be released under the general title 'The Chronicles of Bloom Center' are real-for-sure comedies. Each plot contains the necessary punch and swing and laugh, and, best of all, there is only good nature and cleanliness to be found in them."

Postmaster Pash, Constable Plum, Phil Pickle, Mrs. Plum, the Ladies' Art Embroidery Club, and other characters and organizations peculiar to rural America will appear in "The Chronicles of Bloom Center." The home talent theatricals, quilting bees and the general congregation of the villagers at the "station," when the "three-thirty" comes in, are all faithfully set forth by an all-star cast of character actors and actresses especially engaged by the Selig Company for the series. Marshall Neilan was the director in charge of the production.

It is expected that "The Chronicles of Bloom Center" will be released in the near future and the Selig Company is preparing for special exploitation, believing that the "Chronicles" will fill a long felt want on the part of motion picture exhibitors.

OWEN MOORE WITH GRIFFITH.

Owen Moore, who has been playing in Sennett comedies, it is announced has been secured by D. W. Griffith to play in forthcoming Fine Arts Films productions.

Standard Holds First Weekly Meeting

At Opening Session Committee Selects Program for Initial Showing Comprising Dramas, Comedies and Weekly.

MORE than six weeks ahead with their releases, the Combined Photoplay Producers, Inc., of which L. G. B. Erb, J. A. Golden and H. M. Goetz are the leading spirits, held their first weekly exhibition of Standard Program pictures in New York for the benefit of the committee empowered to select the productions that will make up the weekly program. This committee is composed of representatives of both the producing group and the Standard Photoplay Distributors, Inc., who look out for the interests of the exchanges.

When the committee has seen enough subjects to allow for the selection of a full week's program of worthy subjects, they are immediately scheduled for release and full reports rendered to the producing companies and the distributors.

At the first meeting of the committee of selection, the officials of both the Combined Photoplay Producers Inc., and the Standard Photoplay Distributors Inc., were all present with the exception of Al. Lichtman of the latter company, who was on his way east from San Francisco. They were all enthusiastic about the high quality of the pictures examined and the simple manner in which their scheme of selection worked out. The following productions were scheduled for the first week's releases: "Man and The Law," two-part Ideal drama: "The Vivisectionist," two-part Empress drama; "The Black Statue," single-reel Moonstone comedy; "The Law of Nature," two-part Pyramid drama; "At Twelve o'Clock," two-part Rainbow drama; "Trilby," single-reel Superba comedy, and the new Standard Review, a weekly magazine in one reel of pictures.

DATES SET FOR LASKY RELEASES.

Definite release dates of the Lasky Feature Play Company's productions through the Paramount Pictures Corporation during September, October and November have been announced. They are as follows:

Thursday, September 9, Charlotte Walker in "Out of Darkness"; Monday, September 13, Blanche Sweet in "The Case of Becky"; Monday, September, 27, Lou-Tellegen in "The Explorer"; Thursday, October 14, Donald Brian in "The Voice in the Fog"; Thursday, October 21, Laura Hope Crewes in "Blackbirds"; Monday, October 25, all-star cast in "The Chorus Lady"; Monday, November 1, Geraldine Farrar in "Carmen"; Thursday, November 11, Blanche Sweet in "The Cheat," and Monday, November 22, Victor Moore in "Chimmie Fadden Out West."

VITAGRAPH TO ESTABLISH SCIENTIFIC AND FIRST AID DEPARTMENTS.

In order to register in a technically correct manner the scientific and surgical work so essential to the realism of many pictures that show scenes requiring the aid of a physician, the Vitagraph Company has decided to establish a scientific department. It has engaged Professor Sig Stark to take charge. Not alone will Professor Stark supervise the scientific and surgical work in pictures, but he has been commissioned to establish a first aid department and will have a room which will be perfectly outfitted for first aid and operating surgery. As Professor Stark is not a practicing M. D., an attending surgeon will be called in, in case of necessity, and will be able immediately to administer necessary aid.

This will give the working force of the Vitagraph plant a new confidence, should any of them be unfortunate enough to meet with an accident, and will add materially to the efficiency of those who from necessity are compelled to subject themselves to danger. A large room has been given to Professor Stark, which will be lined with white tile and where every surgical instrument and appliance known to modern science will be kept on hand.

CHANGE IN AMERICAN'S RELEASE DATES.

A radical change has been made in the releasing schedule of the American Film Company, Inc., the output of which is distributed throughout the United States by the Mutual Film Corporation. Hereafter Flying A and dramas and American Beauty films will be released on Monday, Tuesday, Friday and Saturday. This announcement covers all releases on and after August 23, irrespective of release dates named in advertising copy. The decision to release two Beauty films instead of one each week and other developments made necessary these changes.

The American also announces the release, on Thursday, September 2, of a four-reel Mutual Masterpicture, entitled "Infatuation."

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

William Addison Lathrop is the author of "The Tigress," the feature picture at the Vitagraph theater this week. The story tells of a woman, ostensibly one of the leaders of society, but who, in reality, is the guidng spirit of a band of crooks. "The Tigress" is a melodrama pure and simple, with the usual secret panels, underground passageways, gunplay, dictagraphs, and employing modern scientific detective methods characteristic of such stories, but produced with unusual care as to detail and continuity of dramatic action. The production was made by Lorimer Johnston, with a cast including Julia Swayne Gordon, Zena Keefe, Garry McGarry, Leo Delaney, Charles Wellesley, and George Stevens.

The Fifteenth Chapter of "The Goddess," brings this photoplay in chapters to a close. Other subjects on the program are Maurice Costello and Leah Baird in a one-part comedy drama, "The Romance of a Handkerchief," in which a handkerchief plays tricks on a married couple; Harry Morey and associate players present "The Good in the Worst of Us," a dramatic screen story in which a policeman, by shooting first, is the means of clearing a wife's name; "A City Rube," an amusing story of a city boy in the country, by Western Vitagraph Players, and Mr. and Mrs. Sidney Drew in a laughing comedy, "Their Night Out," in which a listless husband and wife sign an agreement to spend a night out each week with sporty friends, but fail of their agreement at the first trial, complete the program.

Fannie Ward at the Strand.

Fannie Ward, the comedienne, is at the Strand theater this week in "The Marriage of Kitty," by Francis de Croisset and Fred de Gresac. Kitty is a young American girl, suddenly thrown on her own resources. She seeks advice from a lawyer friend, who strikes upon the idea that Kitty would fit admirably into a scheme he is making by which Lord Reginald Belsize, a young English peer, may legally claim a fortune left by a wealthy uncle, who provided that Reginald must marry within a year of his death, but must not marry an actress. The production was made at the Lasky studios at Holywood, Cal., under the direction of George Melford. Miss Ward, who has been a star on the legitimate stage for over ten years, is recognized in this country and in England as a clever actress in light comedy. In the role of Kitty she has every opportunity to display her charming personality and histrionic ability, her beauty and attractiveness, adding materially to her success as a photoplay star. Miss Ward has the assistance of a capable company, including Miss Cleo Ridgeley, Mrs. Lewis McCord, Richard Morris, Jack Dean and Tom Forman. A lot of the latest European war pictures are shown in the Strand Topical Review, as well as the latest news pictures from this country and abroad. A new series of travel and scientific studies are also presented. Lieutenant Percy Richards, bass baritone, and Miss Grace Hoffman, soprano, are the vocal soloists.

Elsie Janis at the Broadway.

Elsie Janis is appearing this week at the Broadway theater as the star of a clever photoplay, "Nearly a Lady." The picture was produced by the Bosworth Company, and is a bright and amusing comedy. Other numbers are the Broadway Animated News, South American Travel Pictures, and one-reel comedies.

ROY McCARDELL VISITS NEW YORK.

Roy L. McCardell, author of "The Diamond From the Sky," the North American Film Corporation's mammoth picturized romantic novel, is in New York on a business trip. McCardell during his stay, however, will find plenty of time to get around town and say howd'ye to his host of friends before returning to Santa Barbara.

McCardell said that his family has grown so fond of the climate of Southern California that he doubted if he could ever induce them to return East. "It's a beautiful country, indeed," said McCardell, "but," he added, "New York is a mighty fine place at that."

RIFKIN TO HANDLE PROGRAM.

Herman Rifkin, general manager of the Eastern Feature Film Company, Inc., with offices at 57-59 Church street, Boston, is contemplating handling a regular service program in addition to conducting his prosperous state rights business. It is reported that soon he will be ready to make a definite announcement of his program plans.

British Notes.

WOE to the middleman! The infection of war has brought about a bigger and more formidable menace to his existence. Yesterday the Pathe Company, undeterred by the undeniable failure of its last attempt, sounded the first trumpet blast of a new campaign to oust the film renter. The Messrs Pathe, as pioneers and instigators of the movement, constitute the vanguard, but upon pain of I know not what clave, I for the moment give the names of the equally important organizations, not necessarily European, who will fall alongside as the allied forces of the great French firm. So much for the attacking party, but unless we have an immediate compromise of some sort a defensive army of considerable strength and power will take the field at any moment to vindicate and support the individual renter. These forces will also be augmented with extensive influences well out of the immediate sphere of activities.

Indeed, the whole film world may become involved and divided from producer to exhibitor alike into two definite camps, those for and those against the renter. Briefly, the Pathe propaganda is to cease selling films to the different renters and exhibitors, but to hire them instead for a stipulated period of only four months. The cost of this service to the largest renting house in the Kingdom or to the smallest exhibitor will be alike, viz: Twopence-halfpenny (5 cents) per lineal foot, irrespective of the length or quality of the subject. Big serials and special productions upon which author's royalties have to be paid are exempt from this arrangement and will be disposed of through the ordinary channels. Colored films will be upon non-inflammable stock and will be charged a halfpenny more per foot than monochrome films. But in all circumstances the essence of the drastic new arrangement is the limitation upon the career of every film. At the expiration of four months films must be returned to the makers, who, I have every reason to believe, will ship them away to the tropics or some market where kinema competition is not so keen as to demand the uninterrupted exhibition of brand new stock. Pathe Freres in its initial declaration of the scheme describe it as a selling arrangement through which they cease to be hirers. This is a debatable point. An article to be sold must be disposed of absolutely. One that is disposed of for a specified time only and has to be returned is obviously hired. Thus despite the firm's proclamation that it is to cease hiring films, by virtue of the foregoing system it becomes larger hirers than hitherto. From a strictly commercial point of view one reason advanced in justification of the new move on the kinematographic chessboard, that it will enable the makers to withdraw their films long before they are allowed to degenerate into a condition to discredit their trademark, sounds an excellent one. The film market does occasionally suffer from a superfluity of worn pictures. Yet in face of this, the idea is a kick for the renter, who, while being assured that Messrs. Pathe is to cease renting, is confronted with a counter-proposal that will strongly appeal to small circuits of theaters to hire or buy (the terms in this case are identical) direct from the makers. Nothing as yet is said of the responsibilities incurred by renter or exhibitor in default of the return of the films within the specified period; say, for instance, through fire or loss in transit. A renter taking films under this arrangement and sub-renting them to an exhibitor will doubtless be legally held to account for their safety, although they may be quite out of his own control. Such is the new Pathe policy which came into being August I.

* * *

Among the censorship agitators, "pro and con," too, the fat is very much in the fire. This situation, however, unlike the foregoing, has not been precipitated without a moment's notice. It comes as the only rational evolution of a "long winter of discontent" on the part of many exhibitors and a few producers. The official attitude of the Exhibitors' Association towards the British Board of Film Censors has by no means improved its solidity, and now that "Hypocrites" (Bosworth's) accompanied into the judgment chamber with clerical laudations, has been thrown out absolutely the position is regarded as critical. If the censor holds out in his decision it would not be a surprise to see him ultimately flouted. Coming from a firm of certain eminence in the industry such a precedent would be exceedingly dangerous to the standing and prestige of the Censorship Board. Meanwhile its promoters are inviting prominent people of London to view the film privately and give an expression of opinion upon its suitability for public presentation. So far the consensus of these criticisms are overwhelmingly in favor of its exhibition. Possibly this may induce the administrator of the unwritten film law to reconsider his decision.

* * *

A. F. Wagner left this country a few days ago for New York. Mr. Wagner is manager of the Edison interests on this side and is visiting headquarters presumably to explain what the company's fine new offices are capable of handling. He expects to be away about two months.

J. B. SUTCLIFFE.

Herbert Brenon Going to Jamaica.

With Annette Kellermann and William E. Shay He Will Try to Surpass "Neptune's Daughter."

WHEN Herbert Brenon sails away to Jamaica on Wednesday, August 18, he will be accompanied by the largest motion picture organization ever sent from this country. He will be gone three months and is expected by William Fox to bring back one of the greatest screen productions in the history of filmdom. To do this he has carte blanche as to the expenditure of time and money and as to the development of the story, which is an emanation from Mr. Brenon's own fertile brain.

In addition to the principals in the company there will be hundreds of supernumeraries, the costumes for all of which will be specially designed and made for this production. It will be necessary to build a city on land and another under water for this superlative fantasy, a beautiful conception of re incarnation, involving myriad fairies, elves, witches, gnomes, sprites and mermaids. The wonders of the forest and of the depths of the sea will alike be shown naturally and artistically.

It goes almost without saying the star for such a fairy tale of beauty and grace will be Miss Annette Kellermann, whose success in Mr. Brenon's great submarine achievement, "Neptune's Daughter," will not be forgotten by the many who were fortunate enough to see it. The male lead will be played by William E. Shay, who played opposite Miss Kellermann in "Neptune's Daughter."

An imposing array of talent aside from the players will accompany Mr. Brenon. While working in Jamaica and the neighboring islands on his big production, Mr. Brenon will also write and supervise the production of three other features, the actual staging of which will be in the capable hands of Edward Morrissy, who has been so successful in producing one and two-reel pictures that Mr. Brenon has great faith in his future as a director of features. The technical director will be George Fitch. J. Allen Turner will be the technical expert. Many carpenters, stone masons, scenic artists, etc., will assist. James McKay will act in his usual capacity of general "right-hand man" to the director. Mrs. Irene Lee, the wardrobe mistress, will take with her a corps of seamstresses and a large portion of the steamer's hold will be occupied by her sewing machines. Mr. Brenon's orchestra of a leader and seven pieces will be important members of the party, as, of course, will be the five photographers, headed by Phil Rosen and H. E. Butler. Frederick Church will be business manager.

Keystone Film Company Vindicated.

Moneys Due to Miss Marie Dressler Tied Up by Plaintiff's Judgment Creditors.

THE attorneys for the Keystone Film Company, Adam Kessel, Jr., and Alco Film Corporation, in commenting upon the decision of Justice Page, briefly reported in last week's issue, declare that Miss Marie Dressler, who appeared as the plaintiff in these actions, failed in all of them. The interlocutory decree ordering an accounting does not, according to the attorneys for the defendants, give the plaintiff any remedy or relief which the defendants have not at all times been willing to accord to her. The attorneys for the defendants say that Miss Dressler has been repeatedly examined in proceedings supplementary to execution and the attorneys for the judgment creditors in such proceedings have served orders on the Keystone Film Company and the other defendants warning them not to pay any moneys to Miss Dressler until final adjudication of the supplementary proceedings. The defendants, it is declared, now have all of the net proceeds of the Dressler picture deposited in a separate account awaiting the final order of the court.

PLAUT PRODUCING NEW FEATURE.

I. S. Plaut, under the title of the I. S. P. Company, has disposed of nearly all territory on his latest production "Was He a Coward." Mr. Plaut now plans to produce another big feature under the I. S. P. banner, the title of which will be announced later. This organization handles many feature films of foreign make, some of which are being disposed of at a very low figure.

Reviews of Current Productions

Universal Scores With "Jewel"

Five-Part Broadway Universal Features Subject, Produced by Lois Weber, Has Deep Pathos and Delightful Humor.

Reviewed by George Blaisdell.

IN the production of "Jewel," a five-part Broadway Universal Feature, the Universal Company has scored a decided hit. The subject will be released on Aug. 30. "Jewel" is a splendid example of what may be accomplished by woman both in a creative and an executive capacity. The book is by Clara Louise Burnham. The script is by Lois Weber, and there is good reason to believe she also produced it. The telling of the story shows the touch all the way of a feminine hand—in the treatment of the little girl and her doll there is displayed an insight into child life that could not be expected of a male person.

Scene from "Jewel" (Universal).

"Jewel" contains pathos in abundance, but it is leavened throughout with smiles that will alternate with the tears of the susceptible and the gulps of the thick-skinned. The story is frankly that of a child brought up in a home where Christian Science controls—in a home where under its teachings a husband and father has been transformed from a drunkard to a useful member of society—but the titular, denominational name does not appear. Undoubtedly the picture will immensely please followers of Christian Science, but it will move and stir those who go to make up the great picture-going public.

Ella Hall has the role of Jewel, the child in short dresses who visits the stern old grandfather whose heart was closed to all affection when it was closed to his erring sons and also to their families. Miss Hall looks the child as well as acts it, and it is unusual to find even a very young woman who can look the child of ten or twelve. She charms and her work has deep appeal. Rupert Julian is the grandfather, and a fine one he is. Lule Warrenton is the housekeeper, Mrs. Forbes, who in the end is won by the child, as is everyone else in the house. There was a miscasting in the selection of Hilda Hollis Sloman as the daughter-in-law and Miss Brownell as the second granddaughter, a pathetic figure. Their acting was excellent, but they seemed of even age.

There are unusually large interiors as well as picturesque outdoor scenes in the making of this well photographed subject. There is a literary flavor in the letters that pass from the absent mother to the child at the grandfather's home. The sub-titles, too, have been written by a hand that is trained.

"Jewel" is a rare story, a tale containing much goodness and little villainy. Its interest is steady, cumulative, and that interest is founded on small things which by the depth of human appeal become great. This may be illustrated by the statement that what seems to be the dramatic climax is the act of the softened grandfather leaning over the sick child and kissing her. The housekeeper putting the formerly abused doll at table with the family is another of the simple things, the little things, that bulk big, for it marks the capitulation of the "giantess" to the child. And these are but two of many situations of power.

We should hear much of "Jewel" in the weeks to come.

"The Barnstormers"

Broadway Favorites Picture with Myrtle Tannehill—Good Story with Clever Touches of Burlesque Makes Fine Offering by Kalem.

Reviewed by Hanford C. Judson.

THE Kalem Broadway Favorites offering, "The Barnstormers," is a four-reel picture amply satisfying, as a whole, with a good human story and some hearty, chest-satisfying laughs. We recommend it to the exhibitors, with marked pleasure. The basis of it is a pretty love story in which Myrtle Tannehill has the lead. The second character is a sort of David Harum, keeper of an oldfashioned shore hotel, and the father of the girl's lover. The elderly character is kept by William H. West free from anything that is unpleasant and is made quite satisfying. William Brunton plays his son, the juvenile lead opposite to Miss Tannehill, with freshness and good sense. Miss Tannehill has a role to her taste and is charming. The story isn't stereotyped at all and is just over drawn enough to furnish real burlesque comedy. The producer, James W. Horne, shows more familiarity with certain angles of life reflected in the picture than with others, but roughly speaking, with 90 per cent. of what he shows he is successful.

The son of Adam Green comes home from college to the rough-house hotel run by his father. He cherishes a picture of a girl. Disgusted with things, he gets the old man to take a vacation in the city and makes the ancient hotel an up-to-the minute marvel. This is not convincingly done—the contrasts are too sharp and the director did not take time; it would have been a story in itself. Now we have theatrical scenes in the city and meet the "characters." With the understudy, a pretty girl, old Adams gets acquainted and rails sentimentally in love. A good deal of theatrical life gets itself portrayed in these scenes.

Later the show comes to the home town where, in the renovated hotel, the leading lady goes off the handle and quits.

Without his son's knowing it, the old man becomes "angel." He won't let them tell the girl he is "putting up the long green." She finds it out in a very natural way and "upsets the apples." Now the villains try to rob the old man. Their telegram brings the son, who frees his father from the old barn where they have tied him up; the end is that the girl gives up the stage and comes home to be the son's wife. As for the "company," the three villains in it don't get fare back to the city, but they get aboard. When the conductor comes for the fares they are put off the train, bag and baggage, to foot it, while the good members, whose fare has been paid, wave to them as the train pulls away. It is a good offering; because it fulfills the requirements of a good and humanly natured pipe dream. It has besides characters that are excellent butts for our artistic sympathy and on the other hand, our artistic hatred.

Scene from "The Barnstormers" (Kalem).

"His Mysterious Profession"

An American Beauty Film with a Story That Counts and Comedy That Is Wholesome and Entertaining.

Reviewed by James S. McQuade.

MY old friend Archer MacMackin popped up unexpectedly the other day—or at least his work did—in "His Mysterious Profession," a single reel American "Beauty" film, for which I predict a cordial reception by all who view it.

The story is built around a baseball player, who is the idol of his home town because of his wonderful pitching and powerful drives when home runs are needed most. Tom Blake is his name. He is well satisfied with himself and is addicted to frequent cafes with fast companions, but is stirred by the advice of an old friend, who advises him to quit hotel life and "get a room in a good home with good grub," and "land the big league next season."

In this way Tom gets acquainted with pretty Cynthia Hodges, who lives with her two maiden aunts, as he becomes a boarder at her home. It turns out that the elderly ladies look on ball players as being actually "worse than traveling men," so Tom hides his calling from them and makes them believe he is a pipe organ salesman. Cynthia is partner of his secret, and the young people learn to love each other.

Tom leaves for a few days to pitch in a League game, and Cynthia's aunts, who have grown to think highly of the pipe organ salesman, go into his room to add to its tidiness. They are horrified when they find a pair of spiked shoes, and immediately conclude that their boarder is a porch climber, or something worse, and decide on the spot to request him to seek new quarters.

Cynthia's brother, Bob, contrives to save the situation by getting his aunts to accompany Cynthia and himself to the league game, in which Tom Blake is the star pitcher. Much to their surprise they discover Parson Duncan and Deacon Heffelfinger, of their church, in the bleachers, and become so enthused over their boarder's brilliant pitching and batting that they indulge in rooting with almost hysterical mania. Needless to say that Tom was not asked to find other quarters, or that he was given the heart and hand of Cynthia in marriage.

There are several good views of the league game, in which Webster Campbell, who plays the part of Tom Blake, is seen

Scene from "His Mysterious Profession" (American).

to fine advantage. A close-up view of the bleachers gives a most realistic scene, when Blake makes a home run. The aged spinster, the parson and the deacon, and Cynthia and brother Bob are all seen in a frenzy of enthusiasm.

The characters in the cast are all well sustained, and the photography is fully up to the standard set by the "Beauty" brand. The release date is Aug. 24.

"Mrs. Plum's Pudding"

Entertaining Five-Reel Comedy-Drama, Released by Broadway Universal Features.

Reviewed by Robert C. McElravy.

MARIE TEMPEST, the well-known comedienne, appears in this pleasing production, supported by W. Grahame Browne. The excellent cast also includes Eddie Lyons, who produced the picture in collaboration with James Dayton, Harry Rattenberry, Gus Alexander, Violet MacMillan, Jean Hathaway and Lee Moran.

The story is notable for its vein of quiet humor, which occasionally brings forth audible mirth from the observers. It gives full value in the way of plot and has many elements of universal appeal. It is of the general type of such legitimate plays as "The Henrietta," "The Man From Home" and other comedy-drama successes. Marie Tempest makes an excellent appearance on the creen, portraying the character of the newly-rich widow in a way that requires small assistance in the way of explanatory subtitles. W. Grahame Browne makes the part of the fortune-hunting lord one of such great appeal that one is glad to see him win the widow in spite of his early plotting for her wealth. Eddie Lyons is pleasing in the part of the widow's son.

The story opens at the oil fields, where the observer gets a graphic view of the manner in which Mrs. Plum gains her wealth. After numerous failures to strike oil on her property, the house is accidentally blown up. This starts a genuine gusher to flowing, which nets her fully two million dollars. She and her son move to the city, where news of their wealth is spread broadcast in the newspapers.

Lord Burlington, now suffering from financial embarrass-

Scene from "Mrs. Plum's Pudding" (Universal).

ment, pays her attentions, after conspiring with a society woman, named Mrs. Van Zant, to help rope in Mrs. Plum. Numerous love stories develop. Mrs. Plum falls in love with the Lord, Eddie proposes unexpectedly to Mrs. Van Zant's daughter, and later one of the men from the oil district succumbs to the charms of Mrs. Van Zant herself. In the midst of this general love making villainy takes a back seat. Mrs. Plum, as a test, allows Lord Burlington to believe she has lost her claim papers, but he finally stands by her and so all ends happily.

The story is carefully constructed and the action good. Without rising to any great heights in either comedy or drama, it is at the same time genuinely entertaining and will no doubt be enjoyed by the average observer.

Winifred Kingston Joins Thanhouser.

With the addition of another reel a week to the output of the New Rochelle organization, Edwin Thanhouser has once more shot an arrow at the Broadway sky and brought down a star to add to his stock company. This time it is Winifred Kingston. She will be best remembered in America for her work in "The Servant in the House" and in the all-star production of Thais; also as the leading woman with William Hawtry and Cyril Scott.

Miss Kingston has been in this country only six years, but her triumphs in London won her quick favor with American managers. There she held forth in leading roles at the Scala theater for several seasons and it was about then that she created her sensation by her work in "Hypocrites" under Charles Frohman.

In the films her work is not new to picture lovers. Under the Paramount trade-mark she has played the leads in "Elixir of Youth," "Soldiers of Fortune," "Squaw Man," "Brewster's Millions," "Trail Divides," "Call of the North," "Capt. Courtesy," "Love Route."

Darwin Karr Joins Essanay.

Essanay has engaged another popular leading man, and one of the best known photoplay actors in the country—Darwin Karr. Mr. Karr has joined Essanay's Eastern company, headed by Joseph Byron Totten, to take leading parts. His first photoplay for Essanay is "Hearts and Roses," a fascinating three-act love romance in which he plays the leading character. Mr. Karr started his stage career with a small part in "The Missouri Girl," later taking the part of the heavy on the sudden departure of the regular villain. He later went into repertoire work for four seasons as leading man, and afterward appeared in stock.

His advent in motion pictures was in 1911 when he joined the Edison Company. He also was featured by the Solax Company and took leading parts with Vitagraph before joining the Essanay Company. He is especially proficient in military plays and in romantic dramas.

"East Lynne"

Biograph Brings Famous Play to the Screen—Other Good Productions Are "A Difference of Opinion" and "The Mystery of Henri Villard."

Reviewed by Lynde Denig

THE Biograph Company may look forward with confidence to the substantial success of its three-part version of "East Lynne." Long before pictures came into vogue the play was advertised the country over and exhibitors need

Scene from "East Lynne" (Biograph).

do little more than announce the title to insure patronage. Like "The Old Homestead" and "Way Down East," it is a venerable favorite of the American public.

Travers Vale made an artistic version of the famous play, with Louise Vale in the role of Lady Isabel, Franklin Ritchie as Carlyle, Alan Hale as Levinson and Hector V. Sarno, Gretchen Hartman, Edward Cecil, Laura Lavarnie and W. J. Butler interpreting other characters. "East Lynne" contains an involved plot, difficult to handle in photoplay form, and the scenario writer deserves credit for having made the story clear, in spite of its complexities and the many persons introduced.

The picture is similar to the play in aiming to arouse sympathy by appealing to the elementary emotions—the sorrow of a misunderstood wife, who but adds to her troubles by running away with a blackguard, and the love of a mother for her children. Miss Vale knows very well how to portray a tearful role, such as that of Lady Isabel. She overlooks none of the tragic possibilities and at times gives a thoroughly emotional performance. When the broken-hearted Lady Isabel, disguised as a governess, returns to the home of her husband to see her sick child, an audience most certainly will respond to the grief of the woman. It will respond yet more com-

Scene from "The Mystery of Henri Villard" (Biograph).

pletely to the finely played scene in which the mother weeps over the youngster that dies in her arms.

There are many other tense moments in this heart-interest melodrama, and practically without exception they are acted with feeling. Then the highly artistic quality of the production is not to be ignored. The locations, many of them representing an English estate, are beautiful in the extreme and perfectly photographed. "East Lynne" bids fair to be one of the most successful of the Biograph feature pictures.

A Comedy and a Drama.

In "A Difference of Opinion," a two-reel picture based on a Roy Norton story, Wray Physioc has produced a bright western comedy introducing an unusual situation in which a baby figures as the center of disturbance. The baby is the pet of the entire community and when it shows symptoms of illness the neighbors are quick to volunteer their services in finding a doctor. One brings a veterinary surgeon, another a dentist and, of course, they disagree as to the nature of the infant's complaint. That there is really nothing at all the matter with the patient is not discovered until well toward the close of the picture. Jack Drumier, Joseph McDermott, Herbert Barrington and Mary Maletesta are in the cast.

"The Mystery of Henri Villard" is a two-part drama, not a war drama, laid in the picturesque south of an earlier period. The story is fortunate in the suspense it maintains, for an audience is kept in doubt about the murder and how it was committed until the author chooses to present an explanation. The picture is replete with attractive scenes and the company, under the direction of George Morgan, is uniformly capable, with W. J. Butler giving a telling sketch of an aged negro. Isabel Rea appears very fetching in a becoming costume and the sister whose fiance proves to be a scoundrel, is pleasingly presented by Helen Bray.

The Game of Three

A Production from the Studio of the Sterling Camera and Film Company.

Reviewed by W. Stephen Bush.

THIS is an improvement over the last effort of this company. No attempt at anything pretentious is made; the feature is just an interesting detective story not always bound by the laws of probability, but always thrilling, always exciting, and never standing still. It is but fair to add that

Scene from "The Game of Three" (Sterling).

the story is free from the slightest moral fault, but that on the contrary it points a strong enough lesson in morals.

The theme centers around a diamond necklace, which is stolen by a bogus society lady directly from the neck of a genuine society queen. The adventuress has a willing but rather clumsy tool, who manages to get a lot of innocent people mixed up in the hunt for the stolen jewels. Detective O'Bryan, a most courtly looking gentleman, gets on the trail of the criminals who have stolen the necklace, and after being baffled and checked several times manages to suspect and arrest two perfectly innocent people. It turns out that the son of the detective who has a deplorable habit of betting on race horses (and losing, of course) was implicated in the robbery. Just as this wicked son is about to escape into an adjacent building by means of a ladder laid horizontally between the ballroom and the place of escape O'Bryan shoots at him, wounding him in the arm. The poor fellow succeeds in reaching the haunt of the thieves on the waterfront and discovers to his intense disgust that his confederate does not want to play fair with him. Indeed the confederate, after taking the gems from the wayward son, rudely ejects the latter from the premises. Just to show that he can't be trifled with in this unceremonious fashion, the wayward son hangs around and, peeking through the holes in the partition, sees the confederate secrete the jewels in an old cheap clock. Events now follow each other so swiftly and complications arise with such suddenness that the interest in the story if sustained at all becomes feverish. It ends quite properly with the innocent people being vindicated, the guilty parties being punished and the wayward son being restored to the good graces of his father. The photography was very good all the way through, and the acting was all right, too. Many exhibitors will find a feature of this kind quite acceptable to their patrons.

"The Puppet Crown"

Two Fine Feminine Stars and Carlyle Blackwell Featured in Very Pretty Lasky Feature.

Reviewed by W. Stephen Bush.

GRACE, beauty, daintiness characterize this picture. The scenes are laid in a mythical miniature kingdom, and the plot, simple and unpretentious, is reminiscent of "Old Heidelberg" and of "The Prisoner of Zenda." I cannot speak in terms high enough to record my appreciation of the superb

Scene from "The Puppet Crown" (Lasky).

settings in this picture. There is a beauty in these orchards and gardens and landscapes that is intoxicating but not filling. We bother very little about the plot which runs along so smoothly after we see the two women stars—Ina Claire and Cleo Ridgely. It's all like a fairy tale. Ina Claire is the royal princess whom her royal father had sent to America so she could forget the cares and dignities of her station and just be a girl among girls. She meets (most romantically, informally and beautifully) a young American and now you can pretty well guess the plot.

I candidly doubt whether there are any such graceful princesses as Ina Claire in the Almanac de Gotha. Her engaging personality, her uncommon skill as an actress and her dainty ingratiating manners charm every audience. Scarcely less praise is due to Cleo Ridgely, who is far less prominent in the action, but who fills her part with rare cleverness. Carlyle Blackwell makes a charming young American, though in the last few scenes he certainly overdoes things and comes close to the border of the ridiculous. Tom Forman had a thankless part of which he made the best possible.

"Romance of Elaine"

"The Life Chain" of Episode 9 Supplies Real Thrill When the Heroine Takes Her Life in Her Hands.

Reviewed by Margaret I. MacDonald.

ANOTHER attempt to get Elaine out of the way is clearly outlined in this episode. The skill with which the plot has been handled just at this point of the concluding chapters of the remarkable serial is deserving of mention. One

Scene from "The Romance of Elaine" (Pathe).

of the numerous agents of Del Mar, who is intent on mining America's harbors and bridges, and a feminine member of the agency, pretends to be a modiste, invites Elaine to view some of her exclusive models, and so lays the trap in which she is caught by Del Mar and conveyed to an isolated house in the country.

Professor Arnold, the mysterious, happens on the trail again, and by the firing of a shot transfers the attention of the guards from the house long enough to allow him to enter and release Elaine.

The thrill of the story is not yet, however. It comes a short time later when Elaine, jumping in a canoe to escape her pursuers, drifts helplessly through the rapids to the very edge of a high waterfall, where she is rescued by a human chain made by Jamieson, Professor Arnold and one other. This incident presents a daring feat on the part of all concerned, and gives Episode 9 of the "Romance of Elaine" a larger significance.

"Nearly a Lady"

A Feature Produced by the Bosworth Company in Which Elsie Janis Takes the Leading Part.

Reviewed by W. Stephen Bush.

WHILE this story runs on strictly conventional lines and along well-beaten paths, Elsie Janis is unconventional enough to lend a certain interest to the performance. The clever comedienne takes the part of a somewhat hoydenish young woman brought up in the ways of the West and charmingly ignorant of the effete civilization of the East. The visit of an English lord to her "diggings" affords the writer of the scenario an opportunity for many funny episodes and amusing contrasts. The girl is taken with the manly ways of the Englishman, who holds his own in the rough jests the cowboys try to play on him. Though engaged to a plain young American, the girl seems to prefer the British lord until she comes East and is disgusted by the general artificiality of life and by a liaison which she discovers the lord had been guilty of, a chorus girl being the other party to the aforesaid liaison. It almost seems as if the lord had cut his connection with the chorus divinity and was really fond of the good girl from the West, but the story wants us to regard the peccadillo of the British lord as a grave offence

Scene from "Nearly a Lady" (Bosworth).

and, thus prepared, we are not much surprised to see the plain young American "put it all over" the British aristocrat.

Elsie Janis, needless to say, is full of life and indulges in all sorts of wild pranks, shocking everybody by her abruptly unconventional ways. She is given every opportunity to disport herself, even a swimming tank and an accident being provided for this purpose. Elsie does some good swimming, but she is a good deal more of a sylph in her long and sinuous proportions than other famous women swimmers who were dowered more generously by capricious nature. The support of the leading lady is good and there are some quite laughable situations. The general average is just about fair.

Ethel Clayton Leaves for Arizona.

Ethel Clayton, the Lubin leading lady, left last Saturday for Phoenix, Ariz., accompanied by her brother, Donald Clayton, and Edward Earle, the camera man, to join Romaine Fielding's company in the Grand Canyon, Ariz., where William Vaughn Moody's play, "The Great Divide," will be filmed.

Webster Campbell Auto Race Entrant.

Webster Campbell, famed as a daring driver of racing cars, gives a thrilling exhibition of dare-deviltry in "Cupid Takes a Taxi," an American Beauty released August 3. Campbell is entered in the annual auto meet to be held at Santa Barbara on Labor Day. His friends are wagering that he will finish within the money.

"The Man From Oregon"

Five-Reel New York Motion Picture Feature by C. Gardner Sullivan, Directed by Thomas H. Ince.

Reviewed by Louis Reeves Harrison.

CHIEFLY remarkable for the large number of admirable types and one tremendous ensemble, embracing a sweeping view of the Senate Chamber, "The Man From Oregon" is well constructed and offers an interesting variation of the political story so often told on the screen of the fascinating adventuress who tries to turn an important political person-

Scene from "The Man from Oregon" (N. Y. Motion Picture)

age from his manifest duty. The fascinating adventuress is a favorite role with young and pretty actresses—very nearly all they have to do is to look the part—for it affords them an opportunity to be perfectly devilish in gorgeous attire, and Miss Clara Williams does all that is expected of her. Even more, she treats us to an occasional glimpse of mental revelation. The honors, however, go to the men.

Howard Hickman has a face and manner almost typically American, and he responds to his opportunities with a comprehension of his role that is both clear and dignified. Handsome Herschel Mayall is so exquisitely groomed that his acting might well be so denominated. Quite as remarkable as these fine types are Dowling and others seen in the body of the Senate. Fanny Midgley, as mother to "Honest Jim Martin," the incorruptible young Senator from Oregon, introduces a new and sweet element to a rather tawdry old tale. She looks her part and plays it with such natural grace and charm that the new element of tenderness gives a subtle fragrance, that of old rose leaves, to the modernity of political atmosphere. Mr. Sullivan is to be congratulated for this artistic touch, the play's saving grace.

"Sold"

Pauline Frederick and Excellent Supporting Company Appear in Emotionally Forceful Famous Players Drama.

Reviewed by Lynde Denig.

EVEN for a Famous Players cast, and no company maintains a higher average, that selected by Edwin S. Porter and Hugh Ford for the photoplay interpretation of "Sold" is striking. In "The Eternal City" Pauline Frederick won immediate recognition as one of the most effective actresses thus far seen in pictures. She did not need the prestige of her stage reputation to make her a valuable asset to the screen. She is given a part demanding emotional sincerity, such as she found in "The Eternal City," and there are few, indeed, who can portray it with equal impressiveness. Miss Frederick photographs beautifully, and by nicely judged acting succeeds in conveying to an audience the moods of a character as they vary through a series of dramatic episodes. She draws the Helen of George Erastov's story as a woman of real depth of feeling and self-sacrificing character.

Scene from "Sold" (Famous Players).

For the rest, we find in this admirable cast, Thomas Holding, Julian L'Estrange, Lowell Sherman and Russell Bassett. It is a picture in which everything is presented with artistic harmony. The acting is kept consistently in the key of dignified drama; the story is carefully motivated as it works up to a climax, corresponding to the third-act climax of a stage play, and a sure sense of the fitness of things is manifest in the settings. The photoplay, presented in five reels, leaves the impression of a subject carefully prepared in each detail and directed by a man who knew precisely what effects he wished to gain.

"Sold" is based on the vicissitudes of a young artist who finds it difficult to express ideals in his paintings and at the same time find a market. Eventually he is forced to sell himself to a mercenary dealer, the terms of the contract calling for pictures adapted to the popular taste. Donald makes the sacrifice that he may be enabled to provide for his wife, but there is a break with the dealer over a sketch in the nude. Helen thinks to release her husband from his obligation by posing for another artist, a former admirer, who will pay an exorbitant price for sittings. She intends to give the money to the annoying art merchant; but Donald misunderstands her motives in going to the studio of his brother artist, and preceding a satisfactory explanation there is a thoroughly dramatic conflict, forcefully handled by Miss Frederick, Mr. Holding and Mr. L'Estrange.

"The Master Hand"

Melodramatic Story Is Presented in Pictures with Nat Goodwin As the Star—Released by World Film.

Reviewed by Lynde Denig.

PRODUCED by the Premo Feature Film Company, under the direction of Harley Knoles, this five-part picture is, in the main, a satisfactory adaptation of the play in which Nat Goodwin once starred on the stage. In the picture he

Scene from "The Master Hand" (World Film).

continues to act the character of Mr. Bigelow, the master hand that rights injustices, whereas Carroll Fleming, the author of the original work, appears as Edward Pembroke. Florence Malone makes an attractive Jean, and Julia Stuart gives a capable performance of Mrs. Ralston, the woman who is committed to a sanitarium without cause. Theodore Babcock, the James Ralston of the photoplay, is inclined to overact and become unnecessarily melodramatic.

The author of the screen version of "The Master Hand" found it expedient to make several rather radical alterations in the story; but in so doing he did not sacrifice the essentials of the plot or lose the spirit of the original. It is melodrama pretty well removed from ordinary human relationships, but considered in this light the screen story should hold the interest of an audience even if it does not always convince. Ralston is painted as a villain without redeeming features. Because he wants complete control of his wife's fortune, he secures the co-operation of an unscrupulous nurse, also of a doctor whose assistance is easily purchased, and between them they succeed in having the woman placed in a sanitarium though in reality she is perfectly sane.

After a lapse of fifteen years Bigelow has reason to suspect

Rallston's motives, and eventually brings about the release of the imprisoned woman. The villain of the play is killed in an automobile accident and the fortunes of all the deserving characters are saved. The production offers a number of pleasing locations and the interior sets are richly furnished. A stock exchange scene and the fatal automobile wreck are well handled. Mr. Goodwin makes the best of the limited opportunities presented in the role of Mr. Bigelow.

"The Secret Orchard"

A Magnificent Lasky Production in Which Blanche Sweet Develops Great Powers.

Reviewed by W. Stephen Bush.

THIS play adds new laurels to the record of the Lasky company. The theme is unusually strong, the situations are often tense and pathetic in the extreme, the acting is beyond all praise, the photography and the sheer beauty of the film worthy of the very best efforts of this ambitious company. Perhaps the dramatic sequence of the events in the story is not as sharp as it might be, but the characterizations are exceptionally fine and the portrayal of the chief character has, it seems to me, revealed new notes in the emotional register of Blanche Sweet. There is a tremendous, yes, a gripping lesson, in the play, but it grows out of the facts naturally and logically, and there is not a trace of pictorial sermonizing. The interest of the spectator is held taut from the first scene to the very last.

I have never seen a play either on stage or screen to open more forcefully and directly than "The Secret Orchard." We are at once and by the touches of a master hand led into the midst of things. A lovely but erring woman, superbly impersonated by Cleo Ridgely, who seems to gain in strength and skill with every new part, is the mother of a sweet little girl upon whom she lavishes the purer affections of her heart. Realizing that the child might be corrupted in the atmosphere which has become familiar to the mother, the latter takes her to a convent. In the convent the girl grows up to a charming girlhood. She is permitted to visit the family of a schoolmate and intoxicated with the spell of her short freedom she romps along the seashore and in the woods. A young French nobleman married to an American woman meets the girl. The latter is deceived by the man, who pretends to be single, and who we are given to understand wins the girl's affections by his promise to make her his wife.

And now fate moves in a strange way. The girl's mother dying in a hospital is visited by the wife of the betrayer. This wife is devoted to charitable works and she grants the request of Diane's mother to take care of the girl. Thus the betrayer and his victim are brought face to face in circumstances which would make it but too easy for the victim to wreak her vengeance upon the assassin of her virtue. She forbears, however, and is resolved to bury her shame until her new protector's brother, an officer of the American navy, comes to visit his sister. The officer falls deeply in love with the girl, who reciprocates his affections. She admits she loves him, but refuses to become his wife, declaring herself unworthy. The young man is puzzled, investigates and discovers the perfidy of his brother-in-law, with whom he fights a duel, resulting in the betrayer's death.

It will be seen that retribution for his wrong to the innocent girl is visited upon the head of the wrongdoer in most tragic fashion, while "lovely woman who stoops to folly" is not made a hopeless outcast. On the contrary we are encouraged to believe by the ending of the story that after the wound to the young girl's heart is healed and her soul purified she will become the wife of a good man who loves her sincerely.

"The House of a Thousand Candles"

Splendid Selig Five-Part Screen Version of Meredith Nicholson's Novel for the V-L-S-E Program, Made by Selig.

Reviewed by Margaret I. MacDonald.

IN the first place Nicholson's story has lent itself well to screen adaptation, in the second place Gilson Willets has used keen judgment in constructing his scenario, and lastly T. N. Heffron, with a fine cast of players, has painted effectively the picture that has been outlined for him. If any one has failed in bringing the production to a state of perfection according to our present standard, it is the editor. His work, it must be added by way of conciliation, has on the whole been done well. In fact in the earlier stages of the picture our attention is attracted almost unconsciously to the skillful manner in which the cutting has been done; and it is with somewhat of a shock that we are brought face to face with technicalities when the villainous lawyer and chief executor of the estate of Glenarm aims a powerful blow with a heavy candlestick, at the head of the old butler. Just here a few inches of film too many have been left in, and the result is that the eye registers the allayed blow, and eliminates a portion of the realism from the scene a couple of shifts ahead, where the old man is seen striving to rise from the position in which the blow has placed him.

Apart from this and one or two minor flaws the production must be considered as one of the best. Harry Mestayer as Jack Glenarm gives a delightful rendition of the part. Playing opposite him is Grace Darmond, who is particularly charming as the little neighbor girl whose pretty romance with the heir to the "House of a Thousand Candles" is so cleverly arranged by the elder Glenarm. George Backus plays well the role of the old Squire Glenarm. John Charles as the lawyer does effective work, as do also Edgar Nelson as Jack Glenarm's chum, and Effinham Pinto as Don Jose. Others of the cast, and all worthy of mention did space permit, are Forrest Robinson, Mary Robson, Gladys Samms, and Emma Glenwood.

The secret of the story has been guarded well to the end. And to one who had not read the story the disclosure of the secret comes as a great surprise.

The attractive sets that have been utilized are also worthy of mention. The atmosphere of the story has been wonder-

Scene from "The House of a Thousand Candles" (Selig).

fully well accomplished and maintained. And as a last word we must say that a large tribute is due the director for the beauty as well as the realism with which he has clothed the Selig screen version of Nicholson's fantastic story.

HOWARD DAVIES IN ACCIDENT.

Howard Davies, who is following up his success in "The Rugmaker's Daughter" with a fine characterization in Maclyn Arbuckle's first subject for Pallas pictures, "The Reform Candidate," wrenched his left knee last week in a spirited scene with Mr. Arbuckle. The knee has been weak since Howard Davies' university days when he threw it out in England in a championship game of football between the elevens of Oxford and Cambridge. The injury kept Mr. Davies out for a week, but as Director Lloyd merely postponed his scenes till his return it worked no hardship upon the finished picture.

KATHLYN WILLIAMS HONORED BY SOLDIERS.

"The Kathlyn Williams Association" recently formed by the soldier boys of Schofield Barracks, Oahu, H. T., in honor of their favorite motion picture actress, has grown in membership to 849. The clubhouse occupied by the association was built entirely by Uncle Sam's soldiers. In the clubhouse

Honorary Members, Kathlyn Williams Association.

proper only pictures of the Selig star actresss are permitted, according to official statement.

Miss Williams, recognizing the honor that has been accorded her, recently forwarded a number of autographed photographs to Schofield Barracks. A letter has been received stating that these photographs have been framed and now the "boys in blue" are requesting Miss Williams to write them a short letter which also will be framed and hung in the clubrooms of "The Kathlyn Williams Association." Miss Williams will accede to this latest request. The picture herewith presented shows the President and Vice President of the association; together with the honorary members.

Manufacturers' Advance Notes

"THE TOAST OF DEATH" (Masterpicture).

"The Toast of Death" is a four-part Mutual masterpiece, produced by the New York Motion Picture Corporation. The story is by C. Gardiner Sullivan. Harry Keenan, Louise Glaum, Herschell Mayall, and J. Frank Burke compose the cast.

Mlle. Poppeo, of the Imperial Ballet in Calcutta, is wooed by Captain Yar Khan of her Majesty's Royal Bengalese Dragoons, and overcoming her inborn prejudice against marrying an Oriental, she consents to become his wife as she believes such a marriage to be the chance of her life, Yar being wealthy and of high social standing. After the honeymoon, Yar is ordered to the command of a native station in the sweltering south country of India, and Poppea, much against her wishes,

Scene from "The Toast of Death" (Mutual).

is obliged to accompany him. The deadly monotony of her new surroundings get on her nerves, and she writes to Captain Drake, an old-time lover and personal friend of Yar's, asking him to come to her. Drake arrives and is welcomed by Yar, Poppeo meanwhile pretending to be very much surprised at his arrival. Not long afterward, Yar awakens to the fact that Poppea is false to him. He plans revenge on Captain Drake in true Oriental fashion. Yar fills two glasses with wine. Into one of them he pours a quantity of deadly poison. Poppea is forced to select one of the glasses for Drake, Yar taking the other. Yar speaks the toast of death and then both drain their glasses. An instant later, Drake drops dead. Poppea, overcome by remorse, flees from the house and into the sun-baked desert.

PORTRAYAL IN LIEU OF SPOKEN WORD.

For the purposes of "The White Pearl," a romance of the Orient, in which Marie Doro is starring, and "Twisted Paths," an Italian story starring Mary Pickford, a number of Chinese, Japanese, Italians and negroes were gathered at the Famous Players' studios last week and immediately built a Tower of Babel. Hugh Ford tried to explain the requirements of the action of the two subjects in the various languages of which he is master, but what one understood, five didn't—and one out of five isn't good team work. Then Mr. Porter, acting on the principle that a universal language must be derived from many spoken tongues, made an impromptu esperanto from a little French, German, Italian, and much English, but the distinguished actors only believed he was delirious, and looked pityingly at him. At last it flashed upon the veteran director:

"I've got it," he shouted, "motion pictures—the universal language! We'll act their parts!" And he did! And they did! And that's why "The White Pearl" and "Twisted Paths" will have such variety of action.

"SCHOOL BELLS" COMPANY LEAVES FOR VIRGINIA.

Albert E. Lowe, president of the Charles K. Harris Feature Film Company; Perry Vekroff, director of "School Bells," the feature picture written by Mr. Harris, and his assistant, Eddie James, will leave this week for Virginia to take some of the out-door scenes for the children's picture which they are making at the Kinemacolor studio at Whitestone. Mr. Vekroff has in mind just the setting he wants for part of the picture—a water fall on an old plantation. The company will leave in a private car, which is so arranged that they will be able to have all their meals there.

A number of the "School Bells" scenes have been taken at Staten Island among a camp of gypsies. "School Bells" will be completed with the Virginia trip.

"THE STRANGE CASE OF TALMAI LIND" (Selig).

"The Strange Case of Talmai Lind" is particularly noteworthy for the reason that it was written by and features Miss Kathlyn Williams. This Diamond Special, in three reels, released in regular service on Aug. 26, touches for the first time, perhaps, on the problem of prenatal laws. Miss Williams undertakes two important roles and gives versatility to them both. She enacts the part of both mother and daughter. She also enters the den of a lioness, which has previously been aroused to frenzy, and her acting of fearlessness and nerve provides a thrill right at the very beginning of this story.

Carl Lind, a trainer of wild animals, while intoxicated, forces his wife into an arena with an enraged lioness. When Lind comes to his senses he rushes to the arena and rescues his wife. Later a baby girl comes to gladden the home of the Linds, and the father vows that he will never again touch liquor or annoy wild animals.

Years later, Talmai Lind is a beautiful girl. Amos Drew is engaged by Lind as assistant animal trainer. He falls in love with Talmai. However, Talmai does not return his love and not only she but the lioness she loves are antagonistic, sensing the inherent brutalness of the man. Whenever Drew tortures the lioness, the torture is also simultaneously experienced by Talmai. She continues to spurn Drew, and he plots to torture Talmai through the lioness.

Talmai in one of her mountain excursions meets and learns to love Paul Burnham, an artist not knowing that he is already engaged. Burnham's sweetheart comes to see him. Talmai oversees their meeting and is heartbroken. Amos Drew, in a drunken rage, attacks the lioness. The animal springs at him and he deliberately shoots and kills the lioness. Talmai, on a mountain peak, far away, screams in agony, and falls

Scene from "The Strange Case of Talmai Lind" (Selig).

over the rock. Paul Burnham and his fiancee hear Talmai's screams. They run to the spot where she is lying. Burnham quickly stoops over to life her. He speaks her name; she recognizes him, smiles and then passes away. Her death is almost simultaneous with that of the lioness.

An all-star cast has been selected to support Miss Williams in this beautiful Selig Diamond Special, and there are a large number of attractive scenic backgrounds.

THE LITTLE LUMBERJACK (Reliance).

The Reliance feature, "The Little Lumberjack," was filmed in a lumber camp fifty miles north of San Bernardino. A company under the direction of Ray Myers went to San Bernardino by rail and then by auto over rough roads to the lumber camp. The company included Paul Willis and Mildred Harris, the juvenile players; Bert Hadley, Mrs. Harris, Dark Cloud and others. The lumbermen of the camp were used in

Scene from "The Little Lumberjack" (Reliance).

many of the big scenes. This Reliance feature has for its two chief characters children.

An interesting fact in connection with the filming of "The Little Lumberjack" is that Mildred Harris, who plays Mildred Edgar, the small heroine, was really lost. She with other principals of the company had taken instructions in woodcraft from Dark Cloud, the Indian player, and just for fun during a pause in the making of the production she wandered into the woods, trying to blaze the trail. The trail was very faint and Paul Willis, who tried to follow it, failed. The lumberman, too, were unable to trace the little girl. Finally, Dark Cloud was called. He succeeded where the others did not. He did not follow the little girl's marks upon the trees, but her trail upon the ground.

Paul Willis plays the title role. Mildred Harris is Mildred Edgar. Bert Hadley is Edgar, owner of the camp. Mrs. Harris is Mrs. Edgar, while Dark Cloud is a lumber-jack.

JERRY'S BUSY DAY (Cub).

David Horsley's second one-reel comedy release on the Mutual program under the brand name of Cub Comedy is called "Jerry's Busy Day." It features George Ovey and is scheduled for release Thursday, Aug. 26.

The title "Jerry's Busy Day" is wholly applicable to Jerry's experiences as recounted in this picture. His pranks are of a variety too numerous to mention and lead him into a con-

Scene from "Jerry's Busy Day" (Cub).

tinuous round of trouble, which, as portrayed by Ovey, makes for an unlimited amount of good comedy.

The story is of Jerry's plan of revenge upon a father who objects to Jerry's attention to his daughter. The plan is broad-sweeping and not only is Jerry's object caught in it, but a number of other characters besides. Others besides in the cast are Louis Fitzroy, Goldie Colwell, Gordon MacGregor and Janet Sully. Milton Fahrney directs.

DOT FARLEY IN STANDARD PROGRAM COMEDIES.

Prominent among the stars to be seen in the new one and two-reel pictures on the Standard Program will be Dot Farley, the charming leading woman and comedienne of Luna Comedies, who has won her way into the hearts of thousands of motion picture enthusiasts in addition to her tremendous following of admirers built up during her long stage career which began when she was three years of age. Miss Farley will be seen in one comedy each week on the Standard Program.

"THE WOMAN HATER" (Essanay).

This is a fascinating comedy-drama in three acts, written by the well known Chicago and Washington society leader and litterateur, H. C. Chatfield-Taylor, author of "The Crimson Wing," and numerous other novels. Henry B. Walthall plays the part of the leading character, a wealthy bachelor, who hates and fears women. Edna Mayo sets her cap for the bachelor and finally wins a proposal after her friend, the part taken by Bryant Washburn, lures him on to his yacht, where he has concealed a party of friends. The woman hater regrets his proposal and twice balks at the church and runs away. He

Scene from "The Woman Hater" (Essanay).

finally is captured after another ruse and the fatal step is taken. The bachelor, much to his astonishment, finally wakes up to the fact that he really enjoys married life. Mr. Walthall brings out the various emotions of the timid bachelor with all his characteristic ability in portraying the subtle and deeper feelings of the heart. Miss Mayo and Mr. Washburn carry out their parts with an equal understanding of the characters and cleverness in registering expression.

CALIFORNIA M. P. CORPORATION PLANS.

Following immediately upon their production of "Salvation Nell," which has just been completed and is scheduled for release Sept. 1, the California Motion Picture Corporation settled upon a definite policy of issuing six master productions during the coming twelve months, each to be based upon an already famous story of unusual strength and popularity and filmed on the same elaborate scale as "Salvation Nell."

"We feel certain that in 'Salvation Nell' we have nearly reached the acme of producing perfection and have consequently set it as a standard below which none of our future pictures are to fall," said an officer of the company. "We have formulated our policy upon a quality rather than a quantity basis. We contemplate giving on an average of at least eight weeks to each of our future features. This will allow us ample time for careful and studied direction and the most minute attention to the all important item of detail. Our policy henceforward is to produce pictures carefully and with deliberation, our intention being to set a standard rather than to try to live to one already promulgated."

RAYMOND HITCHCOCK'S SCREEN DEBUT.

Raymond Hitchcock, noted comic opera star, will make his screen debut in a four-act Lubin fantastic photoplay, "The Ringtailed Rhinoceros." It will be released on Aug. 16. Associated with Mr. Hitchcock will be Flora Zabelle, Herbert Fortier, Earl Metcalfe, Raymond Hackett, Ida Waterson and Arthur Matthews. The play was filmed by George W. Terwilliger and written by Lawrence McCloskey.

The exterior scenes of "The Ringtailed Rhinoceros" were

Scene from "The Ringtailed Rhinoceros" (Lubin).

taken on Long Island, and the gardens of the homes of divers and sundry millionaires were utilized.

"I think I used about everything on the Hitchcock estate," says Mr. McCloskey in speaking of the new picture. "Mrs. Hitchcock—Flora Zabelle—plays Marybelle and the Weeping Princess. You will notice 'The Counsellor Bird.' Hitchcock has two macaws at his residence and I couldn't refrain from getting one of them into the picture because 'Hitchie" does a great stunt of talking to the bird. Yes, most of the people in the lawn party scenes are real society folk, residents of the 14K colony on Long Island. 'Hitchie' and I motored over the Island and we had exclusive locations galore—the residents were willing to do anything for Raymond."

THE FATAL HOUR (Majestic).

Some effective photography and unusual scenes are presented in "The Fatal Hour," a Majestic feature. Of especial interest in these respects are the scenes in which an innocent man is cleared of a charge of murder. Walter and Edgar Clark,

Scene from "The Fatal Hour" (Majestic).

half-brothers, are sons of Hilliary Clark, gem expert. The father receives a package of diamonds. Edgar Clark steals the diamonds with the aid of crooks. He then proceeds to fasten the crime upon Walter. The father is found dead from a pistol shot wound, the safe open, the diamonds missing. Walter, a few moments before the discovery of his father's body, had fired at Edgar, thinking him a burglar. He is discovered by the police with the revolver in his possession. It has one exploded chamber.

Helen, the wife of Walter, believes in Walter's innocence. She hires a detective. He finds upon the floor an exploded shell and the impact of a shell on the bookcase.

The detective reconstructs the scene. It appears that the elder Clark had unloaded a revolver and had thrown the cartridges upon the table. He placed his spectacles near them. At the hour of noon light entered the room in such a way that it was focused by the spectacles upon a cartridge lying on the table. This cartridge was exploded by the sun's rays and killed Clark. The detective uses a dummy to demonstrate Walter's innocence.

Charles West is Walter, Frank Bennett is Edgar, Margie Wilson is Helen, the wife of Walter; Edwin Harley is Hilliary Clark, Sam De Grasse is the detective, and Vester Perry has the part of a crook.

GOOD SCENERY IN "CHALICE OF COURAGE."

The remarkable scenic effects displayed in the Vitagraph Blue Ribbon feature, "The Chalice of Courage," has caused much favorable comment because they show the glorious topography of California in each of the year's four seasons.

In seeking perfect locations, Mr. Sturgeon said he covered practically the entire state of California, traveling a distance of fifteen hundred miles, by train, automobile and on horseback.

PAVLOWA BEFORE THE CAMERA (Universal).

Five reels of the massive Pavlowa film spectacle, "Fenella," or "The Dumb Girl of Portici," have been completed in the temporary studio which the Universal Film Corporation erected in Chicago adjoining the big Auditorium where the Russian dancer has been appearing nightly to audiences larger than any she has ever attracted in the Windy City. The company has returned to Los Angeles.

When deliberately asked to explain her motives in making so revolutionary a change in her career Pavlowa said: "At best I can appear even in America in only a score of the

Pavlowa as Fenella (Universal).

metropolitan cities; aside from London, Paris and a few great continental cities I have never appeared at all. In these and other war-stricken nations, including my own country, I am unable to face the public in the flesh under the appalling conditions now existent. The great moment to embrace this enobling art is when one's career is in its zenith. It was the goal of these perpetual film records and what they would mean when my gifts are less than now that determined me to harken to the call, and I am convinced, after some days in this amazing new environment, that my art will be immeasurably enhanced. Truly, I hope to increase my vogue with the public tenfold, while those who have admired me on the stage will marvel at the grandeur of this spectacle which a new science has made possible."

PLAYER HAS NARROW ESCAPE FROM DEATH.

One of the most thrilling stunts ever enacted before a motion picture camera occurred on a slender scaffolding atop the two hundred-foot chimney of the Standard Oil station, immediately in the rear of the Thanhouser studios, in New Rochelle, during the filming of one of the scenes for "The Steeple-jack's Revenge," a single reel drama for release on Aug. 8. And it was by the narrowest fraction of an inch that one and possibly the two actors participating in the scene were not killed or seriously injured. John Lehnberg lost his balance, but was saved from death by Harris Gordon and the exercise of his own great strength.

Colin Campbell, the Selig director, has sailed with a select company of players for Catalina Island, where he will produce a series of original two act photoplays.

"WHEN HUNGRY HAMLET FLED."

August 17 will witness the release from the Thanhouser studios of Edwin Thanhouser's first attempt at two-reel comedy, as the conception of comedy prevails today. The title of it is "When Hungry Hamlet Fled," and is the result of a wager for $5,000, made by Mr. Thanhouser and Seton C. ("Cyclone") Pierce, the Minneapolis traction man. It came about at a dinner at which six others were present, among them B. F. Juddel, the Mutual's Minneapolis manager, and B. B. Reissman, of the

Scene from "When Hungry Hamlet Fled" (Thanhouser).

Dale theater of St. Paul. The challenge was laid down to Mr. Thanhouser so strongly that he took it up; the task was to make a comedy in two-reels which would be equal in effect to a very popular comedy brand now on the market, in which is featured a comedian conceded to be the peer of all funmakers. A set of conditions were formulated, and under these Mr. Thanhouser won his bet. He then decided to release the picture under the Thanhouser brand, the Falstaff comedies of the concern being only single reel releases.

"When Hungry Hamlet Fled" is a story of the stage in which Lorraine Huling, Frances Keyes, Eleanor Spalding, Harry Benham and Claude Cooper carry the action, with Cooper in the title role. As a "legit" of the rail-walking variety, an actor whose chief asset is an appetite as neglected as it is hearty, Cooper as Hamlet undertakes to give a performance at a tank town with tank talent. He incurs the ill-will of the ingenue's gay admirer in handing out the parts and the bumpkin determines to "crab" the show. His jay conception of how to ruin a performance is refreshing; the inspiration is lofty; he accomplishes his purpose with brilliancy enough to shower over a dozen jay revenges. And Hamlet, dignified to the last egg makes an exit as did the general who reported a victory thus: "The enemy is advancing with heavy loss; we are retreating."

"RENUNCIATION" (Universal).

The burned over ruins picture herewith represent what was left of Cattle City in which are laid most of the scenes of the Universal's production of Peter B. Kyne's photodrama, "Renunciation," in which Julia Dean is featured. Robert Leonard, who directed the picture, erected the city of wooden shacks at a total cost of $2,800.

According to the plot of the story, as written by Mr. Kyne,

Actual Destruction by Fire of Entire Street, in Universal Production, "Renunciation."

two factions in the little town become embroiled in a gun fight in the biggest building of the settlement, a combination dance hall, gambling saloon and cafe. A stray bullet strikes a lantern which explodes. The saloon is instantly ablaze and soon the entire street is a roaring mass of flames.

Two cameras filmed the burning of the town. At the start of the fire Cooper Hewitts were turned on, but later Director Leonard ordered them out. Depending on the light of the fire alone the cameras cranked away. At 3:30 a. m. nothing but ashes remained of the town, and Director Leonard hurried to the studio laboratory with his cameramen to see how the negative had "caught" the flames without the Cooper Hewitts. The photography was perfect and everyone then motored home to well earned sleep.

"THE DIAMOND FROM THE SKY."

Thrills galore are embodied in "The Path of Peril," by which Chapter 16 of "The Diamond from the Sky" is known. "The Path of Peril" indeed is a title aptly chosen, for in the story there are three courses being taken by the principals—courses which are perilous to an extreme though differing widely in form.

In Santa Barbara Bay, John Powell, as Arthur now is known, goes for a trial spin on his yacht. The craft collides with Vivian's sailboat and Arthur dives headlong into the foaming waters to rescue the struggling girl, whom he drags to safety at the risk of his own life. Miss Burton, who plays the role of the adventuress Vivian, gives graphic proof of her intense dramatic ability in ensuing scenes in chapter sixteen. She has set her cap to ensnare Arthur, from whom she hopes to obtain the gleaming jewel, "The Diamond from the Sky." Arthur is completely won by the eyes of this bewitching maiden. Her conquest is apparently complete. Arthur is swiftly launched on his path of peril.

The comedy element introduced by Orral Humphrey in the role of Marmaduke Smythe, a happy feature of this great con-

Scene from "The Diamond from the Sky" (American).

tinued photoplay in chapters. In Chapter 16 Orral Humphrey attains the highest point which his laugh-making abilities yet have reached.

Miss Pickford's ability, too, is emphasized in "The Path of Peril." She cowers on the small mine motor under the protecting wing of Quabba. Then when she falls into friendly hands at the mouth of the mine she graphically details what has happened.

MISS DARMOND WRITES AS WELL AS PLAYS.

The Selig Polyscope Company claims the possession of the youngest leading woman in the World. Less than two years ago little Grace Darmond, with girl friends from Chicago's North Side, visited the Selig studios in curiosity. Miss Darmond remained to score worldwide success as leading woman for such stage artists as Tyrone Power, Otis Harlan and Harry Mestayer. Miss Darmond has not yet reached her eighteenth milestone, but she has been starred in "The Millionaire Baby," "The House of a Thousand Candles," "A Black Sheep," and other Selig Red Seal plays.

Miss Darmond is as clever with the pen as she is in the motion pictures. She recently completed a story entitled "How I Became a Movie Star." The Selig Company will soon release this feature illustrated with late portraits of Miss Darmond, as Number four in "Filmland Experiences." The other articles in this series were written by Kathlyn Williams, Harry Mestayer and Tyrone Power. These feature articles, devoid of exaggeration and faithfully produced as written by the Selig stars, are issued free to newspapers either in mats, plates, or proofs. Exhibitors are appreciating the worth of these feature stories and are urging their home editors to use them. It is said that little urging is necessary after live newspaper men have once read the stories.

"THE SHERIFF'S BABY" (Biograph).

Three outlaws, pursued by the posse, are crossing the desert when a child's cry halts them. Near a deserted wagon they see a mountain lion about to devour a baby, whose late guardians lie dead near by. Driving off the beast, the outlaws rescue the baby, first feeding it and taking it with them despite the handicap of its presence. Attacked by Indians, they still refuse to part with Little Pardner. In a running fight one of the outlaws is killed; another dies of thirst. The survivor

Scene from "The Sheriff's Baby" (Biograph).

escapes and, seeing the posse in the distance, fires a shot to attract their attention. The sheriff, coming up, is amazed to see in the outlaw's arms his own motherless baby, which he left in care of an old settler and his wife. The story told, he bids the outlaw go where he will—for he will never take him prisoner.

The scene showing the mountain lion and the baby on the desert is one of the most thrilling scenes ever shown on the screen. For this scene, a mountain lion, its trainer and six guards were employed, the trainer and guards standing immediately behind the squad of cameras, which were less than eight feet away, ready to shoot the beast in the event of danger. No harm was done, however.

Henry Walthall, Lionel Barrymore, Harry Carey, Robert Harron, Kate Bruce, Jack Dillon, Joseph McDermott and Alfred Paget complete the cast of this Biograph reissue. D. W. Griffith was the director.

"The Sheriff's Baby" is a strong one-reel picture and upholds the high standard established by the previous releases in the series of Biograph reissues.

"DRAWING THE LINE."

"Drawing the Line," a two-reel "Flying A" drama to be released Aug. 23, is built around a verse from the pen of the

"Scene from "Drawing the Line" (American).

late Joaquin Miller, the famous poet of the Sierras. The lines are these:

"In men whom men condemn as ill,
I find so much of goodness still;
In men whom men pronounce divine
I see so much of sin and blot,
I hesitate to draw the line
Between the two—when God has not."

The leading roles are taken by Vivian Rich, Walter Spencer and Jack Richardson. Miss Rich is the heroine. Spencer is the young man "condemned as ill." Jack Richardson is the man "whom men pronounce divine."

In "Drawing the Line" Miss Rich gives a wonderful interpretation of a girl with eyes that see not. Her eyes are wide open, yet no power of vision is enjoyed. It is a difficult role, and another triumph in the long list of Miss Rich's accomplishments. Spencer and Jack Richardson give admirable characterizations. Lillian Buckingham, while she does not appear in the major portion of the film, adds a distinct pathetic touch to the early action of the drama. She takes the role of Mrs. Howe, Billy's mother.

"GREEN STOCKINGS" WITH A VITAGRAPH STAR CAST.

The Vitagraph Company has selected the cast that will present A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin starred for three seasons. Stanley Dark, who was Miss Anglin's leading man during the three years of the comedy's run on the legitimate stage, will be seen in his original creation of Colonel Smith. Wilfrid North will direct the production of "Green Stockings," which will be a Vitagraph Blue Ribbon Feature in five parts to be released through the V-L-S-E.

"LIFE'S CRUCIBLE" (Equitable).

"Life's Crucible," which has just been completed by Isadore Bernstein at the Equitable studios and will be released through the World Film, contains several remarkable camera feats, carried off by Billy Foster, the former Universal cameraman, who has joined the Equitable. The story called for a den, in which a master of crooks and the underworld could sit and see everything going on in the other rooms. Mirrors were placed at proper angles around the room, and opposite doors, which reflected the happenings in the exterior rooms on lenses in the center of the den, before which the master sat. The lenses again deflected the first reflection on to second mirrors on the wall. Mr. Foster also made an octupal exposure, running the

Scene from "Life's Crucible" (Equitable).

film eight times through the camera, which called for the greatest care and accuracy. The exposure is a part of the introduction of the picture, wherein the figures of an ancient alchemist and a boy change into Father Time and an Angel, and three chemist's bottles become human forms.

William Courtleigh plays the lead, supported by Miss Clara Whipple, Miss Orlo Lea, George Soule Spencer and Roy Applegate.

MANY NATIONALITIES IN "THE MAN TRAIL."

Nearly 1,000 persons appear in the various scenes in Essanay's six-act feature, "The Main Trail," the photoplay adapted from the recently published novel by Henry Oyen. There is an exceptionally large variety in types, from the hobo to the college man, and in races, including Indian, Chinese, negroes and whites. Of the latter more than a dozen nationalities are represented.

One of the Indians, White Wing, is a full blooded Winnebago from the reservation in Washington State, who spent five years at Carlisle University. He has a splendid physique, standing six feet four inches tall. Several Chinamen are employed in running the gambling halls of the logging camp. Threescore lumberjacks of the north woods are engaged in the picture work. Chicago's slum district was combed for nearly 100 down-and-outers to represent the riff-raff hanging about the camp, the saloons and gambling halls.

Henry Oyen, the author, visited the Chicago studios and the specially built camp at "The Pine," near Waukegan, Ill., to watch the work of production and to give suggestions in the carrying out of the motion picture work. The play is being produced by Captain E. H. Calvert, with Richard Travers and June Keith in the leads. It will be released on the V-L-S-E program in September.

"POOR SCHMALTZ" (Famous Players).

It is announced by the Famous Players that the date of the first appearance in motion pictures of Sam Bernard in a typical characterization, "Poor Schmaltz," originally scheduled for release in October, has now been changed to Aug. 23. The Paramount Pictures Corporation ends its annual program during the week of the 23d, and it was in order to terminate the

Scene from "Poor Schmaltz" (Famous Players).

first Paramount year auspiciously that Mr. Bernard's initial screen creation was substituted for this occasion.

In obtaining the exclusive motion picture services of Sam Bernard, the Famous Players has secured a most notable acquisition. Mr. Bernard was engaged in response to numerous requests from exhibitors throughout the country, whose patrons frequently expressed a desire to see the popular comedian before the camera, and it is predicted that in "Poor Schmaltz" Mr. Bernard will introduce a new type of comedy to the screen.

The subject selected for Mr. Bernard's introduction to the motion picture public, "Poor Schmaltz," presents him in the hilarious role of a German wigmaker who becomes the principal agent in a series of excruciatingly comic adventures, and it is certain that this characterization will rank with the popular star's greatest comedy creations and be recorded as one of the foremost travesty-triumphs of the screen.

"CAPITAL PUNISHMENT" (Knickerbocker).

"Capital Punishment" is the title of a three-part feature drama, by the Knickerbocker Star Features, to be released Aug. 18 on the General Film program which features Lenore Ulrich, a Broadway favorite. This drama is not a problem play, neither a preachment, but a powerful society drama, brimful of humanity, stirring action in every scene, some of

Scene from "Capital Punishment" (Knickerbocker).

which is sensational in nature. The Rev. Clarence J. Harris is the author, and he has put into it his best work. Joseph Levering produced the play.

"Capital Punishment" holds because of the constant appearance of the unexpected, and shows how tables can be turned and people meet their own ideas and understand their significance. In this drama, a triangular romance takes on a new aspect, while the heavy lead creates many tense situations.

"A MOTHER'S CONFESSION" (Ivan).

The Ivan Film Productions, Inc., announces its coming release "A Mother's Confession," a five-part photodrama, full of gripping situations and strong climaxes, the story mirroring the result when money is king. It is written and directed by Ivan Abramson, the author and director of "The Unwel-

Scene from "A Mother's Confession" (Ivan).

come Wife," "Should a Woman Divorce" and "Sins of the Parents."

The principals in the cast are Chrystine Mayo, a recent newspaper prize winner, and who played the leads for the Aetna and Ramo, and who is well known on the legitimate and vaudeville stage and on the screen, having played in "Seven Keys to Baldpate" and "Excuse Me;" Austin Webb, who played in "Ninety and Nine" with Clara Bloodgood, "The Clansman," "The One Woman," and leading man with Mary Mannering and Charlotte Walker; Carrie Reynolds of musical comedy fame, having appeared in the "Red Rose" with Valeska Suratt in the soubrette part, the "Kiss Waltz," "Jacinto," and starred in the "School-Girl." Otto Kruger, who appeared in the "Runaway Wife," "The Natural Law" and other Broadway productions and is a well known stage and screen favorite, and Sidney Mason, who played in "Seven Sisters."

EXQUISITE INTERIOR IN KLEINE'S "HELLO BILL."

One of the most exquisite interiors ever designed for motion pictures was conceived and built in the Kleine studios last week, attracting much comment not only from casual visitors, newspaper men and several well known and experienced film men, but from the seasoned veterans who built it themselves and whose enthusiasm is hard to arouse. The interior is a boudoir scene from "Hello Bill," featuring Bickel and Watson. The bed, dressing table, writing desk, foot-stool, chairs, lamp and similar articles are of yellow ivory, blending delightfully with the pink and old-rose hangings and decorations. Even the pictures on the walls are seventeenth century prints obtained from one of New York's fashionable art galleries and, in quiet sepia tones, harmonize pleasingly with their surroundings.

Another innovation is the oval shape of the boudoir, whose

Scene from "Hello Bill" (Kleine).

graceful, gently sloping lines convey a sense of symmetry, harmony and proportion. The set was designed after a Parisian style much in vogue just now throughout Europe.

"Hello Bill" will set a new standard for comedies. In addition to an all-star cast, the feature is conspicuous and unusual in many ways, one of which is the abundance of elaborate interiors similar to the boudoir set. "Hello Bill" will be released through the Kleine-Edison Feature Film Service Sept. 15.

"THE WHEELS OF JUSTICE" (V-L-S-E).

The added Blue Ribbon feature on the V-L-S-E program for the month of August is the intense melodramatic type of play that visualizes two characters that are unquestionably the greatest menaces to society—the scheming woman, and the blackmailing crook. It shows the fallibility of circumstantial evidence, and the occasional miscarriage of justice that results from manufactured testimony.

In "The Wheels of Justice," which will be released August

Scene from "The Wheels of Justice" (Vitagraph).

23, two of the screen's popular stars are making their initial bow on the V-L-S-E program, namely, Dorothy Kelly and James Morrison. These two artists are ably supported by Eulalie Jensen, Charles Eldridge, George Cooper, Louise Baudet and Anders Randolph.

In this production Dorothy Kelly presents one of the strongest characterizations in which she has been seen during her film career, and James Morrison as Ralph Brooks, visualizes his part with that fine degree of artistry that has endeared him to the picture play patrons of the world.

DONALD BRIAN AT LASKY STUDIO.

Donald Brian, musical comedy star of the Charles Frohman Company, who is at the studios of the Lasky Feature Play Company at Hollywood, Cal., appearing in a picturization of "The Voice in the Fog," by Harold MacGrath, has become one of the popular members of the big professional colony in Los Angeles.

Several years ago Mr. Brian originated the "Merry Widow Waltz," which was the forerunner of the national dancing epidemic. Following "The Merry Widow" Mr. Brian appeared as the star in "The Siren," "The Marriage Market" and "The Girl from Utah." In each of these his dancing was a feature.

Since his arrival on the Pacific coast at the Lasky studios he frequently has attended social affairs where his extremely pleasing personality and extraordinary dancing ability have made him popular.

NEW RAINBOW BRAND FOR STANDARD PROGRAM.

O. E. Goebels' Santa Paula Studio in Southern California is to be the home of a new company of players appearing weekly on the Standard Program in two-part dramas.

Willis Robards, who recently made a hurried trip from Santa Paula to New York, has returned to the former city and will oversee the staging of the new brand which is to be known as Rainbow. Through Mr. Robards, President and General Manager O. E. Goebel of the producing company has organized a group of well known screen players which includes Lillian Hamilton and Frederick Church, who were formerly featured in Premier pictures, but will now be the stars of the new Rainbow brand.

ARNOLD DALY USES GOULD RESIDENCE IN A MOTION PICTURE.

Arnold Daly, who is producing pictures for Pathe, under the name of the Arnold Daly Series, sprang a new one last week in his desire for realism. Mr. Daly wanted to get a ballroom scene with all the realism of life in high society. Mrs. George Gould generously permitted the use of her palatial residence at 857 Fifth avenue, New York. Upper Fifth avenue opened its eyes to see a long line of carriages and automobiles discharging scores of men and women in evening dress at high noon before the Gould residence, and received by lines of powdered footmen in full livery. A number of persons well known in society consented to appear in the ballroom scene and doubtless when "Ashton Kirk, Investigator," the name of the picture, is shown upon the screens they will be easily recognized.

SOUTHERN ACTORS IN SOUTHERN PLAY.

There are no people who can play the roles of the traditionally charming and hospitable people of the South better than genuine Southerners themselves, so "Blue Grass," the Southern racing play, by Paul Armstrong, which is being produced as a motion picture by Charles M. Seay, for the Equitable Motion Picture Company to be released through the World Film Corporation, promises to be one of the most accurate and delightful plays recently produced, since the greater part of the cast came from South of the Mason and Dixon line. Mr. Seay himself was born and educated in the South, and James Cunningham, his assistant, came originally from Kentucky. Tom Wise and Miss Clara Whipple lived for years in Louisville, and Miss Bess Sankey only recently arrived from her native home in California. Lynn Young, who plays the role of the colored jockey, "Tommie Mead," is the highest priced jockey who ever left the United States for England. David Boone, who will also appear in "Blue Grass," is a great grandson of Daniel Boone.

THORNBY TAKES COMPANY TO LAKE PLACID.

Conducted by Director F. H. Thornby, Miss Mollie King and her acting associates who will appear in the World Film feature "The Code of the Mountains," have journeyed to Lake Placid, N. Y., in the neighborhood of which woodland resort Mr. Thornby has discovered a number of locations that promise to give the settings of the picture an atmosphere of impressive actuality.

Notes of the Trade

WILLIAM C. DOWLAN has been assigned the pleasant task of directing Carter De Haven and Flora Parker in "At Watt College," which will be another Broadway Universal Feature.

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While "Old Dutch" was a large and expensive production, the plans are that "All Aboard" will be still greater. Elaborate preparations are being made at the studio to insure a spectacular production as well as a large comedy offering in this next feature, in which Lew Fields will be the star. Frank Crane, who made "Old Dutch" a World Film feature, has been placed in charge of making "All Aboard."

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C. M. & S. A. Franklin, co-producers of the Majestic juvenile plays, are in receipt of letters from various parts of the country, complimenting them on their excellent work. These kid comedies are making a big hit and much of their success is due to the clever work of the Franklin brothers.

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In "The Master Hand," the Nat C. Goodwin photoplay just released by the World Film Corporation, Florence Malone plays the part of Jean Rallston, a tragic role.

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Helen Rosson, who recently joined the American forces in Santa Barbara, is to be cast for important roles in several productions now being prepared for the screen.

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For years the Alcazar theater in San Francisco has been famous for the stage directors and players who were trained there. Fred J. Butler, who was for fourteen years stage director at this noted theater, has been engaged as a permanent member of the Reliance-Majestic stock company. He makes his screen debut with the players of the Griffith organization.

• • •

Some of the unusual and charming settings for the scenes of "Life's Crucible," the first of the Equitable Motion Picture Company's five reel pictures finished for the World Film, which was produced by Isadore Bernstein, are due to the excellent taste of Mrs. Robert T. Haines, the wife of the well known actor.

• • •

Director Archer MacMackin has produced a little gem in "The Honeymooners" an American "Beauty" film in one part, to be released Aug. 17. As usual Webster Campbell and Neva Gerber are cast in the leading roles. William Carroll and Martey Martin are the subordinate stars. The action throughout "The Honeymooners" is swift, natural and pleasing.

• • •

World Film Corporation will shortly present Mollie King in a photoplay entitled "The Code of the Mountains." This is a story of Kentucky life by Charles Neville Buck, whose books and plays have won him a considerable reputation.

The photoplay will be directed by J. H. Thornby, who in his selection of locations in Kentucky will be personally assisted by the author.

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Harold Lockwood and May Allison, who scored so heavily in "The Secretary of Frivolous Affairs," a four reel Mutual Masterpicture, will be featured in "The End of the Road," a forthcoming Masterpicture, being filmed at the American studios.

• • •

Jerold Hevener, the director for the newly organized second subsidiary comedy company of the Wizard Film Company, which will be a part of the Equitable and release through the World Film, has completed his first picture, "The Crazy Clock Maker," which centers around "Sliding" Billy Watson, and is working with Ed Lee Wrote in "Janitor Higgins."

• • •

Although much of his time has been taken up with the construction of the new and larger studio at San Diego, Cal., Captain Melville, general manager of the Western Lubin companies, has found time to superintend the production of a single reel drama of strikingly human tendencies under the name of "Jealousy."

Picture Theaters Projected

LONDON, ONT., CAN.—C. H. Bangs, 110 Dundas street, contemplates erecting a four-story theater, including hotel and stores, 110 by 267 feet, to cost $300,000.

CHICAGO, ILL.—Kernott & Beck have acquired the property at 6 South State street for a consideration estimated at $75,000 as a site for a new moving picture theater.

MIDDLETOWN, ILL.—Dorgan Brothers are planning to make extensive improvements to their moving picture theater.

QUINCY, ILL.—Belasco Theater Company are having plans prepared for a two-story theater and store building.

BICKNELL, IND.—Kitzmiller & Mitchell are to remodel their moving picture and vaudeville theater and add a balcony.

CEDAR FALLS, IA.—The Grand theater has been purchased by E. H. Bennett, who is planning a number of improvements, including the redecoration of the interior of the house.

CLYDE, KAN.—L. W. Bloom has opened a new airdome here.

HIAWATHA, KAN.—L. W. Miller has let the contract for the erection of a commodious moving picture theater on Douglas avenue. The house will have seating capacity for 1,500 persons.

HIAWATHA, KAN.—J. W. Admire is planning to make extensive improvements to his moving picture theater.

LARNED, KAN.—The Popular theater formerly conducted by V. A. Fleming has been taken over by Karl Borsheim of Ellsworth, Kan.

SALVISA, KY.—R. E. Cunningham has opened a new moving picture theater here. It has seating capacity for several hundred persons.

GRAND RAPIDS, MICH.—Lee De Camp and Frank L. Wade, 26 Empress building, are preparing plans for a three-story theater building, 132 by 132 feet, to cost $225,000.

DULUTH, MINN.—George H. Lounsberry Company have obtained the contract to remodel the Empress theater. The improvements will cost $15,000.

KANSAS CITY, MO.—The owners of the Royal theater, located at 1028 Main street, will expend about $12,000 in remodeling the house and increasing the seating capacity.

FALLS CITY, NEB.—G. W. Tinsley has disposed of his motion picture theater and airdome to W. M. Oliver of Scandia, Kan.

HACKETTSTOWN, N. J.—John P. Everett has been awarded the contract to erect a two-story moving picture theater, 32 by 110 feet, to cost $20,000, for Klotz & Ackley.

GLOVERSVILLE, N. Y.—The newest addition to the string of moving picture houses in this city is the New Glove theater. It has seating capacity for 1,400 persons.

PORT CHESTER, N. Y.—William A. Mosher, Liberty square, will build a three-story addition to his moving picture theater, 65 by 140 feet, and make other alterations, to cost $40,000.

CINCINNATI, O.—I. W. McMahan, 109 West 5th street, and others have formed a stock company for the purpose of erecting a one-story moving picture theater, 30 by 90 feet, to cost $25,000.

PHILADELPHIA, PA.—The Cariola theater, located at 729-33 Christian street, has been purchased by a New York concern, which will remodel the building and open it for the exhibition of moving pictures the early part of September. The house is a one-story brick structure on a lot 47.7 by 128 feet. It is assessed at $20,000.

NASHVILLE, TENN.—The new Alamo theater, located on Church street, between Fourth and Fifth avenues, has made its formal bow to the public. The house has seating capacity for about 350 persons.

COLORADO, TEX.—The opera house here has been leased by H. W. McSpadden & Son, who will operate the house as a moving picture theater.

HOUSTON, TEX.—L. A. Buvens is planning to open a moving picture theater here, with seating capacity for about 400 persons.

MART, TEX.—J. M. Reynolds has purchased the Dixie theater from G. C. Carter and contemplates making extensive alterations to the house.

MIDLAND, TEX.—The Dreamland is the name of a new moving picture theater opened here by Ray & Coleman.

MORAN, TEX.—J. L. Terry has disposed of his interest in an airdome to W. R. Jackson and O. T. Smith. The new owners will make improvements to the structure.

SAN ANTONIO, TEX.—The Royal Amusement Company has taken over the Wonderland and renamed it the Odeon.

SEALY, TEX.—J. J. Piper has disposed of his interest in the Novelty theater to Sailer & Ladig.

SULPHUR SPRINGS, TEX.—Joseph Rotramel has purchased a half interest in the Lyric theater.

TIMPSON, TEX.—W. R. Mills has taken over the interest of G. W. Trammell in the Crown theater.

FAIRMOUNT, W. VA.—George H. Nelson is having plans prepared for a one-story moving picture theater, 30 by 100 feet, to cost $8,000.

The Arc Controller

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AMUSEMENTS

New Orleans, La. July 27, 1915.

Mr. C. Douglas Danford,
Atlanta, Ga.

Dear Sir:

We have your favor of the 19th. The results that we have obtained from the Arc Controller which we recently installed in the Tudor are such that we have another one on the way for that same theatre and have ordered controllers for the Trianon and Bijou Dream which will make six controllers in all which we will have in use very shortly.

We find that a great saving in carbons is accomplished by this machine and through the fact that we do not have any freezing of the carbons you can readily realize that it is a saving on the electric bill not saying anything at all about the satisfactory light that is always maintained on the screen. We know that you will be well satisfied if you install this controller on your machines.

We trust this will be of value to you.

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Film of Boston's Prison

Civic Exhibit Prepared by Penal Commissioner David B. Shaw Shows Deer Island Prison—To Let Citizens See How Appropriation Is Being Spent—Made Especially for Boston Free Shows and Prison Conventions.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

IN order that the taxpayers of the city of Boston might know how their money is being spent, Penal Commissioner David B. Shaw has had moving pictures made of the House of Correction at Deer Island, Boston Harbor.

The film will be used for exhibition in the Boston park free shows and in some of the theaters. Many of the pictures are full of action, showing the prisoners playing baseball, gardening and marching to and from their cells. All pictures were taken at a distance, thereby making it impossible for any of the inmates to be identified in them. However, many of the guards will be recognized when the pictures are publicly exhibited.

Mr. Shaw believes that the people should know how the money appropriated for his department is spent. As the citizens are unable to visit the island they may see the doings there on the screen. The film will run about 600 feet in length. In addition to being shown at the theaters and parks, it will be sent to prison conventions throughout the country to show persons in other parts of the country how the city of Boston treats her prisoners.

It is likely that other city departments will follow the example set by the penal institutions department and have pictures made of their departments for exhibition for the citizens. This action of the commissioner has caused considerable comment from the Finance Commission, whom it is claimed, will refuse to pay the photographer's bill, when it is submitted to them. The commission contends that the commissioner exceeded his authority in having the pictures made upon his own initiative.

NEW STRAND SOON READY.

Rapid progress is being made in the construction of the new Strand theater at the corner of Union and Mayberry streets, Lynn. The large stage had been practically completed, the placing of a large switchboard in the wings being about all that is needed to complete this part of the house. With the balcony girder in place for two weeks, the balcony will soon be ready for the decorators. Workmen have started laying the mosaic floors in the large foyer. The ticket booths are ready to be erected at any time. The electric sign, which will illuminate the front of the house, will be placed in position as soon as the exterior decorations are completed and the marque is placed. The letters in this sign are five feet in height. This will be placed vertically in front of the playhouse and will be the largest illuminated theater sign in New England.

It is expected that the house will open its doors to the public sometime during the next month. Managing Director Allan B. Newhall is selecting his employees and plans to have one of the finest orchestras in any theater in New England.

PRUDENTIAL PICTURE CO. BUYS BIG ESTATE.

Seventy-five acres of land, known as the Hermitage estate at Worcester, Mass., have been purchased by the Prudential Motion Picture Company. Comprehensive plans are being prepared for the erection of a modern studio and a regular producing company will turn out films. The deal is one of the largest real estate transactions ever consummated in Worcester.

The location secured is an ideal one, as measured by the exacting standards and requirements for moving picture production. The estate, until recently, had been used for many years as an exclusive country club. Thousands of dollars have been spent in improving the grounds. It is located on high land and commands a view of lakes, rivers and valleys, which contribute to the scenic value of Worcester County. Rising from a scene of panoramic beauty, Mt. Wachusett looms up in the distance. The natural scenery will afford the filming of scenes of mountain and pasture. The natural facilities are all that could be wished for to produce an artistic up-to-date photoplay. The land is four miles from the center of the city.

The company has announced that it will produce photoplays in which Miss Alice Dovey will be featured. Two other stars, whose names will be announced later, are said to have signed contracts with the company.

In selecting this wonderful estate as a producing stage, the Prudential Company has paved the way for many other moving picture producing concerns to invade the East, which is claimed by many to be as well adapted by nature for picture producing as any other part of the country.

William H. Eagan is looking after the company's interests. George H. Bunny, son of the late John Bunny, the Vitagraph comedian, is head cameraman for the company.

F. J. SITES BUYS LOWELL OPERA HOUSE.

The Lowell Opera House has been sold by the Washington Savings Bank to Francis J. Sites of the Sites Emerson Amusement Company. Several theatrical interests have been endeavoring to obtain control of this playhouse, which has been devoted to moving pictures for some time. A crew of cleaners, carpenters, painters and decorators are now in control of the house, preparing for its opening on Labor Day with a stock company and pictures before the show and between the acts.

BOSTON POLICE AFTER AMATEUR CHAPLINS.

A campaign against youthful imitators of Charlie Chaplin has been started by the Boston police. Ever since a few of the picture houses started Charlie Chaplin contests, the city has been overrun with imitators of the famed comedian. These youths, who range in age from five to twelve years, have not participated in any of these contests. They appear on the street corners and perform for the passersby. After their performance, a hat is passed and a harvest of small coins is reaped from the audience. Spectators, who refuse to contribute to these impromptu performances, are hooted in many instances. Superintendent of Police Crowley has issued a general order to all police officers demanding that the antics of these children be stopped. During the past week five of them were arrested. Their parents were sent for and given several good reasons why they must keep their children from imitating Chaplin or else the city would take care of them.

FREE FILMS THAT TEACH HYGIENE.

A novel plan for the dissemination of health lessons among the people of the State has been adopted by the Massachusetts State Board of Health. Moving picture films, picturing the evils of unsanitary conditions, neglect of children, the ravages of typhoid and other illustrations of the bad results of improper living conditions have been secured by the health department for exhibition by any city or town, school, or organization that makes application.

A lecturer from the State Board will accompany the films and explain them in detail as they appear on the screen. Each film contains a complete and interesting story along with its health lesson. Professor Selskar M. Gunn, chief of the health department publicity bureau, states that he has secured many pictures and that an interesting and extensive campaign will be conducted during the coming winter.

Any organization wishing to exhibit such films and to hear the lectures may secure them free of charge by applying to the State Department of Health at the State House in Boston.

TOLD IN BOSTON.

The Athol Theater Company at Webster, Mass., has been incorporated for $50,000 under the laws of the State of Massachusetts. The incorporators are Henry J. Steinberg, Edwin W. Forster and Leo J. Lavin.

The partnership existing between Alfred L. Parkman and Roger N. Wentworth, who have been conducting the New Empire theater at No. 197 Shirley street, Winthrop, Mass., has been dissolved. In the future the business will be conducted solely by Mr. Wentworth.

A. Carlos, general representative of the Fox Film Corporation, is in Boston for a few days. He is visiting Manager Harry F. Campbell of the New England Fox Film Corporation. Mr. Campbell is busily engaged at the present time working on the new one a week Fox policy contracts, which become effective in September. At the present time, Mr. Campbell is regarded as one of the most competent film exchange managers of the New England territory. He has placed Fox features in the majority of theaters in his territory and every week finds a new customer for the New England office.

Joseph di Pesa, publicity director of the New England Universal Film Exchange and of the Modern theater, is spending a few weeks with his family at their cottage at Lake Boone, Bryantville, Mass. Joe writes to his friends that he certainly is enjoying life at the lake. He feels in the pink of condition and states that when he returns, that New England newspaper editors will sit up and take notice of some of the unique publicity stunts that he has cooked up.

D. Cartoff is preparing to open his new playhouse, the Harvard theater, Cambridge, Mass., in the near future. Feature pictures and high-class songs are to be used.

Manager Nathan C. Brown of the Broadway theater, Everett, Mass., has contracted for the new Pathe serial, "Neal of the Navy."

The engagement of Miss Lillian Shedd and Edward E. Shindler has been announced. The prospective bridegroom is widely known among the moving picture men of New England. He is a prominent member of the American Institute of Electrical Engineers and is chief operator in the Olympic theater, Bowdoin Square, Boston.

Fred B. Murphy, proprietor of the United Film Service of New England, is planning to open two branch offices within the next week. One of these will be located in Franklin street, Bangor, Me., and the other will be in Dwight street, Springfield, Mass.

Charles H. Barolet will act as branch manager of the Maine office and William F. O'Brien will direct the destinies of the United for Western Massachusetts and Vermont from the Springfield headquarters.

A stock of films will be kept at each branch. On account of the increase in business during the past few months, Mr. Murphy feels that the two branch offices are needed.

Samuel Moscow, who has done considerable to place the United films in a large number of New England theaters, will remain at the Boston headquarters and assist Mr. Murphy in the management of the business in addition to catering to the exhibitors in Eastern Massachusetts, New Hampshire and Vermont.

MAINE THEATERS PROSPER IN RAINY SUMMER.

From John P. Flanagan, Maine Correspondent Moving Picture World, Bangor.

MAINE motion picture men are firm believers now in the old adage that it's an ill wind that blows nobody good." The continued rainy and cloudy weather has spoiled the resort business, has kept people from going boating and motoring and in general has prevented them from leaving cities and spending their money in numerous outdoor diversions, but it has kept them going to the picture shows continually. From all over the state come reports that never in the history of the motion picture business in the Pine Tree state has there been such a good summer as far as steady and large patronage is concerned. Exchange men say the demand for high grade service and more pictures on the program are continually growing.

WILL NEW BANGOR HOUSE SHOW MOVING PICTURES?

Much speculation exists in Bangor, Maine, as to what use will be made of the fine new hall on the third floor of the Morse building recently completed. That it will be opened up as a theater in the near future is certain, but whether it is to be for motion pictures exclusively, or for musical comedy, legitimate drama, or vaudeville, is interesting many theatrical men. The hall will seat 1500, is the largest in Bangor, and is completely equipped with motion picture booths. It is rumored that L. D. Mathis of Portland, a well known amusement and bowling alley proprietor is to take a lease of the hall, and Mr. Mathis does not deny the truth of this. He has a lease of the large bowling alleys on the second floor of the Morse building, and in Portland has had considerable experience in the amusement business.

CORDIAL INVITATION FROM FLANAGAN.

The Maine correspondent of the Moving Picture World is located at Bangor and would be pleased to meet Maine exhibitors and exchange men when they visit town. He can be found during the day by calling the office of the Bangor Daily Commercial, telephone 149-4 and in the evening at his residence, 147 Parkview avenue, telephone 917-M. He would consider it a pleasure to have film men call him up when in town.

PINE TREE WHISPERS.

A. L. Ehrgott, Bangor manager of the General Film Exchange, who has just returned from a trip to western Maine theatres, reports that business is fine, and that the exhibitors are all happy.

A. F. Walters, proprietor of the moving picture house at Rumford, recently returned from a trip to New York City.

Fred Johnson of Farmington, proprietor of the Opera house in that town, has started using General Film service three days a week.

James A. O'Brien, manager of the Empire theatre, Lewiston, Me., and William Gray, manager and owner of the Mystic theatre, Lewiston, in addition to several theaters in other cities, are about to enter an alliance, leasing and maintaining in partnership the Empire and Mystic theatres, it is understood. Neither has made any announcement regarding the arrangement, but from information that comes from reliable source, there is no doubt but that it will be entered into. This will not affect the policy of either house, nor does it mean that the Empire will be made an absolute picture house. The present policy will continue at both houses, it is understood, but the reason for the change is said to be that in this manner, better and newer moving pictures can be brought to Portland under a double arrangement.

The Bijou theatre, Bangor, Me., will open on August 23, after having been closed during the summer.

Contests Censor Decision

Philadelphia Exchange, Handling Famous Players Pictures, Appeals from Ruling of Censor on "The Secret Orchard"—Claims Offering Has Strong Moral Lesson—Is Lasky Picture with Blanche Sweet and Carlyle Blackwell.

Special to Moving Picture World from Philadelphia News Service.

THE Famous Players' Film Exchange, Philadelphia office 1321 Vine street, have appealed from a decision of the Pennsylvania Board of Censors in disapproving the new motion picture drama, "The Secret Orchard," before Judge McMichael in Common Pleas Court No. 3. The film was first censored by Mrs. Niver and Dr. Oberholtzer, who disapproved of the picture on the ground that the leading character leads what they term an "immoral life." The picture interests immediately appealed the case to Mr. Breitinger and asked him to censor the film himself, which he immediately did and announced that he was strongly in favor of Mrs. Niver's and Dr. Oberholtzer's decision, and that the picture could not be exhibited in Pennsylvania. Now the moving picture interests are just as determined that the picture will be shown in this state and thus followed the appeal.

The picture, which features Blanche Sweet and Carlyle Blackwell, is claimed by Stanley V. Mastbaum, of the Stanley theater, and many other prominent picture men in this locality, to be of a strong moral force and that it portrays Blanche Sweet at her best. It is said that the censors offered to pass the film if certain parts would be eliminated. However, to do this would practically ruin the picture and the Famous Players' Company are going to fight the matter to a finish in their effort to have the picture passed by the censors just as it was originally produced. The picture has never been exhibited as yet and was to have been a feature in houses over the entire country. The play was produced under the direction of Cecil B. DeMille, for the Jesse L. Lasky Company, and was to have been a five-reeler.

CHURCH FOLK AGREE TO STAY AWAY.

On account of the police authorities failing to stop Sunday moving picture exhibitions, the church folk of Long Branch, N. J., recently took steps to inaugurate a "righteous boycott" of all such amusement places.

At services in several of the churches worshippers affixed their signatures to an agreement not to attend any motion theaters which open for business on Sunday and several hundred citizens have taken the pledge which applies to every day in the week against those "who flagrantly violate the State law and encroach on the sanctity of the Sabbath day."

WILLIAM KATZ A PAINSTAKING EXHIBITOR.

Moving picture men in this locality are strong in their praise of William Katz, manager of the Stanley theater, and who has become known among exhibitors as one of the finest men in the business. Mr. Katz has been manager at the Stanley theater, one of the largest moving picture theaters in this city, since its opening several years ago and anyone who has paid a visit to this magnificent theater knows the quality of the shows, nothing but first run pictures being exhibited, and appreciate the efforts of Mr. Katz to give Philadelphians a brand of pictures that is equal to exhibitions anywhere in the country.

DINNER TO KEMP GREEN.

A large number of moving picture stars recently gathered in Zeiss's Cafe, Seventh and Walnut streets, and enjoyed a remarkable evening of fun. Marie Dressler told funny stories and sang songs; Billie (Bashful) Reeve did his comic caper and sang coster songs; Peter Lang obliged with Irish songs, and others who joined in the fun were James Cassidy, Thomas Shea, Nancy Baring, Blanche Smith, Grace Fowler, Peggy Anderson and so many others that it would be difficult to chronicle their names.

The occasion was a dinner and reception in honor of Kemp Green, well known moving picture man. Green is leaving this city to be starred in a series of pictures of the John Henry stories. He and a large company will first go to Mt. Pleasant, N. J., and later to Saratoga Springs, N. Y., where a series of racing pictures will be filmed.

IN AND NEAR PHILADELPHIA.

Many improvements have recently been made to the Colonial theater, of Harrisburg, including the installation of considerable new equipment, such as frames, lights and a new No. 6 A. machine, purchased from the Calehuff Supply Company, of Philadelphia. This theater is one of the best known houses in that section of the state and is one of the many moving picture theaters conducted by Messrs. Wilmer and Vincent.

The Cariola theater, 729-31-33 Christian street, has been sold by Joseph J. Goldstein to a New York concern for a consideration not made public. The property is to be extensively improved.

John Breexa, special officer at the Crescent theater, South Broad and Hudson streets, this city, recently reported to the police of the Second district that vandals had entered the theater and reeked considerable havoc to equipment, including damage done to the moving picture machine. Such an act is extremely contemptible and should be punished to the full extent of the law.

E. McHegh, proprietor of the Majestic theater, 2424 Kensington avenue, announces that the theater will be closed for several weeks in order to permit many alterations to be made both to the interior and exterior of the theater. The entire house will be repainted and thoroughly remodeled and much new equipment will be added to the theater. This theater is one of the best known houses in Kensington.

William R. Dougherty and Henry E. Baton are estimating on plans for the erection of a moving picture theater, store and apartments at Fifty-sixth and Pine streets, West Philadelphia. The new theater is to be absolutely fire proof in construction and will occupy a lot 140 by 83 feet.

Folks in the vicinity of Thirteenth and Vine streets are wondering what has caused Harry Bryant, of the Metropolitan Booking Office, to become so energetic of late. Mr. Bryant has been seen polishing his automobile on numerous occasions during the past week or so. Going away, Harry?

It has been decided by the management o the Curtis Publishing Company, whose establishment takes up an entire square at Sixth and Walnut streets, to provide a moving picture show for employes during their leisure moments. The first step taken to carry out their intentions was the purchase of a Simplex moving picture machine from the Swab Film Service, 1327 Vine street.

Harry Hersker, well known proprietor of a moving picture theater in Hazelton, Pa., was numbered among the recent visitors to this city and spent considerable time calling upon the various supply houses. Mr. Kersker is a thorough moving picture man and has one of the best paying theaters in the coal regions.

Open Sundays--Waiting

Chattanooga Exhibitors Are Keeping Open Seven Days a Week and Awaiting Developments in the Test Sabbath Violation Cases—Manager Dowler, of the Alcazar, One of Those Arrested, Not Open Yet.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

MOST of the moving picture theaters of Chattancoga are now running open on Sunday and awaiting developments in connection with the recent indictments returned by the grand jury. Among the downtown houses the Crescent and Alcazar have been closed. Manager Howell Graham of the "Quality Way" houses gave a free showing of the initial installment of the "Exploits of Elaine" at the Alhambra theater on a recent Sunday. Manager Frank H. Dowler, of the Alcazar theater, has not been running open on Sunday since the first arrests were made, and stated that he ran open then merely to test the law. The Sunday following the indictments found the Majestic and Picto theaters open.

CRESCENT AMUSEMENT WANTS AMENDED CHARTER.

Amended articles of incorporation have been filed by the Crescent Amusement Company, of Nashville, Tenn. The new articles call for an increase in capital stock from $150,000 to $300,000. The incorporators of the company are W. J. Williams, Tony Sudekum, R. L. Burch, J. M. Gray, Jr., H. Sudekum and R. M. Wilson. The company now controls a large string of theaters in Kentucky and Tennessee and is contemplating erection of some new ones.

ALCAZAR AND LYRIC TO BE OVERHAULED.

Following a recent meeting of the Nashville, Atlanta and Chattanooga stockholders in the Lyric Company, of Chattanooga, operators of the Lyric and Alcazar theaters, it was decided to make a number of changes in these houses, and to place them in first class shape. The Alcazar shortly thereafter closed and will be closed for a period of two weeks until decorations can be done over. While the theater is comparatively new, and the decorations have only been in a short time, the latter are in such condition that it will be necessary to do over the entire interior. The original decorator was in no ways responsible for failure of the paint to hold, and he was ordered to rush the work, and was unable to let it dry properly. The theater company had no come back on the contractor as a result. The Alcazar pictures will be shown at the Lyric theater until the Alcazar is ready to reopen. Manager Frank H. Dowler, Jr., recently stated that there was no foundation for reports that the Alcazar would be equipped with a larger stage, a balcony, etc., and arranged it for a vaudeville or light musical comedy house. When repairs on the Alcazar are completed the Lyric will be closed for about a week. The Lyric has been doing nicely as a moving picture theater.

BIJOU MAY SOON REOPEN.

For a time it appeared as if the Bijou theater, at Chattanooga, Tenn., would open for its regular bookings this fall. Jake Wells' lease on the theater recently expired, and control of the showhouse reverted to the Chatt-Nash Company. It has lately been announced that C. R. Offutt, who managed the theater for Jake Wells last season, and W. A. Sheetz, manager of the Vendome theater, of Nashville, are about to close a deal whereby the theater will again be operated. It is understood that if the deal is put through the Bijou will open its doors about Sept. 1 with the big screen drama "The Birth of a Nation." It is hinted that admission prices will be the largest ever charged in Chattanooga for a moving picture performance if this picture is shown. The house will probably show the big legitimate attractions after the big film is shown.

CHATTANOOGA ITEMS.

The Alhambra theater, of Chattanooga, Tenn., has been showing one new episode of "The Exploits of Elaine" each day. This is a rather novel arrangement in showing serial films, and is said to be taking extremely well. These stories are proving immensely popular in Chattanooga and are gaining new friends every day.

W. A. Sheetz, manager of the Vendome theater, of Nashville, Tenn., has returned from New York, Atlantic City and other eastern points which he visited. He was accompanied by C. R. Offutt, of Chattanooga. Mr. Sheetz is making arrangements to start the legitimate season at the Vendome with "The Birth of a Nation," the big Thomas Dixon play which is now shown in film form. The two theatrical managers had a pleasant outing in the east. At Washington they ran into the Washington correspondent of the Tennessean, who promptly grabbed off a combined news and comedy story concerning the trip and future arrangements for the Tennessee theatrical season.

The Sixth Avenue Property Company, of Nashville, Tenn., is reported to have let a contract to the Foster-Creighton Company, of Nashville, for the foundations for the theater and store building to be erected on Sixth avenue North. Marr & Holman, of Nashville, are the architects.

Moving pictures were made of the Commerce avenue fire department, of Knoxville, Tenn., during the latter part of July. At an appointed hour all of the companies responded to a false alarm and came rushing from all the fire stations. All the equipment and men were arranged in front of the station while the pictures were completed. They will be shown in some of the Knoxville theaters shortly.

CINCINNATI HAS A NEW SCHOOL OF ACTING.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

AMBITIOUS persons desirous of breaking into pictures from the acting end, of whom there are large numbers, according to local producers and would-be producers, will now have an opportunity to secure some professional coaching and some actual experience before presenting their applications. The first school for this purpose in Cincinnati, and perhaps the first in the country without questionable correspondence methods attached, has been opened in the Lyric theater building by Rex Weber and Miss Marjorie LeFern, under the name of the Five A Studios.

Both have done creditable work, on the stage as well as in moving pictures, returning recently from San Antonio, where Mr. Weber directed and played leads, while Miss LaFern, who is Mrs. Weber in private life, played leading parts, in a number of productions. It is understood that arrangements have been perfected here by which students taking the course will be given an opportunity to appear in actual productions, making the project really unique. The first term, which begins on August 16, is twelve weeks in length, indicating that some real work will be expected of students.

ONE AIRDOME MAKING MONEY.

The management of the Orpheum, the big Walnut Hills house, can testify out of profitable experience to the fact that nothing succeeds like success. In spite of the most remarkably wintry summer weather which has ever been experienced in these latitudes, the Orpheum roof theater, with its breezes, which are much too cool for real comfort in this sort of weather, has been crowded nightly, save when there was actual rain; and the obvious need for greater seating space led the management to dispense with the rows of tables which formerly fringed the roof on two sides. While many of the theater's patrons undoubtedly regretted the elimination of the refreshment feature, which formerly made it a very roof-gardeny place to spend an evening, the addition of several rows of seats has helped out considerably, and will in the course of the season mean a substantial addition to the revenues of the house.

APPEAL REAL ESTATE CASE.

The famous case involving title to the ground upon which the Family theater stands, in which it was decided a few months ago that Robert H. O'Neal, a grocery clerk, owns some of the most valuable land in Cincinnati, has been appealed by the defendants to the United States Circuit Court of Appeals, and will be reviewed by that and possibly the Supreme Court of the United States before the present holders of the property give up the fight. In the meantime, however, the Family goes on the even tnor of its way, as it is in nowise involved in the fight, being protected by a court order governing the payment of rentals during the litigation; and regardless of the outcome of the suit, it goes without saying that as a very valuable tenant the theater will be retained in either case.

"THE MAID OF THE MIAMI."

The Victoria theater, of Dayton, profited handsomely last week from the universal interest of people in themselves. In other words, it exhibited for the first time the much-talked-of Dayton photoplay, "The Maid of the Miami," in which familiar points of interest about the city are shown, and well-known local people take the principal parts. In several scenes large crowds were utilized, and as the total number of people participating in this way is estimated at 17,000, the play had a large number to draw upon for audiences. The Victoria management made a hit by supplementing the play by other local pictures during the week, the National Cash Register Co. supplying some and the city park department others, so that an all-Dayton program was offered. Incidentally, a charge of 20 cents for lower-floor seats was made in the evening. The Paragon Feature Film Co. of Omaha produced the play, directed by O. W. Lamb.

IN AND NEAR CINCINNATI.

Lima, Ohio, moved into the limelight last week in a rather conspicuous, but at the same time unfortunate, manner. The city was swept by a severe storm, accompanied by rains which produced a flood-stage of the river, and the resulting devastation was sufficient to cause the city to be featured in the Pathe News Weekly at the Lyric theater. Recently Lima also received honorable mention in the Weekly, on account of the celebration which it staged on the occasion of the stopping there of the Liberty Bell en route to San Francisco; and while of course the city was far from glad of the storm, which involved loss of life, at the same time it noted with a chastened pride the amount of publicity involved in figuring so often in the moving-picture news. The Lyric experienced heavy business when it showed the Pathe pictures.

The People's Theater Amusement Co. of Cincinnati, has been incorporated with a capital stock of $10,000, for the purpose of operating a moving-picture theater.

The company has not announced its plans in detail, but it will probably construct a new house. Those interested are Francis R. Hoover, Rankin Jones, Jr., Spencer M. Jones, Nicholas J. Hoban, Jr., and S. Moore.

"The Battle of Ballots," the Star Film Company's feature, had an increasingly popular week's run at the Columbus theater, Columbus, O. Friday receipts doubled those of the opening Monday.

Two houses in the vicinity of Cincinnati, including Heuck's theater, a big house on Vine street formerly devoted to vaudeville, and the Rex, at Erlanger, Ky., are numbered among the business concerns which have joined in a new business-getting stunt operated by a Cincinnati enterprise called the National Travel Co. The company furnishes for use by those who use its system coupons, given to patrons, which are good for railroad mileage, and the plan is said to be working very successfully.

G. M. Westley, of the Royal theater, 234 East Federal street, Youngstown, Ohio, and the National Film Service Co., of Pittsburgh, were recently involved in litigation over the rental price of the production known as "Through the Enemy's Lines," a film play which has been much favored among the pro-Germans. The service company sued for a balance of $50 alleged to be due on the $75 charged for the use of the film.

IN LOUISVILLE.

Dell G. C. Bramble, of the Blache Feature Film Company, of Indianapolis, Ind., was a recent visitor to Louisville, where he called on a number of the exhibitors.

Pictures of the Eastland disaster were shown in nearly every theater in Louisville, and attracted a good deal of attention.

Robert Lucas, proprietor of the Clifton theater, recently returned from a very enjoyable fishing trip which was spent up in the state. The Clifton has been handling a nice volume of business throughout the entire summer.

A. L. Smith, of Owensboro, Ky., proprietor of the old airdome on Frederica street, is preparing to dismantle the old amusement place and erect a business building on the property. The seats of the old theater have been offered to the city for use in the new pavilion at Hickman Park.

At Vanceburg, Ky., J. M. Donahoo & Company have commenced building a new opera house on the lot occupied formerly by the old theater. The theater will be on the second floor of the new structure, and the lower floor will be used as storerooms.

Leo L. Oberwrath, an architect, of Lexington, Ky., is superintending the overhauling and repairing of the Frankfort, Ky., opera house. The repairs will cost about $7,000 and will include new electric fixtures, painting, plastering and general remodeling.

Moving pictures have proved interesting this season to the patrons of Fern Grove, a big private park which is operated by the Louisville and Jeffersonville Ferry Company. The boat company charges 25 cents for a round trip by boat to the resort, which is about 15 miles up the Ohio River, and on the Indiana side. The pictures are free. There is some talk of the resort being taken over by large hotel interests, and in this event a big summer hotel would be built on the property.

Arthur V. Scheckler, formerly of Louisville, who operated a moving picture theater at Vincennes, Ind., for the past year or so, recently returned to Louisville. He is now connected with John S. Purnett in managing the new Green Dragon theater, at Shelbyville, Ky. The Green Dragon and Brown's theater recently showed the Eastland disaster on the same day, both houses drawing nicely.

"Hypocrites" Went Well

In Louisville, Though Some Exhibitors Feared That Coming of Bosworth Parable Offering Would Excite Censorship Agitation, Picture Proved Acceptable—Ran Full Week to Big Crowds—Mayor Approved—No Unfriendly Criticism.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

FEARS of the timid that the exhibition of "Hypocrites" in Louisville might provoke agitation in favor of censorship were dissolved with the highly successful run of the feature at the Alamo last week. The allegorical presentation of Truth, even though involving the use of the figure of an undraped woman, was so artistically done, and carried such a strong moral lesson, that instead of being condemned, it was approved. One of those who placed the stamp of his approval on "Hypocrites" was Mayor John H. Buschemeyer, who said that it was not objectionable, as far as he could see. The picture ran the full week and was shown to big crowds, while newspaper comment of an unfriendly nature was lacking. Even those exhibitors who had refrained from showing the film in their own houses on account of possible objections admitted that Louisville is a much more liberal city than they had imagined. At all events the ghost of censorship aroused by the discussion has been laid, and the theater proprietors are breathing freely again.

MRS. SHELLEY PLANS NEW VENTURE.

Mrs. W. H. Shelley, who recently exhibited moving pictures in Macauley's theater, is much pleased with her first experience in the business, and is planning a new venture which she says will attract general attention. Her exhibition at Macauley's was largely in the nature of an experiment, and proved very valuable to Louisville's only woman exhibitor in showing her the important features of the situation. The fact that she closed up after a few weeks' run was not due, she asserts, to losing money, but to the fact that the Board of Public Safety insisted on changes being made in the character of the operating booth which was being used. An asbestos booth had been installed originally, but this did not meet with the approval of the safety officials, who ordered a sheet-steel one substituted. Mrs. Shelley had borrowed the booth from a local theater proprietor and was not familiar with the regulations, so that when the city officials entered their order she decided to suspend operations for the time being.

LOUISVILLE EVENING POST ANSWERS PICTURE QUESTIONS.

The Louisville Evening Post has started a special department known as "Answers to Movie Fans." Questions of general interest are answered in the column as soon as the information can be secured. It is interesting to note how many people take advantage of the column and the wide range of questions asked. A good many of the questions concern plays in which certain actors have appeared. Every now and then personal questions as to age, wedlock and similar questions will be received concerning actors. Others are looking for places to sell moving picture scenarios. One of the funniest answers that the paper has published was addressed to J. B., and read: "Charles Chaplin is not in the insane asylum. He is working hard every day for the Essanay Company at the company's studio in Los Angeles."

LOUISVILLIANS WATCHING HOBART HENLEY.

Louisville people were somewhat interested in a recent announcement in which it was stated that Hobart Henley, a former Louisville boy, does the best work of his career in the recently produced picture "The Little Brother of the Rich," the Broadway Universal Feature in which Hobart Bosworth is starred, and in which Jane Novak is also cast.

LOUISVILLE BUILDING CODE DISTRIBUTED.

W. J. O'Sullivan, the city building inspector of Louisville, has been after the moving picture exhibitors again, and is cautioning them against failure properly to observe the building ordinance in connection with moving picture theater equipment. A copy of the code was recently mailed to each exhibitor with a special letter. Mr. O'Sullivan has become very strict in the matter of proper booths, etc., and has announced that the code is going to be rigidly enforced.

PROFIT FROM POLITICS.

A number of the Louisville moving picture theaters have been reaping a nice harvest in connection with the primaries held previously to the fall election. Practically every theater in the city is showing a number of moving picture slides of the candidates for election. A good price is obtained for this service.

SHELDON BACK AT HEAD OF S. & P.

Fred Sheldon, of Louisville, has returned to the S. & P. Film and Supply Company and resumed his former duties as general manager, succeeding Harry Greenway, who recently resigned and left the city. Mr. Sheldon was one of the original incorporators of the company, the initials of which stand for Sheldon and Pressy. Mr. Sheldon left to become local manager for the Mutual Film Corporation, but severed his connections there shortly afterwards with the intention of opening a moving picture house in the country. At one time he was Southern representative for the Kentucky branch of the Kinemacolor Company, of New York, and was also in charge of the office at one time maintained in Louisville by the Warner Film Corporation.

LOUISVILLE GOSSIP NOTES.

The Owl Feature Film Company recently supplied the seats, machines, booth and other equipment installed in the new Grand Central Amusement Company's theater, at Fourth and Central avenues, in South Louisville. The new theater has a capacity of 150 people, and is located in a good district.

The Magnolia Garden Hotel Company has purchased machines and other equipment with which to give free motion pictures in its big summer garden at Fourth and Avery streets. No admission price will be charged for the shows, which will take the place of the cabaret performances that have been shown in the popular garden for the past two or three seasons.

Judge W. Allen Kinney, of the Princess Amusement Company, has returned from a pleasure and business trip to New York. While in the East Judge Kinney purchased one of the old Keystone comedies, known as "Making a Living." The film has been played in the houses controlled by the Princess Amusement Company, and is now being booked around town.

Robert Haines, local manager for the Mutual Film Corporation, has returned from a vacation trip which took in Cincinnati, Toledo, Cleveland and Detroit.

Packed Aisles in St. Paul

Minnesota State Fire Marshal Hargadine Concerned About Conditions in Many St. Paul Picture Houses—No Law at Present Governing Standing Room in the Aisles—Measure Will Be Put Through at Once.

Special to Moving Picture World from Midwest News Service.

DANGER of fires in St. Paul, Minn., picture houses is so great that State Fire Marshal Hargadine is "satisfied that the situation is one deserving of immediate and stern attention." Packed aisles is the greatest peril. There is no local ordinance to prevent this.

The fire marshal wrote City Commissioner McColl:

"An investigation of moving picture theaters in St. Paul by this department has disclosed the fact that it is the practice of a number of such theaters to pack people in the aisle and passageways back of the seats, which is very dangerous.

"On looking up the ordinance of St. Paul I find there is but one covering the congregating of people in the aisles and passageways of theaters. This is Sec. 317 of the building code. Upon taking up the matter with Corporation Attorney O'Neill, I am advised this ordinance is unconstitutional because of the penalty provided. This ordinance only covers theaters where stage scenery and apparatus is employed and I am unable to find that St. Paul has any law prohibiting the packing of aisles and passageways in exclusive moving picture theaters.

"I would respectfully suggest that you have an ordinance passed covering this matter so the local authorities can remedy conditions in St. Paul theaters, which are very serious and at any time liable to cause catastrophe by allowing people in the aisles and passageways of moving picture theaters. This department has had the matter up with Corporation Attorney O'Neill and I believe you will find his department is considering the drawing up of such an ordinance.

"I have investigated conditions in St. Paul for several weeks," he said in discussing the letter, "and I am satisfied that the situation is one deserving of immediate and stern attention. A moving picture theater burned down in the northern part of the state, but fortunately there were few people in the building at the time. Should such a fire occur in some one of our packed St. Paul moving picture theaters, I should hate to be held responsible, but so far as St. Paul is concerned I find my department is practically helpless. Hence my letter to Mr. McColl."

As the present ordinance will not "hold water" and exhibitors seem little inclined to remedy the situation, City Attorney McNeill is drafting a new measure designed to make motion picture men "toe the mark."

By using the still fresh Eastland disaster as an object lesson local editorial writers have created an uneasiness among theaters that cannot but hurt business.

POPULAR MUSIC IN DULUTH.

If somebody on a Duluth paper had asked a little information of local exhibitors before running an editorial on the high standard of music in English picture houses, the space might have been used for something better. The Rex Beautiful theater was especially aggrieved because Kenneth E. Runkel, organist, was just finishing his fourth twelve-week engagement of "playing the pictures" with operatic music. The organ at the Rex has great resources and, as Mr. Runkel put it, it was not necessary to use "the popular song which is a ballad, over or hypersentimentalized," or "a Bertha M. Clay tone poem." He also asserted that "the Rex patrons do not have the classical music thrust down unwilling throats, but enjoy that kind of music that is and always has been the most popular and for which the highest prices are always paid." In proof of this is his four three-month engagements.

"Moving pictures are silent drama. Grand opera is drama intensified and beautified by music written expressly for this one purpose," he explained. "Therefore in opera music we find that which depicts every atmosphere, emotion and dramatic climax. And since drama, although artificial, in many ways is a reflection or studied mirroring of life, opera music is a tonal mirroring of life or human nature. This is the reason operatic music is and can be enjoyed by those who love music, but have no technical knowledge.

"Thus with this kind of music one is most successful in enveloping the picture with a musical atmosphere; grand opera for the drama and comic opera for the comedy. There are many other sources from which one can draw but operatic music comprises most of the music used."

MINNESOTA BRIEFS.

D. A. Strobl, of Kelly Lake, has taken a two-year lease on the Bijou at Culleth. "Bud" Williams will be local manager.

Bosel & Weise, who operate the Empress theater in Crosby, have started a new motion picture show at Cuyuna.

The Othello theater at Eveleth was condemned by the city council.

Manager W. E. Mick has inaugurated a new policy at the Lyric theater in Minneapolis. Only Paramount pictures are run, the bill changing Sunday and Thursday.

S. J. Devlin has taken a year's lease on the Grand theater at McIntosh.

The Thomas Roddy building on Third avenue in Hibbing is being remodeled for use as a motion picture theater.

Herman L. Benz, who owns the Shubert and Empress building in St. Paul, has a lease on the old library site in St. Paul, and is said to be contemplating the erection of a new theater which will be taken by the Pantages.

F. J. Shimons has transferred a site for a motion picture theater at Snelling and University avenues in St. Paul to the Lake Amusement Company of Minneapolis. The theater, seating 60, is now under construction. It will be known as the Hamline.

J. H. French has sold the Grand theater building at Bemidji to A. T. Carlson.

The Iron Range Railroad gave a "safety first" motion picture show at the Grand theater in Biwabik.

Charles G. Branham, general manager of the Northwest Weekly, and Fred C. Place, news editor, were at Hibbing filming the mining industry.

Mucker & Gaffney of the Orpheum at Morris had people and street scenes there photographed for screen purposes.

MANAGERS IN SUPERIOR QUICK TO ACQUIESCE.

Special to Moving Picture World from Midwest News Service.

UPON request of Miss Emma Tyler, policewoman, exhibitors in Superior agreed to discontinue after Aug. 9 all Charlie Chaplin films and others of a similar nature.

Miss Tyler wrote letters to the managers. N. La Page, manager of the People's theater, replied:

"Your letter of notification that the Chaplin films and others of a similar nature will be suppressed meets with my heartiest approval. You have never asked anything unreasonable, and any time you see anything which you consider not exactly right either in our pictures or vaudeville we will be pleased to know it and will do what is requested to eliminate the evil."

"We are pleased to work in harmony with you," said Manager F. C. Buckley of the Princess, Lyric and Strand theaters. "We will gladly discontinue the Charlie Chaplin films or any pictures which might be considered objectionable. You have always taken a broad-minded and liberal stand and we will be pleased to do what we can to make your work easier."

VILLAGE PEOPLE'S THEATER.

The Dousman Business Men's Association, at Dousman, a town of 400 population, in Waukesha county, has started a co-operative motion picture theater. The venture is entirely one of service for the village and vicinity. Any profit will be used to supply better pictures without an advance in price.

It is the plan, according to F. C. Kruger, president of the association, to give a show every Saturday night, in which four reels of pictures will be exhibited. There will be an educational film on each program. About $350 has been spent by the association in fitting up Woodman hall for the shows.

The co-operative plan was developed afted painful experience with private entertainments. A theater was opened last winter and ran twice weekly for two months, finally closing its doors because of lack of patronage. The people were not satisfied with the pictures. Since then there have been frequent moving picture and vaudeville shows given by traveling companies. Lately these organizations have been unable to draw crowds.

A MILWAUKEE PRODUCING CO.

A new producing company in Milwaukee, to be known as the Crossette Film Company, is backed by C. J. Meyer, president of the Evinrude Motor Company. "The Man of the Crib," a marine play with thrilling water scenes, has been produced at Pewaukee Lake.

"My representative is now in New York to dispose of our initial production, and upon the success of his efforts much depends," said Mr. Meyer. "I am not prepared to say what amount our company will be incorporated for, but it will have sufficient capital. Work will be rushed on the studio as soon as the plans for the building are completed."

WISCONSIN SHORT NOTES.

The Educational Lecture and Film Company, of North Fond du Lac, has been incorporated with a capital stock of $1,000. The incorporators are: J. L. McCadden, G. L. Burger and A. B. Weller.

The State Industrial School at Waukesha has installed a motion picture machine and by securing films free from the Department of Visual Instruction at the University of Wisconsin, is enabled to give the boys regular entertainment and education.

Papers at Neenah say that "The Birth of a Nation" positively will be shown in Neenah soon.

The Milwaukee Journal has taken the Wisconsin franchise in the National News Weekly and World Film corporations. The local weekly will be known as the Journal-World News Film Service.

The day of the snake-show-shell-game country fair is passing says a bulletin of the University of Wisconsin. It suggests that the modern fair give more motion picture exhibits of an educational nature, including films of actual farm operations and such useful information as the methods of tying rope knots and splices.

M. Rice has had Architect F. W. Andree of Milwaukee draw plans for a reinforced concrete brick and tile, one and two-story, 65x127 motion picture theater at Twenty-seventh and State streets in that city. It will have vapor heating and fan ventilating systems and will cost about $25,000.

NO DISASTER PICTURES IN ST. JOSEPH.

Special to Moving Picture World from Midwest News Service.

POLICE at St. Joseph, Mich., prevented the showing of the Eastland disaster films in that city. The pictures were shown in the sister city of Benton Harbor, but drivers of automobiles from Benton Harbor were arrested for advertising the pictures in St. Joseph. The Eastland was a St. Joseph boat, owned by St. Joseph people.

THREE NEW MICHIGAN HOUSES.

The Majestic theater, at Grand Rapids, will open Aug. 29, with feature pictures. Bert St. Johns, of Detroit, will arrive Aug. 22 from San Francisco, where he has been manager of Toyland, to take charge of the house. Included in the attractions will be automobile boxes seating six persons in the rear of the theater, a pipe organ played by Ferdinand Warner and a symphony orchestra.

The New Strand theater, on Monroe avenue, in Grand Rapids, opens Labor Day with a picture policy.

Motion picture theaters in Petroskey opened on Sunday and the city council has been wrestling with the problem. The fact that Petroskey is a resort city and has a large transient population complicates matters.

MICHIGAN MINOR OPERATORS' LAW.

The recent pleading guilty of Ben Gettlemen, of Hancock, to violating the motion picture law by employing an underaged operator, has caused Fire Marshal Winship again to call the attention of the moving picture theater owners to the law in all its details.

AMONG MICHIGAN THEATERS.

E. L. Butterworth, of Coldwater, has purchased the Gem, at Hillsdale, from Manager Sargent, and has re-equipped it.

Lee Lazelle, of Benton Harbor, has accepted the management of the new house which the Paul J. Schlossman Company has erected in Muskegon.

Don H. Finkle, of the Family, at North Branch, was called to California by the illness of his father and closed his house.

The opera house at Boyne City had a snapshot man at work on the streets getting slide material.

Mrs. Lou C. Fitch, of Grand Rapids, has sold the Lyric theater, at St. Joseph, to a Mr. Kahn, of Chicago.

Free motion picture shows are being given on the streets by business men at Reading. A similar plan has been formulated at Menominee, where thirty-five business men have signed up for an eight weeks' series of such entertainments.

S. C. Knapp has sold the Temple theater, at 337 North Main street, in Ann Arbor, to Marion B. Goodale, of that city.

The Majestic opened in its handsome new home at Owosso, with Robert Edeson in "On the Night Stage."

Edward Johnson, of St. Ignace, and Charles Ellison, of New York, has leased the John Mulcrone building, in St. Ignace, and have been fitting it up for use as a motion picture theater.

J. W. Gilbert has leased the Classik theater, in Algonac, to James J. Harper.

George E. Martin & Son sold the Crystal theater, at Grand Lodge, to Ray B. Wilcox and Roy E. Bush, of Hastings.

"The Call of the North" played a return date at the Aladdin theater, in Bay City.

The European war pictures were shown at the Post theater, in Battle Creek, under the auspices of Enquirer and News, of that city.

The Bijou, at Bay City, is being redecorated. Pink predominates in the interior and tan in the lobby.

The Wenonah Beach Casino, at Bay City, showed to grocers and butchers at a picnic, films of their outing, held the year before.

Graded License Fees

Bloomington, Illinois, Imposes Extra Municipal License Fee of $20 a Year to Users of Advertising Slides or Curtains—Regular License Fees Fixed According to Price of Admission—Run from $200 to $80.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

AN extra municipal license fee of $20 a year will be charged Bloomington, Ill., motion picture houses which use advertising slides or curtains. An ordinance drafted for the city council provides for this and also fixes the license as follows:

Theaters charging admission of 50 cents or over—$200 per year.

Vaudeville theaters charging admission between 10 and 50 cents—$120 per year.

Motion picture theaters charging admission between 10 and 50 cents—$100 per year.

Motion picture theaters charging admission between 5 and 10 cents—$80 per year.

PICTURES BENEFIT INSANE.

Motion pictures have proved a more potent factor than phonographs in the stimulation of patients in advanced convalescence, according to officials at the Jacksonville State Hospital for the Insane. Other hospitals in Illinois have been using the musical treatment, but Dr. Edward L. Hill has put considerable faith in the recreative effect of films and installed a complete outfit to be used in giving shows to patients on the road to mental recovery.

OPERATING ROOM TOO HOT.

When the pictures went wrong at the Gaiety theater, in Kankakee, an investigation revealed that Stanford Remington, operator, had fainted in the operating room, presumably from heat. He fell across the machine and suffered a severe burn on the forehead.

NEW THEATER IN BENTON, ILL.

Benton is likely to have four motion picture houses. W. W. McCreery is rebuilding the burned McCreery block, which will contain a big photoplay theater. A. E. Martin will build a new house and W. W. McFall will convert the Auditorium into a ground floor theater. The Crystal already is in operation.

ILLINOIS SHOWMANSHIP CLOSE-UPS.

Illinois managers are doing some "sharpshooting" at possible patrons to keep the houses comfortably filled in a gloomy season. There has been an unprecedented series of rains which has hurt business in the smaller cities. When the clouds were gone the people rushed for the picnic grounds and other attractions, so either way the picture houses held the sack. Playing local pictures is one method that helped bring out crowds as people like to see themselves as others see them. Home made films were found in the week's programs at the Criterion Skydome, in East St. Louis; the Apollo, at Peoria; the Empire, at Morris; the Washington Skydome, at Belleville; the Gaiety, at Springfield, which had "The Mine Owner's Daughter," a mediocre home-talent reel, and the Knights of Pythias opera house, at Pittsfield, which ran the films of its sister city, Barry. Capt. Hugh King, of Quincy, took to Lima the films he made there Independence day, and local church women gave a supper in connection with his show, making it a gala event. Manager Kizer of the Lyric, at Litchfield, is arranging a local photoplay. So is the Daily Herald, at Morris, who has secured the Zenith Motion Picture Company, of Chicago, to do the work.

Manager Lee Woodyatt opened the remodeled Colonial, at Rock Island, with "The Commuters." Roses were given lady patrons as appropriate to the new color scheme of the hangings and light shades. A new gold fibre screen has been installed. "Cool as a cave" is the well-coined phrase of the Empress, at Galesburg, but low temperatures have made it available only now and then. The Willard, at Kewanee, announces a new policy which will make it a comedy feature theater. The Barrison, at Waukegan, also catered to the laugh seekers with a Chaplin comedy carnival. The Princess, at Monmouth, showed the Williamson submarine pictures at 10 and 15 cents, terming it a "Packard value at Ford prices." A drug store at Hebron is giving tickets with each $1 purchase which are good for all 15-cent motion picture shows at the Hebron opera house. The Apollo, at Ottawa, has installed a new electric sign. The Princess, at Freeport, is conducting a voting contest with two free trips to the California fairs, and articles dear to the feminine heart as prizes. The West theater, at Galesburg, gets people to read its ad by publishing names of local residents who can secure two free tickets by presenting the ad at the box office. A Franklin boy needed an ankle brace so he could go to school, and Manager Elgin Olinger of the Princess gave a benefit performance of "Enoch Arden." White Brothers gave a benefit at the Electric, in Minooka, for the M. E. Church. "The Fortune Hunter" was the Labor Temple's attraction for a benefit for a Staunton mine workers' union.

FILMS HELP EVENING SERVICE.

Other churches in Elgin attacked Rev. George Gable, pastor of M. E. Church, for using motion pictures. The Sunday night film, "The Prodigal Son," was his effective reply.

"Here are 400 persons present," he said. "Do any of you regard this service as 'substitutional?' You know all is supplemental to Jesus Christ. The King of the Ages deserves the best we may afford."

More than a few persons on leaving the church remarked that they never had such a vision of the love of God.

ILLINOIS JOTTINGS.

There was practically no objection by municipal authorities to showing the Eastland disaster films. Many newspapers, however, decried the catering to morbid curiosity. These were the same papers that used all the pictures of the disaster they could secure and gave none of the money for relief.

George Houchens has purchased a motion picture show in Nauvoo. O. E. Babb will assist in its operation.

The Broadway Theater Company, Chicago, has been incorporated with a capital stock of $50,000. The incorporators are Benjamin E. Kahane, Orville W. Lee and George A. Trude.

M. C. Stewart has sold the Lyric, at Robinson, to G. W. Owings, of Winchester, and probably will engage in the photoplay business in some other city.

The Order of Eastern Star, at Harvard, has purchased a motion picture machine and will use it in connection with lodge meetings.

The Electric theater, at Manteno is running but three nights a week.

Walter Spoor expects to have the new Academy theater at Genesee and Clayton streets, in Waukegan, constructed and open by Nov. 1. Aside from the building, $10,000 will be expended in equipping it as a motion picture house.

Ben Davidson on Censors

Superintendent of Police at Houston, Texas, Makes Pertinent Remarks on the Question of Local Censorship and Censoring in General—Addresses Convention of City Marshals and Chiefs of Police Association at Fort Worth.

Special to Moving Picture World from Midwest News Service.

AS long as public opinion controls in the United States, progress must be made slowly and with inevitable compromises. As long as there are tolerated yellow journals, sexual books, smart magazines, musical comedies, third rate vaudevilles, easily obtained divorces and reformatories which deform, public servants who are acting as censors cannot go too far nor too fast with motion pictures."

This is one of the most striking paragraphs from a paper on censorship read before the convention of the City Marshals and Chiefs of Police Association of Texas at Fort Worth, by Ben S. Davidson, superintendent of police at Houston.

This utterance was not warranted by the array of facts in Mr. Davidson's address. He did not make out a case for local censorship, the nearest approach was the statement that "it is recognized that moral sentiment differs decidedly on particular questions throughout the country." Some extracts from his paper follow:

Whenever supervision is attempted, we discover that we defeat our own ends if it becomes formal, dictatorial or oppressive. It is undoubtedly needed, but should have its well defined methods and there should be recognition of its limitations. It should be accompanied by sympathy and understanding. Not all persons are fitted by nature or by training to regulate plays or motion pictures. . . .

By some mysterious law when anybody is set upon or sets himself up to safeguard other people's morals he nearly always makes an ass of himself. The quantity of bad and good books and good and bad dramas and motion pictures that have been pushed to a financial success by misguided efforts to suppress them on moral grounds is prodigious.

It should be easy to draw a line between the mere exploitation of indecency and plain speaking addressed to persons able to profit by it.

In practically all cases, with the exception of Chicago, the officials have sought to obtain the advice of the national board of censorship. In all cases independent judgment should be encouraged, as it is recognized that moral sentiment differs decidedly on particular questions throughout the country.

The national board of censorship has established standards which are the outgrowth of long experience. Yet failure of their approval does not prevent the film from being shown or exhibited. The great mass of people are slow to act in immoral and illegal ways. They require decided stimulus to cause them to commit immoral acts. There are, however, a few in each community who are unusually open to surface influences. The rest of society must be protected from these people. . . .

In my judgment it is not only necessary to maintain police and federal supervision of motion pictures, but also to work out methods which will combine both democratic control and skillful cooperation with the management of motion picture shows.

We will admit that many forces are at work in the modern American city for breaking down the home life. Most of the public and commercial amusements tend to draw people away on the basis of sex or age. The motion picture stands out as one of the elements which is helping in a way to conserve the home. Thousands of families can be found nightly wending their way to the neighboring picture show and quite as many around the dinner table discussing among themselves the ideas which have been presented in the neighboring theater. . . .

Among all places of public amusement the motion picture ranks as a wholesome influence. It has proved to be a successful rival and substitute for the saloon. It is playing its part in binding together the family. It is taking the young people by the thousands off the street at night. It is opening the eyes of the intellectually blind and is breaking down the walls of tolerance and narrowness. It is teaching more effectively moral principles in an age when it is difficult to get the eye or the ear of the masses for such instruction. . . .

The motion picture has been adopted by the country as one of the greatest forms of amusement. Those who find it harmful or negative or vulgar, know little of humanity. Motion pictures have slipped into a position which is being recognized as second to only the church and school as an instrument for public entertainment and moral inspiration. . .

Enough can not be said of motion pictures as an educational factor. They are the greatest educational element of this country. Motion pictures show the world how the other half lives. They serve to banish ignorance and superstition, and through them we are getting acquainted with the world, and the world is being brought to our doors. The desire of the public to know is being satisfied because motion pictures have made it possible and show us.

GRAND OPERA HOUSE OPENS FOR FALL SEASON.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Grand Opera House on Market near Sixth street, opened for the fall season on Aug. 9, with a bill of vaudeville and moving pictures. Harry R. Wallace, manager of the Grand, ran a long and successful season last year, and only closed his house late in June in order to make necessary repairs and improvements. The Grand begins its daily show at eleven o'clock in the morning and is continuous until eleven at night. Five reels of pictures are shown, besides several numbers of vaudeville. The admission is ten and twenty cents.

S. W. HATCH, OF V-L-S-E, ILL.

S. W. Hatch, manager of the local V-L-S-E exchange, was laid up last week with a severe attack of ptomaine poisoning. Mr. Hatch and J. A. Noehrn, assistant manager of the exchange, and a representative of the Selig Polyscope Co., of Chicago, had dinner together Sunday night, and mushrooms were an item of the menu. Mr. Noehrn also partook of the edible fungi but suffered no ill effects, so it is not known whether it was toadstools, mushrooms, or just Mr. Ptomaine Germ that put Mr. Hatch on his back. It was serious, however.

MAMIE MIKSICEK WITH KALEM.

Robert Miksicek, proprietor and manager of the Maryland theater and airdome on South 13th street, is proudly informing his friends and acquaintances that his daughter, Mamie, who went to New York a few weeks ago with a firm determination to become a moving picture actress, has found employment at the Kalem studios. Miss Miksicek has been a student of the drama ever since she could read, and her resolve to go to New York was not lessened because her parents opposed the idea at first, she only waited until their trust in her became great enough to let her go and try her fortune in the great film manufacturing city. Miss Miksicek is beloved of all her acquaintances and neighbors, having assisted her father in his theater until she knew all the patrons by name, and there is patient waiting at the Maryland for the first release to be issued by Kalem with Mamie Miksicek in the cast of characters.

BUILDING A NEW THEATER ON NORTH BROADWAY.

A new theater is being projected at 209 North Broadway, by George Angelich, proprietor of the Rainbow theater, Dr. Brand, a west end physician, and others. The remodeling of the building will cost approximately $8,000, and the equipment $3,000, which will be installed by the Lears Supply Co. The house will seat 700, and will open early in the fall.

BY YE GREAT HORN SPOON.

The Hippodrome, Sixth and Walnut streets, is advertised to open soon under the name of "New Grand Duchess." The Hippodrome is one of the largest and most expensive theater buildings in St. Louis. The new management promises from ten to fifteen reels of pictures, changed daily, for five cents admission!

ST. LOUIS PICTURE GOSSIP.

A rather pretentious moving picture production is in preparation by the smart set of St. Louis society. A scenario is being written by William Le Baume and A. J. Lindsay, two young men of talent. J. D. Wooster Lambert, another young man of various accomplishments, will be camera man, while Mrs. Samuel C. Davis will select the cast for the photoplay and assist in the directing. The film is to be completed in November, when it will be exhibited at the Victoria at Delmar and Grand avenues, the proceeds of the first three performances to be given to the St. Louis Protestant Orphan Home.

The Minnesota airdome, on Minnesota avenue, in Carondelet, South St. Louis, has changed management recently, and is now operated by S. J. Hankin, who is a veteran exhibitor.

The Business Men's League of St. Louis is having a moving picture film made of the voyage down the Mississippi River from St. Louis to South America, which it intends to use to exploit and revive river traffic. S. R. Brokbank, camera man, connected with the American Film Company, departed on the steamer Steel City, from St. Louis to New Orleans, where he will reship for South America. The films are to contain scenes of all the principal points and landings along the river.

The Kriterion Film Exchange in St. Louis has made arrangements to distribute the Standard Photoplay program of New York, according to J. W. Cotter, manager of the local office, of the Kriterion.

F. M. Wotke, manager of the Arco, one of the Associated Theaters company's big houses situated at 4207 Manchester avenue, ran a film a thousand feet on August 5th, showing the workings of the Independent Packing Plant; how meat is prepared for the market, showing everything but the actual slaughtering of animals. The pictures were made to be shown at the San Francisco. Manager Wotke heard of it, and as his theater is in the neighborhood of the packing plant, and a number of his patrons are employed there, he secured the film for a night's engagement, and packed his house. Officials of the packing house attended the show as well as State Food Inspector Fricke.

M. J. Walsh, who is one of the partners of the Manchester Amusement Co., and has been managing the theater operated by the company at 4257 Manchester avenue during the absence of J. W. Price, who took a trip to the San Francisco Fair, reports that Mr. Price is having a "big time," according to his letters, and says that he visited Universal City.

DETROIT SHORT STOPS.

The Pathe branch in the Peter Smith building is to move to more suitable quarters on East Jefferson avenue. The change will be made by the 1st of September.

The Detroit Times, in conjunction with the World Film Corporation, is showing the Times Weekly news film.

Ed V. McGrath, of the Maxine theater, Mack and Baldwin avenues, says business is great. He states that he is turning people away four nights a week.

Eddie Murphy, of the Gladwin Park theater, is proving to the directors of that playhouse that big features pay. Mr. Murphy says that no features are too big for him. He tried out a stunt of playing "Sins of the Mother" for two days. He packed them in both days. "Features are what the people want out here," he remarked. "Of course I also believe in giving a few comedies and short reels occasionally in connection with them, depending on the length of the feature. Our business is improving considerably and we are away ahead of last year."

For the week of Aug. 8 the Majestic theater showed the Fox film "Dr. Rameau." The Broadway-Strand played the V-S-L-E feature "The Climbers," during the same week. The more one visits the Majestic the more one can understand why it is doing such an enormous business. It is indeed a gorgeous playhouse. The service you get there is wonderful. The organization in every respect is most complete. Manager McGee is always on the job and is working constantly for even greater efficiency. The Majestic certainly gives a great show for the money.

The Fidelity Motion Picture Co., of Detroit, has been organized with a capital stock of $50,000. The purpose of the company is to produce pictures. Arrangements are now being made for a studio. The principal stockholders are Frank W. Pecker, E. E. Englehart and Harriet E. Mills.

ARTCRAFT SCREEN CO. IN DETROIT.

Detroit has been made headquarters for the Artcraft Screen Company, which has just been organized in Port Huron, Mich., to manufacture screens for moving picture theaters. Two styles will be made, one called "The Aircraft Gold Woven," and the other "The Artcraft Sterling Wonder." Both are made without seams and are sold with a guarantee. The company is heavily financed by Port Huron capitalists. The Detroit offices are located at 903-904 Majestic building.

WILLIAM ALEXANDER SPENDS WEEK HERE.

William Alexander, special representative of the Fox Film Corporation, with his assistants, William Bernstein and Jerome Abrams, has been spending a week in Detroit. His assistants have been signing up new business in the territory and have been very successful. Mr. Alexander told the World representative that Detroit was the only city in the country for its size with five houses playing features an entire week. He also said that the outskirt houses in Detroit were far superior to those in Philadelphia, Boston, Baltimore and the big eastern cities.

STANDARD FILM MEN IN TOWN.

M. A. Lebensburger, of the Standard Film Service Co., of Cleveland, has been spending ten days in Detroit on special work. Mr. Harry Charnos, general manager of the company, was also in Detroit for a few days. The local office of the Standard has been doing such a big business that more room is necessary, hence the firm has leased additional space and will now occupy practically one-half of the fourth floor of the Peter Smith building. The Detroit branch is under the management of Bert Deiner.

New Michigan Fire Rules

State Fire Marshal's Office Has Revised Its Rules and Regulations—Cloth Advertising Signs Prohibited as Fire Hazards—Aisle Seats Barred; Will Be Counted as a Nuisance—Booths Must Be According to Rules.

By Jacob Smith, Detroit (503 Free Press Bldg.) Correspondent of Moving Picture World.

THE State Fire Marshal's office for Michigan has revised its rules and regulations for fire prevention and has issued the following statement, which is a very important one and which should be carefully read by every exhibitor in the state as well as every exchange man:

Cloth Advertising Signs.

The use of cloth advertising signs in front of stores, vacant buildings and on billboards is a decided fire hazard and a menace to life and property, and the use of same is hereby prohibited. A twenty-four hour notice from the State Fire Marshal, Assistant State Fire Marshal or any Deputy State Fire Marshal to any owner of stores, vacant buildings or bill boards or occupant thereof, shall be considered sufficient notice for such owner or occupant to comply with the above regulation, and at the expiration of such notice, the State Fire Marshal or any of his assistants is hereby given authority to remove such cloth advertising signs.

In this connection the State Fire Marshal has written the following personal letter to every exchange in Michigan: "You will note that Section 15 relates to the use of cloth advertising signs in front of all buildings. The State Fire Marshal is warned that the signs used in front of theaters come under the operation of this section. I would suggest that you at once make arrangements to replace the lithographs you are at present sending to your patrons with a style which does not include cloth in its make-up. Cloth signs will not be permitted, either when used on bulletin boards, as banners or on streamers."

The exchange men of Detroit plan an early meeting to see what can be done. The enforcement of this section cannot fail to work a hardship on the exhibitors as well as the exchange men, although it is believed that after it is in operation for some time it will be a good thing. It is sure to revolutionize the front of theaters. New frames will have to be built for unmounted paper, and this will prove a big saving to the exchanges. As for the exhibitors, they will buy their paper instead of renting it, as has been the case for some time. The exhibitor will benefit in the long run, because he will not be bothered with renting his paper, and will always have clean paper in his frames and in front of his theater. Several leading exhibitors frankly expressed the opinion to the World representative that they would rather use less paper and have it nice and clean. There is such a thing as getting too much paper in front of your theater.

Aisle Seats.

Section No. 17 of the Fire Marshal's regulations is also a very strict and important one. It follows: "The use of chairs or seats in the aisles of any theater, opera house, church, school, auditorium or hall where the public is allowed to congregate, is hereby prohibitde, and all aisles and exits in any theater, opera house, church, school, auditorium or hall where the public is allowed to congregate must be kept clear and unobstructed during entertainments, lectures or other exercises. These regulations shall take effect and be in force from and after the first day of July, 1915. A violation of these regulations is hereby declared to constitute a nuisance, and any person, firm, board or corporation violating such regulations shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not more than one hundred dollars, or by imprisonment in the county jail not more than ninety days or both by fine and imprisonment, in the discretion of the court."

Operating Rooms.

In the monthly news bulletin issued by the State Fire Marshal's office is contained this article, which is also of considerable interest to all exhibitors: "Several theater owners in different sections of the state who recently installed new theaters or remodeled their old houses have found, after building new picture booths that did not comply with the law, it necessary to go to the expense of tearing out same and replacing with booths according to the provisions of the Michigan Moving Picture law. Fire Marshal Winship wants it thoroughly understood that all provisions of the law are being enforced by this department and that the old style sheet iron or metal booth, lined with asbestos paper, or the booth built of mill or plaster board, will not pass inspection. Owners building new theaters or remodeling booths will save considerable expense by following the above instructions."

ARTONE COMPLETES TWO FILMS.

Detroit's newest industry—the Artone Film Company—with offices at 79 Woodward avenue, and studios at 307 John R street, have just completed their two first films—screen versions of song successes—and the receptions given these auger well for the future of this enterprise. Willard H. Goodfellow is president of the company, and Will H. Gregory is producing director. The latest production, "On Dublin Bay," played the Washington theater, Detroit, the week of Aug. 1, and proved a splendid drawing card. Mr. Gregory has been connected with the Frohman and the Belasco interests in New York. Associated with him is W. T. Roberts. The company's next production will be a five-reel feature, "The Ring of the Anvil." Others connected with the Artone Company are: Louis B Jennings, vice-president, and president of the American Films Laboratory, Inc., New York City; August Froebel, second vice-president, formerly identified with the St. Louis Motion Picture Company, and Francis Reno, secretary and treasurer.

"NEPTUNE'S DAUGHTER" COMES.

"Neptune's Daughter," which is again playing a summer engagement at the Detroit opera house, is the Michigan property of Will M. Elliott, who has associated with him Charles Hertzman, manager of the "Full House" show, now playing in New York City. This film played 16 weeks at the Opera House to 25 and 50 cents; this year prices are 15 and 25 cents. The surprising thing about this film is the fact that it is doing almost as much business as it did a year ago, despite the fact that it was shown consecutively at the same theater for 16 weeks. "I never believed that this picture could draw any such business at it has," said Bert Whitney, proprietor of the Detroit opera house. "When Mr. Elliott came to me with a proposition to play it again this summer I laughed and said it would be suicide. He was so persistent and was so confident that it could repeat that I took a chance and said 'all right, go ahead.' Apparently Mr. Elliott knew what he was talking about, because it has brought crowds to the Opera House, many of whom saw the picture last year. It only goes to prove that there are always newcomers."

Griffith Film in Spokane

Clemmer Theater Has Big Press of Ticket Buyers for "Birth of a Nation"—Canadian Censor on Hand to See Offering and Says He Has Seen No Greater Picture—Wishes Negro's Sunny Side Had Been Shown.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

AFTER considerable discussion before the city commissioners and sending commissioner Samuel Glasgow, official censor for Spokane, Washington, to Seattle to witness the "Birth of a Nation," the play opened a three weeks engagement at the Clemmer theater August 2 and played to capacity houses up to the time this article is being written. The seating capacity is 1000. People were lined into the street to get tickets for the opening performance. Mr. Glasgow, upon his return from Seattle July 31 said:

"My observations and investigations in Seattle have proved to me that the local colored people are unduly exercised over the coming of the picture, and have an unwarranted fear of the results it may have. One of the most objectionable scenes under the sub-title of 'The Claws of the Beast,' a close range facial view of a negro who is pursuing a white girl, has been eliminated." This scene was not shown in Seattle and is not being shown in Spokane.

Dr. H. S. Clemmer advertises the show on the streets by having 10 young men on horseback, draped in white and the horses carry banners reading "The Birth of a Nation, being shown at the Clemmer."

Former Mayor W. J. Hindley, of Spokane, now pastor of the Central Congregational church of Winnipeg, Canada, who is acting as scout for the provincial motion picture censorship board of Manitoba, and has been delegated to take back a report on "The Birth of a Nation," based on Thomas Dixon's "The Clansman," witnessed the picture at the Clemmer. According to the Rev. Mr. Hindley, the Manitoba board is an active organization of five men, who view every reel of pictures before they are shown publicly in the province.

Theater managers in the Canadian city are interested in the big spectacle and have asked Mr. Hindley to bring a report to them also, and, on his decision, largely, depends the booking of the picture in western Canada. After seeing the picture he said:

"I have seen no greater picture that I recall. Its war scenes surpass those of 'The Battle of Gettysburg.' It is the biggest dramatic picture I have ever witnessed. It is unfortunate, however, that the sunny and prophetic side of the negro's nature is not emphasized a little more to give better balance to the picture of the negro. It is decidedly Dixonesque in treatment.

"To the Manitoba board I will recommend the picture and, for the most part, the rulings of the National Board of Censorship meet with my approval. I can see no real objection to the so-called saloon scene, which the board has eliminated. I will suggest that some of the close-up views of the degenerate negro be eliminated and a number of the subheads should be done away with. I understand many have been expurgated, but there are still some that could better be deleted.

"There is no feeling, in Canada, against the negro and I can conceive of no racial hatred springing up as the result of its exhibition. I will tell the theater managers that the only questions for them is the drawing power in Canada of a picture which is so pre-eminently American in its historic appeal. I believe it would be a great drawing card merely as a production. We have many G. A. R. men in Winnipeg and the 'Battle of Gettysburg' played to big houses. I believe 'The Birth of a Nation' will do the same, as it is especially appropriate at this time, due to its portraying the horrors of war."

WILLIAM CUTTS VISITS.

William Cutts, formerly manager of the Liberty theater and under the direction of which the building was erected, spent several days in Spokane, after having remodeled the American theater, Butte, Montana, at a cost of about $8,000.

Mr. Cutts is general manager of the Liberty Amusement Company, also of the Montana Amusement Company. He superintended the re-painting and re-modeling of the Butte amusement house and has 100 additional leather upholstered chairs placed, all of which were of the divan style. A new concrete floor was placed, new electric wiring was put in and other changes made. He reports the picture as well as other business excellent in Butte.

SPOKANE BREVITIES.

The Universal Film Company was the first to get moving pictures of the Eastland disaster in Chicago, into Spokane, and these were shown at the Liberty theater August 1 to 3 inclusive. They drew well.

The national convention of the Fraternal Order of Eagles added greatly to the attendance at all picture houses during the week of August 1. All picture show programs start on Sunday. Due to this convention the Casino theater opened its doors at 9:30 a. m. during the week.

Attendance at the Saturday morning picture program for children at the Clemmer continues to grow. The attendance was placed at 1000 July 31.

William Farnum in "The Plunderer," proved a good drawing card at the Casino Eagles week, from a box office standpoint.

"Always in the Way," made from the Charles K. Harris child sob-song, and William Faversham in "The Right of Way," have proved to be good attractions for the Liberty, according to attendance. "Marse Covington," starring Edward Connolly, also drew well.

James Cruze, recently seen here at the Liberty, will appear in a moving picture of wheat ranch life near Walla Walla which is in the Washington wheat belt. A company of 35 actors will appear in the scenes, aside from harvest hands and threshers.

VANCOUVER'S ORPHEUM SOLD.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THE Orpheum, Vancouver, B. C.'s, largest and finest theater, has again been sold—this time to Martin Beck and M. Meyerfield, Jr., of the Orpheum Circuit. The deal was closed July 29 by S. L. Lansburgh, secretary and treasurer of the Orpheum Theater & Realty Co., of San Francisco, who came from California to complete the negotiations. J. Pilling continues as manager, and the present policy of straight pictures will be adhered to for the present, at least. General Films service is being used. Mr. Lansburgh intimated that the Orpheum Circuit's big-time shows might be played in this house within the next few months, but no definite decision has been reached as yet in regard to this.

The Orpheum theater, since its rebuilding two years ago, has had a checkered career. Opening with Sullivan & Considine vaudeville, a change was later made to Orpheum Circuit vaudeville, but after a short time the house was returned to the S. & C. chain, and was included in the deal to Marcus Loew, only to be returned again to the original owners, who inaugurated a picture policy, which, as stated above, is now to be continued by the Orpheum interests.

PATHE FILMS IN WESTERN CANADA.

A deal involving the Pathe output in the whole of Western Canada was consummated last month, and on July 19 Pathe's Famous Feature Film Syndicate of Quebec took over the business of the Pathe Film Syndicate, Limited, with offices in Winnipeg and Vancouver. Andrew P. Keegan, formerly manager at St. John, N. B., has been transferred to the Coast, and succeeds E. R. Fauser as manager of the Vancouver Branch. Mr. Keegan reports a fair business in British Columbia and Alberta. The Winnipeg office, serving Manitoba and Saskatchewan, is now in charge of W. E. Allan, late of the General Film Co. of Montreal. R. A. Scott is the retiring manager.

SALISBURY NATURE FILMS ARE LIKED IN CANADA.

So satisfactory have been the results secured with Salisbury's Wild Life Pictures in Western Canada that the Famous Players Film Service, Limited, according to I. Soskin, Vancouver manager, have decided to import all of Mr. Salisbury's future releases of this sort. While the pictures were being shown in Vancouver the Grand Trunk Pacific Railway Company had a large colored scene from the bear hunt displayed in their window, with the information that these scenes were taken along their route.

PATHESCOPE AGENCY TAKEN FOR WESTERN CANADA.

Mason & Risch, Limited, a large musical company maintaining twenty-seven stores, have taken the agency for the Pathescope for Western Canada, and are conducting an active demonstrating campaign. A special effort is being made to prevent the use of these little projectors by traveling exhibitors, and the World man was informed that several orders for machines to be used for this purpose had been refused. The managers of the various talking machine departments will have charge of the Pathescope business, and the firm is also handling a Pathe camera using the same special size of film. It is announced that several subjects have been made for the Pathescope in the war zone in France, but that these will not be released until after the war.

FEW AIRDOMES NORTH OF 54.

Airdomes in this territory are practically a minus quantity. Although the weather at this time is sufficiently summery to make an outdoor theater very desirable from the standpoint of comfort, the days in this latitude are too long to make such an enterprise a paying proposition. Just now it is dusk at nine o'clock in the evening, while two months ago it was quite light even at that hour. About the time it is dark enough to start the show, most people are usually thinking of going to bed.

PROFIT SHARING COUPONS.

The Allen Theater Company, operating the Allen theater in Calgary, issues profit-sharing coupons, one of which is given with each ticket. A catalogue is also issued containing a list of a hundred or so articles, which are exchanged for coupons on a basis of five per cent. of their face value; or the coupons will be redeemed for three per cent. of their value, in cash. These coupons are also being used by the Monarch theater, Edmonton; the Rex theater, Rossland, B. C., and several other houses.

IN VANCOUVER.

Will H. Armstrong & Company are playing the Pantages Circuit with a sketch called "The Baggageman." Armstrong is first shown in moving pictures as a transfer man, then the curtain goes up, and in the same make-up the actor enters carrying a trunk.

IN SAN FRANCISCO.

C. Robinson, of the Bagby theater, Monterey, Calif., was a visitor here this week and purchased a late model Motiograph from Edward H. Kemp.

G. Hanline, of the Home theater, Anderson, Calif., was also a recent visitor here to enjoy the Exposition. He has closed his theater until September.

William Citron, manager of the San Francisco office of the William Fox Corporation, is planning to make a road trip shortly through California. He has been meeting with splendid success in arranging bookings under the new policy to be effective next month and exhibitors are looking forward to something out of the ordinary in the line of releases.

Moving pictures of the Eastland disaster at Chicago were shown this week at both the Portola and Market street theaters and attracted wide attenion.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

GOLDEN STATE NOTES.

C. C. Laval has taken out a building permit for the erection of a moving picture studio at Fresno, Calif.

C. N. Carrington & Son, managers of the Rose theater, Santa Rosa, Calif., have purchased the Columbia theater in that city.

The Chamber of Commerce of Santa Clara, Calif., is making elaborate preparations for the celebration of "Industry Day" on August 20 and 21, when ground will be broken for the plant of the San Jose Film Company on Alviso street.

The Eclat Film Company has been incorporated at Los Angeles, Calif., by Robert Levy, Ida Levy and Saul Gerber, with a capital stock of $10,000.

The Lyric theater will be opened this week in the new Fulton building at Fresno, Calif., under the direction of Cleve Beck and J. C. Moore. Fixtures for the house, including chairs, organ, projection equipment and dressing rooms, represents an investment of about $12,000. The theater has a seating capacity of 500.

Ferguson & Cain, proprietors of the New airdome at Tulare, Calif., will erect a new theater at that place to be known as the Theater Tulare, and which will have a seating capacity of about 700. Work on the building will be commenced as soon as plans can be prepared and contracts awarded. D. S. Taylor, who planned to erect a moving picture house at this place, has given up the idea.

J. T. Hayes, of the Dreamland theater at Woodland, Calif., has made a number of changes at this house of late, including the installation of a Fort Wayne Compensarc.

C. A. Timblin has opened a moving picture theater at Fairfax, Calif.

The Central theater at East Oakland, Calif., has been re-opened by F. Manchini, who has purchased a Powers Cameragraph No. 6 A. from G. A. Metcalfe.

The New theater has been opened at Cortland, Calif., by Yat Sun, a Chinese.

The Star theater, Colusa, Calif., has been reopened.

The Campus theater, Berkeley, Calif., formerly known as the Majestic, opened during the summer school at the University.

Bert Donellan, formerly of Stockton, Calif., has opened the Pioneer theater at Fruitvale.

E. N. Chickering, formerly of Fresno, Calif., has started out from that place with a moving picture road show.

The Lubin Studios, Los Angeles, have been furnished with a late model Motiograph by Edward H. Kemp.

The Orpheus theater, conducted at Klamath Falls, Ore., by A. Y. Tindall, burned on July 29.

Roadhouses Want Films

San Francisco Restaurant Keeper Has Announced His Intention to Remodel His Roadhouse to Make Pictures an Added Attraction—Doubtful Whether a License Will Be Granted—Picture Men Oppose Such Innovations.

By T. A. Church, San Francisco Correspondent to Moving Picture World.

The manager of one of the largest of the many beach resorts that line the Great Highway at San Francisco has announced his intention of remodeling his roadhouse and installing moving pictures as an added attraction. He recently discussed this matter with a leading film exchange manager and expressed great surprise when informed that it was doubtful if a moving picture license could be secured. Most of these resorts dispense liquors and permit dancing, making a specialty of catering to late automobile parties. The Board of Police Commissioners recently denied the application of a saloon keeper to show moving pictures in his place of business and it is probable that it will rule against the granting of a license in roadhouses, while they are conducted in their present form.

While this new proposition has not reached a definite form exhibitors are preparing to oppose it whenever it is brought up by its promoters. Various interests seem to be seeking to divide the patronage that is being enjoyed at the present time by motion picture houses, apparently feeling that this form of amusement is making inroads into their own business. Several dance pavilions in the downtown district are now featuring moving pictures as an added attraction; a determined effort has been made to place pictures in saloons, and now the roadhouse proprietors want them.

The film exchange interests are commencing to realize that the promiscuous showing of pictures is not to their advantage, in that it brings discredit to the industry, and several are commencing to carefully scrutinize prospective customers and are even refusing to serve vaudeville houses. The question here is not entirely what kinds of pictures may be shown, but who should be allowed to show them and under what conditions. The San Francisco Film Exchange Board of Trade is giving these matters its careful attention, as is also the Motion Picture Exhibitors' League.

OPERATORS' BALL TO BE BIG AFFAIR.

The annual Movie Ball to be given at the Civic Auditorium on August 14 under the auspices of the Moving Picture Operators' Union promises to be a huge success, judged from the advance sale of tickets at the various theaters. Many spectacular features are being planned and public interest is being aroused by attractive slides shown at all theaters and through billboard advertising. Arrangements have been made to have all the dances on the programs named after prominent Universal players and stars from several of the local companies will attend the ball.

SIMPLEX GETS GRAND PRIZE AT EXPOSITION.

The Precision Machine Company has received a Grand Prize for the Simplex motion picture projector exhibited in the Palace of Education at the Panama-Pacific International Exposition by the revision of award. This concern not only has a splendid display in its booth, but has a working display in a nearby theater to enable the public to see just how pictures are projected. Mr. F. B. Cannock, of this company, and designer of the Simplex projector, spent the last week in Los Angeles and San Diego, and has since left for the East. Mr. L. W. Atwater will shortly leave for New York, leaving Mr. Fred A. Clark in charge of the exhibit.

NEW V-L-S-E MANAGER.

A. W. Goff, formerly manager of the Cleveland office of V-L-S-E, Inc., arrived at San Francisco this week to take charge of the Pacific Coast division, succeeding C. B. Price. Although he has been here but a short time, he has met many of the local exhibitors and has made a splendid impression, his ideas being distinctively western. Assistant Manager R. B. Quive has been appointeu manager of the San Francisco office, but no other changes have been made since his arrival. Mr. Goff has full charge of the three Coast offices located at San Francisco, Seattle and Los Angeles, and will shortly inspect all of these.

EDWARD H. KEMP ENLARGES OFFICES.

Edward H. Kemp, who handles the Motiograph in this territory, is enlarging his offices in the Commercial building, 833 Market street, by the addition of another large room. The new model Motiograph, with the improved flickerless shutter, was demonstrated recently to the local Board of Education and created quite an impression, members of the Board stating that such steadiness in the projection of pictures was one of the leading reasons why they could be used to a greater extent in the public schools.

SAN FRANCISCO FLASHES.

M. E. Cory, whose serious illness was recently reported, is rapidly recovering and is again attending to the management of the two houses owned by Cory Bros.

The Bell theater, at Twenty-ninth and Mission streets, is to be re-opened shortly under the management of James Murray, after having been closed for several weeks.

The Chutes theater on Fillmore street, near Eddy, which is now being renovated and redecorated, will be opened about the first of September with Charles Cole as manager.

The Machinery Club, whose membership is limited to those interested in exhibits at Machinery Hall at the Exposition, held its first dansant this week at the California building. Moving pictures were shown there, a Power's Cameragraph being used and its working demonstrated to visitors. The Nicholas Power Company has a display in Machinery Hall and was represented at the dansant by Mr. R. W. Horn.

A Westinghouse motor-generator set has been installed in the exhibit of the Southern California Counties in the California building at the Exposition and plans are being made to enlarge the theater. A Power's Cameragraph No. 6 A is in use here.

Leon Netter and E. M. Asher, of the Golden Gate Film Exchange, Inc., are making a visit to Los Angeles, the former on a short vacation and the latter to relieve Manager E. H. Emmick for a few weeks.

On August 3, Burton Holmes, the originator of the Travelogue, displayed his films on the Philippine Islands in Simplex Theater No. 2, Palace of Education, P. P. I. E. Films are shown regularly in this theater as a part of the Philippine educational exhibit, but this travelogue is a special feature which sets forth some of the unusual features of the islands, with the fancy of the author illustrated in many an amusing scene. The large attendance necessitated showing the picture twice in the afternoon. Burton Holmes also showed moving pictures this week at the Bohemian Club jinks in the redwoods near San Francisco.

Demand Dressing Rooms

Portland Juvenile Court Authorities Find Unsatisfactory Dressing Room Conditions in Small Theaters—Inspection Is Now in Progress—Amateur Nights in Some Houses Said to Be Deplorable—Change Demanded.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

FOLLOWING the discovery by Mrs. Nissen, one of the workers of the Juvenile Court, that a girl of tender years was compelled to dress in the same room with men in a Portland picture theater on an amateur night recently, the Juvenile Court, co-operating with the district attorney's office and the city officials of Portland, is inspecting the picture theaters in Portland and theaters booking vaudeville and amateur acts will require dressing rooms that insure privacy to the performers.

"Amateur nights bring a lot of young people to the picture house stage whose standards of theatrical life have been set entirely by accounts of the stage appearing in magazines and newspapers," said Deputy District Attorney Ryan to the writer. "This is evidenced by the remark made by the 14 year old girl discovered by Mrs. Nissen dressing in a room with two men, 'Oh, we professional people think nothing of that,' she said."

The campaign being conducted by the district attorney and the Juvenile Court is one of inspection and suggestion only and not one of prosecution, says Deputy Ryan, and where picture houses are found having inadequate dressing room facilities the owners will be instructed to build rooms sufficiently adequate to insure privacy to the amateurs and vaudeville performers in preparing for their acts. A reasonable length of time will be given the owners to comply with the Juvenile Court's instructions. The smaller theaters are the only ones effected as the larger houses are well equipped with dressing rooms.

Portland has a city ordinance prohibiting the appearance of boys and girls under 16 years of age on the stage except under certain conditions, but amateur acts are usually booked through local agencies and the exhibitor takes what he gets. The exhibitors are being instructed that if there is any question of the age of the amateur performers, the matter should be taken up with some officer of the Juvenile Court. Judge T. J. Cleeton, of the County Court, Deputy District Attorney T. G. Ryan and Chief Probation Officer H. M. Dukes are engineering the inspection of the theaters.

PORTLAND BRANCH MADE A REGULAR EXCHANGE.

Commencing August 15, the Pathe Exchange, heretofore conducted as a branch of the Seattle office, will cut loose from the Sound City and sail under its own colors. Walter S. Wessling, formerly holding down the title of assistant manager, will continue the head of the Portland office. A bookkeeper and a cashier will be added to the office staff, W. W. Kofeldt being transferred from San Francisco to fill the latter position. Mr. Kofeldt has been connected with the Pathe exchanges for several years. B. J. Sperry, former road man for this territory, will receive the title of traveling representative. The Pathe offices are being overhauled to accommodate the additional working force. The territory which the exchange will serve from Portland includes Oregon, Southern Washington, Western Idaho and Siskiyou County, California.

EASTLAND PICTURES PUZZLE CENSORS.

Another breach between some of the Portland exchanges and Mrs. E. B. Colwell, secretary of the censor board, occurred over the portions of the weekly news films showing scenes of the Eastland disaster. It seems that the first film to be received of the scenes following the catastrophe were regularly passed by one of the censor board's regular viewers and immediately thereafter sent by the exchange to the Majestic theater for exhibition. Someone who had seen the picture in the theater reported to Mrs. Colwell that several very gruesome scenes were shown. Mrs. Colwell requested eliminations from the film, but as the rental fee paid by the Majestic theater covered the film in the condition it had been passed by the board's viewer, the film exchange was not in a position to make the eliminations.

A day or two later when other film exchanges received like pictures of the disaster, the censor board was confronted with the puzzling situation of passing a film which in the mind of Mrs. Colwell should be subjected to considerable pruning or of being accused of discrimination in permitting the Majestic's film to run. Exchange men complained of inconsistency and delays on the part of the board in passing on these news pictures and incidentally it seems that some Eastland pictures were run at the Columbia theater for a day or two without the board's official stamp or sanction and no arrests were made.

PATHE PHOTOGRAPHER A VISITOR.

E. B. Steeme, staff photographer for Pathe with headquarters in New York City, was a visitor in Portland en route to San Francisco on a trip of inspection. Mr. Steeme said that the Portland climate just suited his fancy and when he got through roaming about the country taking movies he wanted to make his home in the City of Roses. From San Francisco Mr. Steeme will go to El Paso as he believes the time is about ripe for something to transpire on the Mexican border.

PORTLAND VISITORS.

F. W. Newton, owner of the Rainbow theater, McMinnville, was a visitor in Portland.

A. H. McDonald, an exhibitor at Eugene, stopped over in Portland on his way from Seattle.

B. J. Sparks, Star theater, Heppner, Ore., was a visitor at the Mutual exchange.

Fred Parks, Lyric theater, Mollala, Ore., was a recent visitor in Portland.

F. A. Watrous, Star theater, McMinnville, was a visitor at the Pathe Exchange.

A. B. Knox, former manager of the United Film Exchange at Butte, Mont., was a visitor in Portland on his way to San Francisco.

LOCAL BREVITIES.

F. A. Langerman, manager of the New Grand theater, Portland, recently left for California, where he will visit the two expositions.

G. H. Grombacher, vice-president of Metro and its Portland representative, recently returned from San Francisco, where he was a visitor of Sol Lesser. After passing a few days in Portland, Mr. Grombacher left for New York City, where he will remain about 10 days.

The film service heretofore supplied the Orpheum, now closed for the summer, has been divided between the Columbia and the Majestic theaters, the former getting V-L-S-E and the latter the Mutual masterpieces.

NEW THEATER IN MIAMI.

By J. Melvin Andrews, Jacksonville Correspondent of Moving Picture World.

MIAMI, FLA., is to have a new theater, which will open about August 15th. This new house is to be built on the style of an airdome, which will be convertible into a closed house in case of cold or rainy weather. It is estimated that this house will cost abut $25,000 and will have a seating capacity of 1,000.

Ivan Jourdan and W. H. Nichols are the promoters of this new house. Mr. Jourdan was formerly manager of the Arcade airdome and Fotosho theaters in Miami, while Mr. Nichols was formerly connected with the Wigwam theater of Miami. These gentlemen state that only the best pictures will be shown in connection with a ten-piece orchestra under the direction of Prof. Geo. Snider, who was at one time musical director at one of the Keith houses in New York City.

Reports from all parts of the state are that business conditions are improving. It seems that a good many houses that did not close for the summer have settled down to make the best of the bad weather we have been having for the past few weeks and as a result business is coming just fast enough to keep going.

The Vaudette opened in Miami on July 24th. This is the only union house in the city, six reels of high class motion pictures are shown daily in connection with the orchestra, which seems to be a feature with this house. Crowds were waiting for three hours after the opening hour to get in this house on the opening night.

IN JACKSONVILLE.

The New Arcade theater, which has a seating capacity of 1,260 and cost $75,000 to build, was opened to the public for inspection on Monday, July 19th. Thousands of people visited this beautiful house and were served with refreshments and each given a souvenier. This, however, was only an informal opening and reception, which was presided over by Mr. W. L. Whithead, general manager of the Southern Investment & Amusement Co. The Arcade has two floors and a stage thoroughly equipped, should it be desired, but at the present only high-class motion pictures and singing attractions will be shown.

On Tuesday this house opened at one o'clock with its regular program, which consists of the pick of the "Metro," "Fox," World Film, the General Film, the Mutual Masterpictures and the Paramount service.

The Arcade theater it seems has filled a long-felt want in Jacksonville. Before the matinee was near over many hundreds of people were still on the outside waiting to get in, the same conditions prevailing at the night show. On Wednesday and Thursday the "Hypocrites" was shown to capacity business, many people being unable to see this production, a return date has been made. Capacity business and holding them out every night has been very much in vogue since this house opened. Marguerite Clark in "Seven Sisters" also did a wonderful business.

The eight-piece orchestra under the personal direction of Mrs. Joe Berry is also a wonderful drawing card to this house, and is being highly praised by every one who likes real music. Miss Helen Renstrom and Mr. Geo. Otto are the singing attractions this week and both seem to be going big. Miss Renstrom is getting to be quite a favorite.

Geo. B. Greenwood has leased the Grand theater and has been making extensive changes preparatory to putting in musical tabs, two reels of motion pictures and 40 minutes of miniature musical comedy will be the policy of this house from now on.

CAPITAL CITY NOTES.

B. Russo, who conducts the Cockade theater, at Petersburg, Va., was a visitor here last week. While in the city, Mr. Russo booked a number of big features. He declares that business, despite the heat, is good at this house and attributes this highly satisfactory condition to the fact that he is using good serials, serials of the type which will hold the attention of the people throughout their run, and the better known photoplay productions.

John F. Pryor, of the Southern Amusement Company, operating the Bijou theaters in Greensboro and Danville, was a visitor here last week.

Monte Craig, who operates the New theater, at Staunton, Va., is reported to have taken over the Savoy theater in that place.

EXPRESS MEN WHO WON'T READ.

Complaint is being made that the employees of the various express companies sometime exceed their authority and cause the exchanges no little inconvenience by shipping back to them films that should make a circuit. It seems that they have become so familiar with the names of the various companies that they do not pay enough attention to the shipping instructions on the film cases, and consequently send them back to this city. A recent occurrence of this kind resulted in the tying up of an entire circuit while the theater managers spent considerable loose change in telegraphing for their show. In this particular instance it is said that the shipping tag plainly showed that it was to go to another theater in a nearby town, but the films were sent [illegible] the way back to Washington through the stupidity of some one.

WHOOPING COUGH PATRONS.

Complaint has been made that motion picture exhibitors are not strict enough in seeking to bar from their theatres children suffering from whooping cough. It is said that in several of the local moving picture theatres children with the ailment are to be found daily. According to the health department the law which prohibits those suffering with the disease from visiting theatres is enforced wherever possible, but there is no adequate method of locating every violation of the law which declares that "No person suffering from whooping cough can lawfully attend school, Sunday school or church, the theater of any place of public assemblage." Failure to comply with this regulation is punishable by a fine of not more than $50. It behooves the exhibitors to be on the alert in this respect and to refuse admission to any whom they notice suffering from the ailment. Aside from the fact that it is objectionable to others where a child is coughing, perhaps during a most thrilling part of an exhibition, should such a case come into court, the advertising that would come to the lax exhibitor would not be of a very desirable kind. It was reported that during the last week in July there were nearly 200 cases of whooping cough recorded in the district.

METRO LETTER ON EXPRESS VALUATIONS.

The Metro Film-Service Co., Inc., of Washington, recently sent out the following to all exhibitors on their books: "Owing to the new rule recently adopted by the various express companies, which insists on the valuation being placed on films, we have decided it is to our best interest to value all films at the minimum price of $50. This will give us a minimum express rate.

"Of course, we all understand that some of our productions are worth considerably over $1,000, but this rule is adopted only to save expressage.

"You will please be careful in the future on all packages, not to place the valuation of any film at more than $50.00, and paper packages at $5.00.

"Metro Film-Service Co."

No Ad. Films Wanted

Washington, D. C., Exhibitors Displeased at Attempt to Slip Over a Two-Reel Picture with Advertising Value to an Automobile Maker—Managers Think That Such Hurt Business—Count the Attempt Unfair.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

SEVERAL of the local exhibitors are complaining of the attempt of one of the large producing companies to slip over a two-reel film in which the plot was made secondary to the advertising of an automobile manufacturing company. The attention of the World correspondent was called to this film by a prominent Ninth street manager, who states he pulled it off his program after its first exhibition.

Washington exhibitors have generally refused to run anything in the way of advertising merchandise of any kind. They have found that it hurts their business, for the fans complain that the theatres are not the place to give publicity to commercial establishments. The public even objects to a too long showing of slides giving a list of future exhibitions and these are being cut down to a minimum. The exhibitors decry the attempt of the producers to "put something over" in this manner and complain of their unfairness in trying to make money both ways. Not only do they probably receive compensation for bringing this automobile prominently into the limelight, but the Ninth street manager in question is also called upon to pay rental therefor on the basis of a first-run picture.

It is reported that others who have had this photoplay assigned to their programs are seeking to have another two-reel subject substituted for it, and their comment is decidedly adverse. It is contended that this photoplay, at its best, is nothing to brag about and the injection of advertising into the plot kills it as a box office attraction.

FINDS UNSANITARY PICTURE THEATERS.

The proper, or rather the improper sanitation of the motion picture houses of the District of Columbia was recently called to the attention of the World correspondent. It seems that entirely too little care is given to the disinfecting of many of them. Strange as it may seem the theater-going public has had just cause for complaint of foul odors emanating from toilets wafted about the auditorium by the fans, the real purpose of which are to circulate pure air.

Too much emphasis cannot be laid upon the need for care in this respect. As previously stated in this column, District officials have been testing the air of the various theaters. The amount of unpleasant advertising one would get were it to become noised about this neighborhood that his house had been condemned because of unhealthful conditions existing therein, could not be estimated. It should not be taken that any of the houses are not equipped with so-called disinfecting devices for in all of them there are to be found something of this type. The trouble is probably that they do not go far enough or perhaps it is that the solution of itself has an unpleasant odor. This condition will probably come as a surprise to many of the exhibitors, yet it is none the less true, for the World correspondent himself made a little investigation of the own and found things as reported.

IN THE FOX FILM OFFICES.

Lieut. Jim P. Anderson has greatly improved the appearance of the offices of the Fox Film Corporation, at 305 Ninth street, Northwest, for he has caused the erection of partitions and fencing to form compartments for the various departments of the business. The front part of the second floor has been divided into two sections, that at the right being enclosed by a mahogany and glass partition forming the manager's office, while that at the left, set off from the poster space by a mahogany railing, is used by the stenographer and the booker. Mr. Anderson desires to state that although he will be shut off from the outside world by this mass of wood and glass, it must not be thought that he will be out of the reach of those who desire to see him on business; the door will always be open to visitors.

The entire floor is being redecorated at this time and new office fixtures are being installed. Poster racks are soon to be erected and that space devoted to the reception of visiting exhibitors is to be furnished in fine shape. Mr. Anderson believes that when all improvements are completed, he will have one of the best appointed exchanges in the city.

Carl F. Senning, traveling representative for the Fox Film Corporation, traveling out of the Washington office, has again left for a tour of the cities in North Carolina.

Lieut. Jim P. Anderson is spending the week traveling through Virginia.

Mrs. Harry C. Given has just returned from an extended visit in New York City to which place she went on business pertaining to the Regent theater. While in the metropolis Mrs. Given paid a call at the various film exchanges and states that at each of these she met with a very cordial reception.

WEATHER REPORT SLIDES.

Some of the branches of the United States Weather Bureau, it is reported, have been furnishing weather reports to motion picture exhibitors who convey the information to their patrons by means of slides. This plan has not yet been taken up by the central office. It is being tried out at several places and if it is found to be of any value in the dissemination of weather forecasts the service will be extended to any theaters that may make application. These forecasts are sent out from Washington by telegraph at 8 a. m., and 8 p. m., daily, but the latter reports would not be available for use in the theaters because of their not arriving in time.

EXHIBITORS CO-OPERATIVE OFFICE GROWS.

The Exhibitors' Co-Operative Booking Agency, of which Earl E. Reese is manager, and George W. Smiley, secretary, have enlarged their quarters in the Bank of Commerce and Savings building, at Seventh and E streets, Northwest, by taking the large office which adjoins that which they formerly occupied. They have thrown the two into one and the establishment has now taken on an appearance of at least greatly increased business, if not actually of prosperity. Both Mr. Reese and Mr. Smiley are young men and hustlers, and it would seem as though their future, as futures go in the film game, is assured.

C. O. MOSS JOINS WORLD FILM.

C. O. Moss, formerly traveling representative in North Carolina for the United Film Service, has joined the forces of the World Film Corporation and will continue to cover that territory. Mr. Moss is very popular with the exhibitors of the Tar State and all of these, as well as his many Washington friends, wish him good luck and success in his new position.

Higher Prices in Topeka

Kansas Exhibitors Are Being Charged by Exchanges for Censoring Fees—Makes Higher Admission Necessary—Topeka Managers See Failure in Jitney Shows —Public Should Be Made to Pay for Censorship.

Special to Moving Picture World from Kansas City News Service.

PROPRIETORS of Topeka motion picture shows assert that the admission price to their theaters must soon be raised—and for most of the theaters, doubled, as the large majority of them still are "jitney" shows.

The straw that the theater owners say breaks the back of the low prices they have been charging is the word they have received from the film exchanges in Kansas City notifying them that a charge of ten cents per film will be made in the price of the service furnished to them. The film exchanges declare that the rigid film censorship of the state of Kansas has made the raise in their prices compulsory. This is now the price that the people of Kansas—the voters have to pay for electing men to office that make such laws. The state of Kansas is getting a lot of money out of the film censorship and the people were told by the Legislaturers that they elected to office that the moving picture men would have to pay for it. They taxed themselves and now to view the pictures they will have to pay the tax that they helped and tried to place somewhere else. The people are fooled by such lawmakers time and time again, but never is there a bigger fool than the ones that fool themselves.

Mrs. Frank Gandy, proprietor of the Aurora theater, believes that the raise in the prices will be only a matter of a few weeks, she says. In this she is greatly mistaken, for the film exchanges mean business. The state taxed the exchanges in a matter in which they had no voice. They paid it for a while, but found the burden too heavy and shifted it to the exhibitors, which the law was aimed at. The exhibitors are now finding it too heavy and they are shifting it to the people.

According to a letter recently sent out by W. D. Ross, who is chairman of the state censorship board, after August 9 no pictures will be allowed to be shown in the state that have not already been censored. The new charges for this by the film exchanges will begin next week.

"An increase in the admission prices is inevitable," says Mrs. Gandy. "With the taxes that have been placed upon the motion picture theater within the past year we can do nothing else. We now pay a federal tax of $100 a year and a city tax of $100 a year. That amount is of course in addition to our usual state and county tax. The price of carbons that we use for our lights has increased from $3.50 to $15 since the war started. With all these extras besides the increases that have heretofore been made by the film exchanges in charging us for our service, what else may the public expect?"

Censor Puts the Blame for Delay on Exchanges.

"It is the fault of the moving picture exchanges and not the state censorship board," is the statement of W. D. Ross, chairman of the board is sending out to the managers of shows in the form of a letter.

Ross says that he is tired of having complaints filed with him that managers are unable to get censored films because his censors are not working fast enough on the films checked up to him for inspection.

"Several managers have informed me that they were told by the film exchanges that they were unable to get us to censor enough films to go around," said Ross recently.

"That is not true. There is no excuse for any house showing uncensored films in Kansas to-day. In this connection I wish to state that it has been and is now the fault of the distributors, if they are unable to furnish censored films. As a matter of fact, the film exchanges have had since April 12 to get their films censored; but most of the exchanges have been presenting only their new films for censorship. The statement that the censorship board is not able to censor all films now being presented to it is absolutely in error; for the board thus far not only has been able to censor all films presented the day they were presented but could handle more. If any additional censors are needed they will be put on."

The film exchanges are using this excuse according to Mr. Ross to put out some old uncensored films that they know will not get by the board. They want to clean up on these, he says, instead of sending new and better films into the state.

"The woman manager of a picture house at Cottonwood Falls has written me that she would close down for a week," continued Mr. Ross, "because the film exchange company had sent her a bunch of films that she would not show under any conditions. She says they told her that was all they had, on account of the state censorship."

Ross announced recently that several traveling inspectors were to be employed to see that no uncensored films were being exhibited in the state after August 9.

It seems that Ross is bitterly sore at the Kansas City film exchanges and is trying his best to help them into another litigation to test the validity of the state law. This litigation the Kansas City exchanges declare they will gladly receive and in the mean time several Kansas City managers declare that if Ross does not watch his words carefully they will see if something cannot be done about libelous matter in the interviews he gives on the Kansas City exchanges. They declare that Ross is entirely ignorant of the workings of the Kansas City exchanges and thus he takes the stand he does in the matter.

KANSAS HEALTH BOARD TO USE FILMS.

Motion pictures are to be used to fight disease in Kansas during the coming fall and winter, according to the announcement made from the office of Dr. S. J. Crumbine, secretary of the state board of health. It was asserted that pictures showing the sources of typhoid fever, tuberculosis, smallpox, measles and diphtheria, will be exhibited in every county. Proper personal hygiene and preventive methods also will be portrayed. In an attempt to hold interest in the pictures, they have been made with a story running through each.

IN EASTERN DIXIE.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Virginia Notes.

THE skylight of the Colonial theater, in Richmond, Va., was blown off during the terrific storm which visited this section of the country on Sunday evening, August 1. The water pouring in at the rear of the theater caused some little damage.

A. L. Chockley, operator for the Virginian theater, in Roanoke, Va., will act as the local cameraman for the Mutual Weekly.

W. R. Koch, of the Onyx theater, Newport News, Va., has returned from a vacation of several weeks spent at Atlantic City, N. J. While in the north he stopped in New York City, looking over the various types of electrical plants suitable for installation at that theater. On his return he spent some time in Washington booking features and transacting other business for his house.

A first meeting of the creditors of R. L. Sutherland and D. D. Crockett, trading as Sutherland & Crockett and operating the Gem theater at Graham, Va., will be held in the Bank building at Graham at 9 a. m., August 17. This firm was adjudicated bankrupt on July 17. Creditors are being given notice of this meeting that they may attend, prove their claims, appoint a trustee, examine the bankrupt and transact such other business as may properly come before the meeting. Mayo Cabell is the referee to whom the case has been referred.

In North Carolina.

AT the meeting of the city council of Wilmington last week an appropriation of $200 was asked for use as a contribution to in part cover the expense of taking motion pictures of that city during the convention of the North Carolina Moving Picture Exhibitors' League at Wrightsville Beach, August 15 to 17, inclusive. These pictures are to be used in advertising the city of Wilmington and it is planned to show them in the theaters of North and South Carolina and Virginia. They are to be taken under the supervision of the National Film Corporation, of Baltimore, Md.

W. N. Wood, manager of the Lumina open air theater at Wrightsville Beach, near Wilmington, pulled off a unique advertising stunt when, with an assistant, J. W. Croom, he dressed up in typical rube costume and paraded the streets in a farm wagon loaded with straw and placarded with announcements that they had come all the way from the farm to hear "Betty Wilson at Lumina all this week."

In Maryland.

THE Garden vaudeville and motion picture theater in Baltimore is making a great hit with its summer shirtwaist dances which take place each evening in the ballroom of the playhouse. Every Tuesday evening a society dancing contest is held and silver loving cups are awarded to the winners. Last Thursday evening a carnival was held and prizes were awarded for the most grotesque costume, the most elaborate evening gown and to the best dancers.

The Twilight Amusement Company has purchased a lot on the southeast side of Columbia avenue, near Elbow lane, Baltimore, for a motion picture theater. The lot is 44 feet by 190 feet, and is subject to a ground rent of $140.

The Baltimore theatrical crusade commenced early in the year, following the announcement of the girl students of Trinity College in Washington, D. C., that they would withdraw their patronage from any theater which presented any of a series of twenty-six plays blacklisted by the Washington Truth Society. The announcement created attention throughout the country and the Baltimore theater movement was a result.

The Baltimore office of the United Film Service, in charge of Carl Jones, has been removed to 202 North Gay street, where a store is occupied. This exchange is now on the ground floor and far more convenient for its customers. It is planned to send a large number of films over from the Washington office to give efficient service on fillers and to supply regular service to some extent, although the bulk of the booking will be done as heretofore from the Washington exchange.

The motion picture theater in the New Murray building, at Williamsport, which was recently completed, has been opened to the public.

The Parkway theater, at North avenue and Charles street, Baltimore, will be completed by the middle of next month.

is said that this house will have a ating capacity of 1200 and that its con- ruction and equipment will cost nearly 75,000. George R. Webb is at the head the company which is building this ouse.

The Fox Amusement Company are ecting a new house which is to have seating capacity of about 500, at North venue, near Linden avenue, Baltimore. his house will be ready for its initial ening about September 1.

The Peabody theater at 11 East North venue, Baltimore, is being remodeled and decorated. The work of remodeling the ouse will give to it considerable addi- onal space and the seating capacity will e greatly enlarged.

The Lord Calvert Amusement Com- any is erecting a new motion picture heater to have a seating capacity of bout 500, on Fulton avenue, Baltimore. his company now operates two houses nd it is reported that they are contem- lating the erection of still another. J. lement Webber is active in the affairs f this company.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

IN INDIANA.

The cost of remodeling the Palace thea- er, Peru, Ind., will run about $700. New loor, new wall decorations, new lighting ixtures and a better seating arrangement re the improvements included. When he house reopens Manager Jimmy Chan- ler announces she will have an "aug- hented" orchestra. Jimmy says aug- hented is no relation to the word that neans cheese or fried potatoes.

O. I. Demron, manager of the Opera louse, Franklin, Ind., is remodeling the ouse, installing ventilating fans and naking other improvements preparatory o doing some exceptionally fine things n motion pictures.

Charles Blackstone becomes manager of he Grace theater, Martinsville, Ind., a ouse owned by E. J. Rembusch of Shel- yville, Ind.

F. R. Martin, of the Fox Film Corpora- ion, has closed with the management of he Why Not theater, Greenfield, for the 'ox Features.

They are talking of a board of censor- hip at Elkhart, Ind., as a result of the rouble with Peter Sarantos.

The Wonderland theater, Clinton, Ind., as added another picture machine.

Goshen, Ind., the twin city to Elkhart, as caught the censorship spirit from hat city and is talking censor board.

L. S. Browning, with his picture-taking utomobile, the Titanic, is to film the Muncie fair.

The K. G. Garden, Rochester, Ind., was pen Sunday night without any adverse levelopments. They will open again.

Several Indianapolis exhibitors, particu- arly the owners of the Michigan and the Tuxedo theaters, have found the stunt of aking kodak pictures of the young folks of the neighborhood, to be exhibited on slides at the theater on a night a few days later, a stunt that pulls them in, young and old. The night when the youngsters are shown are always big nights and the photo orders that follow indicate that it is a stunt that it should not be hard to get a photographer to co- operate in putting on.

R. H. Carnes has bought the Wayne theater, Indianapolis, at Ft. Wayne and Tenth streets, from Eugene Short.

William Price bought from Jerry Hill the Idle Hour theater, College and Massa- chusetts avenue, Indianapolis. Price opened with "Midnight at Maxim's."

To popularize their Wednesday night show, the Orpheum theater, Mitchell, Ind., is giving away a small box of candy with every admission.

Indiana Compensation Act

Workmen's Compensation Regulation Goes Into Effect September 1—Exhibitors Must Take It Into Account—Minimum Addition to Overhead Will Be $10 a Year—Casual Employes Exempt—What the Term Means.

Special to Moving Picture World from Indiana Trade News Service.

EVERY exhibitor in Indiana is face to face with the Indiana Workmen's Compensation law, which goes into effect Sept. 1. Indiana has the "model" statute of this character, it is said, and that means that every employer of one or more persons must be prepared to pay compensation for accident to employes while in his service, or for accidents arising out of their employment.

The minimum policy means an addition to the overhead of about $10 a year. Compensation during total disability is upon the basis of 55 per cent. of wages for a period not exceeding 500 weeks, or $5,000; the maximum paid weekly not to exceed $13.20 and the minimum $5.50. The maximum for death is $3,960 and for total disability $5,000.

Managers of chains theaters are regarded as employes under the law, unless they own part of the company property and in other ways are subject to the hazards of the employer. This applies to exchange men as well, the film corporations being required to insure compensation for them unless it can be shown they are officers of the organization partaking of the profits and drawing no compensation for any service other than as stockholders and officers.

Casual employes are exempt from the provisions of the law, and some exhibitors who were congratulating themselves that they would not have to provide for compensation for extra ushers for Saturday and Sunday business, have been surprised to find that they are viewed as regular employes, because they come in the regular routine of business. A casual employe is the man who is hired to wash windows, or cut grass, and whose appearance on the horizon is intermittent and irregular. The chauffeur comes under the law, unless he is employed at indoor work at the residence of his employer, when he may be classed as a domestic servant, all such servants being exceptions and not subject to compensation.

NOTES FROM INDIANA.

The Equitable Motion Pictures Corporation of Virginia, total capital $3,000,000, has filed notice of an investment of $100,000 in Indiana with the secretary of state. The directors are given as F. F. Feist, M. J. Speigel, R. M. Atwater, Jr.

Joseph Bommersheim and John T. Belger of the Gaiety Theater Company, Ft. Wayne, Ind., has made final arrangements for starting the Gaiety theater in Bluffton, Ind. A room has been rented and is being remodeled. There will be a seating capacity of 350.

The Lyric theater, Indianapolis, closed Aug. 1 to renovate and redecorate. They will reopen about Sept. 1 with vaudeville and pictures.

Good crowds were attracted by the joint appearance of Edna Maison in person and in pictures at the Cosmo theater, Gary, Ind.

Manager Matthews of the aerdome, Monticello, Ind., after seeing the crowd standing around first on one leg and then another on band concert nights, while his seats were not being filled, began to advertise comfort, "Why stand on one leg and develop corns, when you can see pictures and hear the concert in comfort at the aerdome." It paid.

Willard Chiddister, pianist at the Irwin theater, Goshen, Ind., has signed to undertake a motorcycle trip into the far northwest. He hopes to run down and recapture his lost health. Louise Shellenberger-Collins has succeeded Chiddister at the ivories.

The Lyric, Aurora, Ind., is showing World Film Corporation features now in addition to Paramount pictures.

The citizens of Valparaiso, Ind., liked the Billy Sunday pictures so well that a request for a return engagement was made.

The Eastland picture was barred at Elkhart, Ind., by Mayor Smith.

Imagine the brain explosion suffered by Sherman Everling, Elwood, Ind., an ex-soldier, when he stopped in the middle of a hearty laugh at a Galveston scene showing a private struggling with a refractory mule unwilling to be loaded on a transport, astonished to find that said private was himself. At the time the mule was keeping him so busy that he didn't know the picture man was near.

The Lyric theater, Elwood, Ind., has engaged Paul Curry on drums and traps. Curry has a local reputation as some cat at his favorite occupation.

The Lyric theater, Vevay, Ind., is presenting World features once a week.

William Meloy has signed a contract with W. V. and S. L. Dorsey, Shelbyville, Ind., for the erection of a picture theater to seat 800. It will be fireproof, highly ornamental, and luxuriously comfortable, and will drive a livery stable off the main street. It will have forced ventilation and steam heat.

Peter Sarantos of the Family theater, Elkhart, Ind., is in bad with the Mayor, the Chief of Police and the Matron. The three named say they found a picture Sarantos had advertised to exhibit "not moral" and ordered him not to show it. Sarantos said they visited his show and left, without expressing an opinion, by which action he took them to mean the show was O. K. To this the city officials come back by saying that they had ordered him not to show the film in advance and that the visit had only confirmed the order, this being what they expected Sarantos to understand.

Grimes Brothers, owners of the Arc, Crawfordsville, Ind., have booked a number of photoplays, and propose to show them for five cents if the crowds turn out in number to give them a profit. They are advertising the program change in a big way.

Frank Kline, operator at the Empress, Huntington, Ind., has just got back on the job after a siege of sickness.

The Valparaiso, Ind., exhibitors are featuring a daily weather report as part of the showing. When requested the government weather bureau will furnish such reports regularly.

The Essanay Company, Chicago, has arranged to film the Merom, Ind., chautauqua.

Roy Parks of the Arcade and F. E. Thompson and R. L. Hudson of the Pacae, Richmond, Ind., are in bad with the building inspector because side doors were found locked during recent shows. Patent safety locks are to be installed.

A committee of several citizens at Logansport, Ind., called upon the city authorities, requesting that the theaters be notified to close on Sundays. City Attorney Kistler holds that the law is based on popular opinion, and simply states that a man cannot follow his usual vocation, and if strictly enforced would close all drug stores, cigar stores, garages, etc. The action the city takes, he declares, must be based on affidavit filed by some complainant. The city stood ready, he said, to prosecute such an affidavit.

Walker & Sons, Anderson, have taken out a building permit to build a motion picture theater.

Prejudiced Censorship?

Houston, Texas, Board of Censors Scored by Exhibitor A. J. Xydias of the Rex and Star Picture Theaters—Claims He Is Forbidden to Run Films Permitted to Other Showmen—He Is Upheld by Court After Showing Picture.

By G. S. Parker, Dallas Correspondent of Moving Picture World.

THE Houston (Texas) Board of Censors have unreasonable demands, according to A. J. Xydias, proprietor and manager of the Rex and Star motion picture houses in Houston. "The Seventh Commandment" was shown at a theater in Houston, first run, and the censor board passed it. It was to be shown by Xydias second-run, and they said "no." But Xydias believes in justice—he ran the picture anyway, even after the censor board had especially forbidden it. They tried to close him up and stop the showing, but found they could not do it. So they had him arrested for "showing an indecent film." The case came up in the Police Court, and it was found there was no city laws regarding the matter, so his case was transferred to the county court.

Before a crowded courtroom, the various points in the case were thrashed out, and Xydias was acquitted by the jury in ten or fifteen minutes. The court held that a member of a censor board has no more authority than any ordinary citizen. Just as any citizen may file a complaint with a county attorney, if they believe an exhibitor is showing an indecent picture, so also may the censor board members, but their say-so does not mean that the exhibitor will be convicted—it remains for the jury to say whether or not they believe the picture is indecent. The censor has no authority to make the exhibitor eliminate any scene from the picture, nor can a censor prevent the showing of a picture, according to the law brought out in this case.

The Houston censor board has seemingly been after Xydias for some time. When he had "The Devil's Daughter" booked, the censors looked it over and said "It is an indecent film—we prohibit the showing of it in Houston." But a few days later "The Devil's Daughter" was shown at one of the largest theaters in Houston, after being passed by the Houston censors.

Xydias ran "The Seventh Commandment" again after being acquitted for the first-time showing at his house—and it is not necessary to say that he "had some crowds."

MOST BEAUTIFUL GIRL IN DALLAS.

The Old Mill theater of Dallas has been receiving photographs of "beauties" to select the most beautiful girl in the city. They now have some three or four hundred photographs, and it is said the judges are having a hard time picking out any one that is more beautiful than another. The judges are composed of Ben B. Lewis, Old Mill manager; E. H. Fitzhugh, camera-man and producer of a number of local motion pictures; and other prominent men of the city.

As soon as the most beautiful girl in the city is selected, she will be starred in a short film, produced for the Old Mill, about the State Fair of Texas, which is in full blast each year between the middle of October and November 1st, lasting sixteen days.

One of the afternoon newspapers says that the secret meaning of the "beauty contest" is to secure beauties who are capable of acting before the camera, to be used in the corps of photoplayers of the recently mentioned producing company in Dallas, which is as yet in the projected class.

DALLAS FLASHES.

J. Fred Rogers, of Dallas, has left for the Pacific Coast to investigate the possibilities of securing directors, cameramen, players, etc., for a film producing concern to be stationed at Dallas. It is said that Mr. Rogers has lined up a number of business men in Dallas to put up the capital for the company.

Miss Katherine Stevens, who recently played in "The Heart of a Woman," "A Foolish Virgin," etc., has been in Dallas for several days in consultation with Mr. Rogers regarding the project.

The tentative plans contemplate a Dallas producing company that will put out pictures of a superior quality, and by their merit, command attention everywhere. Mr. Rogers thinks that Dallas has an equal opportunity of producing pictures with Los Angeles and other California cities.

CENSOR BILL IN GEORGIA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ONLY nine more working days for the Georgia Legislature and not a bill has been introduced to censor moving pictures.

A KINDERGARTEN PICTURE.

The Free Kindergarten Association of Atlanta put on a film Monday at the Alsha theater, on Gordon street, in the West End. The film, "Uncle Crusty," one especially adapted to the entertainment of children, drew a crowded house all day. A part of the proceeds go toward the treasury of the association, which each year finds its burden greater in the establishment of new schools, where they are needed and in their maintenance.

TUBERCULOSIS FILMS IN ATLANTA.

As a means of educating the people along lines of hygiene and proper care for themselves from the standpoint of health, the Atlanta Anti-Tuberculosis Association has planned a series of motion picture films to be given in the city covering a period of five weeks.

It is the association's plan to present a program for three consecutive nights of each week, the first of which will be given this week on Bellwood avenue. The films to be shown will illustrate local conditions, and show how they may be improved for the betterment of the community.

Prominent physicians of Atlanta will deliver lectures in connection with the pictures. In addition to the educational films, there will be some comedy pictures shown to vary the program. Being for the betterment of the health conditions of the city, no admission will be charged, nor any expense whatever to those attending.

"THE WHITE COAT."

Made in Atlanta, with an Atlanta girl as heroine, and a supporting cast, all Atlantians, "The White Coat," the last picture produced here by Edwin Bower Hesser, before the Colonel departed for Broadway, is being shown this week at the Georgian, formerly the Montgomery theater. Miss Alameda Holcombe, winner of the beauty contest which the Universal company conducted a while back, is the Atlanta girl who plays opposite Col. Hesser in the "White Coat." The scenes were made in Atlanta, Marietta and Decatur, Ga. This is the play in which Miss Holcombe came near losing her life. While taking a scene at Silver Lake, the canoe in which Miss Holcome was sitting capsized; she sank to the bottom and would have been drowned had it not been for one of the actors, Chip Eubanks, who rescued her.

WHAT IS DOING IN GEORGIA.

P. J. Flannery, formerly with the New York Review, has been made a member of the publicity department of the V-L-S-E. Mr. Flannery was with the Review for the past five years, and previous to that he was with the Brooklyn Daily Eagle. While with the Review he conducted its motion picture section.

J. Walter Lamb, for some months manager of the Atlanta office of the World Film Corporation, has returned to the head office in New York, being succeeded by H. R. Mason, one of the well-known motion picture men in the South.

Manager A. C. Bromberg, of the Mutual Film, spent the week end in Jacksonville, Fla.

Daniel Webster, manager of the Airdome, Union Point, Ga., was in Atlanta a few days this week, and reports a splendid business for his theater. He is supplied by the World Film Corporation.

The Majestic theater, Columbus, Ga., reopened Saturday, and reports a splendid business. A. R. Hill, late of Herrin, Ill., is the manager.

The Paris and Strand theaters, of Durham, N. C., report the largest business of the season the past week.

The Pastime theater of Greenwood, S. C., for the past week has shown an exceptionally good patronage. This theater is using the Universal service, and has many Fox features booked also.

Clara Kimball Young, in "Marrying Money," filled the Strand theater to S R O both Monday and Tuesday. The Strand has taken on new life the last few weeks, and the splendid orchestra at this theater has much to do with it.

The Montgomery theater, one of Atlanta's high class theaters, is now known as the Georgian. It is within each reach of all the hotels and numbers among its patrons perhaps more of the traveling public than any other theater of the city.

Frank Montgomery's new Regent theater out on Peachtree street in the residental section is doing a splendid business.

IOWA "FIRE-TRAP SHOWS" SCORED.

Special to Moving Picture World from Midwest News Service.

DISASTERS in Iowa fire-trap motion picture theaters are possible, according to the Marshalltown, Ia., Times-Republican. The paper intimates that inspection is lax and that political reasons have a great deal to do with this neglect. It says: "There are hundreds of old store buildings without the large complement of exits where people crowd together to watch moving pictures, buildings where the inflammable films stand between the audiences and the doors. That Iowa has escaped a holocaust is more luck than management. A man may light a match in a powder mill and escape destruction but he cannot continue the practice and avoid certain consequences of carelessness and bravado.

"So unless the condition of the cheap picture shows is amended the certainty exists that some town, little or large, shall soon find itself shocked and paralyzed with a horror proportionately as great as that which took place at the docks in Chicago Saturday.

"Strict investigation and inspection and rigid conformity to precautionary measures provided by law should be the watchword of state and city officers whose responsibility for the safety of their own communities ought not to be sold for personal or political friendship or grafted upon to advantage or evaded through disinclination. For such evasion

is criminal, morally and legally criminal."

It is wiser not to take chances with human lives at stake. It is better business to run a legitimate picture show that will last than to make a big percentage on a small but temporary investment with high risks.

STATE'S EMINENT DOMAIN MAKES THEATER MOVE.

The West Side theater, at Cedar Rapids, was ordered by the court to move in order that the River Front Improvement Commission could slice ten feet off the rear of the building, which was in the way of a proposed "sea wall." O. D. Harman, owner of the theater, refused to vacate the building until ordered by the court. He probably will ask damages.

MAKES BURLINGTON, IA., FILMS.

Owne E. Lewis, camera man of Burlington, has been making a 3,000 foot commercial and industrial picture of that city. His work included the Tri-State Fair auto races and the Burlington speed boats racing in the Mississippi Power Boat Ass'n. regatta at Hannibal, Mo.

HERE AND THERE IN IOWA.

The Palace theater, at Waterloo, is using a slogan, "The House that Caters to the Masses and Not the Classes," which gives food for thought. It also says: "Some things you will not see at the Palace are peanut venders, a red-brown color over one-third of the curtain." "Some things you will not hear at the Palace, a funeral march at a horse race."

R. S. Ross, of Des Moines, has purchased the Iris, at Hamburg, from A. F. Larson.

Bernard McAnaa has opened the Crystal theater, at 613 East Locust street, in East Des Moines.

Thomas Matthews has sold the Star theater, at Knoxville.

The Magic theater, at Fort Dodge, has been leased to James Kearns, formerly connected with the Fort Dodge Gas and Electric Company.

Lloyd Gates, who recently sold his motion picture theater at Anamosa, has purchased the Crystal theater, at Greene, from D. C. Prior.

Members of the I. O. O. F. lodge at Lisbon, have purchased the motion picture equipment of E. E. Terry, of the Page theater, and will give regular shows at the opera house.

E. F. Russell has opened a motion picture show at Laurens.

Edward Ehlers has sold Wonderland theater, at Paullina, to Bert Phinney, of Sutherland, and is now selling automobiles.

George Tesmer, of Traer, has purchased the motion picture theater at Preston.

Ladies of the Moose Lodge, in Clinton, had charge of the show at the Family for a day.

The Lyric theater, at Iowa Falls, was sold at auction to C. M. Kellogg, of Webster City. Mr. Bussler, of Webster City, will be associated with him and will make a specialty of the musical programs.

Pertheram & Yeakel will erect a new opera house 32x100 at Kanawha.

L. T. Clark, of Rock Rapids, has opened a motion picture show in C. Gardner building, at Ocheyedan.

Mr. and Mrs. F. H. Chichester, of Sheffield, have opened a motion picture theater at Thornton.

MONTREAL TAX UNPOPULAR.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THE Montreal Charity Tax has been in operation a week, and from the very first has been unpopular—with public, press, film and theater men. The public are angry, the press is loud in protest, and all exhibitors are losing money. The outlook for the future is optimistic, and there is every indication that Montreal will be freed from such a troublesome law. Already action has been taken against the city.

Monday, August 2, was the first day of the tax. Collection boxes were distributed to all places of amusement, and seventy-three policemen detailed to supervise the collection. There was some confusion that day. First of all, although the affair has been well press-agented, many were unaware of the new regulation. Then came the "kickers." The worst of the species were women with children. It is not amusing to pay a tax on a large family. From the start the poor people suffered, and this in turn affected the small picture shows. Many, in fact hundreds, at some shows, were turned away. In some cases, very isolated ones, the policeman permitted a patron who had not the extra cent to enter; in still other cases the management of a house would supply the needed coin.

It was thought, because the theaters were getting a percentage of the tax the theaters were the authors of the regulation so as to make more money. One manager claims a loss of fifty dollars a day. Another exhibitor claims a falling off in business of exactly fifty per cent. The attitude of the public towards the tax may be understood by this little anecdote: A party of pleasure-seekers stepped out of their car the other night and sought admission to a high-priced picture show in the West End. They would not pay the tax and so left the lobby. They were not mean or stingy, no. They even left the tickets behind and went away without receiving back their money. The public cannot be forced to do a thing.

The returns on the first day were $380. This represents about 38,000 people. However, this is not the average daily attendance at Montreal amusements. The business on that day was particularly bad, of course, and furthermore, the big legitimate theaters have not opened their seasons yet. If the tax continues to be levied it is safe to assume that returns will be larger. On the first day it was also announced that the city would remunerate show men later. Theaters will be paid five per cent of the amount in the boxes, as well as five per cent on the sale of tax tickets. Five per cent of 2000 admissions is only $1, since 2000 coppers only represent $20.

Action Against City.

As yet local motion picture exhibitors have taken no steps against the law. The Exhibitors' Association has held four meetings so far, but has not decided upon any definite plans. The WORLD man is given to understand that money will be voted soon for the purpose of fighting the tax. One firm, though, has already taken action against the city, and the first step will be to obtain an injunction restraining civic authorities from collecting the tax while the case is pending in the courts. The company which took action is the Dominion Park Company, Limited. Dominion Park is the Montreal Coney.

The petition is a lengthy one and sets forth in Section E, that by virtue of Par. 7, Sec. 92, of the British North America Act, the establishment, upkeep, and administration of hospitals, asylums, and charitable institutions other than marine hospitals belongs to the Legislature of the Province, which cannot delegate these powers to any municipal corporation, as it has done by the present law, to maintain the said hospitals and charitable institutions. In another section it is stated that the tax is the same on all tickets, no matter what the price may be, thereby creating, among the various establishments, such injustice as to constitute an illegality and render the said law null and void and ultra vires. The petition states as well that the law is contradictory inasmuch as in one section it claims proprietors to be personally responsible for the collection of the tax, and in another declares that the tax shall not be recoverable from the proprietors.

NO SCREEN
BUT THE BEST

The best picture service obtainable is only half as good if the projection is not of the best—and Perfect Projection is impossible unless the Screen used is a

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Write for Sample, Price and Details of Our New Sales Plan

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220 W. 42d STREET, NEW YORK CITY

BUFFALO CHILDREN IN SHOWS WITHOUT GUARDIANS.

By Billy Bison, Buffalo (229 Oxford ave.)
Correspondent of the Moving
Picture World.

THE Buffalo Child Welfare Association announces that it will begin a campaign to require proprietors to enforce an ordinance which prohibits children under age to enter moving picture theaters and other amusement places without a parent or guardian. Letters soon will be sent out to all theater proprietors and managers in that city, warning them that the association intends to conduct prosecutions, unless the ordinance is enforced strictly. The association has also secured the conviction of a manager of a local moving picture and vaudeville house, who was charged with employing children under 16 years old in a vaudeville sketch.

A SENSATIONAL ADVERTISER.

Exhibitor J. Wallingford, manager of a five cent picture theater at 263 Main street, Buffalo, has been attracting a good deal of attention of late:

"I have earned the title of 'The King of Sensational Advertising,' said Mr. Wallingford, "and I am proud of the title. I am always on the lookout for novelties and my patrons appreciate my efforts. Five to six reels are featured by me. I try to show new scenes, new faces and new productions frequently, with music to match, and not have a sameness to my programs. The best offerings of Max Figman, William Farnum, Marguerite Clark, and other big stars are featured at my theater. In a contest at an early date I shall offer prizes to those who have the best make-up of Charlie Chaplin."

BUFFALO BREVITIES.

T. Leroy Wardle and E. T. Rinas will erect a moving picture airdrome at Farmingdale, N. Y.

For the benefit of the child welfare work, shows were recently given at all the moving picture theaters of North Tonawanda, N. Y.

Moving pictures of beautiful scenery along the Genesee River, N. Y., have been taken.

The Consolidated Amusement Co. has bought a moving picture theater in the Klienhans building in Salamanca, N. Y.

Several moving picture exhibitors of Syracuse, N. Y., have agreed upon a minimum admission fee of ten cents to be charged at their theaters after September 1st. In Watertown, N. Y., according to Papayanakos Brothers, owners of the Wonderland, Lyric and Antique picture theaters, the price of admission and the length of the programs will not be changed in that city.

The United States Film Co. has been taking moving pictures of residents and scenes in Oswego, N. Y.

A. F. Hanning has denied the report that he will build a moving picture theater at 114 Genesee street, Auburn, N. Y.

The National Movie Stamp Corporation has been incorporated in Jamestown, N. Y., with a capital of $100,000. The concern will manufacture premium tickets, stamps and coupons in connection with moving picture theatres, etc. The directors are Oscar Strangburg, James C. Peterson and Frank E. Felt, all of Jamestown.

Moving pictures reproducing scenes of the War of 1812 will be taken at Niagara Falls.

George and Peter Landry will build a $12,000 moving picture theater in Sixth avenue, Troy, N. Y. The house will seat 1,000 persons, and will be of white concrete blocks.

The Buffalo News in an editorial says the moving pictures of the Eastland disaster "have been rather a factor for good than for evil in Buffalo because they have impressed thousands of people with the danger of sudden rushes from one side to another on shipboard."

In Oswego, N. Y., recently, four persons were hurt, one seriously, while moving pictures of a pony parade were being taken in the business section there. The ponies became frightened, ran away and collided with a farmer's wagon.

The Buffalo Enquirer, in association with the World Film Corporation, and twenty-four newspapers in other cities, will release in local theaters each week a news film known as the Enquirer-World Weekly.

The Aldermen of Schenectady, N. Y., have decided against an ordinance which would have restricted the number of moving pictures in that city to sixteen, or one to every 5,000 inhabitants. All eight aldermen present voted negatively.

Oswego, N. Y., moving picture managers state that there will be no increase in the admission fee to their theaters and that the number of reels will not be decreased.

Harry D. Crosby, a Batavia, N. Y., actor, is spending his vacation in that city. Mr. Crosby appeared in the moving picture version of "York State Folks," as he was one of the members of the original company.

In North Tonawanda, N. Y., Mayor Rand has granted an unconditional license to Henry Klinger to conduct the Oliver theater seven days a week. The license was given under order of Justice Cuthbert W. Pound. This is the first time the movies have been granted a Sunday license in that city.

The International theater of Niagara Falls, which played dramas for many years, will be devoted entirely to moving pictures. In announcing the change the management said that on account of the popularity of moving pictures, "it is now difficult to secure a so-called 'legitimate' entertainment, most of the companies have been forced to give up their travels." Paramount service will be featured at the International.

Work is progressing on the new moving picture theater being erected on Oneida square, Utica, N. Y., by H. G. and A. G. Lux, owners of the Alhambra theater in that city. Names for the theater will be submitted in a public contest, and prizes will be offered. The house will seat 1400 persons.

The Avon will be the name of the new moving picture theater being erected on Lafayette street, Utica, N. Y., by the American Motion Picture Co. The stage will be 37 x 80 feet. A costly pipe organ will be installed by the Wurlitzer Co.

PITTSBURGH BANS CHICAGO DISASTER FILMS.

Special to Moving Picture World from
Pittsburgh News Service.

MOVING pictures of the Chicago River disaster will not be allowed to be shown in Pittsburgh, according to R. J. Alderdice, police commissioner, who is acting superintendent of police. The pictures have been banned in several cities, according to dispatches. Acting Superintendent Alderdice has issued an order to all patrolmen to watch moving picture houses and if an attempt is made to show the picture of the disaster to report to the police commissioner immediately.

It has not been announced definitely what stand the moving picture men of this city will take in the matter, but it is thought some move will be made to overrule this order. Not only the moving picture men of the city, but the general public have taken notice that quite a number of interesting pictures have been prohibited from being shown, and it is thought the public also will make some kind of a stand in the near future to put a stop to this practice.

ROBERT WHITEHILL DROWNS.

Robert Whitehill, aged 19, a popular young man in the Pittsburgh film circles, employed as assistant shipper at the Metro offices, was drowned in the Allegheny River recently. Whitehill, in company with Robert Hoffman, left the Metro offices to go canoeing in Hoffman's canoe. Just as they reached the Sixteenth street bridge Whitehill leaned over as the canoe struck a whirlpool. Whitehill evidently lost his head and was drawn under some barges by the current, although Hoffman, who is an expert swimmer, called to his companion to keep cool and made every effort to reach him, but the current was too strong. The entire trade greatly sympathizes with his survivors and extend their sincere regrets.

IN SMOKY CITY CIRCLES.

M. J. Kornblum, manager of the publicity department of the Clark & Rowland chain of theaters in this city, has announced that he has made enlargements in the force of the advertising department. In addition to Arthur J. Simmons, who is assistant publicity manager, an advertising solicitor in the person of Walter L. Bacon, Jr., has been engaged, and Miss Helen Zinsmeister has also been engaged as stenographer. A multigraphing machine has been installed in addition to an Elliott addressing machine.

The two-reel story of the Knights of Malta picnic, held last Saturday at Kennywood Park, by W. B. Jones, of the Industrial & Domestic Film Company, of Pittsburgh, is already assured of an extended booking throughout the western part of Pennsylvania.

E. C. Rockwell, Pittsburgh manager of the Metropolitan Booking Offices, spent a few days last week visiting the Barkroot shows at Garrick, Pa.

Messrs. Parker & Elder, of Pittsburgh, have sold their Grand theater in Saltsburg, Pa., to M. G. Maute. Mr. Maute intends to enlarge and remodel this house in the very near future and change the policy to high-class features at increased prices.

Messrs. Hanitch & Robins, managers of the Coliseum theater in New Castle, Pa., are making many improvements on this house and intend making it one of the prettiest and most modern in the state. The house will be re-seated so that it will be more comfortable to the patrons and accommodate larger audiences. The interior of the theater will be finished in white and gold. It is expected that the house will be reopened about the middle of next month.

Mr. Hume has sold his motion picture theater located on Long avenue, Mahonington, Pa., to J. Hetrick. Mr. Hetrick has closed the house for repairs, and will reopen it in about a week.

J. Silverman, who operates the Pastime theater in Altoona, Pa., has purchased from M. O. Orner, the Juniata theater in this city.

Al. W. Cross, manager of the Hudson Feature Film Company, of Pittsburgh, has installed a Pony Rex film renovator which is giving excellent satisfaction. While the machine has been in use but a short time the exhibitors are commenting upon the clean and clear appearance of the films.

J. G. Meyer, manager of the Grand in Williamsport, Pa., has purchased a Minusa Gold Fibre screen from Ludwig Hommel & Co., Pittsburgh.

Gamble Brothers, who manage two theaters in Altoona, Pa., have purchased two motor-driven Power's cameragraphs from Ludwig Hommel & Co. The Gamble Brothers have Power's machines in all of their houses.

The contract for the terra cotta for the new Liberty theater on Penn avenue, near Frankstown avenue, East Liberty, has been let by the East Liberty Theater Company to the New York Architectural Terra Cotta Company.

John S. Wagner will have a $10,000 motion picture theater built in Ben Avon, near Pittsburgh, from plans by J. T. Steen, and bids on the job are now being received.

The contract for the Clarence Overend motion picture theater, to be built on East Ohio street, Northside, Pittsburgh, has been awarded to Golden & Crick.

Most Manufacturers
Look upon the picture business
As a gamble
The success of their releases
Is a matter of chance.
With
Vitagraph
Lubin
Selig
Essanay
It is not a gamble
Because
They have
The experience
To select the best scenarios,
The money
To pay the best actors and
The brains
To produce the best results
From the best material.

V.L.S.E. INC.
1600 BROADWAY, N.Y.CITY.

A screen inspection of
"THE CHALICE OF COURAGE."
Will do more to convince you
That this picture
Will meet the approval
Of your audiences
Than all the advertising we can place.

CYRUS TOWNSEND BRADY,
Author of
"The Island of Regeneration",
Also wrote
"THE CHALICE OF COURAGE."
His name alone
Means packed theatres.
"THE CHALICE OF COURAGE."
Is one of his best works.

Directed by ROLLIN S. STURGEON.

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EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

It is not
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Blue Ribbon Features
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You can get Four Part
Blue Ribbon Features.
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and in popularity

"the WHEELS of JUSTICE"

Will come up to and prove to be
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NEW YORK CHICAGO LONDON PARIS

LUBIN

ANNOUNCES

THE DEBUT IN PHOTOPLAY
OF THE FAMOUS COMEDIAN

RAYMOND HITCHCOCK

IN

THE RINGTAILED RHINOCEROS

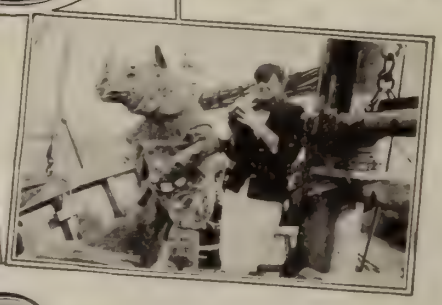
SUPPORTED BY
FLORA ZABELLE
HERBERT FORTIER
RAYMOND HACKETT
EDWARD METCALFE
IDA WATERMAN
ARTHUR MATTHEWS
&
WILLIAM BOYD

A FANCIFUL COMEDY
IN FOUR ACTS

"ALICE IN WONDERLAND"
OUTDONE

FOR GROWN-UPS
FOR CHILDREN
FOR PESSIMISTS
FOR OPTIMISTS

FOR EVERYBODY
WHO
LIKES TO LAUGH



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AUGUST 16TH

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WITH
GLADYS HANSON
GEORGE SOULE SPENCER
&
WALTER HITCHCOCK

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FROM THE FAMOUS PLAY OF THE SAME NAME, BY CHARLES KLEIN, FEATURING—DOROTHY BERNARD & GEORGE SOULE SPENCER

·THE EAGLE'S NEST·
FEATURING EDWIN ARDEN & ROMAINE FIELDING. A THRILLING PHOTOPLAY OF WESTERN LIFE...MADE IN THE FAMOUS "GARDEN OF THE GODS" IN THE COLORADO ROCKIES.....6 ACTS

·THE COLLEGE WIDOW·
GEORGE ADE'S FAMOUS COMEDY FEATURING ETHEL CLAYTON & GEORGE SOULE SPENCER

·THE SPORTING DUCHESS·
FROM THE NOTED PLAY OF THE SAME NAME FEATURING ROSE COGHLAN & ETHEL CLAYTON

COMING
THE HOUSE OF A THOUSAND CANDLES
IN FIVE ACTS
FEATURING HARRY MESTAYER
SELIG RED SEAL PLAYS
A Texas Steer
The Rosary
The Millionaire Baby
The Carpet from Bagdad
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"A Bunch of Keys" Provokes Explosive Laughter, Says Critic

Here is what a leading photoplay critic says of Essanáy's five-act comedy, "A Bunch of Keys," written by Charles Hoyt.

" 'A Bunch of Keys' had a prolonged stage success.

"Its humorous incidents made ardent admirers yell themselves hoarse.

"Hoyt never permitted vulgarity or indelicacies in his plays.

"Essanay's production in films of 'A Bunch of Keys' has the real Hoyt atmosphere.

"For me the five reels evoked explosive laughter.

"It will keep the spectator in a mirthful state of mind.

"It will provoke boisterous merriment.

"To the excellent assignment of the characters in the cast is attributed much of the mirth.

"William Burress, John Slavin, June Keith and William Castelet, in the leads, form a strong quartet.

"Another strong point that will commend this Essanay production to favor is the care devoted to settings."

Book this comedy through any of the branch offices of the V. L. S. E., Inc. Produced by Richard Foster Baker.

Trademark Reg.
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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

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Stories of the Films

General Film Company

VITAGRAPH.

THE CUB AND THE DAISY CHAIN (Aug. 23).—The cub reporter writes a touching little story of Grandma's birthday party, with daisy chains, dances, etc., when he should have written her epitaph. His girl saves the day and Jimmy gets a good job.

FROM THE DREGS (Special—Two Parts—Aug. 24).—Lieutenant Curren, of the regular army, is assaulted by Private Roy, of his company, and the latter is sent to the military prison. Known as Convict 125, Roy serves a year of his time, then his desire for revenge turns to repentance and he apologizes to Curren. A pardon is secured and Roy reinstated in the service. War breaks out, and Roy saves the Lieutenant's life on the field of battle, but loses his own in doing so. From a locket found on Roy Curren's wife identifies him as her long-lost brother.

A CITY RUBE (Aug. 25).—Talk about a county boy being a Rube! You ought to see the green city lad in the country. After trying to make the cow sit on the milking stool, collecting all the china eggs and jabbing the farmer with a pitchfork, Adolphus flees for the railroad station, spurred on by liberal charges of bird shot.

THE GOOD IN THE WORST OF US (Aug. 26).—In protecting his wife from a companion of former days, a young husband is nearly shot. The police—called by her—shoot first, however, and the crook's dying words clear the wife's name and restore happiness.

THE WARDROBE WOMAN (Aug. 27).—Mary Mooney, wardrobe woman with a musical comedy show, adopts Ella, an orphaned chorus girl. Her wisdom and fearlessness save the girl from the clutches of a human vulture and set her feet on the straight and narrow path.

THE TIGRESS (Broadway Star Feature—Special—Three Parts—Aug. 28).—Absolutely without fear, strong as a man and the wife of a Master-Crook, "The Tigress" steals the child of a wealthy man and lavishes upon it all the wealth of mother love in her ferocious nature. She becomes leader of the gang and rules them with a will or iron. On the other hand, she brings up her adopted son in total ignorance of the other side of her life. Eventually, the police round up the gang and "The Tigress" is arrested. Scornful to the end, she confesses everything, kisses her adopted boy for the last time, and dies by her own hand.

KALEM.

THE BARNSTORMERS (Broadway Favorites—Four Parts—Aug. 23).—Adam, the proprietor of a country hotel, loses his heart to Nell, a soubrette. Unknown to the old man, the girl and his son Jack were formerly sweethearts, but had quarreled because of her refusal to leave the stage. Knowing of Adam's love for Nell, Mason, the leading man, and Eppstein, the manager, induce him to finance the show. This is on its last legs. The members of the company stop at Adam's hotel while in Preston and thus Nell meets Jack again. Upon her refusal to give up the stage, Jack angrily leaves her. When the show departs early next morning, Adam goes with it.

Nell is fascinated by Mason and the latter plays her against Clara, who also fancies she loves him. Nell does not know that it is Adam's money which is backing the show. When she does discover the manner in which the old man is being fleeced, she promptly declares her intention of quitting the company. The conspirators vainly plead with the girl. Desperate, Mason and Eppstein kidnap Adam and wire Jack in the old man's name asking him to telegraph $600. His suspicions aroused, Jack determines to investigate. In the meantime, Nell has discovered Adam's predicament. Securing assistance, she rescues him just as Jack arrives. In gratitude, Adam advances enough money to send all the members, with the exception of the plotters, home. Nell, sick of the stage, returns to Preston with Jack and his father. The latter learns of their love affair, and concealing his own love, gives them his blessing.

HAM AND THE EXPERIMENT (Aug. 24).—Professors X. Periment and R. E. Search discover a liquid which, injected into the veins of any mere man, will cause the ladies to fall madly in love with him. The men of science try the liquid on Ham and Bud. Primed with this marvelous chemical, the adventurers wander forth into the world. Annette and her sister Muriel are spooning in the park with their sweethearts, when Ham and Bud pass by. The liquid promptly gets in its fine work. Deserting their sweethearts, the sisters throw their arms about the wanderers.

Unable to get the girls away from Ham and Bud, the distracted lovers call a policewoman to their assistance. The latter takes one look at the adventurers and promptly implores them to flee with her. Miss Highbrow, head of the school which Muriel and Annette attend, appears upon the scene. She, too, falls victim to the charms of Ham and Bud. Distracted, the poor men try to escape, but the rest of Miss Highbrow's pupils arrive and they also make love to Ham and Bud. In despair, Annette's and Muriel's lovers call a policeman, but when the latter attempts to arrest the harassed adventurers, the girls make it hot for him. In vain do Ham and Bud try to escape from the caresses showered upon them. Finally, taking advantage of the battle between the policeman and their admirers, they hit the high spots in racing out of town.

MYSTERIES OF THE GRAND HOTEL (6th Episode, "A Double Identity"—Two Parts—Aug. 25).—Paul Brooks, a heavily-bearded man, registers at the Grand Hotel and asks for a room without bath. The man is assigned to No. 12, next to No. 14, occupied by Brant, who had registered earlier in the day. Rooms 12, 14 and 16 really comprise a suite, but have doors which, when locked, allow the rooms to be rented separately. Late that night Jenkins, a diamond buyer in No. 16, is attacked by a masked man, who enters from the next room. The thief is temporarily frustrated and goes back to No. 14. When Francis and Hilton investigate, they find Brant, bound and gagged, in a chair. The man declares he had been overpowered by the burglar.

Two hours later, Jenkins is again attacked and this time five big diamonds are taken. The house detectives, investigating, find Brant has disappeared. Out in the hall they meet Brooks, carrying soap and towel, and clad in pajamas, coming from the bath room. The diamond salesman finds something strangely familiar about Brooks and imparts this suspicion to the house detectives. The latter spy upon the man and see him carefully place the soap in his trunk. Overpowering Brooks they examine the soap and find it contains the stolen diamonds. Brooks confesses that he and Brant are one and the same person. After the first attempt to rob Jenkins, he had removed his beard and played Brant. The robbery perpetrated, he retreated to No. 12 and assumed his disguise, donning pajamas and going to the bath room to establish an alibi.

A BATTLE OF WITS (An Alice Joyce Re-Issue—Aug. 27).—While at work in the woods, Tom meets Sue. Tug, who seeks to win the girl's hand, becomes insanely jealous when he learns of her friendship for Tom. The mountaineer inflames Sue's father against the surveyor and the old man forbids Tom to visit the premises. Some time later, Tug is given some mail addressed to Sue. Opening one of the letters, he discovers it to be a message from a promoter who has discovered that the railroad intends to lay its tracks through the girl's land. Meeting the promoter, Tug represents himself as Sue's husband and receives $10,000 on an option for the right-of-way.

When Tom learns of this piece of crookedness, he hastens to the Elwood cabin. Tug, however, has poisoned old Elwood's mind and the two attack the surveyor, making him a prisoner. Tom is placed in an outbuilding until his captors can decide upon his fate. Sue, who has been locked in her room because of her refusal to marry Tug, succeeds in escaping and sees the two men imprisoning her lover. She liberates Tom and the two start for the village, where they meet the promoter and explain the situation. The treachery of Tug is exposed and Sue's father consents to allow her to marry Tom.

TRAIN ORDER NUMBER 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series—Aug. 28).—Borden, who nurses a secret grievance against Helen, awaits an opportunity for revenge. The girl telegrapher receives a mes-

YOU'LL BE AS MAD AS A WET HEN, ONE OF THESE RAINY DAYS

When you find your negative coming back to you all botched up. We are "dyed in the wool" cranks about turning out

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In fact, that's what made us the biggest industrial and commercial factory in this country.

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WATTERSON R. ROTHACKER, President *223-233 West Erie Street, Chicago, Ill.*

age which informs her that the freight of which Easton is conductor, is to wait at Workman until the Fast Mail passes. Helen turns a copy of this order over to Easton, placing the original, containing his signature, in her file. Easton, however, forgets instructions and is terrified when he sees his train rushing into a head-on collision with the Fast Mail. The man leaps from the freight, landing on his head. The collision is averted in the nick of time. Easton, rendered insane, disappears.

Borden, seeing a chance for revenge, destroys the original order. Consequently, Helen, unable to produce it and prove that she had had it signed by Easton, is suspended. Later, a detective comes upon Easton, who is hopping a freight. Helen witnesses the struggle between the two. Borden also sees Easton and in his effort to get the man out of the way, plans to dynamite the train. Easton succeeds in hurling the detective from the top of the car. Helen, however, lassoes the insane man and drags him to the ground. At the same time, Borden's dastardly attempt is discovered and he is placed under arrest. Helen is exonerated and restored to duty.

LUBIN.

THE SPARK AND THE FLAME (Aug. 26).—Bob Benham, a derelict of the city thinks sadly of his present state and the so-called good times that made him so. Mary Hamilton, a country girl who has come to the city in search of a career, also realizes that she has made a mistake. Her money runs out, and she is pressed by the insistent demands of her landlady. She secured a job at four dollars a week as saleslgirl in a department store, not because of her ability, but because she appeals to the grosser senses of the floorwalker, Bascomb. She manages to evade his advances for a time, for her pay, though small, means much to her, and she needs the work.

Hungry for a sight of her beloved country, she takes a walk in the park with her first and precious pay envelope clasped in her hand. In putting her money into her pocket, she drops it upon the bench where Bob sits brooding. He finds the envelope and his first thought is to return it, but a weakness to which men are prone causes him to hide the money from Mary. Mary is heart-broken and hopeless over its loss. With the money in his possession, Bob hardens his thoughts to the fact that he stole it, and he determines to spend it in buying the companionship which he was denied. The cafe calls him, and thither he goes. Bascomb, determined to make a last desperate effort to get Mary in his power, goes to her lodging. He overhears her trying to explain to the unbelieving landlady how she lost her money. Her excuses and pleas are of no avail, and she is told to get out.

When Mary comes to the lodging house with no money and no place to go, he proffers his aid, and Mary, unsuspecting, gratefully accepts. As the second step in his plan, he coaxes her into a cafe, but when she realizes the kind of place it is and tries to get away, Bascomb shows his claws. Her appeals for aid are laughed at by the hardened habitues of the place, but Bob, who has come to a realization of what he has done, and is filled with remorse, responds. He battles his way to freedom, taking Mary with him, and in a measure redeems himself. He returns the lost pay envelope, unopened, and confesses himself a thief, but Mary, realizing that the good in him is stronger than the bad, prevails upon him to leave the city and work out his salvation in the wide open places of nature. Her words put new life and hope in him, and together they face the rosy future, hand in hand, where God intended man to live, in the country.

DOG-GONE LUCK (Aug. 24).—When Tony Spaghetti gets word that his uncle from Italy, whom they believe to be rich, is coming to visit them, he quits his job. He and his wife go to the dock to welcome him as he arrives with his dog. Both Tony and his wife hate dogs, but they show the old man greatest attention, hoping to get him to leave them his money. They take the old man home, where he asks them to get him something to eat. They go to the store and, after they are gone Tony's brother, who has been threatened by the Black Hand, comes in and asks the uncle to look after his money for him. The uncle agrees to do so and when Tony and his wife come back from the store they see him counting the money. They think it is his own and follow him to the bank and see him deposit it. They proceed to celebrate and go to a beer garden, but the uncle goes there, too, and overhears a conversation that is not very complimentary to him. He gets an idea and goes to a lawyer and makes his will. He dies a short time after and Tony pays his last cent for funeral expenses. Then they go to the lawyer's for their legacy and find that the fortune is nothing but the dog.

THE VICTORIOUS JOCKEY (Aug. 24).—This is a cartoon comedy depicting the adventures of the jockey riding the great race for which he is to win a beautiful heroine's hand. Of course he succeeds after a most exciting and thrilling race, and all ends happily.

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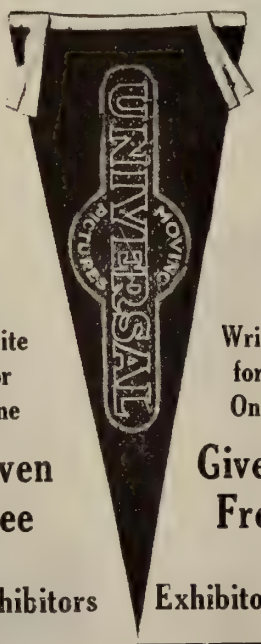

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A SPECIES OF MEXICAN MAN (Special—Three Parts—Aug. 25).—A "Man," born of woman, in a republic of darkness, walked straight and true, preaching the doctrine of light, intelligence and progressiveness, and thereby developed a strength and manhood that the people respected and followed blindly, not as fanatics, but as an enlightened race. The above was accomplished by this man after years of strife, by following the commandments given by God to man, and weeding out iniquities, falseness and double dealings. Like our Savior, he surrounded himself for the most part by loyal workers of the cause—that cause was moral, mental and physical cleanliness, and at the beginning of the story we find the "Man" on the battlefield, working beside his men, enduring the many iconoclastic features that war entails.

From camp to camp his men bow in deference to his superior presence and intellect. What they feel most is his inherent goodness and the discipline that this same quality brings forth, the same being evident by the manner in which his small band fight against tremendous odds. The time comes, however, when the "Man" finds that he is compelled to leave his mother country for the purpose of importing arms and ammunition that the terrible war for right may go on. He visits his general commanding, finds him wounded unto death, and with his blessings and prayer, leaves him and goes to the United States. We find him crossing the international border, looking back upon the beautiful land of his forefathers, torn and misshapen. Turning, he faces bravely to his adventure, and while en route he meets with the daughter of the Powder King, who leads him to her father. Negotiations are entered and consummated for sufficient arms and ammunition to complete his conquest of Mexico. Prior to his return to his native land, he saves the son of a widow, Hiram, and his sister, Rose, from an untimely end. Later the sister, sensing the "Man," gives him her heart, but, bowing to the call of duty, he leaves. A note which he left for his sweetheart (the future Mrs. President of Mexico) reads simply: "When I am worthy I will come for you. Until such time, I remain the 'Man.'"

UNDER THE FIDDLER'S ELM (Special—Two Parts—Aug. 26).—Martin Fletcher, of the Fletcher Transatlantic Line, refuses to grant permission to his daughter Rosalie to marry Jim Chadwick, his secretary, until Jim "makes good." Jim, however, writes to Rosalie that he will soon have $25,000. Fletcher receives a black-hand letter demanding $25,000, to be placed on a rock near the so-called "Fiddler's Elm," under threat of the destruction of his new ship, the Flora.

Meanwhile Fletcher's friend, Stanley Beldon, returns from Africa with a strange box, the contents of which he keeps a secret. Beldon takes charge of the situation and places on the rock a fake package. Jim and a detective, Blake, watch near the rock, and the package is stolen while the detective sleeps. The next morning word comes that the Flora has been destroyed by an explosion. Jim is suspected and Blake searches his room, finding an outfit for experimenting with explosives, and a letter addressed to "Dearest," telling of expected money. Rosalie, meanwhile, meets Beldon in his car with a box of rabbits and a basket, in which she hears a strange noise. That night Blake and Fletcher, having put a package of real money on the rock, watch together. Again they find the package gone and no trace of the thief.

They rush to Jim's house, where they find him counting money. Just as they are arresting him, Rosalie dashes in and explains hurriedly that Beldon is the guilty man. They all hurry to Beldon's home and find the money in his pocket. Then Rosalie explains how she has solved the mystery. She noticed that the rock bore a peculiar streak of mud, and then found the fake package in the bushes. She watched that night with her field glasses and saw Beldon near her father and Blake. She explains that Jim's money has come from the sale of a formula to the Government. Then, in the mysterious basket, she shows them Beldon's thief—a well-trained African snake. The rabbits had been intended for its food, and it was on this slender clue that Rosalie had won her success.

THE MIRROR (Aug. 27).—She is a simple mountain girl with an overabundance of vanity common to her sex. She defers giving a final answer to her rival young mountaineer lovers. It is understood that the first to give her a new dress will be the favored one. Both men save their earnings to this end. The expected day arrives. One gives her a charming dress and a mirror—the first she has had. The other comes to tell her he can give her his love as a loyal husband. His expected gift is not forthcoming. He leaves, seeing her decision for the other man written in her eyes.

The next day, attired in the gown which is a delight to her, she admires herself in the mirror in a glade at the foot of a cliff. A rock descends from above and smashes the mirror as she gazes into it. Believing it to be the work of the

rival lover, she hurries, angered, to his home. There she sees through the window a physician from the village attending the man's invalid mother. The savings intended for the girl's finery had gone to defray expenses for an operation. The rock which destroyed the mirror had become dislodged by the hoof of the horse bearing the physician to the man's home. His unselfishness and her own vanity are so forcibly brought before her that her mind is soon made up as to which man will make the better husband.

BILLIE JOINS THE NAVY (Aug. 28).—Billie gets tired of playing in pictures. He doesn't mind breaking an arm or a leg now and then, but he does draw the line at breaking his neck, and when his director tells him to go to the top of a tall building and fall off, he resigns so suddenly that he has no pay coming to him. He tosses up his last half dollar to see what he shall do next—and the coin rolls into the sewer.

A poster of the Navy Department attracts Billie's attention and he decides to enlist because he already knows how to dance the hornpipe. It is rather discouraging to enlist and find that he has to shovel coal, but he does the best he can. This is not very good; indeed, the steam pressure goes down to almost nothing and Billie goes to the brig. When he gets out they demote him to the rank of ordinary seaman and put him in the engineer's mess. He is just as bad a waiter as he was a fireman, and he thinks that it is about time to do something to get solid with somebody, so he hires a messmate to fall overboard and be rescued.

It is the first thing he has not made a mess of. He not only is congratulated by the captain, but he is given a medal and a hundred dollars. He is allowed to keep the medal, but his messmate takes the hundred on threats of exposure. That night Billie dreams that he is an admiral and bosses the whole ship, but what he dreams is the report of the sixteen inch gun is merely concussion with a board in the hands of a husky sailor.

BIOGRAPH.

THE DRAB SISTER (Special—Two Parts—Aug. 31).—Olive Sheldon and her beautiful young sister, Evelyn, did dressmaking to keep a roof over the head of their invalid mother. Olive did the work while frivolous Evelyn romped with her chums and flirted with eligible young men. And when Mrs. Sheldon passed away, it was Olive who made the way smooth for her sister. One day Tom Weston, their neighbor, won recognition at last by means of an invention which within a few years would make him rich. Olive was glad, for she loved Tom secretly. But he loved Evelyn—and asked Olive's consent to the marriage. Evelyn cared nothing for Tom; she had fallen desperately in love with Walter Courteney, a summer visitor whom she met at a dance. Olive passed her on to give Tom an answer. Tom was rich, and, as she must marry some one, she took him. Evelyn exercised her new power for enjoyment to the limit. Three years passed; then, one day, Walter Courteney returned. He persuaded Evelyn to go away with him, and to bring her child. Their train was wrecked, and all were killed. Olive nursed Tom, broken by the news, back to health. In the months of close companionship he had learned to value her at her true worth.

TWICE WON (Aug. 23).—At a masquerade ball the popular young bachelor meets a girl in black, with whom he pleads in vain for a glimpse of her face. She expresses the wish to remain unknown; and when he, having unmasked, gives her his card, she writes on it "The Woman in Black." In the country, that summer, he meets with an accident while driving, and is succored by a villager and her niece. They take him to their cottage, where the bruises and broken wrist sustained in the runaway are treated. His hostess insists that he remain under her roof until he is entirely well, and he accepts. As he convalesces he falls hopelessly in love with the girl, but she will give him no encouragement. Returning to town, he keeps his promise to meet the fair unknown at the next masquerade ball, and informs her that he loves another. She then unmasks, revealing the face of the girl he loves.

MISTER PAGANINI (Special—Two Parts—Aug. 24).—The blind violinist had so endeared himself to the inhabitants of Willow Creek that they called him affectionately "Mister Paganini." One day the town of Fourflush wrote requesting the loan of Mister Paganini for a gala occasion. In the Fourflush saloon he was regaling himself with a glass of water when a local bad man rode through and started to shoot up the town. Mister Paganini stumbled through a doorway into an inner room, beyond which three newcomers were drinking in private. Without meaning to listen, he heard fragments of conversation which shook his confidence in humanity. The three ruffians were planning to jump an unfiled claim—and that claim was the property of his friends, Tom Evans, Shakespeare George and Stinger Johnson.

Mister Paganini determined to act. He feared to trust any one, so he must go through with it himself. He, a blind man, unfamiliar with the trails, must get back to Willow Creek before dawn and warn his friends. Undaunted by the terrible ordeal, he turned his back on Fourflush and set out. The next morning Marietta Johnson found him lying exhausted in the shallows of a stream and summoned her husband. The story told, Tom Evans and his partners armed themselves and sat down to await the claim jumpers, while Mister Paganini and Marietta rode to file the claim. Never were rogues more strangely checkmated.

HIS BIRTHDAY GIFT (Aug. 26).—The wealthy young bachelor's sweetheart is an idle, vain creature; but for a time she is successful in leading him to believe that she shares his ideas regarding woman's work in the world. When his birthday approaches, she realizes that the gift which he will most deeply appreciate should be something made with her own hands. She is too indolent, however, to do the work herself; so she purchases a fine scarf and employs a seamstress to embroider his initials upon it. The seamstress, going to deliver the work, loses the parcel. The bachelor finds it and, reading the worker's name and address upon the wrapper, returns it to her. She then conveys it to the wealthy girl, who gives it to her sweetheart as the work of her own hands. He, recognizing it, realizes her true character, and they part. Later he visits the seamstress and recognizes in her the type of girl in whom he can become interested.

THE SHERIFF'S BABY (Biograph—Aug. 27—Re-issue No. 12).—Three outlaws, pursued by the posse, are crossing the desert when a child's cry halts them. Near a deserted wagon they see a mountain lion about to devour a baby, whose late guardians lie dead of thirst near by. Driving off the beast, the outlaws rescue the baby, first feeding it and then taking it with them, despite the handicap of its presence. Attacked by Indians, they still refuse to desert "Little Pardner." In a running fight one outlaw is killed; another dies of thirst. The survivor escapes and, seeing the posse in the distance, fires a shot to attract their attention. The sheriff, coming up, is amazed to see, in the outlaw's arms, his own motherless baby, which he had left in the care of an old settler and his wife. The story told, he bids the outlaw go where he will—for he will never take him prisoner.

THE NEED OF MONEY (Aug. 28).—The rich man's daughter thinks only of finery. Her father gives her a twenty dollar note, with the promise of more when some of his tenants shall have paid their rent. While dressing to go downtown, she accidentally spills perfume on the note and pins it to a window curtain to dry. The wind carries the note away, and it is found in the grounds by a young laborer whose mother is very ill. He offers the note to the old doctor in payment of his bill, and the doctor in turn pays his rent with it. The girl, missing the money, reports the loss to her father. He consoles her by offering another note; she recognizes the perfume, and demands an explanation. The doctor is followed to the laborer's cottage, where the girl, her father and the detectives they have summoned enter as the boy's mother dies—victim of the need of money.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 61 (Aug. 2).

North Island Aviation School, San Diego, Cal—The first aero squadron of United States Army commanded by Captain Benjamin Foulois, is formed.

Oakland, Cal.—Famous ball player, Jack Ness, receives loving cup presented by Mayor John L. Davis. Has hit in 49 straight games and smashes hit record.

Medford, Mass.—B. K. Shepard invents devices controlled by wireless mast that he carries from place to place. He lights lights, moves signals, fires cannon, lights cookstove, sinks ship and operates auto all by wireless.

New York.—Lieut. Chas. Becker, of N. Y. Police Department leaving Ossining prison. Is refused last hope for life by Supreme Court.

San Francisco—Theodore Roosevelt makes address at Panama-Pacific Exposition, criticising pacificists who would "Chinafy" America. Also Hiram W. Johnson addressing throng.

New York—Baroness Irmgard von Rottenthal dances for benefit of children, using Central Park as her stage.

Beverly, Mass.—Boston Chamber of Commerce have novel battle at day's outing at Country Club.

London, England—Lord Kitchener visits Guildhall with Lord Mayor, inspects guard of honor in campaign for more recruits.

On Battle Line in Serbia—British Royal Marines help drag big naval guns to position along Serbian lines. Shielding guns from aeroplane scouts.

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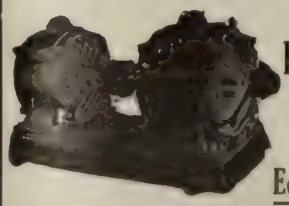

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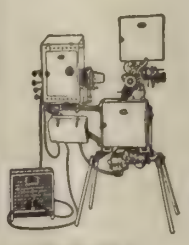

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Chicago—Five hundred victims of river tragedy are buried. Mourners follow Eastland victims to graves. Government starts sweeping investigation. William C. Redfield, Secretary of Department of Commerce, begins investigation of Eastland disaster.

HEARST-SELIG NEWS PICTORIAL NO. 62 (Aug. 5).—Topyhanna, Pa.—Camp of instruction for Field Artillery and sanitary troops is opened by U. S. Government. Shows signal men sending up observation balloon, signaling with a wireless apparatus, rushing field battery into action and officers directing firing.

Charlestown, Mass.—George Mehan who set pace in ten mile swimming contest from Charlestown to Boston Light, collapses within reach of prize. Mr. Miron, the winner, is congratulated by Mehan.

Cleveland, O.—Street railway lays track on Euclid avenue, known as "Millionaires' Row," when courts put aside injunction.

San Francisco.—Through the Court of Four Seasons into the Court of the Universe march the Shriners in full regalia on day set aside for them at Panama Fair.

Near Semendria, Serbia.—Serbians use tree as observation tower against enemies. Royal English Marine assist Serbs in moving a big field cannon to an advantageous position. Ambulances drawn by oxen arriving with wounded at American hospital Belgrade. At the battle front on Serbian firing line.

Hoboken, N. J.—George F. Russell, an American inventor, invents aerial torpedo and demonstrates projectile with aeroplane wings and wireless controlled motor used by the German troops in present war.

Ossining, N. Y.—Convicts of Sing Sing prison enjoy swimming pool, the result of latest innovation in Golden Rule administration of Warden Osborne. The various departments have their special periods to use the pool once every day.

San Francisco.—In mimic warfare on Illinois day at Exposition the Coast Guard defends Marine against four warships. Exciting battle scenes thrill the spectators on newspaper men's day.

New York.—Semaphore signal in street regulates Gotham's stream of traffic. Signals on mats are set up in Fifth avenue to aid officers to handle one of the world's busiest roadways.

THE CLAUSE IN THE CONSTITUTION (Special—Three Parts—Aug. 19).—Edward Clay, a newspaper man, is in love with Rose Rankin, the ward of John Duffy, a politician. Clay calls upon Rose; Duffy overhears the proposal, is furious and drives Clay from his home. Whether or not the Canal Bill will pass the legislature depends upon the attitude of Governor Graham. John Ransom, the editor, assigns Clay to interview the Governor. The Governor tells Clay he will sign the Canal Bill as soon as it is passed. Clay, after writing his interview with the Governor, meets Rose in the park. Duffy approaches and Rose makes her escape.

James O'Neill, president of the Eastern Pacific Railroad, is angry when he reads Clay's interview with Governor Graham. Duffy, the political boss, receives a telephone message from O'Neill, asking him to call. When Duffy sees O'Neill, he says: "If the Governor signs the Canal Bill our railroad loses half its profits." A check for $25,000 changes hands and then Duffy says: "The Governor won't sign. I'll fix him." Clay, through an accident, overhears the crooked deal, and decides upon quick action. Governor Graham tells Clay that he has received a telegram asking him to preside at the laying of the cornerstone at Mt. Holly University, and that he has accepted the invitation. Clay searches for paper to make a note of this, fails to find any and asks the Governor for the telegram. The Governor gives it to him and Clay puts it into his pocket.

In the office of Lieutenant-Governor Rainey, Clay asks the official how he would like to be the next Governor, and Rainey merely laughs. Clay picks up a copy of the constitution and reads: "In case of the death of the Governor or his absence from the state, the duties and powers of said office shall devolve upon the Lieutenant-Governor."

Clay shows Rainey and Ransom the telegram the Governor received and says: "The Governor will be out of the state twice tomorrow. You'll be Governor then by law." The next day the Governor leaves to preside at the laying of the cornerstone. The legislature meets to consider the Canal Bill. In the interior of the railroad car, Duffy, the politician, is conferring with Governor Graham. Duffy tells the Governer: "If you sign that bill I will drive you out of politics." The train passes the state line. The Lieutenant-Governor becomes Acting Governor. The Canal Bill passes the legislature by one vote. The Acting Governor immediately signs the bill during the absence of Governor Graham from the state, and it becomes a law. Clay's paper publishes the exclusive news, and Duffy the politician's power is thus snatched from him. Clay finally wins Rose.

IN THE KING'S SERVICE (Special—Two Parts—Aug. 16).—Rupert returns to his Canadian home after five years, an officer of the Royal Mounted Police, under orders to capture some illicit distillers. Jacques, an invalid, being unable to make farming pay, has, unknown to his sister, Philomel, been induced by Antoine, a suitor for the hand of Philomel, to join him in the illicit whiskey traffic. Philomel learns that Jacques has joined Antoine in the illicit whiskey traffic, and though she and Rupert love each other, she, hoping to save her brother, refuses to become engaged to Rupert unless he will consent to be a traitor to his trust. Rupert refuses, and Philomel dismisses him. Antoine reports Rupert's presence and errand to the lawbreakers and they endeavor to shoot Rupert.

Antoine learns that Philomel has written Rupert to come to her. He imprisons Philomel in the cellar of her home, catches Rupert off his guard when he calls on Philomel, and tells him that Philomel's letter was a trick to betray him. There is a terrific hand-to-hand struggle in the house between Rupert and Antoine, but the latter finally makes his escape and flees to the illicit still. There he barricades the door, and with other illicit distillers endeavors to stand off Rupert and Jacques, who, seeing the error of his way, has joined the policeman in an endeavor to make reparation. Finally the marksmanship of Rupert and Jacques is too much for the moonshiners, and a well directed shot ends the life of Antoine. Philomel frees herself with the aid of a servant. She confesses to Rupert that she had been in the wrong, and they are reunited. Jacques proves to Rupert that he has never sold any of the illicit liquor, and that his reformation is complete.

THE PRIMA DONNA'S MOTHER (Aug. 17).—Myra Barnes, trying to struggle through school, is repeatedly snubbed by her companions because of her degraded mother. She finally runs away. Ten years later Myra Barnes is known as the "Queen of Song." Bob Phillips, her manager, and Ivan Quesno, a famous pianist, are rivals for her hand. She is unable to choose between them.

Back in the old home, Myra's mother becomes more pitiable. Myra sends her sufficient funds, but insists that the past be kept buried. Myra's concert tour takes her to her old home where no one dreams that she is the Myra Barnes who disappeared so long ago. Myra's heart is torn with a longing for her aged mother, yet she cannot bring herself to claim her. Myra is given an ovation at the concert. The aged mother, overcome by her daughter's songs, rises and calls to Myra. Quesno roughly seizes her to put her out, but Bob Phillips gently takes the aged woman and assists her to her home. Myra Barnes acknowledges her mother, and, later, she and Bob are married.

A LUCKY DEAL (Aug. 21).—Joe and Doc, partners in a mining town, are both in love with Hazel, daughter of the town storekeeper. Doc, believing he has no opportunity to win Hazel, sells his half in the claim to Joe for $200. Joe leaves town to work the claim farther and rides a valuable horse he owns. Rustler Jack follows Joe to the claim with the object of stealing his horse. The horse paws over the ground and knocks over some rocks, revealing some rich ore. Joe discovers this, ties up his horse and starts to dig for the gold. Hazel appears and Joe tells her of his good luck.

Rustler Jack approaches and steals Joe's horse. Doc, riding along spies Rustler Jack on Joe's horse, and finally captures the rustler. The rustler, however, overcomes Doc. In the meantime Hazel has notified the sheriff of the stealing of Joe's horse, and a posse is formed, but Joe appears in time to overcome the rustler. The rustler is then taken away by the sheriff, while Doc places Hazel's hand in Joe's and then slowly rides away.

EDISON.

CARTOONS ON TOUR (Aug. 18).—This animated cartoon picture by Raoul Barre depicts the elopement, right under the eyes of the stern father, of a young and loving couple. After the girl and her lover have enjoyed the cartoons, they hand the book over to "Pop," and he is so convulsed with laughter that they are able to drive to the parson's house with him and actually go through the ceremony while he is enjoying the "Grouch Chaser."

The first cartoon, "Tales of Silas Bunkum," illustrates how Silas was wrecked on a desert island, fed an elephant snuff, and was then literally "sneezed" through the air by the elephant, and landed safely on the deck of a passing vessel. This is followed by "The Kelly Kids' Kite," in which little Billy is carried up into the air hanging to the cord of Bob's kite. He enjoys it until he is attracted by a crow, to which he gives battle. After kicking out most of the bird's feathers he separates it from its head, whereupon it falls into the waiting hands of a hungry nigger boy. Billy makes a spectacular descent, his skirts acting as a parachute, and ends his aeronautical career by falling in a haystack of a sleeping farmer's whiskers and rudely awakening him.

"Mr. Hicks in Nightmareland" shows our friend Hercules transformed into an angel, seated on a beautiful white cloud. He looks through a telescope—handed to him by an exceedingly comely angel, and observes his beloved (?) wife perspiring over a washtub. Then the bottom drops out of heaven—and Hercules awakes to face his stern spouse.

In the fourth cartoon, "The Joy of Being a Grandpa," we see the old man and the child enjoying themselves in an amusing manner, this picture being the one that decides the case in favor of the young couple. Papa gives his consent and all ends happily.

SHADOWS FROM THE PAST (Special—Four Parts—Aug. 20).—Mary Fitz Allen has three suitors—Arthur Barton, a young soldier; Robert Jardon, a barrister, and Lord Lester, already past middle age, but devoted to her. Her heart, however, is wholly Barton's, and while, being very gracious with Lord Lester, has an ill-concealed dislike for Jardon. Her mother is purse-proud and favors the suit of Lord Lester. Jarden sees Mary and Barton talking together in the garden, and from her words, gathers something of what has passed between them. Later, in the village inn, he makes a remark against Mary's character that Barton overhears and the young soldier knocks him down. Barton returns to the barracks, but is told that in falling, Jardon had been struck on the head and is now dead. Ad-

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vised by his companions to leave the country at once, Barton sends a note to Mary, assuring her that "he will never desert her," but will send for her as soon as he is safe in another land. Receiving the letter, Mary falls in a swoon. Mrs. Fitz Allen tells Lord Lester that she is taking Mary to the continent for a visit, and that the girl will probably be more willing to do her bidding and marry Lester on their return. Then she takes Mary to the home of an old family servant of the Fitz Allen's, and there Mary's child is born. The mother makes the old woman swear to keep from Mary the fact that her child is alive, and, later, when they return to their home, Mary has the double grief of believing her child dead, and her lover unfaithful to her, for Mrs. Fitz Allen takes possession of the three letters that Barton has written to her during her absence. It is now that Mary consents to marry Lord Lester. Meantime Barton has shipped aboard a vessel bound for America, but in a quarrel with one of the seamen, has been thrown overboard and drowned.

Fifteen years later, Mary, now Lady Lester, is living happily with her husband, whom she has learned to truly love. Jardon is living in bachelor quarters, and Babette, a young French woman, who is infatuated with him, is an inmate of his house. All these years, Mrs. Fitz Allen has been paying for the care given the child by the old servant. Jardon, calling on Lord Lester, picks up and carries away with him a letter addressed to Mary's mother, written by the child's guardian, requesting more money with which to purchase clothes for her. Reading this at his home, Jardon immediately realizes the truth, and determines to compel Mary to listen to his protestations of love by threatening to expose her past life.

Meantime, Jardon has turned the French woman out of his house, and she, suspecting that Lady Lester is her rival, obtains a position as maid in her house, in order to spy upon her. On the night that Jardon makes it thoroughly plain to Lady Lester that he knows her secret, he is visited, at midnight, by Lady Lester herself. He pleads with her, and finally threatens her, but she leaves him after declaring that she will tell her husband everything of her own accord. As she leaves the house, Babette enters, and goes to Jardon's bedroom. He orders her out, and in the quarrel which follows, she draws a revolver and shoots him dead. When the crime is discovered, Lady Lester's handkerchief is found in Jardon's hand, and she is suspected of being the murderess. Overhearing the detective talking with Lord Lester, she writes a note of farewell to her husband and goes away to the farm where her child is living. Almost at the moment that her note is handed to Lester, a telephone message to the effect that Babette has confessed to being the murderer, is received. Lord Lester, learning of his wife's whereabouts, sends his housekeeper after her with a message that he wants, not only his wife, but her child, to come to him.

ON THE WRONG TRACK —A Safety First Film Produced in Co-operation With Public Service Railway Company of New Jersey—Aug. 21).—General Superintendent Bolen sends John Carlton on a trip to Bridgewood, with instructions to start a "Safety First" campaign in that town. On the very day of his arrival, in saving a little boy who has foolishly tried to cross the tracks ahead of an oncoming street car, he is himself knocked down and badly injured. He is taken to the hospital in the auto driven by Edith Weston, daughter of the editor of "The Sentinel." They become good friends, and upon his recovery, John finds his stay in the town very pleasant.

Edith promises the children in her Sunday school class a picnic, and when the Assistant General Superintendent of the road is dining with the Westons, she asks him to let her have a special car to take the picnic party to a park outside the town. They spend a merry day and are returning on the special, tired out, but exceedingly gay and carefree. Meantime, two former employees of the railway, who have been discharged a few days before on account of drunkenness, come seeking revenge to one of the stations. They attack the telegraph operator and render him unconscious with a blow on the head. They are about to attempt to rob the safe when a street car stops there. Surprised, the toughs attack the motorman and conductor. The conductor gets the best of one man and makes him a prisoner. The motorman, struggling with the other, in the front end of the car, accidentally pushes his opponent against the controller. This starts the car, just as the two men, locked in a deadly struggle, roll out of the door and down an embankment. The car plunges ahead and on down the line. The motorman falls on top of his assailant, and the man is quickly overcome. Then the motorman and conductor hurry to the assistance of the telegraph operator. He has recovered consciousness sufficiently to be able to send a message ahead telling the operator at the next station to hold back the special bearing the picnic party. He gets the reply that the special is on its way and they know that it is directly in the path of the onrushing trolley.

John and one of his assistants are engaged in some work close to the other station, and are told of the runaway car and the danger to the special. A gasolene-driven hand-car is beside them. They hurriedly place it in position on the track, and start off in pursuit of the wild car. Catching up with it after a thrilling chase, John climbs aboard through the rear window and, running to the front of the car, brings it to a stop, when it is only about fifty yards from the oncoming special bearing the children and Edith. That evening John wins Edith's promise to be his wife, and her father not only gives his consent, but promises his full support, through his paper, in the safety first campaign which the young man has been carrying on so successfully.

CLOTHES MAKE THE MAN (Aug. 25).—Harold and Kearney are rivals for the hand of Ethel, who apparently favors Harold. But Kearney is constantly on the job, and manages to take Ethel out rowing after she has made a date with Harold. Harold walks home, very disconsolate, planning revenge. He returns home and is about to have his lunch when he notices that his trousers—his one and only "good" pair—are sadly in need of pressing. Calling the colored janitor, he gives him the trousers, telling him to have them pressed and then bring them back immediately.

Meantime Kearney and Ethel, on their way home, have met a boy and girl friend, and together they fix up a plan to pay Harold a birthday "surprise" visit. They ask the other two young people to help them in getting a party together for the "surprise" and arrange to carry out their scheme at four o'clock that afternoon. At four o'clock, in a half-starved condition, Harold is still waiting for the return of the janitor with his pants. He manages to get hold of a string of sausages by dropping the hook of his fishing line out of the window, and is about to devour them raw when he smells smoke. Mr. Clancey, occupying the room beneath him, has fallen asleep and allowed his pipe to drop into the waste paper basket. The smoke and flames are beginning to be seen on the outside of the house only a few minutes

(Continued on page 1376.)

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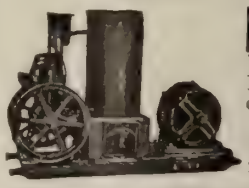

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Moving Picture World

17 Madison Avenue New York

Calendar of Daily Program Releases

Releases for Weeks Ending August 21 and August 28

(For Extended Table of Current Releases See Pages 1402, 1404, 1406.)

General Film Company

Current Releases

MONDAY, AUGUST 16, 1915.

BIOGRAPH—Mrs. Randolph's New Secretary (Comedy-Drama).
ESSANAY—The Market Price of Love (Drama).
KALEM—The Legacy of Folly (Special—Three parts—"Broadway Favorites" Drama).
LUBIN—Polly of the Pots and Pans (Drama).
SELIG—In the King's Service (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 65, 1915 (News).
VITAGRAPH—Mr. Jarr and Circumstantial Evidence (No. 16 of the "Jarr Family" Series—Comedy).

TUESDAY, AUGUST 17, 1915.

BIOGRAPH—Ashes of Inspiration (Special—Two parts—Drama).
ESSANAY—Legrand's Revenge (Special—Two parts—Drama).
KALEM—Ham at the Beach (Ham & Bud Comedy).
LUBIN—The Dead Letter (Comedy).
—Persistent Dalton (Comedy).
SELIG—The Prima Donna's Mother (Drama).
VITAGRAPH—My Lost One (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, AUGUST 18, 1915.

BIOGRAPH—East Lynne (Special—Three parts—Drama).
EDISON—Cartoons on Tour (Comedy).
ESSANAY—"Dreamy Dud" Sees Charley Chaplin (Cartoon—Comedy).
KALEM—The Sustituted Jewel (Episode No. 5 of the "Mysteries of the Grand Hotel,") (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Capital Punishment (Special Feature—Three parts—Drama).
LUBIN—The Second Shot (Special—Two parts—Drama).
VITAGRAPH—She Took a Chance (Comedy).

THURSDAY, AUGUST 19, 1915.

BIOGRAPH—His Last Wish (Comedy-Drama).
ESSANAY—Tale of a Tire (Comedy).
LUBIN—It Was To Be (Special—Three parts—Drama).
MINA—A Case of Limburger (Comedy).
SELIG—The Clause in the Constitution (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 66, 1915 (News).
VITAGRAPH—The Quest of the Widow (Comedy).

FRIDAY, AUGUST 20, 1915.

BIOGRAPH—Death's Marathon (Drama) (Biograph Reissue No. 11).
EDISON—Shadows From the Past (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Marriage (Western—Drama).
KALEM—The Game of Life (Special—Two parts—Drama).
LUBIN—When Souls Are Tried (Drama).
VITAGRAPH—Cutey's Awakening (Comedy).
—Swedish Army and Navy (Educational).

SATURDAY, AUGUST 21, 1915.

BIOGRAPH—The Ace of Diamonds (Drama).
EDISON—On the Wrong Track (Dramatic—Educational).
ESSANAY—The Woman Hater (Special—Three parts—Drama).
KALEM—A Perilous Chance (Episode No. 41 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Life Guard (Comedy).
SELIG—A Lucky Deal (Drama).
VITAGRAPH—The Dawn of Understanding (Special—Two parts—Drama).

General Film Company

Advance Releases

MONDAY, AUGUST 23, 1915.

BIOGRAPH—Twice Won (Drama).
ESSANAY—Does the Woman Forget? (Drama).
KALEM—The Barnstormers ("Broadway Favorites"—Special—Four parts—Drama).
LUBIN—The Spark and the Flame, (Drama).
SELIG—The Girl with the Red Feather (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 67, 1915 (News).
VITAGRAPH—The Cub and the Daisy Chain (Comedy).

TUESDAY, AUGUST 24, 1915.

BIOGRAPH—Mister Paganini (Special—Two parts—Drama).
ESSANAY—Hearts and Roses (Special—Three parts—Drama).
KALEM—Ham and the Experiment ("Ham & Bud" Comedy).
LUBIN—Dog-Gone Luck (Comedy).
—The Victorious Jockey (Comedy).
SELIG—The Doughnut Vender (Drama).
VITAGRAPH—From the Dregs (Special—Two parts—Drama).

WEDNESDAY, AUGUST 25, 1915.

EDISON—Clothes Make the Man (Comedy).
ESSANAY—The Fable of "The Roystering Blades" (Comedy).
KALEM—A Double Identity (Episode No. 6 of "The Mysteries of the Grand Hotel") (Special—Two parts—Drama).
LUBIN—A Species of Mexican Man (Special—Three parts—Drama).
VITAGRAPH—A City Rube (Comedy).
—Perils of the Baltic (Educational).

THURSDAY, AUGUST 26, 1915.

BIOGRAPH—His Birthday Gift (Comedy—Drama).
ESSANAY—The Drug Clerk (Western—Comedy).
LUBIN—Under the Fiddlers' Elm (Special—Two parts—Drama).
SELIG—The Strange Case of Talmai Lind (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 68, 1915 (News).
VITAGRAPH—The Good in the Worst of Us (Drama).

FRIDAY, AUGUST 27, 1915.

BIOGRAPH—The Sheriff's Baby (Drama—Biograph—Reissue No. 12).
EDISON—The Slavey Student (Special—Three parts—Comedy-Drama).
ESSANAY—Her Return (Western—Drama).
KALEM—A Battle of Wits (Alice Joyce—Reissue—Drama).
LUBIN—The Mirror (Drama).
VITAGRAPH—The Wardrobe Woman (Drama).

SATURDAY, AUGUST 28, 1915.

BIOGRAPH—The Need of Money (Drama).
EDISON—Matilda's Fling (Comedy).
ESSANAY—Rule Sixty-three (Special—Two parts—Drama).
KALEM—Train Order Number 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie Joins the Navy (Comedy).
SELIG—The Master of the Bengals (Jungle—Zoo Wild Animal Drama).
VITAGRAPH—The Tigress (Broadway Star Features—Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending August 21 and August 28

(For Extended Table of Current Releases See Pages 1402, 1404, 1406.)

Universal Film Mfg. Co.

SUNDAY, AUGUST 15, 1915.

LAEMMLE—In the Grasp of the Law (Drama).
L-KO—Love on an Empty Stomach (Comedy).
REX—Mountain Justice (Two parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 9—Room 22—Two parts—Drama).

MONDAY, AUGUST 16, 1915.

BROADWAY UNIVERSAL FEATURES—Just Jim (Four parts—Drama).
NESTOR—Tony, the Wop (Comedy).

TUESDAY, AUGUST 17, 1915.

GOLD SEAL—A Fiery Introduction (Two parts—Comedy—Drama).
IMP—The Country Girl (Drama.
REX—Quits (Drama).

WEDNESDAY, AUGUST 18, 1915.

ANIMATED WEEKLY—Number 180, (News).
JOKER—Her Wedding Night (Comedy).
L-KO—No release replaced with No. 1 Extra Joker.
VICTOR—Lord Barrington's Estate (Three parts—Drama).

THURSDAY, AUGUST 19, 1915.

BIG U—Ethel's Burglar (Drama).
LAEMMLE—The Little Blonde in Black (Two parts— drama.)
POWERS—Lady Baffles & Detective Duck in "The Dread Society of the Sacred Sausages" (Comedy).

FRIDAY, AUGUST 20, 1915.

IMP—The Substitute Widow (Two parts—Drama).
NESTOR—Kids and Corsets (Comedy).
VICTOR—The Taming of Mary (Comedy.

SATURDAY, AUGUST 21, 1914.

BISON—The Gopher (Two parts—Drama).
JOKER—Bobby Bumps Adventures (Animated Cartoon, by Earl Hurd.
—Seeing the Funny side of the world with Homer Croy (Educational).
POWERS—A Double Deal in Pork (Comedy).
POWERS—No release Replaced with No. 2 Extra Powers.

SUNDAY, AUGUST 22, 1915.

LAEMMLE—Dr. Mason's Temptation (Drama).
L-KO—A Tale of Twenty Stories (Two parts—Comedy).
REX—A Sea Shore Romeo (Comedy).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 10—Cornered (Two parts—Drama).

MONDAY, AUGUST 23, 1915.

BROADWAY UNIVERSAL FEATURE—Mrs. Plum's Pudding (Five parts—Comedy—Drama).
NESTOR—His Lucky Vacation (Comedy).

TUESDAY, AUGUST 24, 1915.

GOLD SEAL—Extravagance (Three parts—Society—Drama).
IMP—Billy's Love Making (Comedy).
REX—The Cad (Drama).

WEDNESDAY, AUGUST 25, 1915.

ANIMATED WEEKLY—Number 181 (News).
L-KO—Mr. Flirt In Wrong (Two parts—Comedy).
VICTOR—The Chimney's Secret (Drama).

THURSDAY, AUGUST 26, 1915.

BIG U—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
JOKER—A Case of Beans (Comedy).
LAEMMLE—No Release. Replaced with Extra Joker.
POWERS—Seeking An Inspiration (Comedy).
—The Best People on Earth (Educational).

FRIDAY, AUGUST 27, 1915.

IMP—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).
NESTOR—His Egyptian Affinity (Comedy).
VICTOR—The Box of Bandits (Comedy).

SATURDAY, AUGUST 28, 1915.

BISON—The Social Lion (Two parts—Drama).
JOKER—The Bravest of the Brave (Comedy).
POWERS—She Loved Them Both (Drama).

Mutual Film Corporation.

SUNDAY, AUGUST 15, 1915.

KOMIC—The Fatal Finger Prints (Comedy).
MAJESTIC—The Kinship of Courage (Two parts—Romantic—Drama).
THANHOUSER—The Crogmere Ruby (Mystery—Drama).

MONDAY, AUGUST 16, 1915.

AMERICAN—The Jilt (Two parts—Drama).
FALSTAFF—The Marvelous Marathoner (Comedy).
KEYSTONE—The Battle of Ambrose and Walrus (Two parts—Comedy).
RELIANCE—The Big Brother (Drama).

TUESDAY, AUGUST 17, 1915.

BEAUTY—The Honeymooners (Comedy).
MAJESTIC—Providence and the Twins (Drama).
THANHOUSER—When Hungry Hamlet Fled (Two parts—Drama).

WEDNESDAY, AUGUST 18, 1915.

AMERICAN—The Assayer of Lone Gap (Drama).
BRONCHO—The Girl From the East (Two parts—Drama).
RELIANCE—An Independent Woman (Drama).

THURSDAY, AUGUST 19, 1915.

CUB—The Little Hero (Comedy).
DOMINO—The Lighthouse-keeper's Son (Two parts—Drama).
MUTUAL WEEKLY—Number 33, 1915 (News).
MUTUAL MASTERPICTURE—A Yankee from the West (Majestic—Four parts—Drama).

FRIDAY, AUGUST 20, 1915.

FALSTAFF—Help! Help! (Comedy).
KAY-BEE—The Knight of the Trails (Two parts—Drama).
MAJESTIC—The Root of All Evil (Comedy—Drama).

SATURDAY, AUGUST 21, 1915.

BEAUTY—What's In a Name (Comedy).
RELIANCE—A Bold Impersonation (Two parts—Drama).

SUNDAY, AUGUST 22, 1915.

KOMIC—Faithful to the Finish (Crook—Comedy).
MAJESTIC—The Fatal Hour (Two parts—Detective—Drama).
THANHOUSER—In a Japanese Garden (Japanese—Drama).

MONDAY, AUGUST 23, 1915.

AMERICAN—Drawing the Line (Two parts—Drama).
FALSTAFF—Glorianna's Getaway (Comedy).
KEYSTONE—Title Not Yet Announced.
RELIANCE—Farewell to Thee (Drama).

TUESDAY, AUGUST 24, 1915.

BEAUTY—His Mysterious Profession (Comedy).
MAJESTIC—The Little Cupids (Comedy Drama).
THANHOUSER—Snapshots (Two parts—Comedy).

WEDNESDAY, AUGUST 25, 1915.

AMERICAN—
BRONCHO—Pinto Ben (Two parts—Drama).
RELIANCE—Editions De Luxe (Drama).

THURSDAY, AUGUST 26, 1915.

CUB—Jerry's Busy Day (Comedy).
DOMINO—Subject not yet announced.
MUTUAL MASTERPICTURE—M. Lecoq (Thanhouser—Four parts—Drama).
MUTUAL WEEKLY—Number 34, 1915 (News).

FRIDAY, AUGUST 27, 1915.

AMERICAN—Mixed Wires (Comedy-Drama).
FALSTAFF—That Poor Damp Cow (Comedy).
KAY-BEE—Subject not yet announced.
MAJESTIC—Subject not yet announced.

SATURDAY, AUGUST 28, 1915.

BEAUTY—Uncle Heck, By Heck (Comedy).
RELIANCE—A Bold Impersonation (Two parts—Drama).

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See Next Page

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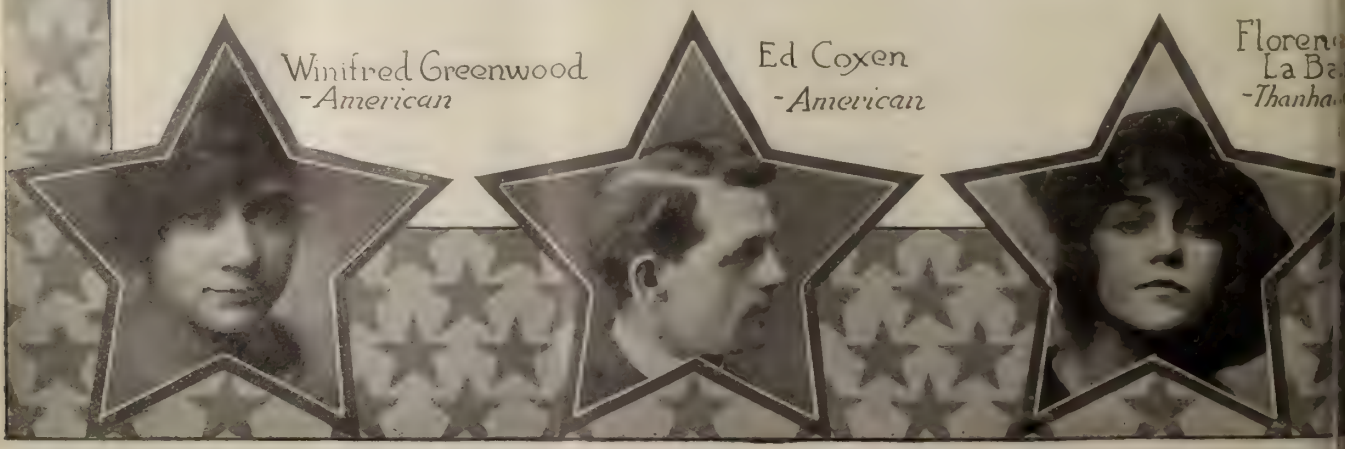

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(Continued from page 1364.)

after the surprise party arrives and goes up to invade Harold's rooms. They cannot find him, for, on hearing their approach, he hides in an inner room, locking the door. They smell the smoke, and rush out of the house. In an upper window, Kearney sees Harold, and he and some of the other boys rush off for an extension ladder. This they raise to the window and then Kearney, closely watched by the hero-worshiping Ethel, mounts it. As he climbs in at the window, however, he is felled by a blow from a golf club, in the hands of Harold. Harold quickly effects a change of garments and, once more fully attired, he backs out of the window carrying the unconscious Kearney on his back. Ethel stands in awe until he has reached the sidewalk and deposited Kearney on the ground. Then, with a cry of "My hero," she flies into his arms, and when Kearney presently comes to he realizes that his rival has permanently "beaten him to it."

THE SLAVEY STUDENT (Special — Three Parts—Aug. 27).—John and Alma Picket by the death of their mother are left orphans and destitute. Kind-hearted Sheriff Bolles proposes that they come and live with him and his wife until John can get a position. They gladly accept his offer, and a week later, John starts for New York. The superintendent of schools gives Sheriff Bolles a note of introduction to Miss Ruth Graven the head of the Graven Seminary, and Alma, again thanking the sheriff and his wife for their kindness, starts off to the school. She presents the note to Miss Graven, the note making it clear that she wishes to exchange her services for an education.

Meantime, in the city, John makes the acquaintance of the young man in the next room to his. Alma has been accepted on the terms of the superintendent's letter, and she starts in with her duties. She makes a good friend in Marjorie Wilford, a young heiress, who invites her to attend a midnight party. Just at this time Alma receives a letter from John, telling her that he is writing from a prison, having been charged with a crime committed by his friend of the adjoining room at the boarding house. Alma is greatly distressed, but Marjorie assures her that she is sure her brother is innocent.

A few days later Marjorie's brother Harry is invited to attend a dance given at the seminary. He brings with him a friend, Roy Ashton. At the dance Harry pays a great deal of attention to Alma, and Roy is equally engaged with Marjorie. Roy, in fact, lays direct siege to the girl's heart, and the result is that a few days later she tells Alma that she has promised to run away with him that night, and that they are to be made man and wife by Sheriff Bolles. Alma is asked to be bridesmaid, and finally consents. Meantime John has completed his term in prison, goes to Sheriff Bolles and tells him his story, which the sheriff believes. John is asked to be a witness to a marriage that the sheriff is to perform that evening. John, coming in to do his part at the ceremony, recognizes in Marjorie's betrothed the very man for whose crime he has served a prison term. Ashton confesses, and the sheriff is about to arrest him when both Marjorie and John plead for him, after Ashton has declared that his love for Marjorie makes him desire to be a better man. Bolles tells him that, if he is sincere, the loss of her will be his punishment, and her memory his guide. Then he tells Ashton to go. Explanations follows and the next morning Alma and Marjorie are back at school.

MATILDA'S FLING (Aug. 28).—"Snipe," an orphan, is very harshly treated by the farmer for whom he works. Finally he decides to run away, and via the box-car route, goes to New York. With only a few cents in his pockets, he is compelled to sleep on the docks, and make his living as best he can. In another small town live Matilda Waring and her miserly husband, Daniel. All her life Matilda has longed to go to New York, but Daniel refuses to give the money. He repeatedly reproves his wife for showing kindness to Nellie, another orphan. One day, starting away from home in a buggy, and in a violent temper, Daniel whips his horse so savagely that it runs away. Dashing into a fence, the buggy is overturned and wrecked and Daniel killed.

Nellie has witnessed the accident and is sent to break the news to Matilda. Receiving it, Matilda does not shed tears. Later, much to her surprise, she learns through her late husband's lawyer that the miserly Daniel has been banking and investing money for many years, and that as a result, she has been left a very comfortable fortune. Matilda decides that she will visit the metropolis and see the Statue of Liberty. On the train she makes the acquaintance of Judge Gregory and his daughter, who are delighted by her naive wonder at everything she sees. Arrived in the city, they see her safely installed at a hotel and promise to call on her later. Matilda soon starts out to find the Statue of Liberty, and stopping a newsboy, she asks where it is located.

This newsboy turns out to be "Snipe." He has been taken in hand by a couple of crooks, who are starting to train him for a life of crime. Following up his training when Matilda asks him to direct her to the statue, "Snipe" seizes her hand-bag and starts to run. He is seized by a policeman, and followed by Matilda, is taken to the police station. Matilda gets in touch with Judge Gregory, and assures him that she does not think "Snipe" is a naturally bad boy, and should have a chance. "Snipe" is released when Matilda promises to look after him and keep him off the streets. She takes "Snipe" to her hotel, buys him a good suit of clothes, and trusts him with her money till he pays for them, when delivered. Later in the day, going out on a message for her, "Snipe" is held up by the two crooks. They threaten him, and make him promise to "get" Matilda's money.

The boy arranges for them to meet him on the train that night, when Matilda and he are on their way to the country. The crooks agree, but do not count upon "Snipe" telling everything to Judge Gregory, who, with a detective, is waiting on the train when the crooks come through to the sleeping car from the day coach. They are seized and placed under arrest and Matilda realizes that her belief in "Snipe" has not been misplaced. They go back to the farm without Matilda having seen the statue, but on another trip, a few months later, she takes both "Snipe" and Nellie, and together they see the statue, and "do" the whole town to their hearts' content.

ESSANAY.

LEGRAND'S REVENGE—(Special—Two Parts Aug. 17).—Dominica Meduna, of the Paris underworld, nursing a scar she received when she tried to prevent a theft of the famous McFarland jewels by the notorious Gaston LeGrand, is detailed by the police to aid in his capture. She disguises as a reporter and attends the Baron Von Hertzfeld house party. LeGrand has secured admittance disguised as a private detective to "guard" the jewels. LeGrand recognizes her and tries to drown her in a fountain. Dalrymple, a sculptor, saves her. LeGrand rushes into the house, opens a secret panel and gets the jewels. An alarm is raised, however, and LeGrand flees, leaving the jewels behind.

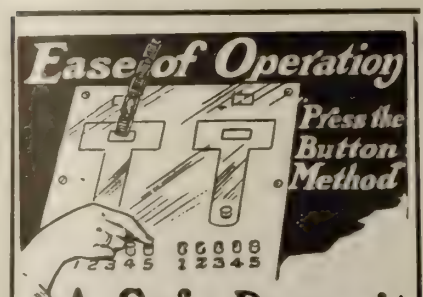
KNICKERBOCKER STAR FEATURES.

CAPTIAL PUNISHMENT (Special Feature—3 Parts—Aug. 18).—Olive and her sister, Vivian, are admired by Jim Armsby. He finally decides on Vivian. Judge Baxley, the father of the girls, is considering serious political problems with his secretary, Duncan, who has long been an admirer of Olive. Duncan declares to Baxley that two things are necessary for his political success: the first, to stop Governor Clayton's Anti-Capital Punishment Bill, and the second, to give him the hand of Olive. On both of these propositions Judge Baxley looks with approval. Olive sees Jim Armsby place a ring upon the finger of Vivian, and turns away disheartened. Her father, seeing her disappointment, cheers her with the thought that she is loved by another.

Governor Clayton again commutes a death sentence, enraging Judge Baxley, who had imposed the sentence, and bringing matters to a crisis in the Governor's office. Whereupon the Governor declares that, after the people have spoken at the coming special election on the question of capital punishment he will abide by their will and never again interfere with the sentences imposed. Duncan has difficulty in working his suit with Olive, who resents his approaches, and finally he turns to the madam of the gambling palace, which he frequents, who suggests getting Vivian into a compromising situation and then Olive will turn to him for Vivian's sake and the family's name.

Duncan takes Vivian on a long-promised sightseeing trip to the gambling house. She is soon lured by the place, gambles and loses all. Duncan gives her more money and slowly gets her into his hands. Realizing the situation at last, Vivian, to save herself, gives Duncan a forged check in her father's name, which he keeps as a double hold on her, and, facing Olive with these facts, she slowly succumbs to his demands. The wedding of Jim and Vivian is postponed as Jim detects the working out of Duncan's treachery and discovers suspicious actions on the part of Vivian.

Olive is married to Duncan. Olive is heard by Jim and some guests to make serious threats and to declare to Vivian that the wedding is to protect her. In the hotel Olive faces Duncan, demanding the forged check, which he gives her. She sends the same to her sister and, taking a revolver, is about to end her own life. Vivian receives the check and a letter which seems to indicate that Olive is to commit a crime. Jim, getting the epistle as Vivian collapses and dies. Jim reaches the hotel as a shot is fired in the bridal room. He rushes in and finds Olive on the floor. Others enter the room as Olive declares she has killed Duncan. All look out the window and see his body far below on the pavement. Jim swears that Olive is innocent, saying that he shot Duncan and threw his body from the window. Both are arrested.



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The trial ends with a verdict of guilt and the sentence to death of Jim Armsby and the freedom of Olive who realizes that Jim is innocent and shielding her. On the day of the crime the populace voted in favor of capital punishment and Governor Clayton declares he will keep his oath.

Judge Baxley and Olive plead with the Governor, but the chief executive of the state refuses to consider anything. The city is stirred over the fact that a young man of wealth and influence is to be executed. Sentiment changes, but the Governor stands firm. Just before the hour of execution, mobs attack the jail and when all hope seems gone, a telegram comes from an unknown source, declaring that evidence can be furnished to free Jim Armsby. A young man who had witnessed the tragedy from another building was hurrying on with the evidence, but has been prevented by a railroad accident. He is found by Olive, who takes him to the jail, where he meets the Governor, Judge Baxley and others. As Jim leaves the death march, free, the mob outside tears down the prison gates and burn the gallows, while the Governor steps out and smiles on the assemblage and as the blazing gallows illuminate the night scene, speaks: "You destroy what you build; you burn that which you voted to establish; you are better than you knew."

Universal Film Mfg. Co.

VICTOR.

THE CHIMNEY'S SECRET (Aug. 25).—By the flickering light of a candle an old peddler hides a bundle of bills in the chimney of his wretched hovel. In a house nearby Mary, a factory girl, lives with her invalid sister. Mary comes to the rescue of the old peddler when some boys in the neighborhood throw stones at him, an incident which earns the gratitude of the miser. Mary is saving her earnings to take her sister to a climate where she will recover from her malady. Mary goes to the bank to open an account and gets acquainted with Charles, the cashier. Charles is afflicted with a secret greed for money and as he handles the funds of the bank he suffers a great desire to take them.

Mary's savings at the bank have grown to an amount sufficient to take her sister away, when the bank fails and it is announced that Charles, the cashier, has absconded. The old peddler sees Mary pounding on the doors of the bank. He hurries to his hovel, and gets the packages of bills from their hiding place and prepares to leave. Upon opening the door he is confronted by Mary, who is on her way home. Thinking he sees another vision, he staggers back. Mary, thinking him ill, enters the hut and tries to assist him. The old man shows signs of insanity, and, throwing the bills on the table, tells her he has robbed the bank. He clutches at his hair and beard, and, tearing them off, reveals himself, Charles, the cashier. Mary is horror-stricken and pleads with him to restore the money to the poor. In delirium he gives her the money and tells her to take it to the bank. She leaves with it. Charles, in a frenzy, starts to pursue her to recover the money when an accusing vision of her appears near the door. He staggers back and over a chair, which he hurls through the vision. Hiding his face in his hands, he staggers to the wall, where he sinks to the floor and dies.

L-KO.

ALL ON ACCOUNT OF A PHOTO (Aug. 15).—Grace Howe is a cigarette roller in a tobacco factory. She is engaged to Ferdinand Longer. One day they visit a photographer and Grace has half a dozen small portraits taken. At work the next day Grace slips one of the photographs in every fiftieth package with her name and address on the back of the photo. Theodore Long, proprietor of an old-established business receives one of the photos and lays it aside for the moment. An office boy sweeps the photo into a waste basket, but Paul Short, one of Lon's employees, finds the photo and writes Grace himself.

Long is distracted when he finds the photo gone and upbraids the careless office boy. He gives the boy $5 to purchase fifty packages of cigarettes and in the fiftieth box finds another photograph of Grace with her address. Long then writes her a letter. Short and Long both get identically worded letters from Grace and determine to visit her. Both buy bouquets, and when each discovers that the other is bound on the same errand there are thrilling chases and races by foot, handcar, motorcycle, automobile and on the cowcatcher of an engine. Short gets in to see Grace first, but is thrown bodily out of the window by Grace's sweetheart. He lands astride Long's neck and both roll, fighting viciously, to the bottom of a hill, while Grace and her sweetheart look on in amusement from the window of her home.

MR. FLIRT IN WRONG (Two Parts—Aug. 25).—When floor walkers have an inclination to flirt, but still know it's dangerous, should they indulge in this pastime? Mr. Rawsberry tried to decide this question, but it was not until a tall gentleman had appeared and gave him a couple of smacks on the jaw that he realized he had decided the wrong way. Mr. Rawsberry went straight to his store and started floor walking. His flirting proclivities again cropped out and he had a misunderstanding with the janitor. He tried to fire the janitor, but the janitor would not be fired, and he went to the Boss. The Boss was the gentleman who had slapped his face in the park. Also he was the husband of the lady Mr. Rawsberry admired, and he knew that Mr. Rawsberry knew that he knew he knew he was.

The correct thing to do was to exit, which Mr. Rawsberry did. He didn't stop until he was a block down the street. Fate again intervened when a paper blew out an open window and Mr. Rawsberry took it inside to accommodate the lady who lost it. The lady was the Boss' wife again, and before Mr. Rawsberry could get out the Boss came in. The intruder's exit was rapid, but not rapid enough. Mr. Rawsberry had to take refuge in a bath house, but this didn't help, as a couple of bears from the Zoo, admiring the bathing girls, had come thither. Also a gentleman who had been indiscreet with the liquor jug was present, and between him and the bears Mr. Rawsberry's life could have been pleasanter. Everybody got out, including the bears, but Mr. Rawsberry was the only one who didn't get away. He climbed into the first window handy, and not until he was inside and took note of his surroundings did he realize he was back in the Boss' house. The events which now happened to Mr. Rawsberry had best not be recorded.

LAEMMLE.

THE LILT OF LOVE (Aug. 29).—After her father's death, Betty Logan is left entirely to the care of her step-mother and her step-sister, Irma. The mother finds there is but little left to live upon, and decides that the only thing to do is to get her daughter married off to the wealthiest man she can find. She compels Betty to remain in the background and when callers ask who she is, pretends that Betty is only a servant. Among the celebrities whom the mother endeavors to attract for Irma is a young and successful composer, Maurice Beaumont, and she is at last able to induce him to accept an invitation to her home. Beaumont is writing an opera and is anxious to find a woman to sing the premier role. The mother throws Irma at his head, but he, apparently, does not see her. One night in his room, he hears a woman's most wonderful voice. He calls his hostess and asks to know who among her household has such a wonderful voice.

The mother knows that he has heard Betty, but she is quick to see the importance of the incident and declares it was Irma, her daughter, that he heard. Beaumont then asks that Irma sing for him. The mother arranges to have Betty, who has seen the young musician and worshipped him from afar, sing in such a way that Beaumont will think it is Irma. Beaumont is fooled when he hears the voice, apparently coming from behind a screen, and later Irma steps forth. He embraces her in his excess of joy at such a beautiful voice. Later, however, Beaumont learns the truth and that it was Betty all the time. He denounces Irma and her mother for their intended deception and folds the happy Betty to his breast.

REX.

THE CAD (Aug. 24).—Billy Garrick is accidentally shot by Herbert Gale while they are on a hunting trip. While he is delirious Herbert steals a locket from him containing the picture of his promised wife, Violet Masterson. Herbert was also Violet's suitor, but Billy won her heart and hand. Billy grows worse and Herbert sees in his death a chance to marry Violet. He pays an Indian to make sure of his rival's death and goes back to the city and tells Violet and her family that Billy was shot and killed by an Indian for trifling with an Indian girl's affections.

At first Violet does not believe the story, but finally Herbert shows her the locket and convinces her. An Indian girl hears of the plot to kill Billy and determines to save him. The Indian thinks the fever will kill his charge and spends most of his time drinking. This gives the Indian girl a chance to nurse Billy back to health. Herbert forces his attentions upon Violet and she finally consents to marry him. As Billy gets stronger the Indian becomes more watchful and Billy cannot find an opportunity to escape. The day of the wedding approaches and Violet repents of her promise to marry Herbert, but thinks of Billy's supposed unfaithfulness and becomes reconciled. At last Billy manages to slip down the river in a canoe and escape. Violet is about to marry Herbert. The minister starts the ceremony when Billy enters the room. Violet, thinking he is dead, faints. Billy denounces Herbert, who is driven out of the house. Violet recovers and the minister unites the lovers in marriage.

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POWERS.

SHE LOVED THEM BOTH (Aug. 28).—Robert Mace, a young Southerner, loves Cherry Clark. He has a rival in the person of Dirk McGraw, a Westerner. Robert tells his sweetheart of the love he holds for her and asks her hand in marriage. She accepts his proposal. On learning of this, Dirk McGraw is filled with thoughts of revenge. Robert Mace and Cherry Clark are married. Dirk McGraw is among the people to congratulate the couple. Their horses are waiting for them. Robert misses Cherry's wedding ring and goes back to look for it, laying aside his long black traveling cloak and hat. Cherry awaits him on her horse. Dirk, seeing Robert's cloak and hat, puts them on and pretends he is Robert. She sees through his deception. He seizes her and rides away.

Robert, finding her ring, returns to find her horse riderless. The great shock turns his mind. Cherry learns to love Dirk McGraw for his daring. They are married and years later in the West, Dirk McGraw is forcing her to do his own ends. He employs her as helper in his schemes to rob other men of their money, while she dances in the mining camp "free-and-easy." Robert Mace has become an outcast in the West. He happens to be in the same town with McGraw and his wife and drops into the saloon where they are operating just as Cherry succeeds in doing a miner out of his dust. His memory returns and, going to the piano, he sits down and plays the melodies of long ago, which moves even the rough miners to tears. Seizing a miner's revolver, he quickly swings around upon the piano stool and draws. Dirk also draws. They shoot. The miners, for their own safety, shoot out the lights. Cherry, realizing what has happened, lights a match. The two men she has loved she finds are dead—each killed by the other.

IMP.

BILLY'S LOVE MAKING (Aug. 24).—Mrs. Hughes, who still considers herself in the matrimonial market and dresses her daughter of eighteen as though she were a child of twelve, decides to go to the beach for the season in the hope of being able to land a good catch for herself. When they are nearing the beach their machine breaks down and they are assisted by Billie Burnitt. Billy invites them into his car. Thinking that Violet is a child, Billie says that she can sit on his lap, as there are only seats for two. They finally arrive at the hotel. As Billie is ready to drive away Mrs. Hughes invites him to call. The next day Billie meets Mrs. Hughes and Violet on the beach and as they are talking an old friend of Mrs. Hughes comes along and invites her for a stroll along the beach. She goes and leaves Violet in Billie's care. Billie, hardly knowing what to do to entertain a girl of twelve, suddenly sees a man with balloons walking along the beach. He leaves her for a few minutes and returns with a balloon and a lollypop.

Violet, thinking that he is trying to cajol her, decides that she will get even, and that night when Billie comes to call upon her mother she dresses in one of her mother's evening gowns and goes down to meet her. Mrs. Hughes is very much put out and is rushing Violet up to her room just as Billie appears. He just gets one glimpse of her, but is very much taken with her and when Violet then appears as the little girl, Billie asks her who the other girl was, and she replies: "She is my cousin." Billie tells her that he will give her a box of candy if she will fix it up so that he can meet her. She tells him to get the candy and she will take a note to her, which she does on the delivery of the candy, but "cousin" refuses to give him the answer until he gets Violet another box of candy. So Billie buys all the candy in the store and everything is fixed up for the next night, when Mrs. Hughes is to be out. Billie calls with his arms full of roses and candy, and "Cousin" appears. Billie is making desperate love when Violet suddenly suggests that they go down to the beach where they can get some nice lollypops and balloons. Billie suddenly realizes who she is and takes her in his arms. Mother appears soon after with a beau of her own and there is a double wedding.

UNIVERSAL.

ANIMATED WEEKLY, NO. 179 (August 11).

War Motor Train.—Armored autos and motor trucks with machine guns off for war game at Plattsburg.—New York City.

State Feeds Miners.—National Guard officers supervise distribution of provisions to thousands of workers made destitute through closing of coal mines.—Southern Ohio.

Atop Mountain Peak.—Newspaper editors hold meeting mile above sea level.—Mt. Mitchell, N. C.

Curbing Ocean's Fury.—Coast barrier that cost thousands saves noted summer resort in devastating storm.—Sebright, N. J.

Militia of Three States.—National Guardsmen from Connecticut, Massachusetts and Rhode Island, escorted by Uncle Sam's regulars, reviewed by governors.—Quonset Point, R. I.

Sixty-Mile Auto Speed.—Dare-devil driver smashes one-half mile track record in series of hair-raising sprints.—Allentown, Pa. Sub-title: Ira Vail, the winner.

Filming the Movie Men.—Members of Motion Picture Exhibitors' League of America assemble for annual convention.—San Francisco, Cal. Sub-titles: Ex-President M. S. Pierce being congratulated on successful administration. Barbecue is held in honor of delegates upon their visit to Universal City, Cal.

Champion Aquaplanist.—Daring girl rides 30 miles an hour while balanced on board behind speedy motorboat.—Monessen, Pa. Sub-title: A moving picture oddity. As the movie man sees it—the negative. As the movie patron sees it—a print from the negative.

Dynamite Destroys Bridge.—Condemned 300-foot span across ocean inlet is blown up by powerful explosive.—Eugene, Oregon.

Settling Mexico's Fate.—South American envoys leaving State Department after peace conference.—Washington, D. C.

Uncle Sam Takes a Hand.—U. S. cruiser "Tennessee" on way to Haiti with regiment of marines to reinforce Admiral Caperton in quelling uprising.—Brooklyn Bridge, N. Y. C.

"Torch of Liberty." Tugs meet in midstream to transfer famous suffrage symbol from New York women to New Jersey women.—Hudson River, N. Y. Sub-title: Mrs. H. O. Havemeyer, Jr., of New York, presents torch to Mrs. M. C. Van Winkle, of New Jersey.

Women in War.—Forty thousand of four nations, who make munitions for battling armies, parade in native costumes with flags.—London, England.

Lord Kitchener Recruiting.—Great Britain's War Chief makes stirring appeal for volunteers.—London, England. Sub-titles: Crowds awaiting Lord Kitchener. Flags of the allies on the Guildhall. Arrival of the Guard of Honor. Lord Kitchener arrives and inspects the guard. Making his great appeal, which was answered by thousands of volunteers.

Most Patriotic Borough.—Camberwell sends record number of 4,300 men to the front.—London, England.

Cartoons by Hy. Mayer.

NESTOR.

HIS LUCKY VACATION (Aug. 23).—Tired of club and city life, Jack bids his friends good-bye and starts for a quiet week at the seashore. At the depot he finds a crowd of girls who block his passage. They are seeing their friend Billie off as she starts for a two weeks' vacation. Jack tries vainly but politely to get by them, but they seem deaf to his entreaties, and he finally has to demand in a loud voice that they allow him to get on the train, which is about to leave. The girls are angry at the manner in which he demands to pass. Billie gets on the train just as it pulls out and finds that the only seat left vacant is the one opposite that in which Jack has seated himself. It happens that they board the same bus at the beach and are conveyed to the same hotel. At the hotel, Jack requests a room near Billie, telling the clerk that the girl who has just registered is his cousin. He gets a room directly opposite Billie's.

Jack's phone becomes crossed with Billie's and he overhears her put in a call to the clerk for a taxi. He bribes the chauffeur to let him take his place. Billie, unsuspectingly, enters the taxi and a wild ride follows, as Jack lacks much of being an expert. When something goes wrong with the car Billie learns her driver's identity and plans to teach him a severe lesson. While he is busy inspecting the engine she hastily writes a note, which she pins to the cusion of the seat. Stepping out, she tells Jack to wait a few minutes until she returns. Then she quietly disappears into a girl friend's house and leaves by the rear entrance. Jack waits for several hours and at last discovers the note, which flatly calls him "fresh" and tells him that when he is tired of waiting he can return the car to its owner. The real chauffeur, meanwhile, has become worried over the non-reappearance of his car and puts a policeman on the trail. Jack is captured, but finally gives the policeman the slip.

At the hotel Jack sees the girls have arrived ahead of him. They have taken the chauffeur into their confidence and told him of the joke played upon Jack. When the policeman finally arrives and places Jack under arrest, the girls and chauffeur relent and finally Jack is set free. Jack, however, is more determined than ever to win the respect and love of Billie, so that night he arranges a false fire call, and, rushing to Billie's room, he saves her from the supposed conflagration. She becomes very angry, when she learns that it is another of his tricks. Later that night a real fire occurs and Jack really does try to save Billie, but she will not let him and upbraids him roundly. As he struggles to carry her out of the smoky room she strikes him over the head and he falls unconscious. She then runs downstairs, where she learns that it really is a fire. This causes her to suffer a change of heart and she pleads with the men to save Jack, who is up in her room. Next day Jack is the hero of the hour and receives his reward at the hands of the repentant Billie.

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HIS EGYPTIAN AFFINITY (Aug. 27).—In the prologue an Egyptian Princess and the Prince Hassan are lovers. Nebo, the son of a sheik, abducts the Princess and carries her out on the desert. She is rescued, but the Prince is killed. The son of a sheik has kicked over the sacred idol, which means that all shall die. All lie down in death. Centuries pass and the spirit of the Prince has become reincarnated in an American. The spirit of the Princess has also become a part of a young American girl, with whom the "Prince" is in love. The girl, her parents and lover all take a trip to Egypt to see the sights. As the old guide is showing them around the sacred temple a feeling of familiarity comes over the two as they look over the different objects. They are shown the casket of the Princess who has been dead over 3,000 years.

The boy picks up a vial lying nearby and curiously opening it a puff of smoke rises and the Princess comes to life. With a surprised gasp she looks around her and sees the spirit of her dead lover before her. They are comparing notes when he notices another bottle and is opening it. She tries to hold him back, but too late! "The son of a sheik" comes to life. The girl and her parents take refuge in flight and are pursued by the son of the sheik. He is unable to catch them and returns. He confronts Hassan and Fatima and tells them that although the Prince killed him many centuries before, he will not get even. The two elude him, however, and get outside, where they grab a couple of camels and escape in the desert. The villain still pursues them, and the only thing he can find to chase them with is a decrepit old camel. He mounts the "water wagon" and starts out, assisted by natives pushing and pulling the ship of the desert along. They have quite a chase, but the speedy mounts of the two lovers, whose love has endured through the centuries, take them to safety, and as the story ends they are congratulating themselves over the second defeat of that dog, the "son of a sheik."

BIG U.

THE VALLEY OF REGENERATION (Two Parts—Aug. 29).—Rita Jordon, a girl of rather loose morals, is living alone in Manila and accepting the attentions of Gordon Dawson. Rita cares nothing for Dawson, except that he can furnish her with the funds necessary to keep her in luxury. Back in the country from Manila, at the small army post in the San Rosa Valley, Lieutenant Clark leaves on the boat for a short visit to Manila. Clark is engaged to Amy Norris, daughter of Captain Norris, who is in charge of the post. At the time Clark arrives in Manila, Dawson has run out of money and Rita throws him over. Clark takes a room adjoining hers at the hotel, and, seeing that he has plenty of money, she makes his acquaintance.

They begin going out together to the cafes, and Rita falls half in love with him. Finally the day for Clark's return to the post arrives. As a ruse to get Rita to reform he tells her of his little hut near the post, and asks her to go back with him. Rita accepts and they leave together. Arrived back at the post, Clark takes her to the hut and tells her that he brought her there simply to give her a chance to reform. Realizing the trick he has played upon her, Rita hurries back to catch the boat, but it is already putting back to Manila. She returns to the hut to find that Clark has gone to the hotel to live and left the hut to her. The officers' wives at the post shun her, but Clark has Sister Marie, from the convent near by, go to her and help hold her firm in her determination to stay. An epidemic breaks out in the village and Marie tells Rita that she is needed to assist in the care of the natives. As Rita kneels beside a sick native a vision of the cafe in Manila appears. Unable to stand the filth and squalor any longer she runs to the telegraph office and wires Dawson to come and get her.

Clark gets a message that Amy, who has been in the States, is coming on the next steamer. The boat arrives and both Dawson and Amy are on board. Dawson inquires the way to Rita's cabin and tells Rita to hurry so they can catch the boat back. But by this time she realizes she loves Clark, and she tells Dawson this, adding that she believes Clark loves her and intends to ask her to marry him. Dawson leaves and reboards the boat. Clark and Amy come to the hut and tell Rita that they are to be married Sunday. Concealing her feelings, Rita wishes them happiness, and when they are gone begins hurriedly to pack to go with Dawson back to Manila. She gets to the landing in time to get the last boat for the ship, but cannot bring herself to leave. The officer in charge of the boat attemps to hurry her so they can row out to the ship. Through the village streets Rita sees Marie on her way back to the convent. All desire to leave the valley is abandoned and she goes to Marie and asks to be taken into the convent. Marie complies and the gates of the convent close upon them.

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BROADWAY UNIVERSAL FEATURE.

MRS. PLUM'S PUDDING (Five Parts—Aug. 23).—Mrs. Plum and her son live on a small ranch. Oil is discovered and Mrs. Plum goes to the city to register her claim, with her son as companion. In the city an English lord and his valet are stopping at a fashionable hotel. He is in search of an heiress to save his estates. In the offices of the oil company a young clerk who moves in society, but is really a crook, determines to steal the old lady's papers. The English lord is about to be dispossessed. He makes the acquaintance of Mrs. Plum and her son and they are overawed at meeting a real lord. He tells them they should move in the best society and arranges to have them meet Mrs. Van Zant and her daughter, who are short on funds.

They are introduced and Mrs. Van Zant, for a monetary consideration, agrees to take the couple under her wing and show them the inside of society life. Mrs. Van Zant is giving a big reception in her friends' honor and Mrs. Plum writes back to Oilville to tell her friends, Harry and Jake, of the swell "doin's" and to invite them to come on. The reception is a big success, and the only excitement is the arrival of Harry and Jake in their "oilfield clothes." Eddie has fallen in love with Betty Van Zant and she returns his affection. Lord Burlington plays the part of a cavalier lover to Mrs. Plum and she is foolishly fond of him. The crooks learn of the reception and, having gained an entrance to Mrs. Plum's room, take what they believe to be her papers and escape. When the loss is discovered there is wild confusion and the Lord is so disappointed that he refuses to be married.

Mrs. Plum is overcome and it takes all of her friends' persuasion to get her calm again. The crooks did not get the right plans as Mother Plum was not such a "sucker" as they thought, and she, becoming suspicious, had hidden them elsewhere. When the detective is put on the case and fails to find the real papers in the hands of the crooks, he insists on searching the guests. Mrs. Plum then confesses that what was stolen was only the counterfeit papers and that she had pretended to be ruined in order to test the Lord's affection. Meanwhile Eddie and Betty, in the excitement, get married. The Lord returns to his hotel and is torn between love for the widow and worry about his estate. Finally he resolves not to be a cad and returns to the widow in spite of her supposed loss of fortune. Mrs. Van Zant has refused to let her daughter marry Eddie, but the young people have been too quick for her, and when the news is announced, there is wild rejoicing. Lord Burlington returns to the house and confesses that his love for the widow is greater than his love for her money, and offers himself to her, thinking that she is poor. But great is his surprise when he learns that instead of being poor, she is in reality richer, as her wells are now flowing twice as much as those of her neighbors'.

GOLD SEAL.

EXTRAVAGANCE (Three parts—Aug. 24).—Mrs. Rogers Stanhope and her daughter, Minerva, have been living on the fat of the land without counting the cost. It has been so easy to charge, and they little think to what an extent their pleasures cost them until the first of the month, when the bills begin to come in. Finally things come to such a pass that Mrs. Stanhope finds her debts are in the thousands, while her credit at the bank amounts to only about $200. Alfred Stuart, a financier and man about town, is an intimate friend of Mrs. Stanhope and has long had his eye on Minerva as a wife. Minerva, heretofore, has accepted his attentions, and when Stuart calls up Mrs. Stanhope, while she is in her difficulties, and begs for a dinner engagement, she gladly agrees and thinks of a way to get out of her troubles.

In the meantime Minerva has received a letter from William Marsden, to whom she has been engaged secretly for some time, asking her if she had yet told her mother of the engagement and requesting an appointment for the evening. Mrs. Stanhope tells Minerva that the only way out of her difficuty is for her to marry Stuart, and by the aid of his money clear away their debts. Minerva vehemently refuses to have anything to do with such a scheme. Minerva goes with Marsden for a ride and upon her return persuades him to come in and tell her mother of their engagement. He agrees, and Minerva is treated coldly until her mother finds out Marsden is supposedly better fixed than Stuart. Minerva and Marsden are married and the mother, on the strength of their wealth, takes a trip abroad. Shortly before the marriage Marsden's trustee dies and he finds that he is almost penniless, nothing being left but some supposedly worthless copper stock. He offers to release Minerva from her engagement, but she refuses and they keep the matter secret from her mother.

Stuart finds out Marsden's condition and offers him a place in his own office, which Marsden is

(Continued on page 1382.)

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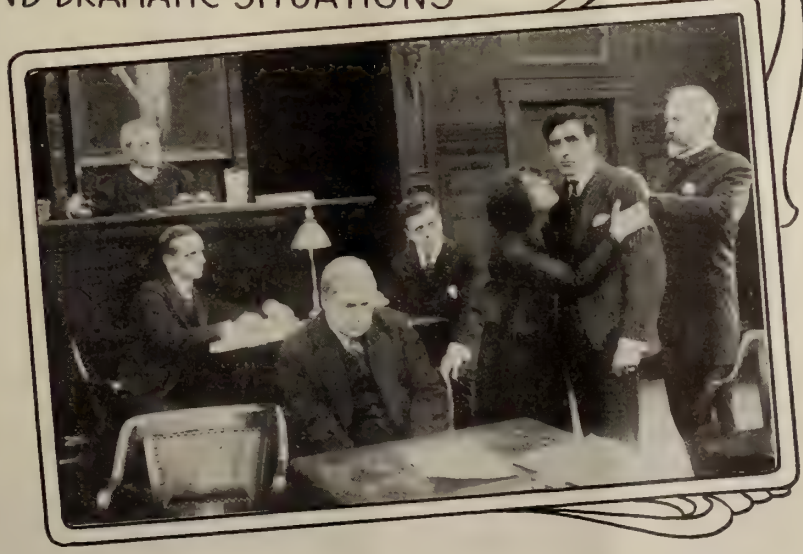

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(Continued from page 1379.)

glad to accept. Later the mother returns from abroad with many new gowns and when she learns of Marsden's loss of his fortune she is very cold toward the couple and renews her friendly relations with Stuart. Minerva goes to her husband for $100 and he tells her he cannot get hold of that much. Much disappointed, Minerva decides to make up with her mother. The meeting is cold, but finally the girl breaks down and the mother thinks she will win out at last. Stuart calls for them in a taxi, according to prearranged agreement, and just as they are getting out of the cab at the office Marsden comes out and sees his wife and Stuart together. Marsden receives word that his copper stock is not worthless and has to leave on the same night as a big party. He is delayed and when ready finds his wife has gone to the party, he hurries there to bid her goodbye. He finds his wife and Stuart alone and accuses the latter of paying too much attention to his wife. After a break with Minerva, Marsden leaves.

Deserted by her husband, Minerva is forced to work and takes a position in the office of Marsden's old lawyer. One day she takes Marsden's card from the office boy in which he requests an interview with the lawyer and sees that he is manager of a big copper company. The lawyer hides her in a closet and she hears her husband . Stuart learns that Marsden now has the power to ruin him and calls on Mrs. Stanhope for aid, but she is powerless to give him any assistance. Marsden's copper stock has proved to be valuable and he is now enormously wealthy. Minerva realizes that when he meets Stuart there will likely be trouble and hurries to the latter's office to prevent it if possible. She arrives in the midst of a fight between the two men and forces them to separate. Mrs. Stanhope, too, arrives on the scene and Minerva tells them that the blame of it all should rightly rest upon her mother. Stuart and the mother leave and Minerva attempts to explain away all the difficulties. Marsden at first holds back, but when his wife breaks down he takes her into his arms and comforts her.

JOKER.

A CASE OF BEANS (Aug. 26).—A newly-married pair have set up housekeeping in an apartment. The young wife is devoted to bridge and insists on entertaining her club friends at the expense of the comfort of her young husband. When her young husband returns from his work for lunch she forces him to eat on a corner of the kitchen table, and, although she has been preparing an elaborate lunch for her guests, she forces him to be satisfied with a can of beans. He rebels at this constant diet of beans and fills an empty can with gravel, puts a new label on it taken from another can of beans, sets the can on the shelf and departs for lunch.

The bridge party arrives, enjoy the day and discuss a big burglary reported. The ladies all insist that the hostess take charge of their jewels and put them in the safety deposit vault box which she owns. She accepts the trust and while waiting an opportunity to go to the vault hides the jewels in an empty can which she labels "Beans." These jewels she leaves for a moment while dressing for the street, and her cook, who discovers them as she is about to treat the ice man to a light lunch of canned beans. They both decide that the master and mistress are the thieves and begin a system of espionage that has its embarrassments for all parties. The young bride sets forth for the safety vault, carrying the can of gravel by mistake, and is followed by the two "detectufs." She meets her husband on the way, explains her mission and he laughs at her, but she goes on and he, continuing on his way toward home, discovers the cook and ice man following her. He discovers the jewels in a can which they are carrying, learns the facts as well as the suspicions that exist and plays a joke on all parties concerned that has a back-fire to it in the fact that he is compelled to eat the can of gravel before he gets through. Of course, there is a happy ending and a readjustment of values, in which the young bride forswears bridge and beans.

BISON.

THE SOCIAL LION (Two Parts—Aug. 28).—Mrs. St. John, an Eastern society woman, and her daughter are visiting in the West. One day the daughter, Anna, sees Ted Allen, a cattle king. There is mutual attraction between the two and Ted resolves to make the girl's acquaintance. The mother's susceptibilities are wounded by the rough way of the westerners and she disdainfully passes Allen by. Later, at the hotel, Anna sees Ted passing and hears one of the loungers remark that he is the richest man in that part of the country. At length Ted and Anna are married and leave for the East. At one of the receptions Bryson, one of Anna's old admirers, tries to again interest her in himself. Ted's mother-in-law contrasts the polished manners of Bryson with the rough and ready way of the westerner, and the latter suffers in the comparison.

Anna's brother, Bob, arrives from college and there is a strong liking between him and Ted from the start. In celebrating Bob's return Ted makes his first big "stampede" into society and Mrs. St. John is horrified at his manners. Ted wanders into the conservatory and hears Bryson tell his wife that she has been sold to a wealthy man and her life will be ruined. Ted is dejected and is packing his clothes to leave when his brother-in-law comes upon him and promises to teach him the artificialities of society. Anna, meanwhile, has resented Bryson's remarks and ordered him to leave the house. Ted has written the boys at the ranch a discouraging letter, which is the source of much worry to them. Under Bob's training Ted has progressed wonderfully, and one day at the club he hears Bryson make a remark about his wife. He shakes Bryson like a rat and tells him that the next time he will use more drastic measures. Ted's progress has been a secret, and even his wife is ignorant of the change. Ted sees a chance to make a good deal in cattle which will necessitate a trip to London. After a most successful trip, he wires home that he will be there soon and to have a big party to celebrate his success. Even Anna is a little dubious over the appearance her husband will make, but nevertheless makes preparations for a happy homecoming.

Ted arrives and, to the astonishment of all, conducts himself like an English lord. He proves to be the lion of the hour, and his wife is forgotten, while all give attention to Ted. That night after the guests have left Anna leads her husband upstairs, and, taking him over to a crib, lifts out a baby. He is aghast, and when the wife lifts out the other twin he nearly faints. He takes his wife in his arms, and as the four heads come together the picture fades.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Eighth Episode Two Parts—"The Prison in the Palace"—Released August 8).—Kitty learns from Sachio that she is to be detained by him until his king returns when she will be brought before the ruler. The king arrives and he asks Kitty what is on the other half of the coin, but she refuses to speak. With the alternative of being placed in prison, she tells the king that she does not know the inscription on the other half of the coin. The king is dubious, but while she is to be kept within the grounds, he agrees to give her the freedom of the palace under guard.

Frederick makes inquiry at the hotel where Kitty was stopping as to her whereabouts, and the clerk tells him that the only thing he knows is that she has been gone two weeks, but that her clothes are still in her room. He returns to the palace and reports to King Michael. One of the king's secretaries overhears his majesty remark to Frederick that if she does not come back soon he will start a search for her; whereupon the secretary immediately departs for Grahoffen, where Kitty is held prisoner. This secretary, while pretending to be a friend of Michael, is in reality a spy in the diplomatic circles of Grahoffen, and divulges what he has learned to his superiors.

In the meantime, Roleaux succeeds in escaping from the room where he is a prisoner and gets to the outside of the palace just as the man from Gretzhoffen enters the palace. Kitty is sent for again. The king asks her to tell what was on the other part of the coin and she will be escorted back to Gretzhoffen. She refuses and as she gets on the outside of the room she stands behind a curtain and listens to the king plotting with the man from Gretzhoffen to overthrow Michael by starting a revolution. Going down the hall she finds a door leading to the garden with no guards near it. Kitty is about to go to the boulevard when she hears people running in the hall she had just left. Making up her mind quickly, Kitty makes a last attempt to escape by running to the boulevard. Seeing a car standing still, she jumps into the seat and by luck starts the car just as Sachio and his men come from the palace. Giving the car all the gas possible, she succeeds in making a getaway. Sachio curses his bad luck and bawls out the guard just as the king comes into the garden and asks what the trouble is. The guards tell him about Kitty getting away. This enrages the old fellow to such an extent that he tells Sachio he will give him just twenty-four hours either to get the girl or the secret of the coins. He starts out to get Kitty.

THE BROKEN COIN (Ninth Episode—Two Parts—"Room 22"—Released August 15).—Kitty is driving the car swiftly when she feels something near her and, looking back, she sees something move under the robes on the floor of the car. Slowing up, she awaits developments. She is about to jump from the car when the intruder comes to view and she gives a screech of joy as she recognizes her old friend Roleaux. They drive back to Gretzhoffen. Sachio and his accomplices arrive in Gretzhoffen. Frederick, again on the hunt for the missing girl, calls at Kitty's hotel to inquire for her and is told by the clerk that she has not returned. Frederick plys him with so many questions that the clerk says he will let him see for himself, and takes him up to her room. While waiting for Frederick to look around the room, one of the maids at the hotel calls the clerk and he goes, leaving Frederick in the room. Frederick examines the room and leaves unobserved by the clerk, who is busy.

Kitty and Roleaux arrive in Gretzhoffen, and nearing the hotel, Kitty tells Roleaux that they look too mussed up to enter the front way. They leave the car some distance from the hotel and go in through a back entrance. Kitty tells Roleaux to hurry and dress and they will make another try at Frederick's apartment, believing that he has the coin she dropped on her last visit there. Sachio and his men arrive near Kitty's hotel and Sachio tells his man and the spy from Gretzhoffen to go to Kitty's room (through the back entrance) where an unsuccessful search is made for the coin. They hear some one coming down the hall and make a hasty getaway. As the spy comes out of the room the other man is attacked from the rear. Sachio makes inquiries at the desk regarding the "charming American girl." The clerk is just telling him that she left not half an hour ago when a maid comes shrieking down the stairs with the startling news that a man has been murdered in Miss Gray's room. Sachio "beats" it. Kitty meanwhile arrives at Frederick's palace and, leaving Roleaux hidden on the outside to keep watch, enters the place. She gets his coin and starts to go as he enters.

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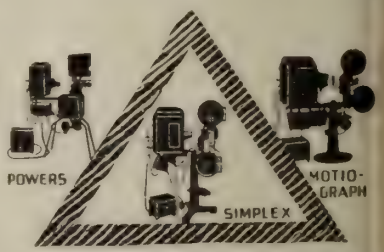

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There is great commotion at the hotel over the murder. Gendarmes are on and the clerk tells them that Kitty and Roleaux were the last to leave the room. He also tells them that Count Frederick had been there and the officers leave for Frederick's house. Frederick again asks Kitty for the coin. She still refuses to give it to him. He gets up to go to her, when the photo he had taken from her room drops to the floor near Kitty. He tells her where he obtained it. Just then Roleaux rushes in and tells them that the police are after them for murder. The police rush in and arrest the three of them. They are all taken to the hotel, where Sachio has been detained by the clerk. En route to the hotel, Roleaux succeeds in getting away from the police and goes to Kitty's room through a back entrance. The clerk accuses Kitty because she came from her room, when they had not seen her enter the hotel. Kitty, in turn, accuses Frederick. They are all surprised and refuse to believe it, when she tells them to look in his pocket and they will find her photo that he had taken from her room. They do so and the clerk enters and tells of letting Frederick into Kitty's room. The officers then arrest Frederick.

In the meantime, Roleaux, in Kitty's room with the dead man, feels the presence of another man, and, pretending to leave the room, hides behind a curtain in order to see who the intruder is. He waits a few minutes, when an apache comes from the back room. Looking around to make sure no one is near, he goes to the dead man and, kneeling by his side, takes a paper from his pocket and starts to leave the room just as Roleaux springs upon him, gets the best of him and takes him to the lobby as they are about to take Frederick away. Every one is surprised to see Roleaux and the apache. Roleaux accuses the apache of the murder, just as the Chief of Police enters and demands they all be taken to the room of the crime. The chief enters the room first. The others wait a little, still afraid and waiting orders from the chief as they hear him swear loudly, calling them to come in. On entering the room they are all staggered with surprise to find the room in perfect order.

Mutual Film Corp.

THANHOUSER.

WEIGHED IN THE BALANCE (August 13).—The wealthy importer was a good business man and a keen judge of character, and when his widowed cousin in the country sent her "darling boy" to make a name for himself in the business world, the importer was rather doubtful as to the outcome. The country youth was gauky. The elder man watched him unobtrusively and found that he was associating with a rather wild gang.

The gang held out in a certain billiard saloon, and greatly admired their leader, a young man who always seemed to have plenty of money. He gaves the boy a sample $5.00 bill, telling him to pass it and see how fine it was. On pay-day he handed the bill to the cashier pretending it was part of his salary, and requesting that it be changed. When it was returned from the bank as a counterfeit, he recognized it as the one presented by his cousin. The boy purchased a large sum of bad money but his pocket was picked. The thieves took the money to the billiard saloon room, recognized the counterfeits and threw the wallet under a table. An old scrub woman found it. The wallet contained the young clerk's card, and the honest woman decided to return him his property. He gave her several of the bills as a reward. This was in the office, his employer witnessed the transaction.

Other things he had discovered made him believe the boy was a dupe of the counterfeiters. He managed to have the scrub woman apparently arrested, and she was brought to his office where she was confronted by the young clerk, who had first denied having given her the money, but (when the supposed officer put handcuffs upon her wrists, and prepared to lead her out to prison) the young boy broke down and declared she told the truth. The employer changed the bad bills for good money, managed to quash the case, and told his trembling cousin that he had been weighed in the balance and not found wanting.

A MESSAGE THROUGH FLAMES (Aug. 10).—Kate, a blind girl, is adopted by Mrs. Folsom, whose son, John, a station agent, teaches his foster-sister the telegraph code. Kate soon realizes the importance of many of the messages which she sends, and how, in some cases, failure to transmit the magic signs would mean death to hundreds of passengers. One night she finds John lying unconscious from a fall on the floor of the station, a broken lamp by his side. She also smells burning wood. The telegraph key is clicking insistently, and Kate fights her way through the smoke to the key. She learns that a freight train and the Western Express are in danger of collision. Rushing out of the burning depot, the blind girl unlocks the switch and swings it open. The freight slips into the siding just in time to let the big passenger train go thundering by in safety. Kate is promoted by the officials of the road to a high position in their central office.

THE REVENGE OF THE STEEPLEJACK (Aug. 8).—They were a strangely assorted pair, the civil engineer and the steeplejack. The engineer was gay and companionable, the steeplejack, brooding and surly, yet they were great friends. To the engineer came an important piece of work, that of repairing the scaffolding about the giant chimney of the local lighting company. He relied upon the steeplejack to do the dangerous work and the steeplejack accepted the mission with his usual air of indifference. About this time a girl came into their lives. She was related to the landlady of their boarding house, and had come to the little town to spend her vacation. The engineer was smitten at first sight and paid much attention to the girl. Neither of them realized that the steeplejack was also in love.

One evening while out on the grounds, the engineer proposed to the girl and was accepted. Unseen by them the steeplejack was watching them and he bitterly vowed to be revenged upon the girl he loved and the man who had always been his friend. The next day while the steeplejack was at work on the top of the chimney stack he saw the girl approaching and hastily descended. He met her as though by accident, told her that the young engineer had been injured "over near the light house" and that he was on his way to a doctor. The girl declared she would go to the engineer at once and the steeplejack gave her directions. The girl was a stranger and did not know that the route he advised was over a dangerous quicksand where many lives had been lost. She hurried off while the steeplejack returned to the top of the chimney and watched her.

A few moments later the engineer clambered to the top of the stack to inspect the work. The steeplejack grasped him by the arm, pointed off and said "Look." The engineer gazed, saw his betrothed hastening into the quicksand. As he watched she stopped and he could see that she was trapped. The steeplejack pulled a revolver, pointed it at his friend and chuckled, "If she won't marry me," he said, "she won't marry you. We will stand here and see the last of her." The engineer realized that the steeplejack had gone mad. He grappled with the steeplejack and a fierce fight ensued, 175 feet above the ground. The steeplejack was the stronger, freed himself from his opponent's grasp, took a step backward, missed his footing, and, with a wild cry, fell headlong to the ground below. The engineer, unnerved by his terrible experience, managed to control himself just the same, hastened to the ground, and, mounting his horse, galloped madly to the quicksand and saved his sweetheart.

THE CROGMERE RUBY (Aug. 15).—The Crogmere ruby was stolen from the country house of its owner in England. Certain clues convinced the Scotland Yard authorities that the criminal would try to escape on a certain liner. The New York police received word that the Crogmere ruby had been stolen and was supposed to be on a certain liner, with the further information that "Inspector Bolton of Scotland Yard was on the boat." The liner had only been out one day when the first-class passengers knew that they had a Scotland Yard detective in their midst. The wireless operator gave further information by showing a maid-servant, in whom he was interested, a wireless addressed to the supposed Sherlock Holmes and signed only with the letters "S. Y."

It was noticed that "Sherlock Holmes" paid much attention to a young lady and young man. When the vessel arrived in New York a police captain and several men boarded the boat to aid Inspector Bolton. "Sherlock Holmes" told the captain that the young Lothario was the criminal and the man was promptly taken into custody. His stateroom was searched and the ruby found hidden away in a large cake of soap. The officers were escorting their prisoner away in triumph when the young woman in the case interfered. She induced the police captain to let her look at the ruby and promptly declared that it was simply glass. Closer scrutiny convinced the official that she was right. He was doubtful what further course to pursue, when the young woman pointed to the pipe of Sherlock Holmes and whispered to the Captain, "It's the first day since we left the other side that his pipe has not been lit." She then reached over, grabbed the pipe before Sherlock could interfere, emptied its contents in her hand and revealed the ruby, which had been hidden under a thin layer of tobacco. The bogus detective tried to flee, but was promptly captured.

Finding that the game was up, he made a full confession, admitting that he had stolen the gem. He said he knew the police would be on the alert so he had tried to escape a personal search, pretending to be an inspector from Scotland Yard, and had planted the bogus ruby in the young man's possession expecting that he would be locked up, giving the real criminal a chance to escape. It was later revealed that the young girl was Inspector Bolton of Scotland Yard and had been watching the pseudo detective all the way across the Atlantic.

WHEN HUNGRY HAMLET FLED (Two Parts—Aug. 17).—The Booth and Barrett Dramatic Club of Cedarville was just as bad as one would imagine. It put on the worst possible plays in the most impossible manner, but Cedarville pretended to enjoy it, because the talent was "home folks." Yet the day came when the populace rose in its wrath, but the only one who suffered was "Hungry Hamlet." Hungry Hamlet was not really his name. His press clippings described him as Lancelot Fortesque. When he first appeared in Cedarville, he was headed for Broadway, plodding along the railroad tracks, carrying his own baggage. Johnnie Jenkins christened him "Hungry Hamlet." It must be admitted that Johnnie was jealous, for "Hamlet" landed a job as professional coach of the B. & B. Dramatic Club, and also essayed the hero role, a part that had belonged to Johnnie by right, because he was really in love with the leading lady. But Hamlet sneered at Jenkins, and when casting the play told Johnnie he could either be the front legs of the horse or the hind legs, whereas Johnnie retired from dramatic life.

The vehicle selected for the edification of Cedarville, "The Jealousy of Envy." It had as its hero a brave country lad, who enlisted to fight the battles of his country, leaving his poor old mother in their cottage with the mortgage. There were also two girls he left behind him, one the sweet belle of the village, to whom he had plighted his troth, while the other was a scheming adventuress. During the horrors of war the adventuress sought to take his life, being aided by a captain of the enemy's forces, while the heroine was always showing up in time to aid him. The jealous Johnnie Jenkins could see that his rival would score heavily less something happened.

At the first performance the beauty and chivalry of Cedarville was assembled in the Town Hall. The first scene opened outside the home of the hero. He bade his weeping, gum-chewing mother farewell. In the second act the hero is led a captive into a fort of the enemy. He escapes sliding down a rope. Unexpectedly the rope broke, and the audience laughed instead of being thrilled. His enemies seized him, and bound him to a railroad track, just as the "midnight express" came tooting along. At the performance the train did not toot, somebody having plugged up the property man's whistle. The train came along, the property man walking back of the smoke stack with a smoke pot, to give the illusion. Suddenly the man slipped, the train progressed on its way, leaving the "smoke" and "whistle" behind it. Then the hero leaped into the ocean, and the "waves" collapsed, showing him floundering about on a mattress.

In the final act the walls of the fort fell down, revealing to the audience that the "soldiers" who were marching there were simply a few men with pitchforks upon which were helmets and bayonets, but the show collapsed when the prop horse broke in half, the front end running off the stage, while the rear part became tangled with the hero. This was the cue for "Hungry Hamlet," and he fled, bombarded with eggs and vegetables supplied to the audience by the vengeful Jenkins. Then the latter comforted the leading lady, and was soon in her good graces again. The cause of the theatrical fiasco can be attributed to the revengeful Johnnie, who tampered with the props so that everything would go wrong as he had planned.

RELIANCE.

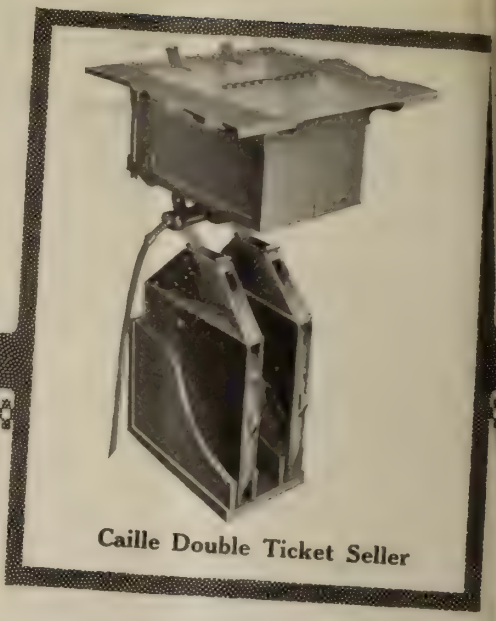
FATE TAKES A HAND (Two Parts—July 31).—Jim Brant, a crook, is in love with Broadway Maxine, whose insatiable love of finery holds Brant to a life of crime. Brant is caught and sentenced to the penitentiary. On being released, he returns to his father, promising to keep straight. Maxine breaks down Brant's resolution. Later, in a shoplifting venture, Maxine is trailed and captured. The district attorney induces the girl to turn state's evidence. She betrays Brant and his gang. Brant determines to kill the district attorney. He stations himself in a window opposite his enemy's office, and seeing the silhoutte of a man's hat on the window shade, fires. A few moments later he is captured by the police and taken to view the victim. On the back of a chair dangles the hat, untouched—just where the district attorney had hung it. Maxine lies dead on the floor.

EDITIONS DE LUXE (August 25).—Freda, alias "Society Shirley," abandons her life of crime and becomes engaged to Jack McCarthy, a young detective. "Conny Peters," a gilt-edged confidence man, persuades Freda to go back to the old practice. McCarthy loses sight of her. Later, he becomes betrothed to Grace Manley. A year later, McCarthy is detailed to trail "Cony Peter" and his accomplice. He captures the man first, and then discovers that the woman is Freda whom he once had asked to marry him. He offers her her freedom.

(Continued on page 1386.)

Interior of Ticket Booth of Majestic Theater, Detroit, Mich. Equipped with four Caille Ticket Sellers and a Change Maker.

Caille Hand Ticket Chopper



Caille Double Ticket Seller

YOUR ticket booth is the face of your theatre. It reflects character just as the human face does. By its appearance, the public generally judges the theater interior and your provision for their comfort and safety.

If your ticket booth is equipped with the most modern, up-to-date devices designed to facilitate the handling of crowds with the least discomfort to the patrons, folks are bound to attend your theater in preference to the more carelessly equipped houses. This has been demonstrated thousands of times.

Our president, Mr. A. Arthur Caille, is a pioneer in the moving picture theater field. He learned the value of proper ticket booth equipment long ago. In fact its importance impressed him so strongly that he immediately applied his well known inventive skill to the design of the most efficient ticket booth equipment. The result is the production of the following widely used devices.

The Caille Electric Ticket Seller

This machine will sell tickets ten times faster than the old hand method. Every ticket sold is automatically registered. A glance at the register instantly tells you the number of tickets sold. This device is built and locked inside of the machine where it cannot be tampered with unless you give the operator your key.

The Caille Electric Ticket Seller will deliver tickets in any quantity and, best of all, separately (a feature not found in any other machine). Consequently tickets will not lie across knives in chopper as they do when delivered in strips.

The Caille Electric Ticket Seller is operated by merely pressing a button. There are five keys numbered one, two, three, four and five. Press number one and one ticket appears at the finger tips of your customer. Press number two and two individual tickets appear, and so on until five. If you desire to sell tickets of various denominations, a battery of ticket sellers can be installed, occupying very little room, for the entire machine is but 4¼ inches wide and 8 inches long. This device will sell tickets faster than you can count and positively eliminate any chance of error.

Each ticket seller has its own individual motor requiring very little current for operation. These motors are furnished for either alternating or direct current.

Caille Ticket Seller can be very easily and quickly installed in any ticket booth; in fact, it would take only a few hours for any ordinary mechanic to do the work. Every machine is thoroughly guaranteed.

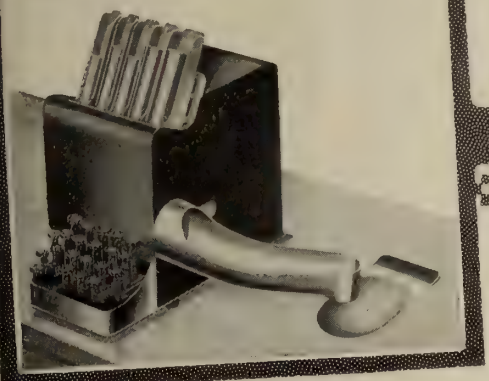
CAI
Ticket Office

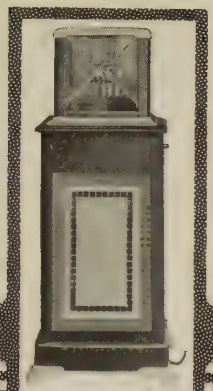
The Caille Ticket Chopper

These are designed to be operated by electric, foot and hand power. They shred and tear the tickets in small bits so that it is impossible to ever use them again. (The mechanism is so arranged that coins or metal checks can pass between the knives without injury, but paper tickets

The Caille Brothers Company

The Caille "Special" Movie Change Maker. The delivery spout extends through the window and pays the change direct to the patron.





Caille Electric Ticket Chopper

Caille Equipped Booth. Note the patron picks up his ticket and change simultaneously.

are torn to shreds.) This machine is thoroughly guaranteed. It means absolute safety and security in the handling of your tickets.

Caille Ticket Boxes

If you do not care for this Ticket Chopper, naturally you would want a box for your tickets. Caille Ticket Boxes are made in several styles in both metal and wood—a very compact and neat little device.

Our "Special" Change Maker

This machine does the calculating and pays the change direct to the patron. Suppose someone gave you $1.00 and wanted a 10c ticket. All you would have to do is press the 10c key and the correct change is delivered direct to the patron in a glass receptacle from which the hand can readily pick it up.

This machine has a very simple key-board conveniently located like the keys on a typewriter. The touch is very light and uniform throughout. It is swifter in operation and less tiring to the operator than any other machine of its kind ever built. This machine shortens the time of transaction, prevents errors in change and prevents disputes with patrons.

The Caille Theater Record Book

The Theater Record is the one perfect system devised for the theater box office record. It gives you an accurate and positive record of all business transactions through your box office. Your receipts are there in detail, your expenditures likewise, and through its use you can have a daily, weekly, monthly and yearly record of your business.

The Theater Record is printed on heavy linen paper bound with gray cloth. It has separate space for recording feature attractions, with a special column for recording weather conditions. It is ruled in three colors of ink and compiled to record afternoon and evening receipts separately. Every expense in a theater can be dispersed under one of the eleven columns.

Size of Theater Record is 21 x 16 inches. Fifty-two complete pages, one for each week.

Tickets

We can furnish you with any size, style, color or quantity of tickets for any purpose whatsoever. It makes no difference what denomination or name you desire on the tickets, we can take care of you. They are furnished either in strips or in rolls, in purple, white, green, salmon, ox-blood, blue, gray, buff, cherry, Mandarin, rose, fawn and yellow.

Send for Complete Catalog

Shows and describes the many Caille Ticket Office Equipments. It's free for the asking. A postal brings it.

LLE

Equipments

001 Amsterdam Ave., Detroit, Mich.

(Continued from page 1383.)

She misunderstands this to mean that the detective still loves her. In Freda's room McCarthy is set upon by pals of "Conny Peter's." The girl crook battles with them to save his life. A passing policeman notifies the detective bureau of McCarthy's danger and officers are sent to his rescue. Grace Manley comes with them. The crooks overpowered, Grace rushes to her lover. Freda, realizing that her place has been filled by another, goes silently away.

A BOLD IMPERSONATION (Two Parts—Aug. 28).—Count Rene Reviere, a bankrupt Royalist, makes a bargain with the Duc de Mauriere that Raoul, the dissolute son of the latter, shall marry Louise, Raciere's daughter, if the Duke will loan him money enough to retrieve his estate. Boceni, a young Italian, an unselfish lover of the girl, promises to help her escape. At a performance of "Romeo and Juliette," Louise and Hawksford, the English actor, who plays the enamoured Montague, fall in love. Hawksford meets the girl through Boceni, and, learning of her plight, plots to disguise himself and impersonate the Italian at the engagement banquet of Louise and Raoul. During the feast, Raoul picks a quarrel with the actor, who, he supposes, is Boceni. In the ensuing duel, Hawksford is wounded. Louise seizes the sword, and before she can be restrained, she has given Raoul a mortal thrust. The lovers escape on horseback, pursued by the vengeful duke. Louise leaps from her horse into the sea. Hawksford follows her, and they swim in safety to Boceni's yacht, where they are married.

FAREWELL TO THEE (Aug. 23).—Louise Fallows learns that Phil Brooks, an old admirer of hers, since gone to Hawaii, has fallen heir to a fortune in the United States. She goes, with Jackson, her partner in dishonesty, to trace Brooks and cheat him out of his legacy. Arriving in Hawaii, Louise finds Brooks married to Ana, a native woman. The adventuress bribes a witch of the island to terrorize Ana into believing that her husband will die if he stays in Hawaii, and if she continues to be his wife. The native girl, convinced of the truth of the soothsayer, gives up Brooks and disappears. He returns to the States to claim his fortune, Louise with him. For a few weeks, the little Hawaiian wife is forgotten. Then, one day, the American hears Louise playing on her guitar "Aloha-Oe," the Hawaiian song, "Farewell to Thee." She is entertaining Jackson in secret. Brooks forces from Louise a confession, and returns to the islands, where Ana welcomes and forgives him.

THE LITTLE LUMBER-JACK (Two Parts—Aug. 21).—Paul, a homeless boy, is the mascot of Great Cedar Camp. He forms a friendship with Mildred, the beautiful little daughter of Mr. Edgar, owner of the camp, who has a refining influence upon the untaught boy, and, in his turn, he teaches Mildred woodcraft. Edgar is not a favorite among his men. Two lumberjacks, intending to hold Mildred for ransom, kidnap her and carry her into the mountains. Following Paul's instructions, she manages to mark the trail, so that the boy, following with a rescue party, is able to guide the others to the spot where the little girl is held captive. Mr. Edgar improves unjust conditions in the camp and provides for Paul's education.

FOR HIS PAL (Aug. 30).—Jim and Jo were pals in the gold fields. They stake the same claim, and Jim's wife, Priscilla, comes on from the East to join her husband. Then it is discovered that Priscilla is an old sweetheart of Jo's. Jealousy begins to creep in between the two pals. Ling Hung Foo, the Chinese cook, outrages Priscilla's housewifely ideals, and she discharges him. Jo chances to be in the cabin. Ling takes his revenge by bolting the door on them, and telling Jim that his partner is making love to his wife. Jim returns to the house, finds Jo and Priscilla locked into a room together, and is overcome with rage. Jo makes it appear that he was trying to rob Jim of his nuggets and that Jim's wife is holding him up The ruse breaks the friendship between the pals, but it saves the woman's honor. Long afterwards, Ling, dying, confesses to Jim that he lied.

MAJESTIC.

BILLY GOAT (August 3).—Dan's father, who is president of his lodge, has a goat delivered at his house for the initiation to take place that evening. Dan hitches the goat to the baby carriage and goes for a drive. On the boulevard he meets Billy, who is taking Mae for a drive in his pony cart. Mae is disdainful. While she and her escort are in an ice cream parlor, Dan unhitches the pony and leads it away. When Billy and Mae reappear, they are sadly upset by the loss of the pony. Dan offers to take Mae home in his goat cart. She accepts gratefully. Going down hill, the goat becomes unmanageable. Mae is spilled in the dirt, and Billy, who meanwhile has given chase in a burro outfit, again wins the fair lady away from his rival. Dan determines to get even. He plans to hold a lodge initiation patterned on the one he has heard the grown-ups talk about. That evening the affair comes off, and Billy is made the "goat" of the occasion. Billy and his father arrive home from their respective lodge initiations much battered up. They solemnly give each other the lodge high sign, and discreetly separate.

THE KINSHIP OF COURAGE (Two Reels—August 15).—Carlos Dunning is the lawless son of the most famous law-maker the state of Arizona ever had. At last he meets Olive Temple. He resolves to behave himself. But his old associates in the West will not let him alone. Dunning goes to New York to begin life over again. There he once more meets Olive. The shadow of an old disgrace, however, falls between the two young people, and Dunning is about to give up his fight to live an honest life. But the cloud is dissipated as suddenly as it came, and the Arizonan and his sweetheart are happily married.

PROVIDENCE AND THE TWINS (August 17).—Abagail Dean, a sweet maiden lady, is tricked by Caleb Lacey, an old lover, into an agreement to marry him secretly and to invest all her small fortune in a pretended business deal in which he says he is interested. Just in the nick of time the twins are sent to stay with their Aunt Abagail. They are instantly suspicious of Caleb. They exchange the money in the bag which their aunt gives her deceiver for paper dolls, and when the old ne'er-do-well and spendthrift tries to pay some back debts with the contents of the bag, paper dolls not being negotiable, he goes to jail. Abagail tearfully celebrates her narrow escape.

THE ROOT OF ALL EVIL (August 20).—On the thirtieth anniversary of their wedding, Farmer Billings and Nancy, his wife, are presented with a check for $10,000 apiece. The checks are the gift of a philanthropist who has offered a prize for the happiest married couple in Nevada. When they get home the old pair quarrel. Mother Billings, now financially independent, wishes to adopt a pet pig, like Mrs. Vanderslip in the society columns—and Farmer Billings objects. He brings Toothless Thompson, his friend, and justice of the peace, to the house to arrange about a divorce. Mother Billings compels them to beat a hasty retreat at the point of a Colt 45. However, the divorce is secured. The farmer and his wife live apart in a double house on a ranch. Billings advertises for a housekeeper. Circus Kelly, a fakir, and his woman pal take advantage of the ad to get the old man's money. Mother Billings finds out just in time what the two frauds are putting over on her former husband. She goes to his rescue. Billings realizes that Nancy is indeed his one and only soul mate. He decides to make her happy. So he restores the pet pig to her lap, differences are forgotten, and the old couple once more come into their title as the happiest married pair in Nevada.

THE FATAL HOUR (Two Parts—Aug. 22).—Hilliary Clark, gem expert, is robbed of a valuable package of diamonds by his son, Edgar, and Edgar's crook accomplices. Walter, old Mr. Clark's favorite son, quarrels with Edgar, and his father takes away his revolver, emptying it of the shells, and letting them lie on his library table. The quarrel has grown out of an insult offered by Edgar to Walter's wife, Helen, and has no connection with the former's dual life of crime, which neither his father nor brother suspects. At noon that same day, Walter, entering the library, discovers his father dead in his chair. He opens the safe, finds the diamonds gone, and concludes that Clark has been robbed and murdered. Just then Edgar passes through the hall. Walter fires through the curtains at the supposed burglar. Edgar, unhurt, slips the diamonds into the pocket of his brother's coat, hanging in the hall, and rushes out for a policeman. Walter is found, the smoking revolver in his hand, the safe door open, his father dead, and the gems in his overcoat pocket. Both brothers are taken to jail. Helen secures a detective who finds, in addition to the exploded cartridge in the gun, a second shell on the floor. He also points out an imprint of the end of this shell on the surface of the mahogany bookcase opposite Clark's desk. The detective explains how the noon sun, focused on the cartridge, and refracted through the lenses of a pair of spectacles on the desk, has fired the bullet. Walter is released. Later, Edgar's guilt is uncovered, and he is sentenced to prison.

THE LITTLE CUPIDS (Aug. 24).—Dick and Mary quarrel and break their engagement. Each, unknown to the other, decides to go on a sea voyage to soothe their wounded feelings. They book passage on the same steamer. After the ship has sailed, the former lovers become aware of one another's presence, but they hold haughtily aloof. Dick's small brother, Georgie, and Mary's little sister, Carmen, who have been taken along, are squelched in their innocent desires to play together. Dan, the cabin boy, soon is "on" to the situation. He constitutes himself Cupid, and cajoles a jolly curate into bringing about the marriage of the reunited lovers. All ends happily, thanks to Dan, for both the grown-ups and the youngsters.

A CHILD OF THE SURF (Two Parts—Aug. 29).—Robert, son of a rich contractor, falls in love with Nancy, who lives with Grandfather Tom Darrell in a small fishing village. Grandfather Tom is so bitter against "city folks" that the young man disguises himself as one of his own laborers on the jetty. Robert discovers that the fisher people are in open revolt against the construction of the jetty. Although it is for the protection of their homes, it inevitably will cut off some of their fishing privileges. Young Dacey does some daring detective work to safeguard his father's interests. This also leads him into a position to save Nancy from the compromising attentions of a fellow of evil reputation. Grandfather Tom, on learning Robert's identity, does not oppose his marriage with Nancy.

AMERICAN.

THE JILT (Two Parts—Aug. 16).—Roy Norman and Marie Thompson are betrothed. Then Boyd, a friend of Roy's, comes. He and Marie are mutually attracted. At length Marie gives Roy back the engagement ring which he had given her. Marie's parents set out for the opera. Marie feigns a headache and stays home. She dismisses her maid early, for she is expecting a caller. Roy Norman comes but he is not the man she expected. Roy leaves as Boyd bounds up the steps. Surreptitiously he peeks in a window. He sees Marie accepting the embraces of the favored caller. As Norman leaves he encounters Marie's parents, who have returned since the prima donna was too ill to make a stage appearance. The Thompsons find their daughter feigning illness on a couch. A quick movement and Marie's father discovers Allan hidden behind the portieres. Allen is ordered from the home.

Months later Allan is visited by Dr. Boyd, his brother, who tells Allan that Marie has been a patient in an eastern hospital and that a baby has been born. He gives to Allan a copy of a statement the girl has made in which the father of the baby was named. A year later Allan marries. He and his happy bride have just returned from their honeymoon. He has forgotten Marie. She, however, has not forgotten him, and she calls upon his wife, whom she tells that Allan once loved and then jilted her. The young bride swoons. Allan returns. Finds Marie's card, and at once all is clear to him. That evening Allan decides to act. He summons Roy and together they visit Marie. There Allan reveals the copy of Marie's statement which his doctor brother had given him. Marie, thus confronted, admits Allan's innocence. It is Roy, not Allan, who is the father of her child. Marie writes to Allan's bride admitting the falsity of her charges. She adds, too, that she and her infant's father are to be wedded next day.

THE ASSAYER OF LONE GAP (Aug. 18).—Ned Evans comes to Lone Gap, having purchased an interest in an assay firm. He is a cheery, good natured chap, but he is obsessed by a terrible and unconquerable fear of a gun. The fear is due to a parental impression upon the highly sensitive mother. Before Ned was born an armed burglar entered the home. The mother's terror was imprinted in the heart of the unborn babe. Ned's weakness is known and the cowboys of Long Gap have much sport at his expense. He meets Belle Dugan, who has come to attend her injured aunt. The two (Ned and Belle) are fast friends, until a cowboy's joke reveals to Belle Ned's uncontrollable fear.

Buck, in drink, proceeds to "shoot up" Long Gap. Every living creature flees from the drunken "puncher," who is shooting wildly and waving his gun. Around a corner the intoxicated man comes upon Belle and her crippled relative. He makes for them. A block away Ned sees what is transpiring. With a mighty impulse he throws aside his fear, and unarmed, he dashes at Buck. There is a struggle. Buck's gun explodes harmlessly in the air. A mighty blow from Ned's fist lays the cowboy low. He regains his feet. Another blow crashes home, and Buck is beaten. He picks himself up from the dust, sober and chagrined, yet man enough to extend his hand to the man who beat him. Belle and her aunt watch the fight with amazement. As the townsmen cheer Ned, Belle steals quickly up and places her hand in his.

DRAWING THE LINE (Two Parts—Aug. 23).—Billy Home and Fred Harris both are in love with Edith. Billy's father was convicted of theft and Fred uses Billy's misfortune as a wedge to win his way into Edith's heart. Billy is given a chance assisting the village grocer. Fred causes his discharge by telling the tradesman of the short comings of Billy's father. Billy, driven to desperation, the next day rifles the grocer's till.

Six years later Billy is the owner of an underworld resort. Lulu, one of the demi-monde, enters. With her is an intoxicated man, who, much to Billy's amazement, is none other than

STANDARD PROGRAM

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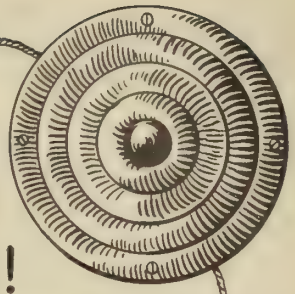

STANDARD PROGRAM RELEASES

EMPRESS PRESENTS _____ IN _____

PYRAMID PRESENTS _____ IN _____

RAINBOW PRESENTS _____ IN _____

IDEAL PRESENTS _____ IN _____

SUPERBA PRESENTS _____ IN _____

LARIAT PRESENTS _____ IN _____

MOONSTONE PRESENTS _____ IN _____

LUNA PRESENTS _____ IN _____

SUNSHINE PRESENTS _____ IN _____

MAGNET PRESENTS _____ IN _____

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DENVER	SALT LAKE	SAN FRANCISCO	LOS ANGELES	SEATTLE

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TIMES BUILDING, NEW YORK.

Fred. Billy questions Lulu, and learns that Fred has been "going the pace." Fred drops a note which Billy finds. It is from Edith begging Fred to let her know why he doesn't write and why he does not visit her. Billy decides to visit Edith and tell her where Fred is and why he does not write.

At Edith's home he finds the girl gone blind. She told a pitiful story. Her father, an inventor, had died some years ago. Her legacy was her father's invention. Patent attorneys wrote Edith saying $300 would be needed to put the invention on the market. Edith had given Fred the money and he had gone to consult the attorneys. At intervals he wrote for more funds. At length Edith had been forced to take in sewing. The strain had been too much for her eyes—she became blind. As the blind girl talks a letter comes from the city, it is from Fred, who confesses all, but Billy, who reads the letter to Edith at her request, lies point blank to her, telling her that Fred has been ill and that you may expect him home in a month or so.

Billy leaves and as he does so meets the doctor, to whom he gives a bountiful supply of money, and instructions to do for Edith everything that can be done. Billy returns to the city, where he resolves to make Fred mend his ways. He causes Fred to be overpowered and placed in an improvised rural prison, where Fred must work hard and drink nothing but water. At length Fred is restored to his former state of sobriety and health. Billy tells him of Edith's misfortune. Then he takes from his pocket a roll of bills. To Fred he gives $1,000 and bids him return to Edith with the news that the invention is sold. Meanwhile science has triumphed. Edith's sight is restored. She and Fred are happy in each other's love but the man who made their happiness possible—Billy—turns back to the weary hum-drum of his life in the underworld.

MIXED WIRES (Aug. 27).—John Smith, an insurance adjuster, leaves for a nearby town to adjust a loss. He tells Mrs. Smith that he will be home in a few days. John Smith, a traveling salesman, leaves for a short business trip. He also tells Mrs. Smith to expect him in a few days. John Smith, the salesman, wires his wife that he will be held up until the next day. John Smith, the adjuster, wires his wife that he will be home on the midnight express and to have a lunch ready for him.

The adjuster's message reaches the salesman's wife. She immediately prepares a lunch for him and waits for his coming. The salesman's message is delivered to the adjuster's wife, and, believing that her husband will not be in town until morning, she locks herself securely in the house and goes to bed. The adjuster arrives home and, to his surprise, his house is darkened. He tries to climb in a window and is arrested as a burglar.

Meanwhile the salesman's wife calls the station and is informed that John Smith is under arrest. She flies to the station and finds the John Smith in custody is not her husband. The police sergeant thinks she is "a nut," so she, too, is locked up. Next morning the salesman arrives home. He is astonished at his wife's absence. On the table he sees what looks like a mid-night lunch. Then comes a ring at the phone. His wife at the police station begs him to come and release her. The wife of the adjuster is also summoned by a similar message. The two couples meet at the police station and the tangle in Smiths is straightened out.

A QUESTION OF HONOR (Sept. 4).—Joe Wallace has been alone in the mountains for years when he reads of the annual banquet of the members of his old time club. He gets a craving for the city life and decides to sell his claim. In the city his daughter, Nellie, is in trouble. Her husband, deeply in debt, has taken $2,000 from his employer, risked it on the stock market and lost. He is given until the 29th of that month to pay it back or go to jail. Meanwhile Joe finds a buyer for his claim—$1,000 is offered. Joe refuses to sign an option, but gives his word, promising to complete the deal at 4 o'clock on the evening of the 29th of that month.

A letter comes from Nellie telling of her trouble and her husband's guilty predicaments. Joe wishes he had $2,000 to give. Then from another man comes an offer of $2,000 for Joe's claim. The old miner is sorely tempted but he has given his word to another man. The train arrives and with it comes the man who was to buy Joe's claim for $1,000. He has not the money and pleads an extension of time. Joe refuses to grant the extension and hunts up the other buyer and sells the claim for $2,000. He wires the money east to his daughter. It arrives in the nick of time, just as Nellie's husband is being led, handcuffed, from the house. Joe's duty is done, and with its fulfillment, dies the longing for the city life. Willingly he hits the trail once more, again to seek his fortune in the hills.

BEAUTY.

LOVE AND LABOR (Aug. 14).—Pa goes to the country for a rest and takes his daughter, Dot with him to get away from her lover, Algy, of whom he does not approve. Pa finds the country is not so restful as he had hoped, and while working on the wood pile, also finds that he has not escaped from Dot's "city fellow." Pa routs the unwelcome guest, then goes back to his task. Alec, a country suitor of Dot's, turns up and Dot to get rid of him, persuades him that "Pa wants me to marry a worker." Alec proceeds at once to demonstrate the fact that he is a worker. Much to Pa's relief, Alec takes his place at the wood pile. Smart, another country admirer of Dot, turns up and he is also impressed with the importance of work, and proceeds to try to outdo Alec at the wood pile. Pa sees them at work and is filled with admiration. He tells Dot that either of them would make an admirable son-in-law. Dot fails to agree.

Pa finds that his country establishment has no means of keeping his beloved drinks cool, so he decides, much against his inclination, that he must dig a cellar. While Pa is at work Algy returns. Dot tells him the joke on Alec and Smart. This only fires him with a new ambition, and he tells Dot that he is going to prove to Pa that he can work in circles around the two rural boobs. Rushing to the cellar, Algy discards coat and cane and much to Pa's delight proceeds to show him how he can work. Pa steals back to enjoy his rest. Algy gets down to business and is shoveling for dear life, when he knocks the prop out from under the dirt roof and narrowly escapes alive. As he is recovering from the shock, Dot appears on the scene, and together they hatch a plot to leave his hat and coat near the cave-in to fool Pa. Algy and Dot make a hasty departure. Later Pa comes to see how the cellar is progressing and discovers Algy's hat and coat. He thinks Algy is buried alive. Frantically he rushes to the wood pile where Alec and Smart, nearly exhausted, are still competing with saw and axe. Pa tells them that the "derned dude" is buried alive, and the three frantically work to rescue the dude. In the midst of it Algy and Dot return and announce their marriage. Pa, relieved, that he has not a murder on his conscience, gives them his blessing.

THE HONEYMOONERS (Aug. 17).—John Warner, a wealthy young man, takes unto himself a bride. Together they leave for a quiet honeymoon at Westwater. Meanwhile Arthur Hicks, a shoe clerk, also has wedded. He and his bride on honeymoon bent also go to Westwater. Rhoda, John's bride, is possessed of a mischievious brother, who writes to friends in Westwater, describing his sister as a young woman carrying an alligator bag, and John a man with a yellow suitcase. Arthur, the shoe clerk, being low in funds, arranges that he work as a farm hand and his bride as a cook, to help defray expenses.

The train, bearing both couples, pulls into Westwater. Arthur and Stella stand around, while John and Rhoda deposit their luggage, seeking information at the station. There is a mix-up. John and Rhoda's friends bundle Arthur and Stella into a waiting automobile. Then Farmer Frells, for whom Arthur and Stella were to work, insist that John and Rhoda come with him. The tangle is complete. Neither couple can convince their captors of the great mistake. At length in sheer desperation, each pair become resigned to fate. Complications of all sorts ensue. Rhoda goes canoeing; the frail craft capsizes. Arthur proves himself a hero and saves the imperiled girl. By his act a fast friendship between the two couples is formed and at length the apparently hopeless snarl is untangled.

WHAT'S IN A NAME (Aug. 21).—Alderman Coyle Shea takes an afternoon off and goes fishing. He is rather old fashioned in his ideas of angling, and views with contempt the elaborate and complicated paraphernalia displayed by a young man whom he runs across at the brook. A sinker and a cheap line attached to a pole is good enough for Shea, but after he hooks and loses a fish, and sees the young man land a two-pounder with ease, he gets interested in a rod and line. The young man obligingly gives him a lesson. Just as Shea lands a good big one they are surprised by Dave Higgins and his hired man, who have crept unobserved and removed a pile of brush from a sign forbidding fishing on the grounds. They propose to haul Shea and the young man before the local justice for a tresspass fine, but the young man sees through the sign trick and when Higgins proposes to let them off for $10 each, he flashes the "stand by" signal to Shea and proceeds to dump the farmers into the creek. Shea and the young man make good their escape.

Shea brags about the fiish at home until his wife and daughter, Aileen, are weary. A box of roses arrives and furnishes a diversion. Shea insists on seeing the card accompanying the box, and finds that one, P. Wadlington Burke, is the donor. Inquiry reveals that P. Wadlington is an admirer of Aileen. Shea announces that no man of that name can gain his favor. That evening he elaborates on his fish story at Dinty's place. Later he returns home, and hears a suspicious sounding smack on the veranda. He makes his wife admit that P. Wadlington is the caller, and he immediately lifts the concealing curtain, revealing P. Wadlington and Aileen. Shea is dumfounded when P. Wadlington turns out to be the young man of the brook. Then Burke explains that the "P" in his name stands for Patrick. Shea decides that "Pat Burke" is welcome into the family.

HIS MYSTERIOUS PROFESSION (Aug. 24).—Tom Blake is a star pitcher. An old ball player who knows the "ropes" advises Tom to save his money. He is told to cut out the gay hotel life and seek a good boarding house where he can get good food and plenty of sleep. Tom meets Cynthia Hodges and arranges to take a room at the home of her aunts, Priscilla and Angela. During the first meal, Tom learns that the aunts are terribly set against baseball, so he decides to keep his profession secret. While tidying up his room the aunts discover a pair of spiked baseball shoes. They come to the conclusion that their new roomer is a porch climber, for surely those are porch climber's shoes.

The parson calls. He professes ignorance as to the shoes and a stick of hickory found in Tom's room. They ask Tom his profession. He says he is a pipe organ salesman. Then Cynthia's brother, Bob, returns from his vacation. Cynthia, who is in on Tom's deception, takes Bob into her confidence. The aunts decide that Tom must go. Bob promises to fix things up. By a master stroke, Bob induces the aunts to go to the ball game. They are surprised to see the parson in the bleachers; surprised still more when they see their pipe organ salesman performing on the pitcher's mound. First time up Tom wallops a home run. The baseball bug bites the maiden aunts. They are proud, rather than ashamed, now of the man who boarded with them. Meanwhile Blake and Cynthia have fallen in love. Blake declares himself and is accepted.

KAY-BEE.

OVER SECRET WIRES (Two Parts—August 13).—Amos Dyer receives word from Washington that there are wireless messages being transmitted from a point in Oregon to foreign battleships off the Pacific Coast. Dyer, the Secret Service representative on the Coast, sets out with his assistant, Calhoun. He arrives, assumes the disguise of an invalid being wheeled about in a chair by his assistant and interviews the regular wireless operator at that point. The suspicions of the Secret Service Department are verified. Dyer writes to a large electrical supply house in Portland and learns that a powerful radio equipment has been sold to Ralph Bell, an artist. Dyer sets out to visit Bell, who is engaged in painting the ruins of the Mission of Santa Rosa to cover his real occupation, that of British secret service agent Dyer and his assistant gain admittance to the Mission, interview Bell, whose suspicions are lulled by the invalid appearance of Dyer. Dyer goes into the town of the Mission but he is unable to find any incriminating evidence, as Bell has his apparatus carefully concealed.

A few nights later Dyer and Calhoun from the window of their bedroom in the hotel see a suspicious light in the tower, and set out to investigate. Bell meanwhile is busy in the tower transmitting messages to British fleet off the coast and a naval engagement takes place in which the Germans are defeated. Dyer and his man arrive at the tower and Dyer climbs the vines. As Dyer is about to take Bell into custody the man is struck by a bolt of lightning and killed while the wireless apparatus is entirely demolished.

BRONCHO.

THE GIRL FROM THE EAST (Two Parts—August 18).—Edna Benson is left an orphan in an Eastern city. She finds herself nearly penniless. John Benson, her uncle, who owns a desert ranch, writes her to come West and encloses her expense money. Benson's ranch lies some ten miles from the railroad through a desert country. On the morning of Edna's expected arrival Benson drives over. The girl has missed her train. The night previous the citizens of Mesa, a small desert town some thirty miles from Benson's ranch, have grown tired of a series of shooting affrays and have organized a vigiliance committee. Corse Hazard, a crooked gambler, kills one of his customers in a fair fight, and immediately the vigilantes warn Corse to leave town, giving him twenty-four hours to make preparations. Corse Hazard leaves Mesa outfitted for the desert the same morning that Edna misses her train at the junction. He steers a leisurely course for another mining camp beyond the Benson ranch. Edna reaches Cerro at five o'clock in the evening. The train crew try to persuade her to go on to the next station, but she is confident that Benson will meet the train. Hazard goes into camp some twenty miles out of Mesa for the night. The girl spends a night of terror in the lonely deserted flag station. The following morning at dawn she strikes out for the ranch afoot. That morning Bradin, a road agent, his horse having cast a shoe, flirts with death by going at dawn into Mesa to have the blacksmith reshoe his horse. He is seen by the sheriff, who collects a posse and tries to arrest him, but Bradin escapes into the desert in a

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running battle. Edna is lost in the desert. She sights Hazard approaching and signals him. He sees the girl is helpless and defenseless and tells her that he is one of the Benson's men and he will take her to the ranch. Instead he takes her to a deserted desert shack near the Benson ranch. The girl battles with him. Jim Brandin's horse falls nearby and Brandin makes his way to the shack as a place of refuge from the sheriff's posse. Brandin is just in time to save Edna. A moment later the posse arrives and capture Brandin. The sheriff resolves to spend the night at Benson's ranch. That night while the sheriff sleeps Edna steals his handcuff key and frees Brandin in gratitude for what he has done for her. A week later she gets a letter from him telling that he has reformed, etc.

MUTUAL.

MUTUAL WEEKLY NO. 31 (August 5).—Cowboys at Prescott, Arizona, re-enact wild west stunts during frontier days celebration.

B. P. O. Elks are cheered by great Los Angeles crowds as the order marches in gay parade at annual convention.

Canadian contingent leaves Winnipeg for the front.

San Francisco, Cal.—The schooner "Hardy," after being rammed by the S. S. "Shasta," is run ashore on Golden Gate Beach.

Prominent film stars and "movie" magnates attend fifth annual convention in San Francisco.

Five hundred thousand cheering San Franciscans welcome the old Liberty Bell as it ends its triumphant journey across the continent.

Members of Boston's Chamber of Commerce have a big playday with much frolic and fun.

Miss Jane Adams and Miss Lillian D. Wahl visit President Wilson at the White House and give him a report on the Peace Conference at the Hague.

Submarines for England's navy are launched at Quincy, Mass.

Our new Secretary of State, R. Lansing, arriving at the State Department, Washington, D. C.

With the sea nymphs at New York's gay beaches during the hot spells of summer.

Waterloo Day.—Field Marshall Lord Greenfell inspects cadets at Wellington College.

The Irish Derby.—A fine race won by "Ballaghtobin."

Latest war pictures by courtesy of Union of French Cinematograph manufacturers. Subtitles: Trophies captured at Berthonval. Field mass for French troops. At the left may be seen a cannon captured from the Germans. Type of deadly gas projector used by the Germans.

MUTUAL WEEKLY NO. 32 (Aug. 12).

Chicago's "Black Wednesday."—The city weeps as cortege of trucks and wagons bear coffins of the "Eastland" disaster victims to their graves. Subtitle—Secretary Wm. C. Redfield, who is conducting the government investigation.

500,000 barrels of oil go up in smoke when tank is struck by lightning near Tulsa, Okla.

The "Finland" sails from New York with Harvard Alumni, bound for the San Francisco Exposition.

Theodore Roosevelt arrives at San Francisco to deliver his famous "Chinafy America" speech.

Jack Ness, champion Coast Leaguer, beats Ty Cobb's record for safe hits in 49 consecutive games.

Beautiful horses win blue ribbons at the Long Branch, N. J., horse show.

Children of Rochester, N. Y., hold a fairy pageant.

Ruben Brown and his rooster companion arrive at Washington, D. C., on globe circling trip.

President Wilson and Secretary Lansing call Pan-American conference to pacify Mexico.

A trans-continental relay race starts from Washington, D. C., and ends at San Francisco, Cal., demonstrating the utility of the motorcycle for quick messenger service in war times. Subtitles—Assistant Secretary of War Breckenridge delivers the message to first relay team, at Washington. The riders arrive in New York and a fresh team takes up the grind. 14th relay team, Sterling, Ill., to Chicago, at Chicago. The riders arrive in San Francisco and deliver the message to transportation chief, B. H. Henderson. 117 motorcycles in 39 relays completed the journey in 119 hours. total distance, 3,584 miles.

Latest War Pictures.—Arrival of a squad of German prisoners. In passing before the French generals, the Germans instinctively fall into the "goose step." Their examination. Photographs of their wives and children are returned to them.

CUB

THE LITTLE HERO (Aug. 19).—Jerry, in a quarrel with a policeman, is rescued from a pummeling by kindly old Col. Smilax, who witnesses his plight and pleads for his release. He then takes Jerry to his home and introduces him to his family. His daughter, the head of an amateur theatrical society, recognizes in Jerry the very type required for a part in a play which they are to produce, and prevails upon the director to enroll his services. At rehearsals Jerry is the center of attraction but particularly so in the case of an angular old maid who is quite effusive in expressing her regard for Jerry and his accomplishments.

On the night of the performance the house is crowded. Jerry is stricken with stage fright, much to the delight of the audience, whom a policeman attempts to silence by mounting the stage and addressing them. Jerry has a natural antipathy for policemen, and the actions of this particular one being especially displeasing, he gives vent to his feelings with the result that the officer lands heavily in the drum head. Jerry's fellow players, in their efforts to straighten out matters, turn the stage into a scene of unrehearsed excitement, which is quelled only when officers take Jerry to a safe cell in the station.

JERRY'S BUSY DAY (Aug. 26).—Father disapproves of Jerry's attentions to his daughter, his choice being a dapper youth for whom daughter cares not, and when he finds the young couple engaged in a spooning bee, he expresses himself rather forcibly on the point of his wishes. But Jerry is not to be turned away so lightly and when father, daughter and the favored suitor go automobiling Jerry goes along undetected by hiding under the front seat. Two policemen decide to take a little dip. So do father and his protege. Jerry, coming from his hiding place, suggests a ride in a rowboat with daughter. But a policeman decides otherwise and Jerry is left ashore—alone. Disappointed, he wanders through the brush surrounding the lake. He stumbles across the clothes which father and Jerry's rival have divested and left unguarded. These he picks up and drops in father's auto standing nearby. Two tramps beg him for alms. His sympathies touched Jerry not only gives them father's wallet but the two bathers' raiment and besides, invites them to call at father's home promising them a job in father's bank.

Again going through the brush Jerry spies the discarded uniforms of the swimming officers. He has a happy idea. Gathering up the uniforms he carries the bundle away to the spot where father's and the lover's clothes were hidden. Then retracing his steps he takes the old rags left behind by the tramps in favor of the superior outfit of father and his companion and places them in the spot where he found the officers' uniforms. When the bathers come from the water they are amazed at the costumes before them. There being no alternative father and friend make the best of the officers' uniforms, while the officers clad themselves in the tramps' patches. Coming upon the policemen Jerry explains that father and friend are the guilty men and they lose no time in rounding up and sending the two innocent ones to jail.

Meanwhile Jerry goes to father's home. The tramps call. Jerry wines and dines them. In jail father and his friend are bemoaning their fate when a friend, who is visiting the prison, recognizes them and explains matters to the desk sergeant, who releases them. Arriving home they find Jerry and the tramps in the midst of an hilarious session, which is soon stopped and the disturbers turned over to the authorities. Needless to say Jerry's prospects for daughter's hand are at an end.

KOMIC.

FAITHFUL TO THE FINISH (Aug. 22).—Colonel Boom has valuable fortification plans locked in his desk. Two spies are trying to lay hands on the papers. The spies overhear Fay, Boom's stenographer, rejoicing in the fact that the millionaire aunt has just died, leaving her a fortune, and that now she is free to give up her job and marry Ed, the bookkeeper. Lieutenant Schnide, one of the conspirators, determines to win the heiress for himself. He puts over a game on Ed, which causes Fay to break their engagement. Then he and his pal go after the plans. They are discovered, however, by Bobby, the office boy, who notifies Colonel Boom. The villains are arrested, Fay learns of Schnide's perfidy, and she and Ed are reconciled.

KEYSTONE.

A LOVER'S LOST CONTROL (Two Parts—Aug. 2).—Gussle and his wife go shopping. While Gussle's wife is trying on a suit, Mr. and Mrs. Lewis enter. Gussle starts a flirtation with Mrs. Lewis. Lewis wanders to another part of the store, and Mrs. Lewis discovers that she has no money with which to pay for her purchases. Gussle comes gallantly to her rescue. He and Mrs. Lewis leave the store together, get into an auto and drive away. Mrs. Gussle and Lewis pursue them in another car. A wild ride takes the wrongly assorted couples over the mountains and across the gullies—till at last one of the machines goes over a precipice and is smashed into a thousand pieces. A minute later the other car drops off a pier into the ocean and floats out to sea, its inmates clinging on like barnacles.

A RASCAL'S WOLFISH WAY (Two Parts—Aug. 9).—Arling, master crook, reads an announcement of a reception given by Mae, rich merchant's daughter, and resolves that he and his gang will get her jewels which she is to wear. At the reception, Mae receives attentions from her lover, Fritz, but falls in love with Arling. Arling and his gang spirit Fritz away and send Mae to rescue him. Mae, coming to his assistance, is met by Fritz with a gun in his hand demanding her jewels, a thing which he is forced to do by the gang hidden in bushes. Mae delivers the jewels and returns to the house to give warning, while Arling orders the gang to take Fritz to their underground den.

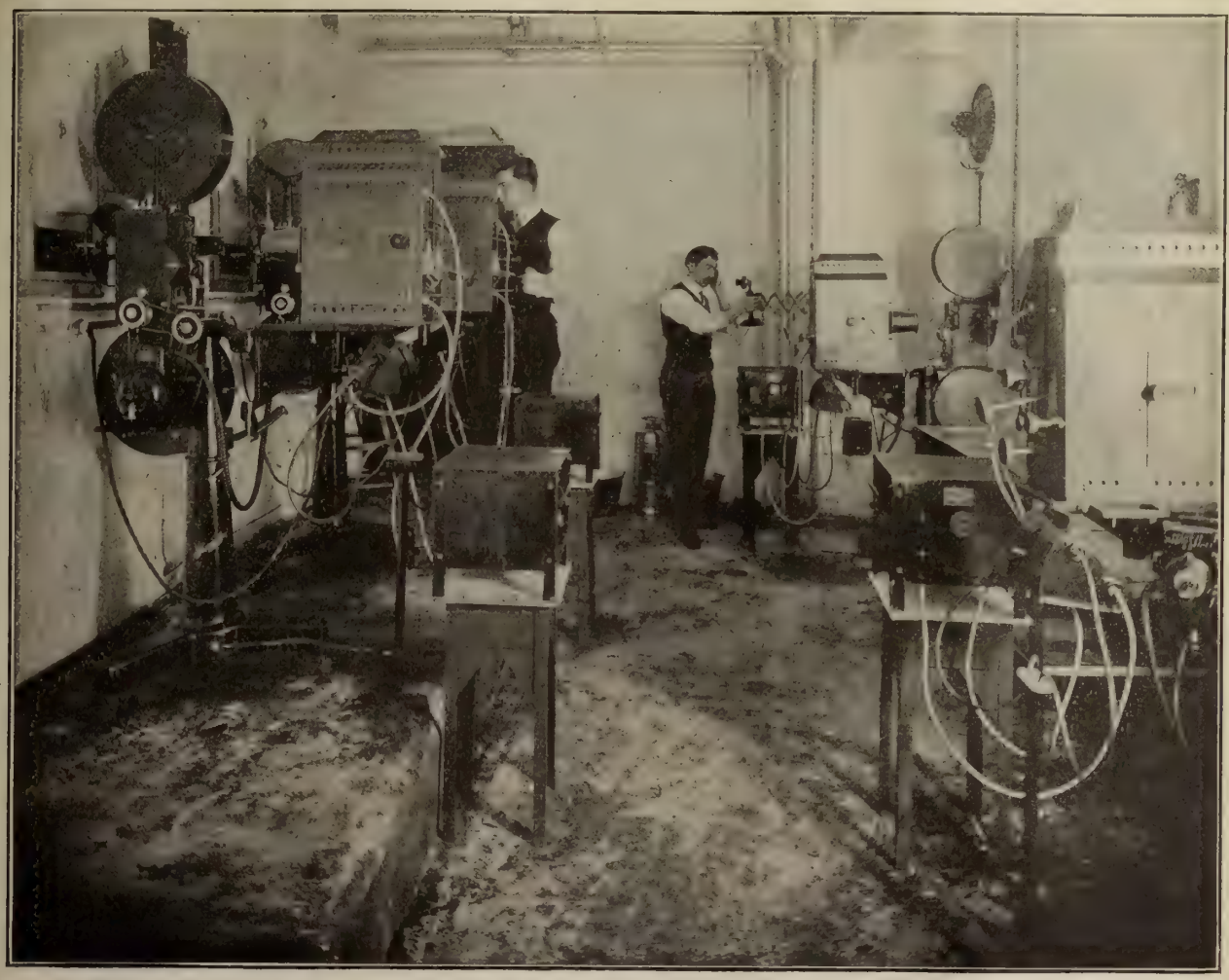
Mae's father, in going to the police station, is thrown into a cave of the gang. The father, who suspected Fritz of being the thief, is now convinced, but Fritz explains matters. The father escapes and returns to the house with the police. As they arrive, Arling escapes, followed by the father and police and later by Mae. Arriving at the cave, Arling informs the gang to climb the ladder into the now deserted police station. The pursuers enter the cave and a spring door locks on them whereupon the gang in the police station proceed to flood the cave. Mae, arriving, enters the cave and sees the water coming through cracks in the door. She is frantically hammering at the door when it breaks from the water pressure, and the police and her father are washed down a long tunnel while Mae is left helpless.

Arling and his gang are meanwhile initiating Fritz into their secrets. Fritz refuses to join them and they decide to tie him to the rails, while Arling will get a locomotive and by means of a rocket will give warning when to start. Mae, making her way out of the tunnel, meets Arling, who explains their intentions towards her lover. She pleads vainly, then rushes to her father and the police for aid. The gang have taken the police auto on their trip to tie Fritz and as Mae dashes to the station for help, the rocket is seen in the sky. Mae enters a racing car and starts for her lover, while her father and the police follow in an aeroplane. As the locomotive is about to cut Fritz to bits, a drawbridge is raised by Mae and the locomotive with Arling in it dashes off the end of the bridge into the water. Fritz is released while the girl who saved his life offers him her hand.

THE BATTLE OF AMBROSE AND WALRUS (Two Parts—Aug. 16).—Dora, daughter of insurrecto General Bernard, brings his lunch to camp and falls in love with Capt. Swain, but Conklin, Bernard's orderly, is also trying to win her affections. Conklin places important papers which he takes from the general's table into Swain's boot, causing much trouble when the general misses them and catches Swain making love to his daughter. Conklin swears he saw Swain steal the papers and the general gives him a body-guard and sends him to arrest Swain. Conklin approaches Swain, removes the papers from his boot, and, after a fight, Swain is dragged to the guard-house. The general, on learning that the papers have been found on Swain, orders him shot much to Conklin's delight. Dora, overhearing the order for her sweetheart's execution, grabs a cloak and runs to the guard-house, followed by Conklin, who tries to sympathize and makes love at the same time. Dora spurns him, hastens to the guard-house and changes clothes with Swain, who makes his escape disguised as a girl.

Conklin, seeking revenge, decides to chloroform the girl as she comes out of the guard-house and as Swain, disguised, comes out Conklin follows him and while trying to chloroform him Swain realizes the situation and thoroughly thrashes Conklin. The girl is taken from the guard-house, placed on the brink of a grave recently dug and a firing squad is given orders. After the beating Conklin confesses his plans to Swain, who grabs Conklin by the neck and dashes to Dora's rescue. He arrives just in time. Dora is released and Conklin put in her place ready to be shot. The order is given. Conklin dodges the bullets. He jumps backward into the grave, throws up the breast-works and with guns, which he finds in the grave, scatters the whole staff and escapes. Returning later, he kidnaps Dora, tieing her behind a target, which is about to be used for practice by Swain and his men.

Conklin hides. Swain, being a poor shot with a cannon, shoots a tree from under Conklin and, after shooting through the target several times, looks through glasses and sees Dora's predicament. While Swain and his men are releasing Dora, Conklin runs to the cannon and starts firing at them. During this gun fire, Conklin creates consternation by blowing up hillsides, farm houses, cattle, etc., and finally takes refuge behind a well where he is perceived by the general and his army. After all the ammunition is gone the general enters Conklin's fortification and ends his career with a large brick, thereby adding another medal to his large collection



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DOMINO.

THE LIGHTHOUSE KEEPER'S SON (Two Parts—Aug. 19).—Owen Hanby, the son of the lighthouse keeper, loves Mary Sands, a beautiful girl in the fishing village. Mary, however, loses her heart to John Benson, an artist of the summer colony, marries him and goes back with him to the city. Soon Benson returns to his wild Bohemian life. Loie, a model of Benson's, whom he has wronged, resolves to be avenged. She entraps the artist and Yvette, a pretty French girl, in the studio and then sends for Mary. The young wife, her romance shattered, returns to her father. Owen believes that she still may be won back to himself, but Mary makes it clear to him that, despite what has happened, she loves only Benson. Some time later, when she is about to give birth to a child, Mary, dangerously ill and delirious, calls incessantly for her husband. The doctor tells Owen that her one chance of life lies in her seeing Benson. Owen seeks the artist in the city. Finding Benson unwilling, the islander forcibly kidnaps him. They start back in Owen's sloop. A heavy sea rises. The fury of wind and darkness increases. There is but one life preserver aboard, and this Owen forces upon Benson, compelling him to jump into the water. Benson reaches shore. Sobered by his tragic experience and by the other man's self-sacrifice, he seeks Mary. Fatherhood still further rouses the real man in him. He and Mary are reconciled.

FALSTAFF.

A MARVELOUS MARATHONER (Aug. 16).—The young business man knew nothing whatsoever about athletics, but he had the misfortune to fall in love with a girl whose father was one of the Olympian heroes of a generation or so ago. The old man, a widower, was very willing to give his daughter everything she wanted, but he insisted that when the time came for her to marry she select an athlete helpmeet. The business man only shone in athletics as a spectator, and if the truth must be told he was very much bored at such affairs. After they had attended one meet he made several efforts to propose to the young lady but something always intervened to prevent it. The following day he saw the young lady and her father in a taxicab in front of an office building. The father went into the building, leaving the girl alone in the machine. The young man saw his chance and hastily walked toward the taxi. He was interrupted, however, by becoming entangled in the chain of a pet dog, and did not notice, while apologizing to the wrathful owner of the animal, that the taxi had driven away and another one come up to take its place. The consequence was that when he leaped into the machine and breathlessly ejaculated "Darling will you be my wife," he was addressing a middle-aged spinster who received his proposal with rapture. He hastily got out of the machine and effaced himself, leaving the woman to mourn her loss.

He at last proposed to the right girl, was accepted, but her father declared he would not give his consent unless the young man won the Marathon which was to be held within a month. The suitor desperately accepted the task, and trained as best he could, but with sorrowful results. On the day of the race just before the start he was suddenly confronted by the spinster to whom he had proposed. She had seen his picture in a newspaper and came around to insist that he fulfill his promise to marry her. The young man was so scared by the sight of the unwelcome woman that he started off simultaneously with the starter's pistol, ran rings around everything on the course and made a new record for Marathoning. The spinster overtook him after the race, but fortunately transferred her affections to the girl's father, whom she recognized as an old suitor of years gone by.

So, in the end, everybody was happy, except the younger man, perhaps, because, you see, the spinster whom he feared would land him as her husband, in reality secured him as a son-in-law.

HELP! HELP! (Aug. 20).—The judge was a kindly hearted old man, but none of his neighbors regarded him as practical. He was absorbed in his books and his labor of expounding the law. Most of the families in the small town had more or less trouble in restraining help but the Judge's household ran on placidly, year after year, without change. His cook was a darky, and the best cook in town. His housekeeper was a competent business woman, his housemaid dainty and desirable, while the man who looked after the garden and ran his automobile was sober and industrious and never indulged in joy rides.

But still waters run deep and simplicity frequently covers guile. The judge never told anyone but on a certain occasion he was threatened with the loss of all his servants, yet without uttering a single plea he managed to retain them in his service. The housekeeper, it appeared, was secretly engaged to a man in Canada, and he was coming to claim her as his bride. The colored cook was married to a Pullman car porter, traveling West of Omaha, but he lost his job, returned to the Eastern town and decided that his wife should be the Goddess of his own home. The housemaid was observed receiving a diamond ring and the man-of-all work yielded to the temptation of a fat increase in salary and consented to become the speedy chauffeur of a millionaire auto maniac.

What did the judge do? With the eloquence with which he was gifted he induced the Pullman car porter to accept passage for Europe so that he could fight for the Belgians. The housemaid's sweetheart was a race track tout, and it was very simple to end the romance by sending the suitor up for vagrancy. A large busy policeman with a wicked eye and a hefty club met the housekeeper's fiance at the station and hoarsely whispered, "Beat it back to Canada, while the going's good." The man-of-all work did not take his job for the millionaire was arrested as a speed violator and the papers commented favorably when the Judge made an example in his case and sent him to prison for a brief term.

MUTUAL MASTERPICTURES.

THE TOAST OF DEATH (New York Masterpicture Corporation—Four Parts—August 12).—Mlle. Poppea, of the Imperial Ballet, had fascinated all Calcutta. But most conspicuous among her devotees was Captain Drake, of the Royal Singapore Blues. It was not so generally known that Prince Yar Khan, of Her Majesty's Bengalese Dragoons, also was an ardent suitor of this Circe of the West.

Drake's and the dancer's infatuation was mutual. One evening, awaiting him Poppea sat before coil upon coil of Indian pearls. "To the fairest of the fair," read the card in the casket, "from her devoted slave, Yar Khan."

Captain Drake made his entrance. She was Drake's, she told the Englishman, and his alone. A few weeks later, Poppea held in her hand Yar Khan's letter of proposal. "He is a prince," she whispered to herself. "He is rich. Why not?"

Within the hour, Yar Khan rode away from their interview. Poppea and consented to marry him. And simultaneously in the perfumed, dim-curtained chamber of Poppea, Drake was demanding the meaning of the priceless, strange ring on her finger. As he learned the truth he turned away. For a moment she searched him with her great, lustrous eyes. Then, putting her face close to his, she whispered, "Need my marriage make any difference to us?"

After the honeymoon, Prince Yar Khan and his bride received their "mutual" friend many times at the palace. Drake came and went with the full confidence of Poppea's husband. Then, unexpectedly, the Prince was ordered south. Yar Khan was chagrined and sorrowful that he must take his bride into the sweltering southland.

They had been gone about a month when, one day, Captain Drake was handed a letter. "And I'm sick of it," the letter concluded, "sick of the heat, the greasy natives, and being worshipped by a fool. If you don't come to me I shall go mad. Poppea."

The "mutual" friend, absent from the army at Calcutta on a plea of ill health, was made extraordinarily welcome by Prince Yar Khan.

Then, one morning, the Prince, entering his wife's room, saw on the candle-stand by her bed a heap of cigar ashes. The awakening was swift and terrible. True to the code of the Orient, he determined to work secretly. That evening he entrapped the lovers together. Placing a guard over them, Yar Khan retired to his study. He poured out two identical glasses of wine. Then, into one of these he dropped a quantity of arsenic. Poppea and Drake were led before him.

"One of these is harmless," he addressed the Englishman, "the other fatal. My wife will choose for you." At last she waveringly held out toward Drake one of the glasses. Ceremoniously, the two men drained the fatal toast. The Indian prince still stood, statue-like and smiling, when with a sudden, horrible writhe of his body, Drake fell over on the table, dead.

A YANKEE FROM THE WEST (Majestic—Four Parts—Aug. 19).—Billy Milford, Harvard graduate, goes West to seek his fortune. In Addertown he secures a position as station-master of the L. & R. Railroad, but is forced out because of his drinking habits. He accidentally meets Gunhild, an emigrant Norwegian girl, as she arrives in Addertown to take up her home with Jan Hagsberg, the town's saloonkeeper. Seeking revenge on the railroad, Milford joins Jim Dorsey in a scheme to hold up the road's paymaster on his way to pay the employees of the company's mine. The holdup is carried out successfully and the loot hidden under the floor of Milford's cabin. Dorsey later returns and steals it. Then he flees the town. Milford is accused of the theft, but a search of his cabin does not reveal the money and he is freed. Gunhild, confident of his innocence, pledges her love as Milford goes East to live down the past.

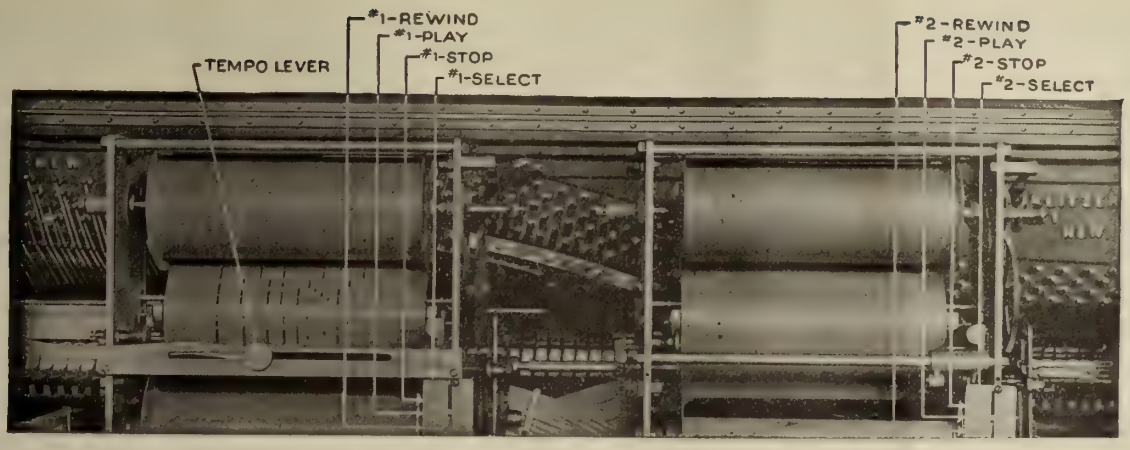
Two years later, Gunhild, employed as companion by a wealthy woman, arrives to spend the summer at a farm house adjoining the one operated by Milford. They meet by accident and their love is renewed. Dorsey, the strong man of a traveling show, reaches the town and insists upon forcing his attentions on Gunhild. Milford and Dorsey engage in a fistic encounter during which the latter is badly worsted. He leaves town that night. Having saved a large sum of money, Milford, accompanied by Gunhild, goes to the superintendent of the railroad and confesses his share in the holdup. Then he hands him the amount of money he had stolen from the paymaster. The superintendent, struck by Milford's honesty and the struggle he has made to make amends, gives the entire amount to Gunhild, now Milford's wife, as a wedding present. The two happy young persons then leave for parts unknown to begin life all over.

M. LECOQ (Thanhouser—Four Parts—Aug. 26.).—M. Lecoq, the famous detective, while wandering about Paris, heard shots coming from an ill-favored inn, run by Mother Chupin, who called her house the Pepperbox. With several gendarmes Lecoq captured a man while on the ground were lying the bodies of two notorious criminals. The slayer did not deny his guilt, but said that he had shot in self-defense, his story being borne out by Mother Chupin. Fresh elements of mystery were added by the finding of a a diamond earring on the floor of the inn, and later, after the two prisoners had been removed, the detective found outside the footprints of a woman, traced them some distance, and found that the woman had been joined by a man. One of the man's footprints was much more pronounced than the other, which convinced the detective that he limped, some brown wool which had rubbed off against a tree where he had been leaning gave the texture of his overcoat, and from the place where it was found it was an easy matter to deduce his height. When these facts were narrated to the official charged with collecting facts and testimony, and in preparing cases for presentation to the court, it developed that a man answering that description had been found outside the police station, apparently hopelessly drunk, and had been locked in the same cell with the slayer. Lecoq hurried to the station, but was not surprised to find that the supposed drunkard had regained his censes, made a pitiful plea to the jailer and had been set free. Lecoq knew that the man was an accomplice of the prisoner, and had planned to be locked up so that he could map out a line of defense for the prisoner to follow.

Later developments proved the correctness of this theory. Lecoq found himself blocked at every turn. The detective finally had the prisoner removed to a solitary cell, and watched the prisoner through a peephole. In this way he discovered that the prisoner was communicating with someone outside. Lecoq intercepted one of the notes. The communication from the prisoner explained that he believed that he could escape by the window of his cell if he had the tools. Lecoq arranged with the judge to allow the prisoner to get away, assuring him that he (Lecoq) would always be at his heels. The judge agreed, although he was not the judge who had originally taken up the case.

The prisoner got away as per schedule, but was dismayed not to find his friend awaiting him as he had expected. Then the realization came to him that he had been deliberately set free, but was being watched. The prisoner finally landed in a dive and was soon deeply engaged in conversation with a man the detective believed to be the mysterious man in the brown overcoat. The two suspects went away together closely followed by Lecoq. They passed into a narrow lane, on one side of which was a high wall. There the second man suddenly lifted Lecoq's prey over the wall, and, before the detective could follow him, there was a desperate fight. When assistance arrived, Lecoq surrounded the place, which was the residence of the wealthy Duc De Sairmuse. Lecoq believed, as he later proved, that the Duke was really the man who, disguised as a laborer, had been arrested in the inn. Lecoq finally saw a clue in the conduct of Maurice d'Escorval, the first judge, who, in order to get out of prosecuting the prisoner whom he knew, feigned illness, and turned the case over to one of his colleagues.

Then Lecoq played his last card. The following day the duke was told that a servant was outside with an important message that he insisted upon delivering in person. The duke saw him, and was handed a letter signed Maurice d'Escorval, in which the writer mentioned having shielded the duke and asked in return that the duke would loan him a large sum of money. The duke penned a reply warmly thanking the judge for not revealing his secret. Suddenly the letter was snatched away and Lecoq removed his disguise. The duke pleaded with him. His silence, he said, had been due to the necessity of shielding his family name. It appeared that the duchess was a woman of humble birth, but their married life had been happy, until the duke happened to find a letter addressed to her, in which she was commanded to bring a large sum in gold to Mother Chupin's Inn, under penalty of having her husband "learn all." The duke, pretending to be summoned away, disguised himself as a laborer and watched his own house, expecting and fearing to find that his wife had been



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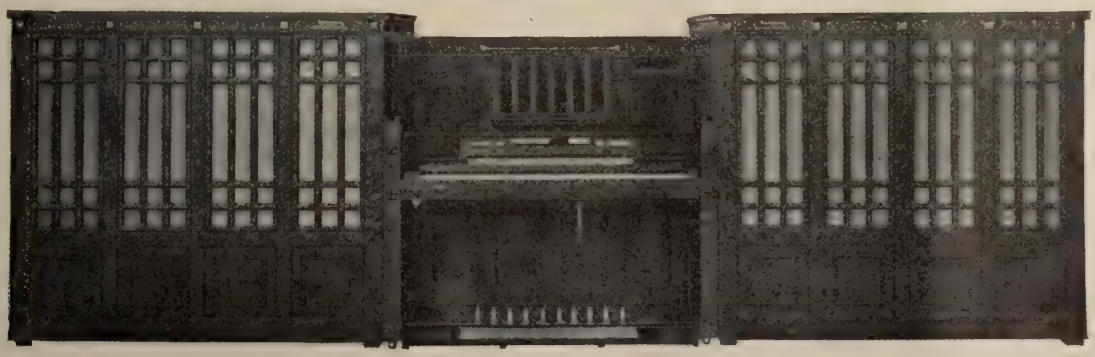

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untrue to him, he later finding that she was simply shielding her scapegrace brother, a convict. On the appointed night he trailed her to the inn, and, through the window, saw her seated at a table. Suddenly two men came forward, and one dragged one of her diamond earrings from her ear. The duke ran into the building to aid her; the men attacked him and he shot them both down in self-defense. He then urged his wife to run and remained to cover her retreat, after whispering to Mother Chupin that he would pay liberally for her silence.

The next moment the police entered and made him a prisoner. After he was locked up, a drunken man was thrown into his cell, and to his delight he recognized Otto, his faithful valet, who had taken desperate steps to communicate with his master. The two mapped out a course of action, Otto supplying the duke with a story that the police could investigate and find apparently true and the valet also promised to keep an eye on Lecoq and as far as possible lead him astray. Regarding the duchess the duke's mind was at ease, for Otto told of having met her, fleeing from the inn, and of how he had started her home safely. The duke's story had the ring of sincerity, and Lecoq was much affected. Then the detective told the nobleman that the charge of murder would be squashed, as it was clearly a case of self-defense. Lecoq burned the two incriminating notes and departed, leaving behind a grateful friend who in years to come did not forget the detective who had saved the honor of his name.

PATHE EXCHANGE, INC.

PATHE NEWS (No. 60—July 28).—Chicago, Ill.—More than 1,200 persons perish when the steamboat Eastland, carrying 2,800 employes of the Western Electric Company on their outing, capsizes as she leaves her pier. The Eastland's overturned hull, shortly after the boat listed over. Removing the body of a child through one of the great holes cut in the Eastland's planking by rescuers. From the wreck to the hospitals and morgues, boats, automobiles and wagons carry the bodies of victims in a continuous stream. A police boat, laden with victims, on its way from the wreck. Vast crowds watch the rescue work from the shore. The Second Regiment Armory is turned into a great morgue, and frantic relatives of victims besiege the place, seeking news of their loved ones.

Pathe's American Fashions.—Latest styles in hair-dressing. A Marsel wave is the preliminary to any operation. The hair is divided in three. A twist of the hand, and the tresses form an imposing pile. Two curls, one long and one short, appear on the right. The finished coiffure. Another style of hair-dressing, showing how the looping waves are made. An elegant way of arranging the hair for evening wear. The debutante affects a simpler style. The famous Grecian Psyche knot, which is best suited to a classic profile.

The Eyewitness at the Front, Etc.—War's lighter side. Quite like the ordinary man at the finish of his day's toil, the soldier seeks diversion whenever a respite comes in the fighting. There are musicians aplenty in every camp, and an improvised orchestra can be organized at any time.

Many famous artists of the Paris music halls are serving at the front and they are always ready to give their comrades the benefits of their talents.

Punch and Judy usually are most prominent in the soldiers' impromptu vaudeville entertainments.

One ingenious French soldier early in the war conceived the idea of fashioning finger rings from pieces of German shells. The trick proved so popular that skillful workers in almost every camp now are using their leisure moments to make these rings.

Whenever a stop is made some soldier produces a pack of playing cards, and a "little game" soon is in full swing.

The soldiers delight in carrying with them the most oddly assorted mascots. One company has adopted and tamed a young goat which seems to enjoy the attention of the soldiers immensely.

The happiest time in the soldiers' life comes when the "mail" arrives. The infrequency of this event makes the letters and presents from home doubly welcome.

Th Liberty Bell, finishing its tour across the continent, is borne on a triumphal march through the principal streets of this city on its way to the Panama-Pacific Exposition.

A cheering crowd of 10,000 people greet the bell as it enters the Exposition grounds.

Mounted on a floral stand the bell is placed on exhibition.

PATHE NEWS NO. 62 (Aug. 4).

Actual photographs of the naval battle in the Black Sea.

1. By special and exclusive permission of the Czar to Mr. George Ercold, staff correspondent of Pathe News, who was decorated with the cross of St. George for his bravery

2. On the eve of its departure, the fleet is inspected by the Czar.

3. In the early morning, just as the sun is rising behind the hills, the fleet makes ready to leave Sebastopol.

4. As the rays of the sun burst forth, on the sea, the fleet weighs anchor.

5. In grim, imposing line the ships proceed on their way to attack the enemy.

6. From the bridge of the flagship comes the order to clear the decks for action.

7. There is an ominous silence on deck as the muzzles of the great guns, like a tiger scenting its prey, move about in search of the exact range.

8. The swift destroyers, their prows dipping in the waves, dash about the battle line.

9. Then the bombardment begins, and the great guns roar as they discharge their death-dealing, destructive projectiles in the direction of the enemy.

10. Ercole, the Pathe News man, is the only person of all those with the fleet to remain on deck during the entire engagement.

11. The Medjidie, Turkey's largest battleship, actually sinking as a result of the bombardment.

12. After the battle, the Turkish Crescent is hauled down, and the Russian naval ensign hoisted in its place.

Paris, France.—Members of the American colony proceed to the Picpus cemetery to take part in the memorial ceremonies at the tomb of General Lafayette, who fought with Washington in the war of the revolution. Subtitle—One of the most impressive addresses of the day is delivered by William G. Sharp, of Ohio, the American Ambassador.

Three Rivers, Mich.—Though he is said to be the heaviest man in the United States engaged in any occupation similar to his, Sam Irwin finds his weight no handicap in guiding his bus around this place.

New York City.—The funeral of Charles Becker, the former police lieutenant who died in the electric chair as plotter of the death of Herman Rosenthal, takes place from the Church of St. Nicholas of Tolentine.

Palos Park, Ill.—To fight the high cost of living, school children of this place raise garden products which they dispose of in a public market set aside for the purpose. Subtitle—Trade usually is brisk in the community market.

PATHE NEWS NO. 63 (Aug. 7).—Athens, Greece.—Ready to plunge into the war as soon as she sees a clear advantage. Greece is training her troops for life at the front, paying particular attention to the cavalry.

Richmond, England.—Members of the Royal Horse Guards, expecting a call to the front at almost any moment, teach their horses the art of swimming in the Thames.

London, England.—More than 40,000 women take part in a remarkable demonstration in the streets of this city demanding that they be permitted to help win the war by giving their services to war work.

Paris, France.—The ashes of Rouget de L'Isle, composer of the Marsellaise, after lying in state at the Arch of Triumph, are solemnly removed to the Invalides. Subtitle—President Poincaire: "Since we were forced to draw the sword we have no right to sheathe it until we have avenged our dead."

Near Seabright, N. J.—Giant waves, lashed by a fierce northeast wind, break over the bulkheads protecting towns along the Jersey coast, and threaten great damage to property.

Erie, Pa.—Close to 75 lives are lost, and property valued at $7,000,000 is destroyed in this city when a great flood sweeps through the Mill Creek valley in Erie County. Subtitles—Wreckage stretches over an area of two miles square in the valley. A trolley car is practically torn to bits by the rushing waters near the city's center. Hundreds of houses are destroyed, and thousands are made homeless. Troops patrol the flood district to guard property against looters. Hundreds of workmen labor to repair broken telegraph and electric wires.

Rye Harbor, N. H.—Campfire Girls have a ceremonial meeting here at which they perform the quaint rites of their organization. Subtitle—When the meeting is over, though, the girls discard their Campfire garb, and amuse themselves thuswise.

Beverly Farms, Mass.—A keenly contested obstacle race is a feature of a circus held on the Haven estate here for the benefit of the Naval Y. M. C. A.

Bisbee, Cal.—Flood conditions prevail in the western part of the continent. The streets of this city become rivers as a great flood sweeps through Brewery Gulch.

Salt Lake City, Utah.—The memory of the first settlers of the state of Utah is honored on Pioneer Day here, a great parade being a feature of the celebration. Subtitles—Among the most interesting vehicles in the procession are several of the prairie schooners in which the pioneers made their way across the plains. Lineal descendants of the pioneers take a prominent part in the celebration.

MAX AND HIS MOTHER-IN-LAW (Punch Films—Two parts—Aug. 9).—Max gets married, all right, but mother-in-law sticks around. She even follows her daughter, from whom she has never been separated for any length of time, to the railway station, and so anxious is Max to be rid of her that the happy couple forget to change the wedding clothes for traveling garb. Fond mother kisses her daughter good-bye with such fervor that Max, who is in the car already, goes off all by his lonesome when the train starts suddenly. He gets out at the next station, however, and "hoofs it" back. The honeymoon calls for a trip to Chamouni for a round of winter sports and good fun, but Max is forced to invite Ma to go along, too. Skating is the schedule for the first day of their stay, and big, fat mother-in-law also dons the glistening blades. Of course she falls all over herself on the ice and poor Max must cater to her and help her along. He tires of this, however, and she is left to crawl off the ice on all-fours.

Sledding down the side of the mountains is next tried out, and Ma insists upon getting on behind Max, much to his disgust. She topples off half way down, however, and makes the rest of the descent without the formality of using a sled. They then take to the skis, and the much-despised persists in hanging on even in this dangerous pastime. She makes a flying trip down the slope successfuly and Max, tired out because of her presence, suggests that they start back to the hotel. Mother-in-law is too big to get on the train, however, and is "boosted" on a mule tied behind the flyer. The rope breaks and the beast makes for its barn where Max finds her hanging to the top of the door and rescues her.

IN OLD 'LE-DE-FRANCE (Photocolor Films—Aug. 9).—This old department of France has always been noted for the beauty and diversity of its architecture. The famous cathedral at Beauvais, the capital of the department of the Oise, which was begun in 1247, represents one of the finest types of Gothic architecture in Europe. In the same city the Courts of Justice, noble monuments to the men who built them, are beautiful specimens of architecture and are lasting tributes to the skill and workmanship of days that have gone by. In the town of Compiegne is the famous Castle. This was built by Louis XV, and was used as a royal residence by Napoleon I and Napoleon III. It is now a museum of antiques. The beauties of the structures of Senlis, which was almost destroyed at the Battle of the Marne; and the majestic Castle at Pierrefonds are also beautifully shown in their natural colors. Several interesting war scenes are also portrayed on the same reel.

NATIVE VENDERS (Calcutta, India—Globe Films—Aug. 9).—These times while we are talking of oral hygiene, tooth brush drills, and dentifrices, we think not at all about the people of foreign climes who also have teeth to care for and how they are able to do it. In Calcutta a street merchant dispenses of Indian "tooth paste" to the passerby. This concoction consists of pepper, tobacco leaves, cocoa and lime. Other interesting fellows are also shown, notably the cobbler, the glass workers, cotton pickers and grain dealers, all out on the sidewalks trying to earn an honest dollar.

AMATEUR NIGHT (Starlight—Aug. 14).—Heinie and Louis follow Mabel into a soda emporium. As she leaves and is asked for her cash, she tells the waiter that her friends will pay, but they are not very enthusiastic about the invitation. They finally leave the place and camp on Mabel's trail, which leads to a gymnasium where she is working out for reducing purposes. They are persuaded to sign up to appear at an entertainment to be given some days later.

The eventful night rolls around and they are introduced to a packed house. A wrestling bout opens the fun. Heinie starts off with the famous nose hold, and gets a grip on Louie's "beak," angering the worthy so much that he retaliates with the famous toe hold. This is not sufficient and he is compelled to resort to a hold of his own invention, which he calls the "tickle" grip. This consists in tickling Heinie under the armpits and causes him to fall heavily to the mat, a beaten gladiator. They then start a ten round bout. The manly art of self-defense as portrayed by these two doesn't appeal, so the contest is stopped. The two contestants echo the sentiments of the audience and realize that as athletes they are frosts.

THE SILENT CHORD (Three Parts—Victory—Aug. 28).—Harry Wilson lets his infatuation for Helen Dolores, demimonde, lead him to counterfeiting to satisfy her demands for the "good things" of life. He is caught and sent to prison for a long term. In the meantime his sister Edith, a baby when he began his prison term, is married to Stanley Griffin, a millionaire, and the happy couple is blessed with a child. Harry Wilson, broken, hopeless, and more wicked than when he was thrown in jail, comes out and looks desperately around for a means to live. His efforts are productive of naught but to throw him back again to the un-

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derworld. He breaks into a rich house, and comes face to face with—his sister! Through a locket he has always carried, they discover their relationship, and a poignant desire for a cleaner, finer life possesses him. Edith promises to help him, and in the next few weeks makes frequent visits to him in his poor garret. Her visits are discovered by her husband, and she, wanting to shield her brother, can make no explanation. Her husband, inflamed with jealousy, confines her to her room, and puts an armed guard about his mansion. Harry, alarmed at his sister's absence, and knowing he'd be refused admittance through the front door, tries to break into the house to see her, and is shot by one of the guards. Then, in the meeting with Edith and her husband, comes a dramatic climax.

PRESSING HIS SUIT (Phunphilms—Aug. 23).—This is the terrible tale of Toots the Tailor, Sally the Salubrious, Sweitzer the Swiss, and Kate the Kalamity. Toots loves Sally, he's not the only one; there's Sweitzer, the cheese maker, who's awfully strong for her. Sally loves Toots, but she's not the only one; there's Kate, the laundress, who has Toot's promissory note to marry her in default of his wash bill. Kate comes to claim Toots' forfeit of future happiness and discovers that Toots has an affair with Sally.

Kate sees she can't love him into marrying her, so decides she'll have to scare him into it, and accordingly takes one of Toots' models, and, dressing it in her clothes, shoves it up to its knees in a barrel of dye. This wouldn't be so bad if it weren't for the fact that it's in head first. Then the real Kate hides. Sweitzer, learning that Sally is to dine with Toots, comes prepared to shed blood. Sally comes prepared to shed manners and stow food. Toots discovers the figure of Kate in the barrel of dye and it spoils his dinner. Then the real Kate comes out and plays ghost. Then comes Sweitzer ready to carve Toots. Toots would rather be excused, thank you, and makes a hurried exit. Kate dons a man's clothes and makes up to the fickle Sally. The finish is funny.

THE ROMANCE OF ELAINE (Episode No. 35, "The Disappearing Helmets"—Two Parts—Aug. 23).—Elaine discovers the real mission of her pseudo-friend, Marcus Del Mar, and decides to have him apprehended. The mysterious Prof. Arnold captures Del Mar's messenger and finds on him a note from Del Mar to the Anti-American League cautioning them to act quickly in their harbor-mining schemes, lest they be discovered.

On an invitation from Del Mar, Elaine and Jameson visit him at his apartments. Elaine's aunt, Josephine, frightened at Elaine's adventurous boldness, goes to Lieutenant Woodward at Fort Dale, and prevails upon him to go with a troop of soldiers to Del Mar's house to insure Elaine and Jameson's safety. The mysterious Prof. Arnold, with the aid of a telaphotograph (an instrument for transmitting a picture over a telegraph wire) gets a picture of a certain Martin, a criminal, and finds it is the picture of Del Mar! Disguised, he goes to Del Mar's rooms to apprehend him. Del Mar, with the aid of an electric wire door-mat, renders Jameson powerless, and, overcoming Elaine, encases her in a diver's suit, and disappears with her through his private passage to the seashore just as Prof. Arnold, Lieut. Woodward and the soldiers arrive in his rooms. There is a chase down to the shore where the pursuers stand astounded to see Del Mar, carrying Elaine, disappear into the depths of the sea.

THE ROMANCE OF ELAINE (Episode No. 36—"The Final Chapter"—Two Parts—Aug. 30).—Marcus Del Mar, the foreign agent who is endeavoring to mine America's harbor and bridges, has managed to capture his greatest stumbling block—Elaine—but in doing so has betrayed the whereabouts of his secret harbor.

The mysterious Prof. Arnold who, for some strange reason, is interested in Elaine's welfare, and Lieut. Woodward and a troop of soldiers, all hot on Del Mar's trail, spy him, with the aid of a submarine telescope, under water. When Del Mar and his submarine crew arise to the surface, a fierce battle ensues, Del Mar escaping for the nonce. He is finally surrounded and, in desperation, jumps on a car on the top of a steep incline above the ocean, and severing the cable that holds it fast goes shooting widly down to the water. He is picked up by his submarine. Jameson and Woodward, acting on Arnold's orders, go to Burnside's hangars and, mounting a hydoraeroplane with a wireless torpedo attached beneath it, go soaring out over the water in search of Del Mar's submarine. Its periscope betrays it. With lightning rapidity, Jameson and Burnside drop their torpedo, and guide it with their wireless apparatus to its target, the submarine. It strikes true, and the submarine goes quickly to the bottom, carrying with it the perfidious Del Mar. The last of this episode discloses a surprise better relished on the screen.

COLONEL HEEZA LIAR, WAR-DOG (Pathe—Aug. 16).—"Let them loose the dogs of war," says the Colonel—"we shall muzzle them soon enough!" He has no sooner spoken when, from a lunch-basket beside him, up rises a brace of eavesdropping sausages, and disappear again into their kennel. A stalk of corn even lends its ear to this conversation, and there seems no privacy in the world. Old Heeza goes for privacy aboard his yacht, when suddenly he espies a torpedo making direct for him. Jumping into the brimy, the Colonel wrestles with the whitehead, and manages to turn it back against its sender. The Colonel next essays fishing. Suddenly he feels a tremendous tug, and his line is almost pulled out of his hands; but he holds on gamely to his prize, feeling a whale worth his while. Over the crests of mountainous waves he is drawn and still he hangs on to his catch. At length the tugging ceases—he thinks he has exhausted his catch—when up from beneath comes a submarine whose captain loudly bawls old Heeza out, and sets him adrift. Back again on his yacht, the Colonel is sure something must be wrong when a bomb explodes on his head. Looking up he spies a hostile 'plane. Jumping into the beak of his trusty pelican, he mounts to the clouds where he vanquishes his enemy and descends to his yacht, king of "the earth, the air and the sea."

AN INTIMATE STUDY OF BIRDS (Part Five—On Same Reel, as Foregoing).—Here is shown the female linnet, an ample provider for its young, who, after dinner, take their siesta beneath the downy body of the mother bird. The bunting, a brilliantly plumaged songster, is shown hiding its food in the bush and brambles near its nest, against a dry day; for the proverbial "rainy-day" means fat pickings in worms for our feathered friends. Here is a picture of our littl friend, the wren, perking about in all its busybody fussiness.

Miscellaneous Feature Films

PARAMOUNT.

SOLD (Famous Players—Five Parts—Aug. 5).—The story is of two artists, one a success and the other, although with far greater ability, lacks the funds with which to make the connections that contribute toward success. Both love the same woman, who selects the poor artist as her husband. Through a long period of stress and financial difficulties she emerges with the determination to aid her husband financially. On a visit from the rich artist to their home, he admires a painting of her husband's for which she had posed in the nude. The rich artist explains that he requires just such a model for the completion of a painting upon which he has been at work, "The Harem Market," and that he would be willing to pay thousands of dollars for her services. Later, the wife, in order to obtain the money with which to assist her husband, visits the rich artist, tells him she was her husband's model, and that she will accept his offer. In time, the husband learns of her act, and entirely misunderstanding her motive, denounces her as a false wife. How his faith in his sacrificing wife is restored, and how the dawn of a new life brightens before them is tenderly unfolded in the photoplay.

SECRET ORCHARD (Lasky—Five Parts—Aug. 9).—The sound of merry voices and the clinking of wine glasses came through the closed door of a child's room in an apartment situated in a quarter of Paris where night life predominates and where revellers know they may come and go as they please. It was late at night. The child had been asleep, but awakening, frightened, she stepped to the door a moment to listen and then fearlessly, having heard the musical laugh of her mother, she opened the door and entered a large room. It was filled with men and women, whose gayety may have had some inspiration from the bottles which poked their heads above the rim of ice buckets, which formed an outer fortification around the banquet table. At the sight of the child the conversation ceased for a moment, then burst forth at some indiscreet remark. A woman arising from the head of the table hurried across the room, caught the child in her arms and carried her back into her room. The woman was Cora May; the child her daughter, Diane, age four. Cora May was one of the stars of the Parisian demimonde. The next morning Cora took the child to a convent, bade her a tearful farewell and returned, sorrowful, to Paris. In her ears there still rang relentlessly the words spoken by a friend the previous evening when he saw the child: "She has the devil in her eyes, Cora, just like you."

The little girl, Diane, grew up in the convent, learned to love the Sisters and their sweet ways, blossomed into lovely girlhood and at nineteen she left the convent to pass a vacation at a friend's home by the seashore, at Narbonne. "Monsieur le Chevalier" saw the child one day. Her beauty attracted him, her innocence kept him at a distance, but her eyes, those eyes wherein the "devil" was lurking, baffled and confused him. There followed a flirtation, innocent enough, a few words between them, a declaration of love and Diane had fallen a victim to the worldly wiles of "Monsieur le Chevalier," who was, in fact, none other than the Duke of Cluny. Meanwhile, Cora May, Diane's mother, had died, never having seen her child from the day she had taken her to the convent. Deserted by her care-free friends she found sympathy in a woman of rank, Duchess of Cluny, who sat at her bedside and watched an unhappy life ebb swiftly away. The Duchess made one promise: she would seek out the child, Diane, and take her into her home and guard her from temptation. Diane, still stunned by the experience of her betrayal, dedicates her life to the friendship for the kind Duchess, never associating her with "Monsieur le Chevalier." Subsequently Diane and the Duke, filled with remorse because of his indiscretion, recognize each other, yet spare the Duchess, whom each loves, from their secret.

The past would have remained untold had not Diane and Lieutenant Dodd, U. S. N., fallen in love. The young woman refuses marriage but withholds her reasons, but the young American is obdurate and in time the truth dawns upon him. In a duel he kills the Duke of Cluny, who by death atones for his sin, and we are left with the reasonable conclusion that in time Diane and Lieutenant Dodd find happiness together.

NEARLY A LADY—(Bosworth—Five Parts—Aug. 12).—That a fork was ever meant for anything but spearing bread never dawned on Frederica Calhoun until the arrival at her father's big Montana ranch of Lord Cecil Grosvenor, a prospective buyer. He opened her eyes to an hitherto undreamed of world of refinement and good form, and she in turn appealed to his imagination by her crack riding, her beautiful lariat dances which the cowboys had taught her, and her unfailing sweet disposition and sunny bubbling good spirits. But on their betrothal, with its subsequent visit to Lord Grosvenor's sister, a New York society woman, the idyl showed a flaw. Redfern gowns, afternoon teas and the formal social routine of the patrician Knickerbockers did wonders for Frederica, transforming the cocoon into a butterfly. But to Grosvenor it was demoralizing, and word of his escapades reached Frederica's ears. The night of the French Ball she borrowed a suit of men's evening clothes and hid by a stage door where with her own eyes she saw her fiancee come out with the dashing show girl with whom his name had been connected. Indeed, Frederica's "young man" makeup was so complete that Grosvenor grew jealous when Frederica eyed his companion so straight and hard.

The fatal breach was widened when Frederica's prospective sister-in-law peeked into her room after her return and deceived as her brother had been, felt it her duty to inform him she had seen "a man." This Frederica spiritedly admitted, inasmuch as the "man" was none other than herself, but Grosvenor presumed to wax furious, and the absurdity of such a stand disgusted her and she tossed the Englishman over. As a matter of fact, she was glad of the excuse, for she had all the time been playing straight with him only at the expense of holding off an old Montana sweetheart who had come to New York and made good. Her hands free Frederica returned to a man whose word she knew was good as his bond, and, thanking her stars she had learned in time that a man was not to be judged by the way he handled a fork.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter No. 15—"Desperate Chances"—Two Parts—Aug. 9).—The crashing of the stage coach down the mountain came clearly to the ears of Blair and Luke, who went to the wreck. There lay Esther and Marmaduke Smythe. Esther had been thrown our providentially, it would seem, along with a cushion from the coach, which had saved her even from shock and bruise. At the approach of her enemies, she slipped the Stanley document from her bosom and hid it under a stone. As she felt Blair stooping over her, she sat up. Instantly Luke picked her up in his arms. "You bring her baggage," he commanded of Stanley, roughly. "She isn't dead, thank God!" In this way she was borne back to the blacksmith shop. When Esther professed to know nothing about the Stanley document, and declared that no such paper was upon her person, her latter statement at least was respected by her kidnappers. Blair forced open the suitcase, but it contained men's clothing only. Her captors tied her securely and went back to the wrecked coach to find the right suit case. Meanwhile, however, the eccentric English lawyer had come to his senses. Clutching the only piece of baggage in sight, and still clinging to his stag's head and gun, he had trotted off into the wilderness. When Blair and the gypsy reached the place they could find no trace of Esther's belongings.

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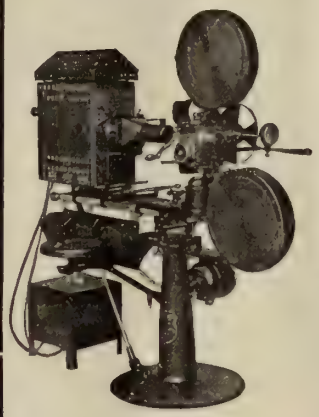

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Back in the blacksmith shop, the girl having freed herself of her bonds, was beating upon the door and crying for help: Quabba, trailing Esther, heard and recognized her voice. Seizing a sledge he battered the door till it fell. Blair and Luke, returning a few minutes later, observe that their captive has escaped and give pursuit. When day broke on the other side of the mountain, at the Lady Veronica mines, the hoarse whistle of the power plant woke Esther and Quabba where they had fallen exhausted in their flight on the mountain side. It also roused Luke Lovell and Blair Stanley. But when Esther and her bodyguard reached the mine they saw that the plant was deserted. Nearer and nearer came Luke and Blair. They had dared to cross the canyon by means of the empty ore cradle. Now, inspired by despair, the Italian and Esther boarded the little electric engine and entered the mine.

At the same time, far away in Los Angeles, "John Powell," back from the mountains, was taking possession of a magnificent new yacht. From her hotel window, Vivian Marston spied upon his movements. A scant half hour before, she had ordered a sailboat. Arthur, standing at the wheel, receiving his first instructions from a sailing master, was startled by a wild cry forward. A small sailboat, with a woman at the helm, lay right across his bow. The next instant the little craft was struck. It veered and crumpled on its side. The woman was in the water. Arthur hurled himself after her. Vivian, risking her life for a diamond, had plotted to cross the young millionaire's path "impressively." So far, at least, she had succeeded. But the gem of which this unscrupulous, fair woman was in quest, lay in an inland marsh in a frog puddle. Far overhead in the blue, a pelican with open bill, winged his way into infinity.

WORLD FILM CORP.

THE MASTER HAND (Premo—Aug. 23).—James Rallston has married a rich widow who is an invalid with a daughter, Jean. Being in financial difficulties, he plans to get control of his wife's fortune. A woman doctor, Miss Lane, attends Mrs. Rallston and by drugging her reduces her to such a condition of physical impotency that no difficulty is found, by the aid of an unscrupulous keeper of a sanitarium, Dr. Garside, to secure an order for commitment and deprive her of liberty.

Fifteen years pass. Rallston lives in magnificent style on his wife's money. He believes her to be dying. Miss Lane hopes to marry Rallston when Mrs. Rallston dies; but instead of dying, she recovers her health and is perfectly sane. Meanwhile, Rallston speculates heavily and loses his daughter's fortune. He tries to persuade the girl to marry an old friend, Bigelow, to whom he appeals for help in recovering his fortune. Bigelow suspects Rallston of deception, as well as dishonesty, and is unwilling to believe that Mrs. Rallston is either dead or insane. Bigelow forces up the price of a stock and recovers Jean's fortune for her. Then he disguises himself and, obtaining admission to the sanitarium, rescues Mrs. Rallston. The keeper of the sanitarium, Dr. Garside, takes to flight, and Rallston is killed in an automobile accident. Miss Lane confesses her crime. Mother and daughter are reunited and the girl marries the man of her choice.

THE LITTLE DUTCH GIRL (Shubert—Aug. 16).—The old gardener, attracted by the antics of the ducks, goes to the lake to find a basket with a baby in it. Six years later Little Dutch is sharing in the labors of her guardian—assisting him in the garden and trudging by his side to the city market. When she is fourteen, death takes her guardian. He leaves her a few coins, besides the house and garden, and there she lives, alone. Lionel, a famous painter, seeking a model for his "Marguerite," sees Little Dutch, and persuades her to pose for him. Jean, the woodman, becomes jealous of the attentions of Lionel.

On the day the good Padre sets aside for the villagers to make a pilgrimage to the Shrine, Lionel invites Little Dutch to share a day's outing with him. After a drive they visit a hotel. From a secluded arbor where they are eating she sees the villagers enjoying themselves. At eventide they return to her home, where he bids her good-night. Her absolute innocence has conquered him. Lionel resolves to leave her in peace. He tells her he must go away. Poor Little Dutch becomes more and more quiet. One day Lise, who always delighted in torturing Little Dutch, tells her "Your painter is poor, and ill in the great city." Little Dutch resolves to go to his assistance. She finds that with no money she cannot ride—so she resolves to walk the 200 miles.

When Jean learns that Little Dutch has left for the great city, he hastens there, locates the painter's abode, and awaits the coming of Little Dutch. Finally she arrives, with holes worn through her wooden shoes, clothing bedraggled and worn, a really forlorn object. She rings the bell, the door noiselessly opens and she enters—astonished and awestruck—a large gallery filled with paintings and statues. She hears voices, follows the sound and finally locates the noise behind the curtains. She parts them and is dazzled when she sees Lionel lying on a couch, surrounded by a riotous crowd of men and very decollete women. With a piercing scream Little Dutch turns and flees. Lionel tries to follow. Faithful Jean, although he has remained on watch outside, is not in time to prevent her from jumping into the river, but he rescues her and takes her home. On her little bed she lies, surrounded by her neighbors whose sympathy is extended, alas! too late. One day she rouses herself and, placing two rosebuds in her wooden shoes: "Send them to him," she says. One night she passes out through the open door, proceeds to the edge of the lake, and slips in among the lilies from whence she came.

V-L-S-E, INC.

THE RINGTAILED RHINOCEROS (Lubin—Four Parts—Aug. 16).—John Carter—Carter is a good fellow. In fact, his good fellowship is Carter's one great fault, for the highballs and cocktails which go with it too frequently make him forget his more serious obligations and are cause for anxiety on the part of his charming fiancee, Marybelle. Marybelle's little brother, Billie, asks Carter what is making Marybelle so sad. Carter replies evasively, "It's a Ringtailed Rhinoceros." Billie vows to kill the rhino. When Carter fails to appear on time at a dinner, which was planned to announce his engagement to Marybelle, and finally arrives intoxicated, her parents in anger force her to break the engagement and forbid Carter the house. Marybelle's rejection of Carter hits him hard. When he returns to his rooms, he finds little Billie, who has come to seek his assistance in his hunt for the rhino. Taking Billie on his knee, Carter tells him they will kill the rhino—and they begin to plan how to do it. Billie falls asleep. So does Carter. And Carter dreams.

In his dream Carter has become what a harsh creditor predicted, a bum. Then he is shanghaied by pirates and made to scrub decks. Then the ringtailed rhinoceros appears to him and leads him to the captain's rum. The pirates chase him around the ship and finally make him walk the plank. Carter floats and floats and finally crawls out on an island. A guard appears and chases him. Dozens of soldiers appear by magic and all chase him until he falls at the feet of a little prince and begs to be saved. The prince saves him from the soldiers and takes him to see his sister, "The Weeping Princess." She must always weep until the ringtailed rhinoceros has been slain. Carter promises to kill the rhino, so, although the frowning king and queen trust him not, the prince gives him an eight-legged horse, "Resolution," and Carter starts on his hunt. He meets the rhino, but, instead of a killing, they have quite a party together in the king's wine cellar. This continues night after night for some time, Carter deceiving the royal family into believing he is after the rhino, until the Counsellor Bird, failing to make Carter ashamed of himself, "squeals" to the prince about it. They want to cut Carter's head off, but the little prince once more intercedes for him and at Carter's pleading, sets out with him to kill the rhino. The rhino and his "cronies" plead, threaten and cajole with Carter, but the prince's influence is stronger. Through the rhino's domain they plunge, firing at their tempters and not even stopping to "wet up" at the "River of Drinks," which is so inviting to Carter.

Seeing that Carter is at last in earnest, the rhino calls his crowd together and they attack the castle. Carter and the prince hasten back to the rescue. On the way Carter finds a bottle of wine. Just as he is about to put it to his lips, the prince commands: "The rhino is here—kill him!" and as the dreaded beast plunges into the throne room, Carter sends the bottle hurtling at its head. The Rhino falls dead. The princess stops crying, and throws herself gladly upon Carter's manly bosom. The king, queen and all the court hail Carter as a hero. And although this prophecy is made in a dream, it is fulfilled in real life, for Carter comes out of his dream a saner and sober man and tells Billie and Marybelle that he has killed the ringtailed rhinoceros.

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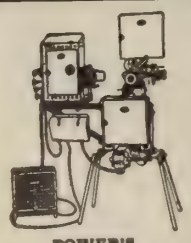
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CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices 578-80 Ellicott Sq., Buffalo, N. Y.

I AM in the market to purchase moving picture house with or without real estate in town of about 25,000-50,000. Write me full details. Will pay spot cash $5,000 to $50,000. N. Pohl, 46 Floss Ave., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

FOR RENT—In Youngstown, Ohio, 1,500 seat house to be built in the best possible location with all the latest improvements. Would not this be an addition to your chain? Write or wire for further details. The Realty Trust Co., Youngstown, Ohio.

MOVING PICTURE BUYERS—We have the largest and most profitable list of movies in the country. If you contemplate buying a movie send for our list free. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—A-1 picture theaters, all parts U. S. Prices $1,500 up. Special free service to buyers. Correspondence invited. Picture Theater Clearing Ass'n., Box 430B, Litchfield, Ill.

$2,200 CASH takes a new modern equipped moving picture theater, if sold at once. Seats 782, four year lease, rent $3,000 a year. Stage, nine sets new scenery. The following goes with the sale: Two Powers' machines, spot light, six fans, motor generator set, two large switch boards, electric sign, steam boiler, etc., two pianos, scenery and full stage equipment, seats. Address Box 388, Pawtucket, R. I.

FOR SALE—The prettiest moving picture theater in America; seats 320; located in southern city; population 200,000. Will clear over $5,000 per year. Price for quick sale, $5,000. If you see it you'll buy it. Address quick if interested. Southern Showman, care M. P. World, N. Y. City.

FOR SALE—Moving picture theater, fully equipped and running. Wisconsin city, 7,000 population. Address C. W. Rice, Marshfield, Wis.

CHANCE OF A LIFETIME—An open air motion picture theater that will make a fortune; in heart of Harlem, no opposition, 100 foot plot, cheapest rent in town. Doing good business; must sacrifice for any reasonable offer; convince yourself. Linden Gardens, 49 West 124th St. D. H. Scully & Co., 57 East 125th St., N. Y. City.

THEATER with stage, 900 seats, full equipment, centrally located in Newark, to lease or half partnership with owner of building. Only parties with money need reply. Immediate possession. Address N. M., care M. P. World, N. Y. City.

MOVING PICTURE THEATER—Seating 230, in live Massachusetts town of 6,500 inhabitants. Good opening for man with operator's license. $1,600 cash, everything new. Owner has other business. For further information address Theater, care M. P. World, N. Y. City.

FOR SALE—Attractive moving picture theater. A real money maker. 800 seats, eighteen miles from New York. 100,000 population to draw on. Apply J. S. R., 27 William St., N. Y. City. Rm. 1506. No agents.

EQUIPMENT FOR SALE.

3,000—**Used opera chairs some as good as new. I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices.** J. P. Redington, Scranton, Pa.

FOR SALE—Three Edison Model B. M. P. Machines $75.00 each. Four No. 6 Power's M. P. Machines, $100.00 each. Two No. 6A Power's M. P. machines, $125.00 each. One No. 5 Power's M. P. Machine, $65.00. One Royal M. P. Machine, $50.00. Second hand machines but in first class running order, all worn parts supplied with new. First come first served. Tampa Photo and Art Supply Co., Tampa, Fla.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.

FOR SALE—Two Power's 6A machines nearly new. Cheap for cash. Also carry large stock of carbons all makes. Webster Electric Co., 717 9th St., Washington, D. C.

6A MACHINES—$185. 110 volt compensarcs $42, 220v compensarcs $52. Never used. In original boxes. Alden, 812 Walnut St., Philadelphia, Pa.

1,000—Imitation leather opera chairs and many others, closed out factory patterns. Empire Exchange, Corning, N. Y.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—Two Power's No. 6 machines complete equipment, only slightly used and all perfect, $125 each. One complete Power's 6A, with 110-60 motor, perfect condition, $165. Four 110-60 compensators G. E. and Bell-Howell's at $25 each and fully guaranteed. 9 x 12 Mirror Screen, perfect condition, $175 Stelzer Bros., 417 Broadway, Lincoln, Ill.

CALL your new show "The Grand." I have a big brand-new electric sign for you at a reasonable figure. C. M. Larcomb, 54 Washington Ave., Tiffin, Ohio.

FOR SALE—324 veneer opera chairs, one Power's 6 projecting machine. W. L. Johnson, Raton, N. Mex.

A WAGNER rotary converter, 220 volt, single phase, 35 ampere capacity, slightly used, guaranteed in A-1 condition, $175. General Electric Mercury Arc Rectifier, 30 ampere capacity, complete with tube, guaranteed A-1 condition, $150. Exhaust Fan, 24-inch, 220 volt D. C., with speed regulator and reverse, never used, $60. Used fans, G. E., 12-inch, 110 or 220 volt D. C., $5 each. 20,000 imported French carbons ⅝ x 6, $14 per thousand, $1.50 per hundred. Send postal M. O. for amount required today. J. H. Hallberg, 38 East 23d St., N. Y. City.

ATLAS SEATING CO., 501 Fifth Ave., N. Y. Greatest theater chair bargains ever offered on new and used opera and folding chairs. Southern exhibitors, save money by getting lowest freight rates to all points South by railroad or steamer. Write for bargain prices.

FOR SALE—Power's 5A moving picture machine and Johns-Manville asbestos booth, both new, perfect condition. Will sell separate or both for $200. Address M. L. J., care M. P. World, N. Y. City.

850 HARDESTY Seating Co. seats for sale cheap. E. J. Horn, Canal Dover, Ohio.

FOR SALE—500 slightly used opera chairs, upholstered with back one inch thick. 12 Mead steam gas radiators. 36 inch Kimble Exhaust Fan, with speed regulator, 2 Standard No. 2 machines, 4 Power's No. 5 machines, Power's No. 6 machine. All in first-class condition. Sent subject to examination on receipt of deposit. Exhibitors' Exchange, Rm. 403 110 West 40th St., N. Y. City.

CARBONS FOR SALE—German imported "Plania-Sunlight" carbons cored ¾ x 12, $7 per 100; ⅝ x 12, $6 per 100; ⅝ x 6, $3 per 100; ½ x 6, $2.50 per 100; ½ x 4, $1.50 per 100. Reduction in 1,000 lots. Unlimited supply. Best on the market. Made especially for motion picture projection. Donald Campbell, 145 West 45th St., N. Y. City.

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Fills the needs of the modern theatre. Has the refined orchestral effects, such as Drums, Cymbals, Chimes, etc. 5 models—to fit any size house with capacity of 300 to 5,000

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The Harmo Electric Co., 1423 McCormick Building, Chicago, Ill.

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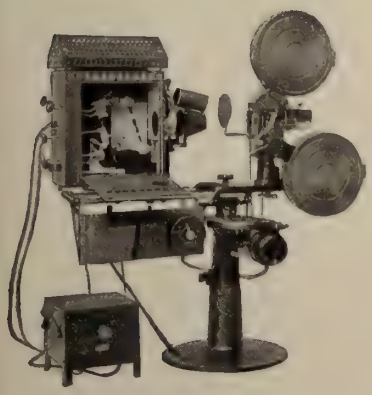

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We carry a big stock of POWER'S 6-A, NEW 1916 MODEL MOTIOGRAPH AND SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre.

We sell what the people want. Write us today for our catalog and proposition.

AMUSEMENT SUPPLY COMPANY

6th Floor Cambridge Bldg., N. W. Cor. 5th and Randolph

CHICAGO, ILLINOIS

Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts

CLASSIFIED ADVERTISEMENTS---Continued from page 1399

CAMERAS WANTED.

WANTED—To buy Pathe motion picture cameras. Good prices paid for second-hand Pathes. Los Angeles Mot. Pict. Co., 215 E. Washington St., Los Angeles, Cal.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, Lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, title,s America's greatest display, reasonable prices. Pioneer Manufacturer. Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

SAVE MONEY—Cameras $60 to $200. Tripods, $16 to $55. Printers, $25 to $100. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WE ARE in the market for religious films and Bible stories. Knickerbocker I. & E. Film Co., 220 West 42d St., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—Big line of features and single reels. All have posters and in good condition. Afco Film Service, Saginaw, Mich.

FOR SALE—New parcel, scenic, educational, industrial subjects at 1c per foot. Hand colored 2c per foot. Balkan War scenes, Boring for Oil, Bombay, India; Hills and Dales, Making Lace, Making Straw Hats, Castles of Italy, Panama Canal, Fighting a Fire, Automobile Races, Cartoons by Meyer, etc., etc. Donald Campbell, 145 West 45th St., N. Y. City.

QUANTITY OF FEATURES—Some good pullers at a great sacrifice. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE OR EXCHANGE—Following Keystones: "Mother's Boy," "Rural Demon," "Fatal Taxicab," "Bill Dodges Bills," "Hide and Seek," "Misplaced Foot," "Lovers' Post Office," "Speed King," "Little Billy's City Cousin." $20 each or $170 for all. 25 per cent., balance C. O. D. Pacific Comedy Film Service, 109 Golden Gate Ave., San Francisco, Cal.

WILL SELL OR EXCHANGE ten reels of film for folding chairs. Film live wire stuff. In good condition. Clark Lord, Bemus Point, N. Y.

EDUCATIONAL FILMS—As fine a collection as was ever gathered, about 80,000 feet, including scientific, industrial, travel, scenic, sports, insect, animal and bird life, and hand colored subjects. All in excellent to fine condition. Originally gathered to establish an educational film service. Would prefer to sell the collection as a whole, at a round figure price, but will sell single subjects. Send for list, A. Stone, R. 701, 145 West 45th St., N. Y. City.

80 FEATURES—In 2, 3 and 4 reels each, plenty of paper, 200 single reels, comedies, dramas, western, etc. In good shape, will sell all or part. Box 1004, Portland, Oregon.

FOR SALE—Two first-class negative comedies with print, 25c foot. Park Theater, 55 Park Ave., Brooklyn, N. Y.

FIFTY three and four reel subjects for sale at a bargain. David J. Borun, 556 East Water St., Milwaukee, Wis.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Niagara Violiphone orchestra and eighteen rolls of music. All in A-1 condition. Cheap. J. E. Dorey, Jersey Shore, Pa.

FOR SALE—One Seeburg combination pipe organ and orchestra style "M." Brand new. C. C. Haddox, Kenton, Ohio.

AUCTION—Bankrupt sale, three unit Wurlitzer Orchestrion, Sept. 8th, eleven A. M., at Rochester, N. Y. For specifications, address Albert H. Stearns, 901 Wilder Bldg., Rochester, N. Y.

MISCELLANEOUS.

PHOTOPAQUE makes slides. Sold by Anti-Trust Film Co., Chicago, Ill.

PHOTOPLAYWRIGHTS—Send your biography and latest autographed photo for our "Who's Who in Scenarioland." Excelsior Publishing Co., W. W., 213 Columbia Trust Bldg., Los Angeles, Cal.

MAKE YOUR own slides with Photopaque. 50c and $1.25, complete outfit with either size. At all Chicago jobbers. Manufactured by D. C. Schupp & Co., Peoria, Ill.

WE BUY—And sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1366, 1368.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

July 28—Number 177 (News).
Aug. 4—Number 178 (News).
Aug. 11—Number 179 (News.
Aug. 18—Number 180 (News).
Aug. 25—Number 181 (News).

BIG U.

July 29—No release this week.
July 31—Mein Friendt Schneider (Drama).
Aug. 5—Out of the Flames (Two parts—Modern Drama).
Aug. 10—Where Happiness Dwells (Drama).
Aug. 12—His Beloved Violin (Two parts—Dr.).
Aug. 19—Ethel's Burglar (Drama).
Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).

BISON.

July 31—A Daughter of the Jungles (Two parts—Drama).
Aug. 7—Gene of the Northland (Two parts—Northwest Drama).
Aug. 14—Chasing the Limited (Two parts—Dr.).
Aug. 21—The Gopher (Two parts—Drama).
Aug. 28—The Social Lion (Two parts—Dr.).

BROADWAY UNIVERSAL FEATURES.

Aug. 2—The Scarlet Sin (Four parts—Drama).
Aug. 9—Judy Forgot (Five parts—Comedy).
Aug. 16—Just Jim (Four parts—Drama).
Aug. 23—Mrs. Plum's Pudding (Five parts—Comedy—Drama).

GOLD SEAL.

July 27—The Flight of a Night Bird (Two parts—Drama).
Aug. 3—The Great Ruby Mystery (Two parts—Detective Drama).
Aug. 10—A Cigarette, That's All (Two parts—Drama).
Aug. 17—A Fiery Introduction (Two parts—Comedy-Drama).
Aug. 24—Extravagance (Three parts—Society Drama).

IMP.

July 23—No release this week.
July 27—The New Jitney in Town (Comedy).
July 30—The Hunchback's Romance (Two parts—Drama).
Aug. 3—Her Wonderful Day (Drama).
Aug. 6—Leah the Forsaken (Three parts—Dr). (Imp Re-issue).
Aug. 10—To Frisco, Via the Cartoon Route (By Hy Mayer—Comedy—Cartoon).
Aug. 13—Driven by Fate (Three parts—Drama).
Aug. 17—The Country Girl (Drama).
Aug. 20—The Substitute Widow (Two parts—Drama).
Aug. 24—Billy's Love Making (Comedy).
Aug. 27—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).

JOKER.

Aug. 7—Their Bewitched Elopement Comedy).
Aug. 14—A Dip in the Water (Comedy).
Aug. 18—Her Wedding Night (Comedy).
Aug. 21—Bobby Bumps Adventures (Animated Cartoon by Earl Hurd.
—Seeing the Funny Side of the World with Homer Croy (Educ.).
Aug. 26—A Case of Beans (Comedy).
Aug. 28—The Bravest of the Brave (Comedy).

LAEMMLE.

Aug. 1—Paternal Love (Drama).
Aug. 5—No release this week.
Aug. 8—The Source of Happiness (Drama).
Aug. 12—No Release This Week.
Aug. 15—In the Grasp of the Law (Drama).
Aug. 19—The Little Blonde in Black (Two parts—Drama).
Aug. 22—Dr. Mason's Temptation (Drama).
Aug. 26—No release.
Aug. 29—The Lilt of Love (Drama).

L-KO.

July 25—No release this week.
July 28—Life and Moving Pictures (Two parts—Comedy).
Aug. 1—No release this week.
Aug. 4—In the Claw of the Law (Comedy).
Aug. 8—Shot in a Bar-room (Comedy).
Aug. 11—Hello Bill (Comedy).
Aug. 15—Love on an Empty Stomach (Comedy).
Aug. 18—No release. Replaced with No. 1 extra Joker.
Aug. 22—A Tale of Twenty Stories (Two parts—Comedy).
Aug. 25—Mr. Flirt in Wrong (Two parts—Comedy).
Aug. 29—No release.

NESTOR.

July 26—The Tale of His Pants (Comedy).
July 30—The Rise and Fall of Officer 13 (Comedy).
Aug. 2—It Happened While He Fished (Cmdy).
Aug. 6—Little Egypt Malone (Comedy).
Aug. 9—Dan Cupid Fixer (Comedy).
Aug. 13—Lost—Three Teeth (Comedy).
Aug. 16—Tony the Wop (Comedy).
Aug. 20—Kids and Corsets (Comedy).
Aug. 23—His Lucky Vacation (Comedy).
Aug. 27—His Egyptian Affinity (Comedy).

POWERS.

July 29—"The Jap Phenoms" in Famous Acrobatic Feat.
—Strange Mammals at Home (Ditmar's Educational).
Aug. 5—Lady Baffles and Detective Duck in "Saved by a Scent" (Comedy).
Aug. 7—Around the Corner (Drama).
Aug. 12—The Elephant Circus (Vaudeville Act).
—Little People in Fur (Ditmars Educational).
Aug. 14—Haunting Winds (Drama).
Aug. 19—Lady Baffles and Detective Duck in "The Dread Society of Sacred Sausages" (Comedy).
Aug. 21—No release. Replaced with extra Powers.
Aug. 21—A Double Deal in Pork (Comedy).
Aug. 26—Seeking an Inspiration (Comedy).
—The Best People on Earth (Topical Education).
Aug. 28—She Loved Them Both (Drama).

REX.

July 25—Bound on the Wheel (Three parts—Drama).
July 27—One on Mother (Comedy-Drama).
Aug. 1—Jealousy, What Art Thou (Two parts—Comedy—Drama).
Aug. 3—The Proof (Comedy).
Aug. 8—Betty's Bondage (Two parts—Dr.).
Aug. 15—Mountain Justice (Two parts—Dr.).
Aug. 17—Quits (Drama).
Aug. 22—A Sea Shore Romeo (Comedy).
Aug. 24—The Cad (Drama).

VICTOR.

July 28—The Double Standard (Drama).
July 30—No release this week.
Aug. 4—My Tomboy Girl (Two parts—Comedy).
Aug. 6—No release this week.
Aug. 11—Refuge (Two parts—Drama).
Aug. 13—No Release This Week.
Aug. 18—Lord Barrington's Estate (Three parts—Drama).
Aug. 20—The Taming of Mary (Comedy).
Aug. 25—The Chimney's Secret (Drama).
Aug. 27—The Box of Bandits (Comedy).

UNIVERSAL SPECIAL FEATURE.

July 25—The Broken Coin, Episode No. 6, "A Startling Discovery" (Two parts—Drama).
Aug. 1—The Broken Coin (Episode No. 7, "Between Two Fires") (Two parts—Drama).
Aug. 8—The Broken Coin (Episode No. 8, "The Prison in the Palace"—Two parts—Drama).
Aug. 15—The Broken Coin (Episode No. 9, "Room 22,"—Two parts—Drama).
Aug. 22—The Broken Coin (Episode No. 10, "Cornered"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

July 19—The Honor of the District Attorney (Two parts—Drama).
July 21—Wait and See (Drama).
July 26—The Newer Way (Two parts—Dr.).
July 28—The Deception (Drama).
July 30—After the Storm (Drama).
Aug. 2—Detective Blinn (Two parts—Drama).
Aug. 4—The Mighty Hold (Drama).
Aug. 9—The Exile of "Bar-K" Ranch (Two parts—Drama).
Aug. 11—Comrades Three (Drama).
Aug. 16—The Jilt (Two parts—Drama).
Aug. 18—The Assayer of Lone Gap (Drama).
Aug. 23—Drawing the Line (Two parts—Dr.).
Aug. 27—Mixed Wires (Comedy-Drama).

BEAUTY.

Aug. 3—Cupid Takes a Taxi (Comedy).
Aug. 10—Jimmy on the Job (Comedy).
Aug. 17—The Honeymooners (Comedy).
Aug. 21—What's in a Name? (Comedy).
Aug. 24—His Mysterious Profession (Comedy).
Aug. 28—Uncle Heck, By Heck (Comedy).

BRONCHO.

July 28—The Phantom Extra (Two parts—Drama).
Aug. 4—The Golden Trail (Two parts—Dr.).
Aug. 11—Shorty Inherits a Harem (Two parts—Drama).
Aug. 18—The Girl from the East (Two parts—Drama).
Aug. 25—Pinto Ben (Two parts—Drama).

CUB.

Aug. 19—The Little Hero (Comedy).
Aug. 26—Jerry's Busy Day (Comedy).

DOMINO.

July 29—When Love Leads (Two parts—Drama).
Aug. 5—The Promoters (Two parts—Drama).
Aug. 12—The $100.000 Bill (Two parts—Dr.).
Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).

(*Mutual Releases continued on page* 1404.)

ROLL TICKETS

PRICES

Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
One Hundred Thousand.....$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

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The Sterling Camera and Film Co.'s Splendid Five Part Production

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State Rights

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With two well-known stage stars and a notable cast of popular motion picture players, including BARNEY GILMORE, LILLIAN NIEDERAUR, E. F. ROSEMAN, VIOLET STUART, ROY GAHRIS, GEO. STONE, ROY APPLEGATE, GEO. HENRY, JOHN SHARKEY, MABEL WRIGHT, GRACE NORMAN, RICHARD LISLE AND ONE HUNDRED OTHERS.

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Roy Gahris

Violet Stuart

Barney Gilmore

E. F. Roseman

John Sharkey

Roy Applegate

Mabel Wright

At the release showing The National Board of Censors did not find one objectionable feature and the representatives of the trade papers present were highly pleased with the production.

"The Game of Three"

A DETECTIVE STORY FOUNDED UPON FACTS SURROUNDING A RECENT SENSATIONAL NEW YORK JEWEL MYSTERY.

State Rights

On a new and equitable plan. The manufacturer will help finance the states right man. It would be to your advantage to get particulars either by personal call or by mail.

"The Game of Three"

FIVE REELS, 300 SCENES OF INTERESTING ACTION THROUGH WHICH RUNS A POWERFUL STORY OF CUNNING CONSPIRACY SURMOUNTED BY ARTFUL DETECTIVE INTUITION.

THE STERLING CAMERA & FILM CO.

145 West 45th Street, New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1366, 1368.)

(*Mutual Releases continued from page 1402.*)

FALSTAFF.

Aug. 16—A Marvelous Marathoner (Comedy).
Aug. 20—Help! Help! (Comedy).
Aug. 23—Glorianna's Getaway (Comedy).
Aug. 27—That Poor Damp Cow (Comedy).
Aug. 30—A Massive Movie Mermaid (Comedy).

KAY BEE.

Aug. 6—The Heart of Jabez Flint (Two parts—Drama).
Aug. 13—Over Secret Wires (Two parts—Dr.).
Aug. 20—A Knight of the Trails (Two parts—Drama).

KEYSTONE.

Aug. 2—A Lovers Lost Control (Two parts—Comedy).
Aug. 9—A Rascal of Wolfish Ways (Two parts—Comedy).
Aug. 16—The Battle of Ambrose and Walrus (Two parts—Comedy).

KOMIC.

Aug. 15—The Fatal Finger Prints (Comedy).
Aug. 22—Faithful to the Finish (Comedy).

MAJESTIC.

Aug. 8—Big Jim's Heart (Two parts—Dr.).
Aug. 10—The Right to Live (Com.-Dr.)
Aug. 15—The Kinship of Courage (Two parts—Melodrama).
Aug. 17—Providence and the Twins (Drama).
Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).
Aug. 24—The Little Cupids (Comedy-Drama).
Aug. 29—A Child of the Surf (Two parts—Dr.).

MUTUAL WEEKLY.

Aug. 5—Number 31, 1915 (News).
Aug. 12—Number 32, 1915 (News).
Aug. 19—Number 33, 1915 (News).
Aug. 26—Number 34, 1915 (News).

RELIANCE.

July 28—Billie's Rescue (Drama).
July 31—Fate Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was He (Comedy).
Aug. 6—A Woman of Nerve (Drama).
Aug. 7—The Ceremonial Turquoise (Two parts—Drama).
Aug. 9—The Little Orphans (Melodrama).
Aug. 11—The Noon Hour (Comedy-Drama).
Aug. 14—The Way of a Mother (Two parts—Drama).
Aug. 16—The Big Brother (Drama).
Aug. 18—An Independent Woman (Drama).
Aug. 21—The Little Lumberjack (Two parts—Drama).
Aug. 23—Farewell to Thee (Drama).
Aug. 25—Editions de Luxe (Drama).
Aug. 28—A Bold Impersonation (Two parts—Drama).
Aug. 30—For His Pal (Drama).

RODEO.

Aug. 9—Aunt Matilda Outwitted (Comedy).

THANHOUSER.

Aug. 8—The Revenge of the Steeplejack (Dr.).
Aug. 10—A Message Through Flames (Two parts—Drama).
—Cupid in the Olden Time (Drama).
Aug. 13—Weighed in the Balance (Drama).
Aug. 15—The Grogmere Ruby (Drama).
Aug. 17—When Hungry Hamlet Fled (Two parts—Drama).
Aug. 22—In a Japanese Garden (Drama).
Aug. 24—Snapshots (Two parts—Drama).

MUTUAL MASTERPICTURES.

July 29—Milestones of Life (Thanhouser—Four parts—Drama).
Aug. 5—The Girl from His Town (American—Four parts—Drama).
Aug. 12—The Toast of Death (N. Y. M. P. Corp.—Four parts — Drama — Masterpicture No. 33).
Aug. 19—A Yankee from the West (Majestic—Four parts—Drama).

NORTH AMERICAN FILM CORPORATION.

July 26—The Diamond from the Sky, No. 13, "The Man in the Mask" (Two parts—Drama).
Aug. 2—The Diamond from the Sky (No. 14, "For Love and Money"—Two parts—Drama).
Aug. 9—The Diamond from the Sky (No. 15, "Desperate Chances"—Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.

July 17—The Mesh of the Net (Three parts—Drama).
July 26—Ima Simp on the Job (Comedy).

GLOBE.

July 26—Eggs and Some Tests (Educational) (Split Reel).
Aug. 2—The Kangaroo (Educational).
—In Pekalongan (Picturesque Java—Scenic—Split Reel).
Aug. 9—Native Venders, Calcutta, Inda (Split Reel—Industrial).

JUMBO.

July 19—Where the Trail Led (Two parts—Drama).

PATHE.

Aug. 2—Col. Heeza Liar at the Bat (Cartoon—Comedy).
—An Animated Study of Birds (Part 4—Educational—Split Reel).
Aug. 9—The Romance of Elaine No. 33 "The Life Chain (Two parts—Drama).
Aug. 16—The Romance of Elaine No. 34, "The Flash" (Two parts—Drama).
Aug. 16—Col. Heeza Liar War-Dog (Cartoon—Comedy)
—An Intimate Study of Birds, No. 5 (Split reel).

PATHECOLOR.

July 26—The House Divided (Two parts—Dr.).
July 31—Pro Patria (Six parts—Drama).

PATHE NEWS.

Aug. 11—Number 64, 1915 (News)
Aug. 14—Number 65, 1915 (News).
Aug. 18—Number 66, 1915 (News.
Aug. 21—Number 67, 1915 (News).

PHOTOCOLOR.

July 19—The Mongoose (Educational).
Aug. 9—In Old "Ile de France" (Colored—Scenic—Split Reel).

PUNCH.

Aug. 2—Whiffles at the Front (Two parts—Comedy).
Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).

PHUNPHILMS.

July 31—Spit-Ball Sadie (Comedy).
Aug. 9—Soaking the Clothes (Comedy).

STARLIGHT.

Aug. 14—Amateur Night (Comedy).
Aug. 21—The Sky Is the Limit (Comedy).

VICTORY.

Aug. 14—The Dawn of Freedom (Three parts—Drama).
Aug. 16—The Ingrate (Three parts—Drama).
Aug. 21—The Monopolist (Three parts—Dr.).

Miscellaneous Feature Releases.

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle and Fall of Przemysl (Four parts—Topical).

CENTRAL FILM COMPANY.

August—The Eastland Disaster (Topical).

COSMOFOTOFILM CO.

July—Liberty Hall (London — Four parts — Drama).

DRA-KO FILM COMPANY, INC.

August—York State Folks (Four parts—Dr.).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).
August—The Doctor's Secret (Drama).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORPORATION.

July 26—The Second in Command (Quality Dr.).
Aug. 2—Sealed Valley (Drama).
Aug. 9—The Vampire (Popular Plays & Players—Drama).
Aug. 16—A Royal Family (Columbia—Drama).

MIRROGRAPH CORPORATION.

July—All for a Girl (Five parts—Drama).

N. C. M. P. INC.

July—With the Fighting Forces of Europe (Topical).

PARAMOUNT PICTURES CORPORATION.

Aug. 2—Rags (Famous Players, Five parts—Drama).
Aug. 5—Sold (Famous Players—Dr.).
Aug. 9—Secret Orchard (Lasky—Five parts—Drama).
Aug. 12—Nearly a Lady (Morosco—Bosworth—Five parts—Drama).
Aug. 16—Marriage of Kitty (Lasky—Five parts Drama).
Aug. 19—The Helene of the North (Famous Players—Five parts—Drama).
Aug. 23—The Heart of Jennifer (Famous Players—Five parts—Drama).
Aug. 26—Majesty of the Law (Morosco-Bosworth—Five parts—Drama).

PARAMOUNT TRAVEL SERIES.

The Panama Canal of Today.
Tropical Birds and Animals.
Motoring, Cuba and Jamaica.
Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM CO.

July—Where the Shriner Meets the Cowboy (Drama).

SING SING FILM CO.

July—Forty Years in Sing Sing (Three parts—Drama).

STERLING CAMERA & FILM COMPANY.

August—The Game of Three (Five parts—Dr.).

SUN PHOTOPLAY CO.

July—The Princess of Judia (Five parts—Drama).

THE PHOTOPLAY RELEASING CO.

July —Sarah Bernhardt at Home (Two parts—Topical).

WORLD COMEDY STAR FILM CORPS.

July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).

WORLD FILM CORPORATION.

Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).
Aug. 23—The Master Hand (Premo—Drama).
Aug. 30—The Renegade (Armstrong—Drama).

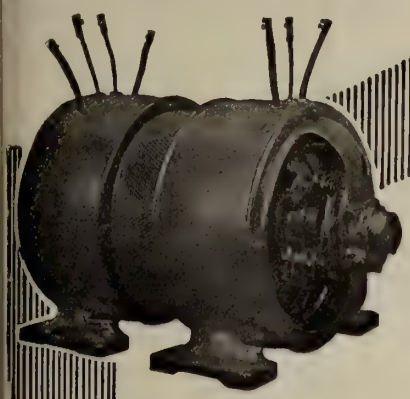
V-L-S-E, INC.

Aug. 9—Chalice of Courage (Vitagraph, Six parts—Drama).
Aug. 16—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).
Aug. 23—House of a Thousand Candles (Selig—Six parts—Drama).
Aug. 30—Tillie's Tomato Surprise (Lubin—Five parts—Drama).

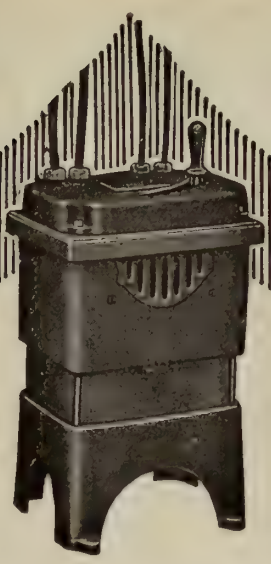
GEORGE KLEINE.

June—The Commuters (Five parts Drama).
Sept. 1—The Woman Next Door (Drama).

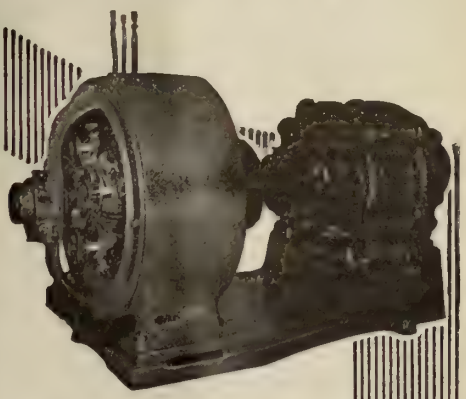
BETTER LIGHT LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have---Alternating or Direct---or what voltage or frequency, one of the

FORT WAYNE COMPENSARCS

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What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

The Compensarcs will give you

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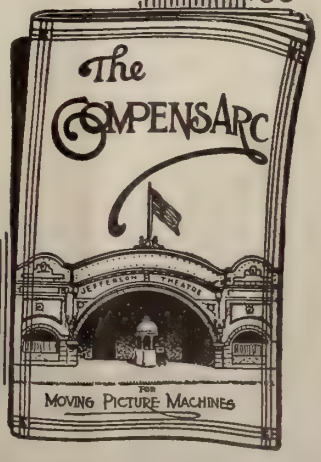
They are safe, efficient, easy to operate, fool proof and reliable.

C-8



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1366, 1368.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Aug. 10—The Law of Love (Special—Two parts—Drama).
Aug. 12—Stronger Than Love (Drama).
Aug. 13—The Last Drop of Water (Drama). (Biograph Re-issue No. 10.)
Aug. 14—The Little Slavey (Drama).
Aug. 16—Mrs. Randolph's New Secretary (Comedy-Drama).
Aug. 17—Ashes of Inspiration (Special—Two parts—Drama).
Aug. 18—East Lynne (Special—Three parts—Drama).
Aug. 19—His Last Wish (Comedy-Drama).
Aug. 20—Death's Marathon (Biograph—Reissue No. 11—Drama).
Aug. 21—The Ace of Diamonds (Drama).
Aug. 23—Twice Won (Drama).
Aug. 24—Mister Paganini (Special—Two parts—Drama).
Aug. 26—His Birthday Gift (Comedy—Drama).
Aug. 27—The Sheriff's Baby (Drama) (Biograph Re-issue No. 12).
Aug. 28—The Need of Money (Drama).

EDISON.

July 31—The Bedouin's Sacrifice (Drama).
Aug. 4—Not Much Force (Comedy).
Aug. 6—June Friday (Special—Four parts—Drama).
Aug. 7—Not Wanted (Child Story).
Aug. 11—Food for Kings and Riley (Comedy).
Aug. 13—The King of the Wire (Special—Three parts—Drama).
Aug. 14—A Sprig of Shamrock (Drama).
Aug. 18—Cartoons on Tour (Comedy).
Aug. 20—Shadows from the Past (Special—Four parts—Drama).
Aug. 21—On the Wrong Track (Dramatic-Educational).
Aug. 25—Clothes Make the Man (Comedy).
Aug. 27—The Slavey Student (Special—Three parts—Comedy-Drama).
Aug. 28—Matilda's Fling (Comedy).

ESSANAY.

Aug. 3—Business Rivals (Special—Two parts—Drama).
Aug. 4—Dreamy Dud in a Visit to His Uncle Dudley's Farm (Living Cartoon). —A Scenic Subject on the same reel.
Aug. 5—Street Fakers (Comedy).
Aug. 6—Broncho Billy's Protege (Western—Drama).
Aug. 7—Eyes That See Not (Special—Three parts—Drama).
Aug. 9—The Happy House (Drama).
Aug. 10—When My Lady Smiles (Special—Three parts—Drama).
Aug. 11—The Fables of "The Tip and the Treasure (Comedy).
Aug. 12—The Bank (Special—Two parts—Com.).
Aug. 12—The Bell Hop (Western—Comedy).
Aug. 13—Broncho Billy Steps In (Western—Drama).
Aug. 14—A Cave on Thunder Cloud (Special—Two parts—Drama).
Aug. 16—The Market Price of Love (Drama).
Aug. 17—Legrand's Revenge (Special—Two parts—Drama).
Aug. 18—"Dreamy Dud" Sees Charlie Chaplin (Cartoon—Comedy).
Aug. 19—Tale of a Tire (Comedy).
Aug. 20—Broncho Billy's Marriage (Western—Drama).
Aug. 21—The Woman Hater (Special—Three parts—Drama).
Aug. 23—Does the Woman Forget? (Drama).
Aug. 24—Hearts and Roses (Special—Three parts—Drama)
Aug. 25—The Fable of "The Roystering Blades" (Comedy).
Aug. 26—The Drug Clerk (Western—Comedy).
Aug. 27—Her Return (Western Drama).
Aug. 28—Rule Sixty-three (Special—Two parts—Drama).

KALEM.

Aug. 6—For High Stakes (Special—Two parts—Comedy—Drama).
Aug. 7—The Substitute Fireman (Episode No. 39 of "The Hazards of Helen" Railroad Series—Drama).
Aug. 9—The Runaway Wife (Special—Four parts—"Broadway Favorites"—Dr.).
Aug. 10—The Winning Wash (Ham & Bud Comedy).
Aug. 11—The Riddle of the Rings (Episode No. 4 of the "Mysteries of the Grand Hotel—Special—Two parts—Dr.).
Aug. 13—The Country Girl (Drama) (Re-issue).
Aug. 14—The Limited's Peril (Episode No. 40 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 16—The Legacy of Folly (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 17—Ham at the Beach (Ham and Bud—Comedy).
Aug. 18—The Substituted Jewel (Episode No. 5 of the "Mysteries of the Grand Hotel"—Special—Two parts—Dr.).
Aug. 20—The Game of Life (Special—Two parts—Drama).
Aug. 21—A Perilous Chance (Episode No. 41 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 23—The Barnstormers ("Broadway Favorites"—Special—Four parts—Dr.).
Aug. 24—Ham and the Experiment ("Ham" & "Bud" Comedy).
Aug. 25—Mysteries of the Grand Hotel ("A Double Identity"—Sixth Episode—Special—Two parts—Drama).
Aug. 27—A Battle of Wits (Alice Joyce Reissue—Drama).
Aug. 28—Train Order Number 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Aug. 6—A Day of Havoc (Drama).
Aug. 7—Billie's Debut (Comedy).
Aug. 9—The Great Lone Land (Drama).
Aug. 10—Horrible Hyde (Comedy). —Relentless Dalton (Comedy).
Aug. 11—Bold Emmett, Ireland's Martyr (Special—Three Parts—Drama).
Aug. 12—The Power of Prayer (Special—Two parts—Drama).
Aug. 13—The Deception (Drama).
Aug. 14—Her Romeo (Comedy).
Aug. 16—Polly of the Pots and Pans (Drama).
Aug. 17—The Dead Letter (Comedy). —Persistent Dalton (Comedy).
Aug. 18—The Second Shot (Special—Two parts—Drama).
Aug. 19—It Was to Be (Special—Three parts—Drama).
Aug. 20—When Souls are Tried (Drama)
Aug. 21—The Life Guard (Comedy).
Aug. 23—The Spark and the Flame (Drama).
Aug. 24—Dog-Gone Luck (Comedy). —The Victorious Jockey (Comedy).
Aug. 25—A Species of Mexican Man (Special—Three parts—Drama).
Aug. 26—Under the Fiddler's Elm (Drama).
Aug. 27—The Mirror (Special—Three parts—Drama).
Aug. 28—Billie Joins the Navy (Comedy).

MINA.

July 22—On the Job (Comedy).
July 29—He's In Again (Comedy).
Aug. 5—Waking Up Father (Comedy).
Aug. 12—Billy's Nurse (Comedy).
Aug. 19—A Case of Limburger (Comedy).

SELIG.

Aug. 7—The Black Leopard (Jungle Zoo—Dr.).
Aug. 9—The Face in the Mirror (Special—Two parts—Drama).
Aug. 9—Hearst-Selig News Pictorial No. 63, 1915 (News).
Aug. 10—The Gold Dust and the Squaw (Western—Drama).
Aug. 12—When Love Is Mocked (Special—Three Parts—Drama).
Aug. 12—Hearst-Selig News Pictorial No. 64, 1915 (News).
Aug. 14—The Orang-Outang (Jungle-Zoo—Wild Animal—Drama).
Aug. 16—In the King's Service (Special—Two parts—Drama).
Aug. 16—Hearst-Selig News Pictorial, No. 65, 1915 (News).
Aug. 17—The Prima Donna's Mother (Drama).
Aug 19—The Clause in the Constitution (Special—Three parts—Drama).
Aug. 19—Hearst-Selig News Pictorial, No. 66, 1915 (News).
Aug. 21—A Lucky Deal (Drama).
Aug. 23—The Girl With the Red Feather (Special—Two parts—Drama).
Aug. 23—Hearst-Selig News Pictorial No. 67, 1915 (News).
Aug. 24—The Doughnut Vender (Drama).
Aug. 26—The Strange Case of Talmai Lind (Special—Three parts—Drama).
Aug. 26—Hearst-Selig News Pictorial, No. 68, 1915 (News).
Aug. 28—The Master of the Bengals (Jungle-Zoo Wild Animal Drama).

VITAGRAPH.

Aug. 7—Pat Hogan, Deceased (Special—Two parts—Drama).
Aug. 9—What Did He Whisper? (Comedy).
Aug. 10—Life's Yesterdays (Special—Two parts—Drama).
Aug. 11—His Fairy Godmother (Comedy).
Aug. 12—His Bunkie (Melo-Drama).
Aug. 13—A Keyboard Strategy (Comedy).
Aug. 14—Heavy Villains (Broadway Star Feature—Special—Three parts—Com.).
Aug. 16—Mr. Jarr and Circumstantial Evidence (No. 16 of the "Jarr Family" Series—Comedy).
Aug. 17—My Lost One (Broadway Star Features Special—Three parts—Dr.).
Aug. 18—She Took a Chance (Comedy).
Aug. 19—The Quest of the Widow (Comedy).
Aug. 20—Cutey's Awakening (Comedy). —Swedish Army and Navy (Educ.).
Aug. 21—The Dawn of Understanding (Special—Two parts—Drama).
Aug. 23—The Cub and the Daisy Chain (Comedy).
Aug. 24—From the Dregs (Special—Two parts—Drama).
Aug. 25—A City Rube (Comedy). —Perils of the Baltic (Educational).
Aug. 26—The Good in the Worst of Us (Dr.).
Aug. 27—The Wardrobe Woman (Drama).
Aug. 28—The Tigress (Broadway Star Feature —Special—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

July 17—The Confession of Madame Barastoff (Special—Three parts—Drama).
July 20—The Lorelei Madonna (Special—Three parts—Drama).
July 31—The Mystery of Mary (Special—Three parts—Drama).
Aug. 3—The Scar (Special—Three parts—Dr.).
Aug. 14—Heavy Villains (Special—Three parts—Drama).
Aug 17—My Lost One (Broadway Star Features Special—Three parts—Drama).
Aug. 28 The Tigress (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Aug. 4—Tides of Time (Special Feature—Three parts—Drama).
Aug 18—Capital Punishment (Special Feature Three parts—Drama).

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MinA comedies are the only one reelers whose makers have not subordinated them to multiples.

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General Film Program

Aug. 19: "A Case of Limburger"

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UNITED STATES WAR DEPARTMENT
SPECIFIES
GUNDLACH PROJECTION LENSES

New York, May 15, 1915.

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Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

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J. E. Graef, Act. Gen. Mgr.

JEG/MH

Gundlach-Manhattan Optical Co.
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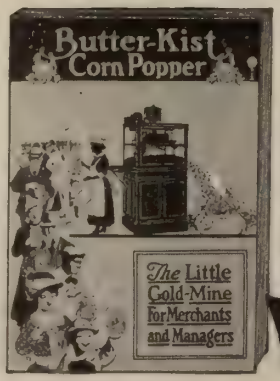

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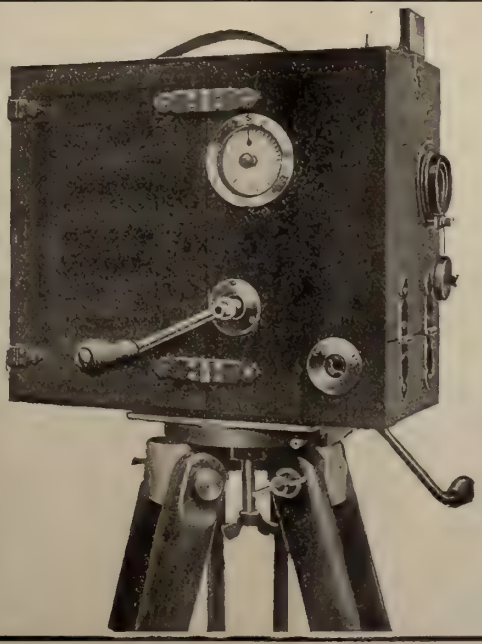

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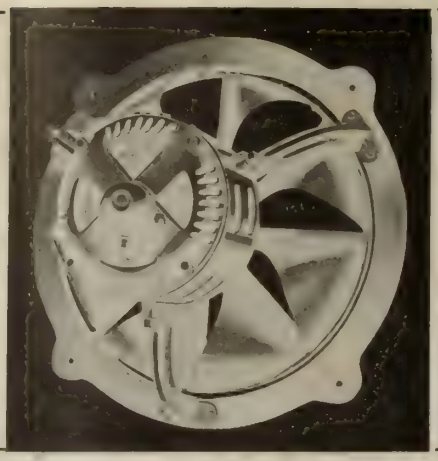

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Evils of Divorce	4000 ft.	Schiller	100	1-3-6
Into the Depths	3000 ft.	Asta Nielsen	75	1-3-6
Taxicab 1098	3000 ft.	Pennant	45	1-3-6
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send ground sketch and we will draft for you FREE seating plan, showing the most economical arrangement of seating for your theatre.
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SEEBURG-MOTION-PICTURE-PLAYER
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First Class Features
Being booked in
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POSTERS
Goes Lithographing Co.
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TYPE W FLAME ARC
Powerful LAMPS Economical
For brilliantly illuminating the outside of your theatre
General Electric Company
4987 General Office, Schenectady, N. Y

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
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contains the best music of this kind published. Issued in Three Series:
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Write for my prices
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There Is No Program So Good That One of Our Features Cannot Improve
Pasquali, Terriss Feature Film and Interstate Feature Film
MASTERPIECES
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Aug. 21

UNDER THE AUSPICES OF THE
MOTION PICTURE EXHIBITORS'
LEAGUE OF AMERICA
N. Y. LOCAL No. 1

Aug. 21

Midsummer Gathering of the Film Clan

A GALA CARNIVAL *and* FIELD DAY *with* 2000 PHOTOPLAYERS

At Work and Play at

Brighton Beach From 10 A. M. to 12 P. M. Saturday, Aug. 21

(In case of rain postponed until following Saturday)

A RIOT OF FUN FOR ONLY FIFTY CENTS

PHOTOPLAYERS' PASTIMES

MOST OF THE FAMOUS FILM ACTORS WILL BE THERE

Novel athletic and sporting events participated in by well-known stars of the screen for handsome prizes.

Horse Racing,	Automobile Race,	Aquatic Sports,
Ballroom Contests,	Comic Stunts,	Exhibition Dancing
Photoplayers' Tug-of-War,	Motorcycle Race,	And Other Events.

CHARLIE CHAPLIN CONTEST **"THE GODDESS" CONTEST**

JOE HUMPHREYS, MASTER OF CEREMONIES

Dip, Dinner and Dance—Combination Ticket admitting to all, $2.50

Address all entries, stating event, to the Motion Picture Exhibitors' League, 110 West 40th Street, New York City.

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"THE STRANGE CASE of TALMAI LIND"
Written by and Featuring KATHLYN WILLIAMS
A Selig Diamond Special in Three Intensely Exciting Reels
Written by and featuring
KATHLYN WILLIAMS
THE WORLD'S MOST POPULAR ACTRESS
A Selig Jungle Zoo drama in which Kathlyn again plays with wild beasts. Released in regular program on Thursday, August 26th.
SELIG POLYSCOPE CO.
CHICAGO

IT IS EASIER FOR A HORSE
TO JUMP THROUGH
THE EYE OF A NEEDLE
THAN TO FIND A
MOTION
PICTURE
PROJECTING
MACHINE
THE EQUAL OF

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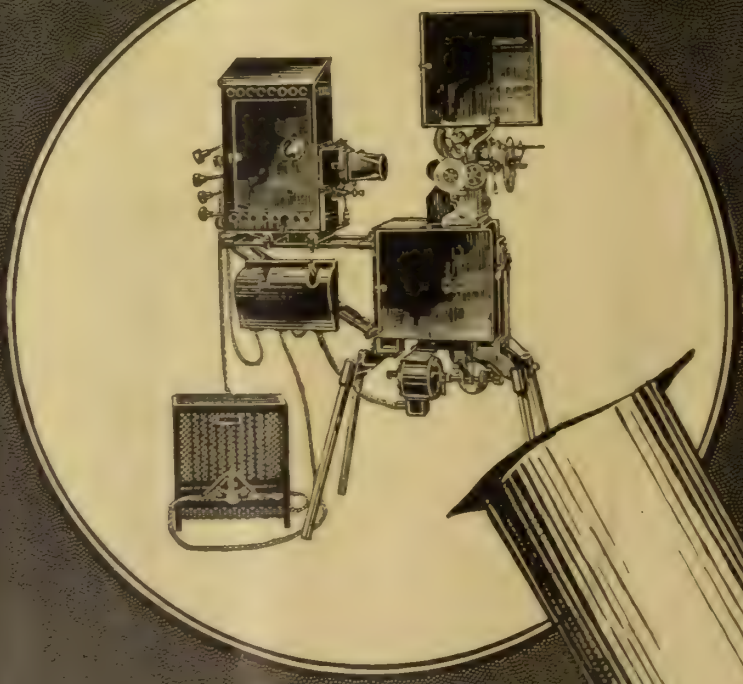

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

ol. 25, No. 9 August 28, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Foundling" (Famous Players).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

The Sign of CONSISTENCY

EDWIN THANHOUSER Presents

"SNAPSHOTS"

One of those "different" dramas that are so refreshing in their novelty and action. Grace deCarlton, Harris Gordon and Arthur Bauer send a whirling plot on to a thunder-clap finish.

Two Reels—Tuesday, August 24th

"THE VAGABONDS"

T. J. Trowbridge's pathetic poem of the wanderer and his dog. It's a symphony of a shattered soul that will cut into the hardest heart ever born. Morris Foster plays the tramp with a sympathy touchingly human.

One Reel—Sunday, August 29th

FALSTAFF COMEDIES

"THE MIRTH OF A NATION"

EDWIN THANHOUSER Presents

"GLORIANNA'S GETAWAY"

Peggy Burke and Boyd Marshall are both victims of a dark joker. The situations are comical, but the action is plausible.

One Reel—MONDAY, AUGUST 23rd

"THAT POOR DAMP COW"

Riley Chamberlin gets a surprise that takes him two shocks to recover from.

One Reel—FRIDAY, AUGUST 27th

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NEW ROCHELLE N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES-MEXICO & CANADA

Paramount

EXHIBITORS

are facing the greatest era of prosperity that has ever been possible to them in their motion picture experience.

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The most efficient attempt ever made to bring the public into theatres is now being made by Paramount with its national advertising campaign and its superb productions.

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Paramount Pictures

Paramount Pictures

BOUQUETS

OUR headi
we believe t
of judging
play critic. Every
been passed upon
tiful story of "JEWI
under the direction
by the Universal.

Robert Grau, for over 10 years Publicity Director for Mademoiselle Sarah Bernhardt, says: "In the photoplay 'JEWEL', Lois Weber has utilized the motion picture art as never before. Besides holding an audience from start to finish, the picture is of distinct service to mankind. **I would give more for 'JEWEL' than for all the stage successes of other days combined."**

John W. Semler, New York Manager, The Morning Telegraph Motion Picture Weekly, says: "'JEWEL' could not be better named. It is a picture that creates a something in the human mind that makes life seem better. It is beautiful beyond any expression of words and should be seen by every man, woman and child."

Louis T. Rogers, General Booking Agent for the 21 Fox Theatres, says: "Ella Hall, star in 'JEWEL,' is as fine a character portrayal as I have ever seen in any feature film. The direction is excellent, the photography very, very good. 'JEWEL' will make a decided hit in any house where it is shown. Every picture shown in the Fox houses receives extraordinary consideration. For that reason the beautiful picture of 'JEWEL' produced by the Smalleys, **was booked in all the Fox Theatres."**

"Splendid. More pictures like this one would uplift the mind of the public." . . .—Miss Sternfeld
—Mrs. Sternfeld
—Mrs. Basch
—Mrs. O'Dell
—Mrs. Caro.

"There is no praise too high, and I for one think it is splendid."
—Libby Mitchel, N. Y. City.

"Excellent. Splendidly directed. Acting great."—C. H. Pierce, Eastern Rep. of Bosworth (Inc.).

"Beautiful in every detail."
—Mrs. R. C. Common, N. Y.

"Exquisite setting and wonderful stage direction. Film splendid. Acting superb."
—Bertha Hoffman Rouch, N. Y.

"I think JEWEL splendid. Beautifully staged with fine moral and plenty of food for thought."
—Helen Fish, N. Y.

"Full of smiles and tears. Truly human and truly beautiful."
—Millie Milne, N. Y. City

"One of the best things I have ever seen in the Film World."
—Mrs. F. M. Spiegel, N. Y. City.

"The most helpful and exquisitely produced picture I have ever seen. Sincerely hope you will give us more like it." Mary K. McLaury, New Rochelle, N. Y.

"It is the most beautiful picture I have ever seen. The spirit beautiful and the stage setting perfect."—Mrs. P. N. Erkins, Flushing, L. I.

"The sweetest picture I have ever seen."
—Lulu Spaulding Warren, N. Y. City

"Prettiest, sweetest and most true-to-life picture I have ever seen—bar none. . . ."
—J. Lindheimer, N. Y. City

"A true JEWEL, so beautiful that I could see it again fifty times and gulp each time."
—Mrs. R. H Rothstein, New York

"I have seen hundreds of pictures and I consider this by far the finest I have ever seen. Let us have more of this kind."
—Mrs. McClintock, New York

From the world's greatest film critics for "JEWEL"

reads—"BOUQUETS" from the world's greatest film critics for "JEWEL" because the individuals whose names and expressions are published here are as fully capable true merits of a pictured presentation as the most experienced professional photo- gle one of these expressions is entirely impartial, unbiased and unprejudiced, judgment having merits of the production as well as the truly beautiful thought it carries to the world. This beau- from the book "Jewel" by Clara Louise Burnham, and adapted for the screen by Lois Weber, Phillips Smalley and Lois Weber simply marks a stepping stone to even greater achievements

The Billboard Critic says: "Once more has the Weber sermon picture made its impression. 'JEWEL' is all that is beautiful in the novel by Clara Louise Burnham, with the added touches of film craft which make the names of Lois Weber and Phillips Smalley forces to con- jure with; and the consensus of opion is that 'JEWEL' is without doubt the Smalleys' greatest achievement to date. It would be unfair to omit that Ella Hall's portrayal of Jewel had much to do with the accomplishment in this production. Here we have the true picture actress—one cannot recall a stage star who could excel this little girl's performance in a character so replete with subtlety."

George Blaisdell, Film Critic of the Moving Picture World, says: "The Universal has scored a decided hit. 'JEWEL' contains pathos in abundance, but is leavened throughout with smiles that will alternate with the tears. 'JEWEL' is a rare story and is founded on small things by which the depth of human appeal becomes great."

F. C. Proctor, Jr., of the Proctor theatres, says: "'JEWEL' is one of the finest dramas I have ever seen. There's a heart throb in every scene, with a smile chasing every tear."

"Wid" Gunning, of the New York Evening Mail, says: "'JEWEL' is one of the most beautifully developed psychological studies I have ever seen. It rings true and convinces. The theme is human and carries tre- mendous significance. As a production it is perfect. In contrasted thoughts it makes a wonderful companion piece for 'SCANDAL.'"

Andrew Seidenspinner, Business Agent, N. Y. Children's Aid So- ciety says: "I consider the picture 'JEWEL' the finest produced to date. I trust that 'JEWEL' will have a long and successful run."

"The picture is a JEWEL." . . .
—Stella Eiseman, Far Rockaway, N. Y.

"This is a wonderful production, in- spiring and beautiful."—Mrs. A. Seixas, Far Rockaway, N. Y.

"Beautiful. Helpful. A lesson to humanity. Grateful for the oppor- tunity of witnessing so beautiful a picture."—Mrs. F. R. Wood, New Rochelle, N. Y.

"I think JEWEL is perfectly beauti- ful."—Clare Muller, New Rochelle, N. Y.

"I consider JEWEL the most beauti- ful picture I ever saw."
—Furelia F. J. Carr

"Excellent and artistic. Creating a healthful atmosphere."
—Mrs. M. Weber, Pelham, N. Y.

"A thing of beauty and joy forever."
—Mrs. W. Kline, N. Y. City

"Ella Hall is perfect in this beauti- ful story. It was great."—Mrs. Katherine Hanlin, Yonkers, N. Y.

"An instructive, healthful and won- derful picture, portraying a beautiful story."
—A. Wordendorff, N. Y. City

"A charming play, beautifully set."
—L. D. Weiser, N. Y. City

"The best I have ever seen." . . .
—Mary Helton, N. Y. City

"I can say nothing but what we want many more like it."
—Estell W. Simon, Cedarhurst, L. I.

"A clean cut and beautiful picture presented in an excellent and capable manner."
—Geo. K. Henken, N. Y. City

"The picture is most wonderful."
—Mrs. E. A. Manning, New Ro- chelle, N. Y.

"A perfect picture finished in every detail."—Mrs. J. Kaseler, New Ro- chelle, N. Y.

"Without exception, most beautiful of pictures and theme."—Mrs. Effie J. Martin, N. Y. City.

"One of the most beautiful pictures I have ever seen. Could not be im- proved in any detail. Enjoyed every single moment."—Mrs. W. I. Capen, Mt. Vernon, N. Y.

"A splendid film."—Rose C. Grimes, Jersey City, N. J.

"Splendid."—Mrs. Schoening, N. Y. City.

"This is a masterpiece and should make a hit wherever shown."
—Mr. Bernhard Haas, N. Y. City

"Delightful. Beautifully staged and morally refreshing."
—Mrs. W. H. Powell, New York City

BROADWAY UNIVERSAL FEATURES

THIS exquisite pictured presentation is unquestionably one of the most superb that has ever been offered to Exhibitors. "JEWEL" stands as a living monument and tribute to the genius of such master minds as Clara Louise Burnham, the author of "JEWEL," Lois Weber, who wrote "Hypocrites" and the film version of "JEWEL" and Phillips Smalley, who with Lois Weber produced "JEWEL." "JEWEL" will establish the prestige of your theatre. Book it. Advertise it greater than anything your city has ever seen. You'll re-book it after its first presentation. Write or wire your Exchange.

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"The Largest Film Manufacturing Concern in the Universe"

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HER reputation is established as a Broadway Star and leading woman, in roles requiring skill and talent, from Juliet and Ophelia opposite Richard Mansfield and Robert Mantell, to the creation of tense and charming leads in some of Klaw and Erlanger's greatest productions.

But behind reputation is a personality; one shortly to be proved especially strong and winning in photo-drama. Miss Rockwell, who has never made public appearance upon the screen, has been engaged for a feature production yet to be announced.

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George Ade's Comedy, "Just Out of College," with Eugene O'Brien

Some territory still open to State's Rights Buyers

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A Comedy in 5 Acts

Charles Hoyt's greatest stage success

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"The Blindness of Virtue"

The Great Morality Drama

In 6 Acts

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Featuring

Edna Mayo and Bryant Washburn

Produced by Joseph Byron Totten

"The White Sister"

In 6 Acts. By F. MARION CRAWFORD

Presenting

VIOLA ALLEN

America's Foremost Actress, and

RICHARD C. TRAVERS

Produced by Fred. E. Wright

"The Slim Princess"

In 4 Acts

George Ade's

Wonderful Comedy-Drama in which

Ruth Stonehouse stars

Produced by E. H. Calvert

"GRAUSTARK"

In 6 Acts

A Thrilling Romance by

GEORGE BARR McCUTCHEON

with

Beverly Bayne and Francis X. Bushman

Produced by Fred. E. Wright

Trademark Reg.
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He will tell you there is a quality about the Indian Head brand of photoplays that brings results.
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are presented in **"THE WOMAN HATER"**

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PRODUCED BY CHARLES J. BRABIN
RELEASED AUGUST 21.

The Latest
Essanay-Chaplin Comedy
"The Bank"

is the funniest yet produced by the world-famous comedian, Charles Chaplin.

"The Quitter"

Drama, Monday, Aug. 30. The struggle of a poor but talented architect to win fame and love.

"The Return of Gentleman Joe"

2-act Drama. Tuesday, Aug. 31. The last of a series of Adventures of Dominica, the beautiful and talented thief. By Henry C. Rowland. Featuring Nell Craig and Ernest Maupain.

"Joe Boko"

In "SAVED BY GASOLINE." Animated cartoon. Wednesday, Sept. 1. Side-splitting comedy by Wallace A. Carlson.

Watch for
G. M. ANDERSON
and MARGUERITE CLAYTON

in their latest western dramas. They are thrilling spectators in thousands of theatres.

"Versus Sledgehammers"

Comedy. Thursday, Sept. 2. A breezy western photoplay of a duel with sledgehammers.

"Broncho Billy Begins Life Anew"

Drama. Friday, Sept. 3. A western drama featuring G. M. Anderson and Marguerite Clayton.

"The Whirlpool"

3-act Drama. Saturday, Sept. 4. A woman's honor is jeopardized and an innocent man is tried for murder because of a flirtation. Written by Edward T. Lowe, Jr. Featuring Nell Craig and Warda Howard. Produced by Fred. E. Wright.

Released through the General Film Co.

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APPEARANCE,
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"POOR SCHMALTZ."

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LAUGH,

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EVER FILMED!

"VON VIG ON DER HEAD ISS WORTH TWO IN DER HANDT!"

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Infatuation

A Mutual Master Picture

From Lloyd Osbourne's Wonderful Novel of Love and Romance

To be released September 2nd

A young girl who hungers for love—who finds society life a humdrum existence—loses her heart to a star of the "ten-twenty-thirty." A wondrous story written by one who wrote as co-author with Robert Louis Stevenson.

Four Amazing Parts

"Infatuation" is a four-part feature. Each of the parts teems with an uncontrollable love—with situations that surprise and are unconventional. It is a strong story enacted in a bold way. The film version of "Infatuation," the novel by Lloyd Osbourne, published by the Bobbs-Merrill Company.

A Cast of Stars

Margarita Fisher—the sprightly, black-haired star of the screen, plays the leading role—the role of the love hungry girl. In the all-star supporting cast are Lucille Ward, Joseph E. Singleton, Harry Pollard and a host of others—all favorites.

Superlative Scenic Effects

Exquisite effects have been obtained in this remarkable picture. There are scenes of social splendor—scenes of stage and dressing-room life—scenes that make you gasp—and wonder.

Good for a Run of Several Days

"Infatuation" is a play that *all* your patrons want to see. It is good for a run of several days—a big feature! ***Book it now!*** It will bring crowds—crowds—crowds.

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A Divine Decree
Two-Part "Flying A" Drama
Featuring Winifred Greenwood—Edward Coxen
Directed by Henry Otto Date of Release Aug. 30th

Uncle Heck, by Heck!
American "Beauty" Comedy-Drama
Featuring
Beatrice Van—John Sheehan—John Stepping
Directed by John Stepping
Date of Release Aug. 28th

Green Apples
American "Beauty" Comedy-Drama
Featuring
Neva Gerber—Webster Campbell
Directed by Archer MacMackin
Date of Release Aug. 31st

The Spirit of Adventure
Single-Reel "Flying A" Drama
Featuring Vivian Rich—Jack Richardson—Walter Spencer
Directed by Reaves Eason
Date of Release Sept. 1st

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Mean Crowded Houses

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A Picturized Romantic Novel

By Roy L. McCardell **Directed by William D. Taylor**

You exhibitors who have waited to be shown, here is proof of the tremendous box-office drawing power of "The Diamond From the Sky," the original continued photoplay in chapters. This great crowd flocked to the Climax Theatre, Milwaukee, to see "The Diamond From the Sky," at *10:30 o'clock in the morning.* A new two-act chapter released each week. Chapter 17 is now appearing. ***Book now and watch YOUR profits grow!***

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the winsome viennese actress

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OF THE EDISON MASTERPIECE

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Owing to the extraordinary nature and elaborate pretentiousness of this mammoth Edison Feature and in strict adherence to our irrevocable policy of allowing an abundance of time for careful editing and laboratory work, "Vanity Fair" will be released October 6th instead of September 8th as previously announced. In its place

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Frank Sheridan

IN

The Money Master

For Release September 8th

That mighty drama of the gold lust and the Ghetto. Founded on Cleveland Moffett's international success, "THE BATTLE."

Mr. Sheridan is supported by

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THE WOMAN NEXT DOOR. By Owen Davis — (Kleine)
Featuring Irene Fenwick. Release September 1st

THE MONEY MASTER. By Cleveland Moffett — (Kleine)
Founded on "The Battle." Featuring Frank Sheridan, Paul McAllister, Fania Marinoff.
Release September 8th

HELLO BILL. By Wm. M. Goodhue — (Kleine)
Featuring Bickel and Watson. Release September 15th

VANITY FAIR. By W. M. Thackeray — (Edison)
Starring Mrs. Fiske. Release October 6th

THE CAT'S PAW. By William Hamilton Osborne — (Edison)
Release October 13th

THE POLITICIANS. By Aaron Hoffman — (Kleine)
Featuring Bickel and Watson. Released October 20th

THE GREEN CLOAK. By Owen Davis — (Kleine)
Featuring Irene Fenwick. Release November 3rd

A MESSAGE TO GARCIA. By Elbert Hubbard — (Edison)
Release November 10th

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IRENE FENWICK

IN OWEN DAVIS'

THE WOMAN NEXT DOOR

(Five Parts)

Scores the real triumph of her film career in a role delightfully suited to her particular and peculiar talents—

The winning mannerisms and charming personality of the dainty Lily Kardos of "The Song of Songs" finds its strongest parallel in the engaging Jenny Gay of "The Woman Next Door."

"The Woman Next Door" is a dramatic masterpiece—entertaining, interest-sustaining—following a story of pathos and passion to the splendidly poised climax of the fifth reel.

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While It's New In Your Territory!

For Release September 1st

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A VICTORY for the PHOTOPLAY INDUSTR

BLANCHE SWEET in THE SECRET ORCHARD

CONDEMNED by the Pennsylvania CENSORS

Blanche Sweet in the Jesse L. Lasky Feature Play Company's production, "The Secret Orchard," released through the Paramount Pictures Corporation was exhibited before the Pennsylvania Board of Motion Picture Censors as provided by the State law and declared barred from exhibition in Pennsylvania. IT HAD BEEN APPROVED AND PASSED IN ITS ENTIRETY BY THE NATIONAL BOARD OF CENSORS. In its indictment, the Pennsylvania censors said:

"It jeopardizes public morals."
"Sin must not be the theme of a photoplay."
"The photoplay is not the place to record life as it really exists."
"We cannot see the distinction between high moral purpose and sensationalism."

W. Stephen Bush, in The Moving Picture World, say

LASKY

JESSE L. LASKY

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JESSE L. LASKY Pres. SAMUEL GOLDFI

PROGRAM

LASKY

Pennsylvania's Board of Censors OVERRULED

BLANCHE SWEET in THE SECRET ORCHARD

---EULOGIZED by the Pennsylvania COURT

The Jesse L. Lasky Feature Play Company paved the way to photoplay liberty in Pennsylvania. An appeal was taken from the unjust censorship ruling—the first appeal in history of the censorship board. Hon. John M. Patterson, Judge of Common Pleas, saw "The Secret Orchard" exhibited in his darkened court-room. He REVERSED the Pennsylvania censors. He said:

"'The Secret Orchard' is beautiful."

"It teaches a great moral lesson."

"To bar its theme of sin punished, would keep some of the world's greatest literature from motion picture presentation."

"I am of the opinion that the censors cannot pass unjustly on the story of a photoplay—their power abides solely in the actual scenes presented."

"The story is in a class with 'Faust,' 'Les Miserables,' 'The Scarlet Letter' and some of literature's greatest masterpieces."

"This Play Adds New Laurels to the Record of the Lasky Company"

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Kathryn Osterman
Juluis Steger
Blanche Walsh
Brandon Tynan
Henry Kolker
Lily Cahill
Milton Lackaye
Helen Ware
Florence Reed
Robert T. Haines
Cyril Scott
Charles J. Ross
Hilda Spong
William Courtleigh

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BIG PLAYS AND NOVELS UNDER THE DIRECTION OF NOTED PRODUCERS IN THE MOST THOROUGHLY EQUIPPED STUDIOS, SUPERVISED BY PERIOD AND TYPE EXPERTS MIDST THE ENVIRONMENT AND ATMOSPHERE CONDUCIVE TO PERFECT PRODUCTION

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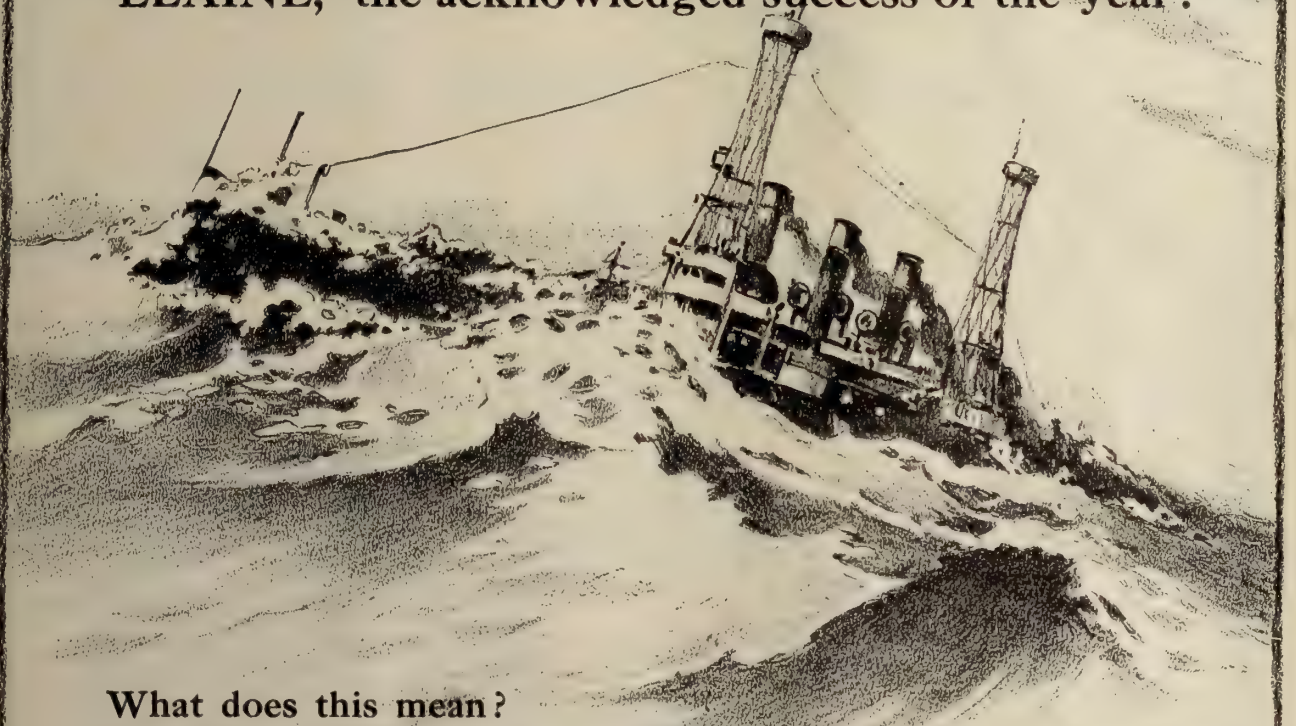

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Comedy .....MONDAY, AUGUST 23

The cub reporter writes a touching little story about Grandma's birthday party, when he should have written her epitaph. His girl saves the day and Jimmy lands a job. MR. AND MRS. SIDNEY DREW are the principals.

"From the Dregs"

Two-Part Drama.....TUESDAY, AUGUST 24

Sent to prison for assault on superior officer, Private Roy turns out to be brother of officer's wife. The two men become friends and during a sharp fight, Roy saves the other's life. Presenting NED FINLEY, ELEANOR WOODRUFF and LOGAN PAUL.

"A City Rube"

Comedy .....WEDNESDAY, AUGUST 25

Talk about a country boy being a Rube. You ought to see the green city lad in the country! ALFRED VOSBURGH, GEORGE STANLEY, and JACK MOWER are the cast.

"Pearls of the Baltic"

Educational .....WEDNESDAY, AUGUST 25

"The Good in the Worst of Us"

Drama .....THURSDAY, AUGUST 26

In protecting his wife from a companion of former days, a young husband's life is saved by the police. The crook's dying words clear the wife's name and restore happiness. HARRY MOREY in the lead.

"The Wardrobe Woman"

Drama .....FRIDAY, AUGUST 27

The wardrobe lady's wisdom and fearlessness save a young girl from the clutches of a human vulture and set her feet on the straight and narrow path. An all-star cast.

"The Tigress"

Three-Part Drama. Broadway Star Feature
SATURDAY, AUGUST 28

The confession of a woman known in the Underworld as "The Tigress" reveals hiding place of rich plunder and explains the mysterious disappearance of a wealthy man's son. JULIA SWAYNE GORDON, CATHERINE FRANEK, LEO DELANEY, ZENA KEEFE, BOBBY CONNELLY and GARRY McGARRY are the cast.

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"JARR AND THE VISITING FIREMEN"
Comedy .....Monday, August 30

"HEARTS ABLAZE"
Three-Part Drama. Broadway Star Feature
Tuesday, August 31

"THE QUARREL"
Comedy .....Wednesday, September 1

"THE FIRE ESCAPE"
Comedy-Drama .....Thursday, September 2

"THEIR NIGHT OUT"
Comedy .....Friday, September 3

"A SISTER'S SACRIFICE"
Two-Part Drama .....Saturday, September 4

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(*The Index for this issue will be found on page* 1564.)

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Saturday, August 28, 1915

Facts and Comments

WE are pleased with the reception by our readers of the new department on motion picture photography conducted by Carl Louis Gregory, who is an acknowledged practical authority on the subject. The department was instituted with an idea to aid in improving the photographic quality of the art. Its value is becoming more apparent with each issue. As the great practical questions on this paramount subject will be taken up in detail we expect to have inquiries from all who are interested in the subject. Mr. Gregory will endeavor to answer these questions in the light of his experience.

* * *

SOMEWHERE out West the city fathers will hereafter impose a special tax on all motion picture exhibitions which display advertisements between the acts. It strikes us that this is a legitimate source of public revenue. The license issued to the owner of a motion picture theater is given on the theory that he provides public amusement. There is no entertainment in advertising on the screen and if the exhibitor goes into a side line like advertising it seems fair that he should pay for the privilege. Advertising on the screen between reels is poor business anyway.

* * *

THE MOVING PICTURE WORLD reaches many people who are interested in motion pictures as prospective investors in the industry. To these readers we wish to renew our advice to listen with caution rather than with enthusiasm to the seductive lay of the promoter. We happen to know that thousands upon thousands of dollars have been invested in moonshine enterprises to the harm of the unsophisticated. Inquiry and the exercise of a little common sense will convince the prospective investor that motion pictures are not necessarily a bonanza and that hard work and expert knowledge are far more important in attaining success than "luck."

* * *

A SEVERE rebuff was administered recently to a self-constituted board of censors in Houston, Texas. This board attempted to forbid the showing of a certain film. The exhibitor ignored the censorial ukase and was arrested. A jury of his peers tried and promptly acquitted. The judge declared upon receiving the verdict that a member of a censor board has no more authority than any ordinary citizen. "Just as any citizen may file a complaint with a county attorney, if he thinks an exhibition is showing an indecent picture, so also may the censors, but their say-so does not mean that the exhibitor will be convicted. It remains for the jury to say whether the picture complained of is really offensive or not." Sound law, which censors ought to ponder over.

* * *

IMMORALITY often lies in the eyes of the beholder. At the showing of a big feature recently one of the censors pointed to a scene exclaiming in a white heat of manly chastity that "he would never allow the interior of a house of prostitution to be shown on the screen." Our position on this phase of motion picture production is well-known; we have repeatedly refused to accept advertising because of the portrayal of such scenes. This particular censor, however, assumes too much. He forms a conclusion from an altogether insufficient basis of fact. The mere fact of men and women sitting around tables drinking and acting in a hilarious manner does not constitute prostitution. That is one trouble with the censors; they are too prone to conclude and to characterize instead of sticking to the actual facts.

* * *

A HIGH wave of censorship has recently passed through Houston, Texas, causing the editors of the leading dailies of the city to discuss censorship as a policy and a principle. One of the papers says: "Newspapers do not submit their matter to a board of censors before it is printed, yet they know where to 'draw the line' of decency. We believe the manufacturers of motion pictures are as decent and as clean minded as the manufacturers of newspapers. Censorship is the first step toward putting the muffler on free speech, America's most priceless heritage. It is opposed generally by the public because the American people are a free and independent set, believe in reading what they want to read and seeing what they want to see and they don't take kindly to those who would butt in and tell them what they 'must and mustn't do."

Reveal---Don't Teach

By Louis Reeves Harrison.

PECULIARITY of the picture theater, and one rarely noticed, is the effect it has of putting the mind in a mood almost purely receptive. We talk at the stage performance, even at grand opera, but we are permitted to forget ourselves and those who never forget themselves in making insistent demands upon our attention, we are permitted to enjoy a certain degree of isolation in the shadowy auditorium while viewing what passes in other little worlds than our own. Peculiar is that receptive mood, delightful when it causes us to forget the egotism of ignorance in others, the egotism of our own scant knowledge, and much else that has contributed to our general disappointment in our friends and ourselves. We can at least hope for the people of the screen.

Inasmuch as picture-show audiences are both hopeful and generous, the writer of screen stories need not concern himself with what he has been told will "please the public"—such an effort is liable to cause the dear public much pain. He may concern himself only with what his creative ability brings forth—the spectator does not pay his admission fee to arbitrate but to enjoy what springs fresh and sparkling from some other mind. He will enjoy more what is truly created than what is copied, though that might not be what he would demand. He may not know in advance what is good, but this does not interfere with his appreciation of it when it is held up to his enraptured gaze. The actor may imitate and simulate; the director may be constrained and impeded by the commercialism with which he is in close touch, but the true creative artist must be free to translate thought and feeling through movement in harmony with his inspiration.

One serious objection to offering standards to the born mind of tremendous creative impulse, the mind of impelling constructive tendency, the mind of genius, is that genius flowers most richly in the sunshine of encouragement and that it is highly sensitive to the rigors of craftsmanship. It is in genius to devise its own methods, to set up its own standards, to cast off all shackles of convention and extend the scope of human effort, hence, it seems unwise to establish such a barrier as that of "Don't Teach," but the barrier is little more than a line of demarcation between visualizations intended primarily to entertain and those intended for no other purpose than instruction. The builder of interesting stories may well group his recreations of human experience around some vital truth and weave that truth into a symmetrical design with a more powerful effect than could be reached without it, but the central idea should not be permitted to ascend the pulpit and shout, where the whole art is that of delicate revelation.

Weary are we of pulpit solemnity, of the school thesis, of the political shouter, of people who argue and argue, not because they have anything new or valuable to offer, but because they desire to assume the superior position and prove something that none of us cares particularly about. No one of us knows so much more than the others that we can constantly affirm with any surety of being accurate—the best we can do is to offer such information as we possess, along lines where we are best posted, by means which do not excite antagonism and which permit the recipient to accept or decline, according to his individual requirements and tastes, and even then we must set a high intellectual pace to keep ahead of the crowd. The man who would reveal something in his story must keep in close touch with his age and its revelations.

Important discovery is made by a capable author when he learns to his amazement that he is not a finality. It is disquieting, if not discouraging, for any of us to realize that we know as little about the Alpha of human existence as we do of its Omega. Densely ignorant of our origin and of our destiny, vainly speculating about our beginnings and endings, poor, tiny drifting atoms in a self-destructive current of humanity, what have we really to offer in the guise of knowledge that is more than a deduction from the little we have been able to pick up in one narrow experience. Remembering that error is a deduction from experience, how do we know that we are not offering error in the place of truth when we ascend the pulpit to declaim? Instead of attempting to promulgate a great truth, the author who sincerely desires to be of service to mankind may add his small contribution to general enlightenment by pointing a way out of error.

Look about us! On every hand we see people blindly following this political faith or that religious dogma for no other obvious reason than that they have been asked to do so. The one requirement in all cases is that unreasoning allegiance shall be given in order to acquire membership. Unreasoning faith opens no door—fixed opinion is an obstacle to progress—intellectual growth is only hindered by unreasoning faith in fixed beliefs—a large number of these blind faiths were entered through feeling and sentiment—perhaps the way out is by the same route. By gentle means those who depend upon dogma may be led to that highest faith we can have—that we are here to progress toward better conditions by embodying with our finest feelings and our noblest aspirations the knowledge accorded by scientific discovery that we may learn and improve one another.

The audience in receptive mood, a great deal may be done in the film story to suggest through clever characterization and appropriate incident our common weakness of clinging to old ideas and dogmas, our common hypocrisy of assuming a highly moral air in dealing with those we have reason to dislike, our affectation of loyalty to a code we have never read, our disinterested devotion to the line of work that pays us best, our toy-balloon patriotism that is but a puff of air—healthy people will come of their own accord to a wholesome way of thinking through the screen story, whereas they might put up a stubborn defense of established ideas against the greatest logician in the world. The art is not to teach them, especially by methods that have made teaching repulsive, but to reveal and amuse.

The impression made is one worked out through subtle means, for the tendency of dramatic art in all forms of expression is away from realism that is not pure caricature and toward such instrumentalities as symbolic interpretation and imaginative picture effects, such as those through which great painters of other days strove to express what was in their minds. We are all thinking, thinking, eternally thinking of those social forces which touch our vital interests, of what shall foster growth and conserve happiness for the many of what shall bring our institutions up to a higher plane, where they may minister to our own needs and to the greater enjoyment of all within the scope of our influence. The biggest story of today will embody the fervor of our social hopes and aims.

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A Great Patriotic Service

By W. Stephen Bush.

IT would be difficult to exaggerate the value of the service which the producers of the picture, "The Battle Cry of Peace," have rendered to the country. Time alone will furnish us with the true perspective of the greatness and the importance of this service.

The visualization of some great public need constitutes a form of propaganda which is clearly within the scope of the higher destiny of the motion picture. The Vitagraph Company has before this aided in the attainment of social reforms by calling in the power of the screen. The new law which provides for state help to widowed mothers of little children is in no small measure due to the convincing realism and the dramatic persuasiveness of "The Silent Plea."

"The Battle Cry of Peace" deals with a national question, the most vital problem which has confronted American statesmanship since the days of the Civil War. The present European conflict has revealed our unpreparedness against invasion and our lack of power to enforce the policy of the American government. "The Battle Cry of Peace" pictorially and by a series of splendid titles impresses us with the uselessness and the folly of a patriotism which is satisfied with shouting but fails to realize the necessity of keeping the country in a state of adequate defence. Both the spirit and the letter of the President's Proclamation of Neutrality are scrupulously observed. *"Si vis pacem para bellum,"* "If you want peace prepare for war," is the keynote of the picture. It shows the infinite harm done by an advocacy of peace at any price. It brings home this pregnant truth to every citizen of the Republic: At present we are utterly without means of defence. We cannot protect our homes, our families, against the horrors of a foreign invasion. It is our solemn and immediate duty to prepare. The funds needed to provide adequate coast defences will be expended for the inland states fully as much as for the cities on the seaboard. A people's army on the Swiss model can be trained to resist and repel invasion. This does not mean the creation of a military caste. A great volunteer army is in full accordance with our traditions and with the genius of our free institutions. Free institutions will not defend themselves; they must be defended and protected by modern efficient military methods.

Let us profit by the examples of history. The Democracy of Athens, the prototype of all popular forms of government, went down to defeat and perdition before the professional soldiers of Philip of Macedonia. The Roman Empire, incomparably the greatest embodiment of human power and organization, fell to pieces largely because it had neglected its defences against the barbarians of the North. The Republic of Venice, the home of medieval wealth, perished because of its inexpertness in war.

We may look upon an invasion of these shores as chimerical. We may refuse to believe that a wealthy democracy without the power of self-defence is a constant temptation to a strong, ambitious and aggressive nation. "The Battle Cry of Peace" will surely arouse us from such lethargy and teach us the most timely of lessons.

It is entirely possible—the picture shows this most convincingly—to prepare the youth and manhood of the country for defensive war. Other things being equal the American soldier has more initiative, more intelligence than the European soldier. The Vitagraph picture lets in a flood of light which at this time in our history is badly needed. The picture makes us face the facts and fills us with a sense of grave responsibility. Dramatically it is one of the very best things this distinguished company has ever done, and the able review in last week's issue will give the reader an insight into its merits as a drama and as a spectacle.

Dogmatic Dogberrys

By W. Stephen Bush.

IN discussing the dangers of censorship with a prominent film man known for his love of clean and high-class pictures I had to listen to this dictum: "Censorship is bad, of course, but how is it going to hit us? We are making clean pictures, we strive conscientiously for the improvement of the art. These cheap and fly-by-night concerns, and the panderers might get hurt by censorship and I would be glad to see them put out of business."

What a terrible delusion. It is the everlasting function of the censor to find fault. He must make a pretense of earning his salary. He longs to go upon the housetops and proclaim his importance. Unless he makes a noise like a censor even the unsophisticated might begin to doubt his usefulness. It makes absolutely no difference what kind of pictures are offered to him; he must censor or lose his job and go to work.

Recently a very fine picture based on a well-known clean and wholesome novel was ordered suppressed by that paragon of censorship, J. Louis Breitinger of Philadelphia. It is said that another Catonian sage joined him in the condemnation. These regulators of the morals of Pennsylvania, sitting in the watch tower and gazing about for something to condemn, decided that this splendid story was unfit for screen adaptation. The audacious producer of the film boldly demanded a reason for this inquisitorial judgment. A low mocking laugh was the sole reply. The idea of Pennsylvania censors giving a reason for suppressing a film. Like Falstaff, they defied their questioners to get a reason from them. Thereupon the bad bold film people took them into court and the court asked for a reason. The film in question, the wise censors now said, told a story of seduction, which might sweep the susceptible Pennsylvania youth off its moral pedestal and make the banks of the Schuylkill reek with moral corruption. The censors in an uncontrollable burst of moral rage were ready to hang their harps on the willows of the lower Delaware and mingle their salty tears with the brackish flood running to the sea. The judge thereupon looked upon the picture and allowed its public exhibition with one slight change.

Has it come to this that the producer of repute and of unquestioned honesty must spend his money to protect his property against official idiocy? It is even so and even so it will remain until censorship is blotted out entirely, torn up by the roots like a noxious weed and given to the flames. Let us suppose that these censors were perfectly honest in their condemnation of this picture. Indeed, there is no reason to entertain any other theory when speculating as to their motives. Admitting then their honesty, what can the decent producer do to defend himself against their gigantic and impenetrable stupidity? The law forbids the use of a wooden mallet as a brightener of intelligence, but what other access is there to their reasoning faculties?

After this latest performance of the censors in Pennsylvania not even the best and cleanest film is safe from their silly dogmatism. The work of intelligent men and women, the development of the greatest of the modern arts, the property rights of reputable citizens are all put in jeopardy through the arbitrary and senseless rulings of men who draw salaries as "guardians of public morals." Away with censorship.

Plimpton Prophetic

Sees No Future for Noted Stage Stars and Predicts Coming of Exclusive Screen Author.

AFTER more than six years of activity at the head of the Edison motion picture producing forces, Horace G. Plimpton, as noted in the Moving Picture World last week, has resigned. The departure of Mr. Plimpton from the Bronx studio does not mean his separation from the industry with which he has been so closely and prominently allied and on which he has left his impress. He strongly denies that he has any intention of taking up work that does not have to do with motion pictures, but at present is reticent as to plans for the future.

It was through his long-time friendship with Frank L. Dyer, who in the spring of 1909 was vice-president of the Edison Manufacturing Company, that Mr. Plimpton became the head of the motion picture department of the big Edison concern. Mr. Plimpton had for many years been interested in amateur theatricals and for a long time president of the Montclair Dramatic Club. He had also held executive positions, where he had been trained in the handling of men and of money. He went to his position unhampered by tradition, unimpressed with the importance of a director and not unconcerned as to the welfare of humbler employes. Possibly it may partly have been due to this fact that he has been known at the studio as "the actor's friend"—that in controversial matters, for instance, he has been able to put his finger on the vital spot and render justice.

Mr. Plimpton's first work at the studio was to reorganize the establishment in accord with his ideas of discipline and business system. His next effort was to raise the standard of the product. He realized the importance of the story; the value of literary ability in a commercial sense no less than in its artistic. He had been in his position but a few months before he had secured stories from the pens of E. W. Townsend and Carolyn Wells and contracted for the services of Mlle. Pilar-Morin. Mr. Plimpton aimed to do something in pictures better than had been done. He sought to interest well-known authors. In this he was a pioneer. Not only did he obtain subjects from the two named, but he bought stories from Mark Twain, Richard Harding Davis, Rex Beach, Roy Norton and others.

In conversation with a World man on Tuesday, speaking of the earlier days, Mr. Plimpton voiced his appreciation of the work of the Biograph Company and told how he had followed the subjects released by it, of his recognition of the importance of the cut-back and the close-up, and how he had to fight prejudice and conservatism when he advocated the use of these innovations. Mr. Plimpton admitted that he never had been over-anxious to follow the lead of others; he has always been more concerned in "putting something over," to do things that have not been done before. A case in point was his initiation of the serial as applied to pictures, the well-remembered "What Happened to Mary," and its sequel, "Who Will Mary Marry?"

When Mr. Plimpton was asked about the serial that has had so many successors he said it came about in connection with The Ladies' World and from the first looked like a good thing to him. There was a Mary in the story and the Edison company had Mary Fuller, capable of doing anything required by the action. There were twelve subjects in the first series and six in the second. Both were successful from the start.

It has been Mr. Plimpton's policy to promote subordinates rather than to fill vacancies by bringing in directors or players of more or less prominence from the outside. Some of the heads of departments in the organization from which the producer has just retired came to the studio in minor capacities and have been pushed along as circumstances made possible. They were "brought up" in Edison methods: the policy of promotion encouraged loyalty.

When the interviewer suggested to Mr. Plimpton that it was his recollection the Edison company was the first to print the cast of players in a picture, the producer said it was true, and added that it had been so arranged that the name preceded the appearance of the actor. He added that this method seemed to him to have marked advantages over the grouping system in that the latter led to confusion. The Edison was also the first company to give credit on the screen to the writer.

"I do not believe the great vogue of the stage star on the screen is going to last," said Mr. Plimpton, in discussing a subject that just now is a prominent one. "I have never encouraged it in the Edison plant; in fact, I have been against it. I believe the players who are trained in picture work can better portray a given character than one who comes to it without that training. Of course, I would qualify this statement by excepting those who may be associated in the public mind with a certain role, as, for instance, Joseph Jefferson would have been in Rip Van Winkle. My position has been confirmed recently by things I have heard.

"I believe also the time is coming when adaptations have got to cease—when authors of repute are going to write straight for the screen, just as they now write for the stage."

Mr. Plimpton said he had been deeply gratified at the many expressions of regret he had received from his former associates. For the two days preceding his departure there had been a steady stream coming into his office. "It is a fact," he said, "that the Edison studio has an atmosphere all its own. It is homelike. There has been tolerated nothing that would offend those who are strict on questions of morality or sobriety."

Mr. Plimpton did not say it, but it may be said for him that in the subjects that have come from the Edison studio there has been no occasion for the employment of the censor's scissors, a record that is the more remarkable when the large number of its releases are taken into consideration.

Edna Goodrich in Lasky Photoplays

AFTER a year's devoted service as a nurse in the hospitals in England and Belgium, Edna Goodrich, the famous American actress, returned to New York last week for twofold reasons. Although she showed no evidence of the terrible strain under which she has been constantly for many months, particularly during the last weeks of her stay in England when her house near London was transformed into a hospital for convalescent soldiers, Miss Goodrich admitted a certain fatigue and the need of a rest here in scenes far from war's devastation. The other and more important reason for her return is that she is leaving almost immediately for Hollywood, Cal., to make her debut as an actress before the motion picture camera in the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal.

Edna Goodrich.

Miss Goodrich's beauty has won world-wide fame for her. Like so many talented American actresses, she made her start in musical comedy, her first appearance being at the Casino theater, New York, in 1900, in "Florodora." After a brilliant career in musical comedy, she became leading woman for Nat C. Goodwin, and played with him at various times between 1905 and 1909. Subsequently, she was one of the leading dramatic stars in vaudeville.

Her photodrama debut will be an important event in cinematography. The Lasky Feature Play Company has a surprise photoplay in store for her.

GENERAL WOOD IN A KLEINE PICTURE.

One of the unconscious actors in George Kleine's feature comedy, "Hello Bill," starring Bickel and Watson, for release through the Kleine-Edison Feature Film Service September 15th, is no less a person than Brigadier General Leonard Wood, former Chief of Staff. Without knowing it the General got himself handsomely photographed during the making of some scenes on Governor's Island recently.

PATHE TO PUT ON "AT BAY."

Pathe announces the purchase of the picture rights to George Scarborough's play, "At Bay," which had a long run both on Broadway and on the road. "At Bay" is a society melodrama, showing the persecution of a charming girl at the hands of a blackmailer, and is full of good situations. The name of the producer and the cast will be announced later.

George Kleine's Eastern Managers and Executive Staff, Who Met for Their Annual Conference at the Kleine Studios, 11 East Fourteenth Street, New York City, on Sunday, August 8.

Reading from left to right, first row (sitting): R. D. Marson, Mgr., Boston Office; Merle E. Smith, General Branch Manager; Ben. F. Simpson, Mgr. Atlanta Office; George Kleine; Douglas H. Bergh, Traveling Representative; H. A. Bugie, Mgr. Philadelphia Office. Top row, left to right: William E. Raynor, Mgr., New York Office; M. F. Gibbons, Mgr. Pittsburgh Office; Louis Myll, Manager of Productions; John J. Dacey, Traveling out of New York Office; Frank Phelps, General Auditor; Foster Moore, Traveling out of New York Office; J. C. Miller, Editor; O. F. Doud, Publicity Manager; W. D. Cooper, Mgr. Toronto Office.

Kleine Staff Meeting

Members of Executive Force and Exchange Managers Gather in New York.

THE second annual conference of Eastern branch managers and executives was held in the George Kleine studios, New York City, Sunday, August 8th. Managers were present from Atlanta, Chicago, Pittsburgh, Philadelphia, Toronto and Boston, as well as the executive heads of studio, scenario, auditing and publicity departments.

The day proved a busy one for all concerned. A great deal of business was transacted and a good deal of fun was sandwiched in between, the latter including a hastily improvised moving picture scenario featuring George Kleine, ably supported by Wm. E. Raynor and W. D. Cooper, managers respectively of the New York and Toronto offices. There were twelve other supports, incidentally, of varying degrees of excellence, all determined to avail themselves of their only opportunity to see their ghostly doubles, under the able direction of Louis Myll.

Mr. Kleine called the meeting to order about 11 A. M. and from that time until the adjournment to the studio about 4 P. M. questions of policy were decided and plans for a busy fall and winter were made. Local conditions in the various territories were discussed with benefit to the different managers and departments affected. Altogether the afternoon proved highly profitable and advantageous.

About five hundred feet of film was made in accordance with the afore-mentioned scenario. As this document was of a purely private and confidential nature, nothing more can be said of it in these columns.

Later in the day the meeting was adjourned to the Brevoort Hotel where a typical George Kleine feast was prepared. The dinner broke up about midnight, when fifteen tired but enthusiastic film men found their ways to trolleys, subways and out-of-town flyers.

Those present were George Kleine, Merle E. Smith, general branch manager; Douglas H. Bergh, travelling representative; Wm. E. Raynor, manager of New York office; H. A. Bugie, manager of Philadelphia office; M. F. Gibbons, manager of Pittsburgh office; W. D. Cooper, manager of Toronto office; R. D. Marson, manager of Boston office; Ben F. Simpson, manager of Atlanta office; John J. Dacey, and Foster Moore, travelling out of New York office; Louis Myll, manager of productions; Frank Phelps, general auditor; J. C. Miller, editor, and O. F. Doud, publicity manager.

CENTAUR OFFICES IN NEW YORK.

The offices of the general manager and the publicity department of the Centaur Film Company have been moved from Bayonne, N. J., to 46 West Twenty-fourth street, New York City.

The change in location was made to handle more expeditiously the vast amount of business incident to the increase in the productions of David Horsley, who is at the head of the Centaur Film Company and the Bostock Jungle & Film Company, the entire output of which goes through the Mutual Film Corporation.

Horsley Engages Frank Montgomery

FRANK MONTGOMERY has been engaged by David Horsley to direct the two-reel animal pictures, featuring the Bostock collection of performing animals, which Mr. Horsley will release through the Mutual. Mr. Montgomery, who is now in Los Angeles, will await the arrival of Francis Worcester Doughty, the author, whom Mr. Horsley has engaged to prepare the scripts for these releases, to confer on points of production before beginning work. Mr. Doughty left New York last week for the West.

Frank Montgomery.

The animal subjects will be filmed in the hexagonal arena in Mr. Horsley's new plant in Los Angeles, built especially to facilitate staging such productions. This arena is arranged in six sections of fan-like shape, each with a background to give the locale of the scene to pictures. The background is not made up of artificial "props" but is gained by the use of full growing trees, shrubbery and vines, as it is in the jungle of the country in which the scenes are laid.

The players in the animal pictures will work face to face with the brute performers without the precaution afforded by bars, wires, nets, etc., either of which precaution has generally been used in animal pictures made heretofore. The only avenue of escape the players have is a moat surrounding an island at the hub of the arena. The camera is stationed on the island, from which point the director oversees the production.

With this unequalled studio equipment and with the famous Bostock animals and trainers, including Captain Jack Bonavita, at his command, to say nothing of scenarios as supplied by such a writer as Mr. Doughty, Mr. Montgomery has every facility to make animal pictures of the type and quality Mr. Horsley has set for a standard.

Mr. Montgomery has long been recognized as a director of unusual capabilities. Years ago he was with the old 101 Bison Company, then producing Western pictures, as a player. Later he was with Kalem as director. Following this he was with the Universal and then directed a company of his own known as the Liberty Feature Film Company.

The first animal picture will be released about the middle of September.

Kalem to Make "Stingaree"

Will Produce Twelve Stories from the Pen of the Famous Author of "Raffles."

THE Kalem Company has closed negotiations with E. W. Hornung, who is best known perhaps for his stories "Raffles," the gentleman burglar of fiction, for a series of twelve stories. These will have to do with the adventures of "Stingaree," the leading character in the Hornung novel of that name. The subjects will be released each week in two reels. It will be the aim of the company to make these a series rather than a serial—in other words, to design each so that they shall be independent of others, although, of course, Stingaree will dominate all of them.

The production will be under the supervision of James Horne of the Glendale studio, who will use in his augmented casts such well-known players as Paul Hurst, William H. West, Frank Jonasson, Marin Sais and Ollie Kirkby. True Boardman will be Stingaree, the character which furnished Hornung an opportunity for giving full sway to his genius. Stingaree, it will be recalled by the many who have read the novel, leaves his home in England to protect the honor of another. He goes to the wilds of Australia, and although possessing much of the world's means, determines society shall repay him for his exile. He enters on a series of adventures which give him his singular title; the name is that of a pest the strong point of which is its ability to sting its victim on the breakaway.

It is interesting to note that the production of "Stingaree" marks Kalem's entrance into the field of fiction. The officers of the company were so impressed with the picture-making possibilities of Hornung's great story that the old rule of sticking to screen stories or stage successes has been sidetracked.

Stingaree is not unlike his companion character Raffles in that he is a man of polish. He will, however, be seen on the screen also as a bandit, a champion of honor, a self-appointed officer of the law, an expert horseman and a deadly marksman. Particular attention will be given by Mr. Horne to securing an Australian atmosphere, as to typography and vegetation, for instance, to mention two of the factors. One of the important items in an Australian landscape is the eucalyptus; of that Southern California has abundance.

Speaking this week about Kalem's departure, William Wright said the company had learned from a careful canvass that the great demand among exhibitors is for two-reel subjects. Ranging down from that the preferences are for two and three reels, then one, two and three, and then one, two, three and four. "The reason we have put so much money into two-reel subjects is because the enormous sale noted in our films of that length shows that the exhibitors want them," said Mr. Wright. He added that the company had been negotiating with Mr. Hornung for three months.

ESSANAY BURNS A PICTURE TOWN.

Essanay burned down an entire photoplay village for a scene in the six-act feature, "The Man Trail," adapted from the recently published novel by Henry Oyen. It was a lumber camp town at "The Pines," a few miles from Waukegan, Ill. The village, consisting of a score of houses and several large bunk houses for lumber jacks, was built especially for scenes in the play. Several carloads of lumber were shipped from Chicago for the purpose. The final scene is the firing of the village. The blaze leaped from shack to shack, all of which were constructed of wood, and the entire town soon was reduced to ashes. The flames could be seen for miles around and the farmers and residents of nearby towns were badly frightened by the conflagration. This drama will be released through the V-L-S-E Inc., in September.

BAMBERGER TO EDIT BIG FOUR FAMILY.

The Big Four Family, the private house organ of the V-L-S-E, which made its original appearance and has since been published under the editorship of Charles J. Giegerich, publicity director, will, after the issue of August 21, be edited by Leon J. Bamberger, manager of the sales promotion department. Mr. Giegerich has been compelled to devote his entire attention to the preparation of special advertising and news stories for the Big Four features.

MACMAHON RETURNS TO NEW YORK.

Henry MacMahon, general representative for the new Triangle Film Corporation, and who has been visiting the Keystone studios as a guest of Mack Sennett, has returned to New York, where he will launch a campaign of advertising featuring Raymond Hitchcock, Mabel Normand, Chester Conklin, Fred Mace, Mack Swain, Roscoe Arbuckle, Eddie Foy, Syd Chaplin, Ford Sterling and others.

"Queer Stories" for Biograph

Acquires for Picturization World Rights to Strange Tales Which Made the Fame of "Truth."

THAT a single-reel picture can be a feature has been demonstrated many times by Biograph Company, and through a big deal which has just been consummated the AB brand will be more widely known than ever for its single reel features. The deal comprises the acquisition of world rights in what is probably the largest aggregation of stories ever purchased for moving picture purposes. More than one thousand stories, each a masterpiece, have been acquired by Biograph from Truth, the celebrated London publication, whose "Queer Stories" have been famous for almost half a century.

The unique policy of Truth, on which its worldwide reputation has been established, includes the publication, each week, of the strangest story obtainable. The foremost writers of Europe and America are constantly on the lookout for plots of the quality acceptable to Truth. In the forty years since the institution of the magazine many hundred of such stories have been published, and from this mass of material the Biograph editors have selected more than a thousand "queer stories" for final consideration as single-reel subjects.

The first of the stories scheduled for release is entitled "The Wheel of the Gods." It deals with the strange revenge taken by a doctor who discovered his wife's flirtation with another man. Apart from the strikingly original plot, the story contains a wealth of suggestion which has been fully realized in the production of the picture. It is this quality which has been determined upon as the characteristic of the forthcoming Biograph single reel features.

The pictures made from "Truth's Queer Stories" will all be single reel subjects, and will be released in the regular service. The release date of "The Wheel of the Gods" is September 4.

John Reinhard

JOHN REINHARD, who has had a long and successful career on the legitimate stage, is making a strong heavy lead in the three-reel productions of Knickerbocker Star Features. Mr. Reinhard won many compliments in his work in a recent Knickerbocker Star Feature production in his support of Alice Brady.

John Reinhard.

In the latest release of Knickerbocker Star Features, "Capital Punishment," Mr. Reinhard has a very strong part, in which he is distinguishing himself as a heavy in a difficult role.

In his work on the legitimate stage Mr. Reinhard has occupied some important engagements, being under the management of Lew Fields, Schubert, Ziegfeld, Cohen and Harris and others. Some of his important parts have been in "Wizard of Oz," "It Happened in Nordland," "About Town," "Girl Behind the Counter," "Algeria," a Victor Herbert production managed by McKee and Zimmerman, "Miss Innocence," in which production he supported Anna Held in the juvenile lead, and "The Follies," the original "Madam Sherry" production, in which he made famous the song "Every Little Moment." For two years Mr. Reinhard played in the Orpheum Vaudeville circuit.

In moving pictures, Mr. Reinhard has had considerable experience and is a well-known screen figure, whose reputation for strong, artistic and well balanced work is growing. In the productions of Knickerbocker Star Features Mr. Reinhard will continue in his strong role of heavy.

M. H. HOFFMAN ON INSPECTION TRIP.

M. H. Hoffman, general manager of Universal exchanges, left New York on Tuesday night, August 17, on a trip which will take him as far west as Denver, and as far south as New Orleans. Those exchange managers which lie west of the Rocky Mountains will be notified to meet Mr. Hoffman in Denver, and exchange managers in the South to which he cannot pay a personal call will meet him either in Atlanta, El Paso or New Orleans. Mr. Hoffman is not expected back in New York before September 1st.

On the Home Stretch

Blaisdell Sees Kansas City Under Escort of Assistant Fireman Gilday—Looks Over St. Louis, Lunches with Colonel Selig in Chicago and Pays a Visit to Buffalo—Finish of a Five Months' Trip.

JOE GILDAY and his boss, Henry B. Lappe, are men of patience. No doubt of that. They waited in the Kansas City station until 9.30 o'clock one morning for the arrival of a train that was due ninety minutes earlier—and in the hearty handshakes they batted out made one World man feel he was among friends. There were no idle minutes from that time until midnight. In the afternoon and evening Mr. Lappe's car and its skilled and interesting driver were at the services of the visitors. Gilday seems almost as proud of the splendid boulevards in Kansas City as he does of the Willis Wood theater, of which he is manager, and he showed forty-five miles of them that afternoon.

* * *

At the Willis Wood we met Mr. Tighe, the treasurer of the Lappe-Tighe Amusement Company, owners of this fine house. Mr. Tighe pointed out the elevator which was installed for the purpose of conveying patrons to the gallery. The expense was $4,000. Already it has returned $10,000 in business that otherwise the house would not have got. With the elevator the gallery may be filled at 10 cents a seat; without it not many would buy the lofty chairs. The World has described this beautiful theater, but it has not told of the unusual atmosphere—with its great reception rooms and furnishings and hangings it is more like an opera house.

* * *

Mr. Gilday, aided and abetted by Messrs. Lappe and Tighe, declared a holiday to show the World man about. In the office of the Metro Pictures Service we met M. E. Williams, the manager. The Metro has been opened five months and Mr. Williams said it was doing a good business. He said he had landed two successive productions in the Willis Wood—Bushman and Faversham. Out of door houses had been put out of business by the bad weather—in June there had been but seven clear days.

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C. S. Edwards, Jr., of Pathe, who has been in his present quarters fourteen months, reported business good. We also met P. A. Sheridan, road man for Pathe, and likewise R. G. Liggett, proprietor of the Gene Gauntier theater. Mr. Liggett is the brother of the well-known screen player for whom his house is named.

* * *

Charles W. Harden, manager of the Fox exchange, knows something about censorship—his knowledge is of the concrete sort, not superficial. He says the exchangemen in Kansas City are up against no theory—it's a condition. He told of how one film had been sent to Kansas to be censored and in the bulletin printed by the censors was declared to be passed. Five weeks later the action was rescinded. In the meantime the subject had been booked throughout the state and had also been steadily shown. Mr. Harden said it was costing his company an average of $20 on every feature to get it before the Kansas censors—in sending out the film and making provision to have it run. He said the exchangemen of the city were going to spend money on a propaganda and educate the voters of Kansas on the censorship question. In the meantime it had been found necessary to levy a charge on the exhibitors of 10 cents on each reel sent out to defray the expenses of censorship, direct and indirect.

* * *

We had a chat with Assistant Manager Potter, of the Universal Exchange—we just missed Manager Cropper; with J. A. Higdon of the Bancroft theater and Joe Silverman of the Prospect theater.

* * *

It was good to run into John Hardin, manager for George Kleine. Mr. Hardin was for years in New York at the Edison studio and knows all the film men of the metropolis, and in Chicago, too. He had been in Kansas City four months; at the time of the visit he was very much interested in the new Kleine-Edison deal. We also met C. A. ("Kid") Nichols, the road representative. Mr. Nichols was one time the star twirler of the Bostons. According to Hardin the former ballplayer has not lost the knack of "putting them over"; only these days if the batsman-exhibitor makes a big hit with one of his smooth ones everybody is happy; nobody abuses the umpire.

* * *

Frank L. Newman, president and manager of the Royal theater, of 600 seats, said that he was spending $10,000 in putting in a balcony and mezzanine floor to get an additional 175 chairs. He was using a forty-foot girder weighing four and a half tons. He uses Paramount service and will charge 10 cents for his balcony seats. Twenty cents is the admission downstairs.

* * *

In the evening we called on Mrs. Paul, proprietor of the Alamo; the house of 750 seats was practically filled. At the Gilham theater we met Messrs. Dean & ("Dusty") Rhodes, the nickname a legacy of days on the diamond when its owner was known to thousands of "fans." The Gilham was filled, to the last of its 1,100 seats. The same situation prevailed at the Broadmour, Joseph T. Murray, owner and manager, and the Warwick, Proprietor Rose. The latter house is the largest community theater in Kansas City. We also called on Mr. Allen, at the Tenth Street theater—or was it the Twelfth Street?—anyway, with Henry Lappe Mr. Allen is co-proprietor of both of these houses as well as one other.

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During the evening we collided with E. R. Pearson, manager of the Big Four exchange, and his assistant, F. F. Nine. Mr. Pearson reported a strong business.

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Kansas City has the reputation in the east of being a warm place in the summer. Perhaps it is. Nevertheless its citizens certainly do get out in the evening to look over the pictures.

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It was after the close of business when we arrived in St. Louis on a Saturday and there was no chance to get a look-in on the exchangemen. In the evening we found Proprietor Schwartz, of the St. Charles and the Broadway, each of 500 seats and charging 10 cents admission, almost diagonally opposite each other. Each changes program three times a week; singularly enough, in spite of the proximity of the one house to the other, both use General Film service. Mr. Schwartz said it was his observation that if a picturegoer can stand the weather he will prefer an inclosed theater to an airdome.

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Dropped in on Edward Stevison at the Grand Central on Market street—and we did that same thing again the following evening, too, while waiting train time. Mr. Stevison and his good wife are real hosts and make strangers feel like natives. Mr. Stevison said his house, as a downtown theater, found a regular program the only thing. He uses one and two reel subects for the backbone of his show, with three and four reel subjects several times a week. He figures on a five-reel show for 10 cents as a rule. On the Sunday evening Biograph's "Under Two Flags" was the feature. The subject recalled a Sunday at Chatsworth Park, thirty-odd miles out of Los Angeles, where as the guest of Travers Vale we followed the battles that constituted a part of that picture. The same spot, by the way, was the location for the great wall of "Judith of Bethulia" and also the striking backgrounds for "Man's Genesis," two photoplays that have lived.

* * *

On a tip from and under the routing of Mr. Stevison we found William Sievers on Sunday afternoon at the new Grand Central. Mr. Sievers had on his hands at the time one morality squad of the police department and also one E. V. P. Schneiderhahn. The proprietor had been compelled to go into court the day before to enjoin the police from interfering with "The Island of Regeneration," pending an intelligent determination of the case on Monday. Present were representatives from all the newspapers to judge for themselves as to the subject. The residents of the neighborhood were there, too, in a jam. The answer is that Mr. Sievers won out as certainly he should have won out.

Mr. Sievers showed his visitors over his big 2,000-seat house, which has been open since March 31, 1913. Admission is 10, 20 and 25 cents. "Program?" said the proprietor, with a smile. "We pick features from the open market—and run them a minimum of seven days." In going over this great house the outstanding factor seemed to be the ventilation, a subject to which Mr. Sievers has given much attention and study. "Many a ventilation system has failed to do its prescribed work," he said, "because there has been neglect to draw out of a house just as much air as you shoot in." The new Grand Central has an equipment for pulling out of the theater 90,000 cubic feet of air every minute and a like equipment for pulling that amount in.

* * *

At the Princess, recently transformed to pictures under the management of Charles B. Belknap and Sol S'Renco, we met Mr. Belknap. The house has 1,500 seats and changes program daily. The same owners also control the Crystal Featuredome.

That Monday in Chicago was a short and busy day. Of course, the first move was to look up Messrs. McQuade and Hinz of the World staff. There were a visit under the chaperonage of Brother McQuade to the fine office of Col. Selig and a luncheon at which the Colonel entertained the World men, Fred Aiken and Gilson Willets. Just in passing it should be said the Selig offices have a mighty good projection room as a factor in the big quarters. In the afternoon there was a call at the Essanay studio and a moment's chat with Henry Walthall, caught just by accident. Mr. Walthall missed the big film colony of Los Angeles and his many old friends, but also he was enjoying the comparative quiet of Chicago. There was a long and pleasant visit with Victor Eubank, who showed the visitors around. The Essanay has a lot of room to spread out as occasion may require. How familiar looked the streets in the neighborhood of the studio! It was hard to realize they were really being seen for the first time. Such is the influence of the motion picture!

In the early evening there was a dinner with Brother McQuade. Since traveling around the country a bit so many men have said: "When you see Mac in Chicago be sure to remember me to him—yes, and give him my best." You don't really get acquainted with McQuade until you meet him on his own ground—and Monday is his busy day at that! Just like all the rest: Here's to him!

* * *

We had not been long in Buffalo before Roland Blaisdell steered us over toward Shea's Hippodrome, promising to reveal a "regular" theater. It is. Fortunately we met A. J. Amm, assistant to Manager Henry M. Marcus, who showed us around the million-dollar house with its 2,750 seats. The admission is 10 cents in the afternoon and 10, 15 and 25 at night. The projection room has two Simplex machines and these give employment to four operators, two of whom work from 12 to 6 and two from 6 to 11. The house has its own generator and automatic carbon control. Supplementing the twenty-piece orchestra is an organ described as the biggest in the state. From the wide lobby the longest escalator ever built conveys patrons to the balcony. There are two box offices. The electrical control is duplicated on the stage and at the front of the building, the back of the theater. The house was built on honor, of steel and concrete. There are thirty-two exits, of which the doors are locked from the outside but which readily yield to pressure applied from within.

* * *

At the Empire Kriterion Film Exchange we met George H. Verbeck, old-time theater man, general manager; Roland Blaisdell, secretary-treasurer; Harold J. Verbeck, booker, and George Diefenbach, outside man. In the temporary absence of Manager Ben Savage, Al Benedict was in charge of the General Film office. When Mr. Benedict was asked if it were true, as reported, that the General Film Company was getting more than its share of the local business he smiled —and didn't stop.

* * *

Ben Cohen, manager of the World Film, was in good humor. He had just placed a Clara Kimball Young subject in the Hippodrome for a week's run. Manager G. C. Parsons, of the Mutual, reported a material increase in weekly receipts. "The biggest trouble with the business today," said Mr. Parsons, "is that the public is being overfed. Where formerly parties might take in two theaters in a night now they get tired sometimes before they have seen one show. I believe the business will finally come back to the short subject and I'll be very glad to see it. Make up a program of six reels and stars and good subjects and more business could be done than with the big feature program. Short subjects, big players and good stories will bring big money to exchanges and exhibitors. Big subjects will always live in the bigger houses at high prices, but for the smaller house the short subect is the best."

* * *

James K. Morgan has been in the Pathe office two months. While the Pathe has an exchange in Syracuse it is designed to work ten counties from Buffalo, eventually breaking away entirely from the Syracuse office. "Who Pays" had done a strong business. "Neal of the Navy," opening September 2, had brought so many applications Manager Morgan said he was worried. Fred Zimmerman, of the Buffalo Feature Film Corporation, had just returned from a three weeks' trip through the state. Harry Marsey and Charles R. Rogers, of the Essemar Film Company, Inc., said they thought their company had the best independent line of features outside of New York City. They have Life Photo subjects. They added that the greatest trouble was in securing big pictures that were not already pre-empted by the programs. The two men denied that so far as their company was concerned state's rights had suffered any decline. They maintain a buyer in New York.

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Certainly this has been "some" assignment.

BLAISDELL.

Miss Farrar's Protege

GERALDINE FARRAR, prima donna of the Metropolitan Opera Company, who has been at the studios of the Jesse L. Lasky Feature Play Co., at Hollywood, Cal., all summer appearing in "Carmen" and other productions before the camera, will leave a rare remembrance when she starts back east again. This memento of her first visit to the Lasky studios will be a living one—none other in fact that little Miss Marjorie Daw, a fourteen-year-old girl who looks forward to the prospect of a life engagement with the Lasky Company.

Miss Farrar says her little protege has within her that spark of dramatic genius which tends toward the making of a great actress, and has recommended Miss Daw so strongly and urged her case so persistently that at the very first opportunity Miss Daw was given one of the leading roles in a Lasky production and her work more than pleased the prima donna and the executives of the company.

Geraldine Farrar and Her Protege, Marjorie Daw.

The little miss is Marguerite House, but better known at the motion picture studios by her adopted name, Marjorie Daw. Miss Farrar noticed Marjorie on the stage of the studio in Hollywood, and was attracted by her beauty and simple, unaffected girlishness. Later the diva saw the child in a scene before the camera, with the result that Marjorie Daw was given an important part in "Out of Darkness," which will be released September 9.

Jacqueline Morhange

LITTLE Jacqueline Morhange is only five years old, but for nearly half of her life she has been a motion picture actress. Jacqueline began her career at the Vitagraph studio, and stayed there until recently, when her father, M. H. Morhange, returned wounded from the French battlefields and resumed his position as assistant and interpreter to Emile Chautard, the versatile French director of the World Film Corporation.

Little Jacqueline has already done some fine work for the World Film Corporation, appearing in "The Impostor" which Mr. Capellani is putting on with Miss Jose Collins, the noted singer, as the star; also she is to be seen to advantage in Oscar Eagle's production of "The Cotton King," starring George Nash. At present she is playing in "The Ivory Snuff Box," the second Holbrook Blinn-World Film feature, and little Jacqueline is making great strides as an actress under the able direction of Maurice Tourneur.

Jacqueline Morhange.

World Film Directors Confer

Officials of Corporation and Directors Discuss Profit-Sharing Plan At Dinner.

THE operation of the World Film Corporation on a profit-sharing system, an idea fathered by Lewis J. Selznick, the company's vice-president and general manager, was the chief topic of discussion at a dinner at the Hotel Astor Wednesday night, August 18, attended by members of the board of directors of the corporation, representatives of the World's allied interests and the film directors who produce the features that are released under the World banner. Realization that the adoption of such a comprehensive profit-sharing policy by a concern of the importance of World Film represents a radical departure from established methods and a movement pregnant with developments of peculiar import, means that the progress of the plan will be watched with interest by the film world generally. Among those who were present at the dinner were Lewis J. Selznick, Lee Shubert, William A. Brady, Milton C. Work, chairman of the executive committee; J. E. Brulatour, J. E. Rhinock, B. N. Busch, B. L. Heidingsfeld, Samuel Mayer, Jacob Wilk, Henry Bayard, Barry O'Neil, Emile Chautard, Albert Capellani, Maurice Tourneur, E. P. Heath, Frank Crane, Oscar Eagle, Joseph Smiley, M. E. Hoffman and H. C. Drum.

The World's plan is substantially as follows: The directors instead of being employed on a salary basis, will be given contracts, each entitling the holder to a privilege of a drawing account and creating him a partner in the picture made under his direction to the extent of 20 per cent. of the profits. With such a reward in sight for a director the prospect of achieving a noticeable economy in film production becomes promising, and the incentive is furnished for each director to exert his utmost skill in the filming of every detail no matter how apparently unimportant.

Only two of the World Film directors were not among those present at the dinner. They are James Young and J. H. Thornby, whose absence from the city prevented their attendance. Mr. Young is at Bat Cave, N. C., directing the filming of "The Heart of the Blue Ridge," while Mr. Thornby is in charge of "The Code of the Mountains" company, now working at Lake Placid, N. Y.

Anna Orr

SOME of the foremost stars of the legitimate stage first displayed their talents in amateur performances. The career of Miss Anna Orr, the latest star of the stage to appear in one of Kalem's Broadway Favorites productions, furnishes a case in point. About seven years ago, Miss Orr was earnestly informed by her admiring friends out in Piqua, Ohio, that she was sure of making her mark upon the stage. Taking these friends at their word, the girl set about to obtain an engagement as a real, sure-enough actress.

Anna Orr.

Fortune smiled upon her and she was engaged to present her dances in "The Girl at the Helm," which appeared at the La Salle Theater, Chicago. As Miss Orr laughingly declared the other day, her career since that event has been almost monotonously successful.

It is her originality and grace which have made Miss Orr so popular. Her efforts pleased New Yorkers so highly that she remained with "The Beauty Shop," opposite Raymond Hitchcock, for two years at the Astor Theater. Two other plays in which Miss Orr scored were "Mary's Lamb," opposite Richard Carle, and with Mizzi Hajos in "Springmaid."

In "The Masked Dancer" Miss Orr enacts the role of Hera, the Persian maid who forsakes her home in the Orient for the purpose of wreaking vengeance upon the young American whom she thinks is guilty of her father's murder. The beautiful dances presented in the course of the story are entirely original with this star. Like previous Broadway Favorites features, "The Masked Dancer" will be issued in regular Service. The date of release is Monday, August 30th.

World Film Dinner, Given to Its Producing Directors, at Hotel Astor, Wednesday, August 11, 1915.

From Left to Right—Lewis J. Selznick, Milton C. Work, Lee Shubert, B. L. Herdingsfeld, Percy Heath, Frank Crane, Oscar Eagle, Joseph Smiley, M. E. Hoffman, H. C. Drum, J. E. Brulatour, J. L. Rhinock, Sam Mayer, Jacob Wilk, Barry O'Neill, Henry Bayard, Emile Chautard, Albert Capellani, Maurice Tourneur, B. N. Busch.

The Motion Picture Exhibitor

PRESIDENT HERRINGTON HEARD FROM.

In a Letter to The Moving Picture World He Speaks Hopefully of the Future.

To the Editor of the Moving Picture World:

My office conjested with letters of congratulations, the signs are good for a united organization of exhibitors, as on my return from the National Convention I was met by many of the live wire exhibitors of the various States, and was assured of their hearty co-operation and support in bringing about the amalgamation of the many State Leagues and Associations, including the Northwestern Association of Motion Picture Exhibitors with Headquarters at Minneapolis, Minn., and with the promise of such men as comprise the membership of this organization, including Thomas Furness of Duluth, Harry H. Green, president; William A. Steffes, Secretary, and Otto Raths.

My meeting with the boys from Wisconsin was nothing but one big success, as at both places it seemed like the days of old. It was the lining up of the Old Guard, and the Milwaukee boys promised their support to the old league. On my arrival home I received a letter from my old friend Rembusch of mirror screen fame telling me where Indiana stood and assuring me they would come over to the Motion Picture Exhibitors' League in the near future.

I also wish to state last but not least our old friend and champion W. J. Sweeney of Chicago, with that loyal bunch from Illinois, and others too numerous to mention, would become boosters for the league. I feel as president of the league the boys will not let me fail, and I appeal to all the exhibitors to get in touch with the league headquarters. Do not forget that the president is your officer and servant, and will obey your every command when it is to the best interests of the exhibitors. I ask the exhibitors to organize, as it is only through organization that you will be in a position to defend yourself and your business against the many that are today attacking you and it.

FRED J. HERRINGTON,
President, M. P. E. L. of A.

Apollo Bldg., Pittsburgh, Pa.

KANSAS CITY EXHIBITORS' LEAGUE.

Holds Meeting to Consider Proposed Advance in Operators' Wages.

THE Exhibitors' Protective League of Kansas City, Mo., as the organization of moving picture exhibitors has become known here, met at the Hotel Baltimore last week. This is one of the best meetings that the league has had since its organization. The purpose of the meeting, aside from being a regular one, was to hear the report of the committee in regard to the increase in wages that would be asked by the operators' union in a short while. The report was rather indefinite, and contained only the information that the union had made it plain it would sometime demand an increase in wage. However, the operators decided that they would take no active steps in handling the situation just at present. D. F. Dugan, of the Eastern theater, president of the league, was in the chair, and W. McQuade, of the Bonaventure theater, secretary of the league, was also present.

Since the organization of the league it has been discovered that the membership consists of the owners and managers of the theaters in the outlying districts where the revenues are smaller and wages of operators a considerable item. The managers and owners of the larger houses downtown, as well as a few more important ones in the suburbs, state that they are not connected with the league.

These exhibitors state that they have been accustomed to paying their operators always at least as much as the union scale, and often more, according to the length of service with the theater and the ability of the operator. They declare that the increase demanded by the operators' union will not affect them in the least, nor is it designed to do so; they believe that in their cases the new scale proposed by the union will not bring the wage up to the scale they are already paying to ninety per cent. of the operators, and they can easily pay the increase in the case of the other ten per cent. and still make money.

The Exhibitors' Protective League of Kansas City has no particular grievance nor problems to tackle, it is said. The operators' union of Kansas City declares that it cares not just what stand the exhibitors will take in the matter. They have sent out notices that they intend to demand an increase in wages. The league will hold another meeting next week for the purpose of taking some definite action on the subject.

There is said to have been a falling off in the trade at many of the minor houses, especially those whose owners became nervous during the decline and tried to save money on the program. The houses that have continued to please the public with the program and give the public its money's worth in films have not even felt a decline in the business, and they declare that this is the reason for the organization of the league.

BUSHMAN TO ATTEND CARNIVAL.

Many Photoplayers and Producers to Take Part in Exhibitors' Field Day Sports at Brighton Beach, New York.

IT IS claimed that more than 2,000 photoplayers will participate in the Field Day Sports event at Brighton Beach, New York, on Saturday, August 21, which were promoted by the New York Exhibitors. Evidence of the widespread interest in the occasion is shown by a telegram from Francis X. Bushman, Quality Pictures star, to the effect that he would be present and participate in the festivities.

Many of the big producing companies have made elaborate preparations for the parade and will have ornate floats in line, for the grand parade seems to have developed into a contest as to which company can make the most gorgeous display.

Over forty events are listed on a program pregnant with the funniest of possibilities and it is a gamble whether the photoplayers themselves or the public will have the best time. The program for the day is as follows:

Aquatic sports, including swimming races for men and women, tub races, fancy diving, fetching and high diving, will commence at 10 o'clock and last until 1 o'clock p. m.

A band concert will be held at the race track beginning at 1.30 o'clock p. m., which will be followed by the parade. After the parade comes the flag raising.

An extended program of athletic field events comes next.

At 6.30 o'clock a shore dinner is scheduled, to be followed by dancing contests and general dancing by all who wish to participate.

PATHE'S "THE GALLOPER," A FINE PICTURE.

Pathe officials had their first look at Donald Mackenzie's production of "The Galloper," by Richard Harding Davis, this week, and the prevailing opinion expressed was that it is the best comedy-drama they have seen. Clifton Crawford, as the war correspondent, does some magnificent work and dominates every scene in which he appears with the pure comedy which is expressed in his every action. He is ably supported by Melville Stewart, Fania Marinoff, Jessie Ralph and Rhys Alexander.

Mr. Mackenzie's able direction was apparent from the start to finish, and he has every reason to be proud of his second production for Pathe's Gold Rooster plays.

EDWIN AUGUST WITH SHUBERTS.

Edwin August is now directing a series of photoplay subjects in which the Shuberts are interested and which will be released on the world Film program. He is working at Whitestone at present on the subject entitled "Evidence," mentioned elsewhere in this issue.

CHICAGO LETTER

BY JAS. S. McQUADE

Meeting of George Kleine's Branch Managers.

A MEETING of the George Kleine branch managers in the Middle West and Far West was held in the Chicago offices of George Kleine, on Sunday, August 15.

Mr. Kleine, accompanied by Douglas H. Bergh, his traveling personal representative, came on from New York for the occasion, and returned to that city on the 20th Century Monday.

The chief object of the meeting was to discuss the policy of releasing the Kleine features and the Kleine-Edison service through the branch offices in the Middle and Far West. The meeting lasted from 10 o'clock Sunday morning until 5 o'clock in the evening, and during that time business was discussed from all angles and the branch managers present recited their experiences.

The branch managers reported that a large volume of business had resulted from the announcement of the Kleine-Edison service. Exhibitors have expressed great satisfaction over the advent of this new service, and have pronounced it a forward step in the advancement of the quality and dependability of programs. The Chicago office reported that $30,000 worth of contracts had been booked for the new service, during the week beginning August 9.

The policy for the approaching season was defined by Mr. Kleine, and the opinions of branch managers were requested on certain points and carefully considered. At 5 o'clock p. m. all present were invited to the Chicago Athletic Club, where Mr. Kleine entertained them at dinner. At 9.30 p. m. the meeting adjourned.

The following were present: B. T. Hardcastle, W. I. Sturman, S. T. Snowhook and Wm. H. Jenner, of Chicago; E. J. Moskowitz, Dallas; John Hardin, Kansas City; Charles M. Thall, Minneapolis; Merle E. Smith, New York City; W. E. Biederstadt, Denver; J. D. Jamison, Seattle; C. A. Hofman, photo department, Chicago, and Frank L. Hough, manager of the Kleine Optical Co., Chicago.

* * *

R. C. Seery Joins Triangle Film Corporation.

On the stroke of the clock, at noon, Saturday, August 14, R. C. Seery resigned the position of special representative of the Mutual to become manager of the distributing office of the Triangle Film Corporation in Chicago.

Mr. Seery has been connected with the Mutual Film Corporation, in one capacity or another, ever since it started operations in 1912. In that year, and for two years previous, he and C. J. Hite, of Thanhouser fame, owned the Majestic Film Service Company, which they sold to the Mutual. Mr. Seery was retained as manager of the corporation's three exchanges in Chicago until the fall of 1913, when he was appointed special representative of the Mutual offices in Seattle, Portland, Butte, Salt Lake City and Denver, with headquarters in the first-mentioned city. His value to the company was such that he was summoned to New York in the spring of 1914, and appointed special representative for Chicago, Milwaukee, Minneapolis, Omaha, Sioux Falls and Des Moines. That position he filled until the present time, with an executive ability marked by an ever-growing business, as was evidenced by the addition of St. Louis and Kansas City to his territory.

As early as 1908, Mr. Seery became interested in moving pictures. He was then living in Allegan, Mich., the town of his birth, and in which he graduated, in the college there, with the civil engineering class of 1903. He purchased the Electric theater in his native burgh, in 1908, and grew to be proud of his position as owner and manager of that diminutive amusement place that seated his patrons on 90 dilapidated kitchen chairs. But he grew prosperous beyond his expectations, and Allegan became too small for his enlarging dreams of expansion. He came to Chicago and purchased a theater of 200 seats at 69th and Halsted streets.

In the fall of 1909, he concluded that the distributing department of the industry had greater attractiveness than the exhibiting, and so became solicitor for the Calumet Film Exchange, owned by George Kleine. Soon afterwards he became manager.

During his career with the Mutual, Mr. Seery was a stockholder of the Thanhouser Syndicate Film Corporation and the Syndicate Film Corporation. He was also a substantial investor in the stock of "The Million Dollar Mystery," on which he, and some of his friends whom he had induced to invest largely, realized big profits.

Mr. Seery, henceforth, will have charge of the bookings of the product of the Triangle Film Corporation in the state of Illinois, southern Wisconsin, eastern Iowa, northern Indiana and western Michigan. He will shortly open for that corporation offices in Minneapolis, Kansas City and St. Louis.

His offices in Chicago will occupy suite 1300-02, in the Mallers Building, and he can be reached by telephoning Central 8102.

* * *

Lady Grace E. MacKenzie in Trouble.

Lady Grace E. MacKenzie, well known in film circles in New York and elsewhere, was brought before Superior Judge Walker in this city early last week, and ordered to appear before him Monday, August 16, and show cause why she should not be held in contempt of court for failing to deliver films demanded by Ralph Graham, receiver of the Lady MacKenzie Film Co.

Lady MacKenzie was president of the company until July 27, when a Delaware court appointed receivers for the company, which is a Delaware corporation, capitalized for $500,000. About two weeks ago Circuit Court Judge McGoorty appointed Mr. Graham ancillary receiver for Illinois.

Mr. Graham asserted that Lady MacKenzie and E. M. Shelley, second vice-president of the company, hold in their possession two moving picture films; one of a lion hunt in East Africa, the other of an African rhinoceros hunt.

Lady MacKenzie and Mr. Shelley testified before Master-in-Chancery Roswell B. Mason, two weeks ago, that they didn't have the films and they didn't know who had them.

Receiver Graham, who is an officer of the banking firm of Graham & Sons, filed a petition in the Circuit Court charging Lady MacKenzie and Mr. Shelley with "wilfully and contumaciously concealing" the films "without any color of right whatsoever."

"Lady" MacKenzie's title has been questioned by the Marquise de Fontenoy, an acknowledged authority on such matters, who affirms that Burke's "Peerage" includes no such title.

It is said that "Lady" MacKenzie has persistently refused to catalog her pedigree, insisting that she has a right to the title and admitting that her mother was the daughter of a Spanish grandee.

Tuesday morning, August 17, at the time of writing, the court officials were searching for Lady MacKenzie, owing to her non-appearance to answer on the contempt charge. E. M. Shelley reported that she could not be found, and attorneys for the receiver made out a contempt order.

* * *

Praise for "The Rosary."

William N. Selig, president of the Selig Polyscope Company, received the following letter from Eugene H. Roth, manager of the Portola theater, San Francisco, Cal., the other day:

"We had the pleasure of exhibiting 'The Rosary' last week to packed houses, and I know it would be gratifying to you if you had heard the many favorable comments we received daily on this splendid production. 'The Rosary' has an evenness of character, and is soft, beautiful and real in every foot of the seven thousand feet. The pathos and light comedy were well handled, and it proved a winner. I can say, with no intent to flatter, that 'The Rosary' was one of the most pleasing pictures we have shown in our theater for some time.

"Incidentally, I wish to compliment you on the publicity you had on this picture. I refer particularly to the transparent mounted stands representing cathedral windows. These made it possible to give classy advance publicity, which, we believe, we used very effectively. The up-to-date exhibitor can more fully appreciate the efforts of your publicity department than anyone else, and if the producers fully realize the value of this particular branch, I am prone to believe more effort will be made in this direction.

"We look forward with a great deal of pleasure to the other productions mentioned by you, including 'The Garden of Allah,' 'The Crisis,' and 'The Ne'er-do-Well.' We sincerely trust it will be our good fortune to offer these fine plays to our patrons."

* * *

Chicago Film Brevities.

About 150 theatrical managers of dramatic and vaudeville theaters attended the Mid-West convention in Chicago last week. While in the city they were the guests of the Strollers' Club. The Selig Polyscope Co. entertained the visitors

at the Chicago studio, Friday, August 13, and this outing was heartily appreciated by the managers. A Selig cameraman took moving pictures of the party for the Hearst-Selig News Pictorial and the participants enjoyed their first attempt at picture acting with great zest. Most of them were greatly impressed at the difference in the methods used in staging a photoplay and the spoken drama, as many of them have had considerable experience in the latter work. The managers attended the show at the Majestic, Thursday, August 12, and after the performance partook of a banquet at the Strollers' Club. Friday evening a banquet was held at the Morrison Hotel.

* * *

H. A. Spanuth, general manager of the Central Film Co., this city, will leave for New York Saturday, August 21, and will stop over about 10 days there. During his visit he will look over the feature market and will also make arrangements for placing the latest Tribune war pictures, taken in Germany and Russia, at some of the leading theaters.

* * *

The Indiana Curtain Advertising Co., of this city, is introducing a new method by which exhibitors can announce their weekly programs to their patrons, by the use of films instead of slides. A complete weekly program is furnished on about 70 feet of film, allowing about 10 feet for each daily announcement. Pictures of the stars in the features that are to be shown, together with the name of the feature and a short description, is included in the announcement film. J. G. Shafrank, the president of the company, states that this innovation has met with great success in Chicago. Alfred Hamburger is a hearty supporter of the new plan.

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A. M. Gollos, president of the Photoplay Releasing Co., has made arrangements for the presentation of "Sarah Bernhardt at Home" in Orchestra Hall for the week beginning Monday, August 23. Mr. Gollos is now making arrangements for the opening of a New York office for the booking of this film. O. L. Lasater, it is understood, will be appointed as manager of that office, the location of which is not known at the time of writing.

* * *

It is with deep regret that the Chicago office of the World announces the death of Carl L. Redick, manager of the J. P. Seeburg Piano Co., of this city, for a number of years. He died Friday, August 13, and the funeral obsequies took place on Monday, August 16.

* * *

Alfred Hamburger has added the Evanston theater, 1560 Sherman avenue, Evanston, to his long string of picture theaters. The Evanston is the largest and most modern theater in the town for which it is named, having a seating capacity of 1,500.

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Watterson R. Rothacker, Mrs. Rothacker and baby returned to the city Tuesday, August 10, after a prolonged tour of the Pacific Coast and the Far West.

* * *

For over a year Milwaukee detectives have been hunting Roy Chapman, who was wanted in connection with the robbery of a clothing store in that city. One day last week, while viewing a picture on the screen showing the test of the steamer Christopher Columbus, which plies between that city and other lake ports, they recognized Chapman among the members of the crew. When the boat landed in Milwaukee, Chapman was arrested.

* * *

President E. C. Divine, of the Strand Theater Co., turned over $664.50 to the Mayor's fund last week for the Eastland sufferers. Mr. Divine requested that this money, which resulted from a children's benefit at Orchestra Hall, should be applied exclusively to the relief of orphaned children. Mayor Thompson promised that Mr. Divine's wish would be granted. Including the $100,000 given to the Eastland fund by the Western Electric Co., the grand total subscribed amounts to over $460,000.

* * *

A press dispatch from London gives the information that, by the authority of the British war office, arrangements have been completed for taking a complete moving picture record of the events of the war in the British lines, both at the front and along the lines of communication. One complete set of these pictures will be retained by the war office for historical records and instructions, and will be placed in the British museum for safe keeping. Leading film producers and exhibitors have formed a co-operative scheme, so that no single firm shall have a monopoly of the pictures. It is announced that the Board of Education will arrange for the presentation of the films in the public schools.

Marion Green, a talented American basso, began an engagement at Orchestra Hall, Monday afternoon, August 16. This is in line with the policy of the Strand Theater Co., which offers superior programs in connection with their picture presentations.

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"The Melting Pot" continues to draw crowded houses at the Fine Arts theater.

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Decorators and a large force of other workers began to prepare the Colonial theater for its reception of "The Birth of a Nation," early Monday morning, August 16. The big photoplay will be given its first presentation in the Colonial Sunday afternoon, August 22.

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A new theater, which will be known as the Avers, located at the southwest corner of 12th street and Avers avenue, this city, is now under construction. It has been leased to the Foreman Amusement Co. for a term of 10 years. The Avers will have a seating capacity of 1,200, and will offer combination programs of moving pictures and vaudeville.

* * *

The latest Tribune-German war pictures, taken by Edwin F. Weigle, and comprising five reels, will be given their first presentation at the Studebaker on Saturday, August 21, where they will be shown for a week. The latest Tribune-Russian war pictures, taken by Cameraman Thompson, of the Tribune's staff, will form the Studebaker's program for the following week. R. R. McCormick, the Tribune's famous war correspondent, who returned to Chicago recently from the war zone, will lecture on the Russian pictures. This series also comprises five reels. H. A. Spanuth, general manager of the Central Flm Co., will handle these films throughout the United States. It is understood that both sets will be disposed of on the state rights plan.

* * *

John J. Hughes, president of the Optigraph Co., with offices at 564 W. Randolph street, this city, informs this office that the Optigraph has won the gold medal at the Panama-Pacific Exposition. This portable motion picture projector has now been on the market for 11 years, Mr. Hughes states, and that there are thousands of them in use today. He holds that the 1916 model Optigraph is so far in advance of any of the other models that, in his opinion, there is practically no comparison. The Optigraph has been approved by the National Board of Fire Underwriters for use in the home, church, school, hall and office. The Optigraph Co., this city, is the sole manufacturer of this projecting machine.

* * *

Fred J. Balshofer, director general of the Quality Pictures Corporation (Metro program), has sent this office a card announcing the inaugural presentation of "The Silent Voice" at the Studebaker theater, Thursday morning, August 19. Francis X. Bushman is featured in these films and he will appear in person at the presentation.

* * *

Miss June Keith, Essanay's latest addition to its list of stars, was motoring in her touring car to Waukegan, where her company was putting on a thriller, on Friday night, August 13. On her way out, three men sprang out of the brush and ordered the chauffeur to stop. Miss Keith, believing that she was the subject of a holdup, ordered the chauffeur to speed ahead. Immediately a shower of bullets followed the car. One struck a mudguard and another imbedded itself in the frame of the windshield, while others came dangerously close to her head. Miss Keith had been accustomed to holdups in pictures, but this was the real thing and she ordered the chauffeur to stop. The three men then ran up and told Scott he was under arrest for speeding. One of them was a negro. Miss Keith in private life is Miss June Smith, daughter of a millionaire banker, Douglas Smith, who resides in Winnetka. Mr. Smith was extremely indignant over the matter, and will have the guilty persons punished for the cowardly act.

KLEINE'S BOSTON OFFICE MOVES.

Steadily increasing business with the expectation of still further increases as a result of the Kleine-Edison merger, caused the removal of George Kleine's Boston office from 597 Washington street to a handsome new three-story building at 14 Piedmont street. The removal will allow the Boston Office greater facilities in all departments. An unusually beautiful projecting room where exhibitors may lounge in comfort is one of the features of the new quarters which will commend itself strongly to that class of New England exhibitors who spend much time in stuffy little projecting rooms reviewing features before booking.

LOS ANGELES LETTER

THESE warm summer days are busy ones at the Long Beach studios of the Balboa, where five well-known directors are putting on big pictures. The largest production under the Horkheimer banner is the Pathe-released "Neal of the Navy" serial which is being made by Harry Harvey, who so successfully completed the "Who Pays?" series lately. Miss Lorraine plays the title role in this sea picture. Henry King, who was featured with Ruth Roland in the serial, is directing and playing the lead in a big secret five-reeler. Bert Bracken is busy on a picture featuring Jackie Saunders, and Sherwood Macdonald is making the film fly with Ruth Roland in another picture, the name of which is being kept secret. The fifth director is Frank Cooley who is using Paul Gilmore as the featured star; name of picture unknown.

The Balboa studio is growing rapidly. The front of the buildings have been completed and the length of the block resembles a great manufacturing plant. The new inside stage is finished, and the sheds now occupy the best part of a city block. As soon as three new Bell & Howell cameras arrive, as many new companies will be put to work on pictures for the Pathe releases of the Balboa. E. D. Horkheimer, who has been in New York for some time, is now on the way west and will probably be here in a few days.

* * *

Miller's theater, 842 South Main street, owned by F. A. Miller, was entered, on the morning of Sunday, August 8, by cracksmen who opened the safe and escaped with $300 in checks and $606 in cash. Fingerprints on the inner door of the safe may lead to the identification of the robbers.

* * *

Motion picture films showing the methods of education in the schools in Los Angeles, and which were awarded a Grand Prize at the Panama-Pacific Exposition, are to be sent over a circuit of the Middle West and Eastern States for exhibition purposes. There are seven reels of these pictures which will be shown to thousands of children and educators in fifty of the largest cities of the country.

* * *

This week twenty young girls, winners of popularity contests in North and South Carolina and Virginia, who arrived from the eastern coast this week, spent an entire day at Universal City as guests of the Big U. The party of Dixie belles, chaperoned by George B. and Mrs. Crater, of Greensboro, N. C., was welcomed at Universal City by Henry McRae, M. J. Jonas and H. P. Caulfield, and spent the morning in inspecting the plant. At one o'clock they had luncheon, after which they watched several of the companies engaged in the making of pictures. During the afternoon the southern girls had their first experience as motion picture actresses, participating in several scenes in a feature production. Other visitors this week were John P. Hopkins, formerly Mayor of Chicago; Roger Sullivan, Joseph Collery, John P. Corbett and other prominent residents of the Windy City.

* * *

Helen Ware arrived this week at Universal City. Miss Ware will be featured in Frances Hodgson Burnett's novel, "That Lass O' Lowries," under the direction of Robert Leonard.

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Ethel Weber, who has been employed for the past two years as head of the Continuity Department at Universal City, has been made assistant to her sister, Lois Weber, at present engaged in the production of "The Dumb Girl of Portici."

* * *

Joseph de Grasse and his company of Rex players are still camped in the Bear Lake Mountains, seven thousand feet above the sea. They have completed a three-reel story, "The King's Keeper," and are at present at work on a production of a story by Nell Shipman. J. O. Madison, Arthur Shirley and Lon Chaney play principals.

* * *

John Copely, formerly technical director at the Universal studios, and later head of the technical department with the Fiction Players Company, has returned to Universal City to assume the duties of technical director for Otis Turner.

* * *

Charles Giblyn has rejoined his first love, the Nymp, and will take a company at Inceville in a few days. His work will be under the supervision of Mr. Ince. Mr. Giblyn will handle the company which will support Miss Billie Burke when she arrives.

* * *

Francis X. Bushman, of Metro features, and his company of star players, under the direction of William J. Bowman, have gone up the country to Big Bear Valley to screen some beautiful mountain settings for the completion of "Pennington's Choice," the next release of Quality pictures. Manager Fred J. Balshofer has scored a scoop in getting "Big" Jim Jeffries to pose for the camera in some of the scenes where the man, Bushman, is put under training. The company will be gone a week or ten days.

* * *

Since securing a contract to supply many releases for Pathe, the Horkheimers, makers of Balboa films, have enlarged their plant so that eight companies can comfortably work on the large stage which has an area of 8,000 square feet.

* * *

All the hard luck that has visited the Keystone studios for the past two or three months has seemed to center itself on Syd. Chaplin and his company. Syd. was shot in the eye with a piece of fireworks a short time ago. His director, Charles Avery, is in the hospital where he will remain for several weeks as the result of an accident. Last week the company went to San Diego and, while there, Chaplin, Charles Parrott, Vesley Ruggles and Glen Cavander were all stricken with ptomaine poisoning and seriously ill for several days.

* * *

Eddie Foy, Mother Foy and the seven little Foylets are all included in the first picture produced by Mack Sennett, starring Eddie Foy in Keystone comedies.

* * *

Jay Hunt, known to many legitimate players, and better known of late as one of the ablest and best of feature directors for Thomas H. Ince, has left the canyon plant and joined David Horsley at his animal studio where he is to produce animaless features. Mr. Hunt has been with Ince for the past three years. Just before he left, Mr. Ince yelled at him from the office, "You can come back through that gate any old time you like and hang your hat right here. And you can stay here just as long as you like—until your whiskers get so long that we'll have to cut 'em off to keep you from walking on them."

* * *

Mrs. Peggy Powell, who has been with the Lasky Company for some time, has retired from the film business, much to the regret of a large host of friends and players. She employed all the people who played small parts and did extra work in Lasky pictures.

* * *

Milo W. Kible, a young clubman of this city, has taken unto himself a bride, a charming girl, Miss Audrey R. Mahaffey, who was the cashier in the Superba theater. The romance started some weeks ago when the young man went to see a show and the girl sweetly smiled, said thank you and nodded pleasantly as he passed on inside. Thereafter he was a frequent visitor and became a regular picture fan. This week they were wedded, and everyone wishes them success.

* * *

Will M. Ritchey, scenario editor of the Balboa, is busy on a big feature production, the name of which is secret. He is writing on this exclusively and is not working on any small stories at present. He edits all the scripts used by Balboa and is working like a Trojan. He finished the scripts for the "Who Pays" series and deserves credit for his work on this big continued film story.

* * *

Anne Schaefer, of the Vitagraph, entertained Sam Spedon, head of the publicity department, who is spending a month in the west, at a merry box party in the Pavilion de Danse at a local beach resort. The whole Vitagraph company and many society people attended the delightful affair.

* * *

Bessie Barriscale and Frank Mills are working this week at Inceville in a feature production, "The Golden Claw," which promises to be a great picture. It is under the direction of Reginald Barker.

* * *

The National Film Corporation contributed to the entertainment of Los Angeles grocers and their families at a recent annual picnic at the beach. Nelson Nichols, one of the mechanical staff of the studio, took a bride at the picnic. She was Miss Mary Holmes, the step-daughter of Ben Lee, stage carpenter at the National studio.

J. H. Hazelton, who claims to be the only man who actually saw the shot which Booth fired assassinating President Lincoln in the Ford Theater in Washington the night of April 14, 1865, and who was then a program boy in the theater, is playing a leading part with Norma Talmadge and Bruce Mitchell in "Captivating Mary Carstairs."

* * *

As a result of exhibiting "The Nigger" at his Fairyland theater, T. L. Thompson had to close his doors one night this week when detectives and a city prosecutor swooped down on the place, taking the films. The local board of censors had condemned the film, and the above incident was the climax of the affair.

* * *

Work is progressing on the new laboratories of the Quality Pictures company and by October 1st the whole plant with its great indoor stage will be running full blast. The total stage area is 5,000 square feet, with several smaller spaces for little sets.

* * *

To see the monkey Bud Duncan on the screen one would not take him for a literary genius, but he is, and a good one, too. Bud writes many of the outlandish comedies that he and big "Ham" do. His latest typewriter effort is a vaudeville sketch, "The Dance of the Soul," which combines pictures with three spoken parts. Dancing is a feature of the skit.

* * *

Benjamin F. Moffatt, president and head of the Major Film Company, of this city, has invested in a $15,000 residence in the foothills near San Gabriel.

* * *

After two years of strenuous stenographing in the Komic series, Fay Tincher has gone on a vacation to the wilds of Noo York. Fay is sorry to leave California and will be glad to return, even if she has to go back to work; but then she likes work.

* * *

Walter Stradling, star cameraman of Lasky's, is doing some exceptional work in the current production featuring Blanche Sweet. The opium dens and hop joints have been carefully reproduced by the Lasky builders and the sets are quite real and look very natural to those who have seen the dens.

* * *

Hobart Bosworth is being featured this week at the Universal studios in a five reel film version of August Thomas' "Colorado," which is to be made one of the biggest pictures of the month at this place. The big script was turned out on the typewriter of Harvey Gates.

* * *

Pathe Lehrman promises a surprise for next week's announcement. He has alrady divulged it to us but we have been sworn to secrecy. The picture contains some very clever ideas and will undoubtedly be one of the best pictures of the L-KO for the year. The comedy is so natural and clean that it just makes one laugh. Harry Edwards is putting on a new picture with Billy Ritchie in which some clever night photography features the picture. The work is by A. Vallet, one of the veteran Statics.

* * *

Thomas H. Ince has announced that he has engaged Lee Bartholomew, formerly chief cameraman at Universal, to superintend the development of negative films at Inceville. The value of the scenario department has been enhanced by the acquisition of Henry Christeen Warnack, a most clever critic of dramatic productions, and William Stoermer, who will immediately begin duties as scripters at the Inceville studios. These two well known writers will pass upon plays.

* * *

Frank E. Woods, manager of productions for the Mutual, took a flyer vacation to San Diego in his motor car this week, staying away from the busy studio life only two days, and they were Saturday and Sunday.

* * *

No, we do not take subscriptions to the World. We don't have to *take* 'em, the players and fans GIVE them to us. They even chase after us. Frank Lloyd, now directing for Morosco wrote a letter, and requested us to call and get one. Others do the same unless they see us first.

* * *

The Pavlowa players under the direction of the Smalleys, have returned from the Windy City. They said it ought to be called the Rainy City, for it certainly did spoil their chances to expose a lot of film there. They are working at the Gower street studios of the Big U with a full cast and extras. Miss Lois Wilson (to whom we owe an apology) who was here with the American Beauties, while watching the company work in Chicago, was recruited immediately and is here in a good part in this picture. She hails from Alabama and wanted to win a place in films. The picture is "The Dumb Girl of Portici," and will be in many reels. Edna Maison, one of the stars in the cast, says she will never leave this sunny state again, and Douglas Gerrard has sworn allegiance to California for good.

* * *

Marguerite Snow who was to have been featured with Francis X. Bushman in "Pennington's Choice," the picture in the making for Quality Brand, has been in the hospital undergoing an operation. However, she is on the road to recovery and will probably be able to work in the next picture. In her stead is Miss Helen Walcott, formerly with Morosco.

* * *

The week past has been a regular "Jonah" for the Kalem Company. To begin with, Helen Holmes was laid up in the hospital several days threatened with pneumonia. Then Dave Morris strained his wrist jumping into a fire net. Other sufferers are Thomas Lingam and True Bordman, who got all bruised up as the result of a realistic fight in the eleventh episode of the "Mysteries of the Grand Hotel" series.

* * *

James Horne will dynamite a house specially built for the eleventh episode of the "Grand Hotel" series at the Glendale studios of the Kalem Company. He expects to complete the twelfth and last episode of the series next week. Mr. Horne is now preparing for the production of "Stingaree," a film adaptation from the novel by E. W. Hornung, the famous author of "Raffles." Marin Sais and True Bordman will play the leads.

* * *

Rube Miller and other members of the Kalem Hollywood company will leave Friday this week for Mount Lowe to make scenes for a "Ham" comedy, written by Lloyd V. Hamilton and A. E. Duncan.

* * *

Thomas Persons, Manager of the Selig Western studios, has resigned and General Manager J. A. Berst is expected from Chicago to take charge of things for a while.

* * *

Colin Campbell and his company of Selig players returned this week from Catalina Island with a bunch of negatives for coming Diamond Special Features.

* * *

Sam H. Spedon made a friendly call this week at the World office. Mr. Spedon advises us that he celebrated his sixth anniversary with the Vitagraph company Friday, August 13th. Fridays and thirteens are evidently Friend Spedon's lucky days as he joined the company on August 13th, 1909.

* * *

Leon D. Netter and E. M. Asher of the All Star Feature Distributors returned to San Francisco, Tuesday this week. E. H. Emmick, manager of the local office, has returned from his vacation looking hale and hearty.

* * *

B. L. Pervinus, proprietor of the Empress Theater, Phoenix, Ariz., was in the city this week.

FIRST-CLASS HOUSES FOR TRIANGLE.

Negotiations have been completed for adopting the Knickerbocker theater to pictures. Through Klaw & Erlanger the Triangle Film Corporation will have control of the time of this theater for one year beginning in September. This will be the New York house in which the plays and comedies of the Griffith-Ince-Sennett combination will be brought out weekly. The film plays will be produced at the regular theater scale of prices graded from $2 downward. The definite date for the first week has not been settled, but the new occupants take over the Knickerbocker the first week in September and will make extensive changes there before inaugurating the new policy. This is the first of the prominent theaters to be secured for the Triangle combination. The new company has also secured the Studebaker theater in Chicago and is expected to have houses in Boston and Philadelphia.

CUB RELEASE DAY CHANGED.

A shift has been made in the release day of the Cub comedies on the Mutual program. Up to and including the release of September 9 the Cub one-reelers have and will be released on Thursdays, but beginning the week of September 13 these Horsley productions will be released on Fridays. The first release by this arrangement will then be made Friday, September 17, and continued on Fridays t hereafter.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

THE IMPERIAL THEATER, MONTREAL, CANADA.

This Handsome Picture House Is Under the Capable Direction of H. W. Conover—Has Big Hope—Jones Unit Orchestrion—Throw, 130 Feet.

THE Imperial theater, Montreal, recently celebrated the second anniversary of its opening. The opening day two years ago will live long in the memories of not only the moving picture trade, but especially the amusement seeking populace of the Canadian metropolis. Moving pictures in Montreal, prior to the advent of this house, had been looked upon merely in a tolerant manner. Houses devoted to the new art were so constructed as to merely meet the more pressing demands. No attempt was made at elaborate architecture, a clean and spacious hall, a sloping floor, chairs, a piano, and projection apparatus were considered sufficient accessories for the operation of a moving picture theater. The Imperial, therefore, took Montrealers by storm. They only took time to recover from the pleasant shock and then attacked the theater en masse. Ten thousand paid admissions on the first day. We shall give a brief description of this beautiful house, although the demands for brevity will not permit us to do justice to the building and its management.

Imperial Theater, Montreal, Ont., Canada.

The Imperial is one of the houses operated by Messrs. Keith and Albee, and belongs to a circuit whose general manager is H. L. Watkins. H. W. Conover is the resident manager. The Imperial cost about $500,000; this figure includes the price of the land. Its location is ideal. It is on Bleury street, only about twenty-five paces above St. Catherine street. This corner is the busiest in Montreal. The building is thoroughly fireproof, and is ventilated and heated in the most approved fashion. The front of the building is terra-cotta. At each side are exit doors. A large and brilliant sign blazes forth the name of the house and above the marquee are two other signs which announce the feature attraction. Where found needed there are exquisite trimmings and ornaments in the same material as the rest of the wall. The disposition of paper and poster publicity is tasty and attracts the passerby. The outer appearance of the house at night is charming. Close to the roof is a row of invisible electric bulbs, and at intervals along the upper walls are artistic candelabra. The floor of the lobby is of tile, the wainscoting of marble and the walls are done in imitation ivory. The lights and chandeliers are in bronze. The woodwork is fumed oak. The boxoffice is to the right and is equipped with an automatic ticket selling device. The foyer has the same decorative scheme. From this doors lead into the auditorium and broad marble staircases mount to the upper floors.

On the ground floor are men's and women's rest rooms. The latter apartment is in charge of a matron and her assistants, and is tastily done in green and gold. The first floor houses the executive and Mr. Conover's offices. From the mezzanine corridor entrance is gained to the loge boxes. The top corridor admits the patron to the balcony. Each floor has retiring rooms. The floors of these upper corridors are of a composition of cement which deadens the sound of footfalls. Along the walls are hung portraits of photoplayers, and one-sheet posters are distributed at regular and judicious intervals. Down in the basement is the boiler-room, which generates heat for the entire building. At the extreme end, and under the stage, is the motor which supplies power to the organ. In the basement will also be found the apparatus which cools and heats the air in the auditorium, according to the season. It is an immense room, into which, by means of a huge fan and a shaft leading to the roof, is drawn air. In summer this air is cooled and in winter it is passed over hot pipes which heat it. It is then forced into the auditorium through small ducts, which find outlet under the opera chairs. There is an ice water tank which supplies cold drinking water to all parts of the building and a vacuum cleaning system is also installed in the basement. The stage is probably one of the largest in Canada, being forty feet deep and ninety-five feet wide, and is capable of accommodating a large spectacle. Mr. Conover has frequent changes in his stage settings. While visiting him recently he showed a representative of the Moving Picture World the model of a new setting. It is a woodland scene, at the back of which the screen is placed. During the intermission the screen is withdrawn and a genuine waterfall is bared to view, with volumes of water hurled over the brink and on to the rocks below. It should prove a pretty spectacle. The screen used is a radium gold-fibre one.

A Section of the Interior of the Imperial Theater, Montreal.

The auditorium is beautiful beyond description. There is accommodation for twenty-five hundred persons. The ceiling is high vaulted and ornamented in colors of ivory and gilt. In the center is a huge bronze chandelier. The color scheme throughout is old rose and ivory. There are large panels of the former hue on the upper walls. The walls beneath the balcony are wholly tinted in this color. The proscenium arch has a beautiful subject in pastels, and over the two large boxes, one on each side of the stage, are larger than life-size figures. On both sides of the boxes are large marble columns. The chandeliers underneath the balcony are set in a sort of grillwork which permits the foul air to be sucked toward the roof. The upper strata above the balcony is passed into the outer air by means of a revolving fan set in the center of the roof. The balcony is supported by the cantilever process and seats about as many people as the orchestra. The loge boxes form a half-circle at the front of the balcony. Exits are on both sides and lead into wide concrete passages. The upper passages are connected with the orchestra exits by means of spacious steel stair-

cases, and the lower passages lead fore and aft, as it were, to the street and yard.

Music is rendered by a $20,000 Hope-Jones Unit Orchestra. It is extremely popular and does much to accentuate scenes of a photoplay. The projection room will charm the eye of all interested in this department. Two Simplex machines are used. The room itself is outside the building, and danger of fire spreading to the auditorium is thus avoided. The throw in the Imperial is 130 feet. The prices of admission are ten cents at matinees, and ten, fifteen and twenty-five cent prices are charged at night. A two-hour show is given continuously from noon till eleven o'clock at night, consisting of six or seven reels of pictures and two or three musical acts. This policy is popular. Mr. Conover, the manager, has been in Montreal picture circles for the last eight years. He formerly directed the old Nickel theater, Montreal, and it was due to the success of this small house that the larger venture was possible. Mr. Conover must be congratulated for his splendid theater and for the admirable manner in which he administrates it.

THE PRESTON THEATER, LOUISVILLE, KY.

Theater's Airdome Attachment Proves to Be Valuable Adjunct—Big Wurlitzer Orchestrions in Both Places.

MANY motion picture exhibitors have begun their careers as operators of airdomes, later branching out into the bigger field with theater buildings, but almost invariably when they go inside they tell the outside goodbye. One exception to this rule is to be noted in Louisville, Ky. Here the Preston Amusement Company, the outgrowth of what first was an "open air," built a new theater and then constructed a new airdome beside the theater. Should the weather become inclement when the airdome is being used, the show and patrons retire to the closed theater where the entertainment is resumed.

Sylvester H. Grove, president and general manager of the company, had much the same ideas as other newcomers when he entered the game about four years and a half ago. Originally a Louisville man, he had spent twelve years on the road with theatrical companies. When he first interested himself in motion pictures he planned an airdome to operate not more than a few months during the warm weather. He formed a partnership with Adam Eigelbach and the two men put up $2,100 with which to construct an airdome. This structure was erected on leased ground at Preston and Camp streets and was provided with 600 seats which were merely marked off on pine benches. The venture was a go and the books at the end of the season showed that a satisfactory profit had been cleared. The more they thought about giving up for the winter the less the two men liked it. As a result of a good deal of figuring and discussion of their plans with several other men, they at length organized a company to build a theater on the site which had been occupied by the airdome during the summer. The new company was incorporated as the Preston Amusement Company, taking its name from the street, with a capital stock of $5,100, the incorporators including Sylvester Grove, Adam Eigelbach, Theodore Droppleman, Edward Tobe and Edward Peltier, the latter soon disposing of his stockholdings to the other incorporators. Mr. Grove was elected president and general manager; Mr. Eigelbach, vice-president; Mr. Tobe, secretary, and Mr. Droppleman, treasurer.

Sylvester H. Grove.

On December 30, 1912, the new theater was completed and opened. It is a brick structure, one story in height and seats 544 in regular theater chairs. The aisles are of concrete with wood flooring under the seating space. The floor slopes toward the screen with a gentle incline. The box office is situated between the main entrances. Two exits are provided at the front, in case of emergency, one exit at each side of the building and one at the alley, in the rear. The plot of ground which had been leased for the first airdome was purchased for $35 a foot. The land on the other side was tied up in an unsettled estate and could not be purchased at that time, but fifty feet was later obtained for $27.50 a foot, giving the company a total frontage of 100 feet. The theater covers a space fifty feet wide and extends back to the rear of the 150 foot lot, with a set-off of fifteen feet in front, due to building restrictions. A stage was built at the rear of the house, 24 feet wide, 17½ feet high in the opening, and 21 feet deep. Vaudeville was tried out in connection with pictures for about eight weeks, but receipts were found to be $40 to $50 a week less than during the weeks when no vaudeville was shown, so it was discontinued.

The new theater cost the company about $14,000. During the first six months bad weather was encountered and an average loss of $60 to $70 a week was met with. Some of the members of the corporation became disgruntled, but decided to stick and at the end of the year the profits totaled something over $3,000. About this time Henry Peltier, who was playing a drum in the theater, sold his $600 interest to the other stockholders for $975 and withdrew. He has since opened a theater on Shelby street, four blocks away. With improvements made since that time the company now has an investment of about $22,000, which is clear of indebtedness. The theater ran along for a year and a half and through

Preston Airdome and Theater, Louisville, Ky.

its first summer. It was discovered that the house was hot in the summer. Early in the spring of 1914 another company took over the old Lion Garden, a few blocks further in Preston street, and spent several thousand dollars in converting it into a high class airdome. Manager Groves decided that he must keep his patrons cool in order to hold the summer business. A meeting of the officers was arranged, the case put before them, and it was decided to purchase the fifty feet of ground to the north of the theater and construct an airdome. The work was started on June 1, after the Woodland had opened for business. In two weeks the show was in operation in the new airdome. It cost about $1,500 less than the ground upon which it is built. It has a seating capacity of 886, making it considerably larger than the main theater. The advantage of the combined winter and summer theater was not long in becoming generally appreciated, not only by the management, but by the patrons living inside a radius of several blocks. Mr. Groves expressed the opinion that the suburban theater can generally acquire land either by lease or outright purchase at a figure which makes the outlay for an airdome very small in consideration of the effect it has on building up business. Showing the theater's patrons that you are striving to make them comfortable has an excellent effect and shortly means steady crowds the year round. Mr. Groves said there was no real reason why the suburban house should not have an airdome attachment, and he certainly would not be without it himself.

Until a few months ago the company used a two piece orchestra, composed of a drum and a piano. The union musicians around town demanded a raise of from $12 to $18 per week, and rather than get into a "rukus" with union labor, which would have cut down his business, he decided to do away with the orchestra, and at once installed electrically operated pianos in both the theater and airdome. The $1,750 Wurlitzer instrument in the airdome plays thirty pieces or forty two-piece short combinations. The big instrument installed at the airdome was so large that a special house was built at the side of the screen. This house is arranged with large double doors which are folded back when the piano is in operation, and closed to keep it from the weather when

shows are not on. It is therefore not necessary to move it at all and it is absolutely stationary. This season the old airdome benches were removed and the new divan seats manufactured by the American Seating Company, were installed. The seats are arranged in rows of twelve on each side or twenty-four seats across the theater, The two side aisles are three feet six inches, while the main aisle in the center is a full five feet. The airdome now seats 888 persons.

The management of the Preston has made Friday night its big feature night, and Saturday night its souvenir night. On Friday night a five or six reel feature is shown. When these feature shows are given in the main house children are compelled to pay full admission prices of ten cents, due to the fact that every seat is needed to seat the large crowds which attend. When the airdome is used children are admitted at the regular price of five cents, which prevails during the rest of the week. Arrangements have been made whereby patrons of the theater who prefer more expensive souvnirs may save up tickets until they get six or a dozen or more and are given expensive presents such as water sets, silver sets, etc. In order that no woman might secure two tickets, one through the man who happened to be paying for them, the souvenir tickets are not issued at the box office but are given to each woman at the door by the ticket taker. They are printed and have the company's seal embossed. On Tuesday nights one dollar's worth of trading stamps is placed in envelopes and given with every ticket purchased at the box office. The dollar's worth of trading stamps represents an investment of two and one-half cents, but fills the house when otherwise only a meagre attendance would be in evidence.

Mr. Groves was one of the first members of the Louisville Photoplay Association, having come in directly after the organization of the body. He attends all of the meetings and has been thinking of joining the State Association for some time. One of the big improvements which will be made in the main theater this year will be installation of a heating plant. At present the big room is heated by large stoves placed at both ends of the theater. At the time the theater was built the building restrictions were such that the company could not get a permit for installing a boiler in the basement of the building and could not afford to cut the size of the main room and build a boiler room in a separate building at the rear. These restrictions have been changed and heating equipment will be installed in the basement before cold weather.

REX THEATER, VALE, ORE.

We publish herewith a photograph of the Rex Theater, Vale, Ore. It is a 300 seat house, and was built at a cost of $8,000. A Power 6A machine is used, and the program is composed of Universal pictures. The program is changed every day. J. B. Quesinberry, the owner, can be seen standing in front of the theater. He has been a subscriber to the Moving Picture World for several years, and awaits each number with interest.

SULLIVAN PURCHASES THEATER.

The World-in-Motion Theatre at Whitehall, N. Y., has been purchased by Herman E. Sullivan, the owner of the building, who will continue the business. For seven years the theatre has shown the best pictures and has become a popular place of amusement.

STRAND THEATER, ASHEVILLE, N. C.

Blomburg Amusement Company Opens Big Picture House.

THE Strand Theater, in Asheville, N. C., which takes its place in the ranks of the handsome amusement houses of the South, had its initial opening in the early part of August. The Strand is of substantial construction, conveniently arranged, and is attractively decorated. It is located at the corner of Lexington and Patton Avenues. Elaborate preparations have been made by the Blomburg Amusement Company, which operates this theater, in making it a place of beauty, and nothing has been overlooked in making it decidedly a place of comfort for picture fans. The lobby, which faces on both streets, is finished in tile with myriads of electric lights about the ceiling.

The interior of the house is illuminated by the so-called direct-indirect system of lighting, the electric bulbs enclosed in ornamental globes. It is finished in a color scheme which includes old ivory, French gray, cream and old rose. The chairs are of the opera type, upholstered in leather, and arranged so as to provide every comfort for the patrons. There are three aisles between the seats. The exits on the west side leading into Lexington avenue are for use in case of an emergency. The electrical annunciator will be of convenience to patrons, for at all hours patrons upon entering the theater building will be able to see just what portions of a picture are being shown.

The operating room is constructed of concrete, steel and asbestos, making it as near fireproof construction as it is possible for human beings to devise. Two modern projecting machines have been installed. In front of all openings are shutters working automatically and which drop in case of an accident, entirely separating the operating booth from the remainder of the theater.

John Pratt

JOHN PRATT, the new Lubin director, who has filmed such plays as "Shore Acres," "The Garden of Lies," "The Fighting Chance" and others, has begun work on the great war play in which Rosetta Brice, Richard Buhler, Francis Joyner and Charles Brandt play the leading roles. Mr. Pratt, who was born in Massachusetts, in the days gone by, was one of the best known baritones on the American light opera stage. He appeared with Eddie Foy in "Hamlet on Broadway," with Blanche Ring, with Lina Abarbanell in "The Balkan Princess," "The Girl Behind the Counter," and other Broadway successes. Three years ago he decided that there was more scope for his ability in the motion picture world.

John Pratt.

In the new Lubin war play, which is as yet unnamed, Mr. Pratt promises many surprices for the photoplay-goer, both in photography and in acting. The play itself, written by Louis Reeves Harrison, while a war play, depicts only the effect of war—burning villages, scenes in hospitals, and the like. During the entire five acts only one shot is fired. It is expected that this very unusual and stirringly powerful play will be released for the public before the end of September and that it will create a sensation from the prophetic nature of its theme.

The play is an unusual one in every respect from the absolutely unique opening scene to the denouement, and the members of the direction staff have been watching preparations with unusual interest, for it has come as a break in the dreary run of war dramas that are weakly inefficient because they derive the small appeal they may possess from the mass of actors employed; the purely visual appeal of bulk. Mr. Harrison has not taken his "punch" from the war. To the contrary, his is the first story to date that puts a punch in war. The story as such rises superior to the cheap appeal of mass action. It reaches the eye effectively, but it keeps on going until it reaches the brain and makes its greater appeal through the intelligence.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Organs.

TIDINGS of great joy! Old readers will recall that once we used to quote liberally from the Academian, published in Selma, Ala., by the Academy of Music. Some will recall the regret with which we announced its demise. Now R. B. Wilby, the man behind the typewriter, says:

> Yesterday I received from the Strand Amusement Company an offer to manage three houses in Montgomery, and that "manage" means what manage is supposed to mean. This was the direct result of the publication of "The Academian" and the praise given it by you. I am more grateful than I would care to try to tell you.

That is cause for joy, but part of the joy is dashed by the second section of the letter, which reads:

> Particular emphasis was placed by the officers of this company on the publication of a weekly. I've got to get out a better one than they can find somewhere else, or I have to come home again. So I'll be under even greater obligation to you if you can give me a list of some of the best ones, that I may ask for copies.

That is where the rub comes. When the Academian flourished we had a regular paragraph devoted to the "exchanges" of which there were more than a dozen. Exchanges meant publications of a higher aim than a weekly program with some reading matter. Now Mr. Wilby asks for the names of present day house organs and we are forced to write him that there are none. The request crystallizes the thought we have had for some time:

What has become of all the house organs?

A few of them we can trace. Jack Nash's Isis News went down when the big strike came in Trinidad, Colorado. Four or five of the others were dropped because the big boss had only one eye and that was glued to the debit side of the ledger. One or two were dropped because it was too much work for the manager, but others are still unaccounted for.

Why has this most useful means of publicity been permitted to drop? Surely there must be some intelligent managements in this country, willing to look on both sides of the page and see the returns as well as the expense. As the matter stands the best edited organ that comes to our desk is Real Reels, and that is the organ of an exchange and not a house.

But Still.

We do not believe that Mr. Wilby would derive great help even from the best of the old ones. He wrote with singular sincerity and conviction. He made his fight for good features at higher prices. He won it.

There is the point. He won with a house organ and he won in a few weeks. Then the man higher up grabbed the axe.

There is positvely and absolutely no form of publicity that is better or more immediate in its results than the well written and properly distributed house organ. There is not a single other form of advertising that can approach it. There is no more valuable a form of approach to the patron and the prospect than a publication so well written that it will be read with interest, and—in so far as we know—there is not in existence today a single house organ that reaches the proper standard.

There never has been a time when the manager was under greater necessity for getting all the business-making publicity he could. There never has been a time when managements stood in greater need of opinion-forming mediums, and yet we cannot direct Mr. Wilby to a single publication of the sort he seeks. As we have said, comparison would do him little good, for he was always at the head of the class, but there is nothing for him. There are some programs that have an editorial page. There are others that from time to time speak with force and conviction, but these efforts are mostly sporadic and lack the cumulative effect of continuous publication and continuous hammering on the point at issue.

Needed.

Today the Exhibitor needs something more than a medium that tells what he shall have next week. It is most vital that he should be able to convey information as to his program to as wide a clientele as possible. That always has been necessary and the foundation of the program and house organ alike, but the Exhibitor stands in growing need of something more. He must have his own organ, his personal mouthpiece. Take the matter of censorship alone. If he has it, he needs to fight it. If he is as yet free from censorship he should not rest in false security. This immediate minute is the time to prepare to fight the busybodies.

This is written in Philadelphia. Last night we saw a two-reel subject that ran but 1,250 feet. The rest, it was said, had been deleted by the State Censorship. There is left an incoherent and incomplete story. The patron is cheated and the Exhibitor is cheated. One is not given the entertainment he has the right to expect. The other loses the patronage of the first, for *censorship is killing the patronage of theaters wherever it exists.* The man who wants his coffee with cream and sugar will not patronize the restaurant that serves him the cream and sugar but withholds the coffee on the grounds that it contains caffeine and is not good for his nerves. In precisely the same manner the average theatergoer will not continue to patronize the pictures if he is offered an incomplete and incoherent jumble of scenes, more or less related but not carrying a complete story. He does not want to see Jim Smith on trial for the murder of John Brown when he knows nothing of John Brown's death or his manner of taking off because the censors were afraid it might injure the morals of the kiddies.

With a house organ the Exhibitor could explain that it was not the fault of the manufacturers or the house but the fault of the censorship created or at least permitted to exist by the disgruntled spectator and his fellow citizens.

Half a dozen well edited house organs each in the cities and a good small issue in each town would kill a foolish censorship within six months. But the stuff would have to be well written, direct and written as argument instead of abuse.

Such other questions as advance in prices, the adoption of the reserved seat policy, advance sales and the other improvements that are bound to come slowly could all be hurried along with an organ that is read, and this entirely without detriment to the good the publication can do the immediate business of the house in advertising current displays.

Let's Do.

More than one local censorship has fallen flat through the use of a house organ. Let us have more of them.

The local photoplay page in the Sunday edition is all right in its way. It has a place in the scheme of things, but it is far more important to have your own issue in which you can talk to *your* patrons direct. This self-same R. B. Willey tried the scheme of publishing the Academian as a department in the Sunday paper and he found that it did not pay because he had to make his stuff too general. He could not write what he wanted to, but what the newspaper management wanted him to. Your own sheet is *your* voice. Even your published advertisements in the public prints, carrying the same matter to a comma will not have the same effect. In your own publication you get your man over into a quiet corner, tell him something that interests him and then tell him of your own affairs. In comparison even your advertisement is like making an announcement at a mass meeting while a speaker is on the stage and trusting that the people you want to reach will hear what you say.

This is not intended as an advertisement, but Picture Theater Advertising, which will be off the press in a few weeks, will help you to run such an organ.

Still Talking Censorship.

And still talking Censorship: it was recently suggested by a reader that leader be used to indicate censorship cuts. The matter was editorially commented upon by Mr. Bush, but it should be kept before the Exhibitor. Nothing can more surely show an audience the absurdities of the censorship than to show them just where the cuts were made. It will interrupt the run of a story, but no more than will a senseless cut. A little educational work along these lines will help vastly.

Nifty.

Jay Emanuel of the Ridge Avenue theater, Philadelphia, gets out a single sheet program that runs very nicely for the space it fills. He does not try to do too much, but he does a lot. At the top is a panel head and at the bottom an underline in calendar form. In between there is merely the running story something after this style:

> WEDNESDAY: THE BOSS in 5 parts, with *Holbrook Blinn and Alice Brady.* An interesting play of the rise of a bartender to political boss, his fight to dominate a rich family because he loved their daughter and the final winning of the woman who married him to save the family. Others.
>
> THURSDAY: THE ROMANCE OF ELAINE in 2 acts, featuring *Pearl White, Creighton Hale, Lionel Barrymore and the Mysterious Mr. X.* See what happens to *Elaine.* Will she marry; will she be rich; will she be a society woman or a domestic wife or ? Watch the succeeding chapters to be shown here every Thursday. Also *Chas Chaplin in* WORK in 2 reels of fun. And others.

For a small program this works about as well as anything that can be done. In the original an eight point is used but with such high ascenders that it really counts as a six point in the number of words to the line.

Certainly.

Here is a letter from our Portland, Oregon, correspondent. It is self-explanatory. It runs:

> I am enclosing herewith copies of heralds issued by the Page theater, Medford, Oregon. They were handed to me by Mr. Merrick of the General Film Company's Portland office, who advises that the herald is a lot better gotten up than any he has seen in the Willamette Valley.
>
> Just how effective this herald is in Medford is illustrated by the following: The Page theater is the only picture house in Medford that gets 15 cents admission; in fact there are few picture houses in Oregon that get this price. The U. S. census gives Medford a population of 9,000, but, of course, the Commercial Club gives it more. At any event the Page theater seats 1,200 people. One night recently when a Billie Reeves comedy was billed the house was sold out at 5 o'clock in the afternoon. During the evening the heralds were distributed and after the audience had departed Mr. Merrick and Mr. Page stood on the outside of the theater and counted only two papers that had been thrown away on the sidewalk, which is somewhat different from the usual litter in front of a theater after an audience has departed.
>
> Knowing the interest of the "World" in successful advertising, Mr. Merrick has requested me to pass these samples to you for comment in the "World," and while the style is not new, there must be something alive about it to make it successful.

Certainly there "must be something alive about it to make it successful." And that "something" is merely that the management does not fill four pages with second hand synopses of coming films and expect the man with fifteen cents in his pocket to read the sheet with intense interest. Mr. Page is willing to pay for what he gets. He has some local items and personals of general interest. He does not confine himself to the pictures alone. He pays for reading with reading matter. The purely house program is good, but the house program with some local stuff as well is ten times better and it is because of the local matter that two men with keen eyesight saw only two of the sheets that did not go home with the recipient. It's a simple little proposition. It is what we have been preaching these many years. There never has been a house organ yet that was properly run that was stopped because it did not make money. This program has run only two issues and enthusiasm is young. If the editor can keep on being enthusiastic then the program will keep on making money for him, but it is the grind: not the lack of profit that makes the program dry up, unless its the man above who kicks at the expense.

These programs are four pages on good (but not too expensive) paper set in eight point leaded and carries about 30 per cent. local reading matter. We will appreciate it if we are placed on the exchange list. We want to watch it grow.

Why Not?

A correspondent asks that manufacturers be requested to give the cast at the end of the reel, where it may be read *after* the audfence has become interested in the work of a certain player.

This is merely saying again what we said a couple of years ago in the Photoplay department, but it suggests that the house prepare a slide giving the cast, to be flashed both before and after the subject. It will interest many and further the interest in the player that is largely responsible for holding the spectator's interest.

Effective.

Here is a cut of a display used by the Portola theater, San Francisco. The important part to the exhibitors is that the display is made with material supplied for the purpose by the V-L-S-E, which, in many other ways, has shown a disposition to help the exhibitor to display these subjects to the best advantage. This display is for Selig's "The Rosary." Naturally in a photograph the light must come from the front. In the advertising itself the light shining through the cardboard cut-out windows give a richness of display that the photograph, excellent as it is, cannot show. Anything at all out of the usual run is good for lobby work. Good stuff like this will add immensely to the drawing power of a subject. Selig posters and lobby display photos are utilized to good advantage.

Yes, But—

J. P. Scully, of the Grand, Glenmora, La., writes:

> Between your "ADVERTISING FOR EXHIBITORS" and Richardson's Department and the various helps you both give in the World I feel that I am now about in the stage where I can feel pride in my efforts to amuse the "pepul."
>
> Am herewith enclosing a couple of this week's programs for your criticism—they are in my opinion a little different from the general run that the majority of small town houses get out.

It is a nice looking program, but no better than a lot of other "small town" houses get out. As a matter of fact we think that Mr. Scully pays too much attention to the niceness. The paper is a good (too good) quality coated stock. It is a paper to be proud of. It takes the cuts nicely. Almost every day carries a portrait cut and they all come up well, but if we had to pay for the job we would want the durned thing to work hard for us. We would prefer utility to mere beauty.

The front page carries a two point rule border. In the center is a portrait of King Baggot in the familiar U. Above is a 24 point "program" and an 18 point "La-Grande theater." Below is a six point "week commencing" and a twelve point date. All four lines are in light face Gothic. Gothic is far too severe for a title for a program. An ornamental display face should be used and the theater should be more important than its program. For that matter the "Le-Grande" should be more than "theater." It is a mighty poor type job.

Inside things are a little better, but with the space at command some of the lines could have been made six points higher with good effect. The display is weak and in two instances the body type is permitted to overshadow the display lines, which are crowded to the top and bottom. The days are not dates, as they should be.

But, worst of all, there is a whole back page going to waste. Not a line about the house or coming attractions or pictures or anything else. Just plain white paper on a page that had to go through the press with the front page, anyhow. Mr. Scully wastes 40 per cent. of his space. It looks nice, but it is loafing on the job—loafing shockingly. That back page is large enough to carry a double column of house chat, gossip or general reading matter about the pictures or half that and half underline. An Exhibitor like Ezra Rhodes would make that much space last him three weeks and work every minute of the time. Handsome is as handsome does.

Getting Personal.

A. G. Wunderle, of the Wyckoff, Brooklyn, sends in some more programs. They are better than the last, but they still are far too full of type. You must be the darndest sort of dyed-in-the-wool fan to be willing to read it all. That's because he tries to say too much in display type. For a full week and some extras in full pages, he should go in more for a running program, picking one headliner for each day and putting the rest in eight point.

He is using a paragraph of "personality" stuff. It is just a little forced yet, but he seems to be getting the trick, but he should talk to the printer about getting type that says as much and looks lots less.

Cut Copy Again.

The manager of a New England exchange sends in a photograph of a display fixed up for an Exhibitor. Then he pasted a corner of his letter to the face of the photograph. This will explain why the photograph was not used.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

About the Market.

SELLING manuscript is a lot harder than writing it. You can write what you please, but you can sell only what pleases the editor, and naturally it is difficult to tell precisely what will please the editors. More than half of the letters of inquiry that come to this department have to do with the question of selling, and it is not possible, as a rule, to give satisfactory answers.

The best general advice is to tell the inquirer to read the stories of the releases and form a judgment from those, but this is not an infallible system. Most companies have two or three hundred film subjects in the vaults at all times and they may put out something that represents the ideas of a year ago. It is not a bad release, it may even be good, but it has been held back for some reason and it is now put out, not because it represents the wants of the company at the moment, but because it has been made and so must be pushed to release. Naturally these films do not help the reader in his study of wants. They may even mislead him.

At the same time this is the most certain method of getting a line on the general idea of a company's wants. It is a more accurate source of information than any other, and it is about the only one that will work out at all well in the long run. If the releases are read with understanding, they form a reasonably accurate guide. But they must be read understandingly. Suppose, for instance, that we see in the Vitagraph releases a story that very evidently was written to fit Billy Quirk. Mr. Quirk is no longer with the Vitagraph. It is improbable that they have another comedian working in precisely the Quirk style. The comedy should be dropped from consideration. Evidently this is a dead want and not a live demand. Another company shows sub-tropical stuff that was evidently made in Bermuda or Florida. Naturally they are not buying similar stuff in June and July. The subject must be discounted unless it serves as a reminder that the company works a certain location in the north in summer and might be able to use that stuff.

There is another angle. A comedian, or a pair of them, work a certain line of stuff. The sameness of the stories suggests that a staff writer is supplying the want. It will be useless to try to get in there. In the same way it is not probable that a company will care to make continuous use of an unusual property, such as a submarine or an airship, a wrecked steamer or a burning oil field. But the use of such things suggests that the company does like novelties and something else may be suggested to them and favorably considered.

Some monthly magazines purport to give a buying list. Some exist mainly upon this feature. Not one of these is or can be wholly correct and some of them are less than fifty per cent. correct. They may have obtained the information direct from the company editors and yet be wrong by the time they can get the information into print. It was for this reason that this department long since abandoned the idea of running a market list.

In the same way even the detached and apparently authentic item may be wrong. An editor may announce that he will pay the highest prices for scripts and forget to add that his idea of highest price is fifteen dollars a reel.

There is only one way to get at the market and that is to send stuff to a company with a silent prayer and if it comes back, then send it somewhere else. And you cannot take someone else's word for it, for one may be told that a company is not buying because his stuff does not suit and he may tell another whose stuff might be purchased if sent in.

One of the best known of the editors, recently turned free lance, sends this message to the writers in general: "If you have good multiple reels, wait a while until they get over the book craze." He has been in touch with most of the feature markets and everywhere he finds the same foolish idea that if a story is printed in a book or as a play it must be, for that reason, better than an original story written especially for photoplay presentation. Some of the makers have already begun to have suspicions that part of their failure is due to a bad choice of books, but they are keeping along with the procession fearful that if they offer original stuff against book adaptations, they will be regarded as cheap. They will trail along until one of the really big companies has the nerve to change over to stories suited for photographic representation and then these men who now turn up their noses at the work of really competent writers will be falling over their own feet and other people's in their hurry to get hold of original matter. The supply of really good stuff between covers is pretty well exhausted. Let us also await "The Day." Meantime some writers can get work as adapters at a price ranging from $10 to $25 a reel—which is another reason why some book stories are almost offensively bad.

Test out the market with the regular programs and keep in touch. Read every line of every issue of this paper. Learn of the change in location of companies, keep in touch with the changing of the stars. Know about your business. That is what a trade paper is for.

If you'll do that you'll not ask where you can land a story about Jonah and a paper whale, about Uncle Tom or the Early Christian martyrs. You'll be able to write the stuff the market wants, and if you do that you can sell some of it even now.

Technique and Idea.

It is all very well to say that it is the idea and not the technique that sells, but it is the idea plus real technique that sells best. We saw a story the other day (it was one of Louis Reeves Harrison's, by the way) that sold as much for its technique as the idea. The idea was big; too big to be conveyed in faulty technique, but the script was so beautifully done that it will be put on with less difficulty than a one reel in which the idea is good but the development deficient. Someone, either yourself or the director, must realize the idea in action. He most assuredly will pass over the story that he must study for days in favor of the one that requires merely to be made and the director paid the highest compliment to Mr. Harrison when he said that he could use the script for a joining slip, meaning that he could make it absolutely without change and get a picture. Sell on idea if you must, but try always to get the action as exact as possible and in time you'll be recognized as a time saver whose scripts do not entail a delay of two or three days while the director and his assistant straighten the mess of action out. Stories *are* mainly purchased for the idea, but the preference is given the story that is well told in precise technique.

In Combination.

Lately a picture authority stated that all authors should be dreamers and idealists. And we added that they should also be practical men. It is a peculiar combination, but a necessary one. The really successful writer is an idealist with common sense. He must be a dreamer; a visionary, else his stories are no better than a low average output. He must have his idealism tempered by common sense else he will not meet his market. He must be able to dream in terms of mobs and armies and write the idea in terms of ten or a dozen men, else his script is too huge for production. More than this, he must be able to hold his thoughts to the camera side of pictures. It is very true that the camera can be made to follow the thinker, but sometimes only at a cost that makes production prohibitive. The true author is enthused by his idea, but all the time his sub-consciousness is acting as a governor and holding him down to things that can be done.

The author should be, like the actor, temperamental, but not too temperamental. The artist should be wedded to the artisan in his mental composition if the best results are to be attained. The man who can give a superb performance of a role such as Othello because he throws himself completely into the part, may, at times, completely eclipse the lesser light who merely acts the part, but the artiste who acts on temperament alone may give a performance subordinate to the actor if his dinner disagrees with him or his corns ache, while the actor, the man who acts and who gets his results through carefully planned emphasis and gesture, will give an equal performance at all times because he considers acting and not his feeling of the moment.

Be a genius, if you will, but strive to have something of the workman in your make-up, as well, or you will find that you cannot get on paper the idea you want to convey to others. You will stutter in words instead of in letters. Your thoughts will be too big for the paper on which you write.

The Start.

Again comes one of those letters that says in effect:

> With the directors writing their own scripts. With the studios employing staff writers. With famous authors selling their book rights. With all these factors, what chance does an unknown beginner have to sell a story, even if it is good?

This sort of a grunt is piffle. The motion picture business is not a Charity Organization Society nor yet a church fair. It is a commercial enterprise. It does not engage in the purchase of gold bricks, but it will buy the real metal in the open market if the offering will stand assay.

The business was not organized to purchase the scripts of the unknown beginner. It will purchase good scripts, and when you can write good scripts, then you can sell, but not before, and it is the editor who has to pronounce them good; not yourself and your friends.

This seems to be something that few novices understand. Knowing what gems of literature they are writing, they cannot understand why they cannot sell and the explanation that hurts their feelings the least is that they have no chance. The editors and the inside writers are in league against them. They are the subjects of unjust discrimination. It never occurs to them to think that their stories may be poor and not available. They are the victims of a hellish plot.

If they keep on working, they outgrow this stage and reach the second, wherein they know the stuff is poor and wonder if they ever will find success. This changes to the third phase, when they find that some stories are better than others and, by offering only their best, they sell the pick of their product. Success in selling is the fourth and last stage. It may be reached in two ways. The first of these is the simplest and generally the most advisable. It is to write what the author knows the market wants. It may not be what the public wants—according to his own idea of what the people desire. It may not be what he wants to write. But it will be what editors are most likely to buy. The other plan is to keep on writing until the product is so good that through sheer weight of merit the matter must be sold.

There are a few—a very few—men who can write precisely what they please with the assurance that there will be found a market. The

majority of the writers of the best sellers write what the editors think the public wants—and the editors usually are right.

To be a hack writer; one who writes to order, is more profitable than pleasant. It means regular money and perhaps good money, but there is always the feeling that under other circumstances better work could be done and greater credit gained. The ideal state of authorship is to hold on to the other job and so to be able to write what you please.

But whatever the course followed, imprint it on your mind that you must pass the novice class; you must go beyond the second and third stages before you can hope to reach the fourth. Ninety per cent. of those who start fail to pass the novice stage because they are too busy worrying about lack of sales to do their stint of practice work. They want to get the money first, and so they never get any.

Cutting and Closeups.

One well-known director suggests that it is hurtful to the author who lacks ripe experience to talk too much about close-ups and cut-backs. In most instances, he argues, this is carried to excess and should be stopped. We are not wholly in agreement with him in that we believe that an author is better qualified than the director to get his own ideas over, but there is food for thought in the suggestions offered. He says:

> You make trouble for the directors—at least you do for me—when you teach about cutting back and close-ups. Take a script I had very lately as an example. There was "Room A." That was the entire set. Then there was "Room B. Left hand corner by the piano." There were also other letters down to F. and returns all the way back to A. Many of these sets of scenes were one continuous scene interrupted by close-ups as suggested by the author. I had to take each series of scenes, write them as one scene and then make the scene from that, coming in for close-ups as the action seemed to suggest. At the same time I wrote the cut-backs as one scene and played them, cutting them up in the script. The author sought to show what he wanted the director to do, but he did not know what the director was going to do or could do and so he made labor instead of saving it.

Much of this is very true. Many directors like a moderate amount of cutting back to be suggested, but others prefer straight scenes which they cut up themselves. They get, for example, a script that in part runs in parallel action. They laboriously cut it apart and cut it in the wrong place. They are not sufficiently expert in production to know just when to cut or how. It would be better to write two long scenes and leave the rest to the producer. On the other hand, the author who combines skill as a writer with a really intimate knowledge of production should be better qualified to indicate the cuts since he best knows the story. Then the director who prefers to make the series of scenes as a whole has only to run the flashes together and make it as one scene, cutting apart where he joins.

In other words, unless you know the studio thoroughly, do not cut back too extensively. The writer who has never been inside of a studio not once, but many times, cannot possibly write a hundred scenes to the reel and get a producible script. Generally even the trained writers seldom go above sixty scenes. They leave the rest to the cutting.

Two Reals.

Arthur Real writes from Philadelphia to suggest that other things than war have their own horrors. He says:

> Talk about War Babies: I think there is more to be said about Film Babies. "After her baby was born, Flossie returned to her husband," or did one of the hundred other things that makes such things stories.

It used to be that whenever the beginner wanted to get intensely tragic he picked a character out and shot him. Now that the Censorships are more severe we get more babies than ever because there must be some mainspring.

Another thing Mr. Real objects to is that a story that had an Indian character called Indian Ike was returned with the suggestion that an Indian name be used. He objects because the name he used was the name of an actual Indian. Precisely. We know of Indians with less convincing names than that, but until the entire photoplay clientele of the world is educated to Indians named John Washington and Peter Poppenhoeffer we are going to keep on writing about Rain-in-the-Face and Man-Afraid-of-His-Mother-in-Law. For a mere fifty or even a hundred dollars, we cannot undertake to educate the civilized world to the intricacies of Indian nomenclature, and so we'll write what audiences will accept without question.

This is a thing that so many stumble over. If you know for an actual and positive fact that a man fell out of an aeroplane and fell into a smoke stack that so exactly fitted his girth that it acted as an air cushion and saved his life, put it in a comedy, but do not try to use it for a drama. It's a fact, but it sounds like a lie and will not be believed.

Another Annual Report.

Several of the Inquest Circles have reviewed their season's work, but it remained for S. A. Van Petten, of Chicago, to report his personal progress. It makes interesting reading, for Mr. Van Petten has merely studied along good lines and tells how he worked. He writes:

> How about a first annual report from a "long distance student?" (See your department in the World, issue of August 8, 1914, at page 880, under the heading, "A Study System.")
>
> **To begin with, let me say that as far as my extremely limited time has permitted, I have followed the study course outlined, and I intend in the future to pursue the same methods, devoting, if anything, more time to plotting.**
>
> And right here, before I forget it, I want to bear witness to a truth mentioned by you many times—and incidentally drop a smile at my own "luck." The first photoplay I ever wrote, absolutely the first one, I submitted to one of the eastern companies, and on receiving it back I threw it in a drawer where it lay for several months, during which time I *w-o-r-k-e-d*, principally plotting. And then one day I ran across this script, sent it out without a change—and it sold, first shot. Now, suppose I had been unfortunate enough to have sold it the first time. Would I have spent all those months plotting? I'm human. The answer is easy. Honestly, Mr. Sargent, I believe that a sale within the first few months, and within a year with many, is absolutely a calamity.
>
> And even today, with my "year" up, I know (as well as I know, that real photoplaywriting is a profession, requiring every bit as much study and experience as law or medicine, and if anything, requiring more natural aptitude)—I know that the finest thing that can happen to me is to have every one of half a dozen comedies now being held for consideration, come back "with regrets."
>
> But anyway, I am going to show that I have a little common sense. During my coming four weeks' vacation I am going to devote all my time to plotting, etc., writing no full scripts for submission.
>
> With my course of study you can readily understand that I have not had time to write very many full scripts, and of those I have written, while a number of them have sold, I have never written one that I was at all satisfied with—that came anywhere near what I consider a perfect photoplay. Not that I didn't work hard on them—I average usually about three weeks to a reel, sometimes longer. In fact, once I put in 40 hours by actual count in writing a 300-word synopsis. The comedy was rather complicated, and unless the closest attention were given the thread would easily be lost. My problem, therefore, was to write a synopsis so simple and easy to understand that a weary editor could follow it with one eye shut. Did I succeed? Well, it sold.
>
> As I say, I'm never satisfied, and I suppose I'd work on one story for six months, hoping to make it perfect, if it wasn't for your repeated warnings. Every time I resolve that the *next* one I write will be the perfect one. And I suppose this will always be true—always striving for the well nigh unattainable.
>
> As to my treatment by the companies, I have been well pleased with it. From a number of editors I have received most valuable suggestions and criticisms, for which I am very grateful. Checks have been forthcoming with pleasing promptness upon acceptance. I have had no ideas stolen. My scripts have been carefully handled. As to the general complaint about holding scripts for long periods (and I've had my share of it) I believe in playing the game, and I'm perfectly willing to let any responsible company hold my stuff as long as they wish, whether six months or six days.
>
> I enjoy photoplay-writing immensely—"enjoy" isn't a strong enough term—I love it. Otherwise I wouldn't be at it, for until lately it has been a considerable financial loss to me through having to "steal" time for it from my court reporting.
>
> For the past few months I have been specializing in Polite Comedy, as I enjoy it most and seem best adapted to that branch of the game. *But don't get the impression that I think I have "arrived."* I haven't even got started. I've just "got set" and am waiting for the starter's pistol. As you frankly told me, my study method with its tendency to over-elaboration and undue caution is not conducive to speedy success, but I'm going to the bottom of everything, and learning the photoplay game from A to Z.
>
> I intended to tell you about my analysis system, my clipping book, and a few other schemes I have, as well as my conclusions on the shorthand note taking proposition, but I see now you're getting tired of reading this confession. (Send them, please. E. W. S.)
>
> In conclusion, I hesitate to speak of the benefit that I have derived from your "Technique" and your department in the Moving Picture World—hesitate because if I were to say my honest belief about it, my words would bear the ear-marks of insincere flattery. So I will merely add that they have been of incalculable help, and I do thank you from the bottom of my heart.
>
> Several times I have been on the point of writing you for help on various points, but realizing that it's far better for the beginner to dig things out for himself, I did not. But I serve warning that you'll be called on in the future occasionally.

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(Second Edition)

By EPES W. SARGENT

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Conducted by F. H. RICHARDSON

Important! Operators Notice.

THIS department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country: Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the data as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the *headquarters* of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now please understand that I *must* have the following data: First: What make of film is it? Second: Does it come from a Universal, a General Film, a Mutual, or an independent exchange? Third: What day was it received? *Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 99.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is it that causes condensing lenses to discolor? What are the effects of discoloration of condenser lenses as applied to the result on the screen? Is it better to use a spot of large diameter or of small diameter? Explain, in detail, your views as to this highly important matter.

Roll of Honor on Question No. 93.

The answers to question No. 93 were few and far between. I think Joseph H. M. Smith is the only one entitled to the Roll of Honor, although F. V. Poyser, Brandon, Manitoba; C. A. Dann, Toronto, Canada; John Solar, Watertown, New York, and A. T. Weiss, New Orleans, Louisiana, made a very good stagger at answering.

The question is a difficult one and involves quite a number of points. After looking over Brother Smith's answer very carefully I sent it to Brother Griffiths, Ansonia, Conn., and requested him to criticise it, and I am now going to print Friend Smith's reply, supplemented by Griffiths' comment.

Reply to Question No. 93.

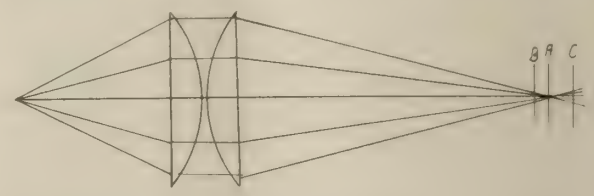
By Jos. H. M. Smith, Fort Worth, Texas.

The Question:

What is the optical effect of changing the distance between your condensing lenses? Of changing the distance from condenser to aperture? How can you tell whether your condensing lenses set square with each other or not?

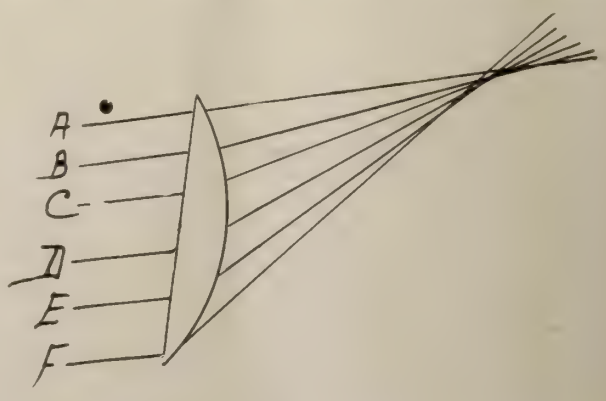
The Answer:

Question No. 93 is divided into three parts which I will designate "A," "B," "C." Replying to part "A": Selecting two plano-convex condensers of similar foci, say 12 inches each, if we place their flat sides in contact they would have an equivalent focus of 6 inches. The rule for finding the e. f. of any lens combination is as follows, remembering that the spacing of the lenses plays an important part in the matter: Multiply the focus of one condenser by the focus of the other and divide the product by the combined focus of both lenses, less the distance of separation. For two 12-inch condensers, which is extreme, we would then have $12 \times 12 = 144$, which divided by 24 $(12 + 12)$ equals 6 inches. Now suppose we have a 10-inch space between lenses; it would then be $12 \times 12 = 144 \div 24\ (12 + 12) - 10 = 10.28$ focus. Now suppose we had two 7-inch condensers with ¼ inch space between; $7 \times 7 = 49$, while $7 + 7 = 14 - ¼ = 13¾$, and $49 \div 13¾ = 3.563 + $ E. F. By the mere expedient of separating the condensing lenses, the E. F. of the combination may be lengthened—that is to say, within certain limits the greater the space between the lenses the longer will be the focus.



Part "B." If at position "A" in the sketch your light was the best that could be had, which it should be, then by lengthening the distance between the condensers and aperture you would obtain yellow corners on your picture by reason of the fact that you would bring the point of focus on your picture by reason of the fact that you would bring the point of focus so small that would not cover the aperture. By shortening the distance you increase the size of the spot and your light crosses at a point beyond where it ought to focus, thus causing loss of illumination, and a blue ghost on the screen.

Part "C." If the lens, or rather the arc was not situated on the optical axis of the condenser, then the image will be imperfectly projected. Suppose we take one condenser, as per sketch A, B, C, D, E, F, we can readily see that if our optical system is out of line the sharpness of the picture would now give place to a certain kind of indistinctness, and the projected image would be inferior. If we look at the sketch, in which a few oblique rays are represented before and after transmission, it will be seen that rays A and B suffer less refraction than D, E and F, and this being the case, there is a degree of confusion at the focus. Thus, if the picture is out of focus on one machine, and perfectly in focus on the other, all lenses being scrupulously clean, and nothing else wrong, then you would know that the lens system was not properly centered, or square. Any competent operator



ought to be able to tell when his optical system is out of line by the spot on his shutter, if he has an outside shutter, or, still better, by results on the screen.

The following is Brother Griffiths' comment on the foregoing. I referred it to Griffiths because I believe he is better competent to deal with this matter than is the editor:

> Your communication, with Brother Smith's letter enclosed, received this morning. As to the first part of the question, he is correct in saying that increasing the space between the lenses increases the E. F. of the combination. He works the formula all right, but with a slight error in the last instance when he says 3,563 + E. F., the plus E. F. being the error; it should be "3,563 + equals E. F." Just for comparison; two 7-inch con-

densers without space would figure $7 \times 7 = 49, 7 + 7 = 14$, and $49 \div 14 = 3.5$, which is the E. F. of the combination. There are also other points to be considered in answering the first part of the question. First: changing the E. F. of the combination; second: loss of light between the condensers, owing to the divergence of the beam of light from the first condenser; third: owing to the longer E. F. of the combination they will project a smaller sized spot at the aperture, if the distance between the condenser and the film remains the same, since a long E. F. objective will project a smaller picture than will a short E. F. objective when the throw is the same. (Brother Griffiths here evidently means to say that the optical action of the objective and the condenser system is precisely similar, which is the fact.—Ed.) Fourth: the arc will be a little further from the condensers to get a clear, sharp image of the crater at the aperture, because the longer the E. F. the greater the B. F. (which means light loss.—Ed.).

With reference to Brother Smith's answer to Part "B," i. e., changing the distance between the condenser and aperture, I do not think he understands the signification of the question, or the action of light rays in the condenser light beam. First he assumes the beam as going to a point; secondly, that the distance is changed without adjusting the light to new conditions. Assuming that when a change is made in distance between condenser and aperture the arc is advanced to meet the new conditions, the effect of increasing the distance without changing the condensers is to enlarge the spot and bring the arc *nearer* the back condenser. The effect of decreasing the distance between the condenser and aperture without changing the condensers is to decrease the size of the spot and retard the arc away from the back condenser. The E. F. of the condensers should be increased directly as the distance between the condenser and aperture is increased. Another effect of changing the distance between condenser and aperture is to change the diameter of the narrowest part of the beam of light in front of the objective, the beam decreasing in thickness, or, in other words, in cross section as the distance between the condensers and aperture increases, thus making a narrower beam of light for the shutter to cut. Still another effect of changing the distance between the condenser and aperture is that it changes the divergence of the beam of light between the aperture and objective lens. The divergence of the beam decreases as the distance between the condenser and aperture increases. This action governs the waste of light at the aperture of the objective lens. (Brother Griffiths is not quite clear enough here. What he means is that the increase and decrease between the lens and aperture will be as the difference between lines drawn from either edge of the side of the condenser through the opposite side of the aperture, and from the top edge of the lens through the aperture, touching the lower edge of the aperture and from the lower edge of the condenser lens through the aperture touching at top edge. That, perhaps, is not very clear either, but that is the best I can do without a drawing, and the drawing you will get before very long.—Ed.)

With reference to Friend Smith's answer to the third part of the question, personally I do not think that imperfections (other than those which cause color to be projected to the spot on the aperture) in the condensers would injure the definition of the picture on the screen. The direct result of imperfectly placed condensers would be a poor image of the crater at the aperture, and, incidentally an injury to the illumination on the screen, but not necessarily poor definition, or focus at the screen. Frankly, I'll be darned if I, myself, know how I could tell whether the condensers set square or not, other than by looking at them. I suppose it could be done by taking out the front condenser and withdrawing the arc so as to project say, a 5-inch spot with the single condenser, center it with the aperture, and then put in the front lens. If the center of the light beam did not change, or, in other words, the aperture was still in the center of the light, which would now be back focus, we would presume the condensers were set square. Don't you think so?

This is a most excellent way of determining the matter, in fact, the best I have seen up to date, and one I, myself, had not thought of. I disagree with Brother Griffiths in one particular, viz.: Theoretically Smith is, I think, right when he says the definition on the screen would be injured by the condensers being out of square with each other, practically, though, I dunno. I have done considerable experimenting with placing condensing lenses at various angles and really, strange as it seems, a comparatively slight angle does not seem to make any visible difference at the spot. While I was dictating this a probable solution occurred to me. The convex surface of a lens is a segment of a sphere, so that it would not make any difference on that side of the lens at what angle it be set with reference to the light, so the only difference, I think, would be a difference in refraction caused by the front or flat surface, and I am not at all certain this would make any practical difference, because the refraction would, I believe, be the same all over the lens. Now, mind you, I am not stating this as a fact. It just occurred to me, and I would have to study the matter a little. Let us hear from the rest of you on that particular subject. It is interesting and rather important.

In closing let me say that I have placed Brother Smith on the Roll of Honor because, while his answer was very incomplete, still, everything considered, it was an excellent answer for an operator to send in. It would be manifestly unfair to expect a very complete reply on things of this kind when it has cost a pile of money and months of study to dope out the optical action of the projector lens systems, a thing I guess nobody understood until we did dig it out. This will all be at your disposal very soon. I think I can begin the publication within two weeks.

Gives a Lift.

John Quigley, manager Wonderland theater, Inverness, Nova Scotia, says:

> I note in July 17th issue that C. E. Quinn, Waverly, Minn., desires information regarding his light plant. As this is my first attempt to give a brother a lift I hope you will excuse me if it is not put just right, but in my own blunt way. (I'll attend to that part of it, Brother Quigley. If I published ninety-nine out of every hundred letters just as they are written, the department would be a queer looking animal. It sometimes is a mighty hard job to dope out the correspondent's real meaning, and put it into understandable and printable language. Ed.) I have been using a Detroit Lighting plant for four years, and must say, as Brother Quinn says, it is a dandy, though I did not call it that during the first four months. I was in a small town, where one is obliged to be his own electrician, and was compelled to literally hoe my own row as best I could. It is a wonder I did not commit murder on that outfit during those months. I blamed the engine, the firm that made it, the metal that was in it and the mine the metal came from, but finally discovered, through experience, that the entire trouble was my own lack of knowledge, and I believe that must be the way with all those who purchase such machines without having previous knowledge of the vagaries of gasoline engines and dynamos. Your answer to Friend Quinn is correct. The trouble is in the engine. If he will open the cylinder, clean out the carbon deposit, and make sure that the piston rings work freely, he will discover that thereafter his 35 or 40 amperes will answer roll call. The way I doped out the rheostat matter was by studying the handbook. I had a 110 volt rheostat, and found it would not work with the Detroit outfit, I cut out one coil, but discovered that I still had too much resistance, and kept cutting out until I finally came down to seventeen coils, and now it just works fine. I get 35 to 40 amperes, and when it drops below 30 I know it is time to clean the carbon out of my engine cylinders, and see that everything is well oiled, whereupon the amperage jumps back to normal until it happens again. I have two oil feeds to my engine, one to the cylinder and one to the crank, and find that instead of putting oil through the feed I can mix it with the gasoline. It does not seem to make so much carbon deposit. Yes, when you told Quinn there must be something wrong with the engine you were right, and carbon is the answer.

All gasoline engines deposit carbon in their cylinders, the amount of the deposit depending largely on the amount of lubricating oil used, and its quality. The effect of carbon is to cause preignition of the charge, and thus decrease the power which, of course, would reduce the speed and lower the amperage. I don't quite understand about the rheostat. If you mean you have cut out seventeen coils, that might be all right, but if you mean you still have seventeen coils in circuit, why it must be a queer rheostat. Using the ordinary 110 volt, 25 ampere rheostat, I do not believe that you would need more than one or two coils at most with a 60 volt dynamo.

Shutter Change.

W. A. Cox, Alpha, Illinois, writes:

> Am using a three-wing shutter on a Power's Six A motor driven machine, and desire to change to a two-wing. How may this be accomplished?

The best way would be to purchase a two-wing shutter from the Nicholas Power Company, 90 Gold Street, New York City, or from some dealer in motion picture supplies in Chicago. Having done so, just simply take off the old shutter and put on the new, setting the shutter as per instructions in the Handbook, copy of which I presume you have. You may purchase only the two-wing blade, if you prefer to, and use your old hub. In that case, just take the three-wing blade out of the hub and put the two-winger in its place. You will have to set it, of course.

Three-Phase Versus Single-Phase.

C. A. Dann, Toronto, Canada, writes:

> With reference to Friend Searcy's proposition of three-phase versus single-phase motor for generator set, while I have a great deal still to learn about electricity, it seems to me he was right in deciding in favor of the three-phase, particularly for current of such low frequency as 25 cycle. If I understand the principle of polyphase generation, a three-phase, 25-cycle, would give the practical effect of a 75-cycle single-phase current, reducing wear and tear, and giving a steadier pull to the motor, consequently a more regular flow from the generator. This is the way it appears to me. However, I may be wrong. Shall be glad to see the point taken up in a reasonably non-technical way by someone who knows. I say "non-technical" because I do not imagine that a very large percentage of the boys are electrical engineers.

Theoretically your point is well taken, but practically it is not. Of course, a 25-cycle will theoretically produce a jerking effect in the armature of the motor, and hence in the armature of the generator, but practically it will not, because of the fact that after all 25 cycles per second is pretty reasonably rapid, and the momentum of the armature is such that it cannot possibly be affected. You must remember that a gas engine only receives an impulse every other, or every fourth revolution, yet by reason of the momentum of its balance wheel it runs steadily, and will produce practically perfect results when pulling a generator. No, your point is not well taken, except theoretically. However, we all make mistakes. I think you did not stop to give this matter sufficient thought. Just sort of went off "half cocked," as it were.

A Very Great Mistake.

Returning from Liberty, N. Y., to New York City, on my gasoline two-wheel cart, we passed through Hackettstown, N. J., and, as the shades of night were drawing near, and mine host of the hotel known to be, from past experience, a genial entertainer, we garaged our rubber-tired brute and spent the night in that classic village. During the evening noticing a blaze of illumination consisting of one flaming arc lamp and quite some considerable number of incandescents, we muttered under our editorial breath "moving pictures," with a further growled remark that the manager must be quite an enterprising gentleman, therefore, first having interviewed the ticket seller and secured bits of pasteboard at the cost of 10 cents per paste, we ambled in to view the performance. And right here let me say it is really astonishing what monumental and utterly useless errors small town show men commit. The manager was out. I did not have the pleasure of meeting him, but venture the assertion that he would scoff at the idea of actually paying three perfectly good dollars for the Moving Picture World for one year, and studying its projection department, although that department is carefully read by some of the biggest men in the business. I also venture the further assertion that if you told him he ought to invest $2.50 in a handbook he would feel strongly tempted to have your head examined, and would suggest that probably all the lunatics are not yet confined behind bars. Yet notwithstanding his probable state of mind concerning such things, it is a cold-blooded fact that by the expenditure of just a little common sense, just a little labor and one, or maybe two dollars—not more—he could improve his picture by nearly 100 per cent., and, with all due respect to his knowledge, let me say that anything which improves his picture will bring added revenue to the box office.

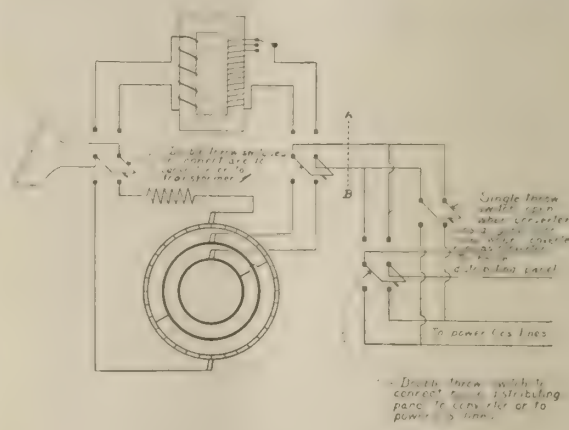
Here is what I found. Mr. Philip A. Anderson, formerly of Philadelphia, is the operator, and during the entire two reels I viewed them was not once a shadow on the screen; also the pictures were run at proper speed. In other words, considering the difficulties Brother Anderson worked under he was producing distinctly good results. However, he was projecting upon a white screen at least six feet wider than the picture itself, and considerably higher up and down. This in itself is sufficient to kill any picture, but added to this, the picture was not centered on the screen, but set over to one side—not a serious fault, true, but it looks bad. The second glaring fault was that the piano, which set angling across the corner of the room, close to the screen on the left-hand side, had upon its front what was probably not less than a 16 candle power lamp, shaded so that the light literally spread all over the front of the instrument, and we, together with the rest of the audience were compelled to sit there with that big splotch of white light within range of our vision, and some of it, though not much, reached the screen by reflection. It was not the effect on the screen that did the damage, however, but the fact that the audience had to stare right at the big splotch of white light on the front of the piano. That piano player should have a lamp of not greater candle power than 8, and there should be a carefully arranged shade which would *only allow the light to shine on the sheet of music being played.* In fact I am sure a 4 c. p. lamp, properly arranged and shaded, would be ample. But this was not all. Across the entrance were two rather flimsy curtains, dark green in color, I believe. Beside these curtains was a girl who acted as ticket taker, but instead of standing outside she stood inside and about half the time had those curtains pulled apart looking out, *with the full glare of that flaming arc lamp pouring into the theater and literally committing murder on the picture.*

I am not the guardian of the Hackettstown Opera House manager. I am not running his business, praise be, but I submit that the failure to remedy such abuses as this is in the nature of an outrage on his own pocketbook, on his patrons, and on the moving picture industry as a whole. I venture the advice that he immediately outline that picture in black, I have no doubt but Mr. Anderson, his operator, can direct the painter how to do it, but here are the directions; project the white light on the screen, draw a line, in pencil, around the light, about two inches inside its edge, and then paint with *flat* black (lamp black mixed with ⅔ turpentine and ⅓ boiled linseed oil) all the rest of the screen. Having done this yank out that big incandescent light on the piano and get a 4 c. p. lamp—I am sure that size will do very well. The piano player may kick, but it is better to have him strain his eyes just a little than to have the entire audience strain theirs. Having accomplished these two things, either paint that portion of the flaming arc lamp globe which is next to the door with black, and instruct that girl to let the curtain alone, on pain of losing her job, or, better still, rearrange the entrance so that no light can enter when it is open. If the Hackettstown manager, and hundreds and hundreds of other managers would do what thousands of managers have already done—invest the sum of $2.50 in a handbook, they would not have to be told to do such simple things as these. I have none but the most kindly feelings for the gentleman in question. I never met him in my life. He is one of many other small town managers who are their own worst enemies.

I Wonder.

Gary, Indiana, says:

> With reference to your reply to S. L. Swain, Lexington, North Carolina, July 5th issue, I have often wondered if such problems could not be solved by using a rotary converter, running it ordinarily as a double current generator, taking D. C. from the commutator to run the projection arc, and A. C. of the same frequency as that of the power company, from the collector rings to feed the house distributing panel, having first arranged a switch, so that, when the breakdown comes, if it is in the engine, where I believe it would most likely be, you could run the rotary converter as a converter with A. C. to supply D. C. to the arc, and switch over the house distributing panel to the power company's lines. This latter could also be done after the show, so that in case it was desired to burn only a few lights it would not be necessary to run the engine. A resistance, or its equivalent, could also be arranged, with switches to cut out the converter entirely in case it went out of commission. The ratio of the voltage of the A. C. current entering a single-phase converter, to that of the D. C. leaving the converter, is .707 to 1, and the voltage at the arc would be about 60. But ordinarily, to obtain the 60 volts D. C. the A. C. voltage would be reduced by a step-down transformer, which would act as a step-up transformer when



> the converter runs as a generator. To obtain the required 60 volts D. C., the A. C. would have to be reduced to about 42 volts, which would not be far from the correct voltage for an A. C. arc, and possibly the transformer could be made to connect directly to the arc. In case this would be possible the transformer in the sketch would come where the dotted line A-B crosses the A. C. side of the line from the converter. The converter would have to be single-phase, and would have to have some arrangement for starting in order to run it as a converter. I don't know what their efficiency is, but they are used in power stations as double current generators, where surely they would not be used if they did not compare favorably in efficiency with ordinary generators. If the thing would work it would have the advantage of being a little cheaper than the two generators you advise, and would supply D. C. to the arc in case the engine failed to run. This is my first offense, so please let me down easy.

I am not going to "let you down" at all. I am not myself well enough posted in the action of this sort of machine to dope this matter out correctly, at least without consuming a lot of time and energy. I therefore pass it along to our electrician correspondents, with the comment that, provided it will work, it really is a matter which seems to be of considerable value.

From Salt Lake City.

The editor was agreeably surprised recently to receive a call from C. A. Porter of Local No. 250, Salt Lake City, whom he met two years ago at the Convention in Seattle. Brother Porter is visiting relatives in New Jersey, and may decide to pitch his tent in the east for a time; also, when his visit is over, we may see him vanish in the trail which leads toward the setting sun. Porter is a live wire and a good fellow. He has an invention in the shape of an indicator designed to warn the operator about one minute before the film has all run out. I presume he intends to try to market it. It is a good little device and we wish him success.

To Fasten Machine.

Ohio says:

> This is my first offense, though I have been reading the department for the past three years. At present am employed as assistant operator, but have an offer to take the position as chief at another theater where there are two Power's SixA machines which are not fastened to the cement floor. I would like to know what is the best way of anchoring these projectors to the floor. Everything here is union, the scale being $21 for chief and $16 for assistant. At present we are in with the stage hands, but expect to apply for a charter of our own soon.

Why there are several ways of doing that. If the floor is thick you might cut holes about one-half inch deep, and just a little larger than the machine table legs. Place the machine in position with the legs in the hole, register the picture on the screen, and then, when the show closes down at night, fill up the holes with cement mixed quite thin. Another way would be to drill a hole in the floor, put in anchor bolts having an eye hole at one end and fill up the hole with cement. When the cement has hardened, attach a rod with a turn buckle to the anchor bolt and machine table and pull the thing down solid. This should be done at both ends of the machine. In fact, my dear boy, if you have the necessary knowledge and ingenuity to successfully handle a projection room, you won't have much trouble in anchoring those machines down.

That Is Better.

The I. A. Convention was duly pulled off in Chicago. We understand that no action of special import to the operators was taken, except that the convention wiped that fool law, passed two years ago, to which we have several times alluded, off its books.

It was the sensible thing to do. The law in question was a tremendous error to start with; it was illegal and foolish. Well, it is a thing of the past, so let us let it go at that. The I. A. men can now feel at liberty to set forth their views in the department whenever the spirit moves them. Later the I. A. probably will print a paper of its own for the conduct of its official business—an expensive luxury, though a thing which can be made of considerable value to the organization.

End of First Sausage: Second Sausage Follows.

Connecticut says:

> The General Film, as you probably know, have instituted a campaign against punching holes in their films. I can appreciate their stand in this matter, but cannot understand their attitude, unless they labor under the impression that all theaters are conducted as are a few in New York City, where the operating room is conducted as such, with two, or even three men at the job, and where high class projection is not only sought, but provided for, this, however, is far from being the condition in the operating room of the great majority of theaters, in which one operator is the limit. It has been suggested to the General Film Company that they provide a suitable warning, but to date they have failed to act upon it. In one of their features, at least 25 feet per reel was taken up with the legend "something follows," "this is it." This custom is not only unreasonable, but it wastes film and is troublesome in threading up: it is unnecessary, just as much it would be as for a delicatessen store to say: End of first sausage, second sausage follows.
>
> I enclose herewith a copy of letter to their branch manager; the suggestion is well meant, its adoption or disapproval will demonstrate to us certain things which we may later use.

The letter to the branch manager reads:

> Your letters dated July 3d and 12th, respectively, addressed to the Orpheum theater, relative to "punching films," have been referred to me. May I say that it is quite essential that the operator have some warning of a reel's closing. Since you insist that we do not punch your film, why not avoid controversy and ill feeling by punching them yourself, advising those using your service of the nature of the "warning," and requesting that these marks be not altered. In this manner I am sure you will find few, if any, disregarding your request. I trust you will consider my suggestion in the spirit that it is given, namely, to pursue the course of least resistance and accomplish a much desired purpose. May I ask that you please advise me as to whether your company will meet us half way?

The General Film Company is perfectly correct in objecting to the punching of their films. I presume their activity along this line was brought about through this department, which has called their attention to the damage being done film and suggesting that the punching be made unnecessary by the incorporation of the warning mark in the film itself. Connecticut is perfectly right in demanding this warning sign. As he says, in modern practice it is absolutely necessary that the operator know when to switch from one machine to the other, in projecting multiple reel releases. It is a duty the manufacturer owes to the exhibitor that this matter be taken care of, and Brother Max Berner, chief operator of the Vitagraph theater, New York City, has suggested that it be done in the following manner.

> The first reel should finish up with a sub-title, and the second reel should open with the same sub-title which ends the first reel. This should be the procedure at the end and beginning of each subsequent change until the feature is finished. For instance: suppose the first sub-title to read: "There're Off." The second would open up with the same sub-title, viz: "They're Off." Now when the operator sees the sub-title come on he knows it is time to switch to the other machine, the beginning sub-title of which has been carefully framed in the aperture of the projector. This not only gives the operator warning of the impending change, but allows him to fade one sub-title into the other so perfectly that the audience never knows there is any change at all. The sub-title at the end of each reel should be about 14 feet in length, while the one at the beginning of each reel should be about 10 feet. The operator can, of course, tell what the ending title of the reel being projected is by glancing at the beginning title of the reel he is threading in the machine.

Brother Berner's suggestion seems to be perfectly feasible, and this department would recommend it to the serious consideration of film producers. It is to the interest of the film producers that their multiple reel releases be run through without a break, or any other indication of the switching over one reel to the next. If they wish this done, and at the same time don't want their films punched, they will be compelled to adopt this, or some other equally good suggestion, and that is all there is to it.

Speaking of Screens.

Now is right here where the editor proceeds to deliberately butt into trouble—to "dig it up," as it were. There is an old saying: "Let sleeping dogs lie," but in this particular instance the "sleeping dogs" do so confounded much growling that they keep my goat in a state of constant irritation.

I refer to the screen manufacturers who, taken by and large, can call each other a greater variety of names in a less period of time than any other similar number of individuals or companies with whom I am acquainted.

Now, gentlemen, don't get mad and bite yourselves, or the editor either. You know it is true; I know it is true, and everyone else at all acquainted with the situation knows it is true, and if you will pardon me for saying so, there isn't a bit of sense in it.

The editor of this department has examined practically all the screen surfaces now being marketed—that is the leading ones. *He finds points of excellence in every one of them;* also every single one of them have points which he could criticise. There are none of these surfaces perfect, and there are none of them very imperfect either, so what is the use in wasting energy in calling the "other fellow" names? I am glad to see there are one or two of the screen manufacturers who, to the best of my knowledge and belief do not indulge in this practice, but, frankly, the rest of them seem to put in about half their time making and selling screens, and the other half in inventing new terms of disapproval to apply to their competitors.

Cut it out, gentlemen! stop it! quit it! break away! It is not a good game. It is distinctly on the blink. It don't get you anything or anywhere. So what's the use? You all have a fairly good article. Some of the surfaces are, I believe, better than others, yes. But, after all, there is room for every one of you, because there are those who prefer one kind of surface and others who prefer another kind; therefore, if only one kind of surface was made the fellow who preferred something else could not be suited.

This department likes to be friends with all of you, but it does most emphatically not see any possible good to be accomplished by a manufacturer deliberately knocking his competitor.

I trust you will pardon me for this verbal spanking. You have been a bunch of very bad kids (some of you), and you need it. Now run along and make the best possible screen you know how to make and sell them on their merit, without wasting valuable energy wielding a useless hammer.

A New Carbon.

Jones & Cammack, New York City, are the importers of a new carbon made in Switzerland called the "Reflex." This carbon has been presented to the editor for examination, and he has requested the importers to send out to certain operators a bundle of carbons for trial.

The carbons are made for positive and for negative, the negative having copper around the core. As soon as we get reports from the tests we will have more to say about the Reflex.

We are glad to welcome into the market any product that is good, but first we must know that it is good, and that is the reason for the test.

MANAGERS AND OPERATORS

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course.

MOVING PICTURE WORLD **17 Madison Avenue, New York**

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Direct Title Making.

Earle C. Sly, Minneapolis, Minn., writes:

"I am a new hand in the camera department of a new producing concern in this city and I am having difficulty in making captions by the following method: We have a typewriter which prints as per sample through carbon paper (no ribbon used) and my idea is to take these and photograph them direct in the camera after reversing the film (emulsion away from lens) and have them ready to run at once without any further printing, etc., but the trouble is I cannot seem to get black enough blacks and white enough whites, although I am using positive film in the camera and straight hydroquinone for development. At first, halation seemed to be the trouble but after reducing my white surface to this size, the result seems to be but little better. No doubt you know of a much better system than this but I do not, and any information you can give me will be greatly appreciated."

He sends a sample of a neat little cut out border about two by three inches in which he inserts his typewritten caption together with a sample piece of title film made by this method. A number of the large film concerns use this method for making titles except that the captions are printed with printers' ink on a press instead of on a typewriter. A dark red carbon tissue would probably give better results than the black, but the real trouble is probably with the developer used. Try the following formula:

Hydroquinone	½ oz.
Sodium sulphite	10 "
Formaldehyde	½ "
Water	1 quart

Temperature of this developer not to be less than 70°.

Slight under exposure and long development but not too long to clog the letters will give the best results.

If you could have your captions set up on a linotype machine and have a good black proof pulled, using a paper with a very slight glaze, to insert in your cut out frame, you would have still better results.

Companies which use this method for making titles do not insert these direct titles in their films except when they have only a copy or two in which they have to insert foreign captions. A dupe or print is made and developed in the same contrast developer which gives added density, and this dupe or negative is then inserted in the negative and printed continuous with the scenes. Other companies first make a lantern slide negative from which the title negative is made either in the camera or in a projecting printer, and at least one company uses a printer in which the title is projected from a lantern slide positive between the scenes where it belongs; the scene negative being automatically disengaged while the title is being printed.

The favorite size for the caption copy in the factories, however, is about six by eight inches, or slightly smaller.

There is, of course, a certain loss of definition in photographing through the film and if you have sufficient work of this character to warrant the expenditure it might be wise to purchase a reversing prism for your lens such as photoengravers use—this will permit of the captions being photographed direct on the emulsion side with the characters in the proper order to be read correctly on the screen.

I notice that your caption does not seem to be in absolute contact with the cut out border, for it seems to throw a wavy shadow upon the caption paper.

This may be avoided by placing them in a printing frame beneath a clear glass. The glass will make no difference in the definition if care is taken that the illuminating lights, two high power nitrogen globes with reflectors being very good, do not reflect from the glass into the lens.

Wants to Buy a Camera.

J. L. Derfus, Redland, California, says:

"I am a poor 'crank turner,' not a photographer, alooking for learning. I have been thinking of buying a small camera for topical work. I wish to know about what the cost would be of a small camera and tripod. It should be economical in film. I have found an ideal camera in most every regard except price which is $550; it wastes about 18 inches of film when it is threaded, but after that a hundred setups can be made without the waste of a single frame. It has two matched lenses and an object far down the road may be brought in focus and as it comes nearer the focus can be changed before your eyes as you crank. It is sure a bun of a camera, but I do not care to pay that price for a camera alone, and the maker, H. K. Fairall, who lives in a nearby town, does not seem to care whether he makes them or not.

"What speed lens would you recommend, f 1.9; f 3.5 or one slower yet?

"What has been your experience with the B & L, Zeiss; Carl Zeiss and the Cooke lenses? I like the Cooke construction, but I have never heard it strongly recommended.

"What light rays does a green background reflect?"

I would like to see one of the cameras which you describe or at least a description with illustrations. There are a number of good makes of cameras for sale at a smaller price than the one mentioned which would probably fit all your requirements for topical work. Write for catalogues to some of the manufacturers who advertise in the Moving Picture World.

An f 1.9 lens is too large an aperture for general work and the definition is not sharp enough when used at small apertures. Such a lens is only of use under exceptionally bad light conditions. All of the makes of lenses which you mention are good and for topical work which is mostly exterior, a Voigtlaender Heliar f 4.5 would probably be as good a lens as you could get.

There are many shades of green, but yellow and blue light are the predominating colors reflected from a green surface which would be registered in a photograph by some shade of gray.

Wants to Become a Cameraman.

R. B. N., Columbus, Ohio, writes:

"I am very anxious to enter the film manufacturing business and wish to learn the photographic end of it, for I think that is the best place in which to start. I have not had a great deal of experience, but flatter myself by saying that I have sufficient of the gray matter that by close study and concentration could 'get by.' If you could give me the names of any of the large studios who would be willing to take on an apprentice I would appreciate it immensely."

I do not know of any studios that take on apprentices in the accepted sense of the word. There are many ambitious young men in different studios who have obtained positions in the film factories in order to work their way up to some good position in the industry, and where they have shown intelligence and aptitude have succeeded in attaining the position they coveted by hard work and steady application. I can recall a number of young men who have worked their way up from the dark room boys at seven or eight dollars a week to camera men and factory foremen at various salaries up to a hundred dollars a week. The last-named salary being, of course, exceptional and requiring five years of very hard work to attain.

You have not stated what your qualifications are, nor where you are willing to start. Decide what you think you are capable of doing, and then write letters of application to all of the large firms whose advertisements appear in the World, stating your qualifications, past experiences and references as briefly as possible. If you are personally acquainted with any of the exchange men in your city, get letters from them regarding your ability to some of the firms whom they represent. Use plain paper and do not write upon someone else's stationery when making such application.

If you have perserverance and the right stuff in you, you will land a job where you can work up to the position you wish.

Cameraman's Scrapbook.

Frank Urson, cinematographer for Director Frank Grandon of the Griffith Mutual-Reliance forces in Los Angeles, writes:

"I am keeping a notebook in which I either write down or paste in articles and formulas which I think will be of use to me for future reference. I am cutting out your page each week as it appears, keeping the articles in their proper sequence. I have been keeping this scrapbook for two years now, and while a great deal of the information which I have collected has been from superintendents of film factories, technical men and different camera and lens catalogues and trade papers, my biggest source of information has been from the columns of the Moving Picture World.

"I wouldn't lose this book for a good deal of money and its value is constantly increasing..

"We have a wonderful organization out here now, new buildings all around; you remember it used to be the old Kinemacolor Studio when you were out here. The entire plot is nearly covered with buildings, and Bitzer, Griffith's cameraman, who has charge of the technical end, has organized what is said to be one of the best, if not the best, developing plant in the country."

The scrapbook idea is a very good one, there are quite a number of the cameramen whom I know keep such books for reference, particularly those who have worked their way up through the different steps in factory work.

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Comments on the Films

General Film Company.

WHAT DID HE WHISPER? (Vitagraph), Aug. 9.—The author of this one-reel comedy permits the question propounded by his title to be answered as one's sense of humor dictates. The play is amusing during its entire length, and the enigmatic climax gives rise to any number of laughable constructions. George Stanley and Otto Lederer are the principal funmakers.

THE HIDDEN LIFE (Biograph), Aug. 9.—Chas. Perley and Augusta Anderson carry the burden of the acting in this one-reel drama. The material is new and fairly dramatic, but the climax is not well hanndled.

THE HAPPY HOUSE (Essanay), Aug. 9.—A quiet little romance is told in this one-reel photplay. The momentary fickleness of a young girl furnishes the only "clash." The production and acting are in keeping with the spirit of the drama. Richard Tabor heads the cast.

THE GREAT LONE LAND (Lubin), Aug. 9.—There is an excellent supply of both human interest and dramatic incident in this one-reel drama, written and produced by Romaine Fielding, who also plays the leading part. Mr. Fielding's story is not novel, but it is one that is always worth telling. Vinnie Burns leads the adequate supporting company.

HEARST-SELIG NEWS PICTORIAL, NO. 63 (Selig), Aug. 9.—Col. Roosevelt greeting the Rough Riders at the San Diego Exposition has first place in this number. The other items: Henry Elionsky swimming in straight jacket, New York; turners at Panama-Pacific Exposition; coast artillery drill, Boston; unloading watermelons, Washington; on the battle line in France; tennis match between Miss Bjursted and Mrs. McLean, Thousand Islands; exhibition of life saving, Pride's Crossing, Mass.; English envoy at San Francisco Fair; caring for sick school children, South Boston.

HORRIBLE HYDE (Lubin), Aug. 10.—E. W. Sargent has founded an amusing half-reel farce upon the troubles of an impecunious actor who frightens his landlady into letting his board bill run by making up as the terrifying Hyde in the play of "Dr. Jekyl and Mr. Hyde." Jerold T. Hevener is excellent as the actor. "Relentless Dalton," a clever cartoon comedy by Vincent Whitman, is on the same reel.

THE GOLD DUST AND THE SQUAW (Selig), Aug. 10.—The scenic effects in this one-reel western drama are very picturesque. The story is dramatic and contains a number of thrills. Sid Jordan, Leo Maloney and Bettie O'Neil carry the burden of the acting. The reel has received the able direction of Tom Mix.

THE WINNING WASH (Kalem), Aug. 10.—"Ham" and "Bud" have a nice soapy time in a Chinese laundry, during the action of this one-reel comedy. The fun is deft, clean and plentiful, and the comic neatness of the climax one of the best features of the film.

HIS FAIRY GODMOTHER (Vitagraph), Aug. 11.—Reviewed by Lynde Denig on page 1177 issue of August 14.

THE FABLE OF THE TIP AND THE TREASURE (Essanay), Aug. 11.—Peggy Sweeny and Sidney Carlyle are the pair of lovers in this George Ade one-reel comedy, which has for its moral: Keep on digging and you will find something. Roger Danby goes hunting for a buried treasure and finds what Adam found in the Garden of Eden—a mate. The Ade brand of humor is freely sprinkled all through the reel.

HIS BUNKIE (Vitagraph), Aug. 12.—A one-reel military drama by Jasper Ewing Brady, this offering has the correctness of detail which marked the author's other army plays. The story has decided merit, a company of U. S. soldiers helping to sustain the martial atmosphere. Darwin Karr, Ned Finley and Eleanor Woodruff deserve their high rank as members of the cast.

BILLY'S NURSE (MinA), Aug. 12.—This is a neat one-reel comedy, well acted by Eddie Genung, Marie Baxter and a competent cast. The story is skilfully developed, and the director has done his work faithfully.

HEARST-SELIG NEWS PICTORIAL, NO. 64 (Selig), Aug. 12.—Testing the stability of the excursion steamer Christopher Columbus in Lake Michigan; dynamiting 75,000 tons of rock, Winchester, Mass.; starting a 125 miles canoe trip, Franklin, N. H.; Boy Scouts at Canton, Mass.; classic dancing school, South Woodstock, Mass.; testing electric railroad device, Aurora, Ill.; severe storm at Highland Beach, N. J.; on the firing line in Serbia; American hospital, Belgrade, and the flood at Erie, Pa., are pictured in this number.

THE BELL HOP (Essanay), Aug. 12.—Comic supplement humor is sprinkled plentifully through this one-reel farce. Ben Turpin is the chief of the fun brigade, his broadly grotesque methods fitting in nicely with the drolleries of the reel. Victor Potel is amusing as two yards and over of comic countryman.

STRONGER THAN LOVE (Biograph), Aug. 12.—Isabel Rea and Frank Newburg are featured in this one-reel drama of studio life. The loyal hearted little artist, played by Miss Rea, almost loses the man she loves, but her fellow craftsman comes to his senses at last. It is an engaging bit of romance, cleverly acted by all concerned.

THE LAST DROP OF WATER (Biograph), Aug. 13.—A re-issue of one of D. W. Griffith's one-reel western dramas, it has all the animation, color and mastery of detail which were found in this director's earlier productions. Blanche Sweet, Chas. W. West, Jos. Graybill, W. Christie Miller and Wm. J. Butler are in the cast.

BRONCHO BILLY STEPS IN (Essanay), Aug. 13.—Wild western comedy runs rampant through this one-reel photoplay. G. M. Anderson and Marguerite Clayton have the assistance of a large cast of cowpunchers, and a schoolroom scene is introduced that would set the teeth of a convocation of Boston school-marms on edge.

THE DECEPTION (Lubin), Aug. 13.—Lively action, an engrossing story, and a surprise finish are all found in this one-reel drama, written by Shannon Fyfe and produced by Joseph Kaufman. G. M. Anderson, Walter Hitchcock, Ethel Clayton and Thurston Hall guarantee the quality of the acting.

A KEYBOARD STRATEGY (Vitagraph), Aug. 13.—There is much pleasant fooling in this one-reel comedy, a worth while love interest having its proper place in the plot. Lillian Walker, Evart Overton, Constance Talmadge, J. H. Lewis and Mary Maurice have been assigned suitable parts in the cast.

HER ROMEO (Lubin), Aug. 14.—Billie Reeves' attempt to play Romeo in real life and the real Romeo clothes is the main spring of this one-reel farce written by Epes W. Sargent. The result is amusing, as only Billie's romantic sweetheart is impressed with his appearance.

THE ORANG-OUTANG (Selig), Aug. 14.—The orang-outang is worked into the plot of this one-reel Jungle-Zoo drama with considerable skill, although several of the incidents are rather improbable. The picture holds the interest, and has the benefit of a good cast.

THE LIMITED'S PERIL (Episode No. 40 of the "Hazards of Helen" Railroad Series) (Kalem), Aug. 14.—An attempt at train wrecking is neatly foiled in this one-reel drama. Helen's life is in danger several times during the action of the play, but, as usual, she is the means of bringing the rogues to justice. A railroad lift bridge is utilized in the picture.

A SPRIG OF SHAMROCK (Edison), Aug. 14.—Pat O'Malley, Bessie Learn, Gladys Hulette and Mrs. Wallace Erskine give an excellent performance of this one-reel drama. The story illustrates the danger of a married man picking out his own stenographer, the sprig of Shamrock being the means of the husband and wife becoming reconciled.

THE LITTLE SLAVEY (Biograph), Aug. 14.—The character acting of Irma Dawkins in the title role of this one-reel drama is uncommonly clever. The story is not overburdened with new material, but will meet a popular demand. Gus Pixley, Jack Mulhall and Chas. Bennett have important roles.

THE CUB AND THE DAISY CHAIN (Vitagraph), Aug. 23.—Reviewed by Lynde Denig on page 1177 issue of August 14.

General Film Company Specials.

THE SCAR (Vitagraph—Broadway Star Features), Aug. 3.—Reviewed by Lynde Denig on page 671 issue of July 24.

THE RUNAWAY WIFE (Kalem), Aug. 9.—Reviewed by Lynde Denig on page 1015 issue of August 7.

THE FACE IN THE MIRROR (Selig), Aug. 9.—Edward S. Kern's two-reel "crook" drama opens without waste of film, proceeds with directness, and sustains the suspense until the end. The story has a supply of well groomed characters, even the "crooks" appearing in evening clothes. The settings are elaborate and appropriate, and the action of Lamar Johnstone, Stella Razeto, Joe King and the remaining members of the cast keeps the performance up to the mark.

LIFE'S YESTERDAYS (Vitagraph), Aug. 10.—The superior quality of the acting of Leo Delaney and Julia Swayne Gordon makes the moral of this two-reel drama impressive. The story is not a pleasant one, although never unnecessarily morbid. The regeneration of the drug-crazed physician is brought about logically, the woman who caused his fall finding release from the morphine habit only through death. Leo Delaney's suggestion of the dope fiend is without a trace of over acting; thoroughly convincing, and always within the bounds of artistic restraint.

THE LAW OF LOVE (Biograph), Aug. 10.—Simplicity of plot marks this two-reel domestic drama. The story will appeal to lovers of the sentimental, the child interest at the finish being a strong factor in the play's success. Jose Ruben, Chas. H. Mailes, Madge Kirby and G. Raymond Nye constitute a competent cast.

BOLD EMMETT, IRELAND'S MARTYR (Lubin), Aug. 11.—The leading character in this three-reel drama is not the Irish hero, Robert Emmett, but Con Daly, played by Sidney Olcott, who also wrote and produced the play. Mr. Olcott appears to equal advantage either as playwright, producer or actor. His drama is decidedly interesting, and the production, which was made in Ireland, contains many romantic scenes. Jack Melville is manly and earnest as Emmett, and Valentine Grant is a charming Nora Doyle, Con's sweetheart.

THE RIDDLE OF THE RINGS (Episode No. 4 of the "Mysteries of the Grand Hotel (Kalem), Aug. 11.—Life in the "Grand Hotel" still continues to have its feverish moments. The latest episode relates to the scheme of a pair of exceptionally adroit crooks to "work" the hotel, but the lady house detective blocks the game. A glance into the barber-shop is given in this number. It is quite as elaborate as the lobby. Producer James W. Horne has kept the entire picture up to the standard.

WHEN LOVE IS MOCKED (Selig), Aug. 12.—Reviewed by James S. McQuade on page 1174 issue of August 14.

THE POWER OF PRAYER (Lubin), Aug. 12.—Without being an imitation, the plot of this two-reel drama recalls "Domby and Son." The author has gone in for bold effects, and has occasionally over-accentuated the religious intolerance of his chief character—notably, when Morgan tears the cross from his wife's neck. The theme is well handled, in the main, and is excellently acted by Melvin Mayo, L. C. Shumway, George Routh, Velma Whitman and a remarkable two-year-old named Lyle Phelps.

THE KING OF THE WIRE (Edison), Aug. 13.—Ashley Miller has taken a deep dive into turbulent melodramatic waters, in writing and producing this three-reel photoplay. The hero's walking out of a second story window on a telephone wire with the heroine in his arms is the big stunt, said feat being performed by Pat O'Malley and Gladys Hulette. Like the "thrillers" of old, everything is sacrificed to the "punch," and the law of probability thrown into the discard. The picture is excellently acted and produced.

HEAVY VILLAINS (Vitagraph), Aug. 14.—In the hands of six such experienced players of comedy as Flora Finch, Kate Price, William Shea, Hughie Mack, John T. Kelly and Cissy Fitz-Gerald, this three-reel farce is the source of many a laugh. The play is well put together, and the complications are plentifully supplied with humor.

THE CAVE ON THUNDER CLOUD (Essanay), Aug. 14.—The richly flavored humor of this two-reel comedy, based on a story by Mary Roberts Rinehart which appeared in "The Saturday Evening Post," has been skilfully transferred to the screen. The three maiden ladies are convincingly played by Camille D'Arcy, Marian Skinner and Louise Crolius. Edmund F. Cobb and Eugene Acker have the leading male roles.

ASHES OF INSPIRATION (Biograph), Aug. 17.—Reviewed by Lynde Denig on page 670 issue of July 24.

MY LOST ONE (Vitagraph), Aug. 17.—Reviewed by Hanford C. Judson on page 1016 issue of August 7.

THE SUBSTITUTED JEWEL (No. 5 of the "Mysteries of the Grand Hotel") (Kalem), Aug. 18.—Reviewed by Hanford C. Judson on page 1174 issue of August 14.

EAST LYNNE (Biograph), Aug. 18.—Reviewed by Lynde Denig on page 1324 issue of August 21.

SHADOWS OF THE PAST (Edison), Aug. 20.—Reviewed by Louis Reeves Harrison on page 1015 issue of August 7.

THE BARNSTORMERS (Kalem—"Broadway Favorites"), Aug. 23.—Reviewed by Hanford C. Judson on page 1322 issue of August 21.

MISTER PAGANINI (Biograph), Aug. 24.—Reviewed by Lynde Denig on page 1175 issue of August 14.

Mutual Film Corporation.

WEIGHED IN THE BALANCE (Thanhouser), Aug. 13.—A story of good moral import, and well developed. A young man falls into temptation in a pool room, and handles counterfeit money to his sorrow. His employer gives him one more chance and he promises to make good.

THE CROGMERE RUBY (Thanhouser), Aug. 15.—An entertaining detective yarn, with a surprise finish. The thief poses as a Scotland Yard man, but the girl exposes him and turns out to be a sleuth herself. This is pleasing.

THE FATAL FINGER PRINTS (Komic), Aug. 15.—An excellent farce comedy in which the villain bridegroom is caught by means of finger prints on his bride's face. Some wet paint is accountable for the presence of the finger prints. The bridegroom, be it known, has stolen a necklace, and on the day of his wedding the secret service man grabs him.

THE BIG BROTHER (Reliance), Aug. 16.—This picture has been adapted from a short story by Robert C. McElravy, and makes an interesting one-reel offering. The story could have been done more effectively in two reels. It presents an incident of the Big Brother's movement, and has good moral backing.

A MARVELOUS MARATHONER (Falstaff), Aug. 16.—A good comedy number, featuring Boyd Marshall as a young man in love with a rich man's daughter. He is promised her hand if he wins the marathon race. He succeeds in this when a spinster admirer gets after him. The close is very funny. A good subject.

THE HONEYMOONERS (Beauty), Aug. 17.—A bright, pleasing comedy number, featuring Wm. Carroll, Marty Marten, Webster Campbell and Neva Gerber. Two young married couples are mistaken for one another in a perfectly plausible way and each couple gets a different sort of entertainment than anticipated. This is well handled and better than the average.

PROVIDENCE AND THE TWINS (Majestic), Aug. 17.—A well-made one-reel picture in which a woman who has grown old in brooding over an old time sweetheart would have lost her entire fortune of one thousand dollars at the return of the unscrupulous man, had not a couple of twins left with her by their mother misplaced the money, and filled the bag containing it with bits of paper.

AN INDEPENDENT WOMAN (Reliance), Aug. 18.—Here is an attractive western subject in which a woman tries very hard to be independent, but through the theft of all her money by one of the men of the mining camp who aims at getting back at her, she is obliged to change her course, and afterward falls in love with and marries the man who gives her aid.

THE ASSAYER OF LONE GAP (American), Aug. 18.—This production is based on pre-natal influence. It presents as an example a young man whose birthmark is the fear of a gun. The terror which the sight or sound of one strikes to his heart makes him appear cowardly. For this his sweetheart turns her back on him, which is the first thing to arouse in him the spirit of the conqueror. At the finale he wins out in a fight with the ring leader of the gang of cowboys who have been tormenting him.

THE ROOT OF ALL EVIL (Majestic), Aug. 20.—Spottiswoode Aiken and Jennie Lee play the part of a country couple who win $10,000 for having lived together thirty years without quarreling. She adopts a pig and he rebels. Trouble starts and an adventuress helps stir things up. This contains good character work and is very laughable where the old lady cleans up the blackmailers with a gun.

HELP! HELP! (Falstaff), Aug. 20.—Riley Chamberlin is featured in this as a judge with a house full of servants. When the women try to leave and get married he sentences their sweethearts to jail. There is an amusing idea in this, worked out with a fair degree of strength.

IN A JAPANESE GARDEN (Thanhouser), Aug. 22.—This is a prettily produced picture. It is the story of a dream inspired from toying with a miniature Japanese garden. The players in the picture are almost all Japanese, which gives an added charm to the pretty romance.

GLORIANNA'S GETAWAY (Falstaff), Aug. 23.—There is nothing especially new about the theme of this picture, but it is amusing. The colored maid taking advantage of her mistress' message to the effect that she will be unable to accompany her sweetheart to a masked ball that evening, dresses the part and deceives the young man. The revelation and Glorianna's getaway is distinctly funny.

HIS MYSTERIOUS PROFESSION (Beauty), Aug. 24.—Reviewed by James S. McQuade on page 1323 issue of August 21.

JERRY'S BUSY DAY (Cub), Aug. 26.—Featuring George Ovey in a series of park situations. He mixes up several sets of clothes and creates much mischief. The action is a little confusing in places and the plot might have been stronger, but there is some amusement in this.

Mutual Film Corporation Specials.

THE WAY OF A MOTHER (Reliance), Aug. 14.—A two-reel production of no special merit. Marguerite Marsh and George Walsh play the leads in a story that is not overly convincing. The story is of how a country mother, hearing on false authority that her son is going wrong, comes to the city to save him, and ends by blessing the love of her son and the pretty actress. The story is morally good.

THE KINSHIP OF COURAGE (Majestic), Aug. 15.—A rather attractive two-reel production with W. E. Lawrence and Wilbur Higby in the leading male roles, and Francelia Billington and Mildred Marsh in the feminine leads. The picture is above the ordinary, and is partially set on the Mexican border. It tells of the appeal of man to man on the matter of regeneration from the life of a bandit to a life of honor, and naturally presents some fine types of manhood.

THE JILT (American), Aug. 16.—A two-reel subject, featuring Winifred Greenwood, George Field and Edward Coxen. The girl sends her lover away from the house during the absence of her parents and lets in the man with whom she had been flirting. Later a child is born, after the second man's marriage, and the problem is to discover which is father of the child. The girl finally admits her first lover to be the father. This, as can be seen, is very frank in treatment. It is, however, excellently staged and handled with as much delicacy as the subject-matter will permit.

SNAPSHOTS (Thanhouser), Aug. 24.—A very pleasing two-reel number in spite of some unevenness of photography. The events of the second reel in particular are brightly pictured and the situations contain considerable originality. In the first reel the bank president is shown looting the bank and casting the blame on the cashier, who has presumably gone to South America. Later a small boy accidentally photographs the pair in Central Park near Cleopatra's needle. The love story is ingeniously handled. In spite of some minor faults this is better than the average production and leaves a pleasant feeling with the observer.

PINTO BEN (Broncho), Aug. 25.—This two-reel number features Wm. S. Hart as a cowboy reciting a poem entitled "Pinto Ben." The poem is printed between scenes in eight-line stanzas and tells of the manner in which a cow pony saved his master's life. The scenes are very picturesque and include some stirring views of the cattle range during the roundup. The tale then moves to the Chicago stockyards, where Pinto Ben escapes from a stampede and loses his own life in saving the hero. The number is a pleasing variation of the average western offering and will make many friends.

North American Film Corporation

THE DIAMOND FROM THE SKY, CHAPTER XVI (American), Aug. 16.—This serial continues to be interesting. In chapter 16, which is entitled "The Path of Peril," there is a successful attempt by Vivian to fascinate Arthur, after he has rescued her from drowning. Esther takes a perilous ride in the mine, and the Englishman, Smythe, picks up the diamond where it has been deposited in the stream by the pelican, and is looking stupidly at it as the curtain falls.

Paramount Pictures Corporation.

SOLD (Famous Players), Aug. 5.—Reviewed by Lynde Denig on page 1326 issue of August 21.

THE SECRET ORCHARD (Lasky), Aug. 9.—Reviewed by W. Stephen Bush on page 1327 issue of August 21.

NEARLY A LADY (Bosworth), Aug. 12.—Reviewed by W. Stephen Bush on page 1325 isue of August 21.

Pathe Exchange, Inc.

PATHE'S NEWS, NO. 62, 1915, Aug. 4.—In this issue some of the interesting items are an historical pageant in Salt Lake City, scenes of the flood at Erie, Pa., and the exercises of the Grecian cavalry which is being kept in readiness for a call to the front.

THE SIERRA NEVADAS (Picturesque Spain) (Globe), Aug. 23.—Another scenic showing the wonderful beauty in the passes and on the summits of this mountain range.

THE BOIS DE BOULOGNE (Picturesque France) (Photocolor), Aug. 23.—An intensely interesting colored scenic covering only part of a reel.

PRESSING HIS SUIT (Phunphilms), Aug. 23.—A farce comedy in which a good deal of horse play takes place. It is, however, not uninteresting, and would get a laugh with the average audience.

TERRIBLY STUCKUP (Phunphilms), Aug. 28.—This is a farce comedy which is very attractive. It presents a rivalry for the hand of the pretty maid of the story, which ends by a fall in the water for all concerned. The picture has been put on with considerable skill.

Pathe Exchange, Inc., Specials.

ROMANCE OF ELAINE (Episode No. 9), Aug. 9.—Reviewed by Margaret I. MacDonald on page 1325 issue of August 21.

THE INGRATE (Victory), Aug. 16.—Reviewed by Margaret I. MacDonald on page 1177 issue of August 14.

THE MONOPOLIST (Victory), Aug. 21.—A three-reel production of fair values. The story is scarcely strong enough for a three-reel production, and in spite of the fact that the picture has been given the advantage of elaborate setting, and a capable cast, there is felt somewhat of a lameness in construction.

A RINGER FOR MAX (Punch), Aug. 23.—A two-reel comedy production which is especially attractive. Max Linder plays a double role with his usual gusto. A man who discovers that he is really Max Linder's double tries to see how far he can go on his nerve while impersonating the actor. The work is so well done that the story carries through two reels without being tiresome.

THE SILENT CHORD (Victory), Aug. 28.—This production has been made in Italy, and carries considerable interest. The story is of a young man whose feminine companionship led him to dishonesty. His sister's effort in later years to help him to rise, leads to trouble between her and her husband. The brother is shot on her doorsteps, after which a reconciliation takes place between husband and wife. The production is in three reels.

Universal Film Mfg. Company.

ANIMATED WEEKLY NO. 179 (Universal), Aug. 11.—An exceptionally diversified number, full of interesting scenes, taken in this country and abroad.

ALL ON ACCOUNT OF A PHOTO (L-Ko), Aug. 15.—A low comedy number, with Irene Wallace and others in the cast. She is a cigarette girl and puts her photo and address in a box of them. Two men write to her, and complications ensue. The tone of the comedy is not the best, but it has points of merit.

ROOM 22 (Universal Special), Aug. 16.—The action is good in this ninth instalment of "The Broken Coin" series. Kitty is saved from her difficulties by Roleaux. Then begins active effort on the part of Kitty, Count Frederick, Count Sachio and the Apaches to gain possession of the broken coin. One of the Apaches murders Johns and Roleaux brings him to justice in a dramatic manner. The number is characteristic and continues the interest.

A SEASHORE ROMEO (Rex), Aug. 22.—Ben Wilson and Dorothy Phillips are the central figures in this production which is only moderately amusing. The story is another of those affairs where the father opposes the daughter's association with the man of her choice. The finale takes place at the seashore, where a ruse on the part of the lovers wherein the young man saves his sweetheart from drowning, brings father to time.

HIS LUCKY VACATION (Nestor), Aug. 23.—Herbert Stanley and Billy Rhodes are featured in this number, written by Frank Harris. The girl's admirer palms himself off as a taxi driver, but she evades him. Later he saves her from a fake fire and then a real one. This makes quite a pleasing number.

HIS EGYPTIAN AFFINITY (Nestor), Aug. 27.—A farce comedy, well produced, and enacted in an enthusiastic manner. The play is full of rapid action, and has evidently been produced at some expense. It deals, as would be supposed, with a subject almost wholly Oriental, where a spring touched in a sarcophagus two thousand years later than the period of the opening scenes, causes the dead to return and the feud of the past is recommenced and finished with a flourish. Victoria Ford and Eddie Lyons have the leading roles.

THE BOX OF BANDITS (Victor), Aug. 27.—Featuring Violet McMillan in a fairy story which should please children in particular. The little girl dreams of opening an old trunk in the attic, from which three robbers emerge. The action is of a light comedy sort.

THE BRAVEST OF THE BRAVE (Joker), Aug. 28.—This one-reel farce uses a comedy crook as its leading character, played by Max Asher. The doings of this gentleman and divers other characters are somewhat familiar, at times, but all work with a vim, and produce a satisfactory amount of laughs.

Universal Film Mfg. Company Specials.

MRS. PLUM'S PUDDING (Broadway Universal Features), Aug. 23.—Reviewed by Robert C. McElravy on page 1323 issue of August 21.

EXTRAVAGANCE (Gold Seal), Aug. 24.—Reviewed by Edward Weitzel on page 1178 issue of August 14.

A CAD (Rex), Aug. 24.—This number, written by Raymond L. Schrock, features Ben Wilson, Dorothy Phillips and Jos. W. Girard. The action is quite melodramatic and pictures the efforts of one suitor to kill his rival. The good photography and fine wood scenes are the strongest features of this offering.

THE MYSTERY OF THE TAPESTRY ROOM (Big U), Aug. 26.—Reviewed by Edward Weitzel on page 1178 issue of August 14.

World Film Corporation.

THE MASTER HAND (Premo), Aug. 23.—Reviewed by Lynde Denig on page 1326 issue of August 21.

V-L-S-E, Inc.

A BUNCH OF KEYS (Essanay), Aug. 16.—Reviewed by James S. McQuade on page 1014 issue of August 7.

THE HOUSE OF A THOUSAND CANDLES (Selig), Aug. 23.—Reviewed by Margaret I. MacDonald on page 1327 issue of August 21.

Miscellaneous.

THE GAME OF THREE (Sterling Camera & Film Co.).—Reviewed by W. Stephen Bush on page 1324 issue of August 21.

Mabel Trunnelle

IT IS only when, in such tense plays as "Shadows from the Past," the remarkably plotted play by Director Richard Ridgley, that the ability of Mabel Trunnelle, of the Edison Company, to surmount the wordless, silent screen is seen enabling us actually to sense, with all the keenness of the speaking stage, the emotions to which she is able to give voice.

To try to analyze the reason for this power would be much like trying to dissect the intangible but strange secret of personality. Some might say that it is Miss Trunnelle's eyes which seem able to paint the gray depths of despair or the fleetest, lightest fancy of the buoyant girl. Others would say it is her unusual mobility of face. Yet watch face or eyes ever so closely, we can but feel we are as far from the secret as ever, for in the usual sense—change of eye or face—there is astonishingly little change perceptible.

Mabel Trunnelle.

In her biggest scenes Miss Trunnelle's screen work is characterized by a gracefulness that heightens rather than detracts from the power of the scene. It must be an inherent gracefulness, for one could never, through training alone, succeed in maintaining the intensity of an emotional scene as Miss Trunnelle does, and remember a trained gracefulness without giving the suggestion of a pose. Her work always bears what might be called character consistency strength, because, partly, she always closely studies her play so that she may intelligently present every change of mood and bring forth with illuminating clearness every actuating motive in the impersonation in a consistent way. In that most excellent of schools, the stage, Miss Trunnelle was featured for three years in "Under Southern Skies," in "The Blue Mouse" and in "Lena Rivers." Five years have been spent before the camera.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

SO MUCH has been said of late by those interested in the "silent" drama as to its welfare as compared with that of the old line of theatrical work that, despite the great success of the motion pictures, some people are inclined to believe that many of the sentiments are subsidized. It is a "crowning glory" to the moving pictures that their position today has not been due to what is known in the theatrical field as "press work." Quite to the contrary, the pictures have been ignored, if not abhorred, by the press. They have won upon their own merits. These merits, strange as it may seem, have been recognized first (publicly) by the local newspapers that go direct into the families. A little four-page publication of Flatbush, Brooklyn, called "Parish News," falls into line with "America" in telling its readers something about motion pictures. It says "Day of Better Films Pictures Here." It should be remembered that by no possible stretch of imagination can it be inferred that these tiny publications are subsidized by motion picture makers or exhibitors. No such advertisements, and few of others, appear in them. The papers are published in the interests of their respective parishioners.

* * *

The "America" and "Parish News" speaking to the church people, say "the very best actors and actresses are turning their eyes from the crowded audiences before whom they once loved to play, and are now enacting their art before the camera. Almost every day new names of national importance are transferred from the theater to the ranks of the moving pictures. . . . Many will welcome this new development, even while they recognize that it is not an unmixed good, for it is a movement upward and not downward. . . . With the influx of real art into the motion picture the elevation of the standard would seem inevitable."

* * *

The publications from which these quotations are made do not run theatrical columns. They are not subsidized by either advertisements, nor passes. Neither are they controlled by associations with managers. The thoughts given are free, voluntary and entirely in the interests of their readers. The sentiments expressed by them, carried direct into the household, have popularized the entertainment for the masses, in spite of opposition on the part of the paid press. The "Parish News," of Flatbush, for instance, is a better guide on amusements than the paper that boasts of a million or more paid circulation.

* * *

A lady who has been in the theatrical profession for years and who has been recently trying to attain a livelihood in the motion picture business said the other day, "I am grateful to the motion pictures because they have aroused the theatrical people to their duty. The great popularity of the pictures has shown them what the public wants in the regular theatrical line and the coming season will show a wonderful revival for the straight business." A friend took me aside and said: "That lady really believes all she says. Do not argue with her. She is happy. In spite of the heaviest fall of rain she will persuade herself that the sun is shining bright and that there are no clouds in sight."

* * *

By an intelligent combination and a sensible presentation of facts the organized exhibitors of this city have secured from the authorities a reasonable modification of the order against the transportation of motion picture films. This is something for serious thought. Why not exercise the same power in other directions? For instance, why not aid the authorities in the detection and suppression of those exhibitors who violate the laws at their houses—those exhibitors who are in the business solely for the gate receipts and who never attend the meetings, or contribute to the support of the organization that is working for the benefit of the motion picture business? Before the real exhibitors can relieve themselves of the many persecutions that unjustly fall upon them they must exterminate the few whose transgressions bring evil upon the many. These transgressors, if not the allies, are the excuses for the conspirators. Now that the standard of productions has been raised to a point where it challenges the critics, let the legitimate exhibitors begin a crusade against the reckless exhibitors whose outward displays not only mislead the public but are painful exhibitions to the legitimate exhibitors. There are many places on the east and west sides of this city that, for this reason, should not be allowed to operate. The organized exhibitors can prevail upon the Commissioner of Licenses as successfully as they did upon the Fire Commissioner. Many places along Fourteenth street, for instance, do not care a snap for the present or future of the motion picture business. They exhibit what seems to them the most sensational subject, regardless of the law. It is the effect made by such places that has an important bearing on censorship action in the country districts. Such places depend almost solely upon transient patronage and the sole aim is to get the almighty admission fee. The organized exhibitors of this city and state should lose no time in giving this matter attention. The sooner the catch-penny picture house is driven out of existence so much sooner will the agitators be deprived of their chief bone of contention. It is no longer a question of the play, or the player, but the play house.

* * *

The contracts offered by nearly all the theatrical managers for the 1915-16 season contain a clause never incorporated before. It stipulates that "said artist specifically agrees not to render or perform services for motion pictures during the life of this agreement." Mr. Harris, of Cohan & Harris, the well-known theatrical manager of this city, explains that the clause means that the players hired by his firm must not give part of the time to picture work. He adds the prediction that before the close of the season the legitimate managers will draw a still tighter line and refuse to employ players having affiliations with the motion pictures. In justification of the latter regulation Mr. Harris says the William Fox company has declared it will not employ actors who have anything to do with the stage.

* * *

Such an announcement as Mr. Harris makes does not come as a surprise, except that the policy adopted by the old line managers is not as radical as it was expected to be. During most of last season well founded reports were heard that the old line managers intended to cut off their lists any player who took up motion picture work, and these reports were very justly criticised. The managers have shown good judgment in not attempting to put into force what the reports said they intended doing. So far as the motion picture companies are concerned, they will not be a party to inducing players to violate the new clause. Quite to the contrary, they will not entertain propositions from, or make overtures to, people who are tied up with stage engagements. This decision was voluntarily made by a number of the large companies before the other managers put the new clause into their contracts, and it was not due to any competitive spirit, or prejudice against the stage. Companies that put on pictures which require weeks for production have found it very inconvenient and expensive to have in the cast people who are under contract with the regular theatrical managers. Naturally, the players must abide by the regular contracts and the picture producers must await their convenience. The result has been that when the picture producer was ready to take up a continuance of his picture he found some of the most needed people tied up with rehearsals or matinee performances on the stage. A prominent director, speaking of experience of this kind, says that one day he had an elaborate set and a large number of people ready to continue his picture when he discovered that one of the most important parts was in the hands of an actor who had started rehearsals in an uptown theater. Messengers were started on the run and telephone wires were kept busy trying to locate the actor, who had left his hotel and no one knew where he was rehearsing. He was finally located, but the picture had to be postponed for a couple of days to give the actor an opportunity to get his regular manager to fix his rehearsal so that the actor could finish his work in the picture. Had the manager been as prejudiced as some are, the picture people might have been obliged to get another actor and go over all the work again.

* * *

It will thus be seen that when the picture producers refuse to use people who are tied up by theatrical contracts they do so for pure business reasons. Perhaps it would be better to say the policy is one of self protection. On the other hand, the old line managers hold there is danger that if their people spend their spare time in silent play work it may tend to impair their work in the speaking parts at night. To all of which sensible people must say "Amen!"

* * *

But the restriction must end here if the managers wish to escape adverse criticism. To say that stage people will be boycotted for motion picture work, or vice versa, will not strike a popular chord. Mr. Harris says it is certain that in the near future a distinct line will be drawn between the two professions. That line was drawn by the old managers long ago. In drawing the line the regulars should be careful that they do not make their knock a boost.

Farrar Says Farewell

Famous Opera Star Brings Her First Photoplay Work to a Notable End.

THERE is more or less gloom in the colony of motion picture stars and players in Southern California since Geraldine Farrar left the studios of the Jesse L. Lasky Feature Play Company, Sunday, August 15, and started eastward for New York and a brilliant season in concert and grand opera at the Metropolitan Opera House. She had been at the Lasky studios since early in June and in the two months had completed picturizations of "Carmen" and two other plays.

The farewell entertainment, which was attended by more than one hundred leading figures in the motion picture industry of Los Angeles and vicinity, is now a matter of history, not likely to be soon forgotten by those who attended or by those who watched the festivities from without the hedge which surrounds the house which Miss Farrar and her parents have called "home" this summer.

"Saturday evening at nine o'clock Miss Farrar officially started her farewell party; Sunday at midnight Miss Farrar officially ended her farewell party" is the preface of a description of the farewell written by one who attended. He continues, "Supper, breakfast, lunch, dinner and supper were served during the intermissions between the dances. The orchestra worked on six-hour shifts. A pleasant time was had by everyone but the neighbors."

That, perhaps, was putting the case rather imaginatively. But that Miss Farrar was a splendid hostess none of those present will deny. Not long after the arrival of the guests Miss Farrar disappeared for a few minutes, to reappear in her "Carmen" costume. She sang several arias from "Carmen" and returned a moment later as Clo Clo San and sang some of the numbers from "Madama Butterfly." This part of the entertainment was a startling surprise to everyone, and the prima donna was congratulated again and again. She responded with numerous encores.

Among those who attended Miss Farrar's farewell were Mrs. David Belasco, Mrs. Morris Gest, Miss Helen Ware, Miss Blanche Ring, Mr. and Mrs. Cecil B. De Mille, Mr. and Mrs. William C. De Mille, Mr. and Mrs. George H. Melford, Mr. and Mrs. Frank Reicher, Mr. and Mrs. J. P. McGowan, Miss Helen Holmes, Mr. and Mrs. Wilfred Buckland, and Messrs. Fred Kley, Kenneth McGaffey, Thomas Meighan, Pedro de Cordoba, William Desmond, Frank A. Connor, Louis Sherwin, dramatic critic of the New York Evening Globe; James Sullivan, Miss Jeanne MacPherson, Miss Frances Ring, Miss Charlotte Greenwood, and many others.

Miss Farrar's special train left Los Angeles for New York on Sunday night. No better proof of her great popularity in Los Angeles could be better shown than the huge throng that had gathered to bid her farewell and a safe journey. Her private car was literally laden with roses and as the train disappeared from view Miss Farrar remained on the rear platform waving good-bye.

The prima donna and her party reached Chicago at eight o'clock on Thursday morning and arrived in New York at five o'clock Friday afternoon, August 20.

BUSHMAN IN "PENNINGTON'S CHOICE."

Francis X. Bushman, heading the company of Quality Players, has departed for Big Bear Valley, where the production of "Pennington's Choice" will take place. Bushman is heading an all-star cast composed of Helen Wolcott, Roland Farris, Lester Cuneo and Helen Dunbar.

A great feature in connection with this story that sport fans will be interested in is the fact that James J. Jeffries, the prize fighter, will be seen in the production to good advantage in a number of training scenes which will be taken at his camp in the Sierra Madres. The story is one of the Canadian-Northwest simple, yet thrilling to the extent that many unusual and hazardous deeds will be performed. The picture is of five-reel length and will be directed by Mr. W. J. Bowman.

RUSSELL TO REPRESENT HORSLEY IN ENGLAND.

D. W. Russell, recently appointed representative of David Horsley in England, sailed for London August 14, accompanied by Mrs. Russell. In London his headquarters will be at No. 193 Wardour street, W., from which office he will handle the entire output of the Horsley studios abroad. Mr. Russell has been associated with the Horsley interests for several years, first as Western representative, with headquarters in Chicago, and more recently as general sales manager, with headquarters in Bayonne.

Famous Players Secures Marshal Neilan

THE Famous Players Film Company, in many of whose recent productions he has appeared to advantage, has now secured the permanent services of the popular leading man, Marshal Neilan, who, within a comparatively short time after his entrance into the motion picture field, has risen to an estimable place in the ranks of film favorites.

Mr. Neilan has been presented by the Famous Players in conspicuous and leading roles in "The Love Route," "May Blossom," "Rags," in which his capable support of Miss Pickford was favorably noted by all the trade paper critics in their reviews of this subject, and in a forthcoming Pickford production, "A Girl of Yesterday," will be again seen in a similarly important part. Mr. Neilan also played the title role in one of the early Lasky productions on the Paramount program, "The Country Boy." In all of these various plays he has displayed a fine dramatic sense, strong personal force, and that other essential of screen acting, magnetism.

Marshal Neilan.

The consistent approbation with which his previous appearances in the Famous Players' releases have met throughout the country has now induced this concern to place him under permanent contract. His past experience, comprising, as it does, every element of dramatic work, ranging from stock to support of Broadway favorites, enables him to undertake with an adequate measure of ability, any screen role, however difficult. When, added to this, his youth and photographic attractiveness are considered, it may be reasonably assumed that Mr. Neilan will be conceded a valuable acquisition to the regular organization of the Famous Players Film Company.

It is planned that Mr. Neilan will be assigned some very important work in Famous Players productions now being prepared or contemplated.

FLORENCE ROCKWELL WITH FROHMAN CO.

Florence Rockwell, whose work on the stage with the three "M's," Miller, Mansfield and Mantell, as well as with a long line of New York successes, places her in the front rank of dramatic artists, has been secured by the Frohman Amusement Corporation to star in their next photoplay, work on which will be commenced in a few days.

Miss Rockwell has all the requisites for beautiful picture work—face, figure and grace—and adds to these the ability to act. These charms, combined with her magnetic personality, make her one of the "finds" which delight a director's heart, and in the powerful play which has been secured for her Miss Rockwell should find herself as great a favorite as she has been on the stage.

LESSER TAKES STANDARD PROGRAM.

Al. Lichtman, vice-president and general manager of the Standard Photoplay Distributors, Inc., wires in from the Coast that Sol. L. Lesser, president of the All-Star Features Distributors, Inc., handling the Metro program in California, Nevada and Arizona, has completed arrangements to serve the Standard program to the theaters of the above territory through his well-known Golden Gate Film Exchange in San Francisco.

FROHMAN CO. WITHDRAWS FROM WORLD FILM.

The Frohman Amusement Corporation has withdrawn from the program of the World Film Corporation. It is said they are in negotiation with two prominent releasing exchanges but no definite arrangements have been made as yet. William L. Sherrill, the company's president, says that the success in disposing of territorial rights on "Just Out of College" has been so great that he may continue to dispose of his productions through this channel.

Attitude of Producer Toward Censorship

Some Light Thrown on the Question by Arthur S. Friend, General Counsel of the Lasky Company.

INSPIRED by the recent proceedings brought by the Jesse L. Lasky Feature Play Company to raise the ban placed upon "The Secret Orchard" by the Board of Censors of the state of Pennsylvania, Arthur S. Friend, general counsel of the Lasky Company, discusses the subject of censorship from a safe and sane standpoint which should appeal to all who have given it careful attention. Mr. Friend, unlike many who speak and write of censorship, admits the right of government to control offerings of literature in whatever form and insists that the existing laws should be respected. In the course of his argument, which follows, he suggests the remedy:

On Monday, Aug. 9, 1915, the Hon. John M. Patterson, sitting in the Court of Common Pleas for Philadelphia County, Pennsylvania, decided, after a hearing lasting several hours that the ban placed by the Pennsylvania Board of Censors on the motion picture photoplay, entitled "The Secret Orchard," must be removed.

For many months the entire motion picture industry has been concerned with the question of censorship as constituted by the acts of the legislatures and aldermanic bodies of several of the states and cities in the United States of America.

There has been violent opposition to this form of so-called legalized censorship, and there has been a sturdy and effective defense, made undoubtedly more sturdy and more effective by the violence of the opposition. I have heard so many flamboyant orators speak of "free speech," "untrammelled art," "freedom of the press," and the "breadth and scope of literature," that I have come to wonder whether the world at large does not believe that all of those engaged in the moving picture industry are obsessed with the notion that theirs is a field in which salaciousness may run riot, and regulation and control must, because they will it so, be thrown to the winds.

No careful observer can honestly avoid the conclusion that some of those engaged in the industry are men who know neither business morals, nor business principles; men who respect only the desire to gain and who in a large part seem to take great joy in the excitement of producing and distributing pictures of such a character that if translated into straight dramatic form or into narrative, would never be permitted to be shown on any stage or printed in any publication of any kind in this great country of "free speech" and "untrammelled art."

It goes almost without saying that there are also engaged in the industry men who have a thorough and comprehensive appreciation of honest business principle and motive, and a worthy appreciation of right as distinguished from wrong. It is the men of this latter class who have been made to suffer on account of the sins of those of the former class. And we might as well now, as later, in a spirit of honesty to ourselves, admit that the methods used by motion picture people of the former class have brought about an excuse if not incomplete justification of the so-called legalized censorship in the several states and cities of the country.

Long before motion pictures were possible, there existed the right on the part of all the governments, federal, state and municipal, to regulate and control the offerings of literature, whether in the form of narrative or dramatic composition, which right was as positive and as real as that which is now exercised by the various Boards of Censors in respect to motion pictures.

The people of New York can recall that the police of their city stopped the productions of several highly salacious plays which were attempted to be shown in the New York theaters, and within the last few months a play attempted to be offered in Boston on the stage of one of the legitimate, first-class theaters was stopped by the police. Time and again the circulation of novels, stories and so-called "dime novels" was stopped by the authorities. And all of this was done on the theory that the production of such plays and the circulation of such literature tended toward the impairment of the morals of the community.

Pennsylvania and the other States which adopted so-called legalized censorship for motion pictures have merely relied upon the inherent right of the State to exercise its so-called police power, and that power, adopted a modus operandi in respect to the exhibition of motion pictures of a questionable character. Judge Paterson's decision to which reference was made at the outset, is that the Courts will take jurisdiction to right any wrong resulting from action of the Censorship Board. The public morals must always be protected. It is to be said that because in the first instance the right to protect them is vested in a body designated as a Board of Censors, the protection will be less than it should be or that any injustice will result to those who are honestly carrying on their business of producing and exhibiting decent, artistic motion pictures. Clearly not, for, after all, the board of censors like the police department and the other executive and administrative departments of our government is made up of human beings whose capabilities and fallabilities are, on the average, like those of any other human beings. Often, through sitting too long on such a board, the members get the censorial attitude, just as theatrical critics, by reviewing too many plays, become obsessed with the notion that their only function is to find fault; but that is a difficulty inherent in men, not in laws or in customs. If Boards of Censors are eliminated, there would be no more right to show salacious or immoral motion pictures than there is now. Censors may err, but when they do there is left to him who is aggrieved the right to submit his grievances to the courts with the assurance that he will there get as much relief as he may be entitled to.

On the occasion of my being in Philadelphia in connection with the appeal taken to the courts from the ruling of the censors, condemning "The Secret Orchard," I was told that a short time since the Pennsylvania manager of a motion picture distributing corporation specializing in the distribution of sensational motion pictures which had been condemned by the censors. The imposition of the fine was in accordance with the provisions of the Pennsylvania statute. The distribution company had not appealed from the ruling of the censors, but had undertaken to ignore it so there was no question as to the legality of the subsequent proceedings which resulted in the fine. The manager requested permission to go to his office to get the money with which to pay the fine. With the consent of the chairman of the board of censors, the court granted the defendant the indulgence asked. To show his appreciation of the trust placed in him he promptly ran away.

Among those who cry loudest against censorship is the company which employed this fugitive. Is it at all remarkable then that the censors should feel that they are in other instances dealing with men of questionable character? How are they to learn to differentiate? The producers are miles away from the public. Quietly and without ostentation, they produce their pictures in studios located at various points throughout the country and between them and the public at large come the myriads of distributors, exchangemen and exhibitors. Truly, if in any industry the good must suffer through the sins of the bad, it is so in the motion picture industry.

The cure of the evil, if it is an evil and if we would cure it, does not lie in fighting the censorship laws. So long as they are laws, we must respect them. That is the first step. The next step and the most difficult, is to clean up within ourselves and to make the world know and understand during that cleaning process that we do not deserve to be wholly condemned because, among us, there are some who are unworthy. By continuing to consistently produce worthy photoplays and avoiding the temptation to cater to the sensation loving desire of the minority of the American picture public, the producer can demonstrate that censorship legislation is bad because it is unnecessary, because it complicates and retards an industry the development of which should be encouraged. Through its still new form of expression, literature and art of the very highest type is being given to the world. The producer alone cannot make its proof. He needs the active co-operation of the distributor, the exchangeman and the exhibitor. The distributor should refuse to handle the sensational picture; the exchangeman should refuse to handle it, and the exhibitor should refuse to exhibit it.

Appreciating that there is no philanthropy in the industry, understanding fully that the men engaged in it are trying to make a commercial success, I realize that the temptation to produce, distribute and exhibit sensational pictures is great to those who lack foresight, and who, like so many Americans, engaged in a business, which, in general, returns unusual profits, are prone to count the present pennies and forget the future dollars. Whether there are more of such men in the motion picture industry than in other industries I do not know. That there are some is shown by the continued production of sensational pictures. Those who can see beyond their noses know what will happen to the men in that branch of the business, but in the interim, and until that does happen and until they are driven out by the financial reverses that are certain to come to them, the clean men of the industry will have to walk with the criminal's brand upon them unless, as pointed out above, concerted action on the part of those who believe in the future of the industry as an honest and a worthy one. The world is convinced that the art of motion pictures is above the presentation of mere scandal, obscenity, baseness and vulgarity.

There is nothing to be gained by berating the censors. They are human beings trying in all sincerity, I have no doubt, to act within the strict provisions of constitutional enactments. If they make mistakes, the mistakes can be rectified as they were in "The Secret Orchard" case by submitting the issues to a regularly organized court.

When the people are convinced, as they can be, if the decent men in the industry adhere consistently to their decency, that so far as they are concerned, censors are not required, the truth will come to light. Then, without to do, the legislation that has created these boards, will be taken from the books and the boards themselves will pass into oblivion.

Richie Ling in "The Woman Next Door"

RICHIE LING, who essays the important role of Benjamin Whittier in George Kleine's film production of Owen Davis' "The Woman Next Door," is one of the most recent acquisitions of the moving picture screen at the expense of the speaking stage. Although he might boast of a long and successful career in both the operatic and straight dramatic branches of "legitimate" endeavor, Mr. Ling's chief delight at present is to point to the fact that in his first appearance in the silent drama he has given what he is told is one of the most finished portrayals of the middle aged broker-clubman ever seen in moving pictures.

Richie Ling.

To the support of Miss Fenwick in "The Woman Next Door" Mr. Ling brought many years of stage experience and an unusual amount of native dramatic ability. Lovers of light opera will remember him as prominent in the support of such famous prima donnas as Lillian Russell, Alice Nëilsen, Marie Tempest and Fritzi Scheff, with all of whom he sang roles that called for genuine talent as an actor as well as an unusually fine singing voice. Mr. Ling has also made his mark in straight drama in such productions as "The White Sister," with Viola Allen; Charles Frohman's "Decorating Clementine," David Belasco's "Temperamental Journey," and "The Butterfly on the Wheel."

"The Woman Next Door" will be released September 1st through the Kleine-Edison Feature Film Service.

Pathe's "Gold Rooster" Producers

Who the Men Are That Are Directing the New Line of Plays.

GENERAL MANAGER GASNIER of Pathe, when he determined to put out in the fall features of the highest quality, found his hardest problem to be the assembling of a thoroughly competent corps of producers. Buying the picture rights to famous novels and plays for these features was comparatively easy, but looking back over his long experience as chief director of the Pathe studios he knew how easy it was for a mediocre director to either spoil a picture or else run its cast up to a prohibitive figure. It took him months to get his producing force organized and now he feels that man for man there is no staff of directors in the country to whom the Pathe group should yield the palm. It is interesting to note that of the eight, only three have not been actors.

Donald Mackenzie has been with Pathe for over three years. When the "Perils of Pauline" was put on, his ability was recognized by his being placed in charge of the production of most of the episodes. Mr. Mackenzie has two pictures already on the Gold Rooster program, "The Spender" and "The Galloper." He will soon begin work on the third, Richard Carle's "Mary's Lamb."

George Fitzmaurice started in as Pathe's scenario editor several years ago, and later, becoming a director, put on two successful pictures for Pathe. After a number of months with Kleine, during which he made a number of big pictures, he returned to Pathe and is just finishing "Via Wireless," a big theatrical success, which will probably be the second Gold Rooster play to be released.

Edward Jose starred in a number of Pathe's best pictures a year ago, and then went with Fox. He has, since his return to Pathe, finished two very fine plays, Wm. J. Locke's "The Beloved Vagabond," and "Simon, the Jester," and is now at work on Henry C. Rowland's "Closing Net."

L. D. and T. W. Wharton have been identified with some of Pathe's best pictures for several years. With the "Romance of Elaine" finished, they have immediately started work upon various features with quality casts and stories. No producers in the business can make better pictures than the Whartons.

Arnold Daly is the latest acquisition to the staff of Pathe's Gold Rooster play producers. Famous as an actor on the legitimate stage, he added to his fame and popularity in the "Exploits of Elaine." Trying the production end recently for the first time, he made a feature based on one of the "Ashton Kirk" stories that will cause a sensation. Mr. Daly's talent and long theatrical experience insure the excellence of his product.

The Horkheimers, H. M. and E. D., have made a big name for themselves during the past year. No company has shown greater improvement, versatility and artistic talent than theirs, the Balboa. With their fine new studios and their big force of well-known able players, the special features from their studios for the Gold Rooster plays may be confidently expected to be away above par.

KELCEY AND SHANNON IN "THE SPHINX."

Herbert Kelcey and Effie Shannon are rushing "The Sphinx," in which they are to appear under the Universal banner. Their company is working day and night to get the picture finished by August 20, as they are due to commence their "legitimate" season in Detroit on August 23. Jack Adolfi, their director, is producing the picture on an elaborate scale, and quality will not be sacrificed to speed if Jack has anything to say about it. The story of "The Sphinx" is an engrossing one and the completed feature will make a notable addition to the Universal Broadway Feature program.

MENGER & RING MAN ON THE ROAD.

Arnold Kornicker, representing Menger & Ring, manufacturers of picture and lobby display frames especially adapted to the needs of the picture theater, has left New York for an extended trip through Pennsylvania, Ohio and Michigan. Mr. Kornicker will visit as many theaters as possible and will endeavor to cover the field thoroughly, but any managers who desire to see him can be sure of an appointment by communicating with the New York office of the firm at 304 West 42d street. As this is about the time to think of whatever remodeling your theater needs before the opening of the season, a look at the line of display frames made by Menger & Ring might be profitable.

NEW "QUALITY" STUDIO.

The new studio of the Quality Picture Corporation is fast becoming one of the most modern motion picture studios on the Pacific Coast. The new diffusing system was installed last week and has proven to be a wonderful asset for picture making. The artificial studio will be equipped with Cooper-Hewitts and will be finished by the 1st of October. The floor space is 100 feet long by 50 feet wide. The new laboratory will be built as soon as the electric studio is finished.

EXCELLENT CAST IN PATHE'S "THE CLOSING NET."

"The Closing Net," by H. C. Rowland, a coming Pathe Gold Rooster play, will have a strong cast. Edward Jose, who is producing it, has signed Howard Estabrook, the popular leading man now appearing in the new play, "Search Me," at the Gaiety theater, New York, for the lead. He will be supported by Bliss Milford, Kathryn Browne-Decker and Madaline Traverse.

NEW MOTION PICTURE MAGAZINE.

The latest motion picture magazine to claim the attention of the public and also exhibitors is Photoplay Vogue, a copy of the first issue of which has reached us. The initial number is in thirty-four pages, a quarter of that space in advertisements. The journal will be issued on the 5th and 20th of each month, and will be printed in Buffalo. Frederic J. Knoll is editor.

KLEINE'S "MONEY MASTER" WILL NOT BE SHOWN AT CANDLER.

Owing to the commencement of rehearsals, the Candler theater will not be used for the special exhibitors' performance of George Kleine's "The Money Master" Tuesday, August 24, as previously announced.

PARAMOUNT TRAVEL BOOKLET.

Paramount Pictures Corporation has issued an eight-page booklet descriptive of its travel series. The pages are about 10 by 13 inches. The printing is in two colors. There are many illustrations. In composition, both as to contents and composition, it is a creditable production.

Sydney E. Abel

SYDNEY E. ABEL, manager of the Cleveland office of the V-L-S-E, prior to his connection with the Big Four, gained valuable experience in many capacities in the film industry; mechanical, artistic and exhibition experiences have qualified him for the responsible position he now holds.

Sydney E. Abel.

Before realizing the possibilities in pictures, Mr. Abel was interested in legitimate amusements on the business end. Deciding that the growth of pictures would be rapid and profitable, he managed to secure small "bits" as an extra in the Vitagraph studios in Flatbush, Brooklyn, where he gained his first inside knowledge in the film business. In turn he was appointed manager of the Boston office for the Exclusive Film Service Corporation, and then entered the service of the Mutual Film Corporation, some three years ago, managing the Harrisburg, Wilkes-Barre and Pittsburgh, Pa., offices, respectively.

Mr. Abel is a competent, efficient salesman and his experience fits him well to direct the energies of the large sales force operating from his office in the interest of V-L-S-E productions.

His record as a sales-promoter is excellent and he makes a valuable addition to the premier film distributing organization.

McKim, Another New Lubin Director

LUBIN of Philadelphia announces the engagement of Edward McKim, who was identified with various different companies, and whose last play, "The Confession," in five parts, was filmed by him in the record breaking time of twelve days and scored an instantaneous success.

Edward McKim.

Mr. McKim was born in Pittsburgh and made his professional entrance on the speaking stage as Philistus in "Damon and Pythias." His success on the speaking stage was such that soon he became leading man for Mary Wainwright and made a tour of the country in Shakespeare's "Twelfth Night."

After being leading man in various plays, especially leading man in "The Man of the Hour," Mr. McKim turned his attention to the direction of photoplays, and succeeded in making an enviable record for himself.

At Lubin's he makes a specialty of straight comedies.

Miss Warda Howard

ESSANAY has secured an unusually talented and beautiful actress in Warda Howard, well known in legitimate stage productions on Broadway and throughout the country.

Miss Howard acts exceptionally well in emotional roles and firmly established herself in motion picture work playing opposite Henry B. Walthall in "Temper." The play is full of emotional climaxes and Miss Howard brings out the subtle expressions called for in a way that makes the character she represents a living, breathing being on the screen. She not only has demonstrated her talent in acting before the camera but has proven an excellent photographic type.

Miss Warda Howard.

A wide experience on the speaking stage has ably fitted her for almost any role, she having starred in such productions as "The Wolf," "The Lion and the Mouse," "An American Widow," "When Knighthood Was In Flower," "The Cowboy and the Lady," "Paid in Full," "The Christian," "The Girl of the Golden West," "Sapho," "Brewster's Millions," and many others.

Miss Howard is a daughter of Professor C. H. S. Howard, of the University of California. She herself is a graduate of the university and while in school starred in all the college theatrical productions. Her talent was recognized even then and she had no difficulty in getting a small part on the stage, rising in a short time to taking leads.

PATHE TENNIS TOURNAMENT.

The Pathe office force is all "het up" over a tennis tournament which has been gotten up to take place at Lee Woodruff's courts at Brighton Beach on Saturday, August 28. Mr. Woodruff has generously offered the use of his courts for the occasion, and it is planned to have a swim and dinner after the championship has been decided.

There are twelve entries and it is whispered that several of the boys have got something up their sleeves in the way of real tennis ability. General Manager Gasnier will probably be present to award the prizes, and Pearl White may take her life in her hands and referee.

BLANCHE RING TO APPEAR IN FORMER SUCCESS.

Following the announcement involving the acquisition of Blanche Ring, the well-known theatrical star, for the screen by Oliver Morosco, it is stated that the vehicle selected for Miss Ring to make her motion picture debut, is "The Yankee Girl," in which play she scored a big success on Broadway and throughout the country.

In the title character as Jessie Gordon, Miss Ring appeared in "The Yankee Girl" during the latter part of 1901 and played the same part at the Herald Square theater, New York, opening in February, 1910. After registering one of the biggest hits of the season at the Herald Square, the star again started a tour of the the country in this piece, meeting with popular favor wherever presented.

UNIVERSAL HAS "THE MIRTH OF THE NATION."

"The Mirth of the Nation," a five-reel burlesque and travesty written by H. H. Van Loan for the Universal, is now on the stocks at Universal City. This big feature comedy is said to have more laughs in it than a striped hyena and the fact that Van Loan wrote it certainly would indicate that such is the case. "The Mirth of the Nation" will be issued in book form shortly by Grosset & Dunlap, publishers, of 518 West 26th street, New York City. The scenario of the multiple-reel comedy has been copyrighted in pamphlet form at Washington.

At Leading Picture Theaters

Programs for the Week At the New York Motion Picture Houses.

Vitagraph Theater Bill.

"TO CHERISH AND PROTECT," a strong three-part drama, heads the list of pictures this week at the Vitagraph theater. The drama was written by William Vaughn Pettit and produced by William Humphrey, with a cast including Harry Morey, L. Rogers Lytton, Bobby Connelly, Harry Northrup, Gladden James, Denton Vane and Estelle Mardo. It is a story of tense action, pathos and direct human appeal, and tells of a firm of stockbrokers who, as a last resort, use a customer's stock as collateral. They gamble and lose. As each carries enough life insurance to save the firm from absolute ruin, they decide to draw lots, the one drawing the fatal slip to commit suicide. Two of the partners, one of whom is secretly in love with the third one's wife, conspire to trick the other.

Comedy dominates the balance of the program, Mr. Sidney Drew appearing in "Unlucky Louey," one of the most thoroughly enjoyable of the Drew comedies, in which Louey, in trying to get back to prison, finds it impossible because of unexpected kindness and a shower of gold that rains down upon him at every turn. Lillian Walker, Evart Overton and a star cast in "The Fire Escape" enact an amusing story of how a fire escape aids a pair of lovers to circumvent an irate father and an unwelcome suitor. The Western Vitagraph players present a laughing comedy, "Willie Stayed Single." The remaining picture is a two-part feature drama. "The Kidnapped Stockbroker," in which a young newspaper reporter, aided by the cleverness of his sweetheart, solves the mysterious disappearance of a wealthy broker. Dorothy Kelly, Louise Beaudet, Jay Dwiggins and William Dunn are seen to advantage in the enactment of the principal characters.

Sam Bernard at the Strand.

"Poor Schmaltz," a laughable farce-comedy, produced by the Famous Players Film Company, with Sam Bernard in the title role, has first place on the Strand theater program this week. The comedy complications arise from Schmaltz, finding that his wig business has gone to smash, attempting to pass himself off as a count in order to marry the daughter of a rich brewer from America. The real and the bogus count meet, and a very funny duel is the result.

The educational feature this week is "Elephant Labor in India." The Topical Review contains, besides the latest news pictures from this country and abroad, a carefully selected lot of extremely interesting and realistic European war pictures. A new Kalem Comedy is also shown on the screen.

Percy Richards, "The Man in White," and Miss Grace Hoffman are the vocal soloists. The Concert Orchestra, under the direction of Carl Edouarde, render an attractive program.

Marguerite Clark at the Broadway.

"Helene of the North," a picturesque photodrama in which Marguerite Clark has a well-fitting role, leads the list at the Broadway theater. The supporting company contains such well-known names as Conway Tearle, Frank Losee, Elliott Dexter, David Wall, James Kearney, Bringham Royce and Katherine Adams. A fresh instalment of South American Travel Pictures, the Broadway Animated News, and one-reel comedies are also on the program.

FORREST STANLEY JOINS MOROSCO.

Forrest Stanley, as great an idol as the Los Angeles matinee girl ever had, has said his adieux to the famous Burbank theater stock company, where he reigned supreme for four solid years, and is now established in his new position as leading man with the Oliver Morosco Photoplay Company. Having taken his degree in engineering at Columbia University, Mr. Stanley has figured out that where he was appearing to 1,000 people at a performance on the speaking stage the same performances upon the screen introduced him to a huge clientele that not only netted easily 105,000 people a day, but also had the advantage of multiplying his performance simultaneously, so that it was enacted in over thirty different parts of the civilized globe at one and the same time. He believes that an artist did not know what celebrity was or could be until moving pictures arrived.

SIEGEL-LEVY.

Announcement cards have been issued by Mrs. Sarah Levy upon the marriage of her daughter, Lena L., to Abe E. Siegel, which event was celebrated on Sunday, August 15, 1915. Mr. Siegel is a traveling representative of the Fox film company.

Remarkable Record of Young Author

In Two Years Miss Elaine Sterne Has Written Fifty Photoplays, All Produced by Well-Known Companies.

EXACTLY two years ago next month Elaine Sterne had her first story accepted by the Vitagraph Company. Since that time she has written exactly fifty plays, all of which have been bought by well-known companies. She captured the thousand-dollar prize offered by the Vitagraph and Evening Sun for her "Sins of the Mothers," and the five hundred dollar prize awarded by the Telegraph and Flamingo Company. She is now engaged in putting the finishing touches to her latest creation, "Lincoln's Dream," which promises to be a picture of unusual merit.

When Miss Sterne first became known in the film world, her determination to write the "better sort of things" was quoted as well as her oft repeated belief that there was unlimited opportunity in the motion picture play for the earnest author. She has proved in the short two years of her work that her ability beyond a doubt lies in the direction of the "better sort of things." There is a wealth of detail and originality that makes her work stand out.

Perhaps the most popular are the Vitagraph series of Sonny Jim pictures, featuring Bobby Connelly. In these, with three leading characters, Sonny, Daddy Jim, portrayed by Tefft Johnson, and Mother Dear, by Mabel Kelly, she has woven tales full of rare humor and heart interest.

For the past year she has written many plays for Mary Fuller, of the Universal Company. The plays include "The Witch Girl," "The Girl Who Had a Soul," the "Daughter of the Nile." A new comedy entitled "The Tale of the C" is to be released at an early date.

When one reflects that Miss Sterne is very much younger than the average author of note, that she is fond of outdoor sports and travel, one can but wonder how she accomplishes it all.

K. & E.-FOX SUIT ADJUSTMENT.

A report subsequent to that printed in The Moving Picture World under date of August 21 gives a different meaning to the outcome of the suit of Robert Hilliard, Klaw & Erlanger and Porter Emerson Browne against the William Fox Vaudeville Company, concerning the photoplay "A Fool There Was." It appears that Judge Augustus N. Hand, of the United States District Court, directed the Fox Vaudeville Company to give the complainants precisely what they asked for on the argument of their motion. When the court directed Mr. Fox's attorney to produce, on the filing of the papers, the contract between the Fox Vaudeville Company and the Fox Film Corporation, which their affidavits showed they had refused to exhibit, Mortimer Fishel, attorney for the complainants, withdrew his request for an injunction. In receiving the contracts and accounts he had gained his point.

When the papers were finally filed the court wrote his opinion as follows:

"Defendant, William Fox Vaudeville Company has today, in the presence of complainants' counsel, presented to me an account certified by chartered accountants, showing details of the receipts of the William Fox Vaudeville Company, from a Box Office Attraction Film Rental Company and the Fox Film Corporation, companies with which the defendant had contracts for manufacturing and exhibiting films. Under these circumstances I consider that the provision of the contract between the complainants and the defendant for furnishing accounts has now been complied with and any cause of action for cancelling the contract between the parties for past violations to furnish accounts must be regarded as ended. The Court, however, has obtained jurisdiction of the matter and the complainants are entitled to have similar detailed accounts furnished in the future."

BUSHMAN BRINGS NEW METRO FEATURE EAST.

Francis X. Bushman, the Metro Star, comes East from the Pacific Coast this week, bringing with him the new feature, "The Silent Voice," said to be one of the most pretentious offerings he has yet given to the screen. At a private exhibition given at the Studebaker theater in Chicago on Thursday morning, the picture won high praise from the audience, many exhibitors asserting that in "The Silent Voice" Mr. Bushman had registered one of the most notable characterizations of his artistic career.

A special exhibition of "The Silent Voice" was given to New York Exhibitors at the Broadway theater, 40th street and Broadway, at 10.30 p. m. Friday. At this showing the picture was presented with a full orchestra, for which a special musical program was arranged by B. A. Rolfe.

Mexican Notes

Chihuahua, Mexico, Aug. 9, 1915.

THE long threatened complete close down of all the picture theaters in this country is now more than a mere possibility. Undoubtedly ninety-nine per cent. of all exhibitors are at present running merely to keep up the prestige of their houses and to maintain their organizations. Very few houses are earning a profit, but because of a hope of better future business, most exhibitors have managed to keep open up to the present time. However, the showdown is not far off, if conditions continue as at present. It is now almost impossible to secure film service. During last week Stahl Brothers, who supply films to a great number of houses in Central and Northern Mexico, have canceled all contracts, and ordered all films returned immediately. The El Paso Film Co., which also supplies a large number of houses, has done likewise. Thus the exhibitor is face to face with the critical condition of no film service, which means dark houses.

* * *

Don Manuel Rivero, one of Mexico's old impresarios, and at one time manager of the Lombardi Grand Opera Company, is in this city at present, having brought with him a number of European feature films, which are being shown at "The Alcazar." Among these are: "Inheritance of Hate" (Cines), nine reels; "Adventures of Arizona Bill" (Eclipse), five reels, and others.

Don Manuel left Mexico City last February, and has since that time been touring the republic with a collection of films. Under great difficulties he has managed to complete his trip to the border, greatly handicapped by the lack of railway communications. Naturally Signor Rivero has had a splendid opportunity to look over the entire Mexican picture field. "While I have found conditions by no means ideal," says Don Manuel, "I have not found them as bad as one would be led to believe by some alarmist reports. Of course one finds discontent over the low value of the fiat money, but there is plenty of it, and houses as a rule have splendid crowds. I ran my pictures, for instance, at Monterey at two different houses, with good box office receipts at each. "The Obrero" is a splendid house with a capacity of 5,000. It is an innovation in this country as it has been built to run high-grade films at low prices, with special reference, as its name, "The Laborer," indicates, to the needs of the laboring man. There is a lack of film service, which is further aggravated by poor railway and express service. I have been impressed with the great opportunity which Mexico offers as a motion picture field. I have found everywhere, except in the extreme north, a decided prejudice against American films. This is possibly because Mexican audiences have never had an opportunity to become acquainted with the best American productions, while the finest products of Europe's studios have been at our disposal. But maybe American producers will be better prepared to show us what they can do when at last we have peace here.

Briefs.

Because no agreement could be reached in regard to the price, the sale of the Alcazar to a group of Guadalajara capitalists was not consummated, hence it continues under the management of Buchez & Williams.

* * *

Alberto P. Damiani's new picture house, "The Azteca," was opened to the public the night of the 31st of July. The house seats about seven hundred people and is the first show in this city to be located in a suburb and away from the downtown district. A Powers projector has been installed. The venture will prove a complete success, judging from the box office receipts for the first week.

* * *

Manuel Sanabia passed through this city on his way to Ciudad Juárez during the present week. He intends to open a tent show in that border city.

* * *

The Saló Variedades of this city has been closed indefinitely. Manager Symons, who formerly had charge of the Variedades, continues to manage the Cine Club, which for the past weeks has been running a program of pictures and vaudeville.

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Following instructions received from headquarters, the American Smelting & Refining Co. has ordered Manager Williams to await further developments before throwing open the doors of the Alcazar No. 2, at the above-mentioned company's smelting plant near this city. The house is now ready to open, and as soon as the critical conditions now existing in the city improve the opening will take place.

HARRY B. OTT.

Howell Hansel

FROM the "Million Dollar Mystery," with its crashing succession of punches, to the pure burlesque of a Dressler farce is about as wide a gulf as can be imagined in photoplay production, but after completing the "Million Dollar Mystery," Howell Hansel washed the accumulated gore from his hands, bade farewell to Jones the Butler, shook the dust of New Rochelle from his feet and headed for Lubinville, where he at once plunged into the intricacies of "Tillie's Tomato Surprise," the new multiple reel written by Acton Davies, former critic of the New York Evening Sun, for Miss Marie Dressler.

Howell Hansel.

This is an age of specialization, but Mr. Hansel is a specialist in motion pictures in general and not in one branch in particular. He has made the Dressler comedy with the care and finesse of the dramatic producer, and this care shows upon the screen in a certainty of effect that is too generally lacking in comedy, even of the pretentious sort. It should give him a place among the best comedy directors equal to that he already holds as a dramatic producer.

Mr. Hansel has made a number of important feature productions as well as regular releases for the Mutual and Universal programs. One of his most marked successes among the feature releases was Col. Carter, of Cartersville, and his Ben Bolt was one of the best sellers on the Fox program.

He has had a long and varied career as dramatic player and producer. He has filled many important engagements as stock and production stage manager, and was for three years with David Belasco as leading man, immediately prior to his entrance into the picture business.

NINE FOYS KEYSTONING WITH SENNETT.

Eddie Foy was engaged to star under the direction of Mack Sennett with the Keystone Film Company. After he arrived at the studio at Edendale, Cal., it was decided to include the seven little Foys in the first picture. They all took to the Keystone idea with all the enthusiasm and ease of old-time film comedians. Mother Foy remained at the Foy cottage at Santa Monica for the first few days, but before the end of the first week she appeared at the studio, "just to watch them work." After sitting at the filmside for part of an hour the director, not recognizing her, shouted "come on here, get in this scene." Mother Foy "got in" and before Eddie or any of the seven realized it she was working with all the vim of the rest of the family. The next morning the callboy megaphoned, "the fifty-seven Foys on the set," and got a general laugh.

GEORGE OVEY WITH MUTUAL.

"The Little Hero" and "Jerry's Busy Day," first of the new Cub Comedies to be produced by David Horsley for release in the regular Mutual Program, the first for release August 19 and the second August 26, finds George Ovey, the featured player in these productions, more than living up to his reputation as one of the funniest and most original comedians in picture work. Both productions were screened under the personal direction of Milton H. Fahrney, chief comedy director for Mr. Horsley. Ovey, who is making his initial bow to Mutual audiences in these two comedies, in each instance has been furnished with roles that give him exceptional opportunities of displaying his many talents which have won for him an enviable reputation as a screen comedian.

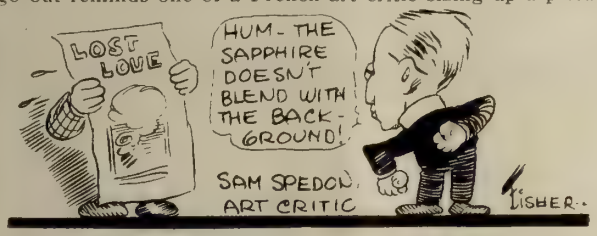
ORMSTON NOW TECHNICAL DIRECTOR.

Frank Ormston, who has long been connected with the Universal Film Company in a technical capacity, was this week made head of the technical department at Universal City. For the past six weeks, Mr. Ormston has been with the Smalleys' producing company in Chicago, where they have been staging the scenes in the production of "The Dumb Girl of Portici," in which Anna Pavlowa is to be featured.

Real Stories from the Reel Studios

By Thornton Fisher.

WHAT the press agent doesn't tell us about himself—Sam Spedon is some little lecturer and artist. Watching Samuel survey the Vitagraph posters before they go out reminds one of a French art critic sizing up a picture



by an unknown in the Paris Salon—and just about as ready to pan it—if it doesn't please him.

* * *

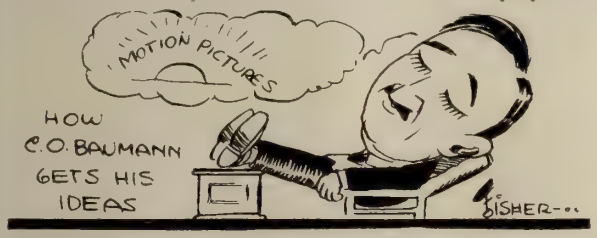
Familiar phrases: More pep there! More pep!

* * *

It's a regular case of "watch your step" if you saunter along Brighton Beach these days. You're likely to walk over a picture actor down there. The studio fellows colonize at this resort and after the day's work is over beat a quick exit for a shore dinner and an earful of wild waves. We gave big, handsome Ben Wilson the once over down there the other day. He was inside the classiest white suit that ever gathered dust.

* * *

One of these days they're going to hang placards in the office of the New York Motion Picture Corporation's office to read "Alarm clocks prohibited in this office." "Employees and

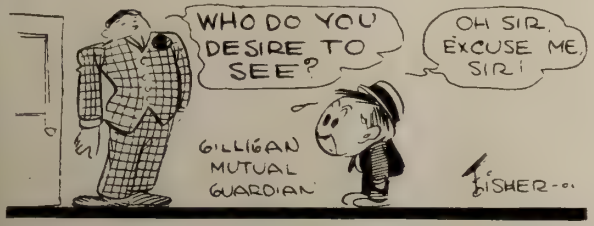


others must walk on their tip-toes." "If you must laugh go out into the hall."

They can't take any chances on waking Charlie Baumann up from his dreams. No slam! C. O. B. is the man who visualizes the big things. He not only dreams them, but aids in whipping them into concrete shape. A good dreamer is an important factor in a growing institution. Let C. O. B. dream. Be sure he's not asleep.

* * *

If you call at the Mutual Film's offices you'll "see Gilligan first," unless you have real reel business there, Gilligan can turn you down and you'll feel flattered. If the state department should ever run across him there'll be another diplomat



in Washington. For Gilligan is handsome, has tact and apparently an awful kick in his starboard wing—who is he? Well, Gilligan guards the entrance to the Mutual offices, and is an ex-cop—that's who he is!

* * *

Saw Doc Willat with his hand bound up the other day. Doc probably has been experimenting in his laboratory.

* * *

Say, operator, old scout, please, please tell us why you occasionally race a bully picture. If the little girl won't wait a few minutes longer for you, explain the situation, but we implore you not to kick up the dust with the projecting machine. No offense meant, but keep it in mind.

* * *

Pop Lubin went to a show one night, saw a lady on the stage cry and employed her at a munificent salary to work in the Lubin studio. How could she cry after that! We'd wear a smile in our sleep.

British Notes

CYRIL MAUDE is again in London after his arduous spell of toil in screen acting in Los Angeles. He arrived last week, but his days in England are numbered. When he has sold his theater (The Playhouse) he will hasten back again to the irrepressible call of the Pacific Coast and start again upon a film adaptation of "Grumpy," possibly during the fall. Maude's only appearance before the camera on this side was made about three years ago in a version of W. W. Jacob's comedy, "Beauty and the Barge."

* * *

Tuition in some subjects by the film appears to find increasing favor in the eyes of the Government. At the request of the War Office a film demonstrating the proper way to pack hay by means of mechanical baling appliances has been prepared by Mrs. E. H. Turnbull, the wife of the Agent General for New Brunswick, Canada. It is intended to instruct certain troops at the front in baling hay through this medium. Another gratifying circumstance to that yet small section of moving picture enthusiasts whose ideal is tuition by film is the thorough and whole-hearted way in which the organs of the educational profession have taken up the gauntlet against legislative cranks opposed to any breach of convention.

* * *

The melodramatic creations of the two brothers Melville are doubeless well known upon the American legitimate stage. For more than a decade they have flowered as hardy annuals in suburban and provincial theaters in Britain, and another lease of life to their evergreen popularity is being assured by their translation from the language of the spoken stage to the gesture of the silent screen. The recently incorporated company, British Empire Films, Ltd., exhibited the first of these picturizations, "The Beggar Girl's Wedding," as its maiden effort at the West End Cinema the other day.

* * *

It is a fact as patent to the authorities in this country as in the United States that German films are being extensively circulated among American motion picture exhibitors as part and parcel of the military propaganda of the German Government. The following extract from a letter to a newspaper from an Arizona town by a man who had just been to see the war pictures shows clearly which way the wind is blowing in the kinematograph campaign: "What terrible havoc the German guns have caused in Paris! What an awful pity that all those beautiful buildings have been destroyed!" I have good reason for stating that a consignment of films showing "real" war pictures may be expected in the United States before long. For a few weeks past now official camera men have accompanied the advances of the allied forces in Flanders and the facilities accorded to these men for securing reliable, realistic records of the military operations could never be computed upon a cash basis. They are simply and purely pictures taken under the authority of the French and British Governments. Premier Asquith stated as much in Parliament yesterday, July 29, and as such will probably be destined for the British Museum or some other archives of the State. Of course those which are circulated for public exhibition at home or abroad, will be carefully chosen from the original negatives, but the remaining sections depicting the sterner and more ghastly realities of modern warfare will never be made public property.

* * *

Sir John Have, the veteran actor and contemporary of the late Sir Henry Irving, has been wooed and won by the silent drama after innumerable unsuccessful attempts. He will take the part of Eceles in "Caste."

* * *

Tom E. Davies, who has just become associated in the West with the new Griffith-Sennett-Ince combination and who is in business upon this side with the Western Import Company, returned this week from New York. He has brought along with him an advance copy of Griffith's "The Birth of a Nation," for the trade show next week. Arthur Northam, the sales manager of the London Film Company, also stepped ashore after a business visit to his company's American agency, the Cosmopolitan Company of New York.

J. B. SUTCLIFFE.

MOTION PICTURE DIRECTORY IN SPANISH.

The well-known Spanish motion picture weekly, El Mundo Cinematografico, is about to publish a complete motion picture directory which will be circulated in Spain. Advertisements for this directory may be addressed to the office of El Mundo at Barcelona, Spain.

Reviews of Current Productions

"The Ringtailed Rhinoceros"

Raymond Hitchcock Makes First Photoplay Appearance in Farce Produced by Lubin for V-L-S-E Program.

Reviewed by Lynde Denig.

FOR his motion picture debut, Raymond Hitchcock was provided with a fantastic farce for which originality may justly be claimed. "The Ringtailed Rhinoceros"—an excellent comedy title, by the way—is amusing by reason of its absurdity. In writing the four-reel scenario, Lawrence McCloskey allowed his fancy to wander among the hobgoblins of fairyland, and depended upon Director George Terwilliger to re-create all the strange creatures he met, among them the ringtailed rhinoceros. The picture contains the atmosphere of a fairy tale made farcical; likewise it contains much humor directly attributable to Mr. Hitchcock.

This most persuasive of comedians did not find it necessary

Scene from "The Ringtailed Rhinoceros" (Lubin).

to alter the stage methods, which, for many years, have been unfailingly successful in drawing laughs. His facial expressions are equally amusing when recorded by the camera and his comedy business does very well in pictures. Odd tricks of manner and bearing register effectively on the screen.

The whimsical imaginings in this story are accounted for by John Carter-Carter's (Mr. Hitchcock's) intemperate habits He is never entirely sober and is frequently so emphatically the reverse that his fiancee, Marybelle, is moved to tears. When her little brother seeks the cause of her grief, Carter-Carter replies that a ringtailed rhinoceros is to blame, whereupon the sympathetic lad determines to kill the beast. Presently the youth and the discredited lover fall asleep in a big arm-chair and the scene dissolves into a dream of pirates, who make the badly frightened Carter-Carter walk the plank; of dense forests in which the wanderer encounters every species of wild beast, and of the royal court where the princess is destined to weep and weep until the ringtailed rhinoceros is killed. Eventually the animal is disposed of and on awakening, Carter-Carter is ready to sign the pledge.

Many of the scenes were made on Mr. Hitchcock's Long Island estate and on other beautiful country places in the neighborhood. The picture provides a sequence of attractive locations perfectly photographed. "The Ringtailed Rhinoceros" reveals imagination in conception and the manner of its handling and deserves better sub-titles than the couplets provided. Flora Zabelle (Mrs. Hitchcock), playing the weeping princess, has a part of limited opportunities. Raymond Hackett makes a manly little fellow of her brother and other characters are suitably cast.

* * *

Around a valuable necklace presented by a banker to his wife, hinges the numerous dramatic situations which run through "A Woman of Nerve," a single reel Reliance to be released August 6. Olga Gray, who scored heavily in "The Absentee," a Mutual Masterpicture, has the lead, supported by Howard Gaye.

"The Vanderhoff Affair"

Four-Reel Kalem "Broadway Favorites" Offering—Has Freshly Interesting Situation—Drags in First Reel, But Gets Speed at End.

Reviewed by Hanford C. Judson.

MARGUERITE COURTOT, who plays the center of interest in this four-reel picture, "The Vanderhoff Affair," has one delightfully charming scene, in which she sends a message to a young man who is to be her deliverer from a villainous uncle, and does it by pantomime behind the drawn, bright lighted curtain of her room. The picture she makes by this is as pretty as it could be. At the close of a very melodramatic story the action—it is wholly elemental, by the way—becomes exciting. It has opened in Mexico, and the first reel is slow; it does little but introduce the characters who are under the spell of a mystery. The heroine is being conducted to New York and the hero has taken the same ship. He doesn't believe she is really mad; but his friend the doctor examines her and says that her mind is truly affected. The second reel tells us what the truth is. The trouble in this reel is that we are shown bits of the action that led up to the situation presented in the first reel. It is all very interesting, but following each scene is a written description of it—we get mighty tired of those written notes.

The girl is an heiress whose father has left her in the keeping of his brother, who feeds loco (the insanity weed) to her. His object is to get her committed to an asylum and inherit her fortune. How the hero manages to get the truth known and free the maiden is told in the last two reels, and these two reels are more lively than the first two; but we cannot help feeling that more might have been made of this excellent situation. Perhaps the hero failed to keep us in sympathy with his part through lack of experience before the camera. The villainous uncle is satisfactorily played by Henry Hallam; and his two helpers, Mexicans (T. J. Dow and Helen Lindroth), also do well in their foreign parts. Frances Cappeliano, as heroine's maid and friend, makes one scene effective by the contrast between her face and that of her girl mistress, as she looks in the door over her loco-stricken mistress, who has had to drink the weed.

Scene from "The Vanderhoff Affair" (Kalem).

Robert G. Vignola, the director, plays the role of doctor fairly. Hal Forde is not effective in the leading male role. The photography falls below Kalem standard in several scenes; but on the whole is good.

"Capital Punishment"

A Drama with a Purpose, Produced by Knickerbocker Star Features in Three Reels.

Reviewed by Lynde Denig.

THE purpose of this three-part Knickerbocker Star Feature, written by the Rev. C. J. Harris and directed by Joseph Levering, is clearly enough indicated by the title. It is a drama inspired by a laudable aim, that of presenting the possible injustice and wrong of capital punishment, and

as such merits attention. Unfortunately, however, the accomplishment falls short of the promise of the theme, and this despite obvious sincerity in the preparation of the story and an acceptable company of players headed by Lenore Ulrich, an actress with temperament and a rather exotic type of beauty.

When a picture demands that an audience think, as a dramatic argument against capital punishment unquestionably does, it behooves an author to prepare a plausible story. Even melodrama must have a surface plausibility if it is to become convincing. "Capital Punishment" lacks conviction in a basic element of the plot. We have two sisters in love with the same man. An influential politician, a friend of the girls' father, a judge, plans to force a marriage with Olive, who detests him, by compromising the weaker sister.

To justify a great sacrifice on the part of Olive, ample cause

Scene from "Capital Punishment" (Knickerbocker).

is needed, yet we find her marrying the politician for no better reason than that he inveigled her sister into a fashionable gambling house, where she acquired a debt which she sought to meet by forging the judge's name on a check. All this might have been explained and forgiven. Instead, Olive marries the politician in order to buy his silence and then insists on remaining a wife in name only. The violent death of her husband, not by a pistol shot, as at first appeared, but by falling from a window, leads to the unjust conviction of the man she really loves. He is exonerated only a few moments before the hour set for his execution. An audience may ask for the courtroom precedent for two people being placed on trial at the same time that a jury may choose the offender.

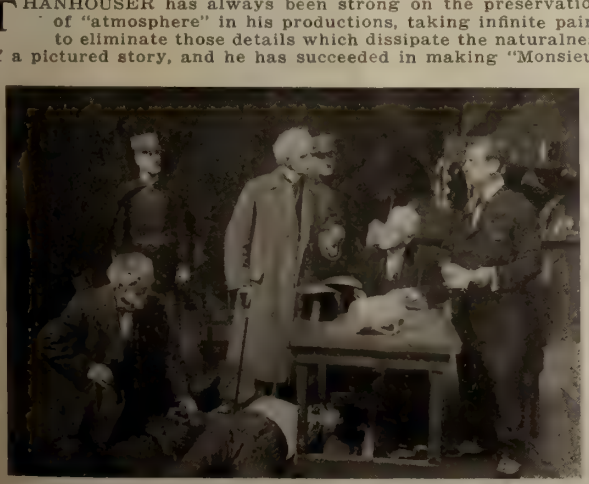
Overlooking the shortcomings mentioned, one finds a quick-moving and at times cleverly developed plot in "Capital Punishment." The trial scene is well staged, and throughout, in fact, there is no fault to find with the settings, although the photography does not always reveal them at their best. Miss Ulrich is by all odds the most conspicuously able member of the cast.

"Monsieur Lecoq"

Four-Part Thanhouser Adapted from the Detective Story by Emile Gaboriau.

Reviewed by Louis Reeves Harrison.

THANHOUSER has always been strong on the preservation of "atmosphere" in his productions, taking infinite pains to eliminate those details which dissipate the naturalness of a pictured story, and he has succeeded in making "Monsieur Lecoq" decidedly French, even in the exteriors. The constructive methods of Gaboriau lend themselves admirably to the building of a photo drama dependent upon arousing curiosity at the outset and maintaining suspense by holding up the solution of a mystery. Thanhouser has followed the Gaboriau method so closely that he has literally transferred the detective story from the printed page to the screen. This might fail utterly, however, with careless handling—it might easily become mechanical, even repulsive—but foresight and skill have made the complete product satisfying to the eye and to that sense of consistency which has become the common property of picture theater audiences.



Scene from "Monsieur Lecoq" (Thanhouser).

The story opens with the usual Gaboriau activity. A murder mystery upon which Monsieur Lecoq stumbles. His active work leads him rapidly to a warm trail—there can be no possible doubt that he is in pursuit of the real criminals—he actually sees them enter the house of a man of high social station and spotless career—yet he is brought up against a blank wall through which the murderer and his accomplice seem to have vanished. There is but one resource left, and the smallest clue points a way to a solution of the mystery. Lecoq puts the man of lofty rank and clean reputation under arrest. This brings to light a family skeleton with an interesting and humanizing finish to the story.

"The Little Dutch Girl"

Picturesque Version of Ouida's Story is Made by Emile Chautard for World Film Corporation.

Reviewed by Lynde Denig.

CHARM and heart appeal are the outstanding qualities of this five-part adaptation of Ouida's "Two Little Dutch Shoes," produced by Emile Chautard with Vivian Martin looking her prettiest in the role of Little Dutch. Artistically the picture is a treat. The manner of the story's unfolding, the delightful rustic settings, the acting of Miss Martin and several less prominent members of the cast, are all consistently in the spirit of the romantic tale of the unsophisticated little girl who falls in love with an artist and dies of a broken

Scene from "The Little Dutch Girl" (World Film).

heart. Once again Director Chautard shows how the atmosphere of poetry may be brought to the screen.

If one stops to analyze this story the plot must appear slight for a five-reel subject; but so expert is the treatment of details that the need for more complicated drama is not felt. There is enough to attract the eye in the wealth of beautiful locations, and interest in the career of the delicate little orphan girl gives the story the requisite human appeal. Probably Miss Martin never had a part to which she was better suited in appearance and temperament. "The Little Dutch Girl" should be no less popular than "The Wishing Ring."

The tragic romance is developed in a leisurely fashion with plenty of opportunity afforded for scenes of poetic suggestiveness and character portrayal. When we meet the artist, Lionel, searching in vain for a suitable model for his painting of "Marguerite," it is a foregone conclusion that Little Dutch will fill the requirements of innocence and beauty. Also it is a reasonable certainty that the painter and his Marguerite will fall in love; but an audience fed on happy endings will have no cause to anticipate the author's denouement—Little Dutch's journey to the city in quest of the artist whom she believes needs her because he is ill and poor, her disillusionment when she finds him surrounded by beautiful courtesans, and her pitiable grief and death. These scenes, finely handled by Miss Martin, mark the most poignant moments of the drama.

With the exception of John Bowers, who makes a rather too stolid artist, the cast, numbering Chester Barnett, W. J. Gross, Dorothy Fairchild and Julia Stuart, is capable.

"The Marriage of Kitty"

Fannie Ward, in Her Initial Screen Appearance, Gives Excellent Performance in Lasky Production.

Reviewed by George Blaisdell.

IN "The Marriage of Kitty," an adaptation in five parts of the play by F. De Crosset and Fred De Gresac, the Lasky company has given us an excellent comedy. It is produced by George Melford, who has chosen a strong cast for the

Scene from "The Marriage of Kitty" (Lasky).

support of Fannie Ward, the comedienne who in this subject makes her bow to the screen. There are a few serious moments, and in these the dramatic situations are treated with skill. This is especially true of the closing scenes.

Miss Ward has the role of an orphaned girl who appeals to a lawyer friend in the city to aid her, and the lawyer makes use of her as an instrument to circumvent a will that is bothering one of his clients—that prevents an Englishman from marrying a girl of the stage. On the suggestion of the lawyer the Englishman marries Kitty and departs for a stay of six months, in order to lay grounds for a charge of desertion, thereby enabling him to marry the player.

The comedian amuses as the freak young woman which she makes of herself in order to gain the acquiescence of the fiancee to the transaction. It must be admitted that the girl from a small community displays a command of the art of make-up, but we laugh just the same. She charms as the duly installed Lady Belsize, and she must needs be charming to win the impressionable lord from the clever Helen De Semiano of the Gayety theater.

Cleo Ridgeley has the part of Helen, and she brings to the interpretation the art of the screen player as well as a most interesting personality. Jack Dean scores as the Englishman, Lord Reginald Belsize; his conception of Belsize makes him a very swagger young man, but there is no trace of the burlesque. Tom Forman is good as the brother and adviser of Helen, and the same must be said of Richard Morris as the lawyer and Mrs. McCord as the old friend of Kitty. The statement may be repeated that it is an excellent cast. The scenario is the work of Hector Turnbull; he has well told the story.

"The Marriage of Kitty" will make splendid entertainment.

"Under Southern Skies"

A Production of the Universal Film Company Based on Lottie B. Parker's Story.

Reviewed by W. Stephen Bush.

POPULAR Mary Fuller has here been cast for a part for which she is well fitted and of which she makes the most. It may be doubted whether the filmable materials in the story amounted to very much in the first instance, and it may also be doubted whether the producers have made the most of what materials there are. The quality in feature productions has improved a good deal within the last year or two, and any pretentious effort today naturally invites a comparison with the best that has gone before. While the story is strictly along conventional lines and has in thinly altered guises been often told before, there are traces of a genuine Southern atmosphere, a laudable fidelity to the costumes of the period and very fair portrayals of ante-bellum conditions.

There is an intelligent and persistent attempt to show the beauties of the Southern landscapes and there are scenes in which the attempt is entirely successful. At other times, however, the photography is or appears to be flat and dead. It is, of course, important to choose the right kind of settings, but it is no less important to transfer the natural charm of scenery to the screen, and only the most progressive camera work will do it.

The cast supporting Miss Fuller consists of old-time screen favorites who without exception acquit themselves very capably. Indeed, the acting is one of the strong points of the play. The direction is by no means entirely lacking in skill, but at times the story moved as if on silts, and the anti-climax in the last scenes might easily have been avoided.

"The Tigress"

Vitagraph Company Produces a Three-Part Melodrama in Which There Is Plenty of Action.

Reviewed by Lynde Denig.

AS LONG as audiences exist for melodrama of this stamp it no doubt will be accorded a place among the productions of even the most progressive manufacturers. That stories such as "The Tigress," written by Willian Addison Lathrop and produced in three reels by Lorimer Johnston for the Vitagraph Company, cannot be taken seriously, does not mean that they are without popular merit. Truth to tell, "The Tigress" is likely to enjoy greater favor than many pictures of a more ambitious nature. Without attaining a high form of the story teller's art, it at least is a satisfactory example of its type—exciting fiction untrammeled by the laws of reason.

Anything may happen in such a melodrama so long as it carries a thrill and it would be folly to take the author to task for lapses in consistency. There are many things in "The Tigress" that might cause an incredulous smile if an audience stopped to consider them; but the chances are that it will be swept from point to point—perhaps from punch to punch would be better—without misgivings.

Julia Swayne Gordon, in the title role, is a sort of superwoman in the perpetration of evil. Then, too, she has a few good qualities, but they are pretty well smothered by the more aggressive side of her forceful nature. She assists her husband, a gang leader, in robbing a judge's home where she is employed as nurse and when her husband is killed she takes charge of the gang herself, meanwhile retaining the judge's son, whom she rescued from the burning house. Having reached maturity, the son knows nothing of the woman's professional career and naturally believes her to be his mother; that is until the cleverest of clever detectives unravels a crime

Scene from "The Tigress" (Vitagraph).

and with it the fabric of deceit surrounding The Tigress' life. Always ready to do the dramatically correct thing, she swallows poison.

Mrs. Gordon gives a capital performance, Leo Delaney makes a properly astute detective and other characters are adequately portrayed in a picture produced with the care customary in Vitagraph offerings.

"Dora" and Other Biographs

Artistic Three-Part Version of Tennyson's Poem—Some One-Reel Subjects of Good Quality.

Reviewed by Lynde Denig.

BIOGRAPH'S three-part version of Charles Reade's dramatization of Tennyson's poem, "Dora," makes a distinctly pleasing, if not very forceful photoplay. The production was sympathetically handled by Director Travers Vale, who had an able cast at his command, with Isabel Rea making a quite ideal Dora in appearance and manner, Gretchen Hartman playing Mary Morrison and Jack Mulhall, Franklin Ritchie and Jack Drumier in other roles.

The troubled romances of Dora and Mary do not produce an especially dramatic story; but there are scenes of poetic charm, others of sincere feeling and frequently there are opportunities for telling bits of characterization. Mr. Drumier's portrayal of the obdurate old farmer, who prefers to cause unhappiness rather than alter his plans for the lives of others, is consistent and effective. Delightful rural settings, perfectly photographed, are an important asset of this creditable offering.

For early release the Biograph Company has prepared a number of single-reel subjects that strike a high average, among them a vivid little melodrama with an unexpected twist at the end that suggests an O. Henry story. It is called "Among Those Killed," an unusual and appropriate title, by the way.

Manufacturers' Advance Notes

"THE BANK" (Essanay).

To the lover of high class comedy this is one of the best of Charles Chaplin' pictures. It is clean, wholesome fun. Chaplin deviates from his slapstick tactics in this comedy, although his famous walk is still with him, as well as his comic antics and his unique facial expressions. The comedy carries a well constructed plot instead of the ordinary more or less disjointed construction of the slapstick school. There also is a touch of pathos in the picture which lends additional

Scene from "The Bank" (Essanay).

interest, while not detracting at all from the comedy element. Chaplin, a janitor in a bank, falls in love with a stenographer. When she gives him the cold shouder he goes to the basement to brood and there falls asleep and dreams that robbers enter the bank. He proves to be the hero and wins the praise of the president and the loye of the pretty stenographer, while the cashier, with whom the girl is in love, is discharged for cowardice. Then Chaplin wakes up to find that he is hugging and kissing a mop. He wanders sadly to the foot of the stairs where his heart receives the final blow when he sees the stenographer in the cashier's arms.

"THE DIAMOND FROM THE SKY" (No. 17).

The absorbing interest in "The Diamond From The Sky" is heightened by the thrilling action of the various leading characters in Chapter 17. This chapter is released under the title

Scene from "The Diamond from the Sky" (American).

"The King of Diamonds and the Queen of Hearts." Miss Lottie Pickford, playing the role of Esther, the heroine, is afforded excellent opportunity for the display of film talent. Miss Charlotte Burton, too, playing the role of Vivian, the fair adventuress, is enabled to display her dramatic ability.

Irving Cummings, who plays the role of Arthur Stanley, alias John Powell, the leading man character in the photoplay, enacts the character of a young man captivated by a designing woman's wiles. George Periolat, as Luke Lovell, and William Russell as Blair Stanley, both are excellent. Disregarding the previous chapters of this remarkable film story, Chapter 17 is in itself, a thrilling release.

"THE INDIAN TRAPPER'S VINDICATION" (Reliance).

Dark Cloud, the noted Indian player, heads the Reliance cast which appears in a deeply interesting photoplay of frontier life, "The Indian Trapper's Vindication." He is ably supported by Bert Hadley; the juvenile players, Paul Willis and Mildred Harris; Alice Pettus, Art Ortego and Charles Gorman.

Dark Cloud in the photoplay is an Indian trapper unjustly accused of robbing a trader's store. The children of the trader go for a canoe ride upon the river. They lose their paddle and begin to drift toward the dangerous rapids. Dark Cloud, nearby, hears their cries. He swims to their aid and guides them safely through the rapids before they reach waterfalls of considerable proportion. The children ask him to take them to their home, but he does not feel that he can return to the trader's dwelling.

While they are on the river bank he hears a shot. He finds that a half-breed Indian has been shot by his Indian partner. It develops that the quarrel between the two was over the division of the money which they had stolen from the trader. Dark Cloud pursues the Indian who wounded his partner to a lofty cliff overlooking the river. There is a hand-to-hand fight

Scene from "The Indian Trapper's Vindication" (Reliance).

between them and Dark Cloud hurls his antagonist into the river. The latter seems about to escape by swimming when Dark Cloud makes him a captive. The scenes of struggle are witnessed by the trader and his friends.

The trader offers every apology and amend within his power, but the Indian is too proud to remain with them. He makes his new camp far from them, followed by the prayers of the children for his safety.

A SELIG FEATURE IN REGULAR SERVICE.

"The Way of a Woman's Heart," a Selig Special in two reels, released in regular service on Monday, August 30, was originally planned for a feature photoplay. However, nothing is too good for the Selig regular program and it was decided to present this worthy story in regular service. "The Way of a Woman's Heart" features Miss Eugenie Besserer, the French emotional actress, who is supported by Harry de Vere, Miss Virginia Kirtley and others. The plot is from the pen of Nellie Browne Duff, the well known authoress. The story deals with a stage-struck girl and how she finally realizes that all is not gold that glitters. There is also an appealing story of a woman's sacrifice interwoven in the thread of this strong story.

A Selig Diamond Special of unusual appeal will be released in regular service on Thursday, September 9. It is entitled "'Neath Calvary's Shadow," and features those popular stars of the Screen, Miss Fritzie Brunette and Wheeler Oakman. How the rector of a fashionable church loses his parish because of his care for a foundling and how finally peace, love and understanding come to him and his sweetheart are convincingly presented. W. H. Lippert is author of this Selig Diamond Special of unusual story, action, and which possesses a wealth of beautiful scenic backgrounds.

JAPANESE PLAYERS AT THANHOUSER.

Immediately on their arrival in this country for an extraordinary engagement at the San Francisco Exposition, the Maida Imperial Dramatic Company was met at the pier by George Foster Platt, the Thanhouser director. In Tokio Mr. Platt had ample opportunity to study the Japanese dramatic art, and when he heard Mr. Maida was coming to these shores he laid plans to introduce them to the films. In this he succeeded. The visitors finally accepted Mr. Thanhouser's offer and they are now at work under Director Platt, who is well versed in Nipponese custom and folk lore. The first release is "In a Japanese Garden," scheduled for August 22. In this the Samurai code of obedience to the parent's wish is tragically illustrated, and it is interesting that Mr. Maida, who plays the Samurai, is one of that honorable class in actual life.

Thanhouser Japanese Players.
Left to Right—Mr. Taka, Mr. and Mrs. Maida, Miss Mitsu, Mr. Fuziwara, Mr. Codi.

MARIE TEMPEST IN "MRS. PLUM'S PUDDING."

The next Broadway Universal Feature to be released will be Miss Marie Tempest in "Mrs. Plum's Pudding," with W. Grahame Browne, Lee Moran and Eddie Lyons in the cast. This five reel comedy feature will be released on Monday, August 23.

"A CHILD OF THE SURF" (Majestic).

The quaint fishing village atmosphere of "A Child of the Surf," Majestic feature, was obtained at Portuguese Bend, on the Pacific Ocean, between St. Pedro and Santa Barbara, Cal. A company of Majestic players, headed by the featured actress, Teddy Sampson, made a long stay in the little village before the feature was filmed to get thoroughly into the spirit of their parts.

"A Child of the Surf" was written by Mary H. O'Connor. Teddy Sampson is presented as Nancy, the belle of the fishing village. She lives with her grandfather. She is a veritable child of the surf. Robert, a city man of wealth, comes to the village, is attracted to Nancy, pays her court, but is forbidden the house by the grandfather. The latter thinks that all city men are worthless.

Scene from "A Child of the Surf" (Majestic).

Robert disguises himself as one of his own workmen who are building a jetty. As such he has some exciting adventures, but eventually, he is able to persuade the grandfather that at least one city man is a good citizen.

Spottiswoode Aitken is the grandfather and Frank Borzage is Robert.

ADDITIONAL PRINTS ARE NEEDED.

Return engagements on two reel productions are unusual, although they are common with "The Battle at Elderbush Gulch," a two reel Biograph re-issue, released in the regular service July 30. Demands on the exchanges throughout the country for return engagements on this production have exceeded the working capacity of the prints originally in service, and additional prints were ordered to supply the demand. In most cases, the return engagements cover a period of two or three days, and in not a few instances, an entire week's booking is the outcome of the success of a single day's run.

"THE GALLOPER" (Pathe).

"The Galloper," the first of Pathe's Gold Rooster Plays to be released, is worthy of the honor thus given to it. Richard Harding Davis, the author, is too well known, both as author and dramatist, to require any comment, therefore let it suffice to say that "The Galloper" is written in his best style and enjoyed a fine run on the stage. George Brackett Seitz adapted it for a five-reel comedy-drama and it will be released on September 10.

Two things in particular strike the observer as he views this fine production—first, the excellent direction—apparent in every scene, of Donald Mackenzie, the producer, and secondly, the really brilliant work done by the famous comedian, Clifton Crawford, in the title role. A character not in the original play, that of "the unknown," has been inserted by Mr. Mackenzie with excellent results. "The unknown" is a Turkish spy, played by David Burton, and he adds wonderfully to the humor of the play. He was Mr. Mackenzie's own conception and forms merely one of the number of examples of the producer's care and ability. Clifton Crawford proves himself to be an artist of the first rank, and worth the very large salary which it is understood he received for appearing in this, his first picture. Without detracting from the fine ability shown by the rest of this really excellent cast, second honors go to Melville Stewart and Jessie Ralph, the first mentioned, playing the part of a much-married correspondent, and the latter as a rich and unlovely widow with matrimonial designs. Fania Marinoff, Rhys Alexander and Sam Ryan give worthy support.

Scene from "The Galloper" (Pathe).

The story deals with a divorced war correspondent who divides his time between dodging alimony-hunting divorced wives and various creditors. Despite the fact that "The Galloper" is primarily a comedy, there is plenty of drama and much thrill to it. Pathe is to be congratulated on its first Gold Rooster Play, and Donald Mackenzie upon the production of what will undoubtedly be one of the big successes of the year.

"SHOCKING STOCKINGS" (Komic).

"Shocking Stockings," the newest "Komic" comedy, employs laughably the services of Fay Tincher, Edward "Komic" Dillon, Chester Withey and Max Davidson.

"Shocking Stockings" derives its title from a stocking incident at the seashore. Ed is in love with Fay, but her father is opposed to the match. Fay half buries herself in the sand. Ed., her sweetheart, makes a dummy, a prominent part of which is a pair of wooden legs. Upon these legs he places stockings similar to those worn by Fay. Papa is completely deceived and believes Fay safe in the sand, while she and Ed go for a ride in a Ferris wheel.

A rival for the hand of Fay, however, contrives to get Ed alone in the wheel, which is stuck in mid-air. The rival carries Fay off in a rowboat and jeers at the helpless Ed, who, however, makes a leap from the upper part of the wheel into the ocean and rescues Fay. This completely eliminates the rival.

Fay Tincher, of course, is Fay. Edward "Komic" Dillon not only directs the picture, but plays the part of Ed. Chester Withey is the rival, while Fay's father is Max Davidson.

Origin of Kalem Picture

"A False Clue" Based on Incident Said to Have Happened in San Francisco Hotel.

The adventure which befell a certain famous star, while stopping at the Hotel St. Francis, San Francisco, formed the basis of "A False Clue," the newest episode of Kalem's "Mysteries of the Grand Hotel." This star for years has played in detective dramas, and according to prominent critics, he actually lives his part. The production in which he was featured some time ago was to be presented at San Francisco, and upon arrival in that city the player, together with his wife and a valet, who had been in his service for years, registered at the Hotel St. Francis.

Scene from "The False Clue" (Kalem).

According to the hotel officials, the actor's wife kept her jewels in a small jewel box reposing on her dresser. The day after their arrival, one of the hotel bellboys delivered a parcel to the star, and while waiting for the receipt to be signed stood near the dresser. The actor, his wife, and the valet, were all in the room at the time.

Shortly after the messenger had returned to the office floor, the actor rushed down, grasped the boy by the arm, and excitedly declared that the bellboy had stolen his wife's rings. Attracted by the commotion, one of the hotel officials attempted to question the boy, but the infuriated guest interrupted the cross-examination by declaring there was no doubt but that the boy had stolen the jewels while waiting for the receipt. Furthermore, the actor insisted, because of his stage training he was at once able to discern the guilty party, and that the bellboy was a thief because his deductions in such cases were always infallible.

After considerable argument the house detective of the St. Francis succeeded in getting all parties interested back to the actor's apartment. The sleuth's questions concerning the valet were haughtily frowned down by the star, who declared the man to be absolutely honest. Following a long-winded recital of his prowess as an amateur detective, the actor wound up with the statement that unless the hotel management compelled the boy to restore the stolen property it would have to make good his loss.

The patient house official inquired as to the disposition of the people in the room at the time the boy called with the parcel, and what the actor, the latter's wife and the valet had been doing prior to the lad's appearance.

It then developed that the valet had been cleaning the rings with alcohol, and that he had subsequently buried them in sawdust to make the stones dry with the most lustre. Upon hearing this, the house deteective examined the waste basket and found it to contain a quantity of the sawdust. Groping about in the basket the sleuth brought the missing rings to view. The valet then recalled that while he was cleaning the rings, his master had been rehearsing a role. Deeply interested, the servant placed the rings in the sawdust, later emptying the box into the waste basket without first removing the gems.

The star suddenly forgot his prowess as a sleuth, and while the hotel detective was turning the rings over to him, he salved the messenger's pride with an exceedingly liberal tip. That same day the player departed from the hotel, nor has he ever visited the St. Francis since.

KLEINE TO MAKE "THE POLITICIAN."

"The Politicians," Aaron Hoffman's celebrated farce, is now in course of filming at the Kleine studios with a Broadway cast featuring Bickel and Watson. Such well known players as Snitz Edwards, Miss Ruby Hoffman, Miss Alma Hanlon, Florence Morrison and John Nicholson will support the famous comedians. The precedent in matters of exquisite interiors and the general excellence of detail set by "Hello Bill" will be followed in "The Politicians."

"OUT OF DARKNESS" AN EXPOSE OF INHUMAN LABOR CONDITIONS.

Miss Charlotte Walker's new photoplay production, "Out of Darkness," by Hector Turnbull, formerly dramatic critic of the New York Tribune and now a member of the Jesse L. Lasky Feature Play Company's literary and photodramatic staff, is a severe arraignment of the inhuman conditions of labor in some of the big canneries of the United States. It will be recalled that several years ago labor conditions in these great establishments were the subject of special federal investigation. Mr. Turnbull, through his newspaper connection, had the opportunity of special study and knowledge of the wrongs at first hand.

The combination of a stirring and thrilling story and an attack on a great evil make "Out of Darkness" particularly interesting and potent.

Miss Walker made her debut as a photoplay star in the Lasky production of "Kindling." This is proving throughout the country to be one of the most popular productions of the Lasky studios. It also was a severe indictment of inhuman conditions—tenement life in big cities. Unlike her first role, Miss Walker in "Out of Darkness" will be seen for some minutes of the drama in exquisite costumes of the modern-day society girl.

The turn of the story from the upper to the lower social level takes place when the heroine is wrecked at sea. This is a scene exciting in episode, as Miss Walker, on a small sailing boat, is thrown into the water when a big liner runs down the sloop. Injured, she loses her memory and forgets her identity. Friends care for her, and when she recovers she obtains a position in one of the Scott canneries—a branch of the industry she owns. Previously she had refused to better the labor conditions. Now she finds herself caught in the mesh of her own business.

Thomas Meighan, Margery Daw and Mrs. Loyola O'Connor appear in leading roles in support of Miss Walker.

ANDERSON IN STRAIGHT COMEDY.

G. M. Anderson is now illustrating his ability to handle comedy-drama as well as straight drama. In the last several photoplays he has produced he introduces comedy into the action. Believing that the seriousness of the film will be the more appreciated and impressive because of the contrasting comedy, Mr. Anderson is adopting the rule of taking great care in studying out the best comedy pantomime which is possible and inserting it.

In "Broncho Billy's Protege," Mr. Anderson illustrates this new theory of his and includes, besides himself and Marguerite Clayton for drama roles, Harry Todd, Ben Turpin and Slippery Slim for comedy parts, who also fill the functions of supporting characters. Mr. Anderson is quite familiar with comedy work. He not only knows how to get the most out of his comedians, but can adapt himself to comedy parts. He played in comedy on the speaking stage for some time before entering motion picture work.

HARRY MOREY IN A COMING V-L-S-E.

Harry Morey, one of the leading players in the Vitagraph Stock Company, whose remarkable ability for playing character leads and heavies is unsurpassed and known both to the exhibitor and public for his work in such successes as "A Million Bid," "The Wreck," "413," "Shadows of the Past," "My Official Wife," "The Price of Folly," and "The Enemies," and numerous other Vitagraph productions, is now working in a very strong dramatic picturization entitled "The Making Over of Geoffry Manning," in which he plays the title role. The picture being produced under the direction of Harry Davenport and will be in four parts. This feature will be known as a Vitagraph Blue Ribbon Feature to be released in the near future.

Scene from "The Making Over of Geoffry Manning" (Vitagraph).

"THE WANDERER" (Biograph).

Henry Walthall, Mae Marsh, Lionel Barrymore, Claire McDowell, Walter Miller, Charles H. Mailes, Jack Dillon and W. C. Cabanne complete the well chosen cast of this Biograph re-issue, directed by D. W. Griffith and released in the regular service, Friday, September 3.

It is a symbolic story of a young idealist's desire to take to the open road with his flute and charm the ears of all who might hear his music. Lovers hear this familiar strain and are hushed into happiness. A self-willed little girl hears the same strain and is humbled. Later, when her parents had sold her to a crafty old merchant, she sought the protection of the flute player.

Years later, the lovers of old are astray in bitterness and sin. The woman has another lover, and for his sake is willing to rob and slay her lord. Together they steal into his room; the dagger is drawn, the gold clutched; then they hear the familiar strains of the wanderer's flute, and the woman refuses to do her new lover's bidding. Once more the idealist has charmed the lovers with his true notes.

As was said, it is a symbolic story, dependant not so much on plot construction as it is on careful presentation, and as acted by this splendid cast under the direction of D. W. Griffith, it makes a one reel offering that will be appreciated by audiences who prefer art in pictures, rather than suspense and thrills.

CHANGE IN RELEASE OF EDISON'S "VANITY FAIR."

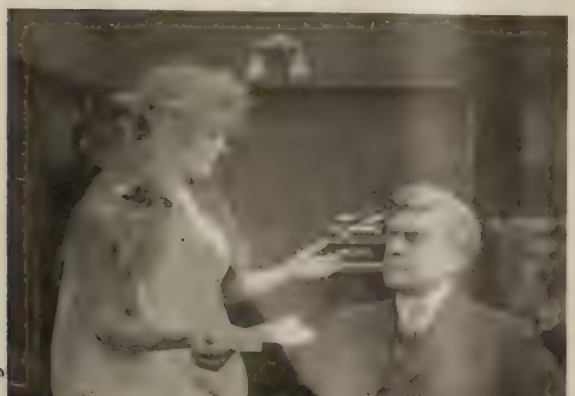
The unusual character and elaborate pretentiousness of the Edison feature masterpiece, "Vanity Fair," starring Mrs. Fiske, has made necessary a change in the advertised release date. This subject was scheduled as the initial Edison attraction in the newly organized Kleine-Edison Service, for release September 8. Owing to the extraordinary nature of the big release and in accordance with the Kleine-Edison policy of allowing an abundance of time for careful editing and laboratory work, "Vanity Fair" will be released October 6 instead of September 8. In its place the great Kleine feature, "The Money Master," completed some months ago and recently given its finishing touches, founded on Cleveland Moffett's play, "The Battle," starring Frank Sheridan, supported by Paul McAllister, Fania Marinoff and others, will be released September 8.

"THE MAN WITH THE IRON HEART" (Selig).

"The Man with the Iron Heart" is the title of the Selig Diamond Special, in three reels, released Thursday, September 2, in regular service. This unusual play is from the pen of Henry Kolker, the well-known actor. Al Filson assumes the leading role and is ably supported by Lillian Hayward, Fred Hearn, Vivian Reed and other Selig artists. Hundreds of supernumeraries are engaged in several of the numerous climaxes which will be found in this picture play. Geo. Nicholls, the director, has been most happy in the selection of beautiful interior and exterior settings.

I. M. Mann, millionaire president of a large corporation, is known as "The Man with the Iron Heart." He looks upon his workmen as slaves and those who earn their daily bread by piling up riches for Mann are in terror at his approach. Because his cashier is ten minutes late, he is discharged, and Mann's severity grows until one thousand of his workmen rebel.

He refuses to grant concessions to them and when the union men march from the factories, they encounter a mob of



Scene from "The Man with the Iron Heart" (Selig).

would-be strike breakers and a terrific conflict ensues in which the police are summoned and with difficulty quell the rioters.

Mann is shot by one of the rioters. During his illness, Conscience appears before him in his delirium and also Death. He overcomes Death, but is unable to repulse Conscience. Conscience shows the Man with the Iron Heart the scenes of suffering which he has occasioned. Conscience-stricken, Mann's heart is softened and his reformation is complete.

"THE FOUNDLING" (Famous Players).

Quite inexhaustible, it appears, is the peculiar artistic faculty of Mary Pickford, the world's foremost motion picture star, for creating characters that are idealized and yet wholly true to life. In rapid and uninterrupted succession, this inimitable star has provided a series of individually distinctive and collectively astonishing film successes. Following her triumphant appearences in "The Dawn of a Tomorrow" and "Rags," Miss Pickford will next be presented in another unusual role, as 'The Foundling," the Famous Players' release on the Paramount Program September 6.

Scene from "The Foundling" (Famous Players).

"The Foundling" is a characterization of tender appeal and wistful pathos. Molly O, the foundling, is the daughter of a struggling artist at whose birth her mother dies. Because of his wonderful love for his wife, the artist hates the child that caused her death, and gives the baby girl to a mothering heart that cares for it. How the threads of destiny unite these parted souls, bringing to each its first genuine happiness, is absorbingly unfolded in the photoplay—not, however, until a number of tense dramatic situations and a series of novel incidents have been developed.

Miss Pickford's masterly ability to melt pathos with humor is strikingly displayed throughout this entire five-part feature. She plays so effectively on the heart-strings of her spectators that the smile and tear pursue each other constantly.

A capable cast, including Frank Mills, Harry Ham, Gertrude Norman, Donald Crisp, and Edith Chapman, renders the star adequate support. "The Foundling" may be said to present Little Mary at her best in her most captivating mood, her most triumphant ability and compelling power.

"THE SALAMANDER" APPROACHING COMPLETION.

"The Salamander," a visualization of Owen Johnson's widely read and discussed novel, which in play form had a metropolitan hearing last season at the Harris Theater, New York City, is rapidly approaching the completed stage under the guidance of Arthur Donaldson, conceded to be a master producer of the shadow stage. B. S. Moss, president of the Moss Motion Picture Corporation, which stands sponsor for the new feature, recently remarked in an interview, "We have adopted as our slogan, 'Quality, not quantity.' As we have not contracted for any definite date release of 'The Salamander,' we are therefore in a position to take our time in preparing our screen offering; thus, the production will not be rushed as is invariably the case with quite a number of feature films. Our director, Arthur Donaldson, has been given a free rein with ample currency at his command to turn out a feature that will bear all the ear-marks of a master film. I feel confident that I will be in a position within the next two weeks to set a definite release date for 'The Salamander.' On the completing of this film, we will place into rehearsals, a gripping, thrilling photoplay of particular moment, dealing in unusual manner with politics. Last, but not least, it is the intention of the Moss Motion Picture Corporation to conduct a coast-to-coast advertising campaign in behalf of the many features we intend giving production to within the very near future."

"JOHN GLAYDE'S HONOR" PICTURED.

The Frohman Amusement Corporation has just completed a five reel photo-play, entitled "John Glayde's Honor," written by the great English author, Alfred Sutro, which was produced and played in this country by James K. Hackett, and in London by Sir George Alexander. Judging from the great success of 'The Builder of Bridges," which was also written by Alfred Sutro, "John Glayde's Honor" will be a very popular attraction. It is not yet decided how this picture will be released.

"Guarding Old Glory"

F. O. Neilson Finally Decides to Handle His Feature on State Rights Plan.

"Guarding Old Glory," F. O. Neilson's feature, was first advertised in the June 12th issue of the Moving Picture World and also reviewed at length in that same number. Negotiations were delayed until full endorsement of the films could be had from the Naval and Military authorities.

After seeing the films Secretary of War Garrison writes: "I

Cavalry Maneuvers, "Guarding Old Glory."

wish that every citizen could see them," and Secretary of the Navy Daniels writes: "I trust that thousands will see these pictures." Officers of both the Army and Navy, including Major Generals Wood and Scott and Rear Admiral Benson have expressed their keen appreciation of the films and their value in increasing the pride and interest of the people in our Army and Navy and especially in demonstrating at this particular time the value of military preparedness. Certainly no subject is being more seriously considered and discussed at present over the length and breadth of the land.

The skill with which the scenes have been selected from the different branches of the service met with instant approval on the part of both the naval and military experts. Whether we are for or against larger military forces for the United States, these films present every branch of both our land and sea forces in an inspiring, thrilling, instructive and graphic

The Deadly Torpedo, "Guarding Old Glory."

portrayal of the efficiency and preparedness of the "man behind the gun."

Mr. Neilson has been in New York for the past few days arranging territory, publicity campaign and other details with Mr. Rudolph, his New York representative and expects to return to Chicago before the end of the week.

SEPTEMBER V-L-S-E FEATURES OUTLINED.

For release during the month of September, the V-L-S-E has so far scheduled five productions, three five reel subjects and two six reel features. These five subjects form a perfectly balanced program in which will be seen a galaxy of stars, including Marie Dressler, Robert Edeson, Richard C. Travers, Stella Razeto, Guy Oliver and Mr. and Mrs. Sidney Drew.

The first release of the month will be Robert Edeson in "Mortmain," a five part Blue Ribbon feature, that will go into screen evidence on September 6. "Mortmain" is an intensely tragic drama, that is as sensational as it is unique and weird.

On September 13, the Essanay Company will release the six part feature, "The Man Trail," in which Richard C. Travers plays the leading role. "The Man Trail" is a story of the lumbering camps and the principal scenes were taken in the lumber country in Tennessee.

The Selig Company's contribution that will be released September 20, is a six part visualization of Anna Katherine Green's celebrated novel, "A Circular Staircase," in which Stella Rozeto and Guy Oliver will be presented.

On September 20, the second Blue Ribbon Feature of the month will be released. This is a five-part production, "Playing Dead" in which Mr. and Mrs. Sidney Drew will make their first appearance on the V-L-S-E program. This is a comedy-drama of the type that has endeared the Drews to picture play patrons. On September 27, Marie Dressler in "Tillie's Tomato Surprise" is scheduled for release by the Lubin Company. Exhibitors have stated that they look for this Dressler comedy to be a smashing big success, and according to reports from the Lubin studio, Miss Dressler has given to the camera the greatest comedy of her career.

MAY WARD, CONTINENTAL STAR.

The "Dresden doll comedienne," May Ward, deserts vaudeville for the screen and is the star in a five part production of the new Continental Photoplay Corporation of Germantown, Pa., entitled "A Continental Girl."

Director Joseph Adelman wrote it as a four-act play back in the days when he was alternately actor and stage director for Charles Frohman. Now he has made it over into a scenario calling for 180 scenes, and carrying its characters from a score of spots in the beautiful Lake George country to the Battle of Saratoga and final happiness in old New York City.

May Ward in "A Continental Girl" (Continental).

Thirty-five of the earlier scenes depicting the love of Flossie Burgett and Allen, a captain in the Continental army, were taken in the garden and against the walls of a two-hundred-year-old house at 9100 Germantown Road.

In the hedgerows and byways of the neighborhood, Director Adelman posed a succession of scenes showing the arrest of Allen by a jealous British officer, one Staunton, and the march of his captors towards the headquarters of America's enemies. Roads still further out of Germantown, and a 250-acre farm and rock-girt lake furnished the setting for Allen's rescue by Deerfoot, an Indian brave, and for glimpses of the final battle of Saratoga, in the course of which the Indian and Staunton engage in a death struggle and Flossie brings the American army to victory by waving the stars and stripes from the top of the flag pole at the British headquarters.

BURNS AND STULL IN "POKES AND JABS."

"Bobbie" Burns and "Walt" Stull and their "Pokes and Jabbs" comedies made for the Wizard Motion Picture Corporation and released through the World Film are proving so popular that they are booked up for a solid month in advance. "Juggling the Truth," which was recently shown at the Strand and at the Grand Central Palace, and "Two for a Quarter," released some time ago, are the most popular. Proctor's circuit have signed up for Wizard pictures, agreeing to show every one which appears. The Grand Central Palace, Feltman's at Coney Island, the Arverne Pier at Arverne, Nevell's

Scene from "Speed Kings" (Wizard).

theater at White Plains, the Strand at Bradley Beach, the Heights and Dyckman theater in New York have all agreed to show all the "Pokes and Jabbs" series.

The two funny men are now at work on another "big suit" picture, in which two men occupy the same set of clothes and cause a lot of merriment over the fact. With them are working the four pretty girls, Helen Von Huben, Pearl Shepard, Ethel Burton, and Betty Holton.

Equitable Plans

Proposes to Accumulate Ten Subjects Before It Begins Releasing—Producing and Distributing Forces Busy on Preliminaries.

THE Equitable Pictures Corporation, now in the seventh week of its actual existence, is following a plan heretofore unattempted—before one release sees the light of screen day will have in its possession ten pictures of which

Scene from "Trilby" (Equitable).

there can be no uncertainty of their quality and calibre. Six directors, men of tradition in the trade and men whose work have created places for them in an overtrodden field, have been actively engaged in productional activities for the past seven weeks and will continue for the forthcoming five weeks, and the result of their efforts, if their efforts reach the standard Equitable has set itself, will be seen in the pictures that reach the market. There will be no costly and heart-breaking "failures" released owing to the lack of releasing material.

Four of the first ten pictures to be released have already been selected by the examining board of the Equitable. The initial release, although unseen as yet by the trade reviewers, is said to be a magnificent production of "Trilby" with a powerful combination of noted players, headed by the queenly Clara Kimball Young and the distinguished actor, Wilton Lackaye, and having in support a cast of players, unsurpassed in point of histrionic ability.

"Trilby" in its cinematized form, according to the authorities who know, will be, when seen, one of the greatest surprises in the history of features and another feather in the cap of Director Tourneur. "Trilby" will be released Sept. 21 and then, consecutively, will come the work of Ince, Seay, Cullison, Golden and McNamara.

Among the directors already at work and completing or having completed their first efforts are John Ince, of the famous Ince trio and lately of the Lubin forces. Mr. Ince has long harbored a desire to concentrate on pictures big enough to require thought, time, knowledge and supreme attention to the all important matter of atmosphere and environment and has been allotted a series of serious vehicles which will require the every resource of this prolific creator.

Webster Cullison, whose masterful creations on the vigor sapping sands of the Arizona deserts in the interest of Eclair, is grinding slowly toward the completion of "The Bludgeon," in which Kathryn Osterman will be seen. This feature will characterize the Equitable contribution to World Films about Oct. 26.

Joseph Golden, a pioneer producer whose rise in filmdom marks every milestone from property man, salesman, director, executive, manager and film deliverer, in the early days when even the star put on his "overalls and helped out," is devoting his knowledge to the efforts of the Equitable and is featuring Hilda Spong in "Divorced," his first work.

Charles Seay, known to men throughout the trade from his long and ardent attention to production with Edison, is handling the company, at present headed by Thomas Wise in "Blue Grass" by Paul Armstrong, and is a permanent valued fixture with Equitable.

Walter McNamara, whose "Traffic in Souls" and "Ireland a Nation" attracted such widespread attention, is busily engaged on "Human Cargoes" for Equitable. "Human Cargoes" promises to exceed any previous McNamara creations. He is permanently with Equitable.

Beloved by all and heading, to the minutest detail the every productional effort of Equitable, comes "Bernie." Isador Bernstein is too well known to require anything here, save a bare outlining of his activities, is one of the angles of the powerful organization which comes into the field now, when the methods and manners and means or production are revoluting. Mr. Bernstein is directing genius of the Equitable, and while his specific duties are manifold, the exhibitor who contemplated dealing with Equitable need but know that Isador Bernstein will be present, in spirit, on every screen showing an Equitable product.

The executive staff of the Equitable Corporation boasts a number of men of precedent in filmdom and the commerces.

Arthur H. Speigel, whose flourishing merchandising plants through the middle west denote him a man of acumen, success and more than a fair share of judgment, is the guiding spirit at Equitable and shares the suite of General Manager Felix F. Feist.

The entire exploitation department is in the hands of Harry L. Reichenbach, whose method of aiding exhibitors and exploiting features in the manner most beneficial for the buyer of films, was so effective while with the Jesse L. Lasky Feature Play Company and the Metro Pictures Corporation, that this method is the standard now throughout the country. Mr. Reichenbach will install at the Equitable offices the most far-reaching system of dissemination ever attempted by a producing and distributing company.

Among the principal features to be adopted by Equitable is the idea developed by Mr. Feist and Mr. Selznick, of using the leverage of local exhibitors' advertising without expense of trouble to the exhibitor. This system has been used to advantage by several large national advertisers and will be adopted just prior to the first Equitable release.

Not one dollar of Equitable money will be squandered in publications with waste circulation. The news service will begin within the week and the money saved on this direct method will, according to General Manager Feist, be guided into local channels with immediate results to any exhibitor on the regular Equitable roster.

INTERESTING BIG FOUR PUBLICITY STUFF.

For the showing of the Blue Ribbon feature, "The Island of Regeneration," the Liberty Theater in Seattle, Wash., advertised for one hundred parrots. This advertisement was placed in the "help wanted" columns of daily newspapers in very attractive copy, and it was specified that the parrots must be able to talk. If they bore this qualification, an endeavor was made to have them say, "Edith Storey," "Antonio Moreno," and "The Island of Regeneration."

When this feature was shown at the Star Theater, Meridan, Conn., a beautiful display was arranged in the lobby of the theater that caught and held the attention of transients, and caused a big boost in the box office receipts. The display was in the form of a life-size statue of Miss Edith Storey in a scene from the play, and was a splendid example of plaster of paris modeling.

"THE WOMAN NEXT DOOR" (Kleine).

"The Woman Next Door," the initial release on the new Kleine-Edison program, September 8, is founded on the stage play of that name by Owen Davis. Miss Irene Fenwick plays the leading role of Jenny Gay, a part unusually well suited to her abilities and one in which she does exceptionally clever work.

How Jenny Gay, a theatrical star, is driven from home and stage career by the mad infatuation and continued persecutions of Jack Lake, a confidence man, and is finally discovered in a quaint New England village where she has taken refuge, is the central theme of the story which is familiar to theatergoers the nation over. Tom Grayson, a construction engineer who has made the acquaintance of Lake in Mexico, returns home and is visited by Lake, who soon finds that the gentle

Scene from "The Woman Next Door" (Kleine).

little stranger next door is none other than the former object of his affection. Tom and Jenny Gay promptly fall in love and Lake, in a fit of jealous rage, reveals her identity as the notorious actress whose scandalous divorce suit had dragged her name through the mire a year before. Tom immediately takes a hand in the controversy and, in a series of intensely interesting and spectacular scenes, forces a confession from Lake showing how he had arranged every detail of the divorce.

A Strange Crime

Balzac's Extraordinary Story of "The Country Parson" as a Three-Reel Biograph.

Continuing its policy of introducing to motion picture patrons the best of classic fiction, Biograph Company announces for early release a three-reel production of Honore de Balzac's extraordinary story, "The Country Parson." Ever since the successful production last winter, of the same author's "Cousin Pons" and "Pere Goriot," in the list of two-reel Biographs, Biograph has received many requests for more of Balzac's work, and "The Country Parson" has been selected as furnishing material for an unusual three-reel subject, under a title yet to be determined upon.

The plot has remarkable picture possibilities. It is the story of a girl who, at once strongly sensual and strongly devotional, is thrown into the arms of a husband physically repulsive. She has been deprived of her good looks by illness. After a time her husband's demeanor forces her to take refuge in the substantial, if not ennobling, consolation offered by a good-looking and amiable young fellow of the lower class. Out of this situation develops a strange crime, in the solution of which Balzac achieves what many critics regard as his masterpiece.

"BLOW FOR BLOW."

"Blow for Blow," the three-act drama by Henry J. Byron, which bears the reputation of having been the vehicle that brought success to many stage stars, is scheduled for early release as a two-reel Biograph. It is a melodrama of the higher type, and bears an interesting history. The famous Fanny Josephs first produced it at the Holborn theater, London, and Annie Clark duplicated her success in this country at the old Boston Museum.

SOME UNUSUAL CHILDREN'S PICTURES.

Two of the most unusual children's performances in motion pictures will be seen in the work of Frank Longacre and little Ethelmary Oakland, the children stars of "School Bells," the tremendous children's five reel feature picture which is being produced by Perry N. Vekroff for the Charles K. Harris Feature Film Company at the Kinemacolor studios at Whitestone. Frank plays the part of "Hans Wagner," a little Dutch boy who comes to America to go to school, where the children make fun of him for his foreign ways, and Ethelmary plays the part of "Amy Parson," the daughter of a rich soap manufacturer, who takes the little stranger's part. Both children are very young. Frank is nine, and already he boasts the honor of having played with Phyllis Neilson Terry (as the little Jestor in Twelfth Night), and with Nazimova. Ethelmary appeared in "Fads and Fancies" with Madge Lessing last season as "Belgium" and she also played in the film "Always in the Way." They are stage children and attendants of the stage children's school at the Rehearsal Club. Three other stage children, Nicholas Long, Florence Foley and Jack McCawley, are also in the picture. Two hundred Whitestone children are also in the picture.

"THE GHOST WAGON" (Universal).

Edythe Sterling plays an interesting role in "The Ghost Wagon" (Universal). As a mountain girl she is the friend of all the wild animals which come for miles around and haunt

Scene from "The Ghost Wagon" (Universal).

her cabin in search of food. Coyotes frisk at her feet, wolves whine about for her to appear, while even the bears are as playful as big dogs while she is feeding them. In the photo reproduced herewith Miss Sterling is shown with her two pet bears, "Ostrich" and "Hungry." (Rex De Roselli calls them "the Austria-Hungary gorillas.") Both cubs got their names from their tremendous appetites.

Some remarkable triple exposures occur in "The Ghost Wagon" and this feature gives the photoplay its title. Ghost figures of a prairie schooner and of horses running furiously with a ghostly driver urging them on flit across the screen at pivotal points in the play and give an eerie illusion which the legitimate stage would find impossible to attain.

"The Ghost Wagon" was written by Bess Meredyth and produced by Joseph Franz. Besides Miss Sterling, Sherman Bainbridge, Rex Roselli, Warren Ellsworth and A. Edmundson enact other principal roles. The story centers around a silver mine. In order to be revenged upon a mountain lass who spurns his advances, a Yaqui Indian betrays the secret of the mine and leads an attack of his tribe upon the girl and her father, and later upon a young Easterner who comes west to develop the property.

"THE PHANTOM HAPPINESS" (Lubin).

This is a three-act Lubin comedy-drama depicting the adventures of a man and two women, one his wife. While it is a story of the so-called eternal triangle, it differs in that the

Scene from "The Phantom Happiness" (Lubin).

"other woman" is not essentially bad but merely tempted by her great love for another woman's husband.

As a photoplay, it is intensely strong, well acted and well photographed. The leading roles are played by Ormi Hawley, Earl Metcalf and Rosetta Brice.

From the War Zone to the Cycle

Alice Inwood, English Authoress and Actress, Comes to Join Lincoln Cycle Cast.

AFTER an exciting and heroic career in the fields of battle in Southern France, Alice Inwood, daughter of Lord Inwood of England, is now in America after a stormy trip aboard the St. Paul out of Liverpool. She has come to play an important part in the Lincoln pictures and as such she will become a worthy support to Benjamin Chapin, the eminent Lincoln characterizer.

The artistic strength of the cast chosen by the Charter Features is remarkable—each new comer is a star worthy to sparkle alone. Miss Inwood has had a varied career. The daughter of one of the oldest families of aristocratic Britain, she early found herself drifting toward the arts. Her books have been among the best of their kind to appear in Europe. She has been in these lands before and has been known to motion picture lovers through her work with Thomas Ince and in the Reliance, Majestic and other motion picture companies. Miss Inwood scored successes with the Weston Feature Film Co. of London as Queen Elizabeth, and in the Battle of Waterloo she was the one big outstanding figure. As Ann Hathaway in the "Life of Shakespeare" she made that fine figure of history take on new proportions.

She has been noted for her wonderful emotional characterization among which her Florence Nightingale stands perhaps supreme. Nor are Miss Inwood's English pictures unknown to America. "Through the Clouds" had a sensational American run and brought big prices for American rights to the Weston Feature Film Co.

Recently the English and French press devoted laudatory comments on Miss Inwood's courageous and noble service to the wounded soldiers. One of her most original ideas in connection with her aid to the sufferers was her "egg begging campaign." Rushing around from farm to farm in the rural districts she asked for eggs and it is said that one day alone she collected 8,000 eggs.

Miss Inwood carries with her a scar of a wound received while in the trenches. She has always been a lover of Lincoln and her addition to the cast which is playing the Lincoln Cycle is a striking tribute to the artistic intentions of the Charter Features Corporation. The Cycle has its first release on September 13—"Old Abe," the first production, being all ready for the theaters.

Notes of the Trade

Mr. Joseph Partridge, manager of the New York Branch of the V-L-S-E, reports that the advance bookings for "Tillie's Tomato Surprise" with Marie Dressler are phenomenal. Mr. Partridge says that without exception all of the leading exhbitors in the New York territory who are booking this feature are preparing big special advertising in anticipation of running the feature for extra long engagements.

* * *

Jack Conway, Reliance producer, who had charge of the filming of "The Old High Chair," "The Mystic Jewel" and various other important photodramas produced at the Hollywood studios, recently completed the screening of "The Way of a Mother," an exceptionally strong drama, in which Marguerite Marsh has the principal role. It will be released August 14.

* * *

Commencing in October, the Vitagraph Company will release a Sidney Drew picture every Friday, inaugurating what will be known as a "Sidney Drew Day." Mr. Drew will direct all the pictures in which he appears, playing opposite his wife.

* * *

Fay Tincher is playing the part of a chauffeur in "Father Love," a Komic release for August 8. Frank Darien, Olga Gray and Chester Withey are members of the cast. Producer Edward Dillon is staging the piece.

* * *

The Essanay company has begun the erection of a complete lumber camp for a realistic setting in "The Man Trail," the six act photoplay written by Henry Oyen. This is a red blooded story of the rugged, primitive types of the logging country. The camp will be complete in every detail. It is being constructed under the supervision of Captain E. H. Calvert, who will direct the picture. Fifty lumber jacks have been secured from camps in the north woods especially for this picture. Richard C. Travers, who was born and raised in the Canadian woods, will take the lead in the play, while June Keith will take the role of heroine. This feature will be released in September through the V-L-S-E, Inc.

* * *

An interesting drama built on the inherent fear of a gun possessed by Ned Evans, a young assayer, is the crux of a single reel "Flying A" drama entitled "The Assayer of Lone Gap." It will be released August 18, on the Mutual program.

* * *

Leon J. Bamberger has resigned as Washington representative of the World Film Corporation, to accept a position with the V-L-S-E. Mr. Bamberger succeeded in making an enviable reputation for himself during his connection with the World Film Corporation, and comes to the Big Four with a host of friends and well-wishers.

* * *

From the realms of pure comedy the Majestic juvenile players turn to comedy with real dramatic and pathetic values in "The Right to Live," which is now before the camera at the Reliance-Majestic studios.

"The Right to Live" deals with the struggle for existence of a little newsboy, a small girl derelict, and a penniless lawyer.

Picture Theaters Projected.

BERKELEY, CALIF.—Plans are being prepared for the Beach-Krahn Amusement Company for enlarging the Lorin theater.

COTTONWOOD, CALIF.—A new moving picture theater has been opened here by W. W. Famar.

EAST OAKLAND, CALIF.—J. L. Laughrey has erected a commodious fireproof moving picture theater, with seating capacity for 900 persons and costing approximately $40,000. The house has been named the Park.

LOS ANGELES, CALIF.—C. O. Baker has acquired the La Salle theater, located at 1786 West Adams street.

NEWMAN, CALIF.—A. Dobzinski has opened a new moving picture theater on Fresno street.

SAN FRANCISCO, CALIF.—Lahm Brothers have taken over the Majestic theater.

WALLACE, IDAHO.—Dr. J. E. St. Jean and H. F. Samuels are having plans prepared for a two-story moving picture theater, 50 by 100 feet, with seating capacity for 700 persons and costing approximately $30,000. The new house will be located at the corner of Fifth and Cedar streets.

DECATUR, ILL.—A new airdome has been opened at the corner of Monroe and King streets by William Eck.

FREEPORT, ILL.—R. S. Hopper has disposed of his interest in the Alhambra theater to W. E. Boyington. Several improvements have been made to the house.

HUMPHREY, ILL.—Dominick Forcina has opened a new moving picture theater having seating capacity for 450 persons.

CONNERSVILLE, IND.—The Lyric theater, formerly conducted by Angelo Iammarino, has been taken over by Roy Wheeler.

TERRE HAUTE, IND.—Charles Roberts has disposed of his interest in the Royal theater to John H. Pruett.

DAVENPORT, IA.—Richard Mittlebusher is having extensive alterations made to his Family theater.

LOUISVILLE, KY.—J. C. O'Brehme, of Buechel, Ky., is planning to erect a moving picture theater here, 60 by 160 feet.

HOLYOKE, MASS.—James J. Hanafin, 99 High street, is having plans prepared for a two-story moving picture theater, 45 by 78 feet, to cost $11,000.

HOLYOKE, MASS.—James Baker, 293 Linden street, is planning to construct a five-story moving picture theater, including stores and apartments, 65 by 122 feet, to cost $40,000.

LAWRENCE, MASS.—The commodious moving picture theater being constructed by Toomey & Demare will be completed in a very short time. The house will have seating capacity for 3,000 persons.

ROXBURY, MASS.—J. Louire will increase the seating capacity of his moving picture theater, the Shawmut, from 600 to 3,000.

DETROIT, MICH.—A one-story addition, 25 by 42 feet, will be built to the moving picture theater of Maybelle Wills.

MINNEAPOLIS, MINN.—K. W. Robinson is having plans prepared for a two-story moving picture theater, 75 by 125 feet, to cost $100,000.

ST. LOUIS, MO.—A new airdome has been opened at the corner of Complon and Easton avenues by William McDonald.

ST. LOUIS, MO.—Edward Westfield and T. Guy Roberts have purchased the interest of George H. Kern in the Cherokee theater, located at 2708 Cherokee street.

GREENWOOD, NEB.—J. A. Maynard has opened a new airdome here.

OMAHA, NEB.—A new brick fireproof moving picture theater has been opened at the corner of Fortieth and Hamilton streets by C. B. Winn. It has seating capacity for 500 persons.

BORDENTOWN, N. J.—A new moving picture and vaudeville theater, with seating capacity for 750 persons and costing $25,000, has been opened to the public.

PASSAIC, N. J.—B. H. & C. N. Whinston, 509 Willis avenue, New York City, are preparing plans for a one-story moving picture theater and store building to cost approximately $15,000.

PATERSON, N. J.—Edward T. Bell, Citizens Trust Company, is planning to erect a threee-story moving picture theater, to cost approximately $100,000.

NEW YORK, N. Y.—H. U. Sunghi, 121 West Kingsbridge road, is having plans prepared for a two-story moving picture theater, 60 by 148 feet, to cost $100,000.

CLEVELAND, O.—M. Powlowski, 2450 St. Clair avenue, is planning to erect a two-story moving picture theater, store and apartment building, 193 by 50 feet, to cost about $25,000.

CLEVELAND, O.—J. Prefant is having plans prepared for a one-story moving picture theater, 30 by 78 feet, to cost $6,500.

CLEVELAND, O.—George E. Rudolph, 5217 Woodland avenue, is preparing plans for a one-story moving picture theater and store building, 90 by 151 feet, to cost $30,000.

McALESTER, OKLA.—The San Suci theater has been acquired by the Choctaw Railway & Lighting Co.

OKMULGEE, OKLA.—The Cozy theater has been taken over by J. E. Feeney.

GREENSBURG, PA.—Dr. J. B. Keaggy will build a one-story addition, 56 by 66 feet, beside other alterations to his moving picture theater. The improvements will cost approximately $40,000. M. Manos is the lessee.

PHILADELPHIA, PA.—Isaac Deutch and I. Gotlob have purchased the Model theater at 425-27 South street for a nominal consideration, subject to a mortgage aggregating $75,000. It is a three-story brick structure, on a lot 39.9 by 152 feet, to Gaskill street. It is assessed at $80,000.

PHILADELPHIA, PA.—Walter W. Sharpley, 328 Chestnut street, is preparing plans for a two-story moving picture theater, 83 by 140 feet, to cost $50,000.

WARREN, PA.—The moving picture theater, formerly conducted by Charles Foust, has been taken over by Ora Garretson.

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MOTION PICTURE DIRECTORY COMPANY

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Canadians Fight Censorship

British Columbia Moving Picture Exhibitors' Association Working to Ameliorate Condition Becoming Intolerable—Nine Out of Twenty Mutual Features Rejected in Toto—J. R. Muir to Distribute World Film.

By E. C. Thomas, Correspondent for Western Canada.

ALBERT E. VINCE, manager of the Mutual Film Corporation's Vancouver exchange, a few days ago furnished the writer with a statement which illustrates forcibly the lengths to which censorship has gone in British Columbia. Twenty Mutual Masterpictures have so far been brought into this Province; of these, the following nine were rejected in toto by the censors: "On the Night Stage," "Strathmore," "The Failure," "Ghosts," "The Devil," "The Outlaw's Revenge," "The Darkening Trail," "Man's Prerogative," "The Reward"—45 per cent. of the total number submitted! Other subjects were not brought in on account of the conviction that they would not be passed. As import duties must be paid on these films, and as a picture rejected in one Province is very apt to be banned in perhaps 50 or 75 per cent. of the Canadian territory, the hardship worked on every branch of the industry is quickly apparent.

A short time ago an active campaign against this iniquity was inaugurated by the British Columbia Moving Picture Exhibitors' Association. The aid of the newspapers was enlisted, and various appeals, of which the following is a sample, were handed to theater patrons along with their programs: "To our patrons: Believing after two years' experience the manner of censoring films in this province, as exercised by the present incumbent of the office, to be entirely too severe, thereby denying you the privilge of witnessing a large number of beautiful productions that otherwise would be shown, we proposed to the government as a remedy that it appoint an appeal board of three, composed of one representative each from the Province, the City of Vancouver and the Exhibitors' Association, to reconsider all films rejected or cut by the censor, their judgment to be final. In view of the fact that it is to our interests to provide good clean entertainment, do you consider this suggestion unreasonable? Yet the present government has refused our request. If you are in sympathy with our position and views in this matter, kindly sign name and address on the reverse side of this card, and leave in the box office.

"N. B.—Watch for literature pertaining to this question every week."

Nothing has been accomplished as yet, as the government is in complete accord with the censors, but an active campaign is contemplated at the coming election, and it is hoped that a change of party will bring relief from the present autocratic rulings, and that the Appeal Board will be established. Under existing conditions, it is useless to attempt to carry the matter to the courts, as permission to sue the government must be obtained from the government itself, and such permission cannot be secured. As is usual in censorship matters, consistency is a jewel which has been lost from its setting. A scene at the cemetery in connection with the burial of the Lusitania victims was cut out of the Pathe Weekly, while exactly the same scene in the Hearst-Selig News Pictorial was passed.

MUIR TO HANDLE WORLD FILM.

The Dominion Film Exchange, Ltd., with its principal place of business in Vancouver, B. C., has just been incorporated at Victoria. This is an enterprise of J. R. Muir, the well known local exhibitor, and is formed to handle the output of the World Film Corporation in British Columbia. Mr. Muir also controls the Dominion theater in Vancouver, and another house of the same name in Victoria, and has for some time been using World Film features, securing them from outside points—at first from Seattle, and later from Calgary. Offices of the new exchange are in the Dominion theater building in Vancouver, and E. R. Fauser, formerly in charge of the local Mutual and Pathe exchanges, is manager. Considering the season and conditions generally, business is reported good. Another enterprising undertaking by Mr. Muir is the importation of the V-L-S-E features, which alternate with the World productions at his houses every half week. As the licensed feature combine has not yet established an office in this territory, the films are brought in from Seattle (subject to a duty of about $26 per reel) shown for three days at each of the two Dominion theaters, and then returned.

THROUGH WESTERN CANADA.

Considering the present war-time conditions, says Manager S. B. Taube of the Vancouver Universal exchange, business is good. He attributes this in great measure to his policy of extending the utmost consideration to exhibitors, and giving them, as nearly as possible, exactly what they want.

Vancouver exchanges received a visit last week from R. H. Scanlon, manager of the Patricia theater at Powell River, B. C.—a house originally opened by L. D. Cosgrave. Mr. Scanlon has just had the entire theater renovated, and installed a new operating room, and made the trip to town for the purpose of arranging a change of film service.

The Rose theater, on Cambie street, which has been dark recently, has just started up again, under the management of H. Ball and W. Goddard.

What was probably the most impressive spectacle in the history of Vancouver took place on August 4, the anniversary of England's entry into the great war. Moving picture theaters, in common with all mercantile establishments, were closed all afternoon. Good pictures of meeting and parade were secured by Cameraman Kean, and these,together with other local happenings, were immediately booked by Manager Muir of the Dominion theater, who has first call on all local views secured by "Kean's Canada Films."

S. B. Taube, the Universal manager, reports that his first release, now five months old, is still doing well. This is a two-foot subject entitled Earl Irwin Taube, and is guaranteed to be without scratches. The World man saw his picture, and he's a reel baby.

Vermilion, Alberta, is to have a new moving picture show, equipped with every convenience for the comfort of the public. Messrs. Glanville and Falkins are the moving spirits behind the enterprise

The Opera House at Kelowna, B. C., formerly managed by R. Duncan, has been taken over by H. J. Raymer.

Charles E. Couche, who conducts the Rex theater at Salmon Arm, B. C., has reopened the Rex at Revelstoke, and intends to operate both houses, using Mutual Masterpictures and "The Diamond from the Sky."

The Johnson-Willard fight pictures opened at the Monarch theater, Calgary, on Aug. 7 for a week's run, instead of at the Allen, as originally planned. Ben Kronk is manager of both houses. Manager W. J. Allen of the Monarch theater has also booked these pictures for an early showing.

The La Salle Musical Comedy Company has left the Lyric theater, Calgary, and a straight picture policy is now in force.

Moving pictures of the uncapping of Canada's first really big oil well, which has just come in, about fifty miles south of Calgary, were taken by Mr. Errington of the Empress theater, and shown in that house the following week.

VANCOUVER.

Statistics recently issued by the Saskatchewan Board of Censors show that in the past ten months that body has examined a total of 5,913 reels, of which 227 reels were rejected absolutely as unfit for exhibition, while portions regarded as objectionable were eliminated from 155 other reels. Among scenes to which the censors have taken exception were those showing drunkenness, gambling, domestic infidelity, indecency, murder, suicide, insanity, burglary (where the actual theft is shown) and cruelty.

Francis Holley, director of the bureau of commercial economics of Washington, D. C., spent two or three days in Victoria this week. "The moving pictures of the industrial scenes of British Columbia which are being shown at the Panama-Pacific Exposition at San Francisco," said Mr. Holley, "are the best I ever witnessed.

The Rex theater, of Rossland, B. C., recently featured three reels of Pathe Weekly on a single program. During another week Manager Prest showed three changes of Famous Players features.

H. L. Gage, manager of the Rex theater, Regina, Sask., is reported to be doing especially well with "The Diamond from the Sky."

On the evening of Aug. 3, under the auspices of Vancouver Lodge No. 888, Loyal Order of Moose, two short illustrated lectures were given in conjunction with the regular Orpheum show, dealing with Mooseheart, the Moose home and school, by Dr. Edward Morrell, vocational director of the institution.

Manager H. Quatliotti of the Colonial theater recently furnished a concrete example of the value of advertising. He was running, as usual, two weeklies (one American and one British) in conjunction with his program, and instead of "featuring a feature," played up the war items in the weeklies by enumerating the subjects on a large cloth stand in the front of the Colonial lobby. As a result, he had the lobby packed with people waiting for the second show. This plan has been used several times since, with good results.

STATE NORMAL SHOWING FEATURES.

The following letter was received last week at the Detroit office of the World: Sometime ago the Moving Picture World said that a Minusa gold fibre screen had been installed in a lecture room of the Michigan State Normal College at Ypsilanti. It should have said that Geoffrey Jefferson has installed a 12 by 16 foot Minusa gold fibre screen in the new Pease auditorium of the college. The building cost $150,000 and seats 1,965 people. Two Power 6A machines have also been installed and photoplays are being shown. A five-piece orchestra furnishes the music. Big features are shown. The college has been running the shows, but Mr. Geoffrey Jefferson was appointed to look after the photoplay work for them. The college simply wants to give the best possible—and the cheapest—amusement for students that is obtainable. Ypsilanti is only a small town, about an hour's ride from Detroit.

LYNCHBURG, VA.

Lynchburg, Va., Aug. 14.—The National theater, one of the biggest and newest houses in Lynchburg, is now under the management of Lewis Holt, a Lynchburg man, and controlled by O. B. Barker, head of the Barker-Jennings Hardware Company. The theater was taken by the courts from M. L. Hoffheimer, of Richmond, who leased the house and has been operated since this action by Mr. Barker under Holt's personal direction. Mutual Masterpictures are being shown at the National.

The straight picture program which has been presented during the heated term at the Trenton theater will be abandoned by Manager Trent on Aug. 16 to make way for the opening of the vaudeville season.

Oppose Griffith Film

Negro Clergymen at Atlantic City Trying to Stop Exhibition of "Birth of a Nation"—City Authorities at Odds and the New Nixon Theater Continues Showing the Big Subject.

By Philadelphia News Service Correspondent Moving Picture World.

SENTIMENT is running high in Atlantic City, due to the exhibition of the film drama entitled "Birth of a Nation." More than one hundred negro clergymen have made burning appeals to officials of the city by the sea to use their influence in an effort to have the exhibiting of the film suppressed.

The production, which has been shown for several weeks at the New Nixon theater, a boardwalk playhouse owned and conducted by Philadelphia interests, deals with reconstruction times in the South and the Klu Klux Klan.

Acting under instructions from the City Commission, Director of Public Safety William H. Bartlett recently ordered the exhibition of the film brought to an end, but the motion picture people, backed by an opinion of City Solicitor Schimpf that Bartlett is without power to act in the case, have continued showing the drama and are prepared to fight the case to the finish.

Folks residing in Atlantic City are awaiting the outcome of the contest with remarkable interest due to the fact that the colored population have threatened to use force in causing the exhibitions of the picture to be discontinued.

HILDINGER, BISHOP & LAMONT EXTENDING.

Owing to a rapidly increasing business connecting Trenton and nearby towns, the moving picture firm of Hildinger, Bishop & Lamont has found it necessary to establish larger quarters. The firm for the past several years has been located on the first floor of the Alcazar building, on Factory street, where all of the rapidly expanding film trade was transacted. Now the company may be found at 135 East Hanover street, where it has a complete building affording more commodious quarters for all concerned.

In the new building all members of the firm, as well as employes filling important positions, have separate offices. The building has been newly furnished with office furniture and appliances and has been rewired for the installation of an indirect lighting system. Business is being transacted in numerous towns surrounding Trenton, including Princeton, Lambertville, Pennington, Hopewell and Bristol, Pa.

WARREN ASH DROWNED.

While swimming with George W. Terwilliger, director of the Lubin Company, Mrs. Terwilliger, and J. Allen Boone, Warren Ash, chauffeur for the Lubin Company of Philadelphia, was drowned recently while bathing on the Second Beach at Newport.

Ash, who was a powerful swimmer, was some distance from shore when seized with violent cramps. Before disappearing from view he called loudly for help, but there was no one within reasonable distance excepting Mrs. Terwilliger, who was herself in distress. Mr. Boone, hearing the cries of Ash and Mrs. Terwilliger, went to the assistance of the director's wife and finally brought her ashore after the greatest of difficulties.

C. B. LITTLE BUYS WEBER HOUSE.

H. R. Weber, who is known to thousands of Chambersburg folks because of his successful operation of the Star theater, Lincoln Way East, Chambersburg, Pa., has retired from the moving picture business in that place and has sold his establishment to Calvin B. Little, who has taken possession.

Mr. Little is a native of Chambersburg and prospered in business in Canada and Buffalo, N. Y. He owned the bakery on East Main street which is now known as the Chambersburg Baking Company. Later he bought and improved the Fulton House in McConnellsburg, which place he sold while negotiating for the Star theater.

PENNSYLVANIA HAPPENINGS.

B. N. Hofelich, well known moving picture exhibitor, has recently opened his new theater in Mahoney City, Pa. The new establishment is known as the Elk theater and is one of the most beautiful theaters in eastern Pennsylvania. Mr. Hofelich purchased practically his entire equipment from the Calehuff Supply Company of 1301 Race street, Philadelphia, including two No. 6A machines, a Wagner converter, frames and general equipment.

The Model theater, 423-25 South street, has been sold by Philip H. Doerie to Isaac Deutch and I. Gotlop, subject to a mortgage of $75,000.

Hildinger & LaMonte, proprietors of several moving picture theaters in Trenton, N. J., recently awarded the contract for the construction of the new Bijou theater, corner of South Clinton and nestnut avenues, to James Morris and Fred Parker, both Trenton contractors. The new theater is to be finished by November 15 next and will cost in the neighborhood of $20,000. The plans for the structure were drawn by Frederick Slack, well known architect of that place.

T. W. Williams, proprietor of the Roman theater, Pittston, Pa., has recently made extensive improvements to his establishment including considerable new equipment such as machines and frames.

Doctor C. P. Henry, city physician of Reading, Pa., is about to start on an inspection of all moving picture establishments in that locality. Upon completing his task he will make a detailed report of conditions found to be existing in amusement places in the home of the pretzel.

LONG PINE (NEB.) HAS NEW HOUSE.

Eugene A. Upstill has leased the theater now under construction at Long Pine, Neb. The building, which will be 48 by 100 feet, will be finished November 1.

STILL FIGHTING FOR FIGHT FILMS

Both Sides File More Briefs in Contest Over Admission of Havana Negatives.

By John P. Flannagan, Bangor (Me.) Correspondent.

MORE briefs have been filed by United States District Attorney John E. A Merrill for the government and by the exhibition company with Judge Clarence Hale regarding the refusal of Collector Willis T. Emmons to allow the negatives of the Johnson-Willard fight at Havana to go through the custom house from Canada.

The government urges that the statutory prohibition of such films applies whether the exhibitions are made in a hall or at a club, which must equally be regarded as "public exhibitions." The attorneys for the exhibition company say that in their present form the negatives could not be used for public exhibitions. The government insists that the making of the film is the first step in giving a public exhibition and that, once in possession of the film, there would no difficulty in producing positives from the negatives.

NEW THEATER FOR PORTLAND.

The Elm Theater Corporation was formed in Portland recently. It will erect a modern ground floor house to seat 1,400. The capital stock is $10,000, with shares of $100 each. The officers are: William S. Wolf, president and treasurer, John T. Fagan, clerk; Hiram Wolf, Joseph H. Wolf and William S. Wolf, all of Portland, directors.

Work will start at once on the erection of the theater, which will be thoroughly fireproof. The spot selected is admirable for a playhouse, located opposite the old Clapp houses and not a minute's walk from Congress street.

BUSINESS GOOD IN AROOSTOOK.

S. Schultz, representative of the Alliance Film Corporation in Maine, New Hampshire and Vermont, and a former exhibitor in Aroostook county, has just returned from a tour through that county, which itself is larger than the state of Massachusetts, and reports a remarkable business. Mr. Schultz says that there is a demand for high-class features which have plenty of action and are not too "high brow" as he expresses it—dramatizations of popular books are best, he says.

The Star theater, Millinocket, owned by J. Ferland, has contracted for one Alliance feature a week, commencing Aug. 16, and other theaters to contract for this service are the Pastime, at Brownville, and Chic at Milo, owned by Paul Peakes.

AROUND THE PINE TREE STATE.

A new theater, known as Leger's theater, and owned by A. St. Leger, was opened at Pittsfield, Me., on Aug. 14. It is one of the finest in the state, especially in regard to its stage decorations of fireproof artificial flowers. These are scattered all around the screen, and on each side of the stage. The ventilation is ideal and the situation of the theater leaves nothing to be desired. It will have an elevated floor and will seat about 1,600. Mr. St. Leger will use Alliance service, starting the opening week.

Following an illness of six months, Mrs. James O'Brien, wife of the manager of the Empire theater, Lewiston, Me., died at her home on College street last week.

Henry H. Moores has succeeded H. P. Townsend as manager of the Opera House at Woodland, Me. Mr. Moores is using General and Tinker-Phoenix service with good results.

An innovation in Maine moving picture circles is "profit sharing night," introduced at Music Hall, Lewiston. Friday night is thus designated, and souvenirs valued at $50 are distributed.

S. E. Wing, proprietor of the Star theater, Fairfield, has taken on General service, four nights a week, through Manager A. L. Ehrgott of Bangor.

The Pastime theater, at Davidson, which has been closed since July 1, has just opened, using General Film service.

Reports from Maine moving picture houses this week are to the effect that good business is still being enjoyed, and the present summer will probably go down in history as one of the best since the first rush of five years ago.

Rumors that cannot be confirmed at this writing have it that "The Birth of a Nation" is to be engaged by the Swimming Club at Bar Harbor, composed entirely of very wealthy people, and will be exhibited at a Bar Harbor theater one night privately to the club members, for which the club is to pay $1,000. It is understood that the owner will have the free use of the film in the afternoon for the use of his theater.

The Strand theater at Old Town is using the Alliance feature program two days in the week. In Hancock county, theaters now using the Alliance features are the Star, at Bar Harbor, Joseph Emery, proprietor; Bijou theater, at Ellsworth, and in other parts of Maine, Park theater, Dexter, F. D. Young, proprietor; and Graphic, Bangor, John Burns, proprietor.

NEW HOUSE FOR OREGON CITY.

Architect Aaron H. Gould of Portland has been commissioned by Charles Schram, present owner of the Grand theater, Oregon City, to prepare plans and specifications for a theater to be erected on the site of the old one. The size of the new building will be 48x110 and its cost will approximate $17,000. The class of construction has not yet been decided upon, but the building will be entirely fireproof and equipped with all modern appliances. The seating capacity will be 650.

THERE'S A REASON.

Second-run features in first-class houses were at first frowned upon by the staid exhibitors of Portland, but now many of them have fallen into line and there is a general demand for this class of shows. There's a reason. The advertising these features get during their first appearance seems to have a lasting effect upon the theatergoers and second runs have proved to be wonderful money-getters with very little outlay for publicity.

OREGON NOTES.

The It theater, Medford, Ore., was sold recently by W. J. Albert to Kay & Cook. It will be operated hereafter under the name of the Empire. Mr. Cook was formerly a road man for the World Film Corporation and Mr. Kay was formerly a resident of Ancortes, Wash.

B. J. Callahan, Critic theater, Seaside, Ore., reports a new theater about to open at that summer resort.

PORTLAND BREVITIES.

Arthur Kane, years ago connected with the General Film Company and more lately with the Eclectic, spent a few days in Portland passing the good word among the exchange men.

Mrs. S. B. Jay, of the American Photo Player Company's San Francisco office, passed through Portland on her way from New York. It is rumored that Mrs. Jay has her eye on one of the Southern Oregon theaters which she intends to buy for the company.

John Tompkins, of Kalama, Wash., was a visitor at the Service Film Company recently. Mr. Tompkins is totally blind. He has a team and wagon and moving picture outfit and exhibits films in the small towns in Southern Washington. Mr. Tompkins' fourteen-year-old son operates the machine and the blind man lectures on the subject being shown. He is always well received wherever he shows.

Willard Jones, Flavel, Ore., was a recent visitor in Portland. He is collecting equipment for his theater in Flavel.

A. W. Goff, district manager of V-L-S-E, with headquarters in San Francisco, spent a few days in Portland.

Lee Matlock, Pastime theater, Pendleton, Ore., was a visitor at the General Film Company's office. He reports business in Eastern Oregon very good.

The Standard Feature Film Company, F. M. Simonton, recently acquired 25 Charles Chaplin subjects from the Exclusive Features, Inc., of New York City.

MICHIGAN.

The Strand, at Battle Creek, was booked to open with pictures Aug. 12.

The Idea theater, on Monroe avenue, in Grand Rapids, has let the contract for a new front.

A motion picture show giving performances Saturday and Sunday nights has been opened in Fischer's Hall, at Frankenmuth.

E. N. Brown, the Grand Rapids exhibitor, has had plans drawn for another motion picture theater, one-story brick and tile, 38x90, at Fourth street and Stocking avenue.

Louis Richards has sold the Lyric theater, at Houghton, to George Lampero, and will engage in the photoplay business elsewhere in the copper country.

Censor Storm Breaks

Portland (Oregon) Film Men Lock Horns with Censor Board—Publicity Campaign Against Ordinance Inaugurated—Aid of Chamber of Commerce Sought—Mayor Hopes That Body Will Not Interfere.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE expected break between the municipal censor board and the Portland film men, the culmination of a feeling which has existed between them during the five months of the operation of the present censorship ordinance, has finally occurred and exchangemen and exhibitors have taken their grievances to the public by means of the Portland press. The break has become a regular storm in Oregon's film center. Exchangemen and exhibitors have organized to combat the censorship which they believe has overstepped sane bounds.

Just what precipitated the fight is not entirely clear. J. R. Cummock, of the People's Amusement Company, says it was the fact that the censor board held up the Eastland disaster pictures, which were billed to go on at his theater at 11 o'clock, until after 5 p. m., permitting a film of identical scenes, but under another brand to run at the Majestic during those hours, while other Eastland pictures were exhibited at the Columbia for a time without any permit at all. Edwin James of the Majestic says the straw that broke the camel's back was the barring of the "Cup of Chance," which had been permitted to run in Seattle and San Francisco and other real businesslike cities, after he had papered the town and arranged for his advertising.

Mayor H. R. Albee, who is also head of the department of public safety, of which Mrs. Colwell's office is a part, when interviewed by the writer upon the protest against the actions of the censorship board and the censorship ordinance voiced by the film men through the newspapers, discussed the city's side of the controversy very frankly.

"The basis of the protest against the existing ordinance is its seemingly no-appeal character," said Mayor Albee. "But the ordinance does provide for an appeal. The films are first exhibited to viewers; if the viewers do not pass them, there is an appeal to the censor board proper. We could, of course, create appeal boards ad infinitum. When the present ordinance was suggested for passage Mr. James and other film men expressed themselves as satisfied with it and with Mrs. Colwell as secretary of the new board.

"The accusations of unfairness made by the film men in the newspapers are refuted by the figures showing the work of the censor board during the five months of its operation under the new ordinance. Of the 2,003 pictures and 3,538 reels viewed, there were but 12 pictures condemned and 148 eliminations ordered. In cases of doubt I have requested Mrs. Colwell to give the picture men the benefit of that doubt, which she advises me she has always done.

"I sincerely hope the Portland Chamber of Commerce will not lend its support to this agitation against the present moving picture situation. I believe it has been incited by two or three individuals, and I do not think it is such a public issue that should be entitled to the support of our commercial bodies. The commission desires the co-operation of our motion picture interests and it is the purpose of our censor board to co-operate with and not to combat those interests."

Mrs. Colwell States Her Attitude.

Mrs. Colwell, in stating her views on the situation to the writer, said, as did Mayor Albee, that she considered the ordinance appealable and that the censor board of seven members was really a board of appeal.

"The agitation seems to be directed entirely toward me," says Mrs. Colwell. "And I am accused of dominating the board because a great deal of the censorship work has fallen to me. The accusations appearing against me in the newspapers are unfair and untrue, and if this agitation causes me to lose my position I will leave the office with a clear conscience and with a feeling that I have treated the film men a lot fairer than the circumstances have required.

"The members of the censorship board and the women who voluntarily serve as viewers are all people of refinement. Our experience has shown us that it requires people of refinement to be motion picture censors; patrolmen on the police force lack that sense of refinement necessary to motion picture viewers."

"News to Me," Says Metzger.

Apropos of the statement by Mayor Albee and Mrs. Colwell that there is a board of appeals, G. A. Metzger, general manager of the Film Supply Company of Oregon, said:

"That's news to me. We have never recognized any censorship board except the board of seven members of which Mrs. Colwell is the secretary. We have never recognized the forty odd women who serve as 'viewers' as any kind of a censor board and when a 'viewer' advises that she cannot pass a film we do not consider it an appeal to call in the regular censor board. The ordinance cannot be construed that way. The 'viewers' merely have those powers that the parent body, the censor board, delegates to them. There is therefore no appeal provided in Portland's censorship. We want both a board of censors and an appeal board appointed by the city commissioners."

Chamber of Commerce Aid Sought.

That matter has been taken up with the Portland Chamber of Commerce, and a committee of picture men will meet with a committee, of which S. D. Vincent is the head, from the Chamber and a draft of what the film men consider a fair ordinance will be laid before the trade body. Many of the women's clubs in the city have directly and indirectly signified that they are opposed to the present censorship policy and have pledged their aid to the film men in their fight.

"A sane censorship with the right of appeal," is the film men's slogan.

CENSOR BOARD REPORTS.

The report of the censor board for July, recently compiled, shows that the board viewed 351 subjects comprising 663 reels during the month and that four pictures were condemned and thirty-six eliminations ordered. At the reading of the report Sol Baum initiated a motion, which was carried, that the exhibitors be again given notice by registered letter that films passed under the old ordinance must be reconsidered by the board, Mr. Baum's motion being to the notice and not to the construction of the ordinance, which is clear on this point.

CALIFORNIA JOTTINGS.

William Tamblyn, of Nevada City, Cal., has added a new Simplex projection machine to the equipment of his theater.

Articles of incorporation of the Film Producers, Inc., have been filed at Los Angeles, with a capital stock of $1,000,000 by R. E. Nathansohn, H. A. Parker, F. C. Hill, A. Levy, G. J. Smeby, G. C. Watson and M. Brooks.

Howard Clark, a moving picture operator of Oakland, Cal., suffered the loss of his right eye recently when the carbon in his machine exploded and a piece struck him.

Five Houses in One Block

That Will Be the Situation in Cincinnati When Intended Building Is Completed —M. A. Neff Advises Exhibitors to Go Slow in Voting on the Referendum— Proposal to Establish Exchange for Handling School Films.

By Kenneth C. Crain, Cincinnati Correspo ndent Moving Picture World.

THE scarcity and the resulting value of first-class locations for moving picture theaters, in the downtown district of Cincinnati, not to mention the suburbs, was never better illustrated than in the latest Fifth street deal involving a picture house. That in connection with the construction of a handsome new house in the block between Vine and Elm was recently referred to, and showed in itself not only the desirability of the block, but the high value of the property used for this purpose. The new deal, however, concerns the property now occupied by the Sun theater, at present the nearest to Vine street of the four theaters on the block.

I. Frankel, one of the leading moving picture magnates of the city, by virtue of his interest in the Sun and other houses, holds a lease on the building in which the theater is located, which does not expire until January 1, 1920. The three upper floors of the building are unoccupied.

These floors have been leased by Frank W. Huss and Thomas A. Riley, associates of Mr. Frankel, and they have also entered into an agreement to take a ten-year lease on the part of the building occupied by the theater beginning on January 1, 1920, thus extending the lease on the entire building to January 1, 1930. While the exact terms have not been given out, it is understood that after 1920, under the terms of the agreement entered into, the property will pay a net return of 5 per cent. at a valuation of $5,000 per foot; and it is thirty feet in width. It is also intimated, largely on the strength of the long-time arrangements referred to, that the lessees are planning to construct a moving picture theater on the property which will compare favorably with any in the city, and will give this block five handsome houses—the Colonial, the Lubin, the Alhambra, the Sun, and the new house to be built by Charles Schaengold. It is hardly necessary to point out that arrangements of such permanence as these prove strikingly the far from ephemeral character of the business, as well as its firm financial foundation.

M. A. NEFF ADVISES EXHIBITORS.

The wide interest excited by the proposed referendum on the amendments to the Ohio moving picture censorship law, and misunderstandings which are said to exist as to the effect of the referendum, have led M. A. Neff, former president of the national exhibitors' league, to break into print on the subject. In a recent letter to a Cincinnati paper Mr. Neff pointed out in vigorous language that in his opinion the exhibitors have nothing whatever to gain by the referendum. He states that the repeal of the new sections of the law, which are all that are involved in the referendum, would mean a restoration simply of the old conditions, under which the exhibitor alone was held legally responsible for the exhibition of uncensored films.

Mr. Neff believes that many exhibitors are favoring the rererendum under the impression that it will have the effect, if successful, of removing the board of censors entirely, but he points out that this is not the case. It is a fact, however, that many exhibitors favor the referendum and are working for it with a full understanding of its limited effect at this time, but in the belief that it will be the entering wedge for the ultimate elimination of the State board; and it is also true that many of the public take the same view. A paper at Lima O., has been running a contest, with cash prizes, offered for the best letters on the general subject of moving picture censorship, and elicited a wide difference of opinion, with decided views on both sides of the question. Curiously enough, however, there has been comparatively little interest taken in the referendum campaign in Cincinnati, the really warm part of the fight being confined to the smaller cities and towns.

CINCINNATI IN NEWS FILM.

Cincinnati is to be one of the score of leading cities which will participate in the production and exhibition of the new national news series of pictures to be distributed by the World Film Corporation, according to a recent announcement in the Cincinnati Enquirer, which is the paper which will co-operate in the plan here.

EXCHANGE FOR FREE FILM.

The spread of free moving pictures, both educational and purely for amusement, especially in connection with their exhibition in the schools, has had the logical result of a proposal for the establishment at Columbus, under the supervision of the State department of public instruction, of an exchange to handle films intended for free exhibition by schools or other local authorities. As far as now outlined, the plan contemplates only that the department shall act as a sort of clearing house for the sale and purchase of film.

It is understood that if the proposal meets with the approval which is looked for an exchange may be arranged by which the department may be able to exercise a fuller initiative in securing films proper for school and other free exhibition, especially along educational lines, and in facilitating their distribution to and use by the proper persons. The success which has attended the national collegiate organization handling educational and industrial films, of which the University of Cincinnati is a member, is pointed to as showing the entire practicability of a similar plan for operation within State limits. The matter will be taken up with local school authorities in September. Exhibitors, naturally, have not been consulted in this connection, but they are probably doing a good deal of thinking on the subject.

LOCAL PICTURES POPULAR.

Either Dayton people have not had the opportunity of seeing as much of their city in moving pictures as they like, or they are a remarkably patriotic lot, as far as their own town is concerned. At any rate, all reports from the Gem City agree that the two Dayton pictures recently taken have drawn better in Dayton houses than any of the dramatic features, which is saying a good deal. One, "The Maid of the Miami," a "local" drama of the usual sort, has gone remarkably well, as heretofore reported, at prices higher than usual, and showed last week at the Victoria at the reduced figure of 5 cents to big crowds.

A newer picture, taking in industrial and business concerns of the city, under the name of "The Heart of Dayton," in 3,600 feet, as a part of the World company's "Famous Factories" series, seems to be making even more of a hit, possibly on account of its direct appeal to Dayton pride. It is stated that on Saturday of last week, when it was first shown at the Lyric, it was seen by 9,712 persons, while the total for Saturday and Sunday was over 16,000. Other local houses, including the Mecca, the Elite, the Comique, the Muse-U, the Lakeside and the South Park, are showing the picture this week, with excellent results; and Urbana and Franklin, Ohio, have made requests for bookings, which have been promptly complied with. In a word, Dayton as a moving picture star seems to be doing very well.

THEATER IMPROVEMENTS.

The Lyric theater, at Urbana, has been purchased by Grant Wooley, and will hereafter be managed by Elmer Fritz, a theatrical man of wide experience. Mrs. Snodgrass, the former manager, will remain with the house as pianist. Manager Fritz announces that he has made arrangements to secure the Paramount service shortly, and in connection with his plans will remodel the house completely, with a new front, installing an incline and other improvements.

The Exhibit, of Portsmouth, Ohio, is rejoicing in an excellent job of remodeling and redecorating, which the management believes will pay for itself in several ways. The retinting of the ceiling and walls add much to its attractiveness, which should help some in drawing patronage, while the room has been lengthened, giving additional seating capacity, which speaks for itself.

EXHIBITORS AIDING MINERS.

Carroll Behymer, proprietor of the Ariel airdome, at 2923 Eastern avenue, Cincinnati, with the co-operation of the Mutual and Pathe exchanges, did a good turn for the distressed coal miners in the Hocking Valley on Wednesday evening of last week, joining the honor roll of exhibitors who have given all or a part of their receipts to that cause. The exchanges gave the films used that evening, and Dr. Behymer gave all of the proceeds, less expenses, for the use of the miners. Extremely threatening weather hurt attendance somewhat, but that has been so much the regular thing this summer that a good audience turned out.

ST. LOUIS THEATERS ROBBED.

The Royal theater, 1629 Market street, was entered by robbers from the rear, on Saturday, August 7, between midnight and 10 o'clock Sunday morning. John Karzin, proprietor and manager of the Royal, came to the theater and found the knob of the safe that is kept in the office of the theater had been broken off, but the door of the safe had not been opened. There were several hundred dollars in the safe, including the receipts from Saturday afternoon and night. Nothing else was disturbed in the house, but the safe was ruined, even though the burglars did not get the money.

Herman Milestone, manager of the airdome at Eighteenth street and Chouteau avenue, reported to the police on August 10 that all the musical instruments belonging to his orchestra except the bass drum, which was nailed to the floor, had disappeared. Earlier in the day a man giving his name as Walter Brown had been arrested in a pawnshop when trying to pawn a number of musical instruments, including a snaredrum, tambourine, cymbals and other orchestral appurtenances that he carried. He said he had bought the things six months ago, but as no one of his name or description could be found at the address he gave he was held. Milestone identified the instruments.

DETROIT DOESN'T NEED AIRDOMES.

There are no airdomes in the City of Straits. Nearly every year someone has built one, but none of them ever proved successful. The reason is that it is not sufficiently hot in Detroit to justify people sitting in the open air when the modern theater has ventilating and cooling devices giving a temperature no greater than that on the streets. In fact, the newest theaters are even cooler than the streets. Another thing, the weather in Detroit is too changeable. Seldom is there a spell of extreme warm weather lasting more than several days. Otherwise the evenings are exceedingly cool.

BREVITIES FROM SPOKANE.

C. A. Clegg, of the Universal Company, Instituting Changes in Western Offices—Swanson & Nolan to Build in Butte.

By S. Clark Patchin.

C. A. Clegg, of New York City, special representative of the Universal Film Company, is making a business and inspection tour of the branches of the company in the Northwest. He spent a week in Spokane in conference with G. A. Hager, manager of the local branch, which is the Film Supply Company.

Previous to coming here he held a conference in Butte with G. A. Metzger of the Portland office and H. T. Nolan of the Denver office relative to some important changes in the territory which connects Spokane with Butte and makes them both release offices, while heretofore Spokane has been a branch of the Portland and Seattle offices of the company. It will be a buying office effective August 23 and on September 1 the office will move to more commodious quarters at First avenue and Washington street. It is now situated in the Arthur D. Jones building on Lincoln street and Main avenue. The move was decided on during the visit of Mr. Clegg.

Mr. Clegg is visiting branch offices of the Universal in Washington, Oregon, Montana, Nevada, Wyoming, South Dakota and Colorado. He said: "I am finding the film business good in practically all the sections and there is a good demand for the Broadway productions of the company. The new arrangement in Spokane and Butte will be an advantage for these sections and give them better service."

James McConahey, manager of the Best Show, has just closed a contract with P. L. Carroll, local representative for the Pathe company for the past several months, for the Pathe service to supplement the service he has been running, which has been a mixed service, with occasionally some Pathe films. He will start immediately with "Who Pays," which will be run in addition to the other releases. He will also run the Pathe news service with the Pacific Coast edition and will show cartoon comedies from the Bray studios. Mr. McConahey contemplates trying daily changes for a time.

William H. Swanson of New York City and H. T. Nolan of Denver have closed a contract for a picture house to be constructed on Park street, Butte, to cost $250,000, including equipment, according to word received in Spokane. The projected new picture house is to have a seating capacity of 3,000 and will be modern in every respect, including machines, decorations, seats and other equipment. These men are now interested in thirteen other picture houses in Montana, Colorado, Wyoming and Utah. They have three houses in Salt Lake.

George Buzzell, of Moscow, Idaho, spent a couple of days in Spokane on a business trip. While here he reported that he will build a new picture theater in Moscow to seat 450 persons.

J. W. Bertleson, of the Casino theater, reports that Betty Nansen in "Should a Mother Tell," a William Fox release, has been one of his best drawing cards. He also announces that changing from a mixed program to features has been a good move from a box office standpoint.

E. Clarke Walker of the Pantages theater has just signed a contract for a Keystone comedy, two reel service, to run with his vaudeville program.

Sarah Truax, recent star in "The Garden of Allah," who is the wife of Charles S. Albert, local counsel for the Great Northern Railway Company, has gone to Los Angeles to appear in D. W. Griffith productions.

Lee S. Forbes of the Class A theater showed William S. Hart in "The Darkening Trail," as his first Mutual picture on trial this week. It is drawing good. Mr. Hart is a favorite here since his appearance in "On the Night Stage."

National Purifiers Refuted

Oakland Citizens Deny Charges That Undesirable Characters Frequent the Theaters of Their City—Original Power Projector Attracting Much Attention at San Francisco Exposition—San Francisco and California News.

By T. A. Church, San Francisco Correspondent Moving Picture World.

DURING the past few weeks several so-called purity societies have held national meetings at San Francisco, and practically all of these have gone out of their way to take a fling at moving pictures, screen artists or the manner in which moving picture theaters are conducted. A member of the National Purity Congress started the attacks on moving pictures when he made the statement that screen artists made no pretenses of being virtuous, and each succeeding body has had something to add along this line.

At the annual meeting of the American Association for the Advancement of Science held at Berkeley this week the imputation was made that in cities where there was no segregated district for unfortunate women the moving picture theaters were overrun with these undersirable patrons who went there to meet those looking for their company, the city of Oakland being pointed out as an example. Moving picture men in that city hotly denied that such was the case, and many of the leading public men in the East Bay community took their side of the question.

Dr. Susan J. Fenton, past president of the Child's Welfare League and a prominent social worker, said: "Bosh and nonsense. There are as many of these women to be found in moving picture theaters anywhere as there are in Oakland. I do not think the statement is true."

Mrs. Helen Swett Artieda, secretary of the Public Welfare League, said: "There have been no complaints from moving picture theaters and the arrests that are being made are not being made at these places of amusement."

Mayor John L. Davie disagrees with Acting Chief of Police Petersen, who made the report before the association, and declares that any word against the purity of Oakland's moving picture houses is a slander on the city. He said: "Anyone who cares to look about will find that the moving picture theaters are patronized by Oakland's best and most respectable families. The class of people who frequent the moving picture houses here is as good as in any other city of the country."

"THE CLANSMAN" STOPPED

The presentation of the Griffith masterpiece, "The Clansman," at the Macdonough theater at Oakland, Cal., was stopped on the evening of August 9 by order of Mayor John L. Davie. When this picture was released the colored population of the trans-bay city protested against its being shown there, but in vain. Since the original presentation there has been a change in city administration, and the new officials took a different view of the production than their predecessors did.

It is charged the exhibition of the film is a violation of city ordinance 815, in that it tends to corrupt public morals. A misunderstanding as to whether certain parts of the picture should be eliminated or whether the show should be closed resulted in the arrest of F. A. Giesea, manager of the theater, and Operator John Ford. This was not only the second engagement of this production in Oakland, but the second week of the final engagement and just why the Mayor should have delayed in suppressing it if it did not please his fancy is not apparent.

ORIGINAL MACHINE ATTRACTS ATTENTION.

The first motion picture projection machine designed and made by Nicholas Power, and which saw much service in several New York houses when the industry was in its infancy, arrived recently at the Power booth at the Panama-Pacific International Exposition and has attracted much attention from exhibitors and the general public. This machine weighs but nine pounds, as compared with the latest model, which weighs 250 pounds, and is a pigmy in comparison. On the original model the film is placed at the top and tied with a string, there is no automatic shutter and no lower magazine, a bag being used to catch the film, which is afterward rewound on the machine. The machine is being preserved as a valuable relic and was brought to the Coast in Wells Fargo & Co.'s "valuable wagon," rather than being intrusted to the regular service.

NORTH BEACH HOUSE CHANGES HANDS.

The Washington Square theater, the largest moving picture house in the North Beach district of San Francisco, with a seating capacity of fifteen hundred, has been taken over by Sam Gordon, who already has heavy interests in that section, controlling the Broadway and Liberty, in addition to the Lincoln theater in another part of the city. The change in the ownership of this house will doubtless have a marked effect on business conditions there in that it will tend to make permanent the policies recently adopted by exhibitors on North Beach. After a long and disastrous siege of price cutting, during which extremely long programs were featured at a very low admission price, the owners of the six houses operating in that district have come to an agreement whereby not more than four reels of pictures will be shown for 5 cents. In case any of the members see fit to break this arrangement the others have agreed to give admissions to all of their houses for the price of one. Conditions here promise to change for the better at once, with the friendly feeling now prevailing among exhibitors and ruinous competition brought to an end.

PENNANT CRAZE STRIKES THE CITY.

Since the opening of the exposition the demand for pennants of all kinds has been greatly on the increase here, and many exhibitors have taken advantage of the interest in these souvenirs to give them away on certain days to stimulate business. To meet this popular demand Davis Brothers have just brought out an interesting Charlie Chaplin felt pennant, six by three inches in size, with a picture of this screen favorite on one side. The convenient size of this pennant enables it to be worn on the lapel of a coat and it is offered at a price sufficiently low to permit of its being given out in quantities.

GOLDEN GATE NOTES.

The Cozy theater on Fillmore street has been re-opened by F. Skibo, who formerly conducted a dance hall on Pacific street.

Al. Lichtman, of New York, has been here during the past week, making his headquarters with the Golden Gate Film Exchange, Inc.

W. G. Warren, of Tonopah, Nev., has been here for some time attending the exposition trap-shooting contests, and incidentally annexing some of the valuable prizes offered. He is one of the leading exhibitors in that famous mining camp.

The Board of Education of San Francisco has purchased a Power Cameragraph No. 6A for use in the Polytechnic High School, the purchase being made from G. A. Metcalfe.

Davis Brothers are now handling all the mounted posters for the William Fox Film Corporation, the local branch of this concern having given up the mounting of advertising matter. This supply house is also handling the Big Four mounted posters on a large scale.

Use Films in Charity Work

Mercy Hospital in Kansas City Employing Pictures of Its Crippled Children in Order to Raise Money to Build Them a Larger Home—Exchangemen Meet—Labor Union to Build Theater.

By Kansas City News Service, Correspondents Moving Picture World.

DR. KATHERINE RICHARDSON, head of Mercy Hospital, explained to a large audience at the Tenth Street theater the night of August 6 just how Mercy Hospital saves the littles ones of Kansas City and other cities, while before them on the screen passed scenes enacted in the hospital. Mercy Hospital is now campaigning for a fund to build a new and larger home. It is maintained by charity in Kansas City and only children are taken care of there that have no means of paying for scientific medical treatment. Porter Graves, principal of the Manual Training High School at Kansas City, is secretary of the campaign for $200,000, which will be used for the new building and also a maintenance fund.

The film is being booked in all the theaters in Kansas City by the Advertising Film Company, and the film company gets 50 per cent. of the proceeds and the hospital 50 per cent. After it has been shown in the Kansas City theaters it will be sent to those in the surrounding towns. Three and four single reel pictures are being shown in connection with it.

Long lines of crippled little children, waiting for their turn at the institution's clinic; long rows of little beds with oftentimes too many occupants by far; surgical operations and treatments—all these things are shown that Mercy Hospital and its mission may be known to the public. "For eighteen years I've been trying to get people to visit Mercy Hospital," said Doctor Richardson. "At last we decided to have the pictures taken in order to bring Mercy Hospital to the people. We are not showing these pictures because we think they are pretty. One look at the crowded rooms should convince one of that. But we are showing them that you may see and help us in the fight to save the little ones."

The hospital program consists of two reels—the reel of the "Pied Piper Pageant" given recently on the lawn of the W. S. Dickey home, which shows the children of the healthy, happy homes of Kansas City at play; and the reel of Mercy Hospital, showing the institution with its countless lessons and morals. The two are sharply contrasted, and the beauty of each is only surpassed by the great educational lessons which the films teach.

KANSAS CITY EXCHANGEMEN MEET.

The Exchange Men's Association of Kansas City met at an informal luncheon at the Valerius Cafe August 12. After the luncheon the various committees made reports on their investigations. It was said that the charge of 10 cents a reel for censoring the films was working well and paying the exchanges for this trouble. At the same time no show in the State of Kansas had yet to close because of the direct charge on them. However, a great number of them are contemplating increasing the rates of admission to their shows. The meeting was almost entirely a social one and no new questions of vital importance were discussed. At the first meeting of the association it was found that the managers of the various exchanges were almost total strangers to the other managers and the opportunity made many friendships between them.

UNIONS TO BUILD THEATER.

The labor unions all over the country have more or less indorsed moving pictures, but the allied unions at Hiawatha, Kan., are the first to establish and operate a moving picture show on the co-operative plan. They now have a building fund of $400 and the work will soon begin on the new theater. The unions believe that this will open up a source of revenue for them, and at the same time help to bring the people to a better understanding of their cause. The theater will be patronized by the union men of that city. The men operating the show and the machine will all of course belong to the union and all will receive union wages.

WICHITA TO HAVE BIG HOUSE.

The Southwestern Amusement Company, having in its directorate such men as L. M. Crawford, of Topeka, Kan., Arthur Pauline of Wichita, Warren E. Brown of Augusta, and others well known in financial circles, has begun the erection of a large theater at Wichita. The building contract calls for an expenditure of $78,000. It will be the largest and finest theater in Kansas. The frontage will be 115 feet.

NOTES.

R. W. J. Bettis, is a new man on the road for the Picture Playhouse. Mr. Bettis has had a great deal of experience in this territory and has been sending in some good bookings on his first week out according to the company.

C. A. ("Kid") Nichols, is now selling pictures on the road for the George Kleine Company. He is traveling the Southern Missouri and Northern Arkansas territory. "Kid" Nichols was formerly a member of the celebrated baseball battery for the Boston Nationals years ago—the Nichols and Bennett battery. Mr. Nichols and Joe Tinker built the Diamond theater at Fifteenth and Prospect several years ago, when Nichols declared himself to be through with baseball.

Announcement has been made that A. Juda, manager of the Grand theater at Kansas City, one of the best playhouses here, will open the theater September 1 with a high class program of moving pictures. This takes away one more of the Kansas City playhouses.

W. F. Lynch, special representative for the Essanay company, was in Kansas City recently and spent several days at the V-L-S-E office. Mr. Lynch says that business has shown a good increase during the past month and that he is sure it will do much better as soon as the censorship is a little older.

E. H. Wachter recently joined the traveling force of the Fox Film Corporation. Mr. Wachter has had a wide experience in the business.

C. L. Hull, special representative for the Selig Company, was in the city recently visting Manager Pearson at the V-L-S-E office. He says business has been very satisfactory everywhere he has been.

William Parsons recently joined the staff of the World Film Corporation here in the capacity of assistant to Manager Max Levey.

C. A. Jones, traveler for the Mutual Film Company, has announced his intention of joining the sales force of the Metro Film Company.

G. E. Akers, traveler for the Mutual Film Company, says he will join that of the Kansas City Feature Film Company.

Miss Pearl White has sent word that she will spend a brief vacation with her parents at Springfield, Mo. Miss White, star of the well known "Perils of Pauline" and "Exploits of Elaine" stories, is traveling overland in an automobile. A public reception at one of the moving picture theaters in Springfield has been planned for her.

The Heer Dry Goods Company, which is building a large department store in Springfield, Mo., will open September 15. The company will have a moving picture show for display of fashions and general advertising purposes on the sixth floo of the big building.

Improvements representing an expendi ture of $3,500 or $4,000 are to be mad in the Jefferson theater at Springfiel Mo., according to an announcement mad by S. E. Wilhoit, manager of the theate One of the principal renovations will b increasing of the seating capacity fror 1,200 to 2,000. Among the remodelin features will be the removal of the tw large iron columns which support the roo from the top. They will be replaced b iron girders which will be hid from view The theater will have a lobby space o 13 feet wide and 46 feet long.

Negotiations are expected to be com pleted within the next ten days whereb the lower floor of the Elk's arcade a Springfield, Mo., will be leased to a com pany which will establish a moving pic ture theater in the space. Approximatel $6,000 will be expended in repairing th lower floor to meet the requirements o the hall.

The Iris theater at Caney, Kan., wa recently opened by Mr. Temple.

G. A. Helm is busy in White City, Kan putting in a new show.

Chenney and Baker, moving pictur men, have announced that they will ope a show at Milan, Kan., in the near fu ture.

CLARION FEATURE COMPANY TO MAKE PHOTOPLAYS.

Special to Moving Picture World fror Pittsburgh News Service.

THE Clarion Features Company, Inc with headquarters in the Keyston Bank building, Pittsburgh, at present en gaged in the manufacture of industria and domestic films and stereopticon slide is about to launch into the photopla field. The company has established it studios and plant at Bellevue, a suburb and the enterprise is said to be the larges of its kind in western Pennsylvania. Th new work will be under the supervisio of Arthur W. Bamford, president of th concern, whose entire career has been de voted to theatrical producing, managin and acting. Mr. Bamford has been iden tified closely with the film industry fror its inception. Heretofore the Clario Features Company has confined itself t producing educational films and achieve considerable success in turning out worl on Government contracts. In his lates undertaking Mr. Bamford is supporte by a strong board of directors, made u of prominent business men of this an other cities.

TWO ERIE PICTURE THEATERS DONATE HALF RECEIPTS.

The Victoria and Venice theaters State street, Erie, Pa., aided the sufferer in the disastrous flood that swept tha town recently, by giving one-half of thei net receipts last Friday, Saturday an Sunday to the relief fund. Pictures o the Erie flood, 500 feet of film, wer shown in addition to the usual good bill Manager Jack pronounces the flood film particularly fine, and says he wants t help the good cause of relief through thei exhibition.

PITTSBURGH.

The Liberty Film Renting Company o Pittburgh reports that they have re ceived a copy of "The Man Who Van ished."

The Industrial & Domestic Company studio of Pittsburgh is working overtime on a copy of the United States Steel Cor poration film exhibit, showing at the Panama-Pacific Exposition. Most of the original film was made in the Smoky City by the same company.

The Metropolitan Booking Offices of Pittsburgh report a most satisfactory line of bookings on their new Chaplin comedies.

Messrs. Friedberg & Adler of the Al hambra theater in East Liberty, Pitts burgh, are putting up an elaborate and expensive electric sign in front of their house. It is in the shape of an eagle and

t night will give an effect of flapping rings which should prove very attractive.

The Keystone theater, Natrona, Pa., has been sold by John Hafner to a company composed of Natrona people, who will take over the house in the near future.

The Star theater, Arnold, Pa., has been sold by George Kyros, who will now be able to devote his undivided attention to his Colonial theater at New Kensington. The new owner of the Star is George Barreau, who assumed charge at once.

Paul Qualtrough, formerly of the General Film Company, Pittsburgh, is now acting as traveling ambassador for the local office of the Picture Playhouse Film Company.

The Metro Pictures Service, 212 Fourth avenue, has demonstrated in a striking manner the increasing trend toward big features everywhere. The small town exhibitors are beginning to take on Metro service more generally. Last week Cresson Smith, road man for the Metro, placed the service in Franklin, O., a town of 3,500, and also in Mechanicsburg, O., which has only 1,600 inhabitants.

Manager Davis, of the Pittsburgh Metro offices, recently paid a short visit to Cleveland, Dayton, Hamilton and Newark, O., to close some important deals.

E. S. Porter, who purchased the Dawson Opera House, Dawson, Pa., several months ago, has installed a Wurlitzer Orchestra Piano, Style C. Both films and music have been now raised to a standard that Mr. Porter says is giving him the patronage of many Dawson people who formerly went to theaters at the larger towns of Uniontown or Connellsville, nearby.

A new theater, The White, has been opened at Meyersdale, Pa. The house is modern and complete and is showing a high grade of pictures.

An open-air moving picture theater has been opened recently at Oakford Park, situated between Jeannette and Greensburg, Pa. The enterprise is being operated by the traction company, on whose line the park is located.

Pete Demas, proprietor of the Minerva theater, 319 Fifth avenue, Pittsburgh, is spending several weeks' vacation at Atlantic City. Sam Fazzizo is acting as manager during Mr. Demas' absence.

The Utopian theater, Sheffield, Pa., has heightened its prestige in that place by the installation recently of a Wurlitzer Orchestra Piano, Style CX. George Frank, the owner, states that business is good and welcomes the increase in patronage of late.

CHANGES IN HARRISBURG THEATERS.

Official confirmation of the previously reported plan of the Wilmer, Vincent & Appell interests to make important changes in the methods of operation of the three largest theaters in Harrisburg, was recently given out by C. Floyd Hopkins, local manager, who announced that for the coming season the "legitimate" will hold forth at the Orpheum theater, formerly a vaudeville house; vaudeville at the Majestic, which has been the home of the "legitimate," and high class moving pictures at the Colonial theater, formerly devoted to both vaudeville and moving pictures. Coupled with the announcement was the statement that Herman V. Yeager, who for years had been the leader of the orchestra in the Orpheum theater, will preside at the new Moller organ which is being installed in the Colonial theater.

LIBERTY FILM CO. CLOSES CLEVELAND OFFICE.

The Liberty Film Renting Company, of Pittsburgh, will hereafter handle all of its Ohio business from the home office, having closed its Cleveland branch. The films were removed to this city last week. Manager Mayer Silverman states that many good subjects are open for bookings in the Ohio district, and they will be released as soon as the censors given them the "once over."

Dallas to Have Censors

Control of Subjects in Texas City Theaters Will Be Lodged in Appellate Body of Seven Rather Than One—City Commission Takes Question from Welfare Board.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

THE censorship bug is again in prominence in Dallas. Saturday, August 7, the Board of Public Welfare met in the Municipal Building, with about a hundred visitors present. The film exchanges were represented by Messrs. Depinet, Hudson, Peter, Russell, Reed, Byrd, Meade, Hill, Levison, Dembow, Peebles and Lowe. The exhibitors were represented by Messrs. Lewis, Blissinger, Nevills, and Jorgenson.

The proposed ordinance was read, among its features being "a censor shall be appointed by the Mayor from the applicants nominated by the Board of Public Welfare. The censor may condemn and prohibit a film, etc., and if the exhibitor thinks that he has been unjustly treated by the condemnation of the production, he may appeal to the Censor Board of Appeals, to consist of three people, from applicants nominated by the Board of Public Welfare."

Judge McCormack, a member of the Welfare Board, then introduced a substitute recommendation, in which he asked that inasmuch as "censorship is a war measure" and it should be treated as such, that no action be taken with reference to censorship of motion pictures, leaving the matter to the mothers and fathers to censor pictures for their children, etc. He did not secure a second to his motion, although he made a very brilliant talk against censorship of any nature.

The Rev. J. Frank Smith, a local minister, prominent in fights against the picture shows, then arose to tell why censorship was needed. In his talk, he said he had visited a theater at the manager's request, with other pastors, to view a picture that was to be shown later. He said that he talked with another preacher when they were leaving the theater. The other pastor thought the picture was simply "rotten." Mr. Smith said: "And I really thought the picture was a very fine one."

Judge MaCormack then arose and said, "Here is an instance where two preachers saw the same picture, one with the opinion that it was good and the other that it was rotten, and yet Dr. Smith asks for censorship to be left in the hands of any one or half dozen person, for our city of 130,000 people."

The different film men urged that the standard for pictures in Dallas be the standard of the National Board of Censorship at New York, and that their rulings be accepted.

Mayor Lindsley said that when Orrin G. Cocks, Advisory Secretary of the National Board, was in Dallas during May, in the talk he and Cocks had regarding the question of censorship, Cocks advised that they have a local board, and even went into the question of the personnel of that body. Cocks said that there were oftentimes when the National Board and the producers were at "outs" and that during that time the producers would not submit film for review. He said also that there were many productions that while they might be good to be shown in some towns, in others, they should not be shown, and that some pictures were permissible in the North, while they should not be shown in the South, and vice versa. Mayor Lindsley said that Cocks told him that the National Board was very lenient in using its stamp of approval on film, and that local sentiment should govern the use of various productions, etc.

Mr. Babcock, the secretary of the Chamber of Commerce, recited the facts concerning the amount of business done by the exchanges and supply concerns in Dallas, comparing it with other business lines. He said that to hamper the film business in Dallas, the center of the Southwest, by local ordinances was a grave action, indeed. He said the Chamber of Commerce had seen fit to do what it could to help make the film business better, and that the city might do likewise. He said it was a mistaken idea altogether that the majority of the patrons at Dallas picture shows were children. He said the managers had told him the percentage was about 80 per cent. grown-ups and 20 per cent. children.

Mr. Scott, chairman of the Welfare Board, suggested changes making the ordinance as follows:

The standard of the local board shall be that of the National Board of Censorship, with any particular provisions that may be necessary to fit local conditions.

Instead of the censor-inspector condemning and prohibiting a picture, this individual may ask the theater manager to refrain from showing it, and if he persists in so doing the censor-inspector may appeal to the three members that constitute the Board of Appeals. If they say the picture cannot be shown then it is final.

The film men are glad that the "one-person" censorship has been done away with in the ordinance. The Welfare Board recommended the ordinance to the City Commission.

Later word from Dallas is to the effect that vital alterations in the proposed ordinance aimed at censorship of moving pictures have been made by the Board of City Commissioners. Censorship of pictures has been taken from direct control of the Board of Public Welfare and lodged in the City Commission.

The board of appeals, to which the censor of motion pictures will report—or rather the inspector, as the name censor may be changed—will be increased in number from three to seven members. The ordinance provided originally that the members of the board of appeals should be appointed by the Mayor from names submitted by the Welfare Board. As the ordinance has been amended, the Mayor will make the appointments subject to confirmation by the Commission, without suggestions from the Welfare Board, and the appeals body will be answerable direct to the Commissioners. This change is regarded as a complete victory for the moving picture men. Mayor Lindsley said he could not tell when the ordinance would be finally passed.

ST. LOUIS' LAFAYETTE UNDER A. W. WARNER.

A. D. Rauschkalb, who assumed management of the Lafayette theater, at Lafayette and Jefferson avenues, and the Russell Garden two months ago, has resigned, and his place has been taken by A. W. Warner, the son of S. Warner, proprietor of the Lafayette. Young Warner formerly managed the property when his father, who has been ill for several months, was first forced to quit work. Warner senior is one of the pioneer exhibitors in St. Louis, and under his management the Lafayette theater and the Russel Garden, where the program is transferred in the hot weather, was built up into one of the most popular places in town. A. W. Warner says that his father is about to undergo a second operation, which it is hoped will result in his restoration to active amusement circles in a few weeks.

The New Strand is rapidly nearing completion in Denver, Colorado. The management of this theater has announced its intention of entering the field with only the very best pictures, and has, at this early date, contracted for the principal future releases, notably the "Kleine-Edison Attractions."

Change License Method

In Illinois, the Bloomington City Authorities Have Changed Their Plan for Calculating License Fees for Picture Theaters—Will Take Account of Seating Capacity and Not of Admission Price—New Schedule of Fees.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

BLOOMINGTON CITY legislators changed their minds and made seating capacity and not admission fees the basis of the new license ordinance. Theater men will play as follows: Where the seating capacity is 200 or less, $60 per year, more than 200 and less than 1,200, $60 per year plus an additional $15 for every 100 seats or fraction thereof in excess of 200 seats; 1,200 or more, $200 per year.

SHOWMANSHIP CLOSE-UPS.

The Gem, at Edwardsville, in emphasizing the value of its time table tells patrons: "You wouldn't start to read a book in the middle, would you?" Antone and Walter Padavic of the Gem and Savoy theaters, at Quincy, have given a season ticket to the children of the Detention Home. Glenn Reynolds had a good quartet to mark the second anniversary of the Princess, at De Kalb. A special feature every night is the new policy at the Olympia, at Tuscola. A tailor in Belvidere, gives tickets for the Majestic to boys and girls who take parents' or friends' clothes to his shop. A combination of snap shots of local persons and a baby show contest was a recent stunt of the Playhouse at Staunton. The two-reel Vitagraph "The Red Stephano" was featured two days at the Orpheum, in Rockford, as Charles C. Lofquist, the author, is a resident of that city. The Lyric, at Hoopeston, is giving its patrons travel certificates with tickets. Chaplin contests were conducted by the Palace, at Aurora, and the Grand, at Morris. "Jane Eyre" was shown at the Apollo, in Ottawa, and the entire proceeds given to the Red Cross Eastland relief fund.

The overcrowding of motion picture theaters is receiving attention from municipal officials in Illinois. The Majestic, at Streator, was warned against continuing to sell more tickets than its seating capacity. The commissioner of public health and safety in Marseilles served notice on two exhibitors who had overcrowded houses during Eastland disaster picture shows.

TRYING TO GET G. A. R. UP OVER "BIRTH OF A NATION."

A state-wide fight on "The Birth of a Nation" is urged by Col. J. M. Snyder, of Canton, Ill., who is department commander of the Grand Army of the Republic in Illinois. Three reasons are offered for its suppression, one of which is that it is not fair to the Union soldiers.

A copy of a resolution passed by a Chicago post has been sent to every post in Illinois with a request from the state commander that a similar resolution be adopted. The resolution is as follows:

"The George H. Thomas Post, No. 5, Department of Illinois, G. A. R., protests against the exhibition called 'The Birth of a Nation.'

"First. Because it contains slanderous representations as to the soldiers who fought to preserve the Union, and caricatures the history of the war.

"Second. It represents the infamous Ku Klux Klan as a society of patriotic and chivalrous men.

"Third. Its whole influence is to excite and intensify hatred of the negro race and to perpetuate sectional bitterness."

ODD FELLOWS NIGHTS.

Odd Fellows nights at motion picture theaters throughout Illinois are planned by the state organization. A 1,000-foot film has just been made at the Odd Fellows' Orphan Home, at Lincoln, and life at that institution will be demonstrated to the Illinois members.

APPLE GROWERS MAKE FILMS.

Senator H. M. Dunlap, of Savoy, a big applegrower, took a reel of pictures showing his extensive orcharding operations to the meeting of the International Apple Shippers' Association, at Chicago. He was not alone, as W. B. Douglass, of Trevlac, Ind., and J. J. Castellini, of Cincinnati, also had some interesting apple films.

ILLINOIS JOTTINGS.

Announcement has just been made by Charles Quiggle, assistant manager of the Elite theater, in Waukegan, and Miss Fannie Connell, of that city, that they were married April 14.

Acceding to requests from patrons, the Princess theater, at Canton, cancelled its booking of the Eastland disaster films.

Colored people in Alton, who were appointed to censor "The Nigger," deemed the picture just as discrediting to the white race as to the black and made no recommendation that it be forbidden.

George K. Spoor's boyhood haunts, the Big Dead River bottoms near Kaukegan, are to furnish the setting for a big lumber camp picture to be made by the Essanay Company. A big raft of lumber was towed to the scene and construction of nine buildings was started.

Manager C. H. McIntire and operator Lyman Moore, of the Amuse-U, at Carbondale, were burned in a film fire. The doors automatically closed the operating room and Moore was almost stifled before he was rescued by McIntire. Four reels of film were destroyed and two saved.

The Palace theater, at Rockford, reopened Aug. 16.

James Wingfield has taken a lease on the Chatterton Opera house, at Springfield.

E. J. Henderson and Earl Underbrink have opened a motion picture show in Literberry.

"Reelplay's Corporation," of Chicago, has been incorporated with a capital stock of $25,000. The incorporators are: Theodore P. Murphy, N. C. Lochemes and Eugene H. Goodrich.

The motion picture theater at Latham has been closed.

J. I. Davis has opened a motion picture show in the opera house at Oakford.

H. M. Goodrich, of Roberts, has opened a motion picture show at Buckley, operating two nights a week.

M. McDonnell has opened his new motion picture show in South Pekin.

Gerald Scully and Harry Elsaas have opened the Garden theater in the old Coliseum, at Harvey.

"Graustark," the Essanay production, is credited with making a new single day business record at Dreamland, in Kewanee.

Charles Fox is in charge of the Haish theater, at De Kalb, which has opened with vaudeville and motion pictures.

W. M. Doake and D. M. Primm, of the Bon Feature Company, of Springfield, were at Jacksonville, where they made a local romance for the Scott theater and the Chamber of Commerce.

The motion picture airdome which was constructed at Ottawa by Edward Ball, of Centralia, and ran for only three nights, has been torn down. Ball disappeared and left no address.

The Polram Motograph Bureau, of Chicago, has been furnishing the picture shows at Grace M. E. Church in Elgin while the pastor is absent. E. C. Leffingwell, with his travel pictures, is booked for the church Sept. 2 and 3.

R. V. Mallory, formerly manager of the Empress theater, in Decatur, has been made manager of the Orpheum, at Champaign.

Business men in Somonauk are giving free out-of-door motion picture shows on Saturday nights.

The Columbus Theater Company, of Chicago, has been incorporated with a capital stock of $25,000. The incorporators are: Nathan Ascher, Max Ascher and Lewis F. Jacobson.

The Vitagraph "Sins of the Mothers" played a return date at the Illinois theater in Rock Island.

Free motion picture shows and band concerts are being given on the streets at Minier every Saturday night.

Huffman & Phillips have named their new theater at Delavan the Colonial.

The Auditorium, at Galesburg, which has been playing some pictures, has been taken over by O. T. Johnson, and will be devoted to theatrical attractions.

Manager Levine has opened the Washington theater (the rebuilt Coliseum) at Chicago Heights. It seats 800. The front on West End avenue is of white tile, and the Otto boulevard entrance is of stucco with tile trimmings. The walls are done in old gold, rose and white, and the ceiling in cream, olive and gold. A $9,000 orchestrion is a feature.

The De Luxe theater, in the Beidler building, at Mt. Pulaski, has succumbed to lack of patronage.

The Oakland Square Theatre Company, of Chicago, has been incorporated with a capital stock of $40,000. The incorporators are: Nathan Asher, Max Asher and Louis F. Jacobson.

Manager Will Olson fixes Thanksgiving Day as the opening date for the to-be-constructed Orpheum theater in Galesburg.

R. F. Gabbert has given up the management of the Amuse-U theater, at Carbondale, and returned to Springfield. Proprietor McIntire is now in charge.

Jackson Brothers have opened the Bushnell airdome, at Bushnell, for its eighth season, unseasonable weather causing a delay. They are running the serial "The Diamond from the Sky" and Paramount and Mutual Masterpictures.

F. A. and F. T. Braley are erecting a new building at Harvey which will house a motion picture theater.

AVOIDING SOUVENIRS IN ST. LOUIS.

PAUL STEFFEN, manager of the Mackland theater, 5415 Arsenal street, has made a valuable discovery in regard to souvenirs and other attendance-enlargers that is worthy of passing on to other exhibitors. He has found that souvenirs in the shape of glassware is very expensive, as anything worth giving will cost not less than 30 cents a dozen, and by the time the breakage is figured and the tendency of small boys to appropriate a piece or two occasionally, when the attendant is looking the other way, there is no profit left. The attendant himself is an item of expense, but absolutely necessary in the giving of souvenirs. Mr. Steffen, after trying all sorts of inducements to get "more" people (for he really has a very good average attendance) into his place, is giving out coupons on certain dull nights, which are redeemable in trading stamps on certain other nights. So many coupons, so many stamps. There is no waste or breakage to be considered in giving trading stamps. This is the second summer that the Mackland has remained open all the season. Before that the theater had closed for the hot months or had been transferred to an airdome. But Mr. Steffen's house is in a strictly residential community and when his neighbors get into the habit of going somewhere else to see a show, it takes several weeks to get back to normal when the theater opens in the fall

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Direction of Hobart Bosworth

Supporting Cast includes JANE NOVAK Hobart Henley and a Brilliant Company

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BROADWAY UNIVERSAL FEATURES

Referendum Warming Up

Attorney of Cleveland Exhibitors Exchanges Letters with Ohio's Governor—Executive Declares Films Should Be Censored Solely with View to Public Welfare—Lins Freed on Sunday Charge.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

BY exchange of letters, Governor Frank B. Willis has become involved in a discussion of the movement launched in Cleveland by the Motion Picture Referendum Leage to put to a vote this fall the state law providing moving picture censorship by an Ohio board.

Attorney B. J. Sawyer, president of the Cleveland exhibitors' league and chairman of the referendum division, received from Governor Willis an answer to a communication in which Mr. Sawyer asserted the slogan of the Willis campaign, "Let the people rule," was being violated under the administration. Mr. Sawyer charged politics had a part in the conduct of the affairs of the board, and denied the truth of a statement reported in newspapers to have been issued by the censors.

Upon receipt of the governor's reply, Mr. Sawyer sent the governor another letter, inclosing an affidavit to the effect that the movement for a referendum originated with the exhibitors in Cleveland, and denying statements attributed to the board that the movement was promulgated by the national board of censors and by exchangemen. Governor Willis, in the letter received by Mr. Sawyer, said he "certainly did not approve of any statement that has been issued by any department of the state government if it is not true."

"In order that this matter may be brought to the attention of the state board of film censors," continues the governor's letter, "I am taking the liberty of transmitting your letter directly to the chairman of the board. I also agree with you that politics ought not to enter into the conduct of the affairs of the board and my own opinion is that it does not enter into the work of the present board. In my judgment films ought to be censored solely with a view to the public welfare and not with reference to political considerations."

LINS FREED ON SUNDAY CHARGE.

Exhibitors at Ashtabula are continuing their fight on a Sunday closing order promulgated by the city officials. A jury in the police court acquitted A. A. Lins, proprietor of the Airdome, of violating the law in a second trial. Lins was arrested and fined, but demanded retrial by jury. Lins contributed the receipts of his Sunday shows to a charity organization and claimed this as exemption, in view of the fact he did not operate his theater for profit.

Affidavits were filed in police court against Ward Johnson of the Casto theater, A. A. Lins of the Airdome, John Freeman of the Lyric and George Smith of the C-It. When Lins demanded a jury trial, Police Judge Parker, Solicitor Shaylor and Attorneys Starkey and Dunlavey for the exhibitors, drew a panel of twenty names for the jury. In the drawing the names of B. S. Bliss, safety director, and Samuel Clint, policeman, were suggested but stricken because Bliss had instructed police to arrest the exhibitors and Clint helped make the arrests.

The exhibitors pressed their threat that if theaters were to be closed on Sunday all other places of business must also be regulated in such manner under the "blue sky laws." Private detectives were engaged and evidence secured against cigar stores, park stands, confectioneries and others, to be used if the city persists in its attitude against the theaters.

FOUR MORE CLEVELAND HOUSES

Four more moving picture theaters will be added to Cleveland's list of nearly 200 by construction this fall. Theodore Schmitt, architect, has concluded a ninety-nine-year lease on property at the southeast corner of Detroit avenue and West 116th street, taking title from John Kling. Mr. Schmitt will erect an $80,000 block, to contain besides the theater a dance hall, eight stores and office suites on the second floor. Mr. Schmitt's lease calls for an average rental of $25,000 a year, covering an area 150x200 feet. He has already prepared plans and will start construction at once.

The Thompson-Schactel Company, recently incorporated with C. G. Thompson and S. M. Schactel, of the Victor Film Service as owners, will erect a theater and store building at Altoona avenue and West 35th street, in a rapidly growing section of Brooklyn. The theater is designed to seat 800 people. Seven stores will flank the lobby entrance. The building will cost about $50,000.

Plans have been prepared for a $35,000 theater for W. A. Barnes, to be erected in Hower avenue, near Superior. Bids will be taken soon.

The Yale Realty Company contemplates construction of a $50,000 theater and store block at East 82nd street and St. Clair avenue.

CLEVELAND NOTES.

The Plain Dealer-Duchess theater picture stars, after completing the "Love Chase" and exhibiting the picture at the Duchess theater, Cleveland, organized to school themselves in motion picture lore and within thirty days will incorporate under the laws of Ohio for $10,000. A constitution for the organization was laid before those who made up the "Love Chase" cast at a meeting in the Young Men's Business Club. L. O. Sprosty, president of the club, will handle the affairs of the picture company.

Commencing September 5, Joseph Grossman, manager of the Standard theater, Cleveland, announces one big feature a week will be offered. The Standard previously had three changes a week. It is the first theater in the state to adopt the long run idea.

The Eclipse Amusement Company has leased the Duchess theater, Euclid avenue and East Fifty-seventh street, Cleveland, to the Lee Amusement Company for fifteen years at an average rental of about $11,000. Fred A. Lee, of the Miles vaudeville circuit, is president of the company which will operate the Duchess, and it is understood the policy will include vaudeville and feature films.

C. K. Fauver, receiver for the Metropolitan theater, Cleveland, has received permission to lease the house for three years at an aggregate rental of $25,000. Mr. Fauver told the court he had an opportunity to lease the house to Emmanuel Mandelbaum, president of the company operating the Knickerbocker theater and at the head of a syndicate erecting a theater adjoining the Statler hotel. Upon conclusion of the lease negotiations it is understood Mr. Mandelbaum plans to run pictures at the Metropolitan.

Sam E. Morris, owner of the Home and Crown theaters, Cleveland, has been engaged by the World Film Corporation as manager of the Cleveland exchange. Mr. Morris is a former president of the Cleveland Motion Picture Exhibitors' League. W. W. Kulp, former manager of the World branch, is now associated with Paul C. Mooney in the branch office of the Fox Film Corporation.

General plans for a recreation pier in Lake Erie at the foot of East Ninth Street, Cleveland, with a moving picture theater and other amusement novelties are to be prepared by the City Architect at the request of Park Commissioner Alber. The auditorium with a seating capacity of 2,000 will be arranged for summer conventions as well as pictures.

The Majestic theater, at Bucyrus, has been sold again. The Bucyrus Amusement Company purchased it about six weeks ago and through the company's board of trustees has transferred the house to Tom Chacopulos.

Fine civic spirit was shown recently by the management of the LaMax theater, at Wilmington, O., when the proceeds of an evening's business were donated to the local Civic League, which needed the money for its summer work. The ladies interested in the league worked hard to get a big crowd for that particular evening, and to good purpose, and their treasury showed substantial improvement in consequence.

AMONG BUFFALO FILM MEN.

By Billy Bison.

A. J. Knortz, manager of the Gem moving picture theater of Honeoye Falls, N. Y., is a stickler for good order at his playhouse, as evidenced by the following notice which he issued recently: "The management of the Gem theater feels called upon to remind its patrons that the house caters to ladies, gentlemen and children, and unless one comes under one of these classes and deports himself or herself with due consideration for the rights of others he will be an unwelcome visitor to the house. Loud talking, boisterous noises, rowdyism tending to create disturbance or riot, will not be tolerated, and the management, while disliking to do so, reserves the right to eject participants indefinitely."

Moving pictures of scenes at Crystal Beach, a summer resort near Buffalo, were shown last week by Manager Moon of the Happy Hour theater in that place.

A Victrola which played classic and popular airs was placed in the lobby of the Strand theater, Buffalo, this week. The purpose was to amuse the crowds waiting their turns in the lobby. For the first half of the week the attraction was Pauline Frederick in "The Eternal City" and for the last half Walker Whiteside in "The Melting Pot." To attract attention to the Pathe picture, "The Bombardment of the Dardanelles," Mr. Edel placed in his lobby a rapid-firing Maxim gun obtained through the courtesy of the Buffalo naval militia. To draw crowds to moving pictures of the Eastland disaster Mr. Edel at the time secured photographs of the tragedy from a local newspaper and placed them in his lobby. E. L. Hyman, assistant manager of the Strand, has returned from his vacation.

The Family theater, Buffalo, which played moving pictures and vaudeville for years, has reopened with Gus Arnold's musical comedy company as a permanent attraction.

Opening of Buffalo's regular dramatic season: Star, P. C. Cornell, manager, "Just Outside the Door," Aug. 26; Teck, John R. Oishei, manager, Walker Whiteside in "The Ragged Messenger."

Harold S. Franklin, representing New York capitalists, has taken over the Lyric theater, Washington street, Buffalo. A new ventilating system, new decorations and 500 additional seats have been added to the house. The policy of the theater will be announced later.

Recent moving picture attractions in Buffalo theaters: Shea's Hippodrome, "The House of a Thousand Candles;" Strand, Fanny Ward in "The Marriage of Kitty;" Palace, "The Girl with the Mask;" Elmwood, "The Boss," in one scene of which Police Chief Regan of Buffalo appears.

George A. Keating, manager of the Jubilee moving picture theater, 1882 Niagara street, Buffalo, issues weekly a neat program, which he terms, "Bulletin of Coming Attractions."

V.L.S.E.

Represents

THE TOUCH OF FINALITY IN MOTION PICTURES.
THE GREAT NAMES IN LITERATURE, IN MUSIC, IN ART
ESTABLISH FOR US
THE FINALITY OF ALL THAT THEY TOUCH.

THE SHAKESPEARES, THE WAGNERS, THE GAINSBOROUGHS
ARE SIGN-POSTS POINTING TO THE HIGHEST PRODUCTIONS
OF THE HUMAN MIND.
BY THE SAME TOKEN
THE NAMES OF
VITAGRAPH
LUBIN
SELIG
ESSANAY
ARE SYMBOLS OF PAR-EXCELLANCE
IN THE MOTION PICTURE ART.

THIS TRADE MARK
IS SIGNIFICANT
OF THE BEST IN
MOTION PICTURES

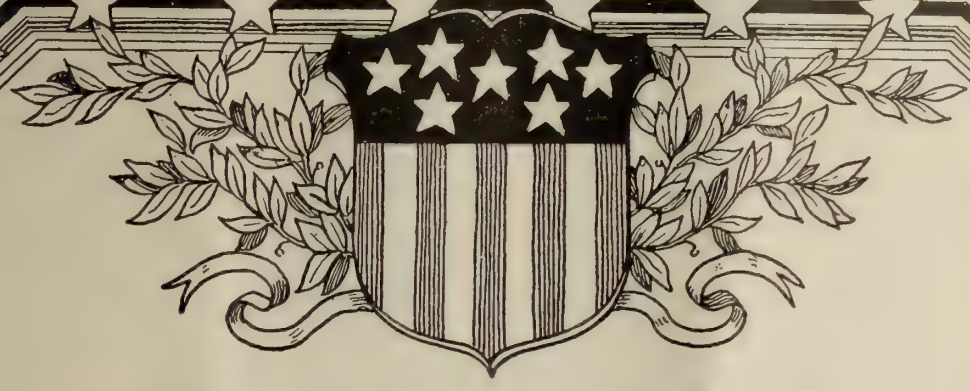
REGISTERED IN THE
U.S. PATENT OFFICE

THE BATTLE CRY OF PEACE

"THE Battle Cry of Peace" is difficult to describe; impossible to compare. It is difficult to describe because the adjectives that fitly apply to it have, by long misuse, lost their meaning; impossible to compare because in its conception and realization J. Stuart Blackton has shattered all established ideas as to the possibilities of motion pictures.

In every field of achievement progress is made by slow degrees—when of a sudden some genius appears with a big and revolutionary idea.

Before the advent of "The Battle Cry of Peace" motion pictures were a pleasant diversion, a means of recreation; a few sought to teach. Their *power* as a vast, far-reaching



medium of publicity—more encompassing even than the great power of the press—was never realized. J. Stuart Blackton saw this latent power and harnessed it to a great national propaganda.

"The Battle Cry of Peace" will find its way into the history of motion pictures as an epoch-making achievement—in the magnitude of its production, in the novelty of its appeal, in the idea that is behind it.

But—of vastly the greater significance—"The Battle Cry of Peace," as the exponent of a great national idea, will find its way into the history of our *nation*.

"The Battle Cry of Peace" is a call to arms against war. It is written and produced under the personal supervision of J. Stuart Blackton with acknowledgment to Hudson Maxim for facts contained in "Defenseless America."

During the present month it is being shown at the White House, before Army and Navy organizations, Governors of States and Mayors of the larger cities. It will be released early in September.

VITAGRAPH BLUE RIBBON FEATURE

The advertising aids that accompanied
"The Juggernaut"
"The Island of Regeneration"
"The Sins of the Mothers"
"Crooky," and
"The Chalice of Courage"
Also accompany
The first four-part Blue Ribbon Feature
"THE WHEELS OF JUSTICE."
One of the most convincing arguments for
Blue Ribbon Features
Is the type of theatres
Who want them.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

More stars are used in the production of

THE GODDESS

than have been used by all the other companies in all the other continued photoplays combined.

EARLE WILLIAMS
PAUL SCARDON
CHARLES WELLESLEY
THOM BROOKE
NED FINLEY
EDWARD ELKAS
ROBERT GAILLARD
ANDERS RANDOLF
WILLIAM DANGMAN
JAMES DENT
ANITA STEWART
EULALIE JENSEN
LOUISE BEAUDET
MARY MAURICE
LILLIAN BURNS
ETHEL CORCORAN
MARY ANDERSON
KATE FRANEK
BILLY BILLINGS
MAE HALPIN
HAROLD FORSHAY

DIRECTED BY **RALPH W. INCE**

In each instance the particular qualifications of each star was studied and the plot evolved around them. This is one of many reasons why

THE GODDESS

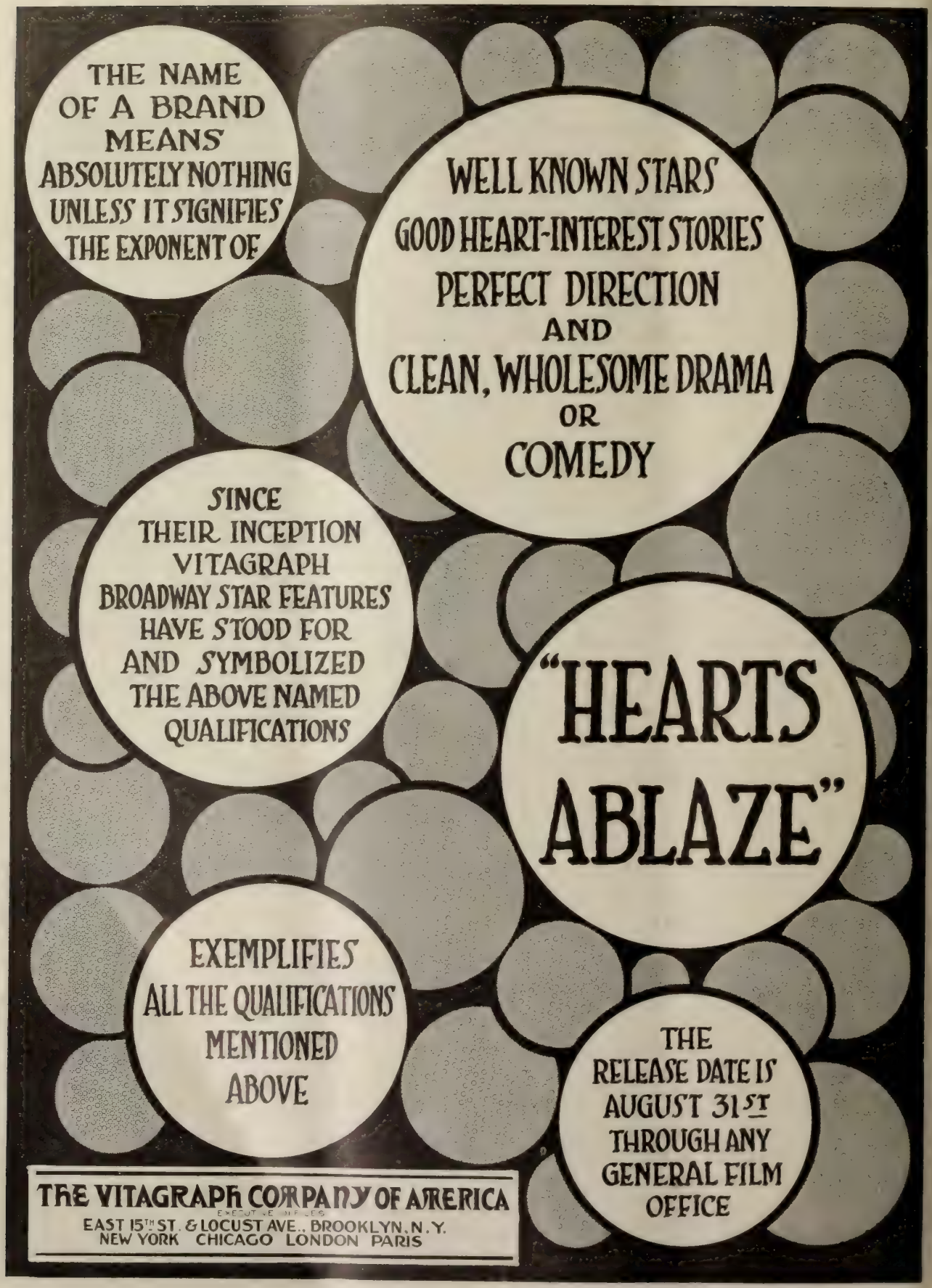
should appeal to your patrons.

THE VITAGRAPH COMPANY OF AMERICA

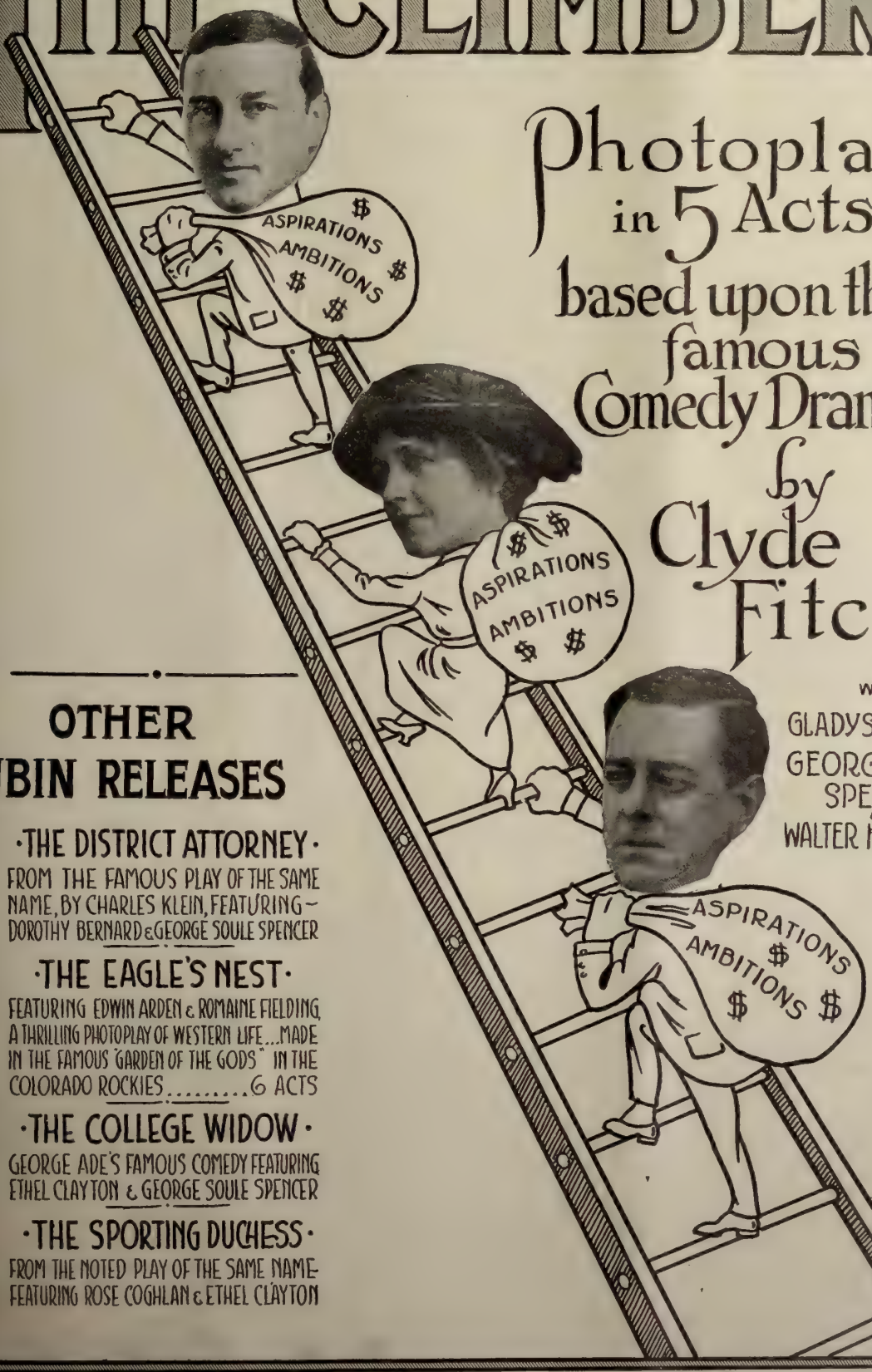
EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.

NEW YORK CHICAGO LONDON PARIS


THE NAME OF A BRAND MEANS ABSOLUTELY NOTHING UNLESS IT SIGNIFIES THE EXPONENT OF
WELL KNOWN STARS
GOOD HEART-INTEREST STORIES
PERFECT DIRECTION
AND
CLEAN, WHOLESOME DRAMA
OR
COMEDY
SINCE THEIR INCEPTION VITAGRAPH BROADWAY STAR FEATURES HAVE STOOD FOR AND SYMBOLIZED THE ABOVE NAMED QUALIFICATIONS
"HEARTS ABLAZE"
EXEMPLIFIES ALL THE QUALIFICATIONS MENTIONED ABOVE
THE RELEASE DATE IS AUGUST 31ST THROUGH ANY GENERAL FILM OFFICE
THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

THE CLIMBERS



Photoplay in 5 Acts based upon the famous Comedy Drama by Clyde Fitch

WITH
GLADYS HANSON
GEORGE SOULE SPENCER
&
WALTER HITCHCOCK

OTHER LUBIN RELEASES

·THE DISTRICT ATTORNEY·
FROM THE FAMOUS PLAY OF THE SAME NAME, BY CHARLES KLEIN, FEATURING—DOROTHY BERNARD & GEORGE SOULE SPENCER

·THE EAGLE'S NEST·
FEATURING EDWIN ARDEN & ROMAINE FIELDING. A THRILLING PHOTOPLAY OF WESTERN LIFE...MADE IN THE FAMOUS "GARDEN OF THE GODS" IN THE COLORADO ROCKIES.....6 ACTS

·THE COLLEGE WIDOW·
GEORGE ADE'S FAMOUS COMEDY FEATURING ETHEL CLAYTON & GEORGE SOULE SPENCER

·THE SPORTING DUCHESS·
FROM THE NOTED PLAY OF THE SAME NAME FEATURING ROSE COGHLAN & ETHEL CLAYTON

"The House of a Thousand Candles"
Five exciting reels
Written by Meredith Nicholson
Featuring
Harry Mestayer · Grace Darmond
Selig Red Seal Plays
The Rosary · · · The Millionaire Baby
A Texas Steer · · The Carpet from Bagdad
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RED SEAL PLAYS

EVERY TRACK

will lead to the theatre exhibiting

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Great 6-Act Photoplay

"THE MAN TRAIL"

Adapted from the recently published novel

By HENRY OYEN

Featuring

Richard C. Travers

Produced by E. H. Calvert

This is a thrilling red blooded drama of life in the raw.
It deals with the rugged, primitive characters of the logging camps.
It is a story of man battling with man; a fight to the death for supremacy and the love of a maid.
It is a man hunt, a savage, pitiless pursuit to kill, that stirs the blood and thrills every fiber of the human heart.
Book through the V. L. S. E., Inc., branch offices.

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"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

Crowding in Louisville

Public Policy Committee of City's Commercial Club Has Complained to Mayor Buschemeyer That Local Theaters Are Overcrowding—Says Ordinance Is Not Heeded—Building Inspector Has Sent Letter on Matter.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

COMPLAINTS of overcrowding of moving picture theaters have ben lodged with Mayor John W. Buschemeyer, of Louisville, by the Public Policy Committee of the local Commercial Club. This body stated that it had ben making inquiries which showed that although the situation was covered by ordinance, this ordinance had not been enforced strictly enough to keep chances for danger away. Orders had been issued by the authorities on several occasions, the committee stated, forbidding people to stand in side aisles or other main passageways, but they were not always lived up to. The committee explained its action by saying that it hoped to see the ordinance put into literal enforcement before a serious panic or disaster should occur to awaken the city authorities to their duties. Instances of overcrowding, the committee stated, were to be noted in Louisville motion picture theaters nearly every day.

The Mayor thanked the committee and took the matter under advisemnt. He is expected to make some announcement shortly. W. J. O'Sullivan, city building inspector, under whose department enforcement of the ordinance falls, recently issued a ruling to the theater proprietors on the subject of overcrowding, and the exhibitors have ben paying more attention to the proposition since that time. So far, no overcrowding has been attended by any serious consequences.

BUILDING INSPECTOR WARNS CHURCH FILM SHOWS.

W. J. O'Sullivan, city building inspector of Louisville, has sent out letters to the pastors of the various churches of Louisville, advising them that it is unlawful to give or operate a motion picture show in any building other than those which comply with the regulations relative to fire protection as laid down by the city building code. In connection with lectures and entertainments, films have been shown in several of the churches.

A section of the Louisville moving picture ordinance reads as follows:

"No moving picture show, where inflammable films are used, may be given in any theater, assembly hall, church or school hall or room unless such place is constructed and equipped according to the requirements of the building code regarding moving picture theaters. Such theaters must be on the ground floor and shall front on a public way. There shall be no means of connection to any other building, nor shall any other business be conducted in such theaters or halls. All exterior walls shall be of some incombustible material. The floor shall be fireproofed or the joists fireproofed. There shall be two five-foot exits in the front and two similar exits in the rear.

"All doors must open outwardly and shall not be locked or bolted while the room is open to the public. Exits shall open directly into the street, alley or courtyard. No aisle shall be less than three feet in width. All seats shall not be less than thirty-two inches from back to back and not less than twenty inches in width. Seats shall be firmly secured to the floor; no camp stools or chairs shall be used in such rooms except chairs fastened together in a manner approved by the building department. There shall be three chemical fire extinguishers of the type approved by the Board of Fire Underwriters, one in the operating booth, one near the curtain, and one near the main entrance.

"All moving picture machines must be in a fireproof booth or compartment, and all machines, booths, and all wiring shall be constructed in conformity with the rules and requirements of the ordinance governing electrical wiring in the city of Louisville The booth shall have a ventilating pipe extending to the outside air and must have the approval of the building department before being used. All such theaters or halls with a seating capacity of 500 or more must be fireproof throughout.

"No movable signs, baby buggies or other obstruction shall be placed in the way of the entrance or exits. All aisles and passageways in said buildings shall be kept free from camp stools, chairs, sofas and other obstructions, and no person other than an employe, policeman or fireman shall be allowed to stand in or occupy any of said aisles or passageways during any performance, service, exhibition, lecture, concert, ball, or any public assemblage. All violators of this ordinance hereafter found will be prosecuted in the manner provided by the building code."

KEITH MAY BUY THE NOVELTY.

A deal is on whereby the Keith interests may acquire the Novelty theater of Louisville, which is owned and operated by the Kentucky Amusement Company. George W. Stockton, formerly of Cleveland, O., has been operating the theater for the past few weeks under a lease granted by the Kentucky company. This lease recently expired and the theater is now being operated by the Kentucky Amusement Company, of which M. Switow is president.

Mr. Switow stated that a partnership agreement, similar to that under which the National theater is being operated by the Keith interests, was under consideration. No deal has been closed as yet, however, as several matters have not been arranged Lee Goldberg, of the local Keith house, confirmed the report that such a deal was under way, but was unable to throw much light on the subject. Mr. Goldberg said that if the deal was consummated all pictures shown at the Novelty would be booked through the United Booking Office's feature picture service department.

The Novelty was erected about five years ago by M. Switow and others, who obtained a long lease on a part of the Parr block. The theater has changed hands several times during the past two or three years, and was operated for about two years by D. Levenson, who returned to Shelbyville, Ind., a few months ago.

PRIZE WINNERS IN INSURANCE FILM CONTEST.

The Life Insurance Educator, the monthly edition of the Insurance Field, a paper published in Louisville, has just announced the winners in its photoplay contest in which several prizes were offered for the best scenarios for motion picture plays on the general theme of insurance. Students of advertising have been profoundly impressed with the possibilities of motion-picture drama to impress on the public the needs and advantages of life insurance. It is proposed to cultivate, stimulate and develop the field by the use of special plays.

The prize winners in this contest were led by Louis M. King, whose play was "The Man Who Missed It." The second prize went to E. E. Kirkpatrick, who wrote "The Love That Never Faileth." The third prize went to Mrs. H. R. Hubbard. Her title was "The Lost World." Fourth prize award went to Hortense Kaufman. Her scenario was entitled "The Mission of John Sunnyside." The fifth prize was given to Earl G. Manning for the play, "A Difference in Legacies." The prizes were all in gold and amounted to $50. Several of these plays will later be produced and used. It is understood, in boosting the insurance business.

HEARD AT THE KEITH OFFICE.

Keith's theater, of Louisville, recently closed its summer moving picture and light vaudeville season, and will remain closed for the next few weeks. The house will be remodeled to some extent, and will open in the fall with vaudeville and moving pictures as usual. James L. Weed, manager of the Keith theater, has relieved Lee L. Goldberg, of the Mary Anderson theater, while the latter is on a two weeks' vacation trip to Chicago. Mr. Weed just returned from a vacation spent at Lake Wawassee, Ind.

Melvin Derber, treasurer of the Mary Anderson theater, the Keith picture house of Louisville, was married on August 18 to Miss Celia Bass. The wedding took place at the Galt House. The young couple will spend two weeks at Baltimore and other Eastern points.

LOUISVILLE BREVITIES.

The Alamo theater, the property of the Fourth Avenue Amusement Company, has just completed installation of a new $10,000 Wurlitzer Hope-Jones-Unit orchestra. The new instrument is of the one-man type, and is giving universal satisfaction. Several of the local theaters are now using Wurlitzer instruments. The Alamo theater is also serving iced tea, free of charge, to all patrons of the theater. The Heeken's Tea Company has placed a demonstration stand in the theater, and is handling the proposition. Individual glasses are used.

Henry Peltier, manager of the South End Amusement Company, has returned from a vacation trip to St. Louis, Mo., where he spent two weeks.

Edward Bingham, manager of the Empress Feature Film Company, of Indianapolis, Ind., was recently in Louisville, where he called on a number of the exhibitors.

Oscar Mitchell is in charge of the new moving picture show, which was recently started at Magnolia gardens, Third and Avery streets. Only comedy pictures are being shown at the open air garden, and they are taking very nicely. Fontaine Ferry Park, which also started free pictures recently, is also finding that the pictures are adding to the evening attendances.

The Owl Feature Film Company, of Louisville, reports that it is getting a good deal of business at quite a distance from Louisville. Equipment has recently been sold for installation in two new houses being established by J. C. Jones, one at Canton, Ga., and the other at Andrews, S. C. These two theaters will both have a seating capacity of 200. Other equipment was sold for W. D. Black's new theater at Clarksville, Va., which seats 350 people; a new theater at Vevay, Ind., seating 300 people; R. C. Crantall's Bonita theater, at Summerville, Ky., seating 300 people, and S. P. Sterling at New Salisbury, Ind., who will operate a road show. A good deal of business is also coming in from Tennessee just now, and a strong demand is being experienced for comedy reels.

A. J. Wagner, who recently took over the management of the Germantown airdome, has closed the show for the rest of this season. Mr. Wagner stated that several improvements has to be made, and that the season was so late that it was decided to wait until next year to do anything with the proposition. The airdomes have had a very hard season due to numerous rains. Kentucky has experienced a heavier rainfall this summer than for many, many previous years, and while crop conditions have been excellent, and the outlook for fall business is good, the airdomes have not been the ones to profit by the doings of the weather man.

CABARETS AND THEATER TAXES.

Special to Moving Picture World from Midwest News Service.

MOTION picture men and theatrical men of Minneapolis do not think it fair that cabarets are not taxed, inasmuch as they get a certain price per seat and give shows which hurt the legitimate amusement business. The exhibitors want the cabarets taxed or the license fee for photoplay houses reduced.

MINNEAPOLIS GOSSIP.

The Auditorium at the State Reformatory at St. Cloud has been reseated. The following recent motion picture program shows the kind of films popular with the young prisoners. "Mutual Weekly," "Ethel and Bill at the Ball," "Unseen Vengeance," "A Hatful of Trouble" and "The Anglers."

The Grand theater, at Mankato, and the Daily Review, in that city, have taken on the Northwest Weekly service.

The new Majestic theater, at Ellsworth, booked the Dietz "Cameron Dam" pictures for Aug. 15.

The Grand theater, at Mankato, showed films of the auto tour made in that city by presidents of the auto clubs of the twin cities and Gov. Hammond and party.

Green & Strecker, of Edgerton, have purchased the Majestic theater at Worthington from Eugene Smith, of Fulda.

The opera house at Tower was destroyed by fire and the Motion picture show operated by S. Sandberg, of Aurora, was a total loss.

Oliver Whaley, manager of the Rex theater, at Bemidji, has opened another show at Nymore. Orville K. Titus will be in charge of the projection at the new show.

The Princess, at St. Peter, showed motion pictures of local people and scenes which it had made.

Motion pictures demonstrating the manner in which stricken Belgians receive American supplies were shown at the University Club in St. Paul.

O. H. JACOBS BACK HOME.

O. H. Jacobs, of the Jacobs Film Booking Offices, Manhattan building, Milwaukee, on his return from a six weeks' trip in the East announces that he has secured a number of notable film attractions for his company's territory, which includes Wisconsin, Minnesota, North and South Dakota, as well as upper Michigan.

"Silver Threads Among the Gold," with Richard Jose, the famous tenor in the leading role, is one of the big attractions secured, and will be shown to the Milwaukee public sometime in September, at one of the leading downtown theaters, for a week's engagement, after which the picture will be put on tour through the state.

WISCONSIN.

Manager Adler will make Thursday feature night at the New Odler opera house in Marshfield.

Moving pictures were used by W. J. Merrill of the Chicago Tribune to show the Advertisers' Club of Milwaukee how manufacturers co-operated with newspaper advertisers.

August 10 was fixed as the tentative date for the formal opening of the handsome new Grand theater at Green Bay.

F. A. Leavers has sold his half interest in the Neenah theater at Neenah to A. A. Green, his partner.

"The Boss" was shown on Beaver Day at the new Colonial, in Oshkosh under the auspices of Oshkosh United Colony No. 637.

The Crystal theater at Manitowoc has been sold to S. B. Roach.

The Redgranite Theater Company of Redgranite has been incorporated with a capital stock of $7,000. The incorporators are John Piechowskie, John Marshal, L. Decker and Joseph Piechowskie.

J. A. Anderson has sold the Princess theater at Green Bay to Eli Brien of Lena.

Credits Worry Film Men

Washington City Distributors Taking Up Question of Deposit by Exhibitors to Cover Coming Service—Some Theater Men Complain—Showing of "The Battle Cry of Peace."

By Clarence L. Linz, Washington Correspondent Moving Picture World.

THE matter of credits in this territory is becoming a serious problem with the exchangemen of Washington and is leading them to seek protection by demanding prepayment for service. Some of the exhibitors, it is said, feel that they are being made to undergo a hardship through the adherence of the exchange men to a newly adopted regulation requiring a deposit equal to the amount of from one to three weeks, and in some cases of four weeks' service.

To ascertain the amount of discrimination involved, the World correspondent made a little investigation of his own and found that all of the managers were the custodians more or less of worthless pieces of paper designated as checks for which there is no money in the bank to cover, sent in by exhibitors in payment of rental charges; that it was becoming the custom of these same exchange managers to place upon the bulk of the checks received a rubber stamp imprint "No Protest." It costs considerable in the way of protest fees to find out sometimes that a check is N. G. The writer also ascertained that it was impossible by this means to steer off the exchange man for nearly a week before he is notified by his bank that payment cannot be made.

The manager of a buying office has this to say: "We do not get one dollar's worth of credit from those from whom we buy. All of our material—films, paper, slides, heralds, etc.—come to us C. O. D., and we pay the price before we can get the goods from the express offices. Not only that, but when we pay for films it runs up into hundreds rather than a few dollars as charged for rental. With this before us, if we do not get our money from the exhibitors using our films, where are we going to get funds to meet these C. O. D. payments? But the exhibitors do not care.

"The exhibitor has no credit worries—every person entering his theater pays before he can get by the door—he always gets his money in advance. If he is good pay, he remits for his show on a specified date; if not, we have to worry. It resolves itself into the fact that we must finance the business of the exhibitor for him. To do this in many cases would require an almost unlimited capital. It is to be seen that we stand between two cash propositions—the manufacturer and the exhibitor, both of whom deal in spot cash propositions.

"All of us believe that the average exhibitor is willing to abide by our regulation that a deposit be made in advance as outlined above. Two of the large exchanges already have this plan in operation and seem to have met with few objections on the part of exhibitors. If the finances of an exhibitor are not great enough to meet this requirement, he should look to other sources for funds and in some manner increase his working capital."

AGRICULTURAL FILMS SEEN AT CRANDALL'S THEATER.

During the past week there has been shown at Crandall's theater a number of exceptionally fine films illustrating the activities of the various branches of the United States Department of Agriculture. This is the first time any of these films have been shown in a place of public amusement, and it was only that Mr. Crandall had extended so many courtesies to the Department that he was able to obtain them.

The facilities of the Agricultural Department are not such as to enable the widespread loan of their productions, but it is hoped that at some future period Congress will enact legislation providing funds for the manufacture of additional negatives for commercial use. The films exhibited by Mr. Crandall were highly educational and depicted cattle grazing in the national forests, large forest fires and on Friday and Saturday there was shown the wonders of the National Zoological Park. The various exhibitions were attended by a large number of Government officials, and the pictures were well received by the regular patrons of the house.

MANAGER JOHN KEENAN MARRIES.

Manager John Keenan of the Avenue Grand theater last week took unto himself a mate, the former Miss Julia Speiden of this city. The young couple left for Wilmington, Del., the former home of the bridegroom, after which they will visit Philadelphia, New York and Atlantic City. Mr. Keenan has been managing the Avenue Grand for the past three and a half years and in that time he has made a host of friends.

FILM MEN IN WASHINGTON.

Jake Wells stopped over in Washington last week while on his way to Richmond, Va. From that place he will make a tour of the southern cities where houses in which he is interested are located.

George Karanicholas visited a number of the local exchanges on business connected with his theaters in Norfolk and Portsmouth, Va.

BIG VITAGRAPH SUBJECT SHOWN

Government officials, officers of the United States Army, Navy and Marine Corps and Washington newspaper correspondents last week gathered at the National Press Club to see the first presentation of "The Battle Cry of Peace," written by Commodore J. Stuart Blackton and made by the Vitagraph Company.

ABOUT THE CAPITAL CITY.

The fence and the screen at Scheutzen Park, on Georgia avenue, Northwest, blew down in the storm of last Tuesday night. This damage, however, was quickly repaired and the airdome put in condition to finish out the season.

The heavy rainstorm of Tuesday last did considerable damage in a number of open air theaters in this vicinity as the heavy torrent of rain washed holes in the gravelled walks, overturned settees and did other minor damages. Where the parks are on low ground the water accumulated to quite an extent. Water also entered the lobbies of several of the theaters but this occasioned no loss, although the wind created havoc with the posters.

After viewing the pictures of the Eastland disaster which formed a part of the Keith theater bill on Monday afternoon and evening last, Manager Robbins directed that the picture be eliminated from the program for the remainder of the week. Mr. Robbins took this action because, as he says, the pictures bring out too vividly the horror of the disaster and he does not believe they have a place in a vaudeville entertainment. Several people who had seen the picture stated that they patronize the theaters to be cheered up rather than depressed and, in their belief, morbid pictures should be eliminated from the programs of all theaters.

The Senate theater, on Pennsylvania avenue, Southeast, has been closed.

Films to Help Recruiting

In Ottawa, Canada's Capital City, Recruiting Officer Uses Moving Pictures to Stimulate Patriotism and Advertise Army's Need for Men—Has About 300 Reels of Clear Up-to-Date Pictures—Shows Are Free to All.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

THE motion picture was originally conceived as a means of entertainment, has been employed as an educational feature, and as time goes on many a new and unique use has been found for it. It is reported that the ever-efficient German military authorities have been employing it to teach the war game to budding officers, and now the Canadian military men are using it to stimulate patriotism, as expressed in enlistment figures.

Whether Ottawa, the capital, is setting a precedent or not has yet to be learned, but it is safe to predict that recruiting officers in other parts of the Dominion will soon adopt its scheme of using the moving picture to attract recruits. Capt. A. H. Thoburn, well-known recruiting officer of Ottawa, has been the first, as far as can be ascertained, to give this method of advertising for men, a trial. He has secured in the neighborhood of three hundred reels of the best available war pictures, which he is to show on the side wall of his recruiting office. There will be no charge whatever to the public, the pictures to be shown on a great screen where thousands can see them. The machine has been set up in an office of a building on the opposite side of the street and nothing but the most up-to-date and clearest pictures are to be shown.

The attitude of the provincial authorities towards this plan of stirring up patriotism in the men, has been indicated in its decision to grant Capt. Thoburn, of Ottawa, a special free license to show any pictures he may bring here. Moreover, the police who are otherwise very adverse to allowing the operation of any attraction which might in any way interfere with traffic, will not object to the showing of the pictures on the recruiting office wall, providing people do not block the main thoroughfare.

ANOTHER OTTAWA HOUSE.

With the Regent theater costing, with the property, in the neighborhood of $180,000, now under construction, another grand moving picture house is to be opened to Ottawans on September 15. The new theater, situated on Sparks street, the capital's busiest thoroughfare, will cost approximately $60,000.

The building will extend through to Queen street, over property valued higher, at the present time, than nearly any other property in the city. The theater itself, not including the large entrance, will cover one hundred feet by fifty-three feet on Queen street. The entrance will be on Sparks street and will be twenty-five feet wide by ninety feet long—probably the largest lobby in any theater in the city.

The new theater when completed will accommodate fourteen hundred people. It will have a large gallery with about twenty boxes of chairs, and the most comfortable seats on the market are to be secured. The building will be semi-fireproof, constructed of iron, concrete and brick, to be finished in stucco and marble. The interior is to be elaborately decorated and with spacious parlors for ladies and gentlemen's waiting rooms, nothing is to be left undone for the comfort and pleasure of patrons.

The new theater is being constructed by Mr. Benjamin Stapleton, a well-known business man of Ottawa. He will personally take charge upon its completion and will run a program of strictly high-class moving pictures, without vaudeville. He is installing a huge American Master Organ at an expenditure of $15,000, and expects, when his house is completed, that it will rival the very best in the city.

Mr. H. P. Beck, building contractor, is putting up the theater, while the contract for plastering and other finishing work is in the hands of T. H. Kabakov.

QUIMBY GOES TO COAST.

Pathe's Denver Manager to Have Charge of Four Offices—Other Changes.

By Muriel Lee.

F. C. QUIMBY, who, since the first of the year, has been manager of the Pathe Exchange, is to leave in a few days for the Pacific Coast. There he will have charge of the Seattle, Portland, San Francisco and Los Angeles offices. When Mr. Quimby came to Denver there were three people working in the office of the exchange. Now there are seventeen. The offices are so crowded that by September 10 Pathe will be in its new quarters, one feature of which will be a splendidly equipped exhibiting room.

The Triangle has leased spacious office rooms here for an exchange. Definite plans are not as yet made.

Harry Leonhardt, general western representative of the Fox Film Corporation, who is in Denver for a few days, finds a puzzling situation. He says that he has always been at a loss to account for it. He says it is his observation that no matter whether or not a picture is of unusual merit, it will bring approximately the same crowd. Furthermore an exceptional subject will not draw the price that is asked and given in other cities.

The Times, one of the newspapers of Denver, has started a moving picture department. In its work of giving the public unbiased and expert criticism of photoplays it is endeavoring to make the moving picture public more discriminating in its patronage.

The president of the Wurlitzer Manufacturing Company stopped off in Denver last week for a few days to inspect the new Wurlitzer-Hope-Jones Unit Orchestra which has just been installed in the Isis theater. Mr. Wurlitzer was duly proud of this wonderful instrument, and said it fulfilled his every expectation. Mr. and Mrs. Wurlitzer had just returned from a trip through Yellowstone Park.

W. E. Knotts, who has been manager of the World exchange here but two months, has been transferred to San Francisco as general western division manager.

Loew's Empress theater, which belongs to the same concern as the Princess, is drawing big crowds by vaudeville in conjunction with pictures. The Empress is giving a lot for the money, 10 and 20 cents. Denver theatergoers welcome vaudeville, for during the summer no other house has been running it. The Empress theater is under the management of G. H. Greaves and the Princess under that of H. E. Ellison. Both men have been in the picture business in Denver for many years.

TENNESSEE FLASHES.

It is reported that F. H. Dowler, Jr., manager of the Lyric theater, of Chattanooga, is contemplating improvements at the Lyric shortly, which will include a stage, proscenium arch and balcony.

G. L. Frazier, of Montgomery, Ala., has purchased a second-hand Power's machine and other equipment with which to operate a traveling road show, which will travel Tennessee and Alabama.

At Mohawk, Tenn., the United Zinc & Mining Company, has purchased a new Power's 6A machine and other equipment with which to operate a large closed theater for the benefit of the many employes of the large mining company. The theater will have a seating capacity of 600.

GOOD BUTTON-MAKING PICTURE

Special to Moving Picture World from Midwest News Service.

AN industrial picture that probably will take rank among the educational films has been finished at Muscatine, Ia., by the Warren Film Company, of Chicago. The two reels show the pearl button industry from the time the fish are inoculated with the spawn of the mussel or fresh water clam until the buttons are sold over the counter. Shell fishing on the Mississippi and its tributaries is a big industry and the banks of the streams are lined with factories sawing out the buttons. The pearl finds, which have brought big prices to the lucky fishermen, have awakened popular interest in the industry.

One reel of the picture was made at Fairport, Ia., where the United States government maintains a mussel hatchery or biological laboratory. This experimental work is caught by the camera men. The other scenes show the lazy method of "musseling" or flashing, sorting, cutting, polishing and carding the buttons. W. T. Warren, of the Warren Film Company, personally supervised the making of the films, the party travelling aboard his big boat the La Salle.

WHERE AGREEMENT HELPS.

Instead of senseless competition, Ben Baher, of the Majestic, and H. A. Wishard, of the Wishard, at Bloomfield, have decided upon a "Live and let live" policy. The houses will alternate nights, one closing every evening. When there is a special attraction which will leave business for the other both will open. Both will operate on Saturday nights. A 10-cent admission will be secured for the regular shows.

STRICT SUNDAY SHOW RULE.

The City Council at Eldora has passed an ordinance making it illegal to show anything except educational, religious or patriotic motion pictures on Sunday.

"LOCAL" FILM A FLIVVER.

A press report from Denison says: "Sleepy Sam, the Sleuth," the home talent feature film presented at the opera house, proved to be a disappointment to many who had supposed that the characters [illegible]hout would be of local talent, but this was not the case. The pictures in reality were taken away from Denison and but a few feet of film was taken of local people and inserted at different places in the picture. That part of the film showing the Denison people was very good, but there was not enough of it to be of much interest."

BRITAIN TO MAKE COMPLETE SET OF WAR FILMS.

American film producers will find interesting the following despatch from the representative of the Candian Press Association in London:

London, Aug. 10.—Under the authority of the war office, arrangements have just been completed for taking a complete moving picture record of events of the war in the British lines, both at the front and along the lines of communication. The leading film producers and exhibitors, it is announced, have been brought into a co-operative scheme, so that no single firm shall have a monopoly of the pictures. The first will begin in about a week. A set will eventually be placed in the British Museum, and the board of education here is expected to co-operate in a plan for the use of the films in English public schools.

PICTURE THEATERS PROSPER.

Neither the war nor the warm weather are having the anticipated effect of decreasing attendances in Ontario. True enough, the legitimate theaters are, with few exceptions, in the dark, but the picture houses everywhere are thriving.

BALTIMORE HAPPENINGS.

Considerable interest is being manifested in "Making a Movie Maid," a beauty and $500 prize scenario contest, operated by the Baltimore News and the Essanay Company. The film will be shown at the various motion picture theaters of the city for not longer than eight weeks, during which time the patrons of these places will have the opportunity of voting for the prettiest or most competent of the twenty-one young women who participated in the production. The picture is the preliminary film to the $500 scenario picture. The young women will be voted upon by numbers which will appear on the screen with each of them, no names being used or announced other than that of the winner at the conclusion of the contest. The voting will be conducted at the several theaters as the patrons leave at the conclusion of each exhibition. The winner of the contest will receive $100 in cash, a round trip ticket to California, with all expenses paid, and the opportunity of appearing in the winning scenario. The film was made by Harry Lewy.

The Patterson theater, on Eastern avenue, near Patterson Park, of which N. J. Ropka is the manager, is being remodeled and enlarged.

Jake Shaab, of the Peabody theater, is said to have been seen on the road leading to Washington in his new automobile. Rumor also has it that Mr. Shaab narrowly escaped having to pay a fine for going over the line into the District without having a Washington license.

L. D. O'Toole, of the Opera House, in Thurmont, and F. L. Smith, of the Opera House in Frederick, were recent visitors to Washington.

The Berman Motion Picture theater, at 913 East Baltimore street, Baltimore, was sold last week by Isaac Berman to the Co-operative Industrial Corporation for $25,000.

Philip Miller expects to open his new theater in Annapolis on or about October 1. Its seating capacity will be about 600. Its construction and equipment is to be of the best and the house bids fair to take its place among the most attractive in the state. Mr. Miller spent several days in Washington last week arranging for a feature service for this theater.

The Royal theater, 1940 West Pratt street, Baltimore, will reopen on September 1 after having been redecorated and additional seats installed. The house will remain under the management of Frank Hornig.

The Mount Royal theater is scheduled for opening on September 15. This house is located at 619 West North avenue. It is to be equipped with all of the latest improvements for the comfort and convenience of its patrons and will have a seating capacity of about five hundred. Arthur B. Price will manage this theater for the Mount Royal Amusement Company.

The Colonial theater will be reopened on September 1, after having been newly decorated and renovated throughout. The house will be conducted as before by Frank Durkee.

NORTH CAROLINA.

In commenting upon the showing of "The Ordeal" at the Piedmont theater in Charlotte, the Observer states that "after a consultation with Assistant Secretary of State Phillips and Manager Goldburg, of the Life Photo Film Corporation, of Washington, Secretary of State Lansing declared that the State Department would not prohibit the exhibition of 'The Ordeal' or entertain any formal complaints against it."

F. C. Carroll is reported to be arranging to purchase and reopen the Palace theater in Clayton.

The Carolina Amusement Company, of Wilmington, has been incorporated with a capital stock of $25,000, of which $500 has already been subscribed. The incorporators are G. C. McIntyre, C. B. Newcomb, and E. P. Hale, all of Wilmington.

Edison Players at the Hub

Prominent Bostonian Gives the Use of His Home to Mrs. Fiske for a Setting in "Vanity Fair," Stipulating Only That He Be Allowed to Portray a Coachman —And His Request Is Granted.

By Edwin H. McClosky, Boston Correspondent of Moving Picture World.

LOUISBURG SQUARE, in the exclusive and historical Beacon Hill district of Boston, was the scene of eighteenth century festivities during the past week, when a company of Edison players, under the direction of Eugene Nowland, was making a moving picture of Mrs. Fiske in her interpretation of Becky Sharp. The scenario was written by Charles Sumner Williams, Jr., formerly of Boston, and a student at Technology and Harvard. He was a member of the No. 6 Club, which was formerly located in Louisburg square. He had chosen this spot as the best fitted to represent the famous Russell square in London, where the houses of Mr. Sidley of Vanity Fair fame were located.

Henry Hurd, a prominent Bostonian, whose family has lived in Louisburg square for generations, loaned Mr. Nowland the use of two houses in the square to obtain artistic effect. In return, Mr. Hurd stipulated that he be given the part of a coachman. This request was granted to him. It was necessary to have several police officers on the scene to keep a large throng of curious individuals out of the range of the camera.

The picture will be released in September. Among those in the cast besides Mrs. Fiske are Leonie Flugrath, Helen Fulton, Bigelow Cooper, William Wadsworth, Charles Sutton, Mrs. Austin Brown, Richard Tucker and Frank McGlynn.

REPORTED SALE OF "CLANSMAN" RIGHTS.

It has been rumored around Boston that the New England rights to "The Birth of a Nation" have been sold for the sum of $52,000. This sum is probably the largest ever paid for the New England rights to a single moving picture production. Interested persons are said to be Coleman Levin, William Mann of Boston, Samuel D. Kerr of Salem and Louis B. Mayer of Haverhill. It is stated the film will be shown in all New England cities, including Providence, R. I., where it was once rejected. It has been stated that the censoring authorities of that city are now willing to allow the film to be produced there. It will not be even subject to the expurgations which were ordered when it played the Tremont theater, Boston. It closed its Boston run on August 21.

TO SHOW HEALTH FILMS.

Professor Selskar M. Gunn, chief of the publicity bureau of the Massachusetts Health Department and a member of the faculty of the Massachusetts Institute of Technology, is preparing for a great moving picture health campaign to be conducted during the coming winter. Two films, telling realistic stories illustrative of hygienic principles, have already been secured and will be exhibited before public and private organizations. A lecturer will explain each picture as it is being projected on the screen. This service is supplied free of charge by the Health Board.

The scenarios to be used are entitled "Bringing It Home" and "In His Father's Footsteps." Each teaches a forceful health lesson, in addition to telling an interesting story, thereby making the lesson more vivid to the observer of the film.

A FAIR EXCHANGE.

Electric cars bearing the sign, "The World in Motion, Hearst-Selig News Pictorial," has caused considerable comment among the residents of New England during the past week.

Recently the Boston Elevated Railroad began using their old cars for advertising summer parks and beach resorts in which the corporation is interested. Large posters were placed on the sides of the cars and they have been traveling through the New England territory.

As soon as "Dick" Sears, the New England cameraman for the Hearst-Selig weekly, saw this, he communicated with the railroad officials, informing them that he would like to film their novel advertising scheme for the news pictorial.

In addition, he informed them that they must place a sign advertising the weekly the top of these cars. This was agreed to and Sears went through the downtown district with his camera on the rear platform of the car. He ground off several feet of film.

Since these signs have been displayed, New England exhibitors have received many requests from the patrons to include the Hearst-Selig in their program.

BRADLEY GOES TO TRIANGLE.

Winfield Bradley, who has been the manager of the New England Mutual Film Exchange, has resigned his office and in the future will look after the New England interests of the Triangle Film Corporation. Manager Buttner of the New Orleans office will succeed him.

NEWS FROM NEW ENGLAND.

H. A. Chenoworth, manager of the Comique theater, New Bedford, was a visitor to Boston during the past week, booking up features. He reports that business has been very good at his playhouse during this summer. Mr. Chenoworth is known as the live wire manager in New Bedford.

William (Bill) Gray of Lewiston, Me. was also a Hub visitor during the week, booking several features for his chain of theaters in Maine and New Hampshire.

Earle B. Tinker, who directs the destinies of the Phoenix Film Corporation in the Maine territory, was a visitor to the Boston office of that concern last week. Mr. Tinker reported business in his territory as far better than usual and believes that this season has been most prosperous.

J. Francis Drinon, who built and opened the Empress theater at Windsor, Vt., has sold out and purchased the Premier theater at Littleton, N. H. Mr. Drinon is now fast building up a business at the Littleton playhouse. He is using Pathe and Phoenix service, with Big Four features.

Ledger's Theater Beautiful has been opened at Pittsfield, Me., by A. St. Leger, a well known Pine Tree State exhibitor.

William E. De Croteau, formerly manager of the Auditorium, Taunton, was married during the past week to Miss Mae M. Carey, a well known vocalist. After a short honeymoon, the couple will reside in Lynn.

Fred B. Murphy, proprietor of the United Film Service of New England, spent last week in New York City. During his absence, Sam Moscow was in charge of the company's business.

The new Providence Keith house, the Empire, will be opened Aug. 23. Manager Owen Reddy has contracted for the new Fox policy of the one-a-week features.

The Olympia theater, Lynn, Mass., which has been closed for the past few weeks, during which time many alterations have been made, has been reopened.

Bernard Corbett, of the Corbett Theater Equipment Company, has opened the New England Kriterion Film Exchange at No. 205 Pleasant street, Boston. Workmen are now constructing two fireproof vaults, with a capacity of 500 reels each and a large exhibition room. Mr. Corbett will also conduct his equipment business from this office.

Charity Tax Stands

Montreal Justice Refuses Injunction Restraining the City from Collecting It—Local Exhibitors Undecided As to Course of Action, but Sure Something Must Be Done—Brock Now Controls Ten Theaters.

By Gerald Gallagher, Montreal Correspondent Moving Picture World.

IN last week's Montreal news it was announced that the Dominion Park Company, Ltd., had made application for an injunction restraining the City of Montreal from collecting its charity tax. The case was duly heard, and Justice Maclennan refused to grant the desired injunction. The verdict has thrown local amusement people into gloom. For the present things are at a standstill. Action on the part of moving picture exhibitors is inevitable, as affairs cannot continue in their present path. No decision, however, has been reached by the local association.

None of the legal contentions raised by counsel for the petitioner is sustained in the judgment. His lordship finds that the tax is a direct one, and not indirect as claimed by petitioner; that the Legislature, under the British North America Act, had been within its rights in delegating to the City of Montreal the necessary authority for imposing the tax; that the city by-law is in order, and further makes it clear that there is no doubt that the balance of inconvenience would be on the side of the city, and especially the hospitals, should the injunction be issued. As to granting injunctions, his lordship points out that this power should be used sparingly. The allegation that the tax interferes with trade and commerce is not allowed.

A local paper, after summarizing the situation, asks: "Is this going to end in the bleeding to death of exhibitors, or in the showing up of these high-handed nincompoops? Will this tax be run like the censorship question? Will it be a question of giving the friends of politicians jobs at handsome figures? We've all heard of the power of the press; what about that of the screen? Have these 'bleeders' ever thought of how the screen may thwart their electoral ambitions, and have the exhibitors ever thought of the same idea? It would be well for them to do so."

BROCK ASSUMES CONTROL.

J. H. Brock was in Montreal last week and announced that ten houses now are under his control, viz., Scala, Family and Francais theaters, Montreal; Imperial, Francais and Family, Ottawa; Strand and York, Toronto, and Academy and Regent, Buffalo.

"LEGIT" SEASON OPENS.

The local legitimate season is now open. The Orpheum, His Majesty's, Gayety, and Francais are in full swing. The Princess is dark. The fare to be offered this year will consist mostly of stock and vaudeville. Very few road shows will pay us a visit. The outlook for the picture houses is good, considering present conditions.

The latest serial to be released in Montreal is Vitagraph's "The Goddess." An extensive advertising campaign has been indulged in, and the Daily Star will publish the fiction version. The Imperial and the Strand theaters have first run; both houses show it on the same days, the Imperial two days and the Strand running it an extra day.

The Francais theater opened its season on August 16, under the management of W. H. Foster. Mr. Foster has been connected with the Mark-Brock houses for thirteen years. The policy at the Francais will be musical comedy, vaudeville, and pictures. On Sundays a special concert will be given consisting of pictures and music. Three shows a day will be staged, there being two performances at night. Prices will range from five cents to a quarter.

MONTREAL NEWS NOTES.

The Independent Amusements, Ltd., has completed arrangements for the erection of a new theater on Park avenue, and ground will have been broken by the time this is published. The plans call for a sumptuous house. The theater will be called the Regent. The management is considering the idea of building a giant electric sign on the top of the new structure, and it is claimed that the name will be read at Sherbrooke street, a mile and a half away.

The last of the "Who Pays?" series has been released by the local Pathe office. The series has been very popular, and did good business.

Manager McCollum, of the local Universal exchange, reports that excellent returns are being brought in by the new Broadway Features. "The Broken Coin" is very popular in Montreal and is going big.

Messrs. Broy and Whitehead have left Montreal for Winnipeg in the interests of Selig's "The Spoilers." "The Spoilers" will be shown throughout Western Canada.

George Rotsky is back from Toronto, where he had been pushing "The Diamond from the Sky." He reported big doings. One house in the Queen City had such a crowd on "Diamond Night" that the manager was summoned to court for blocking the entrance.

Harry Kaufman, local Famous Players manager, has been out on the road through this province and reports satisfactory results.

B. Wineman, recently connected with the London theater, is now managing the Prince George, Mount Royal avenue.

The Casino, after having been closed for repairs, is now open under a new management.

ST. LOUIS NOTES.

The new theater building on Thirty-ninth street and Shaw avenue, being built by Meyer Brothers & Pracht, owners and managers of the Knickerbocker theater and airdome on Park avenue, is well under way, and will be completed in good time for the fall opening of the regular theatrical season. The new theater will be strictly a moving picture house, without even a stage, or arranged in any way that anything but moving pictures may be shown in the theater.

Moving pictures in the evening formed one of the main features of entertainment at the St. Louis Retail Grocers' Association's picnic, which was held at Priester's Park on August 19th. Although the attendance was good all during the day, the crowd was nearly doubled at night.

The New Grand Duchess, at 15 South Sixth street, opened on Saturday, August 7, with two sets of pickets passing out handbills. One faction gave out bills declaring that the theater was unfair to organized labor, and the other squad's bills affirmed that the theater was fair to organized labor. S. D. Bromley, manager of the house, claims that his employes are union men and that the trouble is between the different unions. Business has been good since the opening night at the New Grand Duchess, notwithstanding the pickets, Mr. Bromley says.

A new local weekly film is being introduced to moving picture patrons by the St. Louis Times, an evening newspaper. The Times has joined the National News Weekly service, which is supported by a combination of twenty-five newspapers in as many different cities. In St. Louis the film will be known as the "St. Louis Times World Weekly," and will be managed by E. W. Dustin, manager of the World Film Exchange. The first release will be on August 9th, and will be shown in local theaters, as well as those in surrounding towns.

NOTES FROM PRAIRIE STATES.

In the Dakotas.

Special to Moving Picture World from Midwest News Service.

THE milkman's or morning matinee moving picture show is the modern substitute for one of the evils of some circuses. The aim of the concession men (often grafters) was to lure the crowds to the circus lot early and get all the money possible before the show started. It was for this reason the men on the animal cages shouted through their megaphones: "Don't forget the grand free exhibition at the show grounds immediately after the parade!" A circus was in Devil's Lake, N. Dak., the other day and the Grand and Unique theaters had strong programs, which started immediately after the pageant had passed. Managers in other cities have a still better plan which relieves people of the long, tiresome wait on the sidewalk. Picture shows are started about 10 o'clock. Patrons are notified when the parade is coming and are given pass-out checks so they can return and see the rest of the pictures.

The new Dream theater at Viborg, S. Dak., will be open for business about Sept. 1.

A. D. Torfin of Aneta, N. Dak., is the new manager of the Spoonheim Opera house at Northwood, N. Dak. Picture shows will be operated at 10 and 20 cents admission.

H. E. Poole has sold the Grand theater at Enderlin, N. Dak., to R. C. Harper, and has gone to Alexandria, Minn., where he has purchased another motion picture theater.

The new Pearson theater in Belle Fourche, S. Dak., is slated to open early in September.

Otto Neilson has opened a motion picture show at Wessington, S. Dak.

In Nebraska.

THE city commission at Omaha has passed the ordinance recommended for the regulation of motion picture operators. It requires all operators to pass an examination before a board of examiners, to be created.

W. L. Bennett sold the Jewel theater at Beatrice to I. C. Hansen, of Los Angeles, Cal., and Al. G. Nelson, of Beatrice. The new proprietors plan a new front and other remodeling.

Fairbury is in line for a new $65,000 motion picture theater to be constructed by T. A. Van Leich, W. S. Weertser and T. E. Secrest of Chicago. C. W. Bartlett, of Fairbury, probably will be manager. The theater, which will be of stone, concrete, brick and steel, will seat 610 on the main floor and 280 in the balcony. It will also be equipped for road shows. The interior will be finished in a color scheme of old gold, rose and ivory. Mural paintings between the pilasters and floral designs on the ceilings of the lobby and the auditorium will harmonize with the general plan of decoration.

W. E. McKinney has sold his motion picture shows at Kimball to Harry Felpe.

W. D. Fisher and W. P. Bennis, of the Western Amusement Company at York, purchased the Empress theater at Grand Island.

The Joy theater at Florence is under new management.

The Overland Theatrical Company, of Nebraska City, has been incorporated with capital stock of $2,000, to do an amusement business. The incorporators are G. T. Aldrich, W. Y. Dow, H. D. Wilson, W. A. Hughey and C. M. Aldrich.

Stine & Helden have opened a motion picture show at Thayer.

E. S. Hornier will be manager of the Garnet theater at Blair, which has been sold to J. M. Crippin, of Omaha.

The two motion picture shows at Nehawka have been consolidated and will be operated by M. D. Pollard. The town will support but one show.

Robinson & Cauffman have sold their motion picture equipment at Kenesaw to the Kenesaw band, which will operate a show.

A MUTUAL MASTERPIECE

EDWIN THANHOUSER

PRESENTS

EMILE GABORIAU'S GREATEST DETECTIVE STORY

MONS. LECOQ

(IN 4 ACTS)

WITH

FLORENCE LABADIE

AND

WILLIAM MORRIS

AND A STAR CAST

INCLUDING

JULIA BLANC

ALPHONSE ETHIER

& REGINALD BARLOW

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

A MUTUAL MASTERPIECE

Calendar of Daily Program Releases

Releases for Weeks Ending August 28 and September 4

(For Extended Table of Current Releases See Pages 1566, 1568, 1570.)

General Film Company

Current Releases

MONDAY, AUGUST 23, 1915.

BIOGRAPH—Twice Won (Drama).
ESSANAY—Does the Woman Forget? (Drama).
KALEM—The Barnstormers ("Broadway Favorites"—Special—Four parts—Drama).
LUBIN—The Spark and the Flame. (Drama).
SELIG—The Girl with the Red Feather (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 67, 1915 (News).
VITAGRAPH—The Cub and the Daisy Chain (Comedy).

TUESDAY, AUGUST 24, 1915.

BIOGRAPH—Mister Paganini (Special—Two parts—Drama).
ESSANAY—Hearts and Roses (Special—Three parts—Drama).
KALEM—Ham and the Experiment ("Ham & Bud" Comedy).
LUBIN—Dog-Gone Luck (Comedy).
—The Victorious Jockey (Comedy).
SELIG—The Doughnut Vender (Drama).
VITAGRAPH—From the Dregs (Special—Two parts—Drama).

WEDNESDAY, AUGUST 25, 1915.

EDISON—Clothes Make the Man (Comedy).
ESSANAY—The Fable of "The Roystering Blades" (Comedy).
KALEM—A Double Identity (Episode No. 6 of "The Mysteries of the Grand Hotel") (Special—Two parts—Drama).
LUBIN—A Species of Mexican Man (Special—Three parts—Drama).
VITAGRAPH—A City Rube (Comedy).
—Perils of the Baltic (Educational).

THURSDAY, AUGUST 26, 1915.

BIOGRAPH—His Birthday Gift (Comedy—Drama).
ESSANAY—The Drug Clerk (Western—Comedy).
LUBIN—Under the Fiddlers' Elm (Special—Two parts—Drama).
SELIG—The Strange Case of Talmai Lind (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 68, 1915 (News).
VITAGRAPH—The Good in the Worst of Us (Drama).

FRIDAY, AUGUST 27, 1915.

BIOGRAPH—The Sheriff's Baby (Drama—Biograph—Reissue No. 12).
EDISON—The Slavey Student (Special—Three parts—Comedy-Drama).
ESSANAY—Her Return (Western—Drama).
KALEM—A Battle of Wits (Alice Joyce—Reissue—Drama).
LUBIN—The Mirror (Drama).
VITAGRAPH—The Wardrobe Woman (Drama).

SATURDAY, AUGUST 28, 1915.

BIOGRAPH—The Need of Money (Drama).
EDISON—Matilda's Fling (Comedy).
ESSANAY—Rule Sixty-three (Special—Two parts—Drama).
KALEM—Train Order Number 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie Joins the Navy (Comedy).
SELIG—The Master of the Bengals (Jungle—Zoo Wild Animal Drama).
VITAGRAPH—The Tigress (Broadway Star Features—Special—Three parts—Drama).

General Film Company

Advance Releases

MONDAY, AUGUST 30, 1915.

BIOGRAPH—A Triple Winning (Drama).
ESSANAY—The Quitter (Drama).
KALEM—The Masked Dancer (Special—Three parts—"Broadway Favorites"—Drama).
LUBIN—A Romance of Mexico (Drama).
SELIG—The Way of a Woman's Heart (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 69 (News).
VITAGRAPH—The Jarr Family Series No. 17—"Mr. Jarr and the Visiting Firemen" (Comedy).

TUESDAY, AUGUST 31, 1915.

BIOGRAPH—The Mystery of Henri Villard (Special—Two parts—Drama).
ESSANAY—The Return of Gentleman Joe (Serial—Two parts—Drama).
KALEM—Mixing It Up (Comedy).
LUBIN—Avenging Bill (Comedy).
—The Haunted Hat (Comedy).
—A-Mile-a-Minute Monty (Comedy).
SELIG—The Leaving of Lawrence (Comedy-Drama).
VITAGRAPH—Hearts Ablaze ("Broadway Star Features"—Three parts—Drama).

WEDNESDAY, SEPTEMBER 1, 1915.

BIOGRAPH—Dora (Special—Three parts—Drama).
EDISON—The Simp and the Sophomores (Comedy).
ESSANAY—Joe Boko Saved By Gasoline (Cartoon—Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 7, "The False Clue"—Special—Two parts—Drama).
LUBIN—The Wildcat (Special—Two parts—Drama).
VITAGRAPH—The Quarrel (Comedy).

THURSDAY, SEPTEMBER 2, 1915.

BIOGRAPH—The Stranger in the Valley (Drama).
ESSANAY—Versus Sledgehammer (Comedy).
LUBIN—The Phantom Happiness (Special—Three parts—Drama).
SELIG—The Man With the Iron Heart (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 70 (News).
VITAGRAPH—The Fire Escape (Comedy-Drama).

FRIDAY, SEPTEMBER 3, 1915.

BIOGRAPH—The Wanderer (Drama—Reissue No. 13).
EDISON—The Wayback (Special—Four parts—Drama).
ESSANAY—Broncho Billy Begins Life Anew (Drama).
KALEM—Gangsters of the Hills (Special—Two parts—Drama).
LUBIN—In Spite of Him (Drama).
VITAGRAPH—Their Night Out (Comedy).

SATURDAY, SEPTEMBER 4, 1915.

BIOGRAPH—The Wheel of the Gods (Drama).
EDISON—Across the Great Divide (Drama).
ESSANAY—The Whirlpool (Special—Three parts—Drama).
KALEM—The Hazards of Helen Railroad Series—Episode No. 43, "The Broken Rail" (Drama).
LUBIN—An Artful Artist (Comedy).
SELIG—The Awful Adventures of an Aviator (Comedy).
—Knock-Out Dugan's Find (Comedy).
VITAGRAPH—The Kiss (Special—Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending August 28 and September 4

(For Extended Table of Current Releases See Pages 1566, 1568, 1570.)

Universal Film Mfg. Co.

SUNDAY, AUGUST 22, 1915.

LAEMMLE—Dr. Mason's Temptation (Drama).
L-KO—A Tale of Twenty Stories (Two parts—Comedy).
REX—A Sea Shore Romeo (Comedy).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 10—Cornered (Two parts—Drama).

MONDAY, AUGUST 23, 1915.

BROADWAY UNIVERSAL FEATURE—Mrs. Plum's Pudding (Five parts—Comedy—Drama).
NESTOR—His Lucky Vacation (Comedy).

TUESDAY, AUGUST 24, 1915.

GOLD SEAL—Extravagance (Three parts—Society—Drama).
IMP—Billy's Love Making (Comedy).
REX—The Cad (Drama).

WEDNESDAY, AUGUST 25, 1915.

ANIMATED WEEKLY—Number 181 (News).
L-KO—Mr. Flirt In Wrong (Two parts—Comedy).
VICTOR—The Chimney's Secret (Drama).

THURSDAY, AUGUST 26, 1915.

BIG U—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
JOKER—A Case of Beans (Comedy).
LAEMMLE—No Release. Replaced with Extra Joker.
POWERS—Seeking An Inspiration (Comedy).
—The Best People on Earth (Educational).

FRIDAY, AUGUST 27, 1915.

IMP—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).
NESTOR—His Egyptian Affinity (Comedy).
VICTOR—The Box of Bandits (Comedy).

SATURDAY, AUGUST 28, 1915.

BISON—The Social Lion (Two parts—Drama).
JOKER—The Bravest of the Brave (Comedy).
POWERS—She Loved Them Both (Drama).

SUNDAY, AUGUST 29, 1915.

LAEMMLE—The Lilt of Love (Drama).
L-KO—No release this date.
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 11, "The Clash of Arms") (Two parts—Drama).

MONDAY, AUGUST 30, 1915.

BROADWAY UNIVERSAL FEATURES—Jewel (Five parts—Drama).
NESTOR—A Maid and a Man (Comedy).

TUESDAY, AUGUST 31, 1915.

GOLD SEAL—Misjudged (Three parts—Drama).
REX—No release this date.
IMP—The Only Child (Comedy).

WEDNESDAY, SEPTEMBER 1, 1915.

VICTOR—For Professional Reasons (Two parts—Drama).
L-KO—A Game of Love (Comedy).
ANIMATED WEEKLY—Number 182 (News).

THURSDAY, SEPTEMBER 2, 1915.

LAEMMLE—The Eagle (Drama).
BIG U—Tam O'Shanter (Three parts—Drama).
POWERS—No release this date.

FRIDAY, SEPTEMBER 3, 1915.

IMP—No release this date.
VICTOR—Vagabond Love (Drama).
NESTOR—Lizzie and the Beauty Contest (Two parts—Comedy).

SATURDAY, SEPTEMBER 4, 1915.

BISON—Coral (Four parts—Drama).
POWERS—No release this date.
JOKER—When Hiram Went to the City (Comedy).

Mutual Film Corporation.

SUNDAY, AUGUST 22, 1915.

KOMIC—Faithful to the Finish (Crook—Comedy).
MAJESTIC—The Fatal Hour (Two parts—Detective—Drama).
THANHOUSER—In a Japanese Garden (Japanese—Drama).

MONDAY, AUGUST 23, 1915.

AMERICAN—Drawing the Line (Two parts—Drama).
FALSTAFF—Glorianna's Getaway (Comedy).
KEYSTONE—Title Not Yet Announced.
RELIANCE—Farewell to Thee (Drama).

TUESDAY, AUGUST 24, 1915.

BEAUTY—His Mysterious Profession (Comedy).
MAJESTIC—The Little Cupids (Comedy Drama).
THANHOUSER—Snapshots (Two parts—Comedy).

WEDNESDAY, AUGUST 25, 1915.

BRONCHO—Pinto Ben (Two parts—Drama).
RELIANCE—Editions De Luxe (Drama).

THURSDAY, AUGUST 26, 1915.

CUB—Jerry's Busy Day (Comedy).
DOMINO—The Living Wage (Two parts—Drama).
MUTUAL MASTERPICTURE—M. Lecoq (Thanhouser—Four parts—Drama).
MUTUAL WEEKLY—Number 34, 1915 (News).

FRIDAY, AUGUST 27, 1915.

AMERICAN—Mixed Wires (Comedy-Drama).
FALSTAFF—That Poor Damp Cow (Comedy).
KAY-BEE—Keno Bates, Liar (Two parts—Drama).
MAJESTIC—Subject not yet announced.

SATURDAY, AUGUST 28, 1915.

BEAUTY—Uncle Heck, By Heck (Comedy).
RELIANCE—A Bold Impersonation (Two parts—Drama).

SUNDAY, AUGUST 29, 1915.

KOMIC—Shocking Stockings (Comedy).
MAJESTIC—A Child of the Surf (Two parts—Drama).
THANHOUSER—The Vagabonds (Drama).

MONDAY, AUGUST 30, 1915.

AMERICAN—A Divine Decree (Two parts—Drama).
FALSTAFF—A Massive Movie Mermaid (Comedy).
KEYSTONE—(Title not yet announced).
RELIANCE—For His Pal (Drama).

TUESDAY, AUGUST 31, 1915.

BEAUTY—Green Apples (Comedy).
MAJESTIC—Hearts and Flowers (Drama).
THANHOUSER—Reincarnation (Two parts—Drama).

WEDNESDAY, SEPTEMBER 1, 1915.

RELIANCE—The Turning Point (Drama).
RODEO—The Leap For Life (Two parts—Drama).

THURSDAY, SEPTEMBER 2, 1915.

CUB—Making Matters Worse (Comedy).
GAUMONT—Man and the Law (Two parts—Drama).
MUTUAL MASTERPICTURE—Infatuation (American) (Four parts—Drama).
MUTUAL WEEKLY—Number 35, 1915 (News).

FRIDAY, SEPTEMBER 3, 1915.

AMERICAN—The Spirit of Adventure (Drama).
FALSTAFF—Biddy Brady's Birthday (Comedy).
KAY-BEE—(Title not reported).
RELIANCE—Hidden Crime (Drama).

SATURDAY, SEPTEMBER 4, 1915.

AMERICAN—A Question of Honor (Drama).
BEAUTY—A Bully Affair (Comedy).
RELIANCE—Her Father (Two parts—Drama).

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BIOGRAPH.

A TRIPLE WINNING (Aug. 30).—Tom Brown, a young deputy sheriff, is in love with Mary, the sheriff's daughter. She tells him that he must win his spurs before talking of marriage. Manuel Lopez, a bandit, holds up the stage coach, and a reward of $1,000 is offered for his arrest. Brown determines to try for the reward. As the posse sets out he receives a note from Mary asking him to meet her at a rendezvous in the woods. Hesitating between love and duty, he decides on the former, and goes to the broken oak. Mary is not there. Brown's absence is noticed, and the sheriff, following him, accuses him of cowardice and confiscates his badge. Sick at heart, he is wandering in the forest when he strikes the bandit's trail and, in a hand-to-hand encounter, captures him. Wounded in the struggle, he faints at the girl's door, and she prevents the outlaw's escape. Thus he wins not only the reward but also the badge and the girl.

THE MYSTERY OF HENRI VILLARD (Special—Two Parts—Aug. 31).—Everybody in the old levee town knew that Henri Villard was a shrewd man. So, when the beautiful De Bevoise girls, Grace and Frances, were left orphans, it was not surprising that they should seek Lawyer Villard's aid in managing their investments, especially after he had become engaged to the younger sister. What everybody did not know was Villard's fondness for gambling and low company. In a cheap tavern he lost the girl's money at cards and conducted an affair with the host's daughter. Uncle Darby, faithful negro servant of the girls, discovered Villard's crookedness and told Grace about it. She thought only to hide the truth from Frances, but Villard himself revealed it. Frances died of a broken heart, and Grace, embittered, insisted on Edgar Calhoun, her fiance, avenging her sister.

Next morning Henri Villard was found dead on a lonely trail. Tavern loungers recalled Uncle Darby's threat to kill the scoundrel, and he was arrested. Grace, meanwhile, had received from Edgar a note reading: "Frances is avenged." To save Darby she accused herself of the killing, in spite of the old man's plea that he had shot Villard. While they were examining her at police headquarters, Edgar learned what had happened. When Grace saw him enter the room she guessed his purpose and insisted more vehemently than ever that she had killed Villard. But the empty shell found on the ground fitted Edgar's pistol. Grace was in despair when suddenly a third witness forced his way in—a tavern lounger—who told this tale: Villard, challenged to a duel by Edgar, had bribed the lounger to attend the meeting and secretly to shoot Edgar in the back. But he had lost his nerve, and the duel proceeded, Villard firing first and missing.

DORA (Special—Three Parts—Sept. 1).—Farmer Allan quarrels with his brother and, on the death of the latter, takes his orphaned daughter, Dora, into his house. He plans a match between Dora and his own son, William; but the girl has fallen in love with Luke Blomfield, a neighbor, and William is secretly betrothed to Mary Morrison, a servant in his father's household. Farmer Allan's announcement of his plan is William's justification for eloping with Mary. They confess their secret to Dora, and shortly afterward are forced to reveal it to Farmer Allan, who at once disinherits William and orders him from the house, despite Dora's pleadings. When she implores him to help them, he threatens to treat her in the same fashion if she ever mentions their names to him again. Secretly Dora places baskets of food outside the door of William's cottage, for her cousin is ill and in want. Mary believes it is Luke who aids them; for she is bitter against Dora, thinking it is she who keeps William and his father apart. Luke, too, is wroth with Dora; for she refuses his suit. Farmer Allan makes a will leaving all his property to her, despite her protests. Just before William dies Mary discovers that Dora is her benefactress. Dora breaks the long silence and is disowned by Farmer Allan. Going to live with Mary, she schemes to bring William's child to the old man's attention, and through the child the man of stone is softened.

THE STRANGER IN THE VALLEY (Sept. 2).—Mabel Burton arrives in the valley town with her little girl, and the local sewing society takes a lively interest in her affairs. Her meeting with the mill owner's son, through the agency of the child, furnishes a rich morsel of gossip. Time passes, and the man declares his love for Mabel. Sadly she tells him that she can never marry him; she is the wife of another. Doctor Burton had won her heart, but with success he had become unkind, and she left him.

Her story shatters the man's hopes. A few days later, during the absence of the village doctor, the child of the arch-gossip is taken seriously ill. Mrs. Burton goes to nurse it and, realizing the gravity of the case, telegraphs for her husband, the great specialist. He, misunderstanding, believes his own child's life is at stake, and hastens to the valley. On the way he is killed in an automobile accident. Mrs. Burton's care saves the child's life; the village learns to love her; and eventually she consents to wed her faithful suitor.

THE WANDERER (Sept. 13—Reissue).—Turning from the perpetual strife for gain, the young idealist in a Spanish village takes to the open road with his flute. Lovers quarreling hear an old familiar strain and are hushed into happiness. A self-willed little girl then hears the still, small voice and is humbled.

Years pass, and still the Wanderer makes music; but now his note is too true to please the crowd. Time has wrought a change in others besides himself. The lovers of old are now astray in bitterness and sin. The woman has another lover, and for his sake is willing to rob and slay her lord. Together they steal into his sleeping room; the dagger is poised, the gold clutched; then they hear the flute and stand appalled. The little girl, now grown, abhors the crafty merchant to whom her people would sell her. Fleeing, she meets the Wanderer and is again comforted by his music. Together they go down the road, with love ahead, and behind them the happiness which the Wanderer has brought to others.

THE WHEEL OF THE GODS (Sept. 4).—Young Mrs. Bagley, wife of a middle-aged doctor, starts a flirtation with Falkner, whom she meets at a friend's house. Falkner takes it seriously and proposes an elopement. She treats the proposal lightly, and is horrified when, at the appointed hour, he bursts into her boudoir. The doctor returns from a professional call, and Falkner is trapped. To save the situation he pretends to have come for medical advice. The doctor, who is aware of the flirtation, determines to use the force of suggestion. "Your heart valves are worn out," he tells the astonished man. "The hand of death is on you." Terrified, Falkner leaves the house and, convinced that he is doomed to a horrible end, fulfils the doctor's vengeance by committing suicide.

ESSANAY.

THE BANK (Special—Two Parts—Aug. 9).—Charles Chaplin is employed as a janitor in a bank. He falls in love with a stenographer and one day finds a necktie on her desk with a note reading, "To Charlie, With Love." He buys a bouquet and puts it on the stenographer's desk. In the meantime, the cashier, whose name is Charlie, receives the necktie and goes to the stenographer to thank her. She, in turn, thanks him for the flowers, but he denies sending them. She learns that they are from the janitor and throws them into the waste basket. Chaplin is watching her through the door and his heart is shattered. He goes to the basement to sulk and finally falls asleep. He dreams of an attempt to hold up the bank. The cashier hides under a desk while he grapples with the robbers. He hurls them into a vault and holds them until the police arrive, then rescues the stenographer who has been gagged. The cashier is discharged for his cowardice, while the president of the bank showers his praises on Chaplin. The girl throws herself into his arms. Chaplin wakes up to find that he is hugging and kissing a mop. He wanders to the foot of the stairs and sees the stenographer in the cashier's arms.

THE MARKET PRICE OF LOVE (Aug. 16).—Mrs. Rodney, a young wife of an aged millionaire, realizes that her marriage is a failure. Her husband heaps presents and money on her but does not realize that she wants love and companionship. One night when he goes out to the club, she sits dreaming of what might have been and recalls how, when she worked for Rodney, she sacrificed her love for George Calvin, another employe, for money in marrying the aged millionaire. She dreams that she had married the youth she loved and that there had been a baby born to them, thus sealing their life happiness. And then her aged husband returns home, and, intoxicated, throws a lavaliere on the floor and she buries her face in her arms, sobbing.

DOES THE WOMAN FORGET? (Aug. 23).—Wilton Barth, a young society chap, lacking in principle, tires of society and steals away from home to live in the poor section of the city. He meets Janie Dixon, a pretty factory girl, who falls in love with him. He works at her factory and Jerry, her old sweetheart, is jealous. He wearies of his labor and returns home. Later Jerry and Janie see his wedding announced to Shirley Mitchell. Jerry vows to kill him and is only stopped by Janie in the bride's home. Jerry weds Janie. Both couples appear happy, but—does the woman forget?

HEARTS AND ROSES (Special—Three Parts—Aug. 24).—Ruth Willard scorns the honest affection of Dr. Norton, a respected friend of the family, and accepts the proposal of marriage made by a shallow, good-looking youth, John Baxter. Her father dies and leaves the girl poverty-stricken. Baxter then jilts her. Dr. Norton assumes the responsibilities of Willard's bank at his death and later pleads with the heart-broken girl to marry him. She listlessly agrees. Time passes and the girl ignores the doctor's affections. Baxter returns and visits the girl while her husband is away. Dr. Norton learns of this and decides to go away. At a station a wraith of the dead father appears and Dr. Norton goes back. The girl has awakened to the fact that she loves the doctor when she finds he has gone away. When he returns she joyously throws herself into his arms.

THE FABLE OF THE ROYSTERING BLADES (Aug. 25).—Out in the celery belt there is a stunted flag station whose leading citizens still wear gum arctics. In this lonesome kraal two highly respected money getters marched at the head of the women and school children during

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dry movement day. As a result liquor was not to be obtained in town except at the drug store or in cellars of well conducted homes. For eleven months and three weeks of every year they battled to uplift the community, but every autumn they went skylarking in the Windy City. Every night of their week of hilarity they turned in with daylight tickling their noses and awoke entirely surrounded by towels. The fourth morning their bodies were taken to the Union Station. Two weeks later, at the Union revival services, when the Rev. Mr. Poindexter gave out, "Yield not to temptation," Milt and Henry sang their heads off. Moral: One who would put Satan on the mat must get inside information at his training quarters.

THE DRUG CLERK (Aug. 20).—The new drug clerk watches the store while the proprietor is getting married. When the husband takes his bride to their new home, he received a letter from the rich uncle, who says he is coming to see the five-year-old boy. The maid coaxes the drug clerk into assuming the role, and, dressed as a baby, he makes quite a hit with the rich uncle. The husband bribes a fruit peddler to kidnap the baby and write a letter demanding $5,000. The uncle gives the $5,000, but the husband gets it back and thus makes the uncle proud of him. The uncle wills him all his money.

RULE SIXTY-THREE (Special—Two Parts—Aug. 28).—After Tremayne is divorced from his wife, he calls upon a systematic disentangling agency to prevent his falling in love with Amelia Benton. She also calls in a disentangler. When the two disentanglers fall in love, and when Tremayne and his wife are brought together through "Rule Sixty-Three," Smith, president of the disentangling agency, regains his fiancee, Amelia, who has jilted him, and the adventures of the three couples end happily.

THE WOMAN HATER (Special—Three Parts Aug. 21).—Jack Warder, woman-hater, is kidnapped by his friend, Dick Wainwright, and taken on a yacht cruise where Mabel Willing makes the bashful bachelor miserable. As time passes he learns to care for her companionship and decides he loves her. He proposes but later repents. Twice he is led to the altar and runs away. In his panic, he runs to the station and is there arrested as a desperate bandit. Dick and Mabel discover him and he is released. Mabel induces him to go to the altar a third time, she agreeing to say "no." She says she doesn't want to marry him but wants to get even. At the wedding she says "yes," dumbfounding Warder. However, as he is married there is nothing else to do but accept married life and they depart happily on their honeymoon.

KALEM.

THE MASKED DANCER (Special—Three Parts—"Broadway Star Features—Aug. 30).—Alam, in love with Hera, his employer's daughter, is severely beaten when Mustapth catches him in the act of peering into the harem. Wright, an art dealer, visits the Orient and purchases goods from Mustapth. The American accepts an invitation to join the Persian and his friends in a game of cards. A quarrel occurs between Mustapth and Wright and in the course of the battle, the lights are extinguished. When the lamps are relit, Mustapth is found dead. The knife with which the deed was committed is found in Wright's hand. The American flees. Hera, heart-broken, vows to slay the murderer and she follows Wright to New York. Discovering him to be in the habit of patronizing a certain restaurant, she obtains a position as a dancer in the cabaret. The fact that her face is always veiled while on the stage ar considerable curiosity. Wright is delighted when the masked dancer invites him to her home.

Alam follows Hera to America. It is his intention to wed the girl after she has fulfilled her vow. The man hides himself in a closet in her library. Wright falls in love with Hera. After leading him on, the girl suddenly turns upon the man and attempts to slay him. Disarming Hera, Wright learns her story. He vows that he is innocent. Alma breaks out of the closet and viciously attacks Wright. A frightful struggle ensues. It ends when Alam mortally wounds himself. With death near, the Persian confesses that he had stabbed Mustapth in the dark and then thrust the knife into Wright's hand. Comforting the victim of Alam's villainy, Wright takes her in his arms.

LUBIN.

A ROMANCE OF MEXICO (Aug. 30).—Jim French, a young mining engineer, loves Carmen, sister of Pablo Cortez. Juan, a cowardly rascal, also loves Carmen and entertains against Jim a jealous hatred without, however, the courage to personally harm the engineer. He determines to make use of a third party to vent his fury upon Jim. Pablo, high tempered and jealous, loves Nita Garcia, with whom Jim is on friendly terms, and by a trick Juan convinces Pablo that Jim is in secret Nita's lover, and that his attentions to Carmen are merely a blind. Pablo seeks Jim, determined to kill him.

In order to save a detour of a couple of miles, Jim has hung a rope down the face of a cliff, and it is near this point that Pablo comes upon the engineer. Jim is entirely at a loss to account for Pablo's rage. Pablo is armed with a knife only and Jim, with his gun, prevents the other from closing in upon him. As he can get no explanation from Pablo, and as he does not wish to harm his sweetheart's brother, Jim deems it best to retreat from the field, and prepares to climb the rope, holding off Pablo with his gun. When Jim has climbed a little way he drops his gun, which falls out of Pablo's reach. Pablo at once begins to climb the rope after Jim.

It happens that Carmen has been roaming in the neighborhood, and witnesses the affair between Jim and her brother. The girl sees that in a few minutes Pablo, a better climber, will get at Jim with his knife, and she begins to shoot at the rope between them, Pablo not yet being high enough to be seriously injured by a fall. She at length succeeds in cutting the rope, and Pablo is rendered temporarily helpless by the fall. Carmen and Jim go to Pablo's assistance, and it is soon conclusively proven to Pablo that they have been victims of a trick. Later it is apparent to Carmen and Jim that Juan is the guilty person, but in the completeness of their happiness they are indifferent to all else, and Jim does not seek revenge.

AVENGING BILL (Aug. 31).—Lucy is a slight young thing and she is so used to being stormed at by the Grouches that she doesn't mind it any longer; but when Grouch blackens the eye of Bill, the grocer's boy, Lucy becomes a fury and gets after Grouch with a knife. While Mrs. Grouch is telephoning for a policeman, Grouch is dodging Lucy all over the house. She finally catches him in the back yard and compels him to apologize to Bill. About this time the policeman arrives with drawn revolver, but he refuses to believe that the weak and clinging Lucy could attack a husky brute like Grouch and goes on his way. Then the trouble breaks out afresh and Lucy licks Mrs. Grouch, while Bill does up the boss and they stroll off to get married, for Lucy can imagine that she is fired without being told.

THE HAUNTED HAT (On Same Reel As Foregoing).—If the kittens were white, it wouldn't be so bad, but the cat is black and that makes a difference. So the little black rascal gets under the boss's discarded straw hat, and, being unable to extricate itself, goes on a jaunt, hat and all. The simple town folk had never before seen an auto-hat and seeing this one travel about think it is a "spook." Finally the whole town is up in arms, police and fire departments included; they capture the hat after many hairbreadth escapes and rescue the little black cat.

MILE-A-MINUTE MONTY (On Same Reel As Foregoing).—"Mile-a-Minute Monty" is the first of a series of cartoon comedies by the noted artist, Leon A. Sells. This one depicts the adventures of Monty, who is driven from his home by the squawking of his baby, and escapes by a flying machine. He has weird and wonderful adventures in the clouds, in the desert, and other outlandish places.

THE WILD CAT (Special—Two Parts—Sept. 1).—When Sargent met Mary he was attracted to her principally by the little frills, the little false curls, etc., that the girls wore. And so, after marriage, she kept this up to please him. A surprise visit from a wealthy uncle of his, results in uncle catching Mary at this primping. His disgust excited, the uncle leaves a note and promises to leave his fortune to them if they will christen their first girl child Vanity. Mary is angered, but Sargent, with avarice, insists that the child be so christened, and she is. The uncle, arriving, laughs. It was a joke, a bit of sarcasm, and his own son is his heir. The shock is too much for Sargent, and he becomes mentally unhinged on the single subject of women's dress.

Vanity, grown, finds that life is made miserable for her because she is compelled to overdress to an extent attracting every possible undesirable attention. John, a country fellow, in particular likes to attempt to hug her since she will struggle like a little wildcat and cause great amusement for himself and his cronies. In final rebellion, Vanity goes to a favorite nook on the stream and strips off all the finery. Here she meets Dick, tramping for his health. He learns her story and persuades her to resume all the frills for the sake of her crazed father.

Into Vanity's life now comes Carr, a man of the city, and she sees him effectually handled by a haughty air on the part of a girl in his auto party. Vanity tries the haughty air on John and it works. Elated, she is doubly crushed when it fails to work a second time. To escape it all she hurries to Dick. "Marry me!" He takes too long to gather his wits and she is gone. Carr meets her and proves the tempter. Fleeing Carr, she runs into John, and then, as a choice of evils, the poor harassed

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girl turns to Carr and he starts off with her. But Dick discovers that he wants her, follows her, and rescues her from the man of the city.

THE PHANTOM HAPPINESS (Special—Three Parts—Sept. 2).—In the garden of his seaside cottage, Don Emerson, novelist, writes contentedly on his latest book manuscript. Not far away sits his wife, Alice, devoted and true to him, yet possessing subconsciously the opposite temperament—the longing for the luxury and joy that accompanies wealth. With his mind fresh on his notes, there crosses the garden a stranger, Mary Allison. Don realizes the embodiment of his fiction character in the girl. Mary pleads to trespassing, attracted by Don's roses. More and more attracted to her, he explains his startled glances toward her, and shows her the fragment of his manuscript containing the apt description of her. This leads to an exchange of names and addresses.

Alice enters, excited over the sudden receipt of a letter telling of an inheritance of magnificent proportions just bequeathed to her by a relative. Somehow Don cannot wax enthusiastic over the announcement. Another day. The likes and dislikes of Don and Alice are quickly emphasized by her suddenly acquired wealth. His first novel has been successful enough, but he finds himself losing his power of creation. Then comes an adroitly written little note from Mary. She is still waiting for the autographed copy of the novel promised her by Don. On this day, Alice's entire house is given over to a bridge party. Don, on the spur of the moment, answers Mary's note by calling upon her—the first time he has seen her since the day in the country. The marked contrast in Mary and her quiet, peaceful home, and in Alice, with her changed nature and her noisy, social-ruled house acts as a powerful magnet upon Don, who subordinates everything else to his desire for inspiration and successful writing.

One day she finds herself in his arms. Alice's extravagance and social activities continue. He leaves in a fury, telling Alice to remain with her happiness, while he seeks his. The days pass. Alice, repentant and sick, waits, broken-hearted for Don's return. Finally in despair she calls in her lawyer. He tells her the only way she can win Don back is through the same agency by which she lost him—her money. He finds satisfaction in frequent trips to a charity children's hospital which is run largely through large donations of his own. In this Mary also finds interest. Then comes Alice's lawyer, with a check of $5,000. It is Mary's for the asking, provided she will relinquish all claims upon Don and use her influence to persuade him to return to Alice. Mary's reply is the check itself—returned to Alice, torn in half.

Reluctantly Alice goes to Mary's home. At the same hour Don, in Alice's absence, visits her home to obtain valuable notes needed immediately. He enters the study to find everything unexchanged—except that the vase of roses close to his photo are fresh. Slowly he returns to Mary's home, a germ of misgiving in his mind for the first time. About to enter the living room at Mary's home he hears Alice offering Mary money if she will only step out of their lives. Mary remains impassive. Don enters Mary's room and she realizes he has overheard all. He tells her that soon they would have discovered their happiness to be a phantom. She tries to detain him, but he returns to his own home. He finds Alice, racked by sobs, in his study—and there, where their differences were born, their final understanding is made complete.

IN SPITE OF HIM (Sept. 3).—Nathan Biddle cannot understand the little whims of woman's vanity or realize why his wife needed new gowns so often. The question of a new one comes up and Elsie, his wife, tells Nathan that she needs it badly. She shows him the gowns she has been wearing for the past year. Nathan looks them over and seeing no worn spots concludes that they are still good and refuses the request. Elsie gives up in disgust and writes her mother for advice. Her mother writes her that men are the same the world over, Elsie's father was the same. She concludes by telling her to be patient and enclosing money for a new gown as a present. That her mother should have to send her money to buy gowns that her husband should provide galls Elsie and she resolved that she would not make use of the money her mother sent.

On that morning Nathan tells her that he will bring Mr. and Mrs. Kirk with him to dinner and be sure and look her prettiest. How could she look her prettiest in gowns both the Kirks had seen so often? Then it is that she remembers her mother's letter and resolves to use the money. She makes a quick reply to Nathan's refusal, that "there is another who will buy it for her then." Nathan fiercely demands to know what she means, but Elsie will not say anything more. After he has gone she goes downtown and buys the gown her heart is set upon so that when Nathan and his guests arrive she gains the admiration of the Kirks and her husband's displeasure.

After the guests have left Nathan gives away to the suspicion and doubt he has held back and demands to know where she got the new gown. Elsie, seeing an opportunity to tease him, makes the most of it and Nathan losing his temper makes an accusation against her. That he should dare to doubt her hurts worse than anything else and she concludes that there is but one thing left to do—leave him. When she is leaving he again pleads to be informed, but she turns from him and in his hot temper he tells her to go and never see him again. Later he begins to realize that he was wrong. He goes to her room, finds the mother's letter, and he hastens to Elsie with a penitent heart and receives the blessing of her forgiveness.

AN ARTFUL ARTIST (Sept. 4).—Angelo, a portrait painter, is a society fad. To be painted by him is to be admitted as one of the social elect. Jane Smith has money and ambition, but no standing in society. Her husband is jealous. It is Jane's great aim to be painted by Angelo and she writes demanding that he name a price. Angelo receives the letter just as he is leaving town for a week. When Jane comes to argue her case on appeal, she encounters Bill, the janitor, who has put on the artist's painting togs just to see how he looks in them.

Jane thinks that he is the artist, disguised, so that he can turn her away without being recognized, so she bids high. Bill would be willing to paint her picture for $1.50, but he offers no objections to thousand dollar bills, and tells her to come the next day. The detective hired by the jealous husband learns that Angelo is out of town. More than ever the matter looks suspicious and hubby starts for the studio, too. There is a lively ten minutes, but in the end Bill, who is hiding on the roof, falls through the skylight. He loses his ill-gotten gains and some of the skin from his nose and shins, but he is rich in black and blue marks.

VITAGRAPH.

MR. JARR AND THE VISITING FIREMEN (No. 17 of the Jarr Family Series—Aug. 30).—Jarr grossly deceives the Smalltown Fire Company by pretending to be a "Smoke-Eater" from the Big City. His wife sees him leading the parade with a "chicken" on each arm. Things look bad for Jarr, but a fake fire and rescue set him right again.

HEARTS ABLAZE (Broadway Star Features—Three Parts—Aug. 31).—Malvini, broken-hearted over the elopement of his young wife, retires to a monastery. After 20 years he returns to find his daughter, Valeria, accused of killing the man with whom his wife eloped. Mario, the girl's lover, had shot the man in self defense and the victim's last words accuse Valeria. Mario goes temporarily insane, but at the last moment recovers and tells his story. The Priest then secures audience with the King and explains everything. Valeria is released and Mario pardoned. The Priest then unites them in marriage.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 63 (Aug. 9).

San Diego—Col. Roosevelt heartily greets members of his old regiment, The Rough Riders, and visits Indian village at San Diego Fair.

New York—World champion swimmer, Henry Elionsky, swims Hell Gate with legs chained and arms firmly bound to body in straight jacket.

San Francisco—Kreis-Verein Turners demonstrate precision in drill and skill in gymnastic exercises in which 500 members take part before throng at Panama Fair.

Boston—Massachusetts militamen are given special instructions in camp at Fort Andrews, where they are taught to handle 12-inch mortars and to use the big 10-inch rifles in Coast Artillery practice.

Washington—Shippers have no trouble to get help of dock hands to unload first boat-load of watermelons which arrives from the south. Many watermelons are, of course, accidentally broken.

On the Battle Front in France—Back of first line of trenches the German Service Corps are building quarters where work of camp is performed. A scouting party rides towards French position.

Thousand Islands, N. Y.—Mrs. Marshall McLean wins in singles at Country Club against Miss Molla Bjursted where tennis title in New York Tourney is held.

Prides Crossing, Mass.—Humane Society Life Crew gives demonstration of ability by rigging line to ship and hauling in breeches buoy. The fete is attended by society people who are responsible for the support of this society.

San Francisco—President C. C. Moore of Panama-Pacific Exposition receives cup, gift of King George V of Great Britain, from Lord Richard Plantagenet Nevill, personal emissary of the King.

South Boston, Mass.—Sick children from regular schools are sent to out door classes at Ft. Independence, where they receive the best of care. The children are given wholesome lunches, play games and dance in the open.

HEARST-Selig NEWS PICTORIAL NO. 64 (Aug. 12).

Chicago—Steamer Christopher Columbus is put through stability test following the Eastland tragedy. Bags of sand equal to weight of over 4,000 passengers are piled on one side and with ballast tanks empty the boat lists 12 degrees.

Winchester, Mass.—Great mountain of rock is lifted into the air when five tons of dynamite is exploded.

Franklin, N. H.—Jackson Palmer, canoeist, makes 125-mile trip from Weiss, N. H., to Lowell, Mass., on a wager with friend.

Canton, Mass.—Boy scouts from Salvation Army branch take care of mothers and kiddies who are sent from city to recuperate at camp.

South Woodstock, Conn.—Summer school of rhythmic dancing of Mrs. Florence Fleming Noyes is well attended by pupils who are taught new movements in rhythmic expression.

LIVEST, KEENEST SORT OF PUBLICITY MAN
SEEKS SOMETHING LEADING SOMEWHERE

National publicity for your products in newspapers, magazines, trade press is the thing in which I deal. I have been **editor and star reporter** for more than **ten years** on **New York daily newspapers.** I have **written for the magazines** over my signature. I have had a **motion picture and theatrical experience** in publicity and advertising. Hence, I write my stories strictly **from the point of view of the publication for which they are intended** and they **land.**

I am employed by one of the largest motion picture corporations, but I am willing to make a change under proper circumstances. My salary must be at least $75, with good prospects of more.

Yours for results,

JOHN STRONG.

P. S.—That's not my name but it's the name over which I will receive mail, care of the Moving Picture World.—J. S.

P. P. S.—I am still in my thirties.—J. S.

Aurora, Ill.—Device containing electric apparatus is attached to locomotive axle and through connection with third rail it registers signal and brings train to stop. Signal engineers gather to watch test.

Highland Beach, N. J.—Terrific storm dashes over sea wall on coast and hurls tons of water on railroad tracks. A barge is overturned and driven ashore.

On the Firing Line, Serbia—English marines, sent to interior to help Serbian army, dig trenches and man them. Shows colossal bridge over Sava River which was dynamited. Also soldiers convalescing in American hospital, Belgrade.

Erie, Pa.—Twenty-five persons die when downpour turns Mill Creek into torrent that sweeps away houses, leaves a wake of wreckage and causes heavy damage. Two thousand are homeless as result of flood.

THE GIRL WITH THE RED FEATHER (Special—Two Parts—Aug. 23).—Webster G. Burgess, the bank president, is friendly with Allan Hill, a detective. While Hill is in Burgess' bank, he spies Nellie Murdock, who wears a red feather in her cap. He tells Burgess that Nellie is the daughter of Julius Murdock, an ex-convict. Young Drake is Nellie's sweetheart, who has just been released from penal servitude. Burgess receives a letter from a friend asking him to help Drake and his sweetheart, Nellie, to be married and leave the country.

Burgess, that evening repairs to the home of Julius Murdock, the ex-convict, where he is to meet Nellie. When he enters the house, it is surrounded by police. Burgess, Nellie, and a young man, whom Burgess believes to be Drake, escape the house and Burgess is instrumental in providing for the escape of the young man from the police. After risking his life, Burgess is informed by Nellie that the man he aided to escape, was Bob Murdock, her step-brother, wanted by the police as a counterfeiter. Nellie then tells Burgess that Drake, her sweetheart, is waiting at a designated spot. Burgess finds the young man, and the three repair to his home where Bishop Gladding marries Drake and Nellie. The next morning, Hill, the detective, again calls on Webster G. Burgess. He tells Burgess of the police chase of the night before and Burgess says languidly that he is not interested in news of criminal escapades. Hill then gives to Burgess a silver card-case, saying. "I think this case must belong to you, although I found it near the home of the ex-convict." Then a glance of mutual understanding is exchanged between the two men, and Hill, the detective with a heart, leaves the bank.

THE DOUGHNUT VENDER (Aug. 24).—Mrs. Morley is the sole support of her grandchild, Otto. The circus comes to town, and she believes she can sell some doughnuts to the crowd. Mrs. Morley, however, is not successful in selling her cakes.

Pete Rose comes out of a saloon, and having sympathy for Mrs. Morley, resolves to make the men purchase the doughnuts. He conducts Mrs. Morley to a store where coffee and doughnuts command a ready sale. Pete tells Mrs. Morley to make all the doughnuts she can for tomorrow.

The next day while little Otto waits at home, Mrs. Morley, through the aid of Pete, disposes of her wares. With considerable money she leaves for home. She is pursued by a villain, but he is overtaken by Pete who forces him to leave. Pete conducts Mrs. Morley to her humble home.

THE STRANGE CASE OF TALMAI LIND (Special—Three Parts—Aug. 26).—Carl Lind is a collector and trainer of animals. Lind is a periodical drinker and when intoxicated is brutal and unreasonable. Lind, while intoxicated, enters an arena which contains an unruly lioness. He beats and curses the beast, until Hilda Lind, the wife, unable to longer stand the sounds of the tortured beast, rushes to the arena and begs her husband to desist. In a drunken rage, Lind grabs his wife and exclaims: "You want to come in, do you? Well, here, you will. If I can't tame this cat may be you can." He shoves Hilda into the cage with the lioness. Later Lind realizes what he has done. He rushes back to the arena and is surprised to find his wife unharmed. He promises never to drink or be brutal to animals again.

Not long afterwards a child comes to gladden the home of the Linds. As she gains in years, her character is found to be a strange one. Whenever the animals are abused, Talmai, the daughter, seems to also experience pain. Twelve years later Talmai is a beautiful tawny-haired girl, quiet and silent. She has no special friends except her father and mother and the lioness born on the same day as she. Amos Drew is engaged by Lind as assistant animal trainer. He falls in love with Talmai at first sight. However, Talmai does not return this love, and not only she but the wild animals seem antagonistic, sensing the inherent brutalness of the man. Drew tortures the lioness and this torture is almost simultaneously experienced by Talmai, who attacks Drew with all the savagery of a wild animal. This infuriates Amos, and he plots to torture Talmai through the mediumship of the lioness.

Talmai meets Paul Burnham, an artist. She is attracted to the young man, not knowing that he is engaged to Vera Stokes. In despair she appeals to her mother and says: "Mother, I am different. All my life people have shunned me. They are afraid of me. Even the man I love is afraid." Then it is that the mother tells Talmai what had happened in the wild animal arena the night before the girl was born. Talmai ascends a mountain peak. Below she spies Paul and his fiancee. At the wild animal arena, Amos Drew, in a drunken wrath, goes toward the lioness' cage. The animal springs at him. He torments her a minute or so, just to see her in a fury. Then he deliberately fires his gun. Talmai on the mountain peak screams in agony. She clutches at her dress, tears it open and falls over the rock. Paul Burnham and Vera hear Talmai's screams. They run to the spot where she is lying. Burnham quickly stoops over to lift her. He speaks her name, she recognizes him, smiles and then passes away.

THE MASTER OF THE BENGALS (Jungle Zoo Subject—Aug. 28).—Bruce Gordon, a young animal trainer, is sent to India for the purpose of organizing a hunting and trapping expedition. He is made welcome at the Rajah's palace, where he falls in love with the Rajah's daughter, Gaya. A native prince, Rankit Singh, learns of the Englishman's love for his fiancee and conspires to have the trainer killed.

The prince informs the Rajah that the real object of the Englishman's visit is to start a revolution among his subjects. Gordon is arrested and condemned to enter a den of man-eating tigers, armed only with a whip. One by one the ferocious beasts are turned loos upon the defenceless man and as each tiger leaps into the den he is made to do the trainer's bidding. Rajah's daughter pleads with her father to spare Gordon's life. Filled with admiration at the trainer's bravery, the Rajah orders him removed to a dungeon. The Rajah is then informed that the prince is plotting against his throne. The prince hears of his danger and escapes the country forever. Later, Gaya becomes Gordon's bride.

THE LEAVING OF LAWRENCE (Aug. 31).—Lawrence and James Thornton, twin brothers, are left fortunes by their father. James invests his money in the west, while Lawrence remains at the old homestead and squanders his inheritance on wine, women and song. Lawdence exhausts his income, and is importuned by the butcher, the baker, and even the candlestick maker. Bessie Grant, a beautiful young girl, falls in love with Lawrence and gives him her photograph, writing his name thereon. As a last resort, Lawrence tells his creditors that he has expectations of marrying an heiress, and when he does so, all his bills will be paid. The servants in his home conjecture that Bessie Grant is the heiress, and the butler and others go to her home, accost her father and tell him of the bargain.

When Lawrence appears he is assaulted by an irate father, and Bessie demands the return of her photo, which Lawrence has not time to return, for he hastens away, pursued by many creditors. James Thornton, after losing his money in the west, strikes it rich. He returns to the old home. He is mistaken for Lawrence and is compelled to subdue the creditors by physical violence before he can make his way safely to the old homestead. Bessie Grant goes to Lawrence's home, determined to obtain her photo. While in the house, James approaches and mistakes her for a burglar. She hides behind a desk as he enters the room with a drawn revolver. Bessie comes forth in fear, which is dispelled after James explains that he is Lawrence's twin brother. It is a case of love at first sight with them, and Bessie is coaxed by James to scratch out the name of Lawrence on the back of the photo and write in the name of James.

Universal Film Mfg. Co.

L-KO

ITCHING FOR REVENGE (August 8).—None suspected there was a past in the village loafer's life, until a tall stranger appeared one day and shot him in the bar room. The posse captured him and were going to hang him. He, however, exclaimed: "Wait, I'll tell you why I shot him." It seems they were boys together, and were pals until the girl appeared. The stranger won her and thought he was going to be happy, but he had not figured on the friend's perfidy and fleas.

The latter insects were put in his wedding clothes by the false friend, and he made such a strange acting groom that the bride threw him over and he had to run over the hills in his underwear, having removed his clothing to

(Continued on page 1546.)

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Secretary of War.

JOSEPHUS DANIELS,
Secretary of the Navy.

H. L. SCOTT,
Major General, Chief of Staff

LEONARD WOOD,
Major General, U. S. A.

W. S. BENSON,
Rear Admiral and Chief of
Naval Operations, U. S. N.

THE SECRETARY OF WAR
Washington

Mr. F. O. Nielsen,
Chicago, Ill.

July 14, 1915.

Dear Sir:

I have just seen your series of motion pictures entitled "Guarding Old Glory." They are faithful and accurate representations of the various branches of the land and sea forces in the service. They are extremely interesting and instructive; and I WISH THAT EVERY CITIZEN COULD SEE THEM and thereby be induced to feel the personal interest and pride in the Army and Navy which they so richly deserve.

Very truly yours,

(Signed) LINDLEY M. GARRISON, Secretary of War.

THE SECRETARY OF THE NAVY
Washington

July 16th, 1915.

My Dear Mr. Nielsen:

I witnessed with pleasure a private exhibition of your moving picture film entitled "Guarding Old Glory." It is a splendidly realistic exhibition of various phases of Army and Navy life which can not fail to interest the public. I TRUST THAT THOUSANDS WILL SEE THESE PICTURES, for I am sure they will increase the pride and interest which the people already have in our Army and Navy.

Cordially yours,

(Signed) JOSEPHUS DANIELS,
Secretary of the Navy.

Mr. F. O. Nielsen,
Chicago, Ill.

WAR DEPARTMENT
Office of the Chief of Staff
Washington, D. C.

July 15, 1915.

Dear Mr. Nielsen:

I witnessed with the Secretary and Assistant Secretary of War the exhibition of films on military subjects entitled "Guarding Old Glory" yesterday in the War Department. I CONGRATULATE YOU FOR THE FIDELITY OF THE PICTURES SHOWN and THINK THIS SHOULD BE AN EDUCATION to many who never see our Army or Navy. I think you are doing a patriotic duty in showing these pictures throughout the country.

With best wishes, I am, Sincerely yours,

(Signed) H. L. SCOTT,
Major General, Chief of Staff.

Mr. F. O. Nielsen,
Chicago, Ill.

HEADQUARTERS EASTERN DEPARTMENT
Governors Island, N. Y.

Mr. F. O. Nielsen,
Chicago, Ill.

July 20, 1915.

Dear Mr. Nielsen:

I have twice had the opportunity to see the remarkably good moving picture representing army life in various places, designated "Guarding Old Glory."

I WISH TO CONGRATULATE YOU ON GETTING UP A PARTICULARLY GOOD PIECE OF WORK, ONE WHICH SHOULD BE OF REAL EDUCATIONAL VALUE. Your interest has been such as to enable you to produce a particularly good piece of work, and all of us who are interested in the education of the people on the subject of military preparedness, appreciate the effects of your efforts in this direction.

Trusting that you will have a large measure of success, I am,

Very sincerely,

LEONARD WOOD, Major General, U. S. A.

Office
Secretary of the Navy

NAVY DEPARTMENT
Washington

July 19, 1915.

Dear Sir:

It gave me great pleasure to witness the exhibition today by your representatives of the moving picture "Guarding Old Glory."

The scenes are selected with remarkably good judgment, showing as they do scenes from real service by the men who are kept ready at all times to guard the flag.

EVERY PATRIOTIC AMERICAN WHO HAS THE OPPORTUNITY TO SEE THESE PICTURES WILL UNDOUBTEDLY BE BENEFITED BY THE EXPERIENCE.

Sincerely yours,

W. S. BENSON,
Rear Admiral and Chief of Naval Operations, U. S. N.

Mr. F. O. Nielsen,
Chicago, Ill.

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(Continued from page 1541.)

hunt for the hoppers. The false one married the girl and the other swore he would scour the earth until he found and killed the traitor. This tale moved the possee and they let him go. The village loafer came to life and the stranger got one look at the erstwhile sweetheart. One look was enough, and he was glad he had not married her and also have to live with the wench many years more. This was better than an assassination.

HELLO BILL (Aug. 11).—Bill was circulating around the Elks' club house during the National B. P. O. E. Convention in Los Angeles. He and Reggie both knew the girl, but Reg outdistanced Bill for her favor and Bill tried to slip a belittling note about Reggie under the table to the girl. Reggie got it instead of the party it was intended for, and Bill was thrown out of the club on his ear. He came back, however, and locked Reg in a closet, took his uniform and then made an attempt to breeze past the grandstand, where the girl was sitting.

Meanwhile Reg got out and started to look for Bill. He finally found him and the meeting was not pleasant. Reg and his pals then decided that if Bill wanted to be an Elk so badly they would see that it was done correctly. Also James R. Nicholson, Grand Exalted Ruler, and Raymond Benjamin, Past Exalted Ruler, saw to it that Bill was put through in good style. The goat riding certainly got Bill's goat, and when it was finished, Bill was sorry he had ever craved to be an Elk.

GERTIE'S JOY RIDE (Sept. 5).—Reggie was going to take his gal, Gertie, riding. Hank was stuck on Gertie because Gertie had given him an indifferent smile, which Hank had taken seriously. When Hank saw Gertie going with Reggie he resolved they all should die, and he took the chauffeur's place. If Hank had only killed himself, or even Gertie and Reggie immediately, the slaughter would not have been on such a large scale. But when wet pavements, careless pedestrians, cops, traffic, citizens and other impediments get in the way, the result went beyond expectations. Also Hank tore off the side of a house in which a respectable citizen and his wife were sleeping. They were forced to run out in the yard in negligee. Hank's plan of murder took longer than expected, as he did not reach the pier until after several miles of skidding streets and many squads of pursuing policemen. The delay was worth it, as Hank treated everybody to the biggest thrill of their lives. The auto went straight over the pier, but Hank went under. Reggie and Gertie came up on a tire, but as for Hank, he never did come up.

POWERS.

A DOUBLE DEAL IN PORK (Aug. 21—Extra Release).—John Packer, who has made his money in pork, wishes to invade society. He meets Mrs. De Knickerbocker, who has a son, Tom. Mrs. De Knickerbocker is aristocratic, but poor. Needing money, she conceives the idea of marrying Tom to Nellie, the packer's daughter. Packer is delighted. Tom and Nellie write notes to their respective parents refusing absolutely to be tied up and suggesting that the parents marry. The suggestion is taken up, for Mrs. De Knickerbocker is sadly in need of funds and Packer is determined to get into society. Meanwhile Tom and Nellie accidentally arrive at the same beach resort and each registers under a fictitious name. The afternoon of his arrival Tom helps some kiddies on the beach build a tall sand man. That night Nellie goes for a walk in the moonlight, followed by Tom.

Black Joe and Nifty Kid see the glitter of gems on Nellie's hands and follow her. The thugs are attacking her when Tom comes up. He sends The Kid to the sand with a sharp blow and tackles Joe. The girl is freed. Horrified, she sees The Kid recover and draw a gun to shoot Tom. Nellie topples the sand man over on the Kid and the villains are captured. Nellie and Tom are now acquainted, and fearing a mere summer flirtation, each decides to test the other. Nellie announces to Tom that she is not rich, but merely a cloak model taking her vacation as a swell. He then tells her that he is a plumber and poor as can be. Then Mr. and Mrs. John Packer arrive. Recognition, consternation, forgiveness and then delight ensue. The old folks needn't have married after all, but the double deal in pork has been put through nevertheless.

THE SHOT (Two Parts—Sept. 5).—Hal Garrett, a young mine superintendent, receives an invitation to the wedding of his elder brother, Hugh Garrett, who is to marry Agnes Norton, whom the brothers have known since childhood. The receipt of the invitation throws Hal into a fit of rage, and he surprises his assistant by announcing that he will leave for the East at once. The younger brother had left home suddenly, after a heated interview with Hugh, and he returns in the same manner, his home-coming being unannounced. At night Hal gains access to the old homestead, by means of a porch window, and surprises his brother in his dressing room, about to retire. Hugh is startled by the unexpected apeparance of Hal, who berates his brother. Drawing a huge revolver, Hal hands it to Hugh, admonishing him to "Be a man and blow out your brains." Hugh reluctantly accepts the gun, glances at it a moment and quickly fires at Hal.

The shot is heard by the old family valet, who hurries to investigate. He enters Hugh's room, to find his master and a stranger locked in each other's arms and struggling for the possession of the revolver, clasped in Hugh's hand. Before the old valet can interfere the gun is discharged and Hugh falls lifeless to the floor. Horror-stricken, the valet recognizes Hal, his favorite of the two boys. Alarmed and fearful for his young master's safety, he bids Hal to fly, placing the gun near Hugh's body, to suggest suicide. Hal reluctantly obeys.

The household is alarmed, and the doctor and police are soon upon the scene. The valet's story is accepted, until the doctor points out that Hugh was shot in the back, an unusual proceeding for a suicide. To protect Hal, the valet confesses that he shot Hugh in retaliation for a blow. Next morning Hal learns of the old servant's loyalty, and surrenders. The aged mother of the two boys is overcome at the death of her eldest son and pleads with her friends to send for her boy Hal. Agnes prevents the mother from learning that Hal has confessed to the killing of his brother.

The father of Agnes gets Hal to tell his story, which is as follows: During their childhood days, Agnes, Hugh and Hal were playmates. Hal is devoted to Agnes, but she favors Hugh, who is selfish. Years later Agnes promises to marry Hugh. Hal shields his brother's dissipations to Agnes. He later learns that his brother has an incurable disease and is advised by his physician never to marry. Because of his unsuccessful proposal to Agnes, Hal has decided to leave home and locate in the West. Before he goes he interviews Hugh on the disease and informs him that he will kill him before he allows him to marry Agnes. So the brothers part in anger, and do not meet again until the fateful night when Hal returns for the purpose of preventing the wedding.

Agnes's father is shocked and surprised, and appreciates Hal's loyal devotion and sincere love for his daughter. While Hal has been telling his story, the Coroner, assisted by the Garretts' family physician, has held on autopsy on Hugh's body. They find that the pistol shot inflicted merely a superficial wound. Hugh's death actually resulted from heart disease. These facts are at once communicated to the Chief of Police, who announces the startling but welcome news just as Hal is about to be returned to his cell. Whether the great joy shown by Agnes is caused by the fact that she can now answer the pleadings of the bereaved mother to bring home her youngest son or for other reasons, is left for the audience to decide.

BROADWAY UNIVERSAL FEATURE.

JEWEL (Five Parts—Aug. 30).—Mrs. Forbes, the housekeeper at the country mansion of Mr. Evringham, a disappointed, embittered aristocrat, is very much worried. After many years as the housekeeper of this widower, who is almost a luxurious recluse, all the household has been turned upside down by the advent of the wife of Evringham's dead son, Lawrence, who has arrived with her daughter, Eloise. The mother is a schemer, who, reduced to her last penny, is pulling every wire to induce wealthy young Dr. Ballard to marry Eloise. It looks as if she is going to succeed and the need for success is imperative because Mr. Evringham is set against his female dependants, and it appears that they may be expelled from his home at any moment.

Then word comes from another son, Harry Evringham, who writes that he and his wife have to make a business trip abroad and he asks his father to take Jewel, the child he has never seen, into his home for six weeks, when he and his wife will have returned. Old Mr. Evringham reluctantly agrees to his son's request. He hates children and is gruff, unresponsive and self-centered. The only reason he agrees to take the child is because his daughter-in-law, the widow, tries to get him to refuse. He hates this daughter-in-law, and, therefore, takes Jewel in to spite her.

Upon her arrival, Jewel meets with a very cool reception. She finds that, according to the Christian Science teachings with which she is familiar, that she has entered a household of hatred and discord. She puts the scriptures and Mrs. Eddy's teachings to practical use and proves to all scoffers that she has found and can demonstrate the truth. Jewel takes a strong liking to her bluff, stern old grandfather and he finds his heart softening under her influence. She cures herself of a fever in which she falls, owing, as she says, to a shadow of hatred which passed over her for the inmates of the house. She wins the heart of the grim housekeeper when she redeems her drunkard son from the grip of the liquor demon. She converts Eloise to the truth of Divine Science and proves to everyone that Science can win in spite of all. She reaps a harvest of good from a bleak and barren soil, uniting the strained and jarring household by chain after chain of love.

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IMP.

DRIVEN BY FATE (Three Parts—Aug. 13).—Violet Marcell, an actress, held her fatherless babe in her arms as a messenger boy brought a telegram to her which read: "Join the show at Conness, N. H., Tickets await you at station." While she packs her trunk, Violet wonders what she will do with her babe. As a washwoman with her basket full of clean linen enters the house Violet hastily tucks her child in the basket while the washwoman is engaged elsewhere, and leaves. The washwoman, ignorant of the infant in the basket, leaves it with Mrs. Evans, who later opens the basket and finds the baby, to whose dress is pinned the following note: "Kind neighbor, I trust you will care for my little Violet. A poor unfortunate mother." Evans is angered that his wife should be imposed upon by an actress who has erred and brusquely declares his intention of sending "the brat" to the poorhouse. Mrs. Evans pleads with her husband to permit the baby to stay and finally Evans consents.

Years pass. "Little Bill" Evans, Violet's childhood playmate, has become "Big Bill," one of the best half backs ever turned out at his college. He returns from school at the end of the semester and is met at the railroad station by Violet, his father and mother. Bill is a little embarrassed in Violet's presence and finds it difficult to take up his friendship where he left off. In the days that follow, however, their friendship is renewed and gradually ripens into love. While Violet was a little girl not yet in her teens there came to the Evans home one day a trunk marked "Violet Marcell, Theatrical." A letter followed from the manager of the show with which little Violet's mother had been playing, which told of the death of Violet Marcel, and who, before her death, requested the manager of the show to send her trunk to the guardian of her child, stipulating that the trunk must not be opened until her daughter reached her maturity.

Upon Bill's return from college he and Violet come across the trunk. Violet remembers the letter sent years before and feels that she is now old enough to open the old trunk. They find a box of grease paints and have a lively time making up and "playing theater" as they did years before as youngsters. Evans sees the growing friendship between his son and Violet and does his best to discourage it. Evans finally accuses Violet with trying to bewitch his son and the next morning she carries out her resolution to leave for the city. She secures a position in a garment making shop, where she is promptly invited out to dinner by the manager. When she refuses she is discharged. Florence, a dance hall artist, who boards in the same house with Violet, helps her to secure a position in a cabaret and music hall, where she "makes good." She writes a letter home to "Mother" Evans. Bill gets the letter and determines to follow her.

Bill meets two friends in the city and drops into the cabaret where Violet is playing. At the moment he enters, Violet is insulted by two strangers who sit down at the table where she and Florence are resting. Billie takes Violet home and the next day they are married. The same day Billie meets his mother's old beau, Jim Ridgway. He tells Ridgway of his marriage, and upon arriving home Ridgway tells Mrs. Evans. Mrs. Evans is overjoyed and in her excitement consents to go to the city with Ridgway to meet Violet and her son. Evans sees his wife leave with his old rival and is infuriated. He trails them to the city, where he and the policeman break into the boarding house, only to find a happy little reunion between Violet, "Mother" Evans and her son. Evans forgives his son and takes Violet into his arms.

THE ONLY CHILD (Aug. 31).—First we see Papa getting ready to go to work. He is shaving in the bathroom while Wifey gets breakfast. Wifey sends the "only child" to call father to breakfast, and in her haste the little girl lands the razor with too much power on Papa's chin. Breakfast over, Papa goes to the office, late, as usual, and disliked by all his office associates, as his everlasting "only child" talk has bored them all to death. Fearing that Baby is mad, because she caused him to cut his chin, Papa calls her up and they indulge in baby talk over the 'phone, greatly to the disgust of the crabbed manager, who comes into the office unexpectedly.

We next see Wifey at home planning with a woman neighbor to go to the matinee. Wifey doesn't know what to do with the baby. They talk matters over and the neighbor's wife suggests that they leave the precious infant with hubby at his office. They follow this plan, and then the fun begins. Papa's baby punches an important customer's hat full of holes, pokes the head clerk with the envelope opener and succeeds in upsetting the entire office staff. Finally the disturber wanders out of the office into the street, dropping her hat by the time-lock safe. Papa turns around and misses the "dear departed," sees her hat, and thinks she is locked in the safe. Great excitement prevails. Papa runs out for the only safe-opener in town, who proves to be a very slow one at that.

In the meantime, Papa's baby has wandered down the street and is taken charge of by a policeman. In due time the safe-blower arrives and slowly starts to work. Wifey upon her return from the matinee sees the little girl walking with a policeman, embraces her rapturously and declares it is awfully nice of her to come to meet her, and so clever of her, too! The safe is blown open, and behold! no child inside. Great consternation on the part of hubby and the office staff. Then Wifey walks into the office with the little truant. Hubby has to buy a new safe to satisfy his irate boss.

BIG U.

THE MYSTERY OF THE TAPESTRY ROOM (Three Parts—Aug. 26).—Tom Sharpleigh has grown old in the detective service. The one bright spot in the grimness of his life is his ward, Mable Brooks, between whom and Frank Sharpleigh, Tom's nephew, there is a love interest. One day the city is startled by the report that there has occurred another mysterious murder in the Addison family. Already two members of the family—Addison, Sr., and his eldest son—have met death, the younger son, Howard Addison, having been the one to discover the death of his brother, who was the second victim. Tom Sharpleigh, who is placed on the case, discovers that his brother, Adam Sharpleigh, from whom he is estranged, has for years been butler in the Addison home. Further investigation brings to light the fact that, in the event of the Addison brothers dying without issue, the Addison estate will revert to the butler. Tom induces Howard Addison to move into the "Tapestry Room," in which have occurred the mysterious murders. Young Addison consents and Tom watches over him.

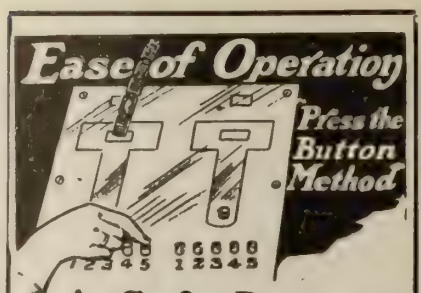
At the hour of midnight, a panel opens and Tom sees a masked figure enter the room and steal to the bedside of Howard Addison. Tom closes with the intruder and in the struggle that follows receives a blow on the head. Before he can recover, the masked intruder disappears through the panel. A night or two later, Tom again takes up a position in the tapestry room. Again the masked intruder enters through the panel. This time, however, Tom is more careful. But the masked intruder sees Tom's advance, fires at the detective, and dashes through the panel, Tom firing several shots after the fleeing man. To Tom's astonishment, his brother, Adam, the butler, enters the room. Adam's presence precludes the possibility of his having been the intruder, and the three men pass through the panel and into a passageway. Here they find the body of the masked man, one of Tom's shots having brought him down.

They carry the man back to the tapestry room, unmask him and discover that he is none other than Frank Sharpleigh, son of Adam and nephew to old Tom. Frank confesses and tells how he discovered the secret panel while at play, years before in the old house; how his father was unable to meet his (Frank's) continued demands for money; how he, knowing the contents of the Addison will, decided to do away with the Addison boys, certain that Adam, once in possession of the estate, would meet all further demands for money. Frank dies, and Tom and Adam, now reunited, return to Tom's home, where they break the news to Mabel.

TAM O' SHANTER (Three Parts—Sept. 2).—Tam and his family eke out a bare existence farming. What little they do get ahead is spent by Tam at the village inn. Kate, Tam's wife, tries vainly to cure him of this habit, but without avail. Jean, Tam's daughter, and Jock, the blacksmith, are in love, but Jock's bashfulness and poverty-stricken condition have prevented their getting married. One night while Jock is calling, Tam slips out to the porch and Kate follows him. Tam, knowing his crony, Souter Johnnie, is waiting for him at the inn, finally manages to sneak away.

The county fair is held and all the natives attend. Jock and Jean in all their glory take in the fair and Jock presents her with an engagement ring bought from one of the booths. Kate is kept busy keeping up with Tam, but he finally eludes her and returns to the inn. After serving him several drinks the innkeeper refuses to give him more unless he settles up his past account. Tam is in a quandary, and when the landlord offers to cancel all obligations in return for the hand of Jean in marriage, Tam quickly assents. Jean, meanwhile, has offered herself for hire in order to help her father, and the two men arrive just as she is being selected by one of the farmers. Jean is told of the bargain, but refuses to enter into it. Jock comes to her rescue and Tam and the innkeeper leave in disgust. When Tam cannot pay his debts the innkeeper has him thrown into the public stocks.

Kate and Jean are very much wrought up by Tam's disgrace, and Jean, in an effort to rescue her father, offers to keep his pledge with the innkeeper, in spite of Jock's protests. Tam is finally released. Jock, spurred on by the fear



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of losing Jean, formulates a scheme whereby he will get Jean and also cure Tam of his drink-loving habits. He arranges with one of the judges, and, knowing Tam will be sure to slip off to the village inn that night, lays his plans accordingly. True to his custom, Tam slips away and has a big spree at the inn. He and his pal, Souter Johnnie, are finally put out of the inn and start homeward. As they pass an old ruin there is a sudden commotion. The two are surrounded by the devil of the ruin and his imps, and, frightened almost to death, beg for mercy. The devil steps out and tells him he will let him go only on one condition, and that is for Tam to sign a pledge never to drink again and release Jean from the bargain to the innkeeper. He obeys and the two now sober cronies draw sighs of relief. The next day Tam has an attack of the misery and swears never again will he indulge in strong drinks. His pain is eased by Kate's loving ministrations, while outside Jean and Jock renew their troth and Jock comes into his just reward.

LAEMMLE.

THE EAGLE (Sept. 2).—Anna Harding, fulfilling her dying mother's last wish, sets out in search of her brother, who has been away from home for several years. She arrives in San Francisco in the course of her search and falls into the hands of Glynn Savoy, leader of a gang of crooks, and a white slaver. She is dragged to the gang's hang-out. Dick, one of the gang, commonly known as "the Eagle," notices the girl and takes pity upon her. Later, when she endeavors to effect her escape, he finds there is something within him which impels him to go to her assistance.

The police, meanwhile, have had their suspicions of Glynn Savoy's outfit, and a raid is planned. When the officers break into the place, Dick, who has discovered that the girl is his own sister, succeeds in getting her and himself out of the place safely. Reformation and happiness follow, while Glynn Savoy and his evil companions pay the penalty for their misdeeds.

NESTOR.

MAID AND A MAN (Aug. 30).—Jack has just won the amateur golf championship, and when college closes Neal, his chum, insists that he accompany him home for a vacation. Neal has two sisters at home, Billie, to whom all the world pays homage, and Jane, who is on the verge of becoming an old maid. The boys arrive and there is a general good time. Jack does not find anything of interest in Jane, but when they arrive at the house and he gets a look at Billie, who is forced by her mother to play the part of the maid in order that Jane might win the celebrity, he is lost.

There is a big reception given in honor of the guest that night and Jack has virtually to be carried away from his new-found affinity. Billie decides that she will not miss all the fun, so she dresses in her best and slips to the reception. Jack has become tired of the bunch, and his thoughts stray to the maid, when he sees a swell dressed girl, an exact resemblance of the maid. He rushes to her, but Billie plays the game and pretends she never saw him before. Jack tells Neal the maid is there, but the latter denies it and Jack says they must go home to see if the maid is really there. Billie gets "wise" and beats them home, and when they knock on her door she opens. Jack is in a quandary.

Next morning Jack is up early and loiters around the maid until mother comes. He then beats a hasty retreat. Neal goes out to play golf, and Billie tired of her role, accompanies him. When Jane comes down dressed to capture the prize she finds he has gone and she is in despair. Jack wanders to the links, and, seeing Neal and the maid talking, thinks his dream of love is over, but he comes up unnoticed and hears her tell Neal how she beat them home from the reception. Jack then confronts Billie and the "maid" is forced into a confession. Jack proposes, Billie accepts him and mamma is forced to give her consent.

LIZZIE AND THE BEAUTY CONTEST (Two parts—Sept. 3).—Lizzie lives in Weedville and in Jed has a devoted lover. One day Jed, in looking over the paper, sees that the Universal is running a beauty contest, the winner to take a trip to Universal City and the fair. He immediately puts Lizzie up as a contestant and enlists the aid of the village rustics in her behalf. At last the contest closes and Lizzie is selected to represent her section. Jed, for his faithful work, is made her publicity agent. They meet the beauty special, and, after various experiences, are admitted to the party. Upon arriving at Universal City, Jed and Lizzie take in all the sights. Lizzie is introduced to the Judge who is to help decide the winner of the contest and makes a hit with him. Later the whole party are taken for a trip to San Diego to see the exposition and have a royal time. Jed sneaks Lizzie off from the party for a joy ride on the "chicken scoops," but the wily Judge misses her and sets the chaperones after them. Both are dragged back and warned to "stick around" with the crowd. The Judge takes a long chance, steals Lizzie off and makes a trip through the concessions, but he is missed, captured and led back.

The beauties all come back to Universal City for the final judgment as to the winner. All are assembled and the judging starts. Lizzie is missing, and she and Jed are found at the animal arena gazing around. They are haled before the judges. The Judge is strong for Lizzie, but has strong opposition. Jed is not allowed to be near the girls and is sitting dejectedly in the rear, when a mysterious person slips up and tells him of a famous beauty doctor who can make even an "Egyptian mummy" good looking. He slips Lizzie away and leads her to the "doctor." Lizzie is steamed, vapored, frozen and anointed, and when she finally comes from the doctor's hands she is a vision. Jed hurried her back and arrives just as the contest is closing. He rushes Lizzie in and, of course, she wins by a mile.

JOKER.

BRAVEST OF THE BRAVE (Aug. 28).—Mr. and Mrs. Brown have been invited to a large ball and Mr. Brown is having "the time of his life," trying to get into the swell clothes that are necessary for the ball. As a reply to his wife's request to hurry in dressing, he absolutely refuses to go. Mrs. Brown arrives at the ball and a scene of splendor greets her. The hostess, noticing that she is alone, takes her over and introduces her to a handsome stranger. Wifie compares the handsome stranger to her husband, and the latter suffers in the comparison. Noticing a medal on the breast of the stranger, wifie prevails upon him to tell her the story of how he got it, whereupon she is told it was given in recognition of bravery in rescuing a wounded comrade from overwhelming numbers of the enemy and gives a vivid description of how it was done. The stranger, meanwhile, has been eyeing the necklace wifie has on with longing eyes and finally gets as far as getting it in his hand, when wifie suggests they return to the ballroom.

Wifie is about to leave the ball alone when the handsome stranger offers his escort, which she gratefully accepts. He takes her home, but, finding no chance to get the necklace, takes a good look at the house and leaves. Wifie finds her husband asleep. She wakes him and taunts him with the story the stranger told her. Wifie and the maid are about to go to bd, while down below hubby is meditating suicide because of his wife's taunts. He makes several attempts, each time ending with a drain on the decanter. Suddenly the window of wifie's room opens and a masked figure enters. Wifie and the maid take refuge in the closet and see him get wifie's necklace and other valuables. Frozen with fear, they see him enter hubby's room. Then they rush to the 'phone and call for the police.

Hebby is about to fire the fatal shot when the burglar enters and at once hubby sees a way to make a quick exit. He dares the intruder to kill him and bares his breast to the shot. The burglar is amazed and refuses, and finally hubby grabs him. The cops arrive, the burglar is unmasked, and wifie sees her former handsome brave escort, a common burglar. In the melee, his medal is snatched off and wifie picks it up, and, after gazing at her former despised husband she pins it on him.

UNIVERSAL.

ANIMATED WEEKLY NO. 180 (Aug. 18).

Shriners Win Cup.—Spectacular drill captures honors at field day of athletic Masons—University of Chicago, Ill. Subtitle—Awarding the prize.

Water Nymphs.—Skillful and speedy swimmers compete for prizes before cheering crowds on boardwalk—Long Beach, L. I.

Songstress in Movie City—Madame Schumann-Heink charms throng of film stars and visitors with sweet voice—Universal City, Cal. Subtitle—Music hath charms to soothe the savage beast.

Disastrous Train Wreck—Fast passenger train is derailed by broken switch, causing loss of two lives—Irvington, Ind.

The Family Pet—Owner is thoroughly at home with "Queenie," the domesticated young lioness—Paterson, N. J.

A Mile-a-Minute—Racing motorists defy death in daring dashes around mile track at record-breaking speed—Allentown, Pa. Subtitle—Ira Vail, the winner.

Ocean Monster Wrecked—Sixty-foot whale is caught on sand bar during heavy storm and washed ashore—Rockaway Beach, Cal.

Tennis Champions Meet—Karl Behr meets Norris Williams, national champion, for his holding of Achelis Challenge Cup—Seabright, N. J.

Raising the "Eastland"—Huge wreckers drag above water excursion boat whose capsizing plunged city into mourning—Chicago, Ill.

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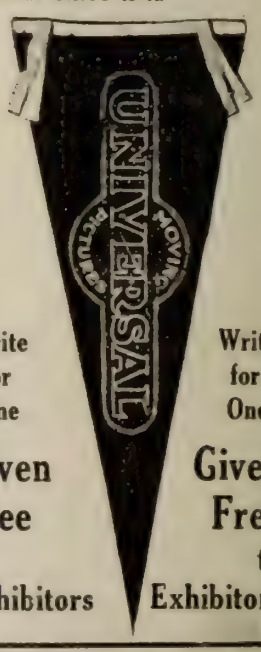

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assistant. Both young men are in love with Celia, Sheriff Groton's daughter. Grant informs Celia's father that Dunn is an ex-jail-bird. The sheriff orders his assistant to leave the district. The girl, however, disbelieves Grant. She elopes with Dunn. Grant, in a fury, follows them. In Celia's absence he assaults Dunn. Thinking that he has killed his man, Grant starts a forest fire to cover his guilt. But Celia is convinced of the grazer's criminal liability. She gets help from an unexpected quarter, aid when her lover, who has only been badly injured by his enemy, is carried before Grant, the latter breaks down and confesses. Grant himself is the ex-jail-bird. The name of the young assistant is cleared, and he and Celia are happily married.

KOMIC.

SHOCKING STOCKINGS (Aug. 29).—Ed, in his eagerness to rescue Fay from her papa and show her the sights at the beach, persuades that young lady to come out of the sand, where she has petulantly buried herself, and let him substitute for her a pair of wooden legs wearing stockings exactly like Fay's. Papa is duped by the shocking stockings—and Fay and Ed escape. They start off in the ferris wheel, but are frustrated in their joy by Chester, the villain, who carries off Fay and sets out to sea with her in a row boat. The ferris wheel is stuck in mid-air. Ed, frantic, leaps out of the wheel into the ocean, rescues Fay, and wins the everlasting gratitude of papa.

MAJESTIC.

HEARTS AND FLOWERS (Aug. 31).—Alfred Wantez, a violinist, takes farewell of his wife, Olga, and their boy, Billy, to go on a concert tour. On the way to the train, he is attacked by a tramp, who knocks him senseless, steals his clothes, and, having put them on, boards the train. The train is wrecked. The tramp is buried for the dead musician. Olga receives word of her loss. Meanwhile, the violinist has been discovered and carried to a hospital. On his recovery from his injuries, his memory remains a blank. Several years later an itinerant musician wanders into a seashore community, whither Dr. Allen, who has taken a strong interest in the widowed mother and her boy, has sent Olga and little Billy. The children follow the violinist. Billy tags along with the rest. The strains of "Hearts and Flowers" bring Mrs. Wantez out of her cottage. She sees Billy and his father walking hand in hand at the head of the little procession. The first shock of joy fades into bewildered sorrow, when she finds that her husband has no memory of either her or his son. Dr. Allen performs an operation upon Wantez's brain and he is restored, sane and happy, to his wife and child.

FALSTAFF.

GLORIANNA'S GETAWAY (Aug. 23).—Glorianna, who was the colored maid of an actress, did not like work. The actress was engaged to a well-known young artist and he invited her to be his guest at the costume ball of the Kit-Kat Club. The actress accepted the invitation. The young woman had an elaborate costume for the occasion and Glorianna in secret, much admired it. On the evening of the ball her mistress called up on the phone and instructed the maid to inform the artist when he arrived that she could not attend the dance, because the managers of her show had most inconsiderately arranged for an extra rehearsal after the night's performance.

This message arrived about an hour before the appearance of the artist and in that time Glorianna yielded to temptation, and decided to attend the ball. She donned the costume and mask, whitening the exposed portion of her forehead with polish used for white shoes, and when the artist appeared he thought it the actress. He was rather surprised at her coldness. She spoke but a few words, and so much in love was the young man, that he simply remarked, "How mellow your southern accent is tonight, dear." Unfortunately for Glorianna, the rehearsal was called off and, the actress hurried home. She got a glimpse of her sweetheart with a woman whose costume was hidden by a long cloak and whose face was concealed under a mask, shooting down the street in a taxi. The actress was jealous and determined to humiliate him. She followed to the ball and found her fiance and the strange young woman seated in a secret corner. Angrily the actress tore the mask from the rival's face, exposing Glorianna. The maid made a hasty exit, while the young artist explained the circumstances to the actress and finally won her forgiveness and they laughed heartily together over his never having penetrated Glorianna's disguise. In the meantime, Glorianna hurried home, changed to her own garments, and departed, after leaving this note for her mistress: "I quit my job before you fire me. But I sure did have one grand time. Glorianna."

THAT POOR DAMP COW (Aug. 27).—Prof. Leander was one of the famous characters in the little city in which he lived. He was noted as a collector of curios and it was a matter of common gossip that under one of the rooms in his house was a wonderful subterranean vault, which was filled with many artistic treasures, therefore when a local reporter received a tip that a new gem was to be added to the professor's collection it made a fine item. The news was published and no one read it with more interest than did two "gentlemen of leisure," who were looking for a chance to gain wealth without honest toil. They determined to go to the professor's house and get some of his treasures.

While they were making preparations, the heir received his gift, and it came as a sad surprise. It was not a priceless jewel; it was simply a cow. The professor told his servant to take the cow to the police station, but the servant was stopped on the way for not having a "permit" saying he could take the animal through the streets. The servant brought the cow back and tied her to the front porch. His disappointment and sorrow wore upon the professor and he took numerous drinks in an effort to forget his troubles. Later in the evening his disposition became more mellow, and when a storm came up he saw the cow out in the rain and shed tears. He brought her into the house, went to sleep on the sofa himself while the cow browsed around.

Later in the evening the two "gentlemen" entered the house by a side window, found the entrance to the vault, opened it and descended the stairs. They were feasting their eyes upon the treasures and selecting the ones they thought most valuable, when the door of the vault, which was in the floor of the room above, was suddenly slammed shut. They tried to open it but failed. The cow had wandered into the room and stumbled against the door, slamming it shut and then had gone peacefully to sleep on the woodwork, effectually preventing the escape of the intruders. The frenzied work of the excited men awakened the professor, who came in with a revolver to investigate. He summoned assistance and turned his visitors over to a husky policeman, who, after looking over the captives, said that there was a reward of $5,000 out for each of the men and that the professor had every reason to feel pleased with his night's work.

So the poor damp cow was a successful investment and paid the professor many times over for his kindness in bringing her into the house when she was exposed to the pouring rain.

THAUHOUSER.

IN A JAPANESE GARDEN (Aug. 22).—A pretty little figure entered from the quaint Japanese pavilion. It was Mimi San, the daughter of an old Japanese noble, who was stern and unyielding as the Samurai clan, from which he sprung. Mimi San was in love, and the lucky mortal was a young American lieutenant, who was waiting for her nearby. At first it seemed as though the girl would be unable to meet her sweetheart, for her parents had other plans for her, and a watchful attendant followed her. But the demure little girl dropped her fan in the water and the unsuspecting servant returned to the pavilion to replace it, leaving Mimi San free to fly to the arms of her lover. The attendant returned and discovered the girl's secret. For an unchaperoned girl in America to receive the attentions of a young man means nothing, but to a girl of high class in old Japan it meant death. The servant, trained from childhood to guard his master's interests, hastened to the noble and told him the news. The lovers were torn from each other's arms and hurried by guards into the pavilion.

Judgment was pronounced by the father upon his daughter: she must take her own life. The fatal knives used in Japan from time immemorial were placed in her hands. Vainly Mimi San and her sweetheart pleaded for mercy, but the stern judge refused to listen to them, and Mimi San, despairing, obeyed. The little form fell lifeless to the ground, and the young American was carried to the beach and put into an open boat.

Then the young American awoke. ... For he really wasn't a naval officer at all, and Mimi San and all the other people were only dream characters. He was a sixteen-year-old boy, who was crippled since childhood. One of the possessions which he prized most was a miniature Japanese garden, which he kept on the table in his library. It was very cleverly built by a large tree whose oddly-shaped branches stretch out over a shrine. Between the slopes of the two little hills water is seen which spreads out into a little pond in the foreground. An arched bridge spans the narrow stretch of water. One-legged cranes stand on the shores, and the surface of the pond is partly covered with broad leaved aquatic plants. Stone lanterns, standing high from the ground are at each end of the bridge. Beside a boat on the pond is the figure of a man. Near the pavilion are the figures of a man and woman. A little removed from them is another man's figure with an umbrella. Across the bridge by the shrine is the kneeling figure of a woman.

SNAPSHOTS Two Parts—Aug. 24).—A banker in a country town, ambitious and unscrupulous, craved more power and wealth and he determined to steal the funds entrusted to his

(*Continued on page* 1558.)

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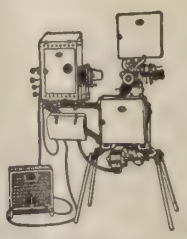

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(*Continued from page 1554.*)

care. The dishonest cashier proved to be a ready tool, and agreed to flee to South America and accepted the blame for the bank's shortage in return for a share of the spoils. The plan was carried out, but, despite all efforts of the police, no clue could be found of the missing man. One person in the town suspected the banker of complicity in the crime. It was the old editor of the town newspaper. With only suspicion for justification, yet feeling morally sure of his right, he conducted a series of attacks upon the banker, until the rich man sent an emissary to the editor with pretended expressions of sympathy. The emissary pressed upon the editor a sum of money sufficient to keep the paper going for several months and secured in return a promissory note which would enable the banker to seize his opponent's plant at any time he might desire.

The editor's daughter left town to visit her aunt in New York, while the banker received a letter from the guilty cashier, who calmly stated that instead of going to South America he had stayed in New York and that unless the banker met him in New York the following day that he would confess to the police. The banker left for New York at once. The editor's daughter visited the park with her little cousin. The youngster was the proud possessor of a small camera and insisted upon taking the girl's picture. Then he wandered off and took other snapshots of famous spots in the park, one of these chanced to also show the banker handing money to his confederate, for the two men had met in the park for their conference. All would have been well, but the boy, putting down his camera for a moment, mislaid it, and later picked up a camera which he thought was his, but belonged to a young man who was taking pictures in the park with a friend. The two cameras were mixed, and when the films were developed there was bewilderment all around.

The small boy was much disgusted, but his girl cousin found much to admire in the young man's picture on the film, while the young westener who beheld her picture was much impressed. The girl left for home, and the young westerner saw her just as she was about to pass through the train gates. He rushed forward, but the gates shut, and the guard said he didn't know the girl or the station she was bound for. When he found her, the picture of the banker handing money to his accomplice was sufficient to save the old editor from losing his newspaper and to secure punishment for the guilty men. The young westerner's wife isn't a bit jealous of "the girl in the picture," because she's that girl!

BEAUTY.

UNCLE HECK, BY HECK (Aug. 28).—Bill Jones and his wife live with Mrs. Jones' mother and old maid sister. A letter comes to Bill from Uncle Heck. He is coming to pay his nephew a visit, but he "haint goin' to spend a durned red cent." Naturally, none is enthusiastic about the coming of the tightwad. In due time, Uncle Heck arrives and goes to Bill's office, bedecked in all the sartorial splendors of the small town sport. Uncle Heck flirts with Bill's stenographer, and she nearly laughs herself into hysterics over his make-up.

Later, Uncle Heck departs to run around town. He imagines himself a regular Beau Brummel and when a smartly dressed woman smiles at his appearance, he flatters himself she is flirting with him. He speaks to her and is soundly buffeted by a hand-box which the lady carries. Another woman laughs as Uncle Heck goes by and he is smartly belabored with a parasol. He little dreams that his assailant is Bill's sister-in-law. He attempts to flirt a third time but the object of his attentions happens to be Bill's wife, who has him arrested. Uncle Heck calls up Bill, who comes and bails him out. Bill persuades his uncle to go to his (Bill's) home and wait until he can arrive.

When Uncle Heck is ushered in, the ladies nearly collapse and Uncle Heck is perilously near apoplexy. Upon recovery, Uncle Heck offers his entire bank roll if the women will promise not to tell Bill of his uncle's flirtatious tendencies. Bill comes on the scene just as Uncle Heck is dividing the money. Uncle Heck tells Bill he was only joking about "not spending a durned red cent." To prove this he pushes some money into Bill's hand and Bill jumps to the conclusion that Uncle Heck is, after all, a gosh-dinged sport.

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GREEN APPLES (Aug. 31).—Herbert Astor is preparing a thesis, and, seeking quiet he moves into a country bungalow, that he may give his best efforts to his work. The bungalow he selects is adjacent to the home of Madeline Selfridge, who seeks to be a philanthropist. She corrals half-a-hundred newsboys and gives them an outing at her place. Goodby, peace and quiet for Herbert Astor, for the young urchins from the city make the welkin ring with their shouts and laughter. The boys discover an apple tree bending low with unripe fruit. The horde of youths descend upon the tree and they eat their fill of green apples. That night, there are acute pains in each of the newsboys' tummies. A hurry call is sent for a doctor. Young Astor, who is a physician, responds. Pains are assuaged and quiet restored.

But in the meantime, Astor has formed an acquaintance with Madeline. From that time on "the doctor guy" becomes the hero of the boys, as he is with them daily. He has forgotten his thesis and he and Madeline are together daily. Then Astor is hurt when he falls while helping the boys explore a rugged bit of nearby country. The youths carry him with all haste to Madeline's house, where she does what she can to relieve his suffering. Convalescent, Astor discovers his love for Madeline and makes it known to her. What follows insures ensuing happy summers for the newsies and ensuing happy years for Madeline and Astor.

AMERICAN.

THE DIVINE DECREE (Two Parts—Aug. 30).—The families of Darby and Burson live together in a squalid tenement. Both Darby and Burson ply the same trade. They are housebreakers. The two work always together. Darby has a daughter, Dora, Burson a son, Tom. The children are playmates, and ignorant of their fathers' occupation. Dora's mother dies and the girl is taken to the country and placed in the care of Aunt Jane. Then comes a day when luck goes against Darby and Burson. They are caught red-handed and sent to prison.

Fifteen years elapse. Dora, grown to a beautiful young girl, lives in the belief that her father is seeking his fortune in Alaska. Tom, too, has grown, but the environment of the tenement has made him a thief.

At length, Burson and Darby are released from prison. Darby seeks Dora at the farm house. The reunion of father and daughter is joyful. Burson returns to his old tenement, where he urges his son Tom to forsake the life of crime which he is leading. Tom laughs at his old father. Tom is in the act of committing a crime when there appears to him a vision of his little playmate of years gone by. The vision has the power of dissuading the youth from a criminal career. He starts in search of Dora, whom he finds in the little home in the country, and the old affections are aroused.

THE SPIRIT OF ADVENTURE (Sept. 3).—Dick Barrows, a young bachelor, believes that the spirit of adventure is dead. He chances to look out of his window, where his apartment overlooks a corner of a park. He sees a woman beautifully gowned and as he watches, a man, villainously black-bearded, seizes her by the arm. The woman attempts to free herself in vain. She draws a revolver, but the quick hand of her assailant snatches it from her grasp. The woman is seized and bundled into a waiting taxicab.

Dick Barrows rushes to the scene of action. The taxicab has gone. But on the grass Dick discovers a dainty vanity-box which the woman had dropped in her struggles. The box contains an assortment of rare and priceless jewels. Dick is convinced that there has been foul play. He notifies the police and again looks out of the window. The taxicab has returned. The bearded man is searching for something. Again Dick rushes to the scene, arriving as the taxicab is speeding away. Dick follows on foot, running as fast as he can. Then he seizes a small boy's bicycle and pursues the fleeing taxi. It stops in front of a skyscraper. The man alights and hurriedly enters. Dick follows. In a room high over the street, he comes upon the bearded man and the smartly gowned woman. She is handcuffed.

Dick is impelled with a desire to rescue her,

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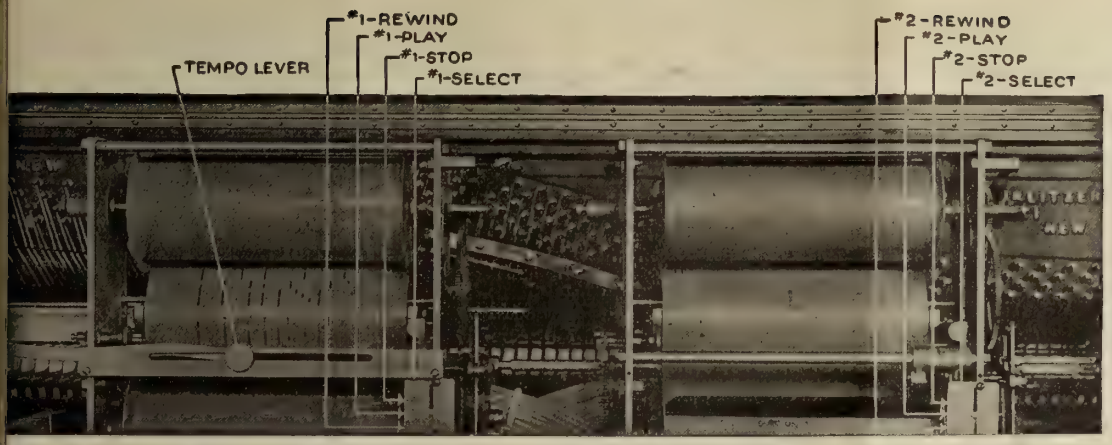

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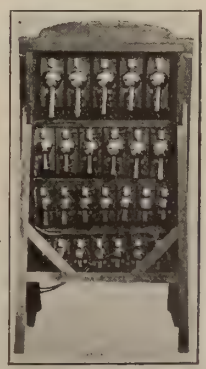
The power is derived from dry-cell batteries incased in base of piano and invisible, the up-keep of same being next to nothing per year. The bells are also well adapted for cabarets, dance halls, restaurants, cafés, amusement parks, skating rinks, etc.

We offer the BELL POSTER FRAME at an astonishing low figure in order to quickly introduce them. Send for special introductory offer.



Back View

Territorial Rights For Sale ***Sold on Monthly Lease***

THEATRICAL SALES CO., 237 WEST 47th STREET NEW YORK CITY

when the disclosure is made that the bearded man is a detective and that the beautiful woman is none other than a notorious jewel thief. Dick hands over the vanity-box to the detective, the last link in the chain of evdence against the woman is forged. She is hurried away to her fate while Dick returns to his home.

PATHE EXCHANGE, INC.

PATHE NEWS NO. 65 (Aug. 13).

Pathe's Paris Fashions—Afternoon wear. (In natural colors.) 1. Loose fitting coats and high collars are all the vogue. 2. A deep shade of green is much worn by well dressed women. 3. Startling effects in colored checks are noticeable.

West Roxbury, Mass.—Scotch lassies in kilts make a picturesque show at the big outing of Boston Scotsmen at Caledonia Grove. Subtitle—1. Nimble dancers contest for prizes.

Richfield, Cal.—An entire passenger train on the Santa Fe Railroad is deluged with burning oil and destroyed when it collides head on with a runaway oil car. Subtitle—1. A wrecking crew makes frantic efforts to remove the burning oil car from the tracks.

Plattsburg, N. Y.—Armored automobiles arrive at the military camp at which business men of New York, Philadelphia and Boston are learning to be soldiers. Subtitles—1. The amateur soldiers are given their equipment. 2. The third man in the center line is Mayor Mitchel, of New York. 3. Learning the manual of arms. 4. Dudley Field Malone, Collector of the Port of New York (right), talks with some camp officers.

New York City—A golden auto caravan, carrying more than $50,000,000, consigned to J. P. Morgan & Co. as part payment for war supplies purchased by that firm for Great Britain, arrives at the U. S. Sub-Treasury, where its wealth is deposited. Subtitles—1. The mounted police who guard the fold have difficulty in clearing the streets. 2. About $20,000,000 of the consignment is in gold coin packed in small boxes. 3. The gold is carried into the Sub-Treasury on small trucks.

Birmingham, England.—"A cartridge made by a wife may save a husband's life" is the watchword of the patriotic women who have taken their soldier husbands' places in the great ammunition factories here. Subtitles—By almost a year's practice in the making of ammunition, the women workers have acquired much skill. This is how the explosive is placed in the shell. 2. Fixing the bullet.

New York City—This is absolutely the latest fashion. Gaze on this venturesome miss as she blithely trips through Central Park with her hosiery rolled down over the tops of her dainty shoes. Subtitle—1. There are some people who may not approve of this method of encasing one's limbs, but it's comfortable—take the young lady's word for that!

Pittsburgh, Pa.—Mayor Armstrong, of this city, loosens a ribbon thereby officially opening the $1,000,000 New Point Bridge, which connects Manchester and the lower Northside with the "Point" district. Subtitle—1. A parade passes over the bridge after the structure is opened to traffic.

New York City—Pounding the sidewalk with their nightsticks and blowing their whistles are becoming obsolete methods of signaling for the New York police. Now they're learning the "wig-wag" with flags from a Navy Department instructor. Subtitles—1. The police boats are most formidable now with their new rapid fire guns. 2. Testing a police boat searchlight in the shadow of lower Manhattan's skyscrapers.

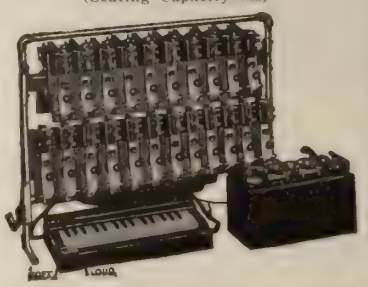
London, England.—More than 4,000 troops march through Fleet street on their way to a remarkable outdoor prayer service conducted by the Bishop of London on the steps of St. Paul's Cathedral on the anniversary of Britain's entry into the European war.

DEAGAN

Electric Unaphone Kills Competition

One Exhibitor writes of it

"Chickashaw, Okla., May 7, 1915.
"When I bought my Unaphone there were four other shows here. Now there's just one little store show left to compete. I play to capacity all the time. The Unaphone did it.
"Prop. Sugg Theatre."
(Seating Capacity 900)



Deagan Electric Unaphone No. 2308
Size 34 x 26 x 12 in. Weight 100 lbs.
For STREET, LOBBY and PIT

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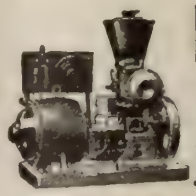
An odorless powder paste that is clean; handy; vermin proof; usable in open or closed container, and just the thing for theatre and road manager and agent. Quart package size, 25 cents; five packages, $1, postpaid.
MADIGAN POWDER WORKS, Clarksville, Ia.

CAILLE
Ticket Office Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE BROS. COMPANY, 1001 Amsterdam Ave., Detroit, Mich.



Good Light Means Big Crowds
The Sandow Moving Picture Electric Light Plant gives perfect light any time you want it, at 1-10 the cost of public service. Light enough to ship as baggage. Carry your own electric lights. Catalog 201 tells you how and how much. Want it?
Detroit Motor Car Supply Company, Detroit, Michigan.

EXHIBITORS. We offer the following bargains subject to prior sale:

446 Opera Chairs at 75 cents each, factory price, new, $1.40 each, birch mahogany finished, 396 chairs, veneer olive green finish with hat racks, 90 cents each, factory price, $1.57 each. Both lots are 18-in. with wooden arm rests, and are guaranteed same as new. A modern, up-to-the-minute chair, suitable for the finest house in the country. Will not split either lot.

Two slightly shopworn Simplex Machines, new, never used, at $200.00 each, Two Power's No. 6 A, with loop setters, used about six months, perfect, at $145.00 each. One No. 6A with Loop Setter, 110 V. Motor and drive, etc., slightly shopworn, never used, $225.00. Two No. 6 machines, used but perfect condition, $105.00 each. Two used No. 5 machines, perfect, $70.00 each.

All of the above are guaranteed to be bonafide bargains. Will ship with privilege of examination on receipt of 20% deposit. Money refunded if not satisfied, less transportation charges. All machines are furnished with lenses to suit. No Rheostats.

STERN MANUFACTURING COMPANY, 109 N. 10th St., Philadelphia, Pa.

CHAPLIN COMEDIES
We have a large list of Brand New Prints of CHAPLIN COMEDIES. No JUNK AMONG OUR STOCK. Book them and clean up. Get List.

Our EASTLAND DISASTER
is booking Fast and getting the Money everywhere. We have the REAL THING. Book it.

We offer FOR SALE NEW or USED copies of CHAPLIN COMEDIES, send for Complete List, Also have 1 Print Lusitania and Commercial Reels For Sale.
WYANDOTTE FILM SUPPLY CO., 274½ N. High Street, Columbus, Ohio

HERE IT IS
Motors for moving picture machines.
110-60 Alternating Current, $14.00
110 Volts Direct Current, 12.00
Furnished complete with speed lever giving a speed range of 50%.
Immediate delivery for cash with order.
These motors you can attach yourself.
We manufacture Motor-Generator Sets.
FIDELITY ELECTRIC CO.
LANCASTER, PA.

If your Panoramic and Tilting Tripod are not as good as this one—YOU ARE WORKING AT A DISADVANTAGE. If your Tripod and head are not like this—It is not as good. SHALL WE PROVE IT?

UNIVERSAL TILTING AND PANORAMIC TRIPOD

Wide spread top legs give truss strength and rigidity. Segmental slide prevents twitching.
Panoramic table quickly changed to any position. Position locking devices. Snap handles cannot fall off. Deep cut worms and gears insure long wear.

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NEW ORLEANS, LOUISIANA.

AMUSEMENTS

JOSIAH PEARCE,
J. E. PEARCE
F. W. PEARCE

New Orleans, La. July 27, 1915.

Mr. C. Douglad Danford,

Atlanta, Ga.

Dear Sir:

We have your favor of the 19th. The results that we have obtained from the Arc Controller which we recently installed in the Tudor are such that we have another one on the way for that same theatre and have ordered controllers for the Trianon and Bijou Dream which will make six controllers in all which we will have in use very shortly.

We find that a great saving in carbons is accomplished by this machine and through the fact that we do not have any freezing of the carbons you can readily realize that it is a saving on the electric bill not saying anything at all about the satisfactory light that is always maintained on the screen. We know that you will be well satisfied if you install this controller on your machines.

We trust this will be of value to you.

Yours very truly,
Josiah Pearce & Sons.

JEP/GRB

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Send for Catalogue "W"

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.

TYPHOON FAN CO.
1544 Broadway, N.Y.

AN INTIMATE STUDY OF BIRDS (Part Six Pathe—On the same reel with "Colonel Heeza Liar at the Bat"—Aug. 30).—The carrier pigeon is shown here in close up views. It's a very exclusive bird, and its discourtesy amounts almost to violence when birds of less breeding try to chirp up an acquaintance. It lays but two eggs at a time, which, after seventeen days, are hatched. When the fledglings are a few days old the pigeon fancier places a ring on each of them for identification. When the little ones are old enough to fly their training begins. They are taught to come out and fly around when a flag is displayed. When their exercises are over they fly back and greedily peck their supper.

PICTURESQUE FRENCH GUINEA (West Africa) (Globe—Aug. 30).—On the west coast of Africa, between Sierra Leone and Portuguese Guinea, lies the valuable colony, French Guinea. While the coast lands are low, eighty miles inland the mountain scenery is superb. A series of magnificent falls is here shown, churned into feathery whiteness like crumbling chalk, roaring and rushing to the river bed below. Another scene shows a background of dense and luxuriant vegetation, through which the diverging waters may be seen forcing their turbulent way in a series of smaller falls and cascades into a rock-terraced pool. Another feature is the giant rocks being worn away through the ages, slowly but surely by the persistent attack of the current.

THE MARCENAY FISH PONDS (On same reel as foregoing).—In the beginning of the winter months the ponds are run dry, only a small channel in the middle being left. The fish are then gathered into this. When the sluice is opened the water of the pond runs out and carries with it over 1,000 pounds of fish. Any fish which may have resisted the current are pushed in by means of a net. When all the fish have been placed in the preserves they are taken out with nets as required, the rest allowed to feed and grow fat for the "ultimate consumer." A large net haul, and a closeup view of two fine specimens of carp are also shown.

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Miscellaneous Feature Films

GREAT NORTHERN FILM CO.

THE DOCTOR'S SECRET (Multiple Parts).—Beatrice Morgan's father, Prof. Morgan, discovered a formula for the cure of cancer, which formula is known only, besides himself, to his daughter. His assistant, Jackson, is desirous of obtaining the formula and when caught in the act of trying to steal it he kills his master. Her father's death preys heavily upon Beatrice's mind, and she takes a trip to Paris. Jackson, disguised, and his sweetheart, Violet, follow her. Beatrice is fatally injured in an automobile accident upon her arrival in Paris, the consequence of which is that she loses her memory. At the hospital, Violet applies for a position as a trained nurse and attends Beatrice, hoping that way to get possession of the secret formula.

Some time later, Dr. Heppel, under whose treatment is Beatrice, takes her to his mother's home to convalesce. In her sleep one night she walks into the laboratory and writes the formula upon the blackboard. Jackson, who is on the spot, is about to obtain his aim, when he is arrested by the police, summoned by Dr. Heppel, who thought burglars had entered. Upon the sight of her father's murderer Beatrice's mind suddenly clears, and subsequently she is happily united with the doctor.

V-L-S-E, INC.

THE WHEELS OF JUSTICE (Vitagraph—Four Parts—Aug. 23).—At a fashionable reception, Ralph Brooks falls under the influence of Rita, the designing wife of John Reynolds, a wealthy broker. By relating untrue tales of brutality on the part of her husband, she awakens the young man's sympathy, and this gradually develops into a mad infatuation which neither his mother nor Julia, his sweetheart, seem able to dispel. Rita and Ralph decide to elope and she robs her husband's safe before leaving. "Red" Hall, a crook, enters the house and sees her at the safe. Reynolds discovers his wife and in a furious quarrel, is shot by Rita. She sees Hall, and at the point of her gun, the desperate woman holds him there while she calls the police, intending to accuse him of killing her husband. Ralph arrives and experiences a revulsion of feeling towards the woman. He spurns her, and enraged, she orders the burglar to escape, then turns the gun on Ralph. The police arrive and on her accusation, arrest him for the crime. Her testimony sends him to prison for twenty years. There he is the means of reforming his cellmate, "Tug" Riley. Later, Tug and Ralph escape from prison and reach the city in safety. At the same time, several other convicts escape and seize an automobile. Their pursuers, the keepers, telephone ahead to the bridge-tender, who opens the draw. The car plunges into the river and its occupants are drowned. Meanwhile, Rita, being blackmailed by Hall, is ordered to hold a masquerade ball. Hall plans a big robbery and secures Riley's pretended assistance. In a sensational manner, Riley turns the tables on Hall and the crook is "caught with the goods." Rita breaks down and confesses all. Ralph is taken back to prison with Riley and Rita but is later pardoned and happily reunited with his mother and sweetheart.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 16—"The Path of Peril"—Two Parts—Aug. 16).—Through the tunnel of the mine went the dingy little electric motor, bearing Esther and Quabba, the hunchback. Behind them, blundering through the darkness, came Luke Lovell, the gypsy outlaw, and the ne'er-do-well, Blair Stanley. While this was taking place Vivian Marston, feigning unconsciousness, was floating upon the sea. It was a desperate chance she had taken. She had done well, she thought, to take the path of peril to find the diamond by throwing herself in the arms of Arthur Stanley, alias "John Powell." So Vivian sighed with vague contentment and clung, seemingly unconscious, to Arthur, as they were hauled into the lifeboat. Meanwhile, the motor of the little mine engine upon which Esther and Quabba were riding stopped. Quabba tried to bring his knowledge of the workings of street pianos into repairing a balky electric motor.

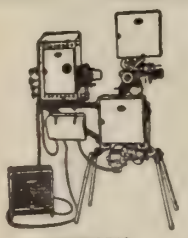
"Do be careful!" cautioned Esther, pointing to a sign at the side, which read: "Danger! Blast ready!" The hunchbank worked feverishly to get the motor working again. Suddenly Esther heard footsteps, and cried, "They are coming." A murderous look came into Quabba's eyes, as he murmured, "This time I kill them. Wait and see."

Pushing and panting, he drove the heavy little machine down the tracks. Then he rushed back under the electric light, and seizing the blast battery by its leather handle, and uncoiling the loops of wire, he slipped back through the darkness, calling in a whisper to Esther to crouch in concealment with him behind the motor. Luke and Blair pressed forward. Quabba, a hundred yards away, shielded by the motor, drove the plunger of the battery down. There was a deafening crash. Whatever had been the matter with the motor, the jar of the explosion had settled the loosened wire back in place. When Quabba and Esther clambered aboard, it set off like a live thing. Far, far ahead gleamed daylight. That night Esther and Quabba told their story by the fire in the shack of the kindly mine boss. A search party, sent back to investigate the fate of Lovell and Blair, had returned without having found any trace of the girl's enemies.

Meanwhile, on Santa Barbara Bay, Vivian Marston reclined in a steamer chair, piled with pillows, upon the deck of Arthur's yacht. Arthur bent over the woman and murmured:

"I would give you anything in the world!" She replied that she would like to have the diamond from the sky.

Marmaduke Smythe dreamed that a savage leered at him through a monocle. Even as he was about to scalp Marmaduke, the latter was conscious that his would-be murderer was attired in a faultless dress-coat. Then the lawyer woke with a shriek, and discharged his gun into the thicket. When he investigated, there lay the corpse of his foreman, a great green frog. And nearby gleamed upon the bewildered sight of the English barrister the diamond from the sky.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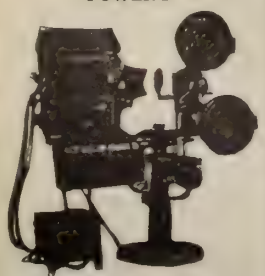
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ORGANIST—Union man, now playing largest organ devoted to pictures. 50 stops, 4 manuals —familiar with Kimballs, orchestra pianist. Organist, care M. P. World, Chicago, Ill.

MOVING PICTURE MAN—Negative, positive developer. Formerly charge of laboratories. Good knowledge of moving picture business. Can furnish references. No objections going out of town. M. Pender, 221 27th St., Brooklyn, N. Y.

STORY AND SCENARIO—Active New York newspaper man, story and scenario writer of artistic ability, with highest newspaper connections, desires to identify himself with first-class film company in vicinity of New York. Moderate salary to start. Owns and operates his own motor car. F., care M. P. World, N. Y. City.

EXPERIENCED CAMERAMAN—Desires position, travel anywhere. Sober, reliable. A. M., care M. P. World, N. Y. City.

RELIABLE OPERATOR desires position, Pennsylvania. Married; long experience; unquestionable references. Last five years at same house. Give you A-1 projection. Reliable Operator, care M. P. World, N. Y. City.

WHO WANTS—The services of a clean-cut young man as manager of moving picture theater, who is twenty-eight years of age. Has had ten years' experience and can furnish best of references. A Brooklyn or New York City connection preferred. Address Hustler, care M. P. World, N. Y. City.

MANAGER—Desires position with one of the better motion picture theaters. College graduate, twenty-seven years of age. Previous successful experience and complete familiarity with all details. Best of references as to business and executive ability. Willing to accept moderate salary until results are shown. Address Ability, care M. P. World, N. Y. City.

FILM EXCHANGE MANAGER OR ROAD MAN, THOROUGHLY COMPETENT, EXPERIENCED EXCHANGE MAN, SEEKS POSITION WITH RELIABLE COMPANY. WOULD ADVANCE BIG FEATURE. AGE, THIRTY-THREE. BEST REFERENCES. H. E. WALTERS, 16 EAST 9TH ST., CINCINNATI, OHIO.

HELP WANTED.

WANTED—Director, cameraman and members; also equipment for motion picture production company. Box Six, Marlborough, Mich.

WANTED—First-class artist who can design and make details of construction and direct painters, in leading eastern photoplay studio. Also property men, stage hands, electricians, etc. Address Progress, care M. P. World, N. Y. City.

WANTED—Operators in each town and city to sell moving picture eye-shields. Something new, patented Jan. 26, 1915. Send 50c for sample pair. Address Robert Dillon, 1021 Winter St., Phila., Pa.

BUSINESS OPPORTUNITIES.

OFFERS INVITED—From all first-class concerns who will produce historical, religious, comedy, etc., films. Especially for South American trade. P. O. Box 26, San Francisco, Cal.

STUDIO FOR SALE—Completely equipped with scenery, lighting and props. Ten minutes from Times Square. Must sell quickly. Price, $5,000. A. Terry, 412 West End Ave., N. Y. City. Phone Schyler 9367.

IT'S FREE, Mr. Manager. Just a post card will get it. The story of a theater manager who cut his weekly expenses an average of $50 each week and increased his attendance over 25 per cent. at a cost of about fifty cents per week. It can be done by any manager anywhere. Drop a card today to P. O. Box 144, Statesville, N. C.

SPREAD OVER your old wood or cement floor a San-o-tex floor. One that is sanitary, fireproof, germproof, spread plastic one-half inch thick, without seams or joints. Not slippery, pleasing in appearance and reasonable cost. No machinery needed and materials purchased in the open market. Instructions how to make and spread San-o-tex sold outside this district, $3. Learn and have a good income contracting San-o-tex fireproof, sanitary floors, for theaters, offices, kitchens, hospitals, etc. San-o-tex Co., Walnut St., Washington, Ind.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATER—Near Chicago, owners only, give full particulars. P. S., 428 So. Harvey Ave., Oak Park, Ill.

BUY OR LEASE—Picture show seating 300 or more. Full particulars, including opposition. Carl Duncan, Killbuck, Ohio.

WANTED—To rent or lease, at once, picture house in small city in eastern state. Success, care M. P. World, N. Y. City.

WANTED—To lease, moving picture theater seating 300 to 500, with option of buying. M. W. White, Hot Springs, Va.

WANTED—To lease or buy, motion picture theater, town of 15,000 preferred. Others advise what you have. Address O. J. Lambiotte, 309 Wallace Ave., Crawfordsville, Ind.

THEATERS FOR SALE OR RENT.

FOR RENT—In Youngstown, Ohio, 1,500 seat house to be built in the best possible location with all the latest improvements. Would not this be an addition to your chain? Write or wire for further details. The Realty Trust Co., Youngstown, Ohio.

THEATER—With stage, 900 seats, full equipment, centrally located in Newark, to lease or half partnership with owner of building. Only parties with money need reply. Immediate possession. Address N. M. care M. P. World, N. Y. City.

MOVIE, $10,000—Located in town about 25,000 inhabitants; central part of State. Seating capacity 800, standing room for about 150. 5c and 10c admission. Six days week. Expenses, including manager, about $330; receipts about $450-650. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MOTION PICTURE HOUSE, $6,500—The leading house in town of about 8,000 inhabitants. This house is capable of making $6,000-$7,000 year profit. Will you be the fortunate one to get this opportunity? Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT—Up-to-date motion picture theater. Best location, without equipment. Capacity 265; $35 per month. Long lease, including five-room flat, modern. Location Shelbyville, Ill. Write W. E. Hahn, Warsaw, Ind.

FOR SALE—Theater lease and equipment in good town, 8,000 to draw from. Capacity, 800. Big snap. Have other business. Address Dr. H. S. Rosenholtz, International Falls, Minn.

EQUIPMENT FOR SALE.

3,000—Used opera chairs some as good as new, I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.

FOR SALE—Two Power's 6A machines nearly new. Cheap for cash. Also carry large stock of carbons all makes. Webster Electric Co., 717 9th St., Washington, D. C.

6A MACHINES—$185. 110 volt compensarcs $42. 220v compensarcs, $52. Never used. In original boxes. Alden, 812 Walnut St., Philadelphia, Pa.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—Two Power's No. 6 machines complete equipment, only slightly used and all perfect. $125 each. One complete Power's 6A, with 110-60 motor, perfect condition, $165. Four 110-60 compensators G. E. and Bell-Howells at $25 each and fully guaranteed. 9 x 12 Mirror Screen, perfect condition, $175. Stelzer Bros., 417 Broadway, Lincoln, Ill.

A WAGNER rotary converter, 220 volt, single phase, 35 ampere capacity, slightly used, guaranteed in A-1 condition, $175. General Electric Mercury Arc Rectifier, 30 ampere capacity, complete with tube, guaranteed A-1 condition, $150. Exhaust Fan, 24-inch, 220 volt D. C. with speed regulator and reverse, never used, $60. Used fans, G. E., 12-inch, 110 or 220 volt D. C., $5 each. 20,000 imported French carbons, 5/8 x 6, $14 per thousand, $1.50 per hundred. Send postal M. O. for amount required today. J. H. Hallberg, 38 East 23d St., N. Y.

850 HARDESTY Seating Co. seats for sale cheap. E. J. Horn, Canal Dover, Ohio.

CHAIRS—Shop worn, odd lots, factory patterns, second-hand bought and sold everywhere. Empire Exchange, Corning, N. Y.

FOR SALE—Edison Exhibition, $50; one Standard, $50; Edison type B, $95; 200 new folding chairs, 50c; 100 reels, $3 and up. Olson Bros., Wichita, Kans.

WE BUY and sell new and second-hand theater and folding chairs. Atlas Seating Co., 501 Fifth Ave, N. Y. City.

TICKET MACHINE—Made by National Cash Register, used four weeks. Cost $160, sell for $115 cash. Act quickly. S. B. Leland, Montpelier, Vt.

POWERS 5—For sale, brand-new, complete road outfit, mirroroid screen, slide, etc. Enterprise gas outfit. Bargain. H. M. Atwater, Norwood, N. Y.

ATLAS SEATING CO., 501 Fifth Ave., N. Y. Greatest theater chair bargains ever offered on new and used opera and folding chairs. Southern exhibitors save your money by getting lowest freight rates to all points south by railroad or steamer. Write for bargain prices.

CAMERAS WANTED.

WANTED—To buy Pathe motion picture cameras. Good prices paid for second-hand Pathes. Los Angeles Mot. Pict. Co., 215 E. Washington St., Los Angeles, Cal.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

URBAN CAMERA—Used only a few weeks. Guaranteed same as new. Carl Zeiss Tessar lens F. 3-5. Two magazines, 350 feet each. Ship for examination. Operator, care Alma Theater, 5352 Wentworth Ave., Chicago, Ill.

AMATEUR CAMERA, $30—Vista F. 3-5 lens, $60. "Jura," $50. Pittman, Jr., 200 foot, $90. Prestwich type, $150. Pittman Professional, $200. Printer, $25. Home projector, $50. Ray, 326 Fifth Ave., N. Y. City.

WANT OFFER—One genuine DeBrie camera complete in every detail, good as new. Five-ply teak wood. Front shutter adjustment, front dissolve and focus, also magnifying tube, speed indicator. Double dial exposure and footage indicator, punch, gear shift. Finder Bausch & Lomb Tessar I. C., 50 and 75 M. M. lenses, sun shades. Four 400 ft. magazines, two genuine cow hide carrying cases, shoulder straps, tripod, tilt and case. Camera is non-static and the finest equipment of its kind. Photographer, 405 11th St., N. W., Washington, D. C.

FILMS FOR SALE OR RENT.

FIFTY three and four reel subjects for sale at a bargain. David J. Borun, 556 East Water St., Milwaukee, Wis.

FOR SALE—Big line of features and single reels. All have posters and in good condition. Afco Film Service, Saginaw, Mich.

80 FEATURES—In 2, 3 and 4 reels each, plenty of paper, 200 single reels, comedies, dramas, western, etc. In good shape, will sell all or part. Box 1004, Portland, Oregon.

FOR SALE—A few Keystone films $20 each. Shipped receipt $10 per reel, balance C. O. D. Right to rewinder inspection. Pacific Comedy Film Service, 109 Golden Gate Ave., San Francisco, Cal.

FOR SALE—Two new prints, "Chicago-Eastland" ship disaster, three hundred and fifty feet each. Used only in our theaters. Lehigh Valley Amusement Co., Easton, Pa.

FOR SALE OR LEASE—State rights—Kansas, Nebraska, Iowa, Minn., North & South Dakota, Wyoming, Utah for Capt. F. E. Kleinschmidt's, Carnegie Alaska Siberia Expedition. Two sets of films four reels each. Booked solid until Oct. 1st. Small per cent. of territory played. Special paper. Bond required. Asbestos booth like new, cheap. Address Alaska Box 402, Kemmerer, Wyo.

EDUCATIONAL PICTURES—Florida scenes, Jungle Wonders, Animal Life. Send for list. "Tropical Films," 63 Boulevard, Tampa, Fla.

FOR SALE—600 foot "Eastland Disaster," only used ten days. Act quick. First $20 money order gets it. Nashville Film Exch., Nashville, Tenn.

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MUSICAL INSTRUMENTS FOR SALE.

AUCTION—Bankrupt sale, three unit Wurlitzer Orchestrion, Sept. 8th, eleven A. M., at Rochester, N. Y. For specifications, address Albert H. Stearns, 901 Wilder Bldg., Rochester, N. Y.

MISCELLANEOUS.

PHOTOPLAYWRIGHTS—Send your biography and latest autographed photo for our "Who's Who in Scenarioland." Excelsior Publishing Co., W. W., 213 Columbia Trust Bldg., Los Angeles, Cal.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

SAN-O-TEX—Sanitary, fireproof floors. See Business Opportunities.

THE CONSENSUS OF OPINION

Of the National Board of Censors, Trade and Daily paper critics, State Right Exchange Men, Exhibitors and others present at the release showing of The Sterling Camera & Film Co.'s five-part film production,

Lillian Niederaur

"The Game of Three"

THAT IT IS

A State Right Feature

of exceptional quality, merit and commercial value and a story full of pleasing excitement and surprises

That Holds Interest

from beginning to finish, and acted by a selected

Cast of Players

of National, motion picture and stage reputations, featuring

Barney Gilmore and Lillian Niederaur

Barney Gilmore

"THE GAME OF THREE"

FIVE PARTS. 308 SCENES. BEAUTIFUL INTERIOR SETTINGS. SCENES IN THE STREETS OF NEW YORK AT MIDNIGHT. A NOVELTY NEW TO THE MOTION PICTURE PUBLIC. FINE LINE OF LITHOGRAPHIC ADVERTISING.

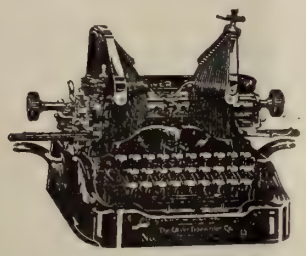
STERLING CAMERA & FILM CO.

"THE GAME OF THREE"
RELEASED SEPT. 1ST BY
STATE RIGHTS
ON A UNIQUE AND EQUITABLE PLAN.
CALL OR WRITE FOR PARTICULARS.

The Sterling Camera and Film Co. **145 West 45th St., New York, N. Y.**

A New Model Typewriter

The No 9 OLIVER
The Standard Visible Writer



BUY IT NOW!

Yes, the crowning typewriter triumph *is here!*

It is just out—and comes years before experts expected it. For makers have striven a lifetime to attain this ideal machine. And Oliver has won again, as we scored when we gave the world its first visible writing.

There is truly no other typewriter on earth like this new Oliver "9." Think of touch so light that the tread of a kitten will run the keys!

17 Cents a Day! Remember this brand-new Oliver "9" is the greatest value ever given in a typewriter. It has all our previous special inventions—visible writing, automatic spacer, 6½-ounce touch—**plus the Optional Duplex Shift, Selective Color Attachment** and all these other new-day features.

Yet we have decided to sell it to everyone everywhere on our famous payment plan—17 cents a day! Now every user can easily afford to have the world's crack visible writer, with the famous PRINTYPE, that writes like print, **included FREE if desired.**

TODAY—WRITE FOR FULL DETAILS and be among the first to know about this marvel of writing machines. See why typists, employers, and individuals everywhere are flocking to the Oliver. Just mail a postal **at once.** No obligation. It's a pleasure for us to tell you about it.

CAUTION!

The new-day advances that come alone on this machine are all controlled by Oliver. Even our own previous models—famous in their day—never had the Optional Duplex Shift.

It puts the whole control of 84 letters and characters in the little fingers of the right and left hands. And it lets you write them all with only 28 keys, the least to operate of any standard typewriter made.

Thus writers of all other machines can immediately run the Oliver Number "9" with more speed and greater ease.

WARNING!

This brilliant new Oliver comes **at the old-time price.** It costs no more than lesser makes—now out-of-date when compared with this discovery.

For while the Oliver's splendid new features are costly—we have equalized the added expense to us by simplifying construction.

Resolve right now to see this great achievement before you spend a dollar for any typewriter. If you are using some other make you will want to see how much more this one does.

If you are using an Oliver, it naturally follows that you want the finest model.

THE OLIVER TYPEWRITER CO., 310 Broadway, New York, N. Y.

You can rent an Oliver Typewriter 3 months for $4.00.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1528, 1530.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Aug. 4—Number 178 (News).
Aug. 11—Number 179 (News.
Aug. 18—Number 180 (News).
Aug. 25—Number 181 (News).
Sept. 1—Number 182 (News).

BIG U.

Aug. 5—Out of the Flames (Two parts—Modern Drama).
Aug. 10—Where Happiness Dwells (Drama).
Aug. 12—His Beloved Violin (Two parts—Dr.).
Aug. 19—Ethel's Burglar (Drama).
Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).
Sept. 2—Tam o' Shanter (Three parts—Dr.).

BISON.

Aug. 7—Gene of the Northland (Two parts—Northwest Drama).
Aug. 14—Chasing the Limited (Two parts—Dr.).
Aug. 21—The Gopher (Two parts—Drama).
Aug. 28—The Social Lion (Two parts—Dr.).
Sept. 4—Coral (Four parts—Drama).

BROADWAY UNIVERSAL FEATURES.

Aug. 2—The Scarlet Sin (Four parts—Drama).
Aug. 9—Judy Forgot (Five parts—Comedy).
Aug. 16—Just Jim (Four parts—Drama).
Aug. 23—Mrs. Plum's Pudding (Five parts—Comedy—Drama).
Aug. 30—Jewel (Five parts).

GOLD SEAL.

Aug. 3—The Great Ruby Mystery (Two parts—Detective Drama).
Aug. 10—A Cigarette, That's All (Two parts—Drama).
Aug. 17—A Fiery Introduction (Two parts—Comedy-Drama).
Aug. 24—Extravagance (Three parts—Society Drama).
Aug. 31—Misjudged (Three parts—Drama).

IMP.

Aug. 3.—Her Wonderful Day (Drama).
Aug. 6—Leah the Forsaken (Three parts—Dr). (Imp Re-issue).
Aug. 10—To Frisco, Via the Cartoon Route (By Hy Mayer—Comedy—Cartoon).
Aug. 13—Driven by Fate (Three parts—Drama).
Aug. 17—The Country Girl (Drama).
Aug. 20—The Substitute Widow (Two parts—Drama).
Aug. 24—Billy's Love Making (Comedy).
Aug. 27—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).
Aug. 31—The Only Child (Comedy).
Sept. 3—No release this day.

JOKER.

Aug. 7—Their Bewitched Elopement Comedy).
Aug. 14—A Dip in the Water (Comedy).
Aug. 18—Her Wedding Night (Comedy).
Aug. 21—Bobby Bumps Adventures (Animated Cartoon by Earl Hurd.—Seeing the Funny Side of the World with Homer Croy (Educ.).
Aug. 26—A Case of Beans (Comedy).
Aug. 28—The Bravest of the Brave (Comedy).
Sept. 4—When Hiram Went to the City (Comedy).

LAEMMLE.

Aug. 5—No release this week.
Aug. 8—The Source of Happiness (Drama).
Aug. 12—No Release This Week.
Aug. 15—In the Grasp of the Law (Drama).
Aug. 19—The Little Blonde in Black (Two parts—Drama).
Aug. 22—Dr. Mason's Temptation (Drama).
Aug. 26—No release.
Aug. 29—The Lilt of Love (Drama).
Sept. 2—The Eagle (Drama).

L-KO.

Aug. 1—No release this week.
Aug. 4—In the Claw of the Law (Comedy).
Aug. 8—Itching for Revenge (Comedy).
Aug. 11—Hello Bill (Comedy).
Aug. 15—Love on an Empty Stomach (Comedy).
Aug. 18—No release. Replaced with No. 1 extra Joker.
Aug. 22—A Tale of Twenty Stories (Two parts—Comedy).
Aug. 25—Mr. Flirt in Wrong (Two parts—Comedy).
Aug. 29—No release.
Sept. 1—A Game of Love (Comedy).
Sept. 5—Gertie's Joy Ride (Comedy).

NESTOR.

Aug. 2—It Happened While He Fished (Cmdy).
Aug. 6—Little Egypt Malone (Comedy).
Aug. 9—Dan Cupid Fixer (Comedy).
Aug. 13—Lost—Three Teeth (Comedy).
Aug. 16—Tony the Wop (Comedy).
Aug. 20—Kids and Corsets (Comedy).
Aug. 23—His Lucky Vacation (Comedy).
Aug. 27—His Egyptian Affinity (Comedy).
Aug. 30—A Maid and a Man (Comedy).
Sept. 3—Lizzie and the Beauty Contest (Two parts—Comedy).

POWERS.

Aug. 5—Lady Baffles and Detective Duck in "Saved by a Scent" (Comedy).
Aug. 7—Around the Corner (Drama).
Aug. 12—The Elephant Circus (Vaudeville Act). —Little People in Fur (Ditmars Educational).
Aug. 14—Haunting Winds (Drama).
Aug. 19—Lady Baffles and Detective Duck in "The Dread Society of Sacred Sausages" (Comedy).
Aug. 21—A Double Deal in Pork (Comedy).
Aug. 26—Seeking an Inspiration (Comedy). —The Best People on Earth (Topical Education).
Aug. 28—She Loved Them Both (Drama).
Sept. 2—No release this date
Sept. 4—No release this date.
Sept. 5—The Shot (Two parts—Drama).

REX.

July 27—One on Mother (Comedy-Drama).
Aug. 1—Jealousy, What Art Thou (Two parts—Comedy—Drama).
Aug. 3—The Proof (Comedy).
Aug. 8—Betty's Bondage (Two parts—Dr.).
Aug. 15—Mountain Justice (Two parts—Dr.).
Aug. 17—Quits (Drama).
Aug. 22—A Sea Shore Romeo (Comedy).
Aug. 24—The Cad (Drama).
Aug. 31—No release this date.
Sept. 5—No release this date.

VICTOR.

Aug. 4—My Tomboy Girl (Two parts—Comedy).
Aug. 6—No release this week.
Aug. 11—Refuge (Two parts—Drama).
Aug. 13—No Release This Week.
Aug. 18—Lord Barrington's Estate (Three parts—Drama).
Aug. 20—The Taming of Mary (Comedy).
Aug. 25—The Chimney's Secret (Drama).
Aug. 27—The Box of Bandits (Comedy).
Sept. 1—For Professional Reasons (Two parts—Drama).
Sept. 3—Vagabond Love (Drama).

UNIVERSAL SPECIAL FEATURE.

Aug. 1—The Broken Coin (Episode No. 7, "Between Two Fires") (Two parts—Drama).
Aug. 8—The Broken Coin (Episode No. 8, "The Prison in the Palace"—Two parts—Drama).
Aug. 15—The Broken Coin (Episode No. 9, "Room 22,"—Two parts—Drama).
Aug. 22—The Broken Coin (Episode No. 10, "Cornered"—Two parts—Drama).
Aug. 29—The Broken Coin (Episode No. 11, "The Clash of Arms—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Aug. 2—Detective Blinn (Two parts—Drama).
Aug. 4—The Mighty Hold (Drama).
Aug. 9—The Exile of "Bar-K" Ranch (Two parts—Drama).
Aug. 11—Comrades Three (Drama).
Aug. 16—The Jilt (Two parts—Drama).
Aug. 18—The Assayer of Lone Gap (Drama).
Aug. 23—Drawing the Line (Two parts—Dr.).
Aug. 27—Mixed Wires (Comedy-Drama).
Aug. 30—The Divine Decree (Two parts—Dr.).
Sept. 3—The Spirit of Adventure (Drama).
Sept. 4—A Question of Honor (Drama).

BEAUTY.

Aug. 3—Cupid Takes a Taxi (Comedy).
Aug. 10—Jimmy on the Job (Comedy).
Aug. 14—Love and Labor (Drama).
Aug. 17—The Honeymooners (Comedy).
Aug. 21—What's in a Name? (Comedy).
Aug. 24—His Mysterious Profession (Comedy).
Aug. 28—Uncle Heck, By Heck (Comedy).
Aug. 31—Green Apples (Comedy).
Sept. 4—A Bully Affair (Comedy).

BRONCHO.

Aug. 4—The Golden Trail (Two parts—Dr.).
Aug. 11—Shorty Inherits a Harem (Two parts—Drama).
Aug. 18—The Girl from the East (Two parts—Drama).
Aug. 25—Pinto Ben (Two parts—Drama).

CUB.

Aug. 19—The Little Hero (Comedy).
Aug. 26—Jerry's Busy Day (Comedy).
Sept. 2—Making Matters Worse (Comedy).

DOMINO.

Aug. 5—The Promoters (Two parts—Drama).
Aug. 12—The $100,000 Bill (Two parts—Dr.).
Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).
Aug. 26—The Living Wage (Two parts—Dr.).

(*Mutual Releases continued on page* 1568.)

ROLL TICKETS

PRICES
Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
One Hundred Thousand.....$8.00

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1528, 1530.)

(*Mutual Releases continued from page* 1566.)

FALSTAFF.

Aug. 16—A Marvelous Marathoner (Comedy).
Aug. 20—Help! Help! (Comedy).
Aug. 23—Glorianna's Getaway (Comedy).
Aug. 27—That Poor Damp Cow (Comedy).
Aug. 30—A Massive Movie Mermaid (Comedy).

GAUMONT.

Sept. 2—Man and the Law (Two parts—Dr.).

KAY BEE.

Aug. 6—The Heart of Jabez Flint (Two parts—Drama).
Aug. 13—Over Secret Wires (Two parts—Dr.).
Aug. 20—A Knight of the Trails (Two parts—Drama).
Aug. 27—Keno Bates, Liar (Two parts—Dr.).

KEYSTONE.

Aug. 2—A Lovers Lost Control (Two parts—Comedy).
Aug. 9—A Rascal of Wolfish Ways (Two parts—Comedy).
Aug. 16—The Battle of Ambrose and Walrus (Two parts—Comedy).

KOMIC.

Aug. 15—The Fatal Finger Prints (Comedy).
Aug. 22—Faithful to the Finish (Comedy).
Aug. 29—Shocking Stockings (Comedy).
Sept. 5—Over and Back (Comedy).

MAJESTIC.

Aug. 15—The Kinship of Courage (Two parts—Melodrama).
Aug. 17—Providence and the Twins (Drama).
Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).
Aug. 24—The Little Cupids (Comedy-Drama).
Aug. 29—A Child of the Surf (Two parts—Dr.).
Aug. 31—Hearts and Flowers (Drama).
Sept. 5—Her Oath of Vengeance (Two parts—Drama).
Sept. 7—For Love of Mary Ellen (Drama).

MUTUAL WEEKLY.

Aug. 12—Number 32, 1915 (News).
Aug. 19—Number 33, 1915 (News).
Aug. 26—Number 34, 1915 (News).
Sept. 2—Number 35, 1915 (News).
Sept. 9—Number 36, 1915 (News).

RELIANCE.

Aug. 16—The Big Brother (Drama).
Aug. 18—An Independent Woman (Drama).
Aug. 21—The Little Lumberjack (Two parts—Drama).
Aug. 23—Farewell to Thee (Drama).
Aug. 25—Editions de Luxe (Drama).
Aug. 28—A Bold Impersonation (Two parts—Drama).
Aug. 30—For His Pal (Drama).
Sept. 1—The Turning Point (Drama).
Sept. 3—Hidden Crime (Drama).
Sept. 4—Her Father (Two parts—Drama).
Sept. 6—The Indian Trapper's Vindication (Drama).
Sept. 8—The Family Doctor (Drama).

RODEO.

Aug. 9—Aunt Matilda Outwitted (Comedy).
—The Leap For Life (Two parts—Dr.).

THANHOUSER.

Aug. 13—Weighed in the Balance (Drama).
Aug. 15—The Grogmere Ruby (Drama).
Aug. 17—When Hungry Hamlet Fled (Two parts—Drama).
Aug. 22—In a Japanese Garden (Drama).
Aug. 24—Snapshots (Two parts—Drama).
Aug. 29—The Vagabonds (Drama).
Aug. 31—Reincarnation (Two parts—Drama).

MUTUAL MASTERPICTURE.

Aug. 5—The Girl from His Town (American—Four parts—Drama).
Aug. 12—The Toast of Death (N. Y. M. P. Corp.—Four parts — Drama — Masterpicture No. 33).
Aug. 19—A Yankee from the West (Majestic—Four parts—Drama).
Aug. 26—M. Lecoq (Thanhouser—Four parts—Drama).
Sept. 2—Infatuation (American—Four parts—Drama).

NORTH AMERICAN FILM CORP.

Aug. 2—The Diamond from the Sky (No. 14, "For Love and Money"—Two parts—Drama).
Aug. 9—The Diamond from the Sky (No. 15, "Desperate Chances"—Two parts—Drama).
Aug. 16—The Diamond from the Sky (Chapter 16—"The Path of Peril"—Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.

July 26—Ima Simp on the Job (Comedy).

GLOBE.

July 26—Eggs and Some Tests (Educational) (Split Reel).
Aug. 2—The Kangaroo (Educational).
—In Pekalongan (Picturesque Java—Scenic—Split Reel).
Aug. 9—Native Venders, Calcutta, Inda (Split Reel—Industrial).

JUMBO.

July 19—Where the Trail Led (Two parts—Drama).

PATHE.

Aug. 9—The Romance of Elaine No. 33 "The Life Chain (Two parts—Drama).
Aug. 16—The Romance of Elaine No. 34, "The Flash" (Two parts—Drama).
Aug. 16—Col. Heeza Liar War-Dog (Cartoon—Comedy)
—An Intimate Study of Birds, No. 5 (Split reel).

PATHECOLOR.

Aug. 23—The Bois de Boulogne, Paris (Picturesque France—Scenic).
—Through the Sierra Nevadas (Picturesque Spain—Scenic).
July 26—The House Divided (Two parts—Dr.).
July 31—Pro Patria (Six parts—Drama).

PATHE NEWS.

Aug. 11—Number 64, 1915 (News)
Aug. 14—Number 65, 1915 (News).
Aug. 18—Number 66, 1915 (News.
Aug. 21—Number 67, 1915 (News).
Aug. 25—Number 68 (News).
Aug. 28—Number 69 (News).

PHOTOCOLOR.

July 19—The Mongoose (Educational).
Aug. 9—In Old "Ile de France" (Colored—Scenic—Split Reel).
Aug. 2—Whiffles at the Front (Two parts—Comedy).
Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).

PUNCH.

Aug. 23—A Ringer for Max (Two parts—Com.).

PHUNPHILMS.

July 31—Spit-Ball Sadie (Comedy).
Aug. 9—Soaking the Clothes (Comedy).
Aug. 23—Pressing His Suit (Comedy).
Aug. 28—Terribly Stuck Up (Comedy).

STARLIGHT.

Aug. 14—Amateur Night (Comedy).
Aug. 21—The Sky Is the Limit (Comedy).

VICTORY.

Aug. 14—The Dawn of Freedom (Three parts—Drama).
Aug. 16—The Ingrate (Three parts—Drama).
Aug. 21—The Monopolist (Three parts—Dr.).
Aug. 28—The Silent Chord (Three parts—Dr.).

Miscellaneous Feature Releases.

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle and Fall of Przemysl (Four parts—Topical).

CENTRAL FILM COMPANY.

August—The Eastland Disaster (Topical).

COSMOFOTOFILM CO.

July—Liberty Hall (London — Four parts — Drama).

DRA-KO FILM COMPANY, INC.

August—York State Folks (Four parts—Dr.).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).
August—The Doctor's Secret (Drama).

K.-E. R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORPORATION.

Aug. 2—Sealed Valley (Drama).
Aug. 9—The Vampire (Popular Plays & Players—Drama).
Aug. 16—A Royal Family (Columbia—Drama).
Aug. 25—When a Woman Loves (Rolfe—Dr.).

MIRROGRAPH CORPORATION.

July—All for a Girl (Five parts—Drama).

N. C. M. P. INC.

July—With the Fighting Forces of Europe (Topical).

PARAMOUNT PICTURES CORPORATION.

Aug. 5—Sold (Famous Players—Dr.).
Aug. 9—Secret Orchard (Lasky—Five parts—Drama).
Aug. 12—Nearly a Lady (Morosco—Bosworth—Five parts—Drama).
Aug. 16—Marriage of Kitty (Lasky—Five parts Drama).
Aug. 19—The Helene of the North (Famous Players—Five parts—Drama).
Aug. 23—Poor Schmaltz (Famous Players—Four parts).
Aug. 26.—Majesty of the Law (Morosco-Bosworth—Five parts—Drama).
Aug. 30—Heart of Jennifer (Famous Players Five parts—Drama).

PARAMOUNT TRAVEL SERIES.

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Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM CO.

July—Where the Shriner Meets the Cowboy (Drama).

SING SING FILM CO.

July—Forty Years in Sing Sing (Three parts—Drama).

STERLING CAMERA & FILM COMPANY.

Sept. 1—The Game of Three (Five parts—Dr.).

SUN PHOTOPLAY CO.

July—The Princess of India (Five parts—Drama).

THE PHOTOPLAY RELEASING CO.

July —Sarah Bernhardt at Home (Two parts—Topical).

WORLD COMEDY STAR FILM CORPS.

July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).

WORLD FILM CORPORATION.

Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).
Aug. 23—The Master Hand (Premo—Drama).
Aug. 30—The Renegade (Armstrong—Drama).

V-L-S-E, INC.

Aug. 9—Chalice of Courage (Vitagraph, Six parts—Drama).
Aug. 16—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).
Aug. 16—A Bunch of Keys (Essanay—Five parts—Drama).
Aug. 23—House of a Thousand Candles (Selig—Six parts—Drama).
Aug. 23—Wheels of Justice (Vitagraph—Four parts—Drama).
Aug. 30—The Great Ruby (Lubin—Five parts—Drama).
Sept. 6—Mortmain (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

June—The Commuters (Five parts—Drama).
Sept. 1—The Woman Next Door (Drama).

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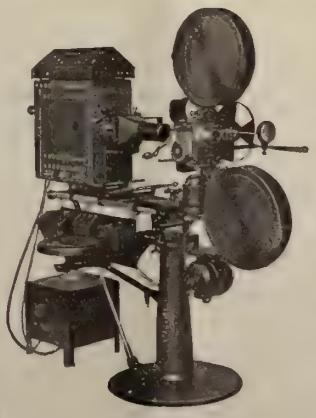

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1528, 1530.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Aug. 16—Mrs. Randolph's New Secretary (Comedy-Drama).
Aug. 17—Ashes of Inspiration (Special—Two parts—Drama).
Aug. 18—East Lynne (Special—Three parts—Drama).
Aug. 19—His Last Wish (Comedy-Drama).
Aug. 20—Death's Marathon (Biograph—Reissue No. 11—Drama).
Aug. 21—The Ace of Diamonds (Drama).
Aug. 23—Twice Won (Drama).
Aug. 24—Mister Paganini (Special—Two parts—Drama).
Aug. 26—His Birthday Gift (Comedy—Drama).
Aug. 27—The Sheriff's Baby (Drama) (Biograph Re-issue No. 12).
Aug. 28—The Need of Money (Drama).
Aug. 30—A Triple Winning (Drama).
Aug. 31—The Mystery of Henri Villard (Special—Two Parts—Drama).
Sept 1—Dora (Special—Three parts—Drama).
Sept 2—The Stranger in the Valley (Drama).
Sept. 3—The Wanderer (Reissue No. 13—Dr.).
Sept. 4—The Wheel of the Gods (Drama).

EDISON.

Aug. 7—Not Wanted (Child Story).
Aug. 11—Food for Kings and Rilly (Comedy).
Aug. 13—The King of the Wire (Special—Three parts—Drama).
Aug. 14—A Sprig of Shamrock (Drama).
Aug. 18—Cartoons on Tour (Comedy).
Aug. 20—Shadows from the Past (Special—Four parts—Drama).
Aug. 21—On the Wrong Track (Dramatic-Educational).
Aug. 25—Clothes Make the Man (Comedy).
Aug. 27—The Slavey Student (Special—Three parts—Comedy-Drama).
Aug. 28—Matilda's Fling (Comedy).
Sept. 1—The Simp and the Sophomores (Com.).
Sept. 3—The Way Back (Special—Four parts—Drama).

ESSANAY.

Aug. 3—Business Rivals (Special—Two parts—Drama).
Aug. 4—Dreamy Dud in a Visit to His Uncle Dudley's Farm (Living Cartoon).
—A Scenic Subject on the same reel.
Aug. 5—Street Fakers (Comedy).
Aug. 6—Broncho Billy's Protege (Western—Drama).
Aug. 7—Eyes That See Not (Special—Three parts—Drama).
Aug. 9—The Happy House (Drama).
Aug. 10—When My Lady Smiles (Special—Three parts—Drama).
Aug. 11—The Fables of "The Tip and the Treasure (Comedy).
Aug. 12—The Bank (Special—Two parts—Com.).
Aug. 12—The Bell Hop (Western—Comedy).
Aug. 13—Broncho Billy Steps In (Western—Drama).
Aug. 14—A Cave on Thunder Cloud (Special—Two parts—Drama).
Aug. 16—The Market Price of Love (Drama).
Aug. 17—Legrand's Revenge (Special—Two parts—Drama).
Aug. 18—"Dreamy Dud" Sees Charlie Chaplin (Cartoon—Comedy).
Aug. 19—Tale of a Tire (Comedy).
Aug. 20—Broncho Billy's Marriage (Western—Drama).
Aug. 21—The Woman Hater (Special—Three parts—Drama).
Aug. 23—Does the Woman Forget? (Drama).
Aug. 24—Hearts and Roses (Special—Three parts—Drama)
Aug. 25—The Fable of "The Roystering Blades" (Comedy).
Aug. 26—The Drug Clerk (Western—Comedy).
Aug. 27—Her Return (Western Drama).
Aug. 28—Rule Sixty-three (Special—Two parts—Drama).

KALEM.

Aug. 11—The Riddle of the Rings (Episode No. 4 of the "Mysteries of the Grand Hotel—Special—Two parts—Dr.).
Aug. 13—The Country Girl (Drama) (Re-issue).
Aug. 14—The Limited's Peril (Episode No. 40 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 16—The Legacy of Folly (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 17—Ham at the Beach (Ham and Bud—Comedy).
Aug. 18—The Substituted Jewel (Episode No. 5 of the "Mysteries of the Grand Hotel"—Special—Two parts—Dr.).
Aug. 20—The Game of Life (Special—Two parts—Drama).
Aug. 21—A Perilous Chance (Episode No. 41 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 23—The Barnstormers ("Broadway Favorites"—Special—Four parts—Dr.).
Aug. 24—Ham and the Experiment ("Ham" & "Bud" Comedy).
Aug. 25—Mysteries of the Grand Hotel ("A Double Identity"—Sixth Episode—Special—Two parts—Drama).
Aug. 27—A Battle of Wits (Alice Joyce Reissue—Drama).
Aug. 28—Train Order Number 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 30—The Masked Dancer (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 31—Mixing It Up (Comedy).
Sept. 1—Mysteries of the Grand Hotel (Episode No. 7, "The False Clue"—Special—Two parts—Drama).
Sept. 3—Gangsters of the Hills (Special—Two parts—Drama).
Sept. 4—The Hazards of Helen Railroad Series (Episode No. 43—"The Broken Rail"—Drama).

LUBIN.

Aug. 12—The Power of Prayer (Special—Two parts—Drama).
Aug. 13—The Deception (Drama).
Aug. 14—Her Romeo (Comedy).
Aug. 16—Polly of the Pots and Pans (Drama).
Aug. 17—The Dead Letter (Comedy).
—Persistent Dalton (Comedy).
Aug. 18—The Second Shot (Special—Two parts—Drama).
Aug. 19—It Was to Be (Special—Three parts—Drama).
Aug. 20—When Souls are Tried (Drama).
Aug. 21—The Life Guard (Comedy).
Aug. 23—The Spark and the Flame (Drama).
Aug. 24—Dog-Gone Luck (Comedy).
—The Victorious Jockey (Comedy).
Aug. 25—A Species of Mexican Man (Special—Three parts—Drama).
Aug. 26—Under the Fiddler's Elm (Drama).
Aug. 27—The Mirror (Special—Three parts—Drama).
Aug. 28—Billie Joins the Navy (Comedy).
Aug. 30—A Romance of Mexico (Drama).
Aug. 31—Avenging Bill (Comedy.
—The Haunted Hat (Comedy.
—A-Mile-a-Minute Monty (Comedy).
Sept. 1—The Wildcat (Special—Two parts—Drama).
Sept. 2—The Phantom Happiness (Special—Three parts—Drama).
Sept. 3—In Spite of Him (Drama).
Sept. 4—An Artful Artist (Comedy).

MINA.

Aug. 5—Waking Up Father (Comedy).
Aug. 12—Billy's Nurse (Comedy)
Aug. 19—A Case of Limburger (Comedy).

SELIG.

Aug. 12—When Love Is Mocked (Special—Three Parts—Drama).
Aug. 12—Hearst-Selig News Pictorial No. 64 1915 (News).
Aug. 14—The Orang-Outang (Jungle-Zoo—Wild Animal—Drama).
Aug. 16—In the King's Service (Special—Two parts—Drama).
Aug. 16—Hearst-Selig News Pictorial, No. 65, 1915 (News).
Aug. 17—The Prima Donna's Mother (Drama).
Aug. 19—The Clause in the Constitution (Special—Three parts—Drama).
Aug. 19—Hearst-Selig News Pictorial, No. 66, 1915 (News).
Aug. 21—A Lucky Deal (Drama).
Aug. 23—The Girl With the Red Feather (Special—Two parts—Drama).
Aug. 23—Hearst-Selig News Pictorial No. 67, 1915 (News).
Aug. 24—The Doughnut Vender (Drama).
Aug. 26—The Strange Case of Taimai Lind (Special—Three parts—Drama).
Aug. 26—Hearst-Selig News Pictorial, No. 68, 1915 (News).
Aug. 28—The Master of the Bengals (Jungle-Zoo Wild Animal Drama).
Aug. 30—The Way of a Woman's Heart (Special—Two parts—Drama).
Aug. 30—Hearst-Selig News Pictorial No. 69, 1915 (News).
Aug. 31—The Leaving of Lawrence (Comedy-Drama).
Sept. 2—The Man With the Iron Heart (Special—Three parts—Drama).
Sept. 2—Hearst-Selig News Pictorial No. 70, 1915 (News).
Sept. 4—The Awful Adventures of an Aviator (Comedy).
—Knock-Out Dugan's Find (Comedy).

VITAGRAPH.

Aug. 13—A Keyboard Strategy (Comedy).
Aug. 14—Heavy Villains (Broadway Star Feature—Special—Three parts—Com.).
Aug. 16—Mr. Jarr and Circumstantial Evidence (No. 16 of the "Jarr Family" Series—Comedy).
Aug. 17—My Lost One (Broadway Star Features Special—Three parts—Dr.).
Aug. 18—She Took a Chance (Comedy).
Aug. 19—The Quest of the Widow (Comedy).
Aug. 20—Cutey's Awakening (Comedy).
—Swedish Army and Navy (Educ.).
Aug. 21—The Dawn of Understanding (Special—Two parts—Drama).
Aug. 23—The Cub and the Daisy Chain (Comedy).
Aug. 24—From the Dregs (Special—Two parts—Drama).
Aug. 25—A City Rube (Comedy).
—Perils of the Baltic (Educational).
Aug. 26—The Good in the Worst of Us (Dr.).
Aug. 27—The Wardrobe Woman (Drama).
Aug. 28—The Tigress (Broadway Star Feature—Special—Three parts—Dr.).
Aug. 30—The Jarr Family Series No. 17—"Mr. Jarr and the Visiting Firemen"—Comedy).
Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).
Sept. 1—The Quarrel (Comedy).
Sept. 2—The Fire Escape (Comedy—Drama).
Sept. 3—Their Night Out (Comedy).
Sept. 4—The Kiss (Special—Two parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

Aug. 14—Heavy Villains (Special—Three parts—Drama).
Aug. 17—My Lost One (Broadway Star Features—Special—Three parts—Drama).
Aug. 28—The Tigress (Special—Three parts—Drama).
Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

June 23—The Kick-Out (Special Feature—Three parts—Drama).
July 7—Hamlet (Special Feature—Three parts—Drama).
July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).

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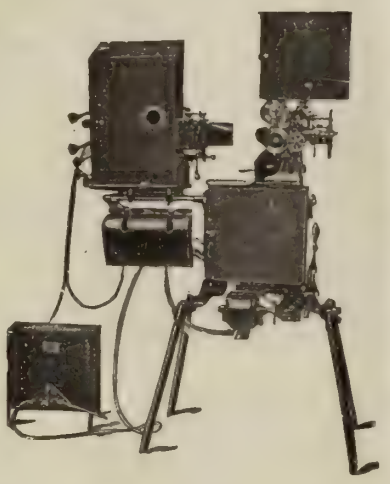

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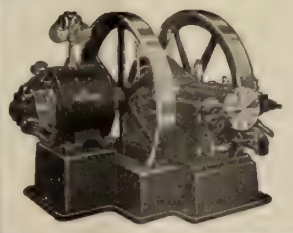

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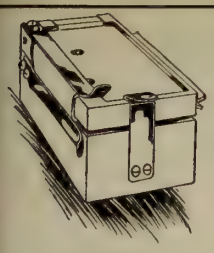

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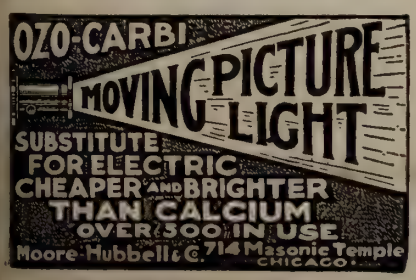

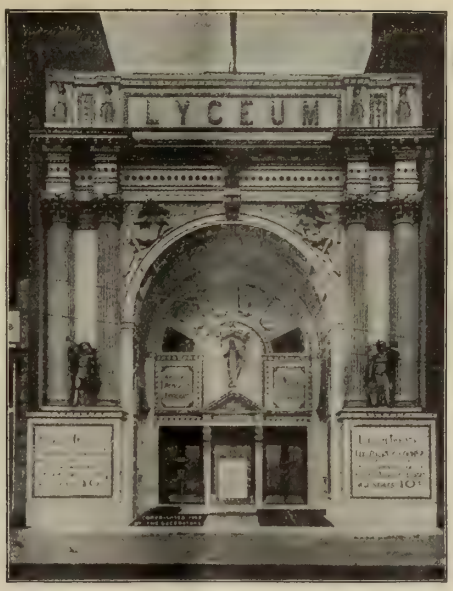

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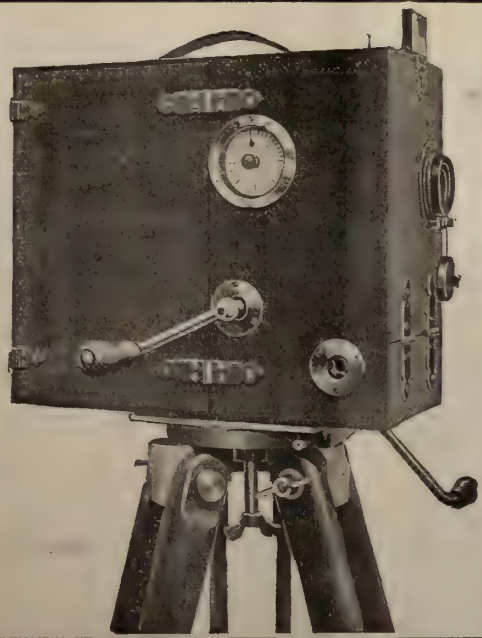

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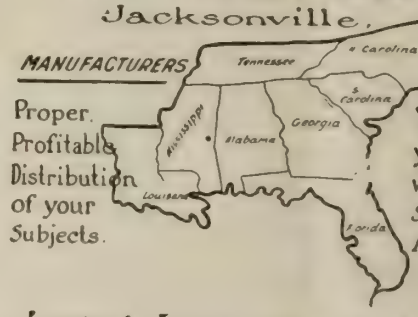

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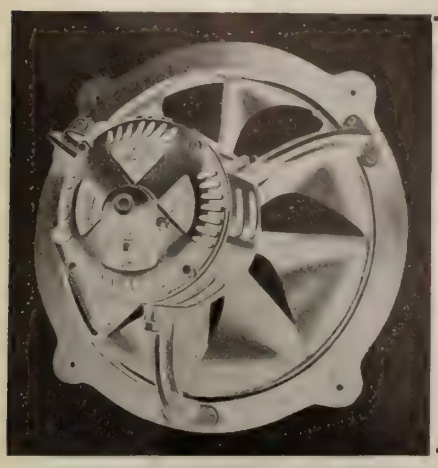

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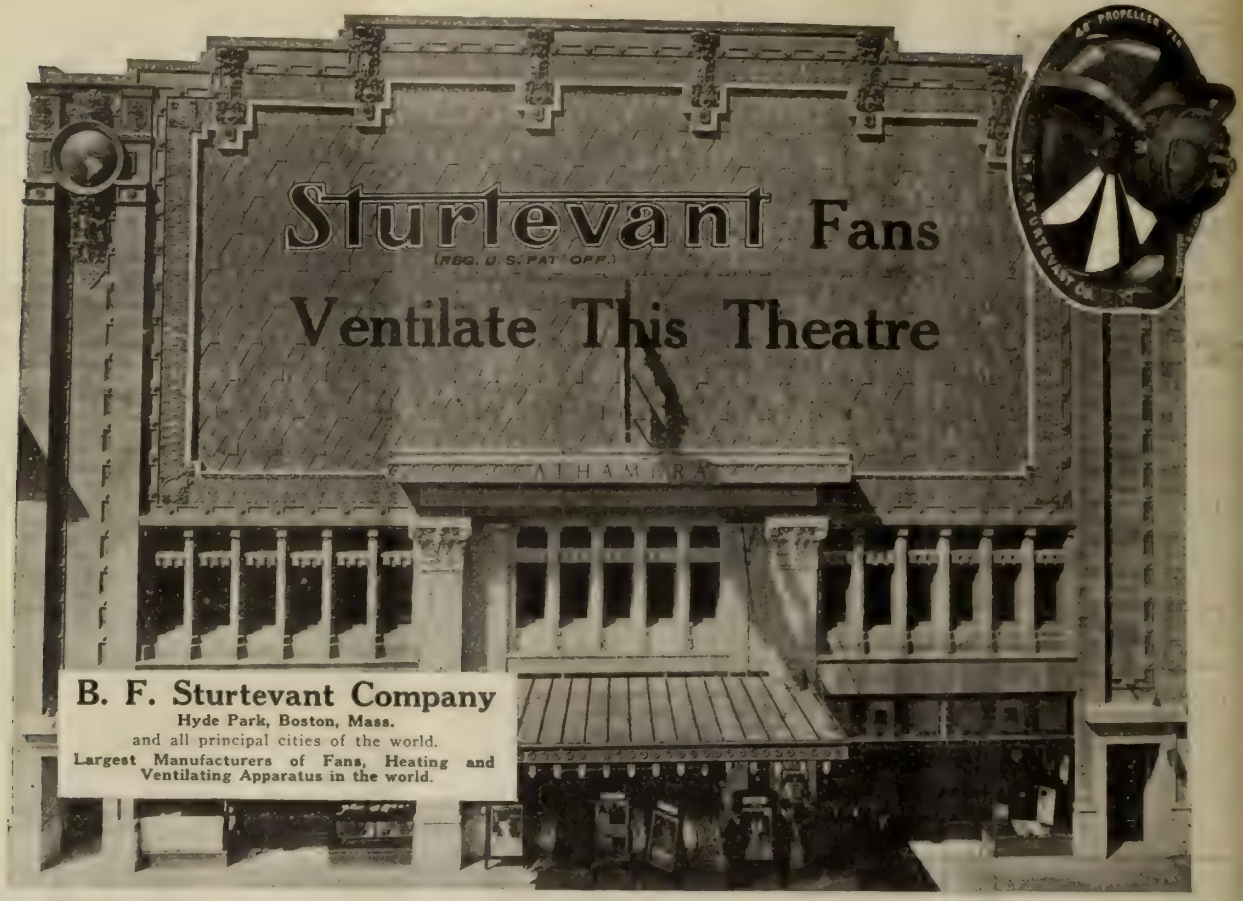
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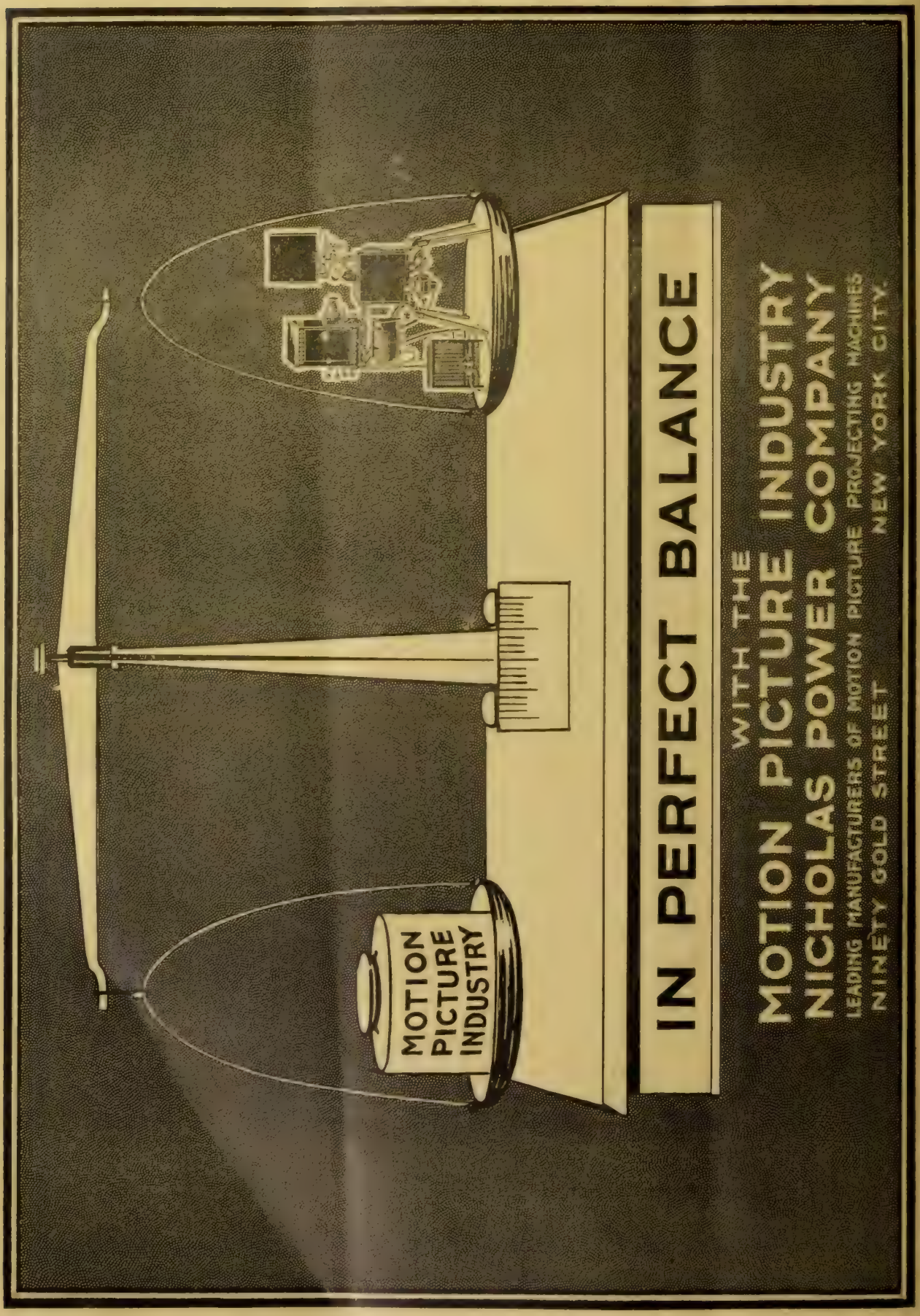
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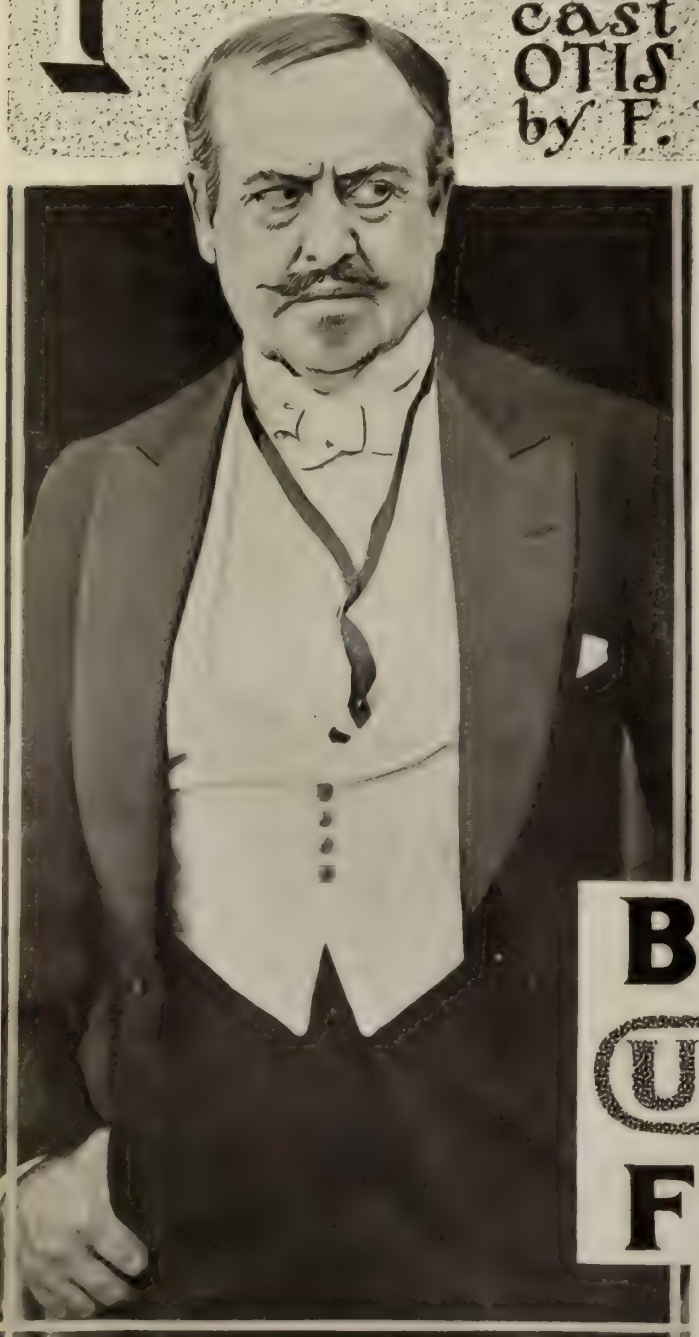

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TRIED AND PROVEN: Proof of the excellence of Hobart Bosworth's Universal Productions is given in this beautiful film version and elaborate staging of Joseph Medill Patterson's great Broadway play, "A Little Brother of the Rich."

Unusual too is the great cast assembled for this truly metropolitan production. Hobart Henly plays the name part. Jane Novak, blonde, beautiful, and full of the fire of genius, plays the heroine.

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John Mason *and* Hazel Dawn
in
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FOR SEPTEMBER

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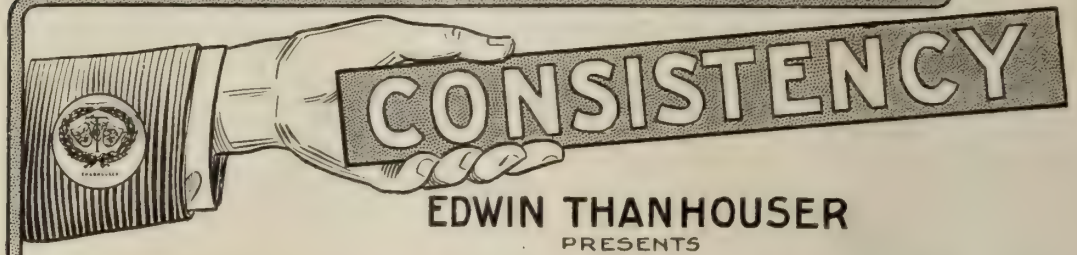

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Florence LaBadie, Harris Gordon and Arthur Bauer, head a powerful cast in this breath of ancient Rome. There's some excellent staging of the unusual kind, backed up by a walloping plot with terrific holding power.
Two Reels Tuesday, August 31st.

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A strange tale of the strange fates of men. One of those that will "stay with you" for a long time. Boyd Marshall, Justus Barnes and Thomas Curran carry this absorbing narrative through in impelling fashion.
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A rollicking seashore comedy with a flashy novelty that gives big, floppy Arthur Cunningham a chance to show off his nifty figure. It's a whale—both that figure and the picture.
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A poet would call this a garbage sonata. Poor old Riley Chamberlin! Even good luck brings home bad luck, and Arthur Cunningham as his wife makes his lot harder—and funnier.
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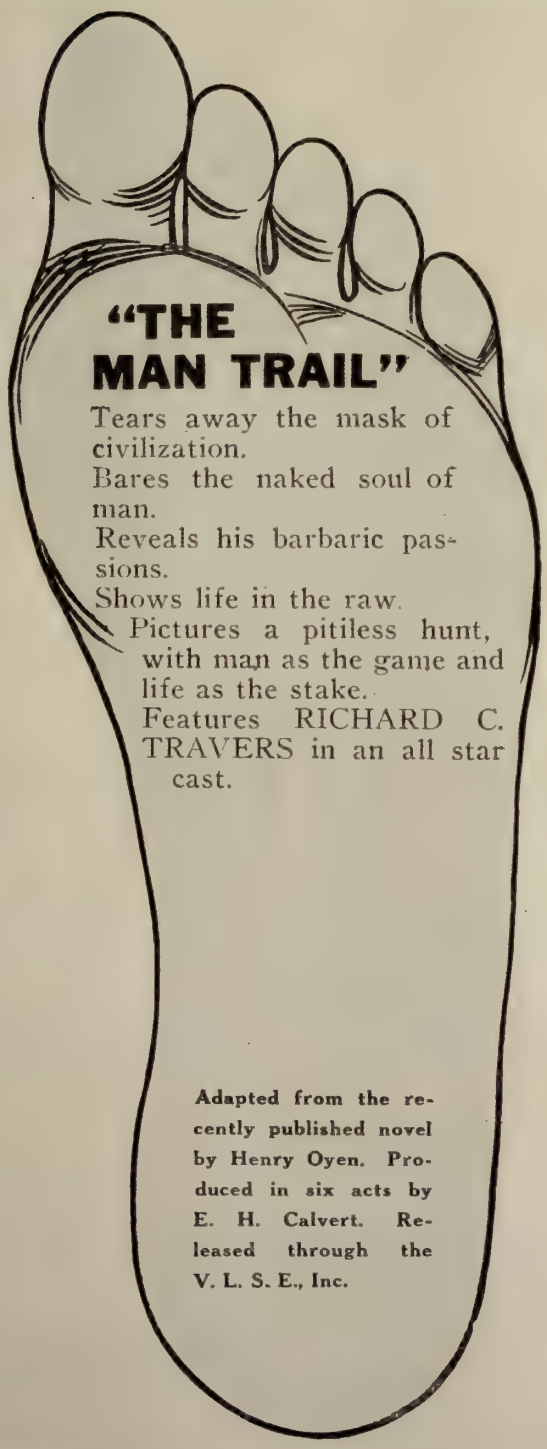

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Produced by Joseph Byron Totten

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Featuring

RUTH STONEHOUSE

Produced by E. H. Calvert

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In 6 acts by F. Marion Crawford
Featuring

VIOLA ALLEN
AND RICHARD C. TRAVERS

Produced by Fred E. Wright

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In 6 acts by George Barr McCutcheon
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The Poe of the screen is being presented in emotional dramas that are thrilling millions by their intensity.

"CAUGHT"

3-Act Drama. September 6
A photoplay of love and political intrigue. Featuring Edna Mayo and Bryant Washburn

"THE FABLE OF HAZEL'S TWO HUSBANDS AND WHAT BECAME OF THEM."

Comedy. September 8
One of George Ade's great fables in slang

"BRONCHO BILLY AND THE LUMBER KING"

Drama. September 10
Featuring G. M. Anderson and Marguerite Clayton

G. M. ANDERSON

and Marguerite Clayton are featured in one reel western photoplays that are unequaled for dramatic intensity and thrilling action.

"HIS CRUCIBLE"

3-Act Drama. September 7
Love saves a youth from the snares of an adventuress. Featuring Nell Craig

"A QUIET LITTLE GAME"

Comedy. September 9
Two wild husbands are driven to reform.

"MIND OVER MOTOR"

2-Act Comedy. September 11
One of the famous "Tish" stories by Mary Roberts Rinehart

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W. Stephen Bush, famous photoplay critic of the Moving Picture World, in one of his laudatory criticisms, said: "Of the settings and photography and types I can say no more than that they are up to the best ***LASKY STANDARD.***"

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Two five-reel dramas and two two-reel Keystones will be released each week.

As model theatres, indicating the way in which productions of this character can best be shown, the company will itself operate one theatre in several of its most important distributing points; such, for example, as the Knickerbocker in New York. These theatres, in which the prices charged will range from $2.00 down, will be of great service to exhibitors. Aside from the larger cities, it will not be the policy of the company to operate its own houses.

The first week's program, which will have an advance appearance during September, will consist of one five-reel drama produced under the supervision of Mr. Griffith, featuring Douglas Fairbanks; a five-reel drama produced under the supervision of Mr. Ince, featuring Frank Keenan, and a Keystone produced under the supervision of Mr. Sennett, featuring Raymond Hitchcock.

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A New York detective story founded upon a recent noted jewel mystery. Featuring

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Roy Applegate

E. F. Roseman

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His ingrate son	
Mary O. Bryan	Miss Grace Norman
Jim's mother	
Mazie King	Miss Lillian Niederaur
An adventuress	
Bill Travis	E. F. Roseman
Mazie's accomplice	
Tom Ryan	Mr. John Sharkey
A reformed man	
Molly Ryan	Miss Violet Stuart
Tom's wife	
Mr. Blake	Mr. George Henry
A millionaire	
Mrs. Blake	Miss Mabel Wright
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Beautiful Interior Settings
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EMILY STEVENS in "The Soul of a Woman"
B. A. Rolfe 5 Acts

SEPTEMBER 13

FRANCIS X. BUSHMAN "The Silent Voice"
Quality Pictures Corporation 6 Acts

SEPTEMBER 20

HENRY KOLKER "The Better Man"
B. A. Rolfe ("The Bridge," by Rupert Hughes) 5 Acts

SEPTEMBER 27

HAMILTON REVELLE
LOIS MEREDITH } "An Enemy to Society"
By George Bronson Howard 5 Acts
Columbia Pictures Corporation

OCTOBER 4

EDMUND BREESE "Song of a Wage Slave"
Popular Plays and Players By Robert W. Serviss 5 Acts

OCTOBER 11

MARY MILES MINTER in "Stork's Nest"
Columbia Pictures Corporation 5 Acts

TO BE FOLLOWED BY

ETHEL BARRYMORE in a new Scarborough play
FRANCIS X. BUSHMAN in "Pennington's Choice"
5 Acts
MME. PETROVA in "My Madonna"
WILLIAM FAVERSHAM in "One Million Dollars"

Booth Tarkington's "Turmoil" and forty-eight other notable offerings

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AT THE INVITATION SHOWINGS IN STUDEBAKER THEATER, CHICAGO, BROADWAY THEATER, NEW YORK.

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GAIL KANE
IN CLYDE FITCH'S WONDERFUL ROMANCE
HER GREAT MATCH
METRO PICTURES
Popular Plays and Players
present
the distinguished dramatic actress
GAIL KANE
Star "Seven Keys to Baldpate" and "The Miracle Man"
in the master adaption
of Clyde Fitch's master play
HER GREAT MATCH
A supreme story
of court intrigue,
love and romance
in Five Vital Acts
Released on the Metro
Program August 30

Thomas A Edison wishes to present

Pat O'Malley, *the Debonair Daredevil*

and

Gladys Hulette, *the Dainty Miss*

in the

3-*Act Feature of the Open Sea*

"What Happened on the Berbuda"

Place Pat O'Malley in such a lusty role as mate of a mutinous ship and we have him cast in a part which nature moulded him for—clean cut, manly and vigorously convincing. There is added interest in this splendid feature in that the ship used was the actual German ship, the Magdeburg, which has figured so theatrically in this present bloody war. However, the story has nothing to do with war, but is filled with that atmosphere of romance and adventure on the high seas which the public devours greedily whether it be in book, song or in pictures.

Augustus Phillips makes a swaggering, bloodthirsty villain while the appealing Gladys Hulette's gentleness contrasts admirably in the wireless struggle and the clever "dope" dealing trick. Direction, Langdon West who revels in the melodramatic. Friday, September 10th. About 3000 feet.

RAOUL BARRÉ'S CARTOONS

(Animated) "Cartoons on the Beach," one of the Animated Grouch Chasers. Combining comedy and cartoons, by Raoul Barré. 1000 feet. Wednesday, Sept. 8.

Herbert Prior and **Margaret Prussing** in the one-act drama, **"Breaking the Shackles."** Unusually sympathetic theme. Direction Carlton King. Saturday, September 11th.

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VINNIE BURNS & JACK LAWTON.
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Comedy-Drama In One Act
Featuring FRANK MOULAN, the Noted Comic Opera Star
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Comedy-Drama In Three Acts
Produced in Ireland by Sidney Olcott, featuring Miss VALENTINE GRANT.
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ROMANCE AS A REMEDY
Comedy-Drama In Two Acts
with LILLIE LESLIE & WILLIAM COHILL.
RELEASED SEPT. 9TH.

JEALOUSY
Drama In One Act
with GEORGE ROUTH & ROBERT GRAY.
RELEASED SEPT. 10TH.

QUEENIE OF THE NILE
Costume-Comedy In One Act
Featuring BILLY REEVES.
RELEASED SEPT. 11TH.

RELEASES

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Regnum of Lubin

VITAGRAPH

"Jarr and the Visiting Firemen"

Comedy .....MONDAY, AUGUST 30

Jarr grossly deceives the small town Fire Company and his wife sees him leading the parade with a "chicken" on each arm. Things look bad for him, but a fake fire and rescue set him right again. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"Hearts Ablaze"

Three-Part Drama. Broadway Star Feature
TUESDAY, AUGUST 31

After twenty years Malvini emerges from a convent to find his daughter accused of killing the man who eloped with his wife. At the last moment her life is saved and all made happy. Presenting an all-star cast.

"The Quarrel"

Comedy .....WEDNESDAY, SEPTEMBER 1

Mr. and Mrs. Jiggs have their first quarrel, and it's a corker! Before they quiet down and explain matters, the whole town has been stirred up and the police called out. WILLIAM DUNCAN, MYRTLE GONZALEZ, JACK MOWER, ANNE SCHAEFER, GEORGE KUNKEL and OTTO LEDERER are the cast.

"The Fire Escape"

Comedy-Drama .....THURSDAY, SEPTEMBER 2

When his girl's Pa sees Jack making love to Minnie on the fire escape there are some big doings. Up and down the iron ladders and in and out of windows dash the hero and his pursuers, but Jack makes himself a **real** hero and wins out. Presenting EVART OVERTON, LILLIAN WALKER, EDWARD ELKAS and HARRY FISHER.

"Their Agreement"

Comedy .....FRIDAY, SEPTEMBER 3

A young married couple become bored with each other's society and adopt the one-night-out-a-week plan. It doesn't work, and after a laughable experience both stay home. Featuring MR. AND MRS. SIDNEY DREW.

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Six a Week, Including a Three-Part Broadway Star Feature

"MRS. JARR AND THE SOCIETY CIRCUS"
Comedy .....Monday, September 6

"THE KIDNAPPED STOCKBROKER"
Two-Part Drama .....Tuesday, September 7

"THE SIREN"
Comedy .....Wednesday, September 8

"THE ROMANCE OF A HANDKERCHIEF"
Comedy-Drama .....Thursday, September 9

"UNLUCKY LOUEY"
Comedy .....Friday, September 10

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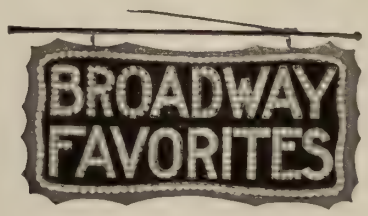
HAL FORDE

In the Four-Act



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Although Hal Forde has appeared in some of Broadway's foremost successes, he never enacted a stronger role than that of "Davis Lester," the man whose daring and grit frustrate a plot to seize the Vanderhoff fortune. This star of the legitimate stage came to Kalem direct from "Maid in America," at the Winter Garden. His other Metropolitan vehicles included: "Adele," which scored at the Longacre and Harris Theatres; "The Enchantress," opposite Kitty Gordon, at the New York Theatre; "The Purple Road," presented at the Liberty and Casino Theatres, etc.

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Few indeed, are the stars of the legitimate stage who possess so remarkable a record of successful Broadway appearances as Mr. Henderson. Some of his vehicles were, "Miranda of the Balcony," "Divorcons," and "Tess of the D'Urbevilles," with Mrs. Fiske; "The Candy Shop," Knickerbocker Theatre; "The Pink Lady," in which he appeared both at the New Amsterdam Theatre, New York City, and at the Globe Theatre, London, for three years; "Papa's Darling," New Amsterdam, etc. Mr. Henderson enacts the title role in this unusual modern drama.

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A Burlesque Comedy

The trouble caused by the rivalry between Bud and Garlico, and Carmencita and Eva fills this with laughs from the start.

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In her effort to capture the escaping burglars, Helen leaps from the top of the station shed, to the roof of the passing train!

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KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(*The Index for this issue will be found on page* 1744)

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Saturday, September 4, 1915

Facts and Comments

THE responsible exhibitors who have a substantial interest in the welfare of the motion picture will not let up in their campaign against vulgarity in so-called comic pictures. A number of letters are on our desk breathing indignation against the portrayal of offensive personal habits supposed to be "funny." A friend and reader writes to us from Boston to protest against "comedies" showing certain "comedians" in the disgusting act of removing vermin from their persons in full view of the audience. The commonest instinct of decency ought to prevent such exhibitions. Their effect on any audience other than that of a Bowery lodging house is simply nauseating. There are screen performers who, strange to say, cannot comprehend this plain fact, even when producers and directors do all in their power to save them from themselves. What they need is not a censor, but an agent of the Board of Health armed with disinfecting artillery.

THE opposition of certain constituted authorities against kinematographic records of the Eastland disaster has awakened some of our esteemed contemporaries to the parallel danger in censorship of the press. A newspaper in Western Pennsylvania in criticising the attempted censoring of the pictures of the Eastland catastrophe declares that "the censors do not yet seem to have arrived at the truth that the motion picture when it portrays incidents of every day life is news just as surely as anything that is printed in a newspaper. The film is an engine of publicity of propaganda and truth with immense possibilities. It may be as dangerous to curb it as to curb the press, the platform or the pulpit." Comments like these are getting common in the daily press. The light is breaking.

* * *

MEN engaged in the show business cannot afford to impose their notions and their tastes on others. The very variety of tastes helps to make showmen prosperous. As a library ministers to all kinds and grades of taste and intelligence, the screen seeks to satisfy every legitimate difference of taste and opinion. There is such a thing, however, as pandering to depraved and prurient appetites from which the motion picture has on the whole been remarkably free. To advertise "the heroine of an unlawful passion" as one would advertise some vicious beast in a circus is to invite the censor to do his worst. In a recent "ad." of an ultra-sensational and overspiced "feature" the reckless writer excuses and explains the mawkish theme and its shocking treatment by comparing the weird concoction to the Greek drama. We protest. None of the great Greek playwrights has ever stooped to pandering.

* * *

ALMOST the entire press of the state condemns the work of the constitutional Convention at Albany as reactionary and useless. This is the same convention which has refused to give a full and fair hearing to the advocates of the constitutional amendment intended to enfranchise the motion picture and put it on the same footing as the press. Let the moving picture men help to defeat the work of the convention at the polls in November. THE MOVING PICTURE WORLD has given an indication of its plan of campaign and will have more to say on this subject in the very near future. Here is a chance to demonstrate our power to mould and influence public opinion.

* * *

IN THANKING our readers for their frequent suggestions and other communications of a helpful nature we take this occasion to say that whatever is of interest to the exhibitor must needs interest THE MOVING PICTURE WORLD. Exigencies of space often forbid the publication in full of all the letters which come to us from friendly pens, but the author may be assured that we always try to "pass on" to our readers whatever they contain of interest and usefulness. We hope that our readers will always maintain this attitude of co-operation toward THE MOVING PICTURE WORLD. This journal aims to be a true reflection of the best sentiments and of the most progressive tendencies in every branch of the industry. We aim to be a repository of helpful hints besides being a faithful and prompt recorder of the news in filmdom. These objects we cannot attain without the continued co-operation on the part of our friends and readers. Whatever suggestion you have of possible benefit to others, whatever complaint or grievance or burden you may wish to publish, whatever remedies you may be able to advance—THE MOVING PICTURE WORLD is always happy to print what you wish to say.

Sounding Big Notes*

By Louis Reeves Harrison.

FEEL the pulse of the national heart—for what is it throbbing? Tremendous problem of the present and of many years to come is that of international relations. Whatever may be the pretext of war, we all know that one real cause of it is greed, the desire to acquire through an exhibition of superior force. A nation may be ashamed of its motive, it may loudly shout that a war obviously undertaken for conquest is purely defensive, but the principal object sought is an acquisition of territory along with such other property as may be obtained by loot or indemnity. Behind the gilded robbery and theft is a desire for power on the part of ruling classes and for greater revenues through taxation than could be obtained in times of peace. By winning a war, the sovereign who is losing his grip on place may pretend that he is responding to a popular demand and he may actuallly win the gratitude of the very people he is sacrificing.

Can a weak body of men, or can an unprepared nation, abolish war by non-resistance? Is the spirit of aggression to be so easily quenched in the hearts of men? How about the powerful impulse of protection that causes a male to flame with anger when one he holds dear is attacked? Will any vigorous nation remain passive when her vital interests are threatened? Is it not an error of unthinking peace advocates that peace can be maintained except by the warning of strong military preparation? In possession of a resourceful country of our own, we do not covet the poorer territory south of the Rio Grande, yet do we not honestly believe that the best thing that could happen to Mexico would be annexation to our own more enlightened and better organized form of government? Could we not end war by making it?

Can relations between two countries be made peaceful by treaty where there is no other responsibility in the signatures to such treaty than that of an absolute monarch held unaccountable for his acts by his people? Of what value is a treaty between one great sovereign nation, whose people have demonstrated their high honor and ability in regulating their own affairs without the interference of a hereditary class, and an inferior nation, whose people publish their own incapacity and lack of conscience by not asserting the principles of self-control? Are not those men, whether they be called socialists or by any other name, who are struggling to throw a beam of light into the dull minds of their fellows on the Continent of Europe, who are risking their lives and fortunes to assert the rights of humankind over the ridiculous "divine rights" of ruling families, the greatest heroes of modern times? They are sounding big notes that will ring and reverberate down the corridors of centuries to come.

Those who are striving to demonstrate the value of high character, as opposed to the dominance of hereditary place, are finding support in the ranks of contending armies among the Poles, whose leaders have more than once attempted to set up an elective form of government, to substitute common justice for imaginary consequence, to produce a government by compact on the only principles by which government of any kind can endure and hold the respect of enlightened people. Some great heroes are bound to emerge from the bitter struggle, men and women who may lose all that they hold dear in attempting to replace a reign of terror with that of reason. "For a nation to love liberty," said Lafayette, "it is sufficient that she knows it; and to be free it is sufficient that she wills it."

We may be proud of ourselves and of our country, but are we entirely grateful—have we given due recognition to one of the mightest factors in our progress? Turn back over the leaves of memory to the dark days of childhood struggle—who watched over each one of us in the formative period, before our tiny souls burst from the bud into full flower? To most of us the name of "mother" rises like a spirit of tenderness, softly enveloping us with moral restraint, arousing whatever is noble within us, guiding our errant footsteps to the end of existence, our sweetest memory, our finest inspiration. Why should we deny her anything in the world that we enjoy? Why should we deprive her of any advantage she might wish to use for the benefit of children and therefore to the benefit of humankind? Though she could not be better at heart, she might well be accorded any and every privilege now given to mankind alone.

You can not soil a true woman by broadening her knowledge and her experience—you can not tarnish pure gold—you can only brighten her and enlarge her sphere of usefulness. Wherever you find a man of strong character you will find a mother of beautiful character, one who has not only given of her body to the making of God's creatures, but one whose splendid spirit has been communicated to the child during moments, hours and years of exhaustless affection. Every one of those moments, hours and years have her thoughts been concentrated on the little beings she has brought into the world, who are benefited more by her tireless care that it is intelligent. What is there to distrust about that voice we have all fondly trusted that he should silence it where the poorest of us has the right to speak? This nation will never be one of complete freedom until we liberate its mothers.

That the lamp of the soul may never go out women should be given all that strengthens mind as well as body—their vestal watch keeps the spiritual light aflame. We must be fair to her who has the power to make this a much more splendid world through the children she brings into it—the building of their characters is so largely in her hands that what they receive is usually proportioned to what she is given. She must be fortified for motherhood long before her gentle heart yields to its natural impulses, made physically fit that family life shall be one of happiness instead of disappointment and sorrow, made mentally fit that he may illumine the minds of those she controls through affection. There is more than one big note to be sounded on the subject of the suitable preparation of the mother sex for a mission that may well be called divine.

Feel the pulse of the national heart—it throbs responsive to the idea of sounding the capacity of children that they may be benefited to the fullest possible extent. Millions of parents are deeply interested in discovering such a course of training as shall develop strength and beauty in nice balance with such a mental growth as shall assure a high place for their children. They are giving more and more attention to that subject. The method need not be suggested—that might prove dangerous—but the necessity of improved methods may be strongly indicated in the pictured story.

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A Duty to Our Readers

By W. Stephen Bush.

THE MOVING PICTURE WORLD within the last few months has felt obliged to reject many thousand dollars' worth of advertising. Our sense of obligation in these cases is identical with what we conceive to be our duty to the readers of this paper.

In our judgment every contract between the advertiser and the publisher of a newspaper or a magazine vitally affects the rights of a third party. This third party is the reader. In the light of our experience and our knowledge of conditions in this industry, the duty to supervise all advertising matter offered for publication is much clearer and greater in a trade journal than in a daily newspaper. The reader of the representative journal of the motion picture industry is obliged to depend to no small extent on the substantial honesty and accuracy of the advertising pages.

Even the daily press has outlived the notion that it is not responsible for its advertisements. The Federal Government has stimulated its perception by making the publication of certain advertisements a penal offense. Today a great revival of old-fashioned newspaper ethics is taking place among the reputable journals of the country. The patent medicine made and sold without a conscience, has no longer free and easy access to the press of the country. Many other articles have become contraband pursuant to the better policy of advertising men everywhere.

Every one of our readers naturally discounts the advertiser's extravagant praise of his own product. Even in this respect, however, there has been an improvement.

Most of our advertisers today recognize the value of simple and moderate language. They realize that the reader desires information. The mere embellishment of such information cannot be considered misleading. It is but right for the advertiser to be enthusiastic and confident about articles which he expects other people to pay for.

Not all the advertising matter which we have felt obliged to refuse was objectionable on moral grounds. Our policy to reject all advertisements of films of a vicious and degrading character is well known by this time. Every friend of the motion picture is as zealous for the good name of the screen as we want to be. That is why we feel confident that our policy in this respect meets with the unqualified approval and support of the best elements within the industry.

We want to let our readers know that a good deal of the advertising matter offered and rejected grew out of unfair competition and out of an obvious desire to mislead. It is our plain duty to guard our readers against misrepresentation. While we cannot undertake to give a legal guarantee for the literal accuracy of every advertisement which appears in our columns, we do feel that we have a right to insist upon a reasonable presumption in favor of the substantial truth of the advertisement.

We would not like to see our readers invited to do business with concerns which we know to be unreliable. The founder of THE MOVING PICTURE WORLD quickly and carefully investigated every complaint against misleading advertisements. Whenever the complaint was found to be justified the offending advertiser was rigorously excluded from the columns of THE MOVING PICTURE WORLD in spite of all disguises and manipulations within the letter of the law.

No one appreciates this policy of THE MOVING PICTURE WORLD more keenly than the reputable advertiser who justly shares in the prestige and confidence which this publication enjoys in the opinion of its great circle of readers.

Our advertising columns will never become a dumping ground.

The mere money is not the only, nor is it the controlling credential for using the advertising columns of THE MOVING PICTURE WORLD.

Clownish Censorship

By W. STEPHEN BUSH.

SOONER or later almost every censor qualifies as a clown. This applies to both sexes. We are not surprised therefore at the troubles brewing in and out of the censorship board in Portland, Ore. As the attack of censorship in that community seems particularly virulent and as its development has revealed some new and interesting aspects of the folly of censorial meddling, the readers of THE MOVING PICTURE WORLD will probably be interested. There are women censors on the Portland board and one of them seems to have been haunted by visions of such glory as fame has bestowed on the late Carrie Nation of Kansas, and the present Maude Murray Miller of Ohio.

One of the exhibitors out there has given a very clever pen picture of this uncompromising guardian of public morals. "Your readers," he says, "really ought to know this censor. She is a high diver in the sea of human morals. She takes her headers from the tailboard of the police patrol wagon right into the middle of any packed moving picture house in Portland and emerges gasping but triumphant with the film fish which costs producers, exchanges, and exhibitors all kinds of money and trouble to get and that you've simply been dying to take a bite of."

"But that fish is not good for common people to eat," says the lady censor.

It appears that Portland has a board of censors appointed by virtue of a city ordinance. Some members of this board seem to have lucid intervals and they have attempted on and off to restrain their fellow member whenever she stood trembling on the brink of absurdity. This only served to inflame the censorial mind of the skirted member and, like the immortal knight of Cervantes, she laid about her right and left, fighting the windmills created by her own imagination.

All this, of course, was amusing enough, but there was a very serious side to the affair, as the newspapers of the city were not long in discovering.

The mad antics of this re-embodied Carrie Nation threatened to put the exhibitors of the city out of business and to deprive the public of Portland of its favorite amusement.

The newspapers, we are happy to say, without exception rallied to the support of the film men. One of the local journals speaks of "The autocratic inspector" and says: "No theater manager in Portland knows whether it is safe to advertise a moving picture production. It may be faithfully founded on a literary work that is permitted in the mails by a sedulous government, it may be openly sold in the book stores, it may be available in every public library, yet it may not pass the moving picture censorship."

Not only did the local papers take a stand friendly to the exhibiting interests, but they have freely opened their columns to such of the film men in the city as saw fit to present their side of the question to the public.

Exhibitors as well as exchange managers displayed a marked ability in pleading their cause with the public.

They have now made an appeal to the court of last resort in such matters, and that is the court of public opinion. An open meeting has been called to which the public has been urgently invited. As the public itself is greatly stirred up over the censorial interference, a lively gathering may be expected.

Triangle Opening Announced

Quality and Character of New Combination's Productions Soon to Be Revealed—Result of Careful Preparation.

JUST what is to be the quality and the character of the motion picture productions that are to be offered to the public in selected theatres and at a scale of prices approximating that of the legitimate drama is soon to be revealed. President Aitken and his associates announce that the initial showing of "Triangle" pictures will be held at the Knickerbocker Theatre, 42d street and Broadway, New York, on the evening of September 18, and to continue indefinitely.

Mabel Normand

The Knickerbocker Theatre is the first of a group of "model" theaters to be operated in the great centers of population of the United States by the Triangle Film Corporation. Later the Studebaker of Chicago, the Chestnut Street Opera House of Philadelphia will be added to the list, while negotiations are still on for similarly popular and important houses in several other cities.

This group of "model" theatres is to be operated by the Triangle Film Corporation and will form the nucleus or center of important districts to demonstrate the Triangle idea of adequate motion picture presentation. The scale of prices adopted for the "model" theaters ranges from twenty-five cents to two dollars for evening performances, and from twenty-five cents to one dollar for matinees. In this connection Mr. Aitken wishes to deny the rumor that the Triangle contemplates a rate of three dollars for its best seats. This price has been named only for private boxes and loges, and is the usual rate for such seats in all first class houses.

Scene from "My Valet," Triangle.

Plans for the subsequent exhibition of "Triangle" subjects throughout the country are now forming and contemplate the leasing of those subjects to some one first-class house in every available city—that is, in every city where sufficient patronage can be secured to maintain the "Triangle" standard of presentation, the idea being to have at least one house in a town where the highest ideals of the motion picture art may be seen in suitable settings and to proper advantage. Theatres subscribing to this service will be required to provide a stipulated orchestral accompaniment and to maintain the regular schedule of prices. Of course, in the larger centers of population more than one house will present "Triangle" pictures.

The Triangle service will come under the supervision, more directly of the executive staff of that corporation, which is composed of these well-known experts: General Manager, J. N. Naulty; Business Manager, George W. Sammis; Musical Director, William Furst; General Press Representative, Henry MacMahon; Assistant Press Representative, W. M. Powers, and Librarian, Miss Florence MacCormack.

General Manager Naulty is too well known to the motion picture men of this country to require any further introduction.

Scene from "The Lamb," Triangle.

Business Manager Sammis has filled almost every position connected with dramatic theaters of the first class; few men have a better knowledge of the management of places of amusement or amusement companies. He will have immediate charge of the Knickerbocker and a general supervision of all the "model" theatres of the corporation.

Seena Owen.

Musical Director Furst has long been connected with the best dramatic theaters in the employ of such producers as Belasco and Frohman. Under his direction all music for "Triangle" productions will be composed and adapted. As General Press Representative, Mr. MacMahon is one of the leading men of his class and has had a long and eventful career.

Having just returned from Los Angeles studios, of the Triangle, Mr. MacMahon is full of enthusiasm over the prospects of success of Triangle plans. While there he spent much time watching the work of the several companies under the direction of Ince, Griffith and Sennett and is emphatic in the statement that all three are giving their best efforts to the work in hand. At the Keystone studio many changes have been made, due to the assembling of the brightest minds of the comedy stage for the production of pictures. Old methods have been discarded and new ones adopted and the work is progressing rapidly on subjects of great character. Among the best known players at the Keystone were Raymond Hitchcock, Sam Bernard, Eddie Foy, Joe Weber and Lou Fields. Fred Mace, an old-time photoplayer, is also there, so also is Mabel Normand. With this list of artists it has been found advisable to discard much of the old Rabellaisian tricks upon which so-called "comedy" pictures have mainly depended and everyone is delighted with the new order of things.

Griffith, at Hollywood, while supervising the work of a number of directors, is really remaking or putting his stamp upon every picture bearing the "Fine Arts" brand. Eight five-reel plays will be completed by September 1, and there is no

question of Griffith's ability to furnish quality. De Wolf Hopper will soon join him for a series of great comedy productions.

Ince at Inceville probably has a longer list of acknowledged dramatic stars than have ever been assembled for the work of production. Many are already at work; Billie Burke and another large party will soon be on their way. Ince has established his ability as a producer and can also be depended upon to give the public all that is class and quality in picture production.

Margaret Gibson.

The foregoing is but a summary of the deductions made by Mr. MacMahon while at Los Angeles. He had lots more to say, but it will keep for another time. Regarding the opening program at the Knickerobcker, he gave out the following advance summaries of the pictures to be shown. It will be observed that fourteen reels are to be shown and it is admitted that three and a half hours will be required to show them:

"My Valet"—a four-reel Keystone production, featuring Raymond Hitchcock, a man in quest of a wife; Mack Sennett, his servant; Mabel Normand, the much sought lady in the case, and Fred Mace as an amative French count. There are many ludicrous complications and distinct thrills in this subject which give each of the leading characters plenty of opportunity to prove their tiles. Sennett, of course, directed the production.

Douglas Fairbanks, "The Lamb," in the Griffith supervised play for the first release, is rather scoffed at by his New York flame and goes out West to do or die. He falls among the Yaqui Indians of northern Mexico and almost before he knows it is the center of a full-fledged war between the Yaquis and the Cientificos. In this merry mixture of stirring adventure and New York drawing room comedy, Mr. Fairbanks is to be helped by Seena Owen, Monroe Salisbury and several other of the best known actors of the Griffith studio. Under Mr. Griffith's supervision, W. Christy Cabanne is putting on the picture and has included some elaborate battle scenes which were taken with real Yaqui Indians and Mexican troops on Mr. Griffith's own ranch in the San Fernando valley.

Thomas H. Ince, it is said, has given Frank Keenan a Civil War story with a punch for the first Ince release of the Triangle combination. It is called "The Coward." Mr. Keenan

Scene from "The Coward" (Triangle).

appears in the role of an old Colonel who has immense pride and affection for his son. The boy turns out to be something of a quitter. The emotional power of the old man is exhibited in wonderful fashion. This release will be a characteristic man's play, with plenty of militarism and the depiction of strong emotions. The principal women in the case are pretty Margaret Gibson, as the boy's sweetheart, and Gertrude Claire, in the role of the devoted mother and wife.

Beverly Bayne Signs With Quality

BEVERLY BAYNE, heroine of half a thousand photoplays, in many of which she played opposite Francis X. Bushman, the distinguished screen star now appearing exclusively in Quality-Metro productions, on Tuesday attached her signature to a contract which ensures her appearance for a term of years in the photodramatic offerings of the Quality Pictures Corporation, which are released exclusively on the Metro program.

Miss Bayne, who has achieved notable distinction as an actress with an exceptionally wide range of emotional expression, was associated with Mr. Bushman during his connection with Essanay studios in Chicago and on the Coast, and starred with him in many of his biggest screen successes. It is expected that she will be featured with him in many of the forthcoming productions of the Quality Pictures Corporation in the Metro program.

Beverly Bayne.

The addition of Miss Bayne's name to the list of stellar lights of the stage and screen already under contract with the companies which release through the Metro program is in line with the progressive policy of President Rowland of Metro, whose efforts to give the exhibitor and the public the highest artistic talent obtainable, in motion picture productions of equal popular appeal, have done so much to make Metro one of the biggest factors in filmland in the few short months since its organization. In this particular instance, however, much of the credit must go to Fred J. Balshofer, head of the Quality Pictures Corporation, who is ever on the alert to add to the stellar material at the Los Angeles studios.

BARRYMORE AND FAVERSHAM AT WORK FOR METRO.

Two of America's greatest stage stars, Ethel Barrymore and William Faversham, will soon be working side by side and under the same roof and for the same releasing company as soon as work of production can be started on the Rolfe-Metro feature in which they will be seen.

Miss Barrymore will appear in an original play, especially suited to her talents, written by George Scarborough, author of "The Lure" and other stage successes. The screen adaptation is now being made by Edwin P. Carewe, who will direct the production. This vehicle affords Miss Barrymore ample opportunity for the exercise of the histrionic ability which has made her famous.

Mr. Faversham will appear under the direction of John W. Noble in "One Million Dollars," the scenario of which has been prepared by George D. Proctor from the novel "One Million Francs," by Arnold Fredericks. In "One Million Dollars" Mr. Faversham appears in a peculiarly suitable devoted to the study of criminology. While on the staff of role, that of a rich young club man whose leisure hours are the metropolitan detective bureau he is called out on a case that not only calls for the exercise of all his wits but ends by his losing his heart.

New Producing Company

Eastern Film Corporation Soon Will Release Features and Refined Comedies—Seven Directors Working at Large Studios in Providence.

THE Eastern Film Corporation of Providence, R. I., capitalized at $300,000 with no stock for sale, soon will release four single-reel comedies a week in addition to two-reel comedies and two five-part features a month. Arrangements for distribution have been practically completed; but Elwood F. Bostwick, general manager of the corporation, prefers not to make public the names of the distributing companies until the contracts have been signed. The single-reel comedies, under the brand name of Pelican, will go through one channel, the double-reels and feature photoplays through another.

Elwood F. Bostwick

Three Providence men, Frederick S. Peck, Mr. E. Bostwick and Benjamin L. Cook, organized the new concern, which enters the field with sound financial backing, ample studio and laboratory equipment and high ideals. During the past few months forty-eight productions have been completed in the Eastern corporation's first studio, covering 190,000 square feet. Another studio with an area of 450,000 square feet will be ready for occupancy in the autumn, and supplementing these is an exterior glass-covered platform. It is figured that there will be plenty of room for the activities of the seven directors now at work, and a large force of players.

Mr. Peck, president of the corporation, is reputed to be one of the wealthiest men in New England. He is vice-president of the National Exchange Bank of Providence, chairman of the finance committee of the State of Rhode Island and a director in fifty large corporations. His first lieutenant and chief executive, General Manager Bostwick, has had many years' theatrical experience as stage director and manager with some of the most prominent producing interests in the country, among them the Shuberts, Klaw & Erlanger and William A. Brady. Coupled with his artistic experience is an unusual executive ability that has proved of great value in launching the Eastern Film Corporation.

Building New Studio for Eastern Film Corporation.

Mr. Cook, vice-president of the company, is well known in financial circles, and is president of Hornblower & Weeks, the long-established firm of stock brokers. Producing directors now engaged at the Providence studios are Frederick Esmelton, George Lessey, Hamilton Crane, Dan Mason, Charles Pitt, Lambert Hillyer and Allen Crolius. Among the important players appearing in Eastern productions are Frederick Burton, starred in "Peaceful Valley," scheduled for the first feature release; Helen Lowell, appearing in "Next," and "The Red Petticoat," both five-reel pictures; George Bunny, brother of the late John Bunny, who is being featured in a series of comedies; Dan Mason, playing in the comedies he directs; May Abbey and Wilfred Clark.

In speaking of the policy adopted by the Eastern Corporation, Mr. Bostwick placed emphasis on two points, the insistence on pictures of the very best quality and light comedies, void of slapstick. He holds that there is no such thing as a passably good photoplay. Either it is good, or it is not, and in the latter case it is permanently shelved. "Since last spring, when we started producing," he said, "we have turned out forty-eight pictures, all of them up to the average release; but out of this number we discarded thirty because they fell below the standard set for our product. This is a fair illustration of the manner in which we are entering the motion picture business. There may be more than enough films on the market, but there is no indication of a superabundance of really first class material.

"On the comedy end I am confident that we have inaugurated a distinctive policy. We are making humorous pictures without a trace of coarseness, and seconding our own opinion of their merit is that of one of the biggest vaudeville and picture men in New York. I showed him six single-reel productions and he promptly decided that he wanted five of them. In appearance, George Bunny bears a very strong resemblance to his famous brother, and judging from the work he has done for us already, I see no reason why he should not win equal fame as a comedian. We have the players, the studios and the money with which to turn out the kind of pictures we are after."

Bert Ennis, formerly of Eclair, and now the energetic publicity and sales manager for the Eastern Film Corporation, accompanied Mr. Bostwick on his recent visit to New York.

EQUITABLE BUYS UNITED OFFICE EQUIPMENT.

The Equitable Film Corporation will buy the office furniture and equipment and the remainder of the lease of the United Film Service, incorporated, now in the hands of receivers in bankruptcy. The lease has a life until January 1, 1919, on the premises at 126 West 46th street, the main office of the bankrupt concern. The Equitable, as related in the moving papers on behalf of the receivers, is a new concern allied with the World Film Corporation, and is said to be well backed financially. The price agreed upon was $3,500.

A couple of weeks ago, Langdon P. Marvin and Leo C. Stern, as receivers in bankruptcy, petitioned the United States District Court for authority to sell or otherwise dispose of all the assets of the bankrupt concern. The motion was argued before Judge Augustus N. Hand, who, after several days' deliberation, issued an order in accord with the provisions of the petition. The sale of the main office goods is the first recorded following the general order empowering action.

MALITZ'S CONNECTION LEGITIMATE.

Commenting upon the story in the New York World exposing the alleged activities in America of the German propagandists in which his connection with the American Correspondent Film Company was named, Felix Malitz says that he accepted the business management of that company as a legitimate undertaking and that he has conducted its affairs in a straightforward, businesslike and neutral manner, he being an American citizen. Whatever war pictures Mr. Malitz has handled have been advertised as "Official" and no secret has been made of the fact that they were "official."

Aside from handling war pictures the Correspondent Film Company is manufacturing regular dramatic and comedy subjects for the American market, but in no sense or particular can these productions be classed as "propagandist" material.

WARREN DIRECTING HILDA SPONG.

Edward Warren, the well-known motion picture director, has just completed for the Crystal Motion Picture Company a big five-reel feature, in which the able English actress, Miss Hilda Spong, is the star. The scenario is said to be strongly dramatic, and the settings particularly attractive. The supporting cast is made up of notable actors. Previous to taking this feature, Mr. Warren made six two-reel comedies for the Zenith Films, Inc., featuring Miss Margot Williams and Fraunie Fraunholz. Mr. Warren is now considering a permanent connection, where his efforts will chiefly be confined to big feature productions.

Censors at Luncheon

National Board Executives Entertain New Chairman and Members of Trade at Rector's.

TO MEET and get acquainted with its new chairman, Cranston Brenton, the National Board of Censorship at Rector's on Thursday, August 19, entertained a score of film men at luncheon. Mr. Brenton, who succeeds Frederick C. Howe, now Commissioner of Immigration, is also the director in New York City of the American Red Cross Society. The new chairman talked to the film manufacturers and their representatives, assuring them it would be his aim to continue the policy of the National Board in giving to manufacturers all possible assistance in the work of producing pictures that would be acceptable to the great public. J. W. Binder, who is retiring from his special employment by the board as director of publicity, also spoke. Mr. Binder is to take up the work of a trade association. Others who talked were Carl Pierce, of the Oliver Morosco Company; President John R. Freuler, of the Mutual; Walter Irwin, of the V-L-S-E; Orrin G. Cocks, of the National Board, and Lesley Mason.

Others present were W. D. McGuire, Matthew P. Adams and J. K. Paulding, of the Board; B. P. Schulberg, Louis J. Selznick, P. A. Parsons, John A. Kent, P. A. Powers, R. H. Cochrane, William Bennett, Charles Goldsmith, Frank Bannon, Edwin Thanhouser, J. C. Graham, Arthur James, W. E. Atkinson, W. W. Irwin, Felix Malitz and George Blaisdell, of the Moving Picture World. Telegrams of regret were received from George K. Spoor, J. A. Berst and W. R. Sheehan.

"We aim at original co-operation with the manufacturers so that we may stop this unjust oppressive legislation," said Mr. Brenton. "We are here to let you see that we are men very much as you are. We want to tell you that the more you let us into your confidence the more value we can be to the trade in general. You realize that the smaller men are disappearing, that in the future you will have greater responsibilities than you have had in the past. On the board are nearly 170 members, representing many groups that are bound to vary in their opinions and ideas. We aim to get in closer touch with the work. The closer we get to you the better we can serve you, and I hope you will see the National Board in that way. It is one of my ideals that you should consult the members of the board in advance, that we may help with that expression of public opinion we feel we can bring to you. Some of us have specialized in that way, and we feel we can help. So long as I am chairman I shall be glad to discuss those matters with you if you will do me that honor. This may be the great power of the board in the future.

"You may ask why we should give our time in this work. Let me answer in my own case. My two primary concerns in this world outside of my personal life are education and social service. I believe that the motion picture today is the greatest vehicle for the dissemination of human thought and human education that there is in the whole broad world. Speaking as one who has seen ten years' service on a college faculty I feel it a privilege to be able to do what I can in guiding this work along educational lines. I know of nothing that touches more phases of social life than does the motion picture. We want to be your friends. Let us enter into your plans in order that we may be in closer co-operation."

Mr. Freuler said he believed the National Board helped manufacturers and helped the business. "The alarming feature of the censorship question is that it is springing up all over," he said, "in little towns of eight and ten thousand inhabitants. If you could bring it about so that we might have censorship that would be recognized all over the country, censorship from one source, it would be a great help. We have in the picture business a lot of men who are anxious to have good films. It would be really worth while to have single censorship. We will be glad to co-operate in any movement looking to that end."

Mr. Irwin praised the National Board. "The board seems at all times to have realized that it was in the position of trustees not only for the industry but for the public," he said. "In the execution of its trusteeship it has been very liberal both to the industry and to the public. It has been a real developer and uplifter at all times. If the board will continue as in the past the industry will be very thankful."

"I hope you will realize at the outset that if this is a wake it is to be a jolly one," said Mr. Binder, referring to Mr. Brenton's allusion to his separating from the board. "You know at a wake the victim is a dead one. Leave it to me. My connection with the board has been most pleasant, by reason of the men, all the men, with whom I have come in contact; and you must remember in that year it has been my duty to go to these men and tell them how much money was needed." Mr. Binder spoke of the proposed censorship legislation facing the industry last fall. Thirteen state legislatures were considering censorship bills which would have entailed an expenditure on the makers of films of $288,000. He told of the work that resulted in killing the bills in every state.

"Eleven legislatures meet next year," continued Mr. Binder, "and you may be sure in a fair proportion there will be bills which will have to be fought. The censorship of the National Board is not a censorship at all. Its members cannot be censors unless they are clothed with the power to say whether the work of your studios shall be passed or not. I hope the National Board will remove the word censorship from its title.

"This industry is disorganized, unorganized, today. The railroads of the country have said you can't take films into their cars. This industry says 'Very well, Mr. Railroad, we'll stay off.' You know the excuse they make, about danger from fire and all that, even when your films are inclosed in fireproof containers. Traffic men say, 'Here, what are we getting out of this film business? It costs 30 cents to come to New York and return to Hackensack and carry out film. We'll pass an edict prohibiting the passage of these films. Then we'll say to them you can't bring them into our passenger cars as baggage. We'll be only too glad to pass them as express or as excess baggage like dynamite. The express rate for five reels at the rate of dynamite, instead of 30 cents, will be $3.25.' There is no guarantee of the delivery of the films. The industry sits down and says 'It is all right. Guess I will pay my $3.25.'"

Mr. Binder spoke of the work the National Board had done in the way of preventing adverse legislation, saying it properly should be done by the trade association "which we will build and which can take these things out of the hands of the National Board and educate the women's clubs and the civic clubs."

Mr. Cocks wished Mr. Binder godspeed in the work he is about to take up. "We feel it is something that must be done," he said, addressing the manufacturers, "for your interests and for the interests of the exhibitors and of the whole trade. Mr. Binder will have a freer hand in his new field than was possible in the National Board.

"In our work as censors we have been interested in one group of manufacturers no more than in any other group. We see the motion picture whoever makes it with a cleancut and I hope a skilled viewpoint, as nearly as possible from the human standpoint, and try to be just and fair. We have worked not from the standpoint of theory but from experience, and that experience is based on our tests of the great American public.

"We are not proud at all that two years ago we killed property worth over half a million dollars—not at all. Increasingly we see the possibilities of going back of the maker of the film and talking squarely about the picture he is making. I pledge you that is our policy in the future. If you will give us the opportunities of doing that with your representatives in the east and the west we will do just that thing. I see as Mr. Brenton does a great future for the screen. It is because we all believe in it that we want to co-operate and put it where it should be."

JESSE J. GOLDBERG SELLS INTEREST IN LIFE PHOTO FILM.

Jesse J. Goldberg, secretary and general manager of Life Photo Film Corporation, has disposed of his stock holdings to Bernard Loewenthal, and resigned as secretary, director and general manager of that company as well as the Commercial Motion Picture Co., the subsidiary corporation allied with the Life Photo.

Mr. Goldburg has not definitely determined his plans for the future, excepting that he will ally himself with the executive end of the productions of photoplays and is considering several propositions. In order to close up certain matters of the Life Photo, he will occupy his present offices at the company's address for the next few weeks.

LEW FIELDS SUED FOR BREACH OF CONTRACT.

Suit was brought Saturday, August 21, against Lew Fields in which the comedian is charged with breach of contract. Owing to the fact that the complaining company is a New Jersey corporation, while the defendant is a resident of New York, the United States District Court has jurisdiction, the amount involved exceeding $3,000. The suit is brought by the Peerless Feature Producing Company, of Fort Lee. The prayer is for an injunction restraining Fields from posing in any feature plays for the Keystone or any other producing company, the Peerless claiming exclusive rights to his services under a contract entered into on February 5, 1915.

New Famous Players Studio

Feature Corporation Will Erect Modern Producing Plant At Marble Hill—Large Plot of Ground Purchased for Site.

WHAT is one of the greatest real estate transactions and the most significant plan of construction entered into by a motion picture concern in New York City in some time was consummated last week by the Famous Players Film Co. through the A. N. Gitterman Realty Corporation, whereby that feature film concern has secured a plot of thirty-one lots atop Marble Hill, in upper Manhattan, at 225th street, one block west of Broadway, and overlooking the Harlem and Hudson Rivers, for the purpose of erecting extensive studios, laboratories, open air stages and factories designed for the production of elaborate feature motion pictures. The property is assessed for tax purposes at over $160,000.

It is estimated that with the substantial improvements which the Famous Players' architects are planning, when the various studios, laboratories, factory, and office buildings are completed, will reach a cost approximating half a million dollars.

A novel feature of the plans being made by the Famous Players lies in the fact that a special experimental laboratory will be constructed, in which research work will be conducted with a view of improving the mechanical factors of motion picture production and projection. This experimental work will be under the supervision of Edwin S. Porter.

Another interesting fact connected with the Famous Players plans will be the use of the natural rock on top of the hill upon which the studios will be built, as a vault for film. The vault will be cut into the solid rock, thus forming one of the safest and most impregnable receptacles for film possible.

The transaction was culminated following negotiations conducted between E. J. Ludvigh and Ralph A. Kohn, attorneys for the Famous Players Film Co., and the A. N. Gitterman Corporation, representing the sellers.

In a statement concerning the significance and purposes of this unusual land purchase, Adolph Zukor, president of the Famous Players, said:

"This initial investment is only the inception of a great constructive plan, which we have been developing for some time past. It is our purpose to create the largest and most comprehensive producing plant devoted to motion pictures in the world, and to do it within New York City, regardless of the expansion of our activities elsewhere. The studios and open-air stages will be so designed and constructed as to permit the adequate production of every type of feature. The unusual situation secured by us permits us to obtain a variety of woodland, park and marine scenes with little effort. These advantages are increased by the fact that we are within the city, and therefore in constant contact with metropolitan environment, when subjects require it.

"I believe the undertaking of this enterprise is the most substantial indication of our confidence in the motion picture industry and its durability.

"When, recently, we closed a contract with the Paramount Pictures Corporation for twenty-five years—the longest period ever covered by a contract in the amusement world—we were convinced that the feature motion picture had become a standard part of the modern world of art, and would live forever. It is in order not only to insure the endurance of the feature, but to advance its merit constantly and to make its chances of improvement virtually illimitable, that we are to erect the most complete group of buildings ever yet contemplated for the production of motion pictures.

"The construction of the various studio, laboratory and factory buildings will of course be under the direction of Edwin S. Porter, who built the Edison studios (one of the first practical producing plants in America, which has been constantly utilized for twelve years with only minor changes), the Rex studios, and the present Famous Players studios.

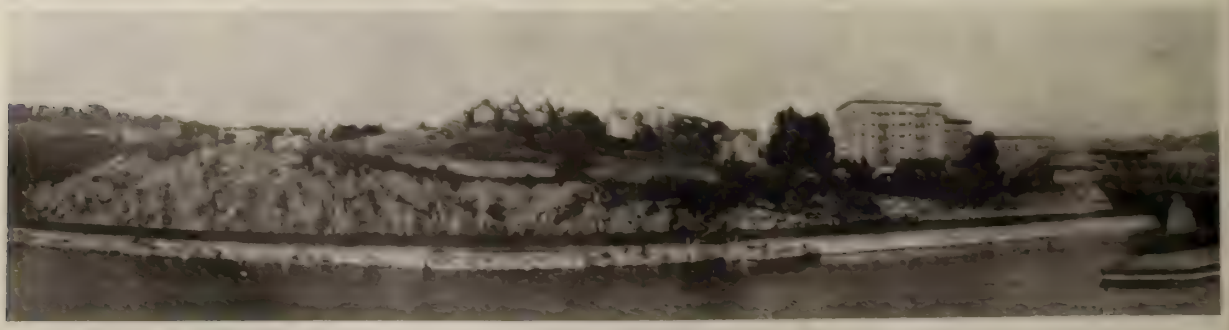
"As remarked before, this extensive building plan by no means signifies the curtailment of our studio plans in California or abroad. After the European war, we will in all probability complete the plans inaugurated a year ago for the erection of an elaborate studio in London, for the purpose of producing pretentious transcontinental subjects, such as "The Eternal City."

Charles T. Aldrich

CHARLES T. ALDRICH was born in Cleveland, Ohio, and at the age of seventeen began his stage career. His natural talent soon brought him to the front ranks of the profession. He was an unusual entertainer in many branches, embracing acting, magic, juggling, illusions, quick changes of character, singing, dancing, sketching in colors, and comedy roles of every description. At the height of his success in this country in the role of the tramp juggler, he sailed for London, where he made an instant hit and was called "The Eccentric American" and "Aldrich the Metamorphosist." On July 1, 1912, he appeared by royal command before the King and Queen and royal family of Great Britain at the Palace theater. It was on this occasion that the royal personages witnessed their first vaudeville entertainment and were more than delighted by the novel performance of Mr. Aldrich. Many will remember Mr. Aldrich in "Secret Service Sam," in which Al. H. Woods starred him for several seasons in this country. His works under the management of Charles Dillingham the past season in the Montgomery and Stone production of "Chin Chin" at the Globe theater has caused much favorable comment. The opportunity of seeing him on the screen in an entirely new creation of character is afforded the amusement loving public in "The Magic Toy Maker," the most lovable old man who rights many wrongs and restores a wayward son to his parents and starts him again on life's journey along the straight and narrow path to fame and honor.

Charles T. Aldrich.

The story of "The Magic Toy Maker," about to be released by the K. & R. Film Company, is a very novel one, embodying a psychological theme



Site of the Famous Players New Studio, Marble Hill, New York City.

I. C. C. Ruling on Valuations

Carriers Liability Limited Unless Actual Value Is Stated in Writing by Shipper.

By Clarence L. Linz.

THERE has long been confusion among both exchangemen and exhibitors as to the exact meaning of the various provisions of the Cummins Amendment to the Act to Regulate Commerce, especially with respect to the necessity for placing a valuation upon all shipments for interstate transportation. In the express service, shipments valued at $50 or under move at the usual transportation rates. Where the value is in excess of that amount, an additional charge at the rate of ten cents for each one hundred dollars of value is assessed against each shipment.

The value of a single shipment of motion picture films will run up in the hundreds and perhaps will be over a thousand dollars. To be called upon constantly to pay valuation charges on the amount above $50 would mean that both exchangemen and exhibitors would be put to thousands of dollars of additional express expense annually. Many of the exchange managers decided to place the nominal, or $50 value, on all of their shipments of films, this regardless of the true value, and take a chance of losing the difference if the films should become lost, damaged, or destroyed in transit. Then came the question as to the legality of such a proceeding.

On May 7, 1915, the Interstate Commerce Commission issued a report expressing tentatively its views upon various questions arising in connection with the amendment to the Act to Regulate Commerce, commonly known as the Cummins Amendment, of March 4, 1915. Among other things, attention was called to the provisions of section 10 of the act, penalizing any person who by false statement as to value, or by any other device or means, obtained or attempted to obtain transportation for property at less than the regular rates. The numerous inquiries received by the Commission regarding this matter indicated confusion in the minds of many as to the application of section 10, and seemed to render desirable a further expression of opinion by the Commission upon this matter.

The Commission now states that "There is no provision in the act to regulate commerce, including the Cummins Amendment, that requires a declaration as to the value of property shipped in interstate commerce. Nor has the Commission issued any ruling that requires such declaration.

"The Cummins Amendment does, however, provide that if the goods are hidden from view by wrapping, boxing, or other means, and the carrier is not notified as to their character, 'the carrier may require the shipper to specifically state in writing the value of the goods.' In such cases rates and charges for transportations, dependent upon the value of the property shipped as specifically stated in writing by the shipper, may be established and maintained.

"It is the view of the Commission that, so far as declarations as to value are concerned, the prerequisites for the application of section 10 are, first, the election of the carrier to require a shipper to state in writing the value of the goods; second, the existence of graded rates or charges dependent upon the value of the property shipped; and, third, that the shipper shall knowingly and willfully, by false statement as to value obtain or attempt to obtain transportation of such property at less than the regular rates."

It would appear from the above statement that unless the express companies demand the declaration of the true value of the films, there is no need for the shippers thereof to ask for greater protection than the $50 allowed under the provisions of the contract receipt. If the shipper desires the full protection he must, of course, pay the usual insurance charges based on the true valuation.

Film containers are familiar enough to the agents of the carriers that the films themselves would not normally come under the classification of "goods hidden from view by wrapping, boxing or other means." As previously noted in the Moving Picture World, exchange managers have recently been sending notices to exhibitors instructing them to place a $50 valuation on all shipments of films, and a $5 valuation on shipments of paper, photographs, etc.

HENRY JAMES WITH METRO.

Metro Pictures Corporation announced on Tuesday that they had signed up Henry James, formerly of the Mutual Film Corporation. Henry James will be associated with his brother, Arthur James, in the advertising and publicity work of the Metro, and will engage immediately in a special campaign in behalf of one of the most vigorous of the young giants in the feature field.

Essanay Plans Big Production

Many Prominent Players and Five Thousand Supers Have Been Engaged for "In the Palace of the King."

ESSANAY has engaged three Broadway stars to take parts in the photoplay dramatized from F. Marion Crawford's famous novel, "In the Palace of the King." This is a six-act production, to be released in October on the V-L-S-E program.

Arline Hackett, who has been engaged as William Faversham's leading woman in "The Hawk" for next season, will take the leading feminine role of Dolores de Mendoza in the photoplay. Miss Hackett has had a wide experience on the speaking stage and for the past three years has starred on Broadway. She played last season in "Today," and in "Dickey Bird" with Mary Shaw. The year before she appeared in "Damaged Goods." She has been featured under the Morosco and the Frohman managements and has starred in Ibsen, Strindberg and George Bernard Shaw plays. She also made a great success in Shakespearean roles, playing Ophelia, Portia, Lady Macbeth and Rosalind.

E. J. Radcliffe, the noted legitimate stage actor, has been engaged specially for this play, to take the part of King Phillip II of Spain, while Lewis Edgar, another well-known speaking stage star, will take the part of the court jester.

Richard C. Travers, leading man with Essanay, who played opposite Viola Allen in "The White Sister," will take the leading masculine role, that of Don Juan.

The play will be one of the most stupendous six-reel productions ever produced. Five thousand persons in all have been engaged to take part. This includes 500 cavalrymen and the same number of infantry, members of the Illinois National Guard. One hundred professional dancing girls will appear in the play, dancing before the king in the great court scenes. These were largely recruited from the speaking stage in shows appearing in Chicago. A dancing instructor is now engaged in training them for their parts.

The whole of the Essanay grounds of several acres is being turned into a camp where most of the extra actors will live in tents during the production of the photoplay. A replica of an old Spanish castle has been erected at one end of the grounds, where many of the scenes will be taken. The palace is complete throughout and bears an exact resemblance to an ancient stone castle.

The leading parts are taken by players of wide experience and well-known ability. Ernest Maupain, who was Sarah Bernhardt's leading man for several seasons, will take the part of General de Mendoza; Lillian Drew is the Princess of Eboli, Thomas Commerford, Gomez, the prime minister; Nell Craig, Inez de Mendoza, the blind girl, and Sydney Ainsworth, Parez. The play is being produced by Fred E. Wright, who produced "Graustark" and "The White Sister" for Essanay.

W. F. NIGH OFF TO TAKE "STORK'S NEST" EXTERIORS.

Mary Miles Minter, the Metro star, and supporting company, including Niles Welch and Charles Prince, who will be seen in the Columbia Pictures Corporation five-reel production of "Stork's Nest" left recently for Delaware Water Gap to photograph the exterior scenes amid the beautiful scenery of that region.

William F. Nigh, the director, spent several days in that section and, on his return, was enthusiastic over its wonders. Martin Faust will accompany Mr. Nigh as assistant director and will also play a part in the picture, that of Jim Whitlicks, a half-witted boy.

"Stork's Nest" is a mountaineer story with Miss Minter in the role of an untutored, naive, backwoods girl who cannot understand why city folks who come to the mountains should wear shoes and stockings, let alone starched collars. The role fits Miss Minter's personality perfectly. It is much like the part in which she was seen on the stage for four years in "The Littlest Rebel."

MURIEL OSTRICHE WITH EQUITABLE.

Muriel Ostriche, formerly star of the Thanhouser, Princess brand, and known throughout filmdom as the Thanhouser Princess, and recently star of numerous Vitagraph productions in which she appeared jointly with Robert Edeson in big features, has been engaged by the Equitable Motion Pictures Corporation for appearance in that concern's productions.

After a brief vacation in Atlantic City, she will begin work at the Equitable Flushing studio in a series of serious and important dramatic vehicles now being selected for her by the directors of the Equitable concern.

The Motion Picture Exhibitor

NORTH CAROLINA EXHIBITORS.

Big "Get Together" Convention Held on Week of August 16 —Annual Meeting to Be Held at Greensboro.

THE North Carolina Motion Picture Exhibitors' League was placed on a sound footing last week when exhibitors from all parts of the state gathered together for the mid-year convention at Wrightsville Beach. The keynote of the whole convention was "get together" that the exhibitors might be more closely aligned for a systematic campaign for the general improvement of conditions.

The organization was formed some two years ago, but interest was allowed to lag and no real effort to get together was made until last June, at Fayetteville, Percy W. Wells, of the firm of Howard & Wells, operating the Bijou and Royal theaters in Wilmington, was elected president. Aggressive in business, a man used to success, he created an enthusiasm among those who attended that meeting with the result that nearly two hundred exhibitors attended the present gathering for the purpose of perfecting the plans of the organization and getting to the point where their efforts could be continued on a sound working basis.

The business sessions commenced on Monday, although many of the exhibitors arrived at Wrightsville on Sunday, and even on Saturday. President Wells called the meeting to order and introduced Mayor Parker Q. Moore, of Wilmington, who welcomed the delegates on behalf of the people of the Cape Fear section. Especially, he declared, did he want to welcome them in the name of Percy Wells and "Fox" Howard, both of whom had taken so much interest in the organization.

Congressman H. L. Godwin, who was introduced in a very complimentary manner by President Wells, said that it spoke well for the moving picture interests of the state that those in charge of it were getting together to discuss questions of mutual interest and to seek solutions to difficult problems. He attributed much of the success of professional, financial and commercial men to the fact that in their respective callings their organizations have been perfected.

Mr. Godwin spoke of the great educational work that moving pictures can accomplish in the way of giving people, who have no chance of traveling or going to centers of learning, an opportunity to see scenery and to find out about the affairs of the world. He had been surprised, he declared, to learn that the moving picture business is now second to the steel industry in the volume of business, the former being recognized as the largest business in the country.

In concluding, he assured the exhibitors that he was with them in their efforts to improve the business, and declared he would be glad to render them any service that he could. Mr. Godwin is extremely popular in this section of the state and upon being formally introduced was given a hearty welcome, while the applause was frequent during the course of his remarks.

H. B. Varner, editor of the Lexington Dispatch and Southern Good Roads Magazine, as well as being interested in a motion picture theater in Lexington, declared that what was really needed in the motion picture business was "less theories, better programs and higher prices." His remarks were short but directly to the point. When he began to talk about credits from the exchange man's end of the business, he hit a subject which, at the present time, is demanding considerable attention; never before in the history of the motion picture business, it is said, has there been so much difficulty in keeping accounts cleaned up, nor have there been a greater number of checks returned to the exchangemen-depositors with the indorsement that there are no funds, or insufficient funds with the bank upon which the check is drawn to cover the amount called for.

Mr. Varner commented upon the policy of the exchangemen who extended credit to exhibitors without any regard to their financial standing, and declared this to be a practice which should be stopped. When a man has tried everything else, including life insurance, according to Mr. Varner, he either goes into the motion picture or the newspaper business, although he was glad to say that he was in both. He urged a better organization among the motion picture exhibitors, pointing out some of the advantages to be obtained through a close co-operation one with the other, and in referring to the matter of fewer theories, better programs and higher prices, declared that the people do not want cheap things and are willing to pay a fair price for things worth while.

E. F. Dardine, manager of the Universal Film & Supply Company, of Charlotte, spoke of the need for a better co-operation between the exhibitors and the exchangemen. He declared that the business should be put on a legitimate basis and declared that unfair competition must be eliminated if success be desired. He took up a number of evils incident to the lack of care in the handling of films and paper by the exhibitors, etc., and deplored the fact that unfair competition included obtaining films from an exchange and failing to pay for their rental.

Henry E. Friedman, manager of the Washington territory of the World Film Corporation, who had taken a very prominent part in the formation of the league while acting as the traveling representative of that corporation in North Carolina, stated that he was indeed glad to see the good results that had already been accomplished by the organization. He urged each exhibitor present to go away from the convention and preach the gospel of truth to others, whether they be members of the league or not, until every motion picture exhibitor in the state has learned the lesson by heart. In the course of his remarks, Mr. Friedman showed the need of organization among the exhibitors themselves, and of co-operation between them and those from whom they rent their films. He stated that they should not feel that the exchangeman is always trying to get everything possible out of them.

Mr. Friedman referred to a complaint which had come to him from an exhibitor in a large city to the effect that he did not want to run films that came to him from some small place about two hundred miles distant, although both places were on the same circuit. He explained to the delegates that this is a condition which must be and he showed them how circuits were made up and how charges were assessed, with the exhibitors paying for them in proportion to the returns possible from a given territory.

In regard to co-operation between the two parts of the business, he asked the exhibitors to work to a greater extent with the exchangemen and in so doing help themselves and their fellows. He pointed out that complaint is sometimes made that a film does not get in on time, when it had been delivered all right, and to following shipping instructions a little more closely. He said it was no rare occurrence for an exhibitor to leave his films in the booth overnight instead of taking or sending them to the express office directly after his show is over, and perhaps saying mentally that the other fellow can wait until tomorrow for them.

Frank B. Spurrier, who covers the North Carolina territory for the Philadelphia office of the V-L-S-E, spoke briefly and expressed his interest in the league. He also spoke on the relations between exhibitors and exchangemen, of the need of co-operation between them, and of organization among the former.

Resolutions were adopted thanking the people of Wilmington and Wrightsville for their kindness and hospitality; the management of the Oceanic Hotel for entertainment; the newspapers of Wilmington for their publicity, and to President Wells and his associates for their active work in making the convention a success.

During the time the convention was in session the delegates were filmed and refilmed times without number. Following the Monday morning session with their friends they were lined up on the front steps of the hotel and filmed. Congressman Godwin and Mayor Moore were photographed together, and then all proceeded to Lumina Park, where more pictures were taken, this time in a dance that was given especially for them. These and many other pictures will form the two reels that will be sent out showing the city of Wilmington and its people.

Yacht and canoe races, dancing, and a boat ride on the sound for the visiting ladies, were among the amusements

Spokes from the Hub

By Marion Howard.

NOTWITHSTANDING the fact that thousands are out of the city in midsummer, the moving picture houses are all doing fine business, many coming in from the suburbs to see some especially good film, such as the pictured dramatization of Gilbert Parker's "The Right of Way," "The Seven Sisters," with petite Marguerite Clark as sister No. 4; "Kilmeny," a particularly strong presentation, giving Lenore Ulrich an opportunity to show her versatility, for she has to run the gamut of emotions. The Hub has been favored the past fortnight with visitors from other states, for this is a sort of stopover place en route to the various resorts, and the cool weather has filled the film houses, the Boston theater being the largest. We are to bid adieu soon to "The Birth of a Nation," and as it will not be put on elsewhere in New England all trains bring patrons, the film having been skilfully advertised.

* * *

Boston has become so attached to the players in "The Birth of a Nation" that the filmgoers readily pick them out when in other pictures, as, for instance, in Mary Pickford's "Rags," at the Park; here we again saw Josephine Crowell, the spartan mother of the Cameron boys, this time playing a less heroic role as housekeeper in an effete family. It was good to note the recognition, disclosing the deep impression made by the Griffith masterpiece.

* * *

"The Puppet Crown" brought into the filmlight that handsome leading man, Carlyle Blackwell, playing opposite to Ina Claire. A feature to please the women was the court ball with its stately dances and gorgeous array of gowns, to say nothing of the male full dress. In great contrast was the "swallow tail" dress suit worn by the American hero, who somehow had a dignity all his own and which gold lace oftentimes fails to emphasize. Many children attend the matinees at the Park and Boston and must be more or less educated by the travel films. It is a joy to watch their faces.

* * *

John Craig seems to have abandoned his new theater plan for Back Bay patronage, but no definite statement has been given out as to why. He has a small mint in his Castle Square theater, however, and maybe there are too many theaters here anyhow. While such a powerful rival exists in the moving picture houses, once the scenes of long runs of the spoken drama, it would seem that another playhouse would not be profitable enough for the venture. John Craig has never known anything bordering on failure and is taking no chances. His position is unique, his popularity boundless and "the box office" tells of his following. Mr. and Mrs. Craig (Mary Young) are taking a needed holiday at present and will spend some time in New York combining business with pleasure. Their two sons have become college men.

* * *

"Shattered Memories" made a distinct hit here at the Boston on Sunday evening, and was one of six or more reels given us by Manager Ferguson in addition to a half-hour concert by the Fadettes. In this film we are taken into the heart of a Vermont town in the early days of the War for the Union and witness the departure of the volunteers for the front, one of whom is a color bearer, the fiance of the village belle, the one who loses his memory through a blow on the head at the hands of a "reb" and does not recover it for more than forty years, when he once more has the flag in his arms on his native heath. The story is dramatically presented and there wasn't a dry eye near me that night. Such films are great for the youngster to see in arousing patriotism and reverence for the flag. That evening we had Beverly Bayne in an effective short film, and I must say we missed Francis Bushman whom we have seen opposite her so long, the last time in "Graustark." They did great team work.

* * *

Two other short films put on that evening will live in memory—"Fifty Years Behind the Times," the story of a young-old watchmaker in a dull little village living in a narrow environment with his aged mother and a young ward. His first sight of a visiting society belle there for a short time in her country home is his temporary undoing. She planned to introduce him to her party as a curiosity, but things happened to checkmate her and turned his attention back to the home fireside and to the young girl who loved him. It was rather unique as to plot and had a mighty good lesson. Then we had one of the dear little Sonny Jim stories with Bobby Connelly and other kiddies, and also educational travel pictures. "Surely we are getting our money's worth," said one of the male patrons.

* * *

It was during a chapter in "The Goddess" that a man next to me exclaimed: "Say, imagine President Wilson posing for the films. All he'd have to do when he wanted to go away would be to get this feller for understudy." So I looked to see what he meant. Sure enough, the villain, Stilliter, is an exact counterpart. Just watch him start off when smiling, for he has the same little mannerisms and expression.

* * *

There is a boom in business at the Boston theater, owing to the music rendered by the Fadettes under Caroline B. Nichols, of whom frequent mention has been made in my letters. The big house is filled over and over again. In the lobby is a new bas-relief of this leader, done by Miss Rose Garrity, the violinist, and former member of the Fadettes. She is versatile and has won honors in more than one profession. Miss Garrity is a member of the Professional Women's Club, which is proud of the fact that they have so many members in the films, Jane Grey making a distinct success in "The Right of Way," though not featured at all in the press or listed in the cast preceding the action. There are some things about "The Right of Way" open to criticism, and one is the ridiculous use of the monocle by Steele after the recovery of his senses. Such silly affectation has no place in a tailor's shop in a Canadian village, and detracts from Faversham's otherwise good business. We who know the book can more readily account for it, yet feel it to be quite unnecessary in the development of the story. Then, too, in undergoing an operation of so delicate a nature would we have on top boots and be fully dressed?

* * *

Amusingly educational are the animated cartoons picturing Uncle Sam in various capacities, usually in connection with current history. We had one last night showing him flirting with South America and it had a big story in it illustrating possibilities in the way of trade as a result of the European war. All these are edifying and reflect credit on the clever manipulator—of the pencil.

* * *

A Boston woman is so deft on the films that she has bought an outfit and manipulates the machine for the benefit of her friends arranging the scenarios in her home and outdoors. Will tell you more about her later on, as she is a unique character.

* * *

Tom Forman is quite a favorite with the matinee girls who sat up and took notice when he appeared as the "silent lover" in "The Puppet Crown," for he looked unusually well in court "togs." He first attracted their attention in "The Governor's Lady," and later in "The Wild Goose Chase" with Ina Claire. One dear young thing said audibly, "I bet that feller is no mollycoddle in real life; he's good stuff, all right."

GFIFFITH TO MAKE "FINE ARTS FILMS."

"Fine Arts Films" is the name selected to identify the $2 Triangle film productions, staged under the general supervision of D. W. Griffith, at his southern California studio. Each production will present a stellar player in a well-suited vehicle. To date the list of featured players under contract at this studio includes De Wolf Hopper, Helen Ware, Douglas Fairbanks, Rozsika Dolly, Tully Marshall, Lillian Gish, Thomas Jefferson, Mae Marsh, Robert Harron, Frank Campau, Dorothy Gish, John Emerson, Owen Moore and Wilfred Lucas. For the present, six feature pictures are in active production, "The Man and the Test," starring Douglas Fairbanks; "The Lily and the Rose," featuring Lillian Gish, Rozsika Dolly and Wilfred Lucas; "The Martyrs of the Alamo," presenting Sam De Grasse and an all-star cast; "The Sable Lorcha," featuring Tully Marshall and Thomas Jefferson;" "Old Heidelberg," based on the English translation by Max Chapell, featuring Dorothy Gish and Wallace Reid, and an unnamed production, starring John Emerison. De Wolf Hopper is exepcted at the studio in the near future and the same applies to Helen Ware, Frank Campau and a list of speaking stage stars under consideration.

STILL IN BEAR VALLEY.

Joseph De Grasse and his company of Rex players are still in the Bear Valley country, seven thousand feet above the sea, where they have gone to stage a number of exteriors in a three-reel feature entitled "The King's Keeper," with Cleo Madison, Arthur Shirley and Lon Chaney in the leading roles.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

WARWICK THEATER, KANSAS CITY, MO.

Another Example of the Evolution of the Motion Picture Theater—Rose & Son Established First Show in Kansas City—Uses Fotoplayer Orchestrion.

THE evolution of the moving picture theater in Kansas City is an interesting one. The first theaters, as elsewhere, were little affairs with the front placarded and covered over with many large posters. Ora P. Rose and O. D. Rose, father and son, established the first moving picture theater in Kansas City, Mo. The first show brought such good results that two others were quickly opened. But the ignorance and the timidity of the public soon made it necessary to close the last two theaters. Orville Rose and his father continued to operate the first one, the old Electric Theater, at Twelfth street and Grand avenue, which was established in 1904. They operated this one for several years, finally letting it go to enter the exchange business for themselves. Later they withdrew from this and the moving picture shows entirely. Orville Rose began making moving pictures. He made several reels of current events and many pictures of his family life. He then opened in Kansas City the Warwick Theater. Nothing was left undone to make it

Warwick Theater, Kansas City, Mo.

the most attractive show in the city as well as the cleanest and most up-to-date.

The Warwick is situated in a high-class residence district on the south side at Fortieth and Main streets. It is a large preproof structure seating 1,200 persons. A large stage was installed for the staging of vaudeville acts, but none has yet been staged. A large gold fiber screen is used. The walls are attractively frescoed with beautiful designs and tints that gives the whole building an impressive color scheme. The stage is decorated with many palms and flowers that harmonize with the interior of the show. Fourteen large lighting chandeliers each containing four, sixty watt lamps, light the theater. The theater chairs were made especially for this theater and are set upon an inclined concrete floor. The aisles are all carpeted with a double thickness of velvet carpet. Six large fifty-six inch ceiling fans and fourteen small 18-inch wall fans acting as auxiliaries to the large six-foot electric typhoon that is constantly drawing the air out of the theater, serve to keep the theater cool in the summer and in the winter it is heated by steam.

The front of the theater is of stucco with a large white canopy over the entrance. Colored glass transoms over the entrances reflect the light in the evening and thus attract attention. Neat signs and flags in proportion to the building itself lend the whole theater a decided show appearance, but does not give that air of vulgarity that poster covered fronts give. Two large arc lights hang high on the building and throw just the right amount of light in front of the show. The light aided by several hundred smaller ones is not too intense or too impressive. The lobby is an enclosed one, right up to the minute in decoration. Nice neat frames display the scenes from the pictures that are being shown. Three large chandeliers light the lobby, each containing four sixty-watt lamps. Many of the scenes from the pictures are made by Orville Rose, as the exchange houses often run short of photographs. Mr. Rose has his own studio in which he makes these pictures. A patent ticket selling machine is in the window and when two tickets are purchased they are automatically handed to the patron. Just inside the lobby of the theater, before the patron enters the theater proper, is the parlor. Here modified lights burn through the whole show and the public has access to the wicker chairs that have been furnished for the parlor. Rich carpets of considerable thickness cover the floor and the patron is as much at ease as if he were in his own home.

The operating room is a metal fireproof one built in the rear of the house. It contains two Simplex machines, each driven by separate motors. The machines have the longest throw in the city, being nearly 168 feet. Orville Rose is the manager of the show and he was the first man in Kansas City to establish an exclusive feature playhouse. Each day some new feature is placed on the program with the Pathe cartoon and a travel picture. Mr Rose is strong for the travel pictures and education films. Ten cents admission is charged. Children are admitted for five cents, but not more than a dozen attend a single performance. The theater with a seating capacity of 1,200 is crowded ten minutes after the doors are opened every evening at 7.30 o'clock. Mr. Rose gives only two shows each evening. He issues programs of the pictures currently showing and those which will be shown later. These programs he mails to various

Interior of Warwick Theater, Kansas City, Mo.

houses on the South Side, which is the richest district in Kansas City, and they are received there with eagerness such as seldom greets the postman. Many have written to Mr. Rose personally, thanking him for his efforts and praising his theater and the service that he gives to his customers with such courtesy.

Some evenings it became necessary to stop the sale of tickets for the night by 8 o'clock. Long lines of motor cars and cabs are in front of the house every evening, showing to what class of patrons this institution caters. For music Mr. Rose pioneered the Fotoplayer machine in Kansas City and he has a master and composer in William Livernesh, who has been with him for many years. Mr. Livernesh uses many of his own writings and publications in his concerts. Mr. Rose has several moving picture machines and kodaks. He makes all his own slides and many of his own films. He has men traveling on the road for him. D. C. Millard is traveling for him with a full equipment and takes pictures of a town and shows them the same night. Mr. Rose has a complete studio in the

Broadmoor Hotel where he does all his own work. Ministers and public advocates of clean and moral living daily send him letters complimenting his efforts in giving to the public the cleanest moral shows that can possibly be put on the screen. One minister even went so far as to solicit copies of scenes from one picture which he placed in the lobby of his church and he publicly urged his congregation to attend the moving picture show in the evening.

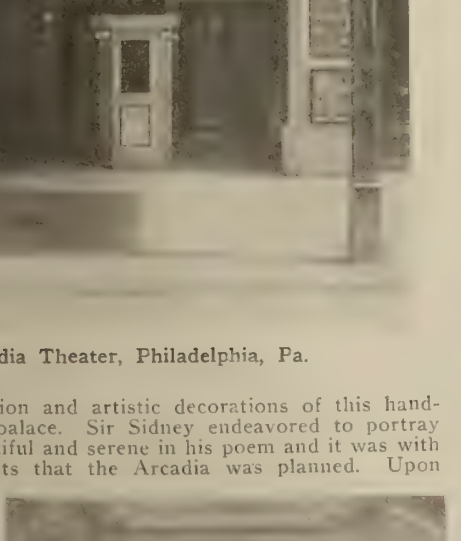
THE ARCADIA THEATER, PHILADELPHIA.

New Addition to Photoplay Houses Embodies Beauty and Serenity in Abundance—Is Equipped With Big Kimball Organ.

THAT the persons who are responsible for the erection of the Arcadia theater, 1529 Chestnut street, Philadelphia, Pa., had in mind the beautiful sentiment of the poem Arcadia by Sir Philip Sidney is evidenced in the

Arcadia Theater, Philadelphia, Pa.

elegant construction and artistic decorations of this handsome photoplay palace. Sir Sidney endeavored to portray all that was beautiful and serene in his poem and it was with the same thoughts that the Arcadia was planned. Upon approaching the theater, either from Fifteenth or Sixteenth streets, one is immediately impressed by the view presented by the exterior decorations. A beautiful canopy extends from the entrance to the edge of the sidewalk and an immaculately clad attendant stands at the curb waiting to assist patrons of the theater who come in automobiles. The entire front is of white marble and is featured by an enormous electric sign which, at night, may be seen for many squares either east or west on Chestnut street, the "Fifth avenue" of Philadelphia. A scene of great beauty is presented to the onlooker upon entering the theater. The vestibule, lobby and foyer are constructed of French Champville marble and, in order to further enhance the beauty of the lobby, Venetian mirrors have been built in the walls and are so situated that everyone, entering or leaving the theater, is reflected from one side to the other. The entrance and exit passages are divided by a plain brass railing which is almost completely hidden from view by numerous plants.



View of Arcadia Theater, Philadelphia, Pa., Looking Toward Stage.

Another View of Interior of Arcadia Theater, Philadelphia, Pa.

An examination of the interior of the Arcadia reveals the fact that every device and convenience that human ingenuity could suggest has been incorporated in the building. The architects, Henon and Boyle, made a thorough study of the best features of the leading moving picture theaters, both in this country and abroad, and have incorporated the ideas thus obtained in the Arcadia. The architecture and decorations of the theater are of the French Renaissance style of the period of Louis XVI, and the general color scheme is ivory, old rose and gold. The chairs, which are made of Circassian walnut, are divided into three sections by aisles on the left and right sides of the theater. It may be mentioned here that all of the woodwork about the house is of Circassian walnut. The draperies are of silk velvet, trimmed with gold brocade and help considerably in adding to the general beauty of the theater. One of the leading features of the Arcadia is the wonderful ventilating plant with which it is equipped, it being the best that modern science can provide. Every particle of air is thoroughly washed and purified before it enters the auditorium of the theater. The process of purifying the air consists of having the air pass through fine particles of mist forced through large centrifugal air drums driven at a high speed by huge dynamos.

The building is absolutely fireproof in construction and was erected at a cost of $150,000. The ground upon which the theater was built is located in the heart of Philadelphia's most valuable real estate section and its purchase alone represents an investment of $500,000, making the total cost of the theater $650,000. The theater is under the direction of the Cecelia Amusement Company, of which company Alexander R. Boyd is president.

Music is furnished by a big Kimball organ which is operated by a competent man, and is well received by the patrons of the Arcadia. It is one of the biggest and most complete instruments in the city.

Foyer, Teatro Nacional, San Jose, Costa Rica.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Honesty.

WHEN an Exhibitor takes a patron's money it is an implied promise that a reasonably good performance will be given. It certainly is an assurance that he will do his best, and his best certainly does not include the presentation of a reprinted Keystone comedy. The market seems to be flooded with English "dupes" and we have several lately on which even the tag of the British censorship appears. This is downright dishonest. Even were the "dupes" well done, there would still be the difference between an original and a reproduction that would be held against the Keystone company, but most of these dupes are wretchedly made, the printer apparently being out of order and permitting the film to buckle and go out of focus. A clientele, unversed in the ways of pictures, decides that Keystones are getting very poor, and this slips over to the conviction that all pictures are getting worse and presently a patron is lost to the business at large as well as to that Exhibitor in particular. It is unfair to everyone concerned, to the Public, to the Keystone Company, to the Exhibitor, the the business in general; and the few dollars saved by renting these fakes will be a most costly economy in the long run.

Give your patrons what you promise and you'll hold your business. Try to trick them and the reaction is inevitable. Between stripping Essanay paper and using fake Keystones the Exhibitors seem to be doing an excellent best to put the pictures and themselves out of business, and this at a time when the prospects in general are all for better work. Something must be done, and done quickly, if the pictures are not to be sacrificed to greed.

Still Trying.

Edwin O. Weinberg, of the Plaza, Troy, N. Y., is still working on his little magazine, and each issue shows an improvement. He is getting the knack of editing his stuff, but he is still so intent upon his magazine work that he is losing sight of the advertising possibilities. In his sixteen page magazine he takes but two pages for the program and underline proper and about three-quarters of a page for a little chat about coming attractions. The programs are set in body type.

With so much space at his command, he should take two pages for the program for the week and use display type. He should frame the program in rule, and preferably it should go on pages eight and nine; the middle pages, the rule or border frame taking in the two pages as a whole, a light rule separating the two pages from each other while the border holds them together. Then the underline on the back page should also be display, and display should not merely mean large, black type. It should mean a legible but attractive letter, black, but not too black, large, but not too large, and with some white space. The date should be in ten point bold italic and the titles in fourteen or eighteen point. The descriptive lines should not be machine but hand composition and should fall below the title and not be run in.

The text is better chosen, but it should be held up to date. The issue for the last week in July tells how Earle Metcalf fooled George Terwilliger down in St. Augustine. That was all right last spring, but since then the director has worked the home studio and it has been widely advertised that he is in Newport. Most persons know that, who are interested in such matters, and they will wonder at St. Augustine in July.

The appearance of the sheet will be improved by using some display face to caption the paragraphs. Caps of the body type are now used and these are not distinctive enough. A twelve point display line will break the blankness of the page and give more the appearance of importance. One point and we are done for this time. The type page is four inches wide. Cuts for such a column should be three and a half inches wide. If they are smaller than that—and the issue to hand shows one only one inch wide, they should be overrun, which means that they should be set into the type lines and not between the lines. Most stock cuts are made to go into the regulation newspaper column. In a wider measure there is a white space that kills the effect. If Mr. Weinberg will turn to any issue of this paper he will find many cuts, mostly portraits, thus overrun. In sending copy to the printer he should mark item "run around cut," paste a proof of the cut to the copy and send the actual cut along. Then the printer will overrun to exact measure and he will not have to pay for resetting later on.

We enjoy sitting in with Mr. Weinberg. He wants to know, and when he finds out, he profits by the suggestions. We wish he could see his way clear to a couple of pages of advertising. It would ease the cost and the issue and would work just as hard.

Smooth.

The Regent, Buffalo, says things nicely. A current program is titled "Little things and the Regent." Turn the page and read down a little:

> It is not always the big things in life that make an impression. A famous explorer returning from a several months' hunt in the African jungle remarked that the lions, tigers and elephants caused him no worry at all, but the pesky little mosquitos had him almost "bughouse."

Quite a hit was registered in the Regent Theater recently on account of the display of a slide which read:

> FOR THE BENEFIT OF THOSE WHO MAY HAVE UNCOVERED AUTOMOBILES ON THE OUTSIDE:
>
> **"IT IS RAINING"**

As the reader will of course surmise, it suddenly commenced to rain, and attention is called to the above for no other reason than to let the public know that we are at all times studying the interest of our patrons—the little things as well as the big—briefly put, we argue as follows:

Not alone are we responsible for your entertainment while within the Regent but your comfort, health and safety as well. Hereafter patrons should notice a decided improvement in our Sunday Exhibitions, owing to a change in booking arrangements. Programs will have more variety, be better balanced, more entertaining and—cost more money.

The Regent runs big shows, but a whole week of features is not a fractional part of the fact that when it came on to rain the management told auto owners about it. Every man with an open face car was under immediate obligation. The others felt that the house considered its patrons. The slide was for autoists, but it reached all. The sign might be changed a little because few persons have automobiles on the inside, but the idea is worth taking up. It would be better to render the slide, "Owners of uncovered automobiles." Apart from this the notice is smooth and fluent and there is not a day in the entire program with the exception of that general "Sunday" in the last paragraph quoted, that does not carry the date as well.

The special Sunday programs, by the way, feature the music. And it is real music.

If they regularly use that lemon colored cover paper, it will pay them to try brown ink some time.

Bully for Boston.

The Municipal authorities of Boston realize that it pays to advertise even free shows and they go at it precisely as an Exhibitor would. They distribute four by six cards on stiff paper printed on one side with

> FREE
> BOSTON PARK SHOWS
> INCLUDING
> MOVING PICTURES
> FOR WOMEN, MEN AND CHILDREN
> (not "children's movies")
>
> Schedule of Dates and Places Over

On the reverse side particulars are given with dated days. As a matter of interest the text is given. It will pay exhibitors in the cities to bring the matter to the attention of the local welfare societies. These displays are largely made up of the propaganda stories such as Edison excels in, and do not interfere with the regular shows. On the other hand nothing can more strongly emphasize the fact that pictures are not merely toys. Motion Pictures are, as this advertising states, "not Children's Movies."

> The Boston Park Shows are free evening entertainments in parks and playgrounds of the city.
>
> Arranged by several organizations, with sanction and co-operation of city departments, other organizations and business houses.
>
> FOR ADULTS as well as children—not "children's movies."
>
> Health, educational and general motion pictures with explanatory stereopticon slides and music. Current news of the world. Special new pictures of Boston resources for recreation and civic progress.
>
> A COMMITTEE ON PARKS SHOWS (Seymour H. Stone, Chairman) represents the following organizations: Boston Association for Relief and Control of Tuberculosis, Boston Y. M. C. A., The B. Y. M. C. Union, Women's Municipal League, Massachusetts Child Labor Committee, Immigration Department of State Y. M. C. A., Milk and Baby Hygiene Association Instructive District Nursing Association, Massachusetts Society for Prevention of Cruelty to Animals, Poster Campaign of Associated Charities.
>
> PROGRAM COMMITTEE: D. M. Claghorn, 316 Huntington Avenue; G. W. Tupper, 167 Tremont St.; E. B. Mero, 48 Beylston St. Assistant, Brewster Gallup

No Vaudeville, Please.

Piper's Opera Picture Show, Virginia City, Nev., sends in a double column advertisement six inches deep right in the centre of the front page of the sheet. Five-eighths of an inch of this space, four lines, tell that there will be two Keystones and adds that Spartacus is underlined. The rest of the space is given to an old vaudeville hokum that runs in part:

I bet on a horse called umbrella.
He was only good in the wet.
I bet on a horse called hydrant.
He's running yet.

There are nine of these couplets and one running

Tonight I'll bet on old nag Piper
For a sure good SHOW. He's a lead pipe cinch.

There is nothing to this to make business. The stuff might interest the readers in a mining town, but it will hardly fill them with a desire to go and see the show. The use of some catchy stuff to start a man reading an advertisement is all right, but there should be some advertisement to be read, and if there is no real argument, the intent of the space is lost. A single snappy sentence as an attractor is to be advised and commended, but eighty per cent. attractor and only twenty per cent. negative argument is a waste of money, no matter how little the space sells for. And all of that front page going to waste is more than a pity, particularly where the poem is not even correctly copied.

Equally futile use is made of space at the bottom of the same page where the announcement merely says that Spartacus, in eight reels and with special music will be shown on a certain date at a specified admission. Even lacking the company's press work, the imagination can conjure up the richness of picture offered by such a subject. The mere announcement of this or that film is not sufficient. Tell them you have Spartacus, or whatever it is, and then tell them enough to make them keenly eager to see it.

Very Good.

The Strand, Fremont, Ohio, gets out a program every two weeks and Carl F. Miller wants to know what we think of it. We think what he probably thinks. It's a nice job; a self-respecting job. The only suggestion we have to offer is that the front page should carry under **"Our program for two weeks" the inclusive** dates. It is on yellow paper, printed in brown, and the printer has done his work well in every particular. The type is good, well displayed and well printed. If you are looking for a model, send for one of these. It is only 4¼ by 6¾, but on two of these pages they get fourteen features without crowding and have the back page for house details. It's funny how some printers will crowd a page with one feature and another will get a dozen in the same place and still have it look less crowded. It is merely a matter of knowing how. If you do not want to spend much money, ask Mr. Miller for a copy. If you want to come out every week, run the program on page three and keep two for the house talk, using four for the underlines. For a fortnightly program, use it as it stands.

Wilby's First.

We have waited with real interest for the first issue of the new house organ to be issued by W. B. Wilby, former editor of the Academian, for the Strand Amusement Company, of Montgomery, Alabama. It has come in with no name, for in place of the heading is the line "This paper has no name, see page 2," and on page 2 ten dollars is offered for a good name. It's salutatory runs:

BY WAY OF GREETINGS.

My name is Robert and I am Mr. Wilby's son. I have come to manage the Strand, Plaza and Orpheum theaters, ostensibly for The Strand Amusement Company, but actually for you, for it is entirely for you that they are being operated. If they are run in a manner that pleases you, then must that S. A. C. be pleased; but it matters not how well they may think the thing done, if it does not please you.

With that idea in view we are pleased, delighted, flattered and favored by any suggestion you may make, any objection you may register. Even more than praise we want "kicks," for praise only indicates that things are as they should be, while the "kicks" show the way to making them better. And in criticising you give us the opportunity to rectifying the things which you may not like, and thereby are the gainer yourself by it.

So much for the personal introduction.

Mr. Wilby says there is too much small type. There is not, if he means the reading matter. This is one mistake that so many make. They use a ten or twelve point body type that is too large. It does not have the appearance of a paper, and to make it look like a "regular" paper should be the first care of an editor. Small type costs more by area, but Mr. Wilby always has things to say, and he needs space to say them in, and he needs to make the text look real in order to be attentively read. If the cost is not prohibitive, we would most strongly urge the retention of the present body type.

But if he means that the programs are badly set, he is correct. It is all machine work where display should have been used, if not wholly, at least for titles.

In succeeding isues half of each page will be given the programs of the three houses by days. This will afford more space for display and we know Mr. Wilby well enough to believe that he will see the printer about it, for his other work was so well displayed that we look to see the same results in this sheet. But we know what work there is in getting a new printer trained to our ways. We have been through it three times and the Recording Angel still has the black marks against us.

We miss, too, the snappy, personal chat that we used to get, and ascribe to its lack the same reason. We hope that Mr. Wilby, when he hits his stride, will give us the old style editorial page.

The first issue is promising, but not up to the Wilby standard and we think he knows it as well as we do. But now that the forms are laid and the printer has been licked, we shall watch with interest.

Udell's.

Dave Udell shocked his readers lately by advertising one of his houses for rent. The house was seemingly doing a good business, but there was a reading notice to the effect that the house was for rent and a reference to an advertisement. This was the notice:

Here is a grand opportunity for movie fans. The Crystal Theater, located in the heart of Paxton, on the corner of N. Market and W. Pells street, using the most reputable films in the world, viz.: The Universal, showing the following brands: Rex, Powers, Laemmle, Imp, Victor, Nestor, L-Ko, Joker, Eclair, Sterling, Gold Seal, 101 Bison and Big U, featuring the following world-famed stars, Ella Hall, Mary Fuller, Grace Cunard, Francis Ford, Warren Kerrigan, Anna Little, Herbert Rawlinson, Harry Meyers, Violet Meresereau, Cleo Madison, Edna Maison, Phillips Smalley, Ben Wilson, Lois Weber, Rosemary Theby, Billie Ritchie, Mary Pickford, Dorothy Phillips, William Garwood, Pauline Bush and hundreds of others.

For terms consult Crystal Theater ad on back page.

This was carried under a two line head and set precisely as the other items of news. Reference to the page indicated showed an advertisement for the Crystal and the top third ran:

FOR RENT!

An Exceptionally Strong Offer

The Crystal Theater, which seats 320 people, is for rent—to everybody and anybody—man, woman or child.

FREE ACCESS

Come and go when you please after 7 o'clock at night. May occupy any seat in the house, providing it has no occupant when you enter

TERMS

$000,000.10 down at the window and that much thereafter per seat for one and one-half hours or one show, four reels. 5 seats, 50c; 10 seats, $1.00, etc. Rent as many as you like.

This is only good for a reasonably small place or a neighborhood theater, but it is capital where it may be worked. It is also a good example of the right sort of sell.

Another reading notice evidently refers to some well known character with a preference for a beard who was suddenly converted:

CAME OUT AFTER TWENTY YEARS OF HIDING.

Ad Crac of Buggscuffle, Ill., was seen for the first time in twenty years Monday afternoon in front of the postoffice, he was better looking than people gave him credit for. No one had seen his face for twenty years. After being interrogated concerning his recent change on this earth, he made the following reply: "Well, I'll tell ye. I went up t' Chicago last week t' see a feller my wife said knowed all about farm machinery, and after I got through with my business I thought I'd take in one of 'em er shows. So es I was walkin' along I came across a crowd o' folks tryin' t' git in, so I jes thought I'd go "where t' crowd goes," as the sayin' is. I went up t' ther winder or bars, as y' might call it, and tried to secure a ticket, but t' gent inside said, if I wanted to go in I'd have t' git shaved because their wasn't enough room for me and my whiskers, too. I went and got shaved and then saw the show. 'Twas t' best show I ever saw, too; and jest recently I heered that the Majestic Theater in Paxton is goin' t' have the same show Thursday, Friday and Saturday, July 1, 2 and 3."

And here is some stuff along the lines of earlier efforts, but with a difference:

TO MOVING PICTURE FANS:

I los my job, git discourage and i say to miself why should i work all milife hard like ful i am strong feller nise look work on railroad 10 year. No good pay, me honest, git discharg, what's de use. I go kill miself.

I go piktur show firs. I se Animated Weekly, you know, everything jam together lie. I say I like it, good news. Me know see piktur before. I too see feller Wm. Garwood and Violet Mersereau in "The Adventure of the Yellow Curl Papers," two times it come on different. Like exite, good exciting. De nex one no news, no sad. I dono what. People laugh, i laugh. It say "The Way He Won the Widow." De nex piktur same i saw first. i leave. i no kill miself now. Me got good job. Happy go to show every night.

Yours sincere,
Petra Loveto.

MORAL: When you get the blues, don't stay in the house or ponder on those things which make you melancholy. Go to the Crystal. The pictures will cure you.

P. S. We show the program mentioned in the letter tonight.

That is all of the Udells for this time, but there are more coming He runs very evenly to his work and does not merely register an occasional hit.

Pinched and Glad.

Charles L. McNamara, of the Majestic, Streator, Ill., ran a Chaplin contest lately. That it drew is evidenced by the fact that he was arrested for violation of the fire laws and pleaded that the house was overflowing before he could check the flow of patrons. And at that he gave three shows instead of just one. But when Mr. McNamara asks us to put it right in—well, we're trying now to coax an extra page now and then

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Yelps.

SOMEONE, either a woman or a womanish man, to judge the handwriting, sends in this clipping:

Don't laugh at those who make mistakes
And stumble on the way,
For you are apt to follow them—
And almost any day.
Don't think the others shifting sand,
While you are solid rock,
And don't forget, for heaven's sake,
That any fool can knock.—*Ex.*

He's a writer. My compliments to the [illegible] of the present age. Amateur."

If we thought that Amateur had opinions of any value, we should regard the comment as flattering, but we are afraid that we are not as successful in discouraging boobs as we should like to be.

This department is not written and printed to help sell papers to the ignorant, nor to encourage the unfit to write stories. It is planned to help the business of photoplay writing and making in general, and not to nurse the thin-skinned vanity of the hopelessly incompetent.

We have never written a line yet in this department—or out of it—that was planned to discourage the possible writer. We have sought to keep down the average of impossibles, not alone for the good of the business but for the good of those who work without possible chance of eventual reward.

THE MAN OR WOMAN WHO IS FITTED TO BE AN AUTHOR CANNOT BE DISCOURAGED. ALL OTHERS SHOULD BE. They cannot hope to succeed and they interfere with the chances of the others. It makes no difference to us, personally or financially, whether there are one thousand or fifty thousand trying to write scripts. It does not affect our limited market or our chances of making a sale. When we seek to show those who have come into the business because they have heard that there is money in it that something beside desire for gain is essential, we are not trying to get them out of our way, but out of their own.

It is just about four years since this department was started in embryo. In all those four years we have regularly received letters from would-be authors. It is only within the last month that an inquirer came out flat-footed with the statement that he lacked imagination and the question as to whether he could replace the want of this with certain other qualifications. He was told that he could not and he promptly dropped the idea. This is the one and only instance in more than a thousand cases where the writer of the letter said the same thing unknowingly and had to be read between the lines. They have written asking how to get the rights to books and plays. They have written to ask where they can sell historical subjects or old legends, they have asked how far they could go in stealing another person's ideas without being prosecuted, but only one man in the entire lot has had the honesty to say that he could not think of ideas.

In a business that is founded on originality and intelligence, is it not a kindness to try and discourage the manifestly unfit? Is it not a kindness to seek to discourage the efforts of the person who does not even possess the first qualification toward success? Is it not a kindness to tell the man who can neither use good English nor spell correctly that the business has grown beyond his probable mental quipment? The lazy writer who wants to sell synopses only, the writer who is afraid to offer good work, the dunce who has been told the work is so easy that anyone can make $50 a week, the literary thief who wants to steal the ideas of others and the crude technician who wants to dramatize the Bible and the history of the world have no place in the present scheme of things. They flood the markets with low grade efforts and bury in their mass of mediocrity the occasional effort of a competent. They make it harder for the good to gain recognition, and they keep the prices down by suggesting to the heads of concerns that in such a mass of material there must be some good ten and twenty-five-dollar stories. We saw the other day the accumulation of six weeks in a certain studio. The top of the regulation flat top desk, about three feet by thirty inches, was heaped eighteen inches high with stuff, and of the first thousand handled, but three were held for consideration and these only for their possibilities and not for their immediate excellences.

Is it any wonder that we wish to discourage the grossly unfit? Four out of five of those who *have* gained success admit their debt to this publication. The helpless we can help only by suggesting that they direct their efforts and energies into other and more promising channels.

Now some one else start something.

Comedy Serials.

Don't write comedy serials. There is no market for them. One came along the other day. In part one the lady told the "gent" that he must have a thousand dollars. In each succeeding part he tried a new job. There was nothing else to carry the interest over. That is not enough, and at best makers are getting to fight shy of the serial idea.

Exaggeration.

Some authors, particularly comedy writers, seem to think that originality means undiluted insanity. Just to be original they invent the most impossible ideas. If they think it would be funny to have an elephant in their story, they do not rest content with an elephant. Just to show the wild [illegible] of their imagination they have the elephant fly into the picture, get into an automobile, run the car up the side of a house, jump from that roof to the next, then to the ground, where it turns a somersault and then turns into a tug boat that runs rapidly down the road, only to become a submarine when it hits the ocean.

That is too darned original. It is too original to be clever. It is too original to be accepted by an audience unless the entire story can be held to the same extreme of impossibility, when the story would become far too costly to make.

Another type of writer sees a funny story in which the comedian is supposed to break his leg. He [illegible] he can do better than that, so he goes home and writes a story in which the comedian has his leg cut off. If the broken leg is funny the amputated member must be a lot funnier. Possibly it would be, but the comedian might object.

In reality this burlesque stuff is the hardest sort of thing to write, because it must be possibly impossible. Whimsy is the rarest gift of the [illegible] and it is left for the novice to [illegible] with scenes he has [illegible] of. [illegible] knows how to roll [illegible] without getting caught.

No Improvement.

Daniel Ellis is now reading scripts for Lubin, not as editor, but merely as a reader. For a time, about a year ago, he was an assistant reader for the same company, and the interval has been spent in original work. He says that even in a year there has been a drop in the quality of the output, not only a drop in the number of good ones, but in the percentage of good ones to the hundred. This may, in part, be accounted for by the fact that most of the regular writers knew that the Lubin company largely depended upon its own staff of writers and did not send [illegible] with [illegible] ways in the market have sent the same thing.

This is probably partly due to the fact that the number of correspondence school pupils has been greatly increased and perhaps in part to the fact that those who really can write find the present market discouraging. The sort of men who can write the class of stories manufacturers now need to put on if they are to maintain the popularity of motion pictures, will not continue at the work for twenty-five to fifty dollars a reel.

Incidentally it might be noted that the dispersal of the staff of writers leaves Lubin in the market for free lance stories at present, but only for the best class of stuff at top prices.

Unnecessary.

A recent script carried this on its front page:

SYNOPSIS.

This story doesn't need any because the scenes tell the story.

Surely the scenes of any script will tell the story, but the editor has not the time to read all the action just to find out what the story is about. The author probably thought he was very clever to make this [illegible]. The editors are [illegible] Then [illegible] that an ignoramus like that cannot write a decent story, so they dump it back into the mails.

Synopses Only.

Some lady is muddled about the synopsis only idea. She sends her scripts out with a note that reads:

Mr. Editor:

If you are not buying scenarios kindly accept the story without the scenario.

Probably she means to suggest that she will sell the synopsis only if they are not paying for full scripts, but she expresses herself very badly. And the idea of the synopsis only is that the author who cannot write the full action will be permitted to send in a synopsis without the action.

For Five Years.

Here is a newspaper man who has been working for five years, and he is not discouraged yet. Read it, you, who chafe at the end of three months:

> Perhaps I should introduce myself as one of the vast army of would-be photoplay authors. Photoplaywriting is a "most profitable and interesting profession"—see advertisements in the various popular magazines. It is, if one goes about it right. I still class with the would-be photoplay authors, but my work has proved to be both profitable and interesting. Wanting to talk to someone, I have selected you to be the victim. You were warned in advance of the nature of this letter. If the letter finds its way to the wastebasket unread there is no loss to you, and if it furnishes you some amusement then it has done some good.
>
> I am a reporter on the staff of a daily newspaper. Considering the fact that writing is my daily toil, it may seem strange that I make it also my recreation, yet such I call writing photoplays and short stories. There is a lot of amusement in writing photoplays, even if none are sold. My reward has been principally in amusement. In your department, on several occasions, you have referred to writing as "work." I'll admit the classification if you will also concede that the interest takes away the feeling of drudgery. There is an atmosphere of uncertainty and variety in newspaper work which seems to get into the blood. I should be a poor bookkeeper or machine tender, knowing that each day would be the same as those that went before with merely longer columns of figures or a break in the machinery to relieve the monotony. Other professions might prove as interesting, but I can imagine none equal to newspaper reporting, unless it be the production end of motion pictures.

Let me say that my writing has not proved a loss. From a direct money standpoint I suppose that I am out several dollars for postage, smaller amounts for paper and typewriter ribbons and incidentals and, with the goods to show for the expenditure, magazines and textbooks. On the other hand, I have been pleasantly employed and amused for hours. I know that the practice has helped my other writing, has quickened my powers of observation and developed a habit of reasoning. All these are benefits derived from my recreation.

For a would-be writer, I have one of the finest collections of rejection slips in the country. My earliest slip from a photoplay company was received in August, 1910, from Lubin. Lubin had furnished the form sheet which was used as a model, and accordingly my first scenario, a thrilling Civil War drama in eight scenes, based on an actual occurrence, found its way to Philadelphia. Except for the censorship note which was on many of the early slips, Lubin is using the same style today. If I had been offered $75 for that masterpiece I would have hesitated about accepting it. If, six months later, I had been offered fifty cents for scenarios two or three I would have grabbed the chance. Imp also advertised about that time, and was for some time the target for each scenario written. The polite, personal letters of rejection with the suggestion that success might come with practice almost made it a pleasure to welcome back a script. There were weeks and sometimes months between the writing of each play. In 1912 I sent a play to Imp and received it back with a slip of yellow paper about two by three inches, signed with the unknown name of Universal Film Mfg. Co. In the early part of 1914 I found aids and text books which started me earnestly at work. Instead of one, two or three scenarios a year, as had been the rule, I wrote that number each month, and in most cases sent them off to the producers as fast as returned without stopping to consider any faults. I can smile at some of those early scripts. If I had the money and could do so, I would have a letter of gratitude written and sent to all who, forced to read what I had written, decided to return it without telling me how rotten it was.

I am not writing many photoplays now. Most plots go unwritten as being either too weak or too closely resembling stories I have read or films seen. I feel a certain responsibility for what I write even if it will not be produced. The general tendency to exploit crime does not appeal to me. There are too many crime stories now. Tears in their place are all right, but the happy audience would be the one I would seek. Clean comedy can be written, although it seems to me to be one of the most difficult things to get over, and will make an appeal. I want to write something that will amuse or help. If I don't write the "wife stealing," "murder" and "theft" stories that seem to be so popular with the studios or the slapstick comedy that offends average sense of decency, I ought not to expect to sell. Perhaps so, but I shall, sometime. What writing I have done has helped me. I shall keep on. Of course, I don't claim to write merely for the love of writing. I expect to sell sometime and meanwhile I get the enjoyment that a man with the short end of a 25-1 shot in a horse race would have. Just as in newspaper work, in writing photoplays I feel there is more than the money return, there is the enjoyment of the work.

It may interest this correspondent to know that the early rejection slip and form sheet were both the product of this writer, for we were the Lubin editor then and were busy encouraging Emmett Campbell Hall, William Kitchell and the other stars of that day—and they were not getting $75 per then, nor yet selling 80 scene scripts. It was along about that time we were regarded as being mildly insane for wanting to cut in leaders instead of putting them between scenes.

But reminiscences do not get anywhere in particular and this letter presents an interesting problem. The writer is a newspaper man. He has worked long and faithfully, but in five years he has not arrived at success. And it is all because he has not put his working time in. He is like a college student who can attend lectures but two or three months a year instead of continuing with his class. In other words he has not yet done his appointed stint of work.

He is not writing photplays. Most plots go unwritten. They are too weak or too strongly suggest some other plot. There were weeks and sometimes months between plays. The writer supplies, unconsciously his own diagnosis.

Suppose a plot *is* too weak. All plots are not born strong. Some are mighty sickly babies. But they can be given good food and strong tonics and built up into virile stories. Even if the author does not reach success, his study and experimenting will help him to write other plots more quickly and more intelligently.

Suppose that it is precisely like Camille, for instance. Then make it *unlike* Camille. Do not change it to get a masculine Camille; get something new. It can be done because it is being done every day. It is not by saying a plot is like an existing plot that progress is made. It is by making it different that facility in plotting is gained.

Then there were weeks between plays. Most practical writers find that they must keep in the plotting habit to turn out acceptable work. They cannot wait for plots. They must go out and kidnap them.

Every man and woman who can write must write a certain number of plays before they can learn to do good work. It is seldom that the number can be predetermined. It is seldom that the number does not employ three points. This preliminary work *must* be done; carefully and painstakingly accomplished. Within reasonable limits, the more constant the application the more quickly will success come because the worker stays in the plotting mood instead of having to fire up a cold boiler each time he needs steam.

And please note that the correspondent does not regret his lost time. He says the work has better fitted him for his vocation. That is what most writers find.

Comedies.

In spite of the declaration that the comedy market is poor, it never was better for those who can produce what is wanted. The trouble is that even some of the old standbys have lost track of the demand. They write what they used to write or else they go to the other extreme and write what they should not.

Last fall there was a swing from the slapstick comedy. There was a press outcry against the excessive slapstick and Universal invented the term "parlor" comedies and others talked of "light" and "polite" comedies and brutally kicked slapstick comedies into the gutter. But it happened that the public was not through. They would have none of the mild and gentle comedies and so the makers of film went back to make slapstick stuff again. At once the authors shouted with glee that they had found the idea. They would write slapstick in the extreme. They did. Some directors put in the excessive slapstick where the authors went only half way. They mussed the stuff all out of reason. But the real men steered a middle course. They read the handwriting on the wall. They gave lively action instead of sheer brutality, and they "came through." Not alone must the action be lively, but it must be understandable unless it is purely travesty. The old stories of how Uncle Tom came to see Nephew Jack and demanded the wife on whose account Jack has been getting money are no longer in demand. In the old way Jack would borrow a "wife." So would his pal and perhaps the janitor. Under the new dispensation Jack goes out to look for a wife and a comic opera chorus comes along and Jack comes back and admits that he is a Mormon. And the comic opera chorus comes on in costume and when Jack goes to look for his wife he goes in such a hurry that only half of his face is shaved or he cannot find his proper garments and must go disguised as a washwoman.

In other words, the old foundation must be taken and magnified; not merely worked over. It cannot merely be as good as a previous outworking of the same idea. It must be much better. It must be livelier and still be better explained.

Eventually we will work back to the polite comedies because the people will want them. The time will come when humor will once more supersede burlesque. And the change may come almost overnight. A couple of years ago the Keystone started in with the old slapstick ideas done in a new way. In two months the rest of the makers were doing stuff "like Keystone." They still are doing the same stuff. They may keep it up until everyone gets tired of it, or tomorrow a company may make more money through regularly and consistently producing polite stuff. The moment they do the burlesque style will be thrown away and all will race for the lace trimmed stories, but until a smash comes one way or the other, there will be a demand for stuff that is big in idea, reasonably big in presentation and ahead of the old ideas. Write polite ideas, if you will, but do not try to sell them now. Wait Hold them against the time that will come. Meantime supply the market with what the market wants and you'll be made very welcome.

Short Smokes.

It is not always the best script that sells. Generally it is the most practical one that gets the money

* * *

In photoplay, school days are apt to result in a school daze.

* * *

A valuable story can be written on the back of an envelope, but only when you are out of all other stationery.

* * *

You are more apt to win through on one of fifty plots than through one plot revised fifty times.

* * *

Don't believe all you see on the screen is what you should see there. Have an opinion of your own, but be willing to listen to reason.

* * *

Your friends may admire your story, but will they buy it? Then they do not count.

* * *

It takes more than one good script to make a reputation, but one good script will start you.

* * *

If you cannot think and typewrite too, learn to. It's easy.

* * *

The editor who rejects your script may be doing you a favor, though this is hard to believe.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country: Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the data as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped blank envelope.* I will then forward the whole thing to the *headquarters* of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now please understand that I *must* have the following data: First: What make of film is it; second: Does it come from a Universal, a General Film, a Mutual, or an independent exchange; third: What day was it received? *Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from*; or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 100.

Best answers will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What effect has lamphouse ventilation on condenser breakage? How much ventilation ought the lamphouse to have and what, in your opinion, is the best method of supplying it?

Roll of Honor on Question No. 94.

John Griffiths, Ansonia, Connecticut, and, that is all, although Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; A. T. Weiss, New Orleans, Louisiana, and C. A. Dann, Toronto, Canada, are entitled to honorary mention as having come reasonably close particularly Weiss.

I am very sorry about one feature of this, viz.: that is the first break Brother Smith has had in being unqualifiedly on the Roll of Honor. However, it is not to be expected that you are all going to get through on the optical end of it. It would be really wonderful if you did. Where Smith made his mistake was in assuming that the wrong focal length condensers brought about the ghost proposition. Well, until quite recently I thought it did myself.

Reply to Question No. 94.

By John Griffiths, Ansonia, Conn.

The Question:

What is the effect of using condensers of too long focal length? Of too short focal length? Why does a cracked condenser show in the stereopticon picture and not in the moving picture?

The Answer:

Using too long focal length condensers means nothing more or less than too great a distance between the condenser and the crater, and in consequence poor illumination, or too small a spot when the image of the crater is in focus, with, in consquence, poorly illuminated corners on the screen.

Using condensers of too short focal length means nothing more or less than too large a spot when the image of the crater is in focus at the aperture, and too short a distance between condenser and crater, with consequent danger of condenser breakage, and good illumination if the spot is not excessively large.

The focal length of condensers have nothing to do with blue ghosts, white ghosts, or any other ghosts, the latter condition being brought about by using the condensers in an unsuitable location with relation to the objective lens in use, and by regulating the size of the spot at the aperture, irrespective of whether it is in focus or not. The reason a cracked condenser shows on the screen through the stereopticon lens is that the condenser is close to the plane which is focused at the screen through the stereopticon lens, whereas, it is far removed from the film plane, which is focused at the screen through the moving picture lens.

From the Past.

The editor had a very agreeable surprise recently when two callers appeared at this office, bringing with them an odor of musty memories. These gentlemen, F. A. and W. H. Selby, call Moberly, Mo., their home and more than that, they are the sons of a man, who, in days long past, I many times promised myself the pleasure of giving a good thumping if I ever got the chance to do it without incurring the penalty of getting hired. Mr. Selby, the father, was master mechanic of the Wabash Railroad at Moberly in the days when I was poking coal into a Wabash locomotive. The reason for the belligerency on my part was the manner in which the old gentleman used to land on whomever presented the slightest excuse on days when his breakfast did not happen to agree with him. Well, looking back through the mellowing years things look different somehow, and I'd much rather shake old man Selby's hand than make good my desire of other days, though neither can be done, for he has long since boarded the phantom train and disappeared on the mist of the endless shore.

The Messrs. Selby are, or have been, in the show business, and more particularly, the moving picture show business, in the old "home town" Moberly. They are in New York on a mission which may prove to be of enormous benefit to the business, and may prove, though let us trust not to be only another pipe dream. They are the inventors of a projection machine having no intermittent movement, projecting from a constant running film.

This particular thing has used up a large amount of gray matter of many able men in the past, and if the sons of "The Old Man," as we used to call him, have solved it, it will indeed be gratifying, because the machine, if successful, would be something more than a blessing to the business, and, incidentally to the house of Selby.

The principle involved seems to be somewhat different from anything I have looked at up to date—and you may take it from me, I have looked at a *few* schemes evolved by inventors for this particular purpose. Without going deeply into details the general proposition is a continuous prism, forming, in effect, the outer edge or periphery of a wheel which would come between the film and objective in about the position formerly occupied by the inside shutter of the old style projection machine. They assure me that chromatic aberration has been entirely overcome and it seems to me that this ought to work out. One stumbling block I can see is the price of a lens of that kind. I am afraid the boys will find it to be more costly than they imagine, though I most sincerely hope not. But that is a matter for the future. As soon as the machine is completed and I have seen a demonstration of the same in actual operation, I will give it an extended photographic description, provided, of course, it appears to be a practical projection machine.

I enjoyed my visit with the Selby boys very greatly, for they knew many of the old timers with whom I worked in days long past.

Wants Help.

H. Daley, Claremont, New Hampshire, says:

> I am having trouble with the power company regarding current. Conditions are as follows: Am using a Simplex machine, taking current through a Bell-Howell inductor built for 110 volts, 60 cycles. The voltage of the line is 118. My leads get hot, as also does the inductors and my arc shows on the screen when projecting slides. Have asked them for 110 volts, but this they claim they cannot supply, as they have to maintain a high voltage to take care of their lights on the outskirts of town. Could you give me a little help on this subject?

You can take care of the matter by hooking sufficient resistance into the primary circuit to cut the voltage to 110, but that would be wasteful. It seems to me the best thing for you to do is to make an arrangement with the Bell-Howell Company, Chicago, to supply you with an inductor wound to take care of 118 volts, making you an allowance for your present machine. That would be costly, but it is the practical thing to do.

High Grade Lenses.

Article by Collin N. Bennett, Escot, Penzance, England.

For a considerable time the editor has had a large life-size suspicion that the moving picture industry, as a whole, was coming very close to making an ass of itself. I am now pretty thoroughly convinced that that is the exact fact. What I mean by this is that we are, or rather the film manufacturer, is sparing no expense to get the very best obtainable camera lens; he is willing to pay a hundred or even a hundred and fifty dollars for a highly corrected lens which will give the necessary flat, sharp field, detail and depth. He gets all this registered on the film with his high grade lens, and then we deliberately, and almost with malice aforethought, proceed to wipe out the good effects of the high grade camera lens by projecting the picture with the cheapest thing we can get. They are recovering from that particular form of insanity over in England. Correspondence with Mr. Colin N. Bennett, Escot, Penzance, England, who belongs to the staff of the Kinematograph Weekly, London, and is an acknowledged expert in matters of this kind, still further strengthened our suspicion that the cheap projection lens was wrong, and other things seem to point toward the same thing. Finally we engaged Mr. Bennett to prepare an article which appears herewith. In reading Mr. Bennett's contribution, please remember that he is a recognized authority in matters of this kind, and it is largely due to his efforts that high class objective lenses are being used in the projection machines in the better theaters of England today.

Mr. Bennett says:

I have been requested by the Projection Department of the Moving Picture World, New York City, to give some account of what we are doing in Great Britain towards improving the quality of projection lenses. First of all let us come to an agreement that the ordinary run of projection lens thrown in with the projector outfit should be, and can be, improved upon.

For instance, when focusing with the ordinary sort of lens we have to choose a point on the screen somewhere about mid-way between center and edge, and concentrate on getting that point critically sharp. Unless the lens is of very long focus for a M. P.: objective, that is to say, unless the picture is rather small for the throw, we shall still find the edges, and especially the corners might be improved upon. Vitagraph title borders, in particular, illustrate this fact to an unpleasant extent. Again, when an insert such as a hand-written letter comes on the screen the fine penmanship in the centre may also look woolly. In either of the above-mentioned instances the operator is faced with the three alternatives of (1) putting up with things as they are, (2) refocusing before the audience, always an objectionable proceeding where it can be avoided, and (3) getting the management to supply and fit a projection lens free from the limitations of his present one, always providing such an ideal lens is obtainable. So much, then, for the case of the high class objective as a means of obtaining uniform critical definition to the edges of the screen, and so doing away with the re-focusing trouble. But this matter of increased sharpness is not the only one in which a good lens may score over a merely ordinary one. Nor is it, perhaps, the first point to be urged. with some managers, at any rate, as a means of ingratiating the better class instrument.

A better quality lens, properly used, may be expected to pass a considerably augmented amount of the light from the arc to the screen. That means better illuminated pictures for the same expenditure of current, or, if you prefer it, it means equally well-lit pictures with greater economy of current. In other words, a high class lens costing perhaps fifty dollars or so, will give better screen results for all time, while it only takes a little while to pay for itself in current saved. I think we shall most of us agree, then, that if this ideal kind of lens is to be had it is well worth obtaining.

At the present moment there are at least four thoroughly British firms of lens makers, the names of all of them known in the States, which have seriously taken up this question of improving kinematograph projection. Had not the European war (from the disastrous trade effects of which none of us over here can escape) switched all four firms temporarily on to government work the effect of what they are doing for the motion picture exhibitor would by this time be considerably more apparent than it is. The optical firms to which I allude are Messrs. J. H. Dallmeyer, Ltd., Willesdon; Messrs. Ross, Ltd., 3 North Side, Clapham Common, whose American representatives are Messrs. George Murphy, Inc., 57 East Ninth street, New York; Messrs. R. & J. Beck, Ltd., 68 Cornhill, E. C., London, and Messrs, Taylor, Taylor & Hobson, Ltd., Leicester, England, whose American branch is at 1133 Broadway, New York. Dallmeyer's was the first of the four to see the possibilities awaiting really good kinematograph lenses.

The Dallmeyer projection lenses are marketed in foci from 1¾ inches up to seven inches, though their distinctive qualities show up to most advantage in foci from three inches upwards. They are not anastigmats but are optical modifications of the world renowned Dallmeyer "Patent Portrait" combination, which was itself the first really satisfactory modern type portrait photgrapher's lens to be invented. The fact that these Dallmeyer lenses are not astigmatically corrected means that the field of focus is still somewhat curved. That is, in order to get absolute sharpness the projection screen ought to be more or less saucer shaped, according to the size of picture and throw. In practice the falling away from theoretical perfection in this respect is too slight to be noticeable with lenses over three inches focus, as already hinted at. On the other hand the correction for spherical aberration is most perfect. A lens with much spherical aberration will not focus a critically sharp image on any part of the screen, a state of things which some of those who read this will have actually met with before now in the course of their travels. Flare and coma are other lens defects producing foggy projection. These also are done away with, and the result is that the lines of the picture fairly stand out like whipcord when a Dallmeyer lens is used. Incidentally from 20% to 40% more light gets to the screen from the arc than would ordinarily be the case. The last is due to the lens possessing a very high relative aperture.

At present Dallmeyer lenses are in use in the following English circuits which those whose knowledge extends to conditions in Great Britain will recognize as among the best kinematograph theater circuits we have: Provincial Cinematograph Theaters, Electric Palaces, Ltd., Amalgamated Cinematograph Theaters, Ltd., Gales Circuit, Associated Provincial Cinematograph Theaters, Moss Empires, New Gallery Kinema, etc.

When it comes to price, it must be owned that to our English way of viewing things Dallmeyer lenses might be cheaper. For instance a five inch, series 14 (extra wide aperture, F2.7) projection lens in barrel for rack mount (but not including the rack mount itself) costs at list price £8 15s., with, at present, an extra 10% to cover increased cost of materials during the war. Add to this figure 25% U. S. import duty and I am afraid you look like paying somewhere in the neighborhood of sixty dollars for one of these objectives. In Great Britain £12 for a new lens makes managers think, though, undoubtedly, the change over is well worth the money.

Messrs. Ross have recently brought out a projection lens which follows similar main lines to the Dallmeyer. At present it is only manufactured in foci from four to seven inches, the lenses being catalogued at a uniform price of £4 10s., plus a 15% war rise. Ross's inform me that when Messrs. George Murphy, Inc., get their first supplies of this lens, which they will do as soon as urgent government orders allow it, they will probaly be able to offer them on the American market under conditions which would bring the price out at somewhere about forty dollars. At the moment the lenses have no public record behind them, for the simple reason that they are a new introduction, only just past the testing stage. "Ross Express," anastigmatic projection: Camera lenses for ordinary use, and also "Telecentric" tele-photographic kinematograph camera lenses for negative making of topicals from a distance, are both well known and well appreciated in Britain. But that is a digression from the matter in hand.

In the "Beck Neostigmar" projection lens we come to a real anastigmat. This lens gives a perfectly flat anastigmatic field. It has covering power sufficient for a kinematograph picture in all foci from two inches upwards, though at present the stock sizes made up in barrel mounts for slipping into the rack work of the projector are three, four and five inch foci. The price is very moderate, £3 over here with, of course the inevitable war increase of 10%, so that cost of a "Projection Neostigmar" in the States should not exceed twenty-five dollars. An anastigmat lens, if it is a good genuine instrument, should project a picture as flat as the screen itself. That is to say, what I mentioned a litle way back about the screen theoretically most suitable being one with a concave or saucer shaped surface will not now hold good. Anastigmats have sometimes in the past been given a bad name because the word was used loosely to describe more or less cheap French goods which were not truly astigmatically correct at all. Unfortunately the French, although excellent allies, have not always in the past proved themselves as careful photographic lens makers as one could wish. Somehow they have not paid sufficient attention to the intricacies of refractive index of optical glass, as have the Germans, for instance. Needless to say in this sort of optical work the right glass to start with is everything. Not long ago an English lens maker and importer told me of how a French colleague consigned to him a case of lenses which were of double the nominal length. Inquiry showed that the works having run out of the original batch of optical glass for which the lens curves were computed, manufacture was continued with a new batch of glass having a refractive index that upon checking turned out to be utterly different. Latterly the French firm of Guilbert has placed on the British market a series of excellent medium priced and moderate apertured kine: projection lenses.

The firm of Taylor, Taylor & Hobson, notwithstanding its Broadway branch, is typically English. Since 1896 it has been making and successfully marketing a most perfect type of triple element uncemented anastigmat for general photographic purposes. Now, as anyone knows who studies the question of optical projection, an anastigmat combination consisting of only three thin elements without any balsam to be discolored or softened by extreme heat and light action, made up with colorless glass, is by its very nature almost ideal for the purpose. Ask many a photographer in the U. S. what he thinks of the "Cooke" lens, and he will give it the high praise it deserves. For years past it has been possible, by simply putting up this same lens in a plain barrel mount, to market it successfully for projection purposes. Yet it has not been done. Take my word for it, that is English to the core.

At last Messrs. Taylor, Taylor & Hobson have consented. The "Cooke" is now being sold as an anastigmat projection lens, and an excellent and moderate priced instrument it is. I have tested out a dozen or more of them, so can speak with

authority. In the ordinary way the market was going to have reached in sober earnest this year. Give the makers the inside of a year or more—what is one among so many?—and the "Cooke" will be well inside our picture theaters. Incidentally there is a new Cooke lens just perfected, either for taking or projection purposes. It has a working aperture of F2. No other anastigmat in the world is anything near as speedy as this in photography, nor as economical of light in optical projection.

In the above the endeavor has been to give just a matter-of-fact review of what steps we are taking over here towards introducing projection lenses. If any trouble is found at first in the use of lenses such as those described it will certainly be in connection with the condenser system employed. Obviously a superior objective will be proportionately more searching as regards showing up condenser faults and slovenly centering. This will be so in increased degree as the focus of the projection lens is short and the mechanical diameter of the glass (I am not now speaking of relative aperture) is small. Generally speaking, with lenses of shorter focus than three inches triple condensers should be used, while with foci from three to seven inches Herschel (double convex and meniscus) condensers are best in motion picture work. For finding the distance of the condenser behind the gate a simple method is to run two thin telescopic steel rules from top and bottom edge of condenser respectively so that they touch top and bottom edge of gate mask and just meet (or very nearly so) on the face of the back glass of the focused objective. With the lamp house position so set as to allow of this, the greatest possible part of the light that gets through the condenser is assured of a clear path to the objective, through gate aperture and film. All that now remains is to shift the arc in the lamp house so as to get the light spot of the proper size. That way the new lens will be given a fair chance.

Mr. Bennett's article speaks for itself, and ought to have the very serious consideration of every theater manager and operator in the country. Just before I received Mr. Bennett's article I was given a commission by the Universal Film Manufacturing Company, New York City, to perfect the results on the screen of their projection room at headquarters. It seems they had had several "experts" there, though without much result. It required but a glance to see that there were at least more than half a dozen reasons why the projection was poor. First: daylight was shining on half the screen; second: rays from incandescent lamps were reaching the screen; third: the screen itself was not flat; fourth: rays of light from the operating room were reaching its surface; fifth: the condensers were of the wrong focal length, and the lamphouse condenser not set the correct distance from the aperture; sixth: one of the machines had an antiquated out of date lamphouse and lamp, which made it very difficult for the operator to properly handle his light; seventh: they were not using sufficient current, which compelled the carrying of a very small spot. After these items had been straightened out results were very much improved, but by no means what they should be. I tried to get the Gundlach-Manhattan people to make a special lens, but they took no action except to advise me that their stock lenses gave perfect results. The Bausch & Lomb Optical Company's New York office informed me it would be very difficult to get an order for special lenses through, by reason of the fact that the factory was very, very busy. Just at that time I discovered that the Kleine Optical Company, Chicago, was carrying in stock high class objectives, and I promptly requested them to send me one for trial. I took the lens up to the Universal and put it on the machine and was astonished at the result. The field was not entirely flat, but the improvement in detail and definition was very great. Moreover the illumination of the picture (this sounds ridiculous, but it seems to me it is the fact) was 50 per cent. brighter, although the aperture of the cheap and high grade lens was about the same. The lens is listed at $37.50. It gave too large a picture for the screen, and I was immediately instructed by the Universal people to order two of them, of focal length, used for projection to just fill the screen, and to get them as quickly as possible.

What I saw at the Universal clinched the matter in my mind, but there yet remains a question. It will be noted that Friend Bennett says that a true anastigmat lens ought to give a perfectly flat field. It will also be well to note his remarks concerning the French lens. Now I don't know just where I am going to get hold of an anastigmat, nor how I am going to know it is an anastigmat when I get it, but if such an article can be had I am going to have it. What I have myself observed backs up Mr. Benentt's contention, and I am thoroughly convinced that the objectives we are using are absolutely unsuited to the purpose for which they are used, and I may say that Mr. Skerrett, general manager of the Nicholas Power Company, thoroughly coincides with my views. In discussing this matter with the editor, Mr. Skerrett made substantially the following remarks: "Mr. Richardson it is all nonsense. Where is the sense in using a high grade lens to take a picture and a low grade lens to project it. The projection is simply a reversal of the process of taking, and the worst part of it is our machines in many instances get the blame for a fault which lies in the low grade lenses now being universally used for projection."

You will observe that Brother Skerrett puts the matter bluntly and emphatically. I am thoroughly convinced, however, that he is exactly right but I will qualify his statement by saying that the projection lenses being supplied by our United States manufacturers are really a wonderful value for the money. That is to say it is a wonder how they can put out any kind of a lens for the price charged. But allowing all this, still I hold with Mr. Bennett and Mr. Skerrett that the cheap objective lens is a very, very dear lens in the end because it operates to very largely depreciate the possible result on the screen, and moreover, requires much more current to get an equal result in illumination.

Bennett says it ought to be possible to supply true anastigmat lenses, giving a perfectly flat field, at $25 delivered to the theater manager here in the United States, that being, of course, an imported lens, but even allowing that the lens giving perfect results costs fifty or seventy-five dollars, still I am firmly convinced it is more than worth the money, and as Mr. Bennett says, the illumination obtained is so much greater than the lens will pay for itself in a short time.

I do not wish to go into this matter further just now, but you have not heard the last of it by any manner of means, I assure you. Meanwhile I think it may be said that the Kleine Optical Company has the honor of being the pioneer in the introduction of high class objective lenses in the United States.

The Best Way.

Ray Titzer, Evansville, Indiana, orders the question booklets, and asks:

> Is patching non-inflammable film without scraping it the best way?

It is not.

Thanks Mr. Collins.

William H. Pemberton, Eldorado, Illinois, says:

> As an operator I take great pleasure in reading the department. In last week's issue I take note of what Mr. Vernon Collins has to say about conditions in Southern California, and wish to remark that the stress is laid down in the man who twists the crank is appreciated, not only in Southern California, but also in the state of Illinois. I have had considerable experience as operator, and what Friend Collins says regarding the working ability of a man is quite true. When the operator is expected to be a man-of-all-work during the day, he has not the energy he should have when he goes to his little booth to run the evening's entertainment. The main trouble with managers of today seems to be that they want and expect a man to be bill poster, janitor, and several other things, at a salary which would only be adequate, or perhaps even less than adequate for the operating alone. I, for one, wish to thank Mr. Collins for the interest he has shown in the operator.

I believe this requires no comment except to say that operators as a rule, certainly appreciate the interest shown by picture fans in their work.

Eye Strain.

Recently the New York Sun published an editorial entitled, "The Effect of Moving Pictures on the Eyes," in which considerable stress was laid on the matter of possible eye strain to moving picture patrons. The closing paragraph of this article reads:

> The remedies suggested in this valuable symposium are chiefly to the producers of the picture shows. They should be directed by the sanitary authorities to build only well ventilated structures, to light the auditorium from the rear of the seats, to avoid dense darkness, to refuse pictures that flicker, and most important of all to improve the projecting machines by closer attention to scientific optic principles, for which Dr. J. N. Risley of Philadelphia offers a simple plan.
>
> Until these conditions are fulfilled the spectator may neutralize partially some of the deleterious effects by avoiding front and side seats and not exposing their eyes longer than an hour and a half. All but the latter precaution are easily adopted.

The admonition to refuse pictures that flicker and the admonition to light the auditorium from the rear, and to avoid darkness is a rather mixed mess of advice, but the reference to the improvement in projecting machinery is getting pretty close to the truth. The [illegible] itself does not need much improving in this respect because it was already probably reached the limit in that direction, but the *operator himself* can, by this department has time and time again pointed out, often very largely reduce or eliminate flicker by [illegible] his mechanism to the new conditions under which it is operated. As to darkness in the auditorium, why, I very much doubt if that has any practical effect in the matter of eye strain at all. So far as flicker be concerned, why, that is, of course, just plain common sense. The advice to avoid front and side seats is good, that is, provided it be not carried to extremes. The ordinary angle at which [illegible] no effort of eye strain but when the angle is such that the projection of the picture is in any degree marred then eye strain is suggested.

As a matter of fact, occupying a seat near the front does not cause eye strain. The eye unconsciously focuses upon whatever object or portion of an object one is at the instant examining, or "looking at." You of course, see the whole picture after a fashion, but I believe you are only actually focusing your attention at any one time on one portion of it. Now particularly if the picture be a large one and you sit close to the screen the gymnastics the human eye will perform in traversing around over the screen are something appalling, and added to this you will always find the definition or focus of the picture to be comparatively poor when viewed at close range, thus augmenting the strain. This department not long ago stated that the front row of seats ought never to be nearer than 20 feet to the screen and we will now add to that by saying that if the picture be a large one this minimum distance ought to be increased proportionately. Eye strain is an involved proposition. It begins with the revolving shutter of the mo-

chine, passes on to the size and character of the screen, and the nearness of the person to it, and ends in the shape of the auditorium, all of which factors must be considered when we take up the matter of eye strain. Up to date so far as I know, our law makers have given this matter little or no attention, and what attention it has received from other sources has been to a large extent fragmentary, more or less unintelligent, and in many cases foolish.

Under present conditions it is quite possible to, to all intents and purposes, eliminate eye strain in moving pictures, but in order to do this, careful attention must be given to the kind and character of the screen and to other points mentioned.

Reads It Thoroughly.

L. J. Pratt, Geneseo, Illinois, sends in a nice little assortment of patches and says:

> How is this for a bunch of patches extracted from two reels of "Chaplin"—"The Tramp." There are twenty-one of them in all, and that is saying nothing of the fourteen out of frame and mis-matched splices that had to be righted before it was possible to run the reels. The entire job required more than two hours of hard work. I read every issue of the department thoroughly, and believe it is doing wonders toward the betterment of projection. Have been an operator for several years, and expect to stay at it for several more. High class projection is a thing I glory in, though I am somewhat handicapped here with a "Royal" in the Wigwam, and a 1909 Motiograph in the Airdome, both motor driven. At the Airdome we have 74 foot 6 inch throw, projecting a 15-foot picture, with the machine set approximately 11 feet to the left of the center of the screen, and I am expected to put on a perfect picture. When you get through with the patches you can send them to the General Film Company, 17 S. Wabash Avenue, Chicago, Ill., with my compliments. I have a set of the Hawkins Electrical Guide, and will send to you for a Handbook next week.

No, you won't brother, because the Handbooks are all gone. Nothing doing in the Handbook line for at least five months. Just what Friend Pratt means by having a "Royal" I don't know. Seems to me there was a machine of that kind some years ago, but it is only a hazy memory to me now. The patches are indisputable evidence of lack of inspection, but the brother has not complied with instructions, else I would be able to get action. I shall, however, send them to the president of the General Film Company, New York City, together with the suggestion that the exchange manager who is supplying Geneseo, Ill., is committing nothing less than an outrage on the operator and the business as a whole in allowing reels to leave his exchange in this condition. It is unusual, I know, because the General film is very particular about the condition of their reels. As to your getting perfect results with the machine set 11 feet off center with a 74 foot throw, why it cannot be done. You might get fairly good results, but by no means perfect. There will be distortion of the picture in spite of everything you can do. Later: have reply from General Film saying the matter will be properly dealt with.

He Likes It.

Vancouver, British Columbia, writes:

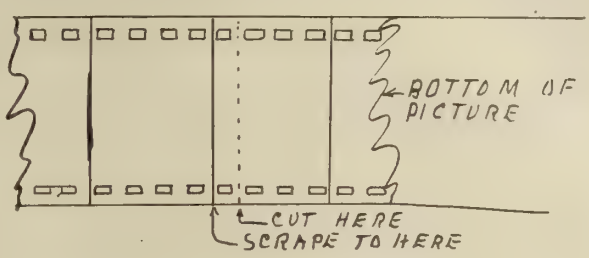
> Enclosed find 25 cents for second list of questions. These questions are the finest thing yet. Keep them up. Could you recommend a good book on Kinemacolor, theory and operation? Would it be impractical when installing a new intermittent sprocket and the pin holes in the sprocket do not match with those in the sprocket shaft to drill and tap two of the holes for small set screws instead of drilling the spindle?

Set screws would not do. There is too much strain. Stick to the pins. As to Kinemacolor, I don't know of any book dealing with that particular subject, though possibly there is. The "Handbook of Kinematography," published by the Kinematograph Weekly, London, has a chapter on kinematography in colors, but it is not very complete.

Well I Don't Know.

G. W. Mitchell, Wonderland Theatre, Kansas City, Missouri, says:

> I herewith enclose some splices which are an abomination and a source of considerable worry to the "first run" operator. The fault with these patches is, they are "made backward," and the chief trouble is they will only run about one time, and then the devil is to pay. They will almost always part on the second run through the machine, and generally open above the gate just at the top of the aperture plate, and that goes for



> any make of machine, as I have had the same trouble with the Edison, Simplex, Motiograph and Power's of various models, including the improved Six A. This "scratched on the head" patch just simply won't do. It's a mighty poor boob who will scrape the top of the picture. My method of splicing is, I believe, the only right way. First: cut the film in the space between holes below the line at *bottom* of picture. Second: scrape the stub end of the dividing line to the next picture and the back of the other end, then apply your cement and plenty of pressure.

Well, Brother Mitchell, I don't know about this. Always provided a splice be well made I really don't see why it makes any particular difference which *way* it is made. Now, mind you, I don't say it makes no difference, but as a practical operator I am unable to understand just why it ought to. I know we used to, when I was operating, hold learned discussions as to the right and wrong way to make a patch, but, after all, provided the patch be properly scraped and cemented together tightly, what difference does it make? Now, don't just say it *does* make a difference. *Tell me why.* Give your reasons. The patches you submit seem to me to have been made with a very poor cement, and also with insufficient pressure. One or two of them I would pronounce very good. For instance: the one in the "Romance of Elaine" title is perfectly solid and tight all over, and when I attempted to pull it apart the film itself pulled in two instead—what more would you want? I am glad to have your views in this matter, and would invite operators to set forth their ideas as to whether you are right or whether you are wrong.

Three-Phase Motor Preferable.

J. Schach, Jr., Whiting, Indiana, says:

> Referring to Brother J. C. Searcy's, Canal Zone, question regarding single-phase versus three-phase motors, will say that in my estimation the three-phase motor is preferable, where three-phase service can be obtained, on account of decreased initial cost of motor and absence of any wearing parts other than bearings, whereas single-phase motors usually have commutators, clutches, etc. The best projection we have here is through the use of current through a 7½ K. W. Martin rotary converter, with a 60-cycle, 220-volt, three-phase motor driving one end, supplying the arcs and driving two Simplex projectors.

With regard to the three-phase motor, I agree with Brother Schach. As to the Martin rotary converter, why we have invited them to do what all the other manufacturers whose products have the indorsement of this department have done, viz.: submit positive proof of the excellence of their device. This they have, up to date, failed to do.

Trouble in New Kensington.

We are informed that the New Kensington, Pa., operators were compelled to strike in order to enforce certain requests made on managers for better salaries and better working conditions. The management of the Columbia theater, it seems, signed up with the union, but the four other theaters put up a fight, the result of which we have not yet learned.

MANAGERS AND OPERATORS

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course.

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Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (Continued).

CORRECTION NOTE: Owing to the cut illustrating various types of lenses being inadvertently turned upside down in the issue of August 21, the apparent order of the different kinds in reversed.

1st. Principal axis of a lens is a line passing through the thickest part of positive lenses and thinnest part of negative lenses, perpendicular to the surfaces of the lens, as in diagrams No. 30 and 31.

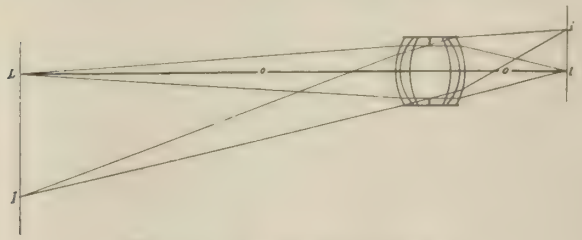


Fig. 30. Photographic Objective.

C, O, Axis of Lens. L, I, Axial Rays. I, Oblique Rays.

2d. The optical center of a lens is the point from which focal measurements are made. This does not refer to a photographic objective which (in other than single view lenses) is a combination of lenses and quite another matter for the reason that a combination may have its optical center at a number of places according to the circumstances

Fig. 31. Types of Lenses.

From left to right: Positive Lenses—Double Convex, Plano Convex, Convex Concave. Negative Lenses—Double Concave, Plano Concave, Concave Convex.

under which it is employed. The positive optical center of a lens is determined by its form and is found as follows and shown in diagram No. 32:

Draw two parallel radi AB and ab one from each center of curvature, and both inclined to principal axis: then connect the two points B

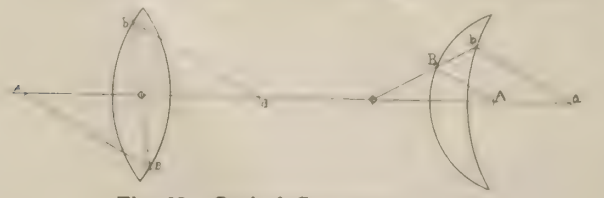


Fig. 32. Optical Center of a Lens.

and b at which they touch the curved surfaces of lens. The point O at which the line connecting B and b cuts the principal axis is the optical center.

3d. Conjugate Foci. If a lens which has been carefully focused upon a distant object be then directed toward one comparatively near at hand, the nearer object will be found to be out of focus, necessitating the withdrawal of the ground glass from the lens before the image will assume its maximum sharpness. This establishes the fact that there exists a relation between the object that is focused, as regards its distance from the camera, and the focus of the lens. This relation is termed "conjugate foci." Foci is the plural of focus; conjugate means combined in pairs; kindred in meaning and origin. Conjugate foci are then the distances from the lens to the image and from the lens to the object. In what we have now to say we will speak of the distance between the lens and the object as the anterior or major conjugate, and that existing between the lens and the ground glass of the camera as the posterior or minor conjugate focus. Parallel rays a a—that is, rays from a great distance—falling upon a lens come to a focus at f; but those from b, which may serve to represent any object ten or

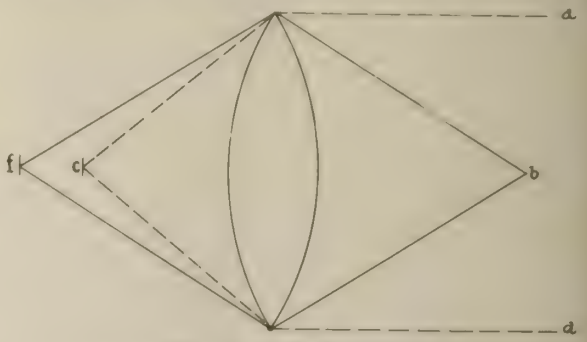


Fig. 33. Conjugate Foci.

twenty yards distant, have their focus at c (Fig. 33). Then f is the solar focus, b and c being the conjugate foci. The former of these is the anterior, and the latter the posterior conjugate. To facilitate reference, the lines indicating the conjugate foci are solid, while those relating to the solar focus are dotted. The points b and c are interchangeable; an object placed at either is sharp at the other.

Rule for Conjugate Foci. Now for every position of the object there is a certain position of the camera, and these two distances, the distance of the object from the lens and of the lens from the plate, are called conjugate foci.

A very simple mathematical rule connects the distance from lens to object (D) the distance from lens to plate (d) and the enlargement or reduction of the object (i. e., the number of times a given line in the object is larger or smaller in the image). Note the word line, because some prefer to calculate reduction and enlargement on the basis of area, which introduces different conditions.

Let F be the focal length of the lens and r the ratios of enlargement or reduction.

Then the distance d is equal to F plus F divided by r. Expressed more shortly:

$$d = F \text{ plus } \frac{F}{r}.$$

On the other hand, D equals F plus F multiplied by r, or

$$D = F \text{ plus } F \times r.$$

An example will show how simple this rule is. Suppose one wants to reduce a picture so that a twelve-inch line becomes three inches—i. e., r = 4.

If a six-inch lens is being used, d (camera extension) = 6 plus $\frac{6}{4}$ = 6 plus 1½ = 7½ inches, and D = 6 plus 6 × 4 = 6 plus 24 = 30 inches.

Bear two other things in mind which will help to use this formula: (1) Positions of image and object are reversible. If we were enlarging 3 inches to 12 with a 6-inch lens we should place the lens and negative 7½ inches apart and the paper 30 inches apart. (2) The smaller conjugate is just r times the larger, e. g., 7½ × 4 = 30. This is always the case, and is useful as a check on calculation.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Comments on the Films

General Film Company.

MR. JARR AND CIRCUMSTANTIAL EVIDENCE (No. 15 of "The Jarr Family Series) (Vitagraph), Aug. 16.—An industrious camera fiend is the cause of the trouble in this number of the Jarr reels. As several of Jarr's best friends are forced to share his mishaps, and two families are nearly rent asunder, there is no lack of comic misery in the picture. Harry Davenport and Rose Tapley are supported chiefly by Charles Eldridge.

THE MARKET PRICE OF LOVE (Essanay), Aug. 16.—Ann Kirk, Frank Dayton and Arthur Clippenger are featured in this one-reel drama, which presents a truthful picture of the price a woman pays who marries solely for position. The story is ably constructed and equally well acted.

HEARST-SELIG NEWS PICTORIAL, NO. 65 (Selig), Aug. 16.—Burial of sailors at Charleston, Mass., killed at Port-au-Prince; sick children on floating hospital, New York; German-American parade, Panama-Pacific Fair; firing mine in Boston harbor; tennis match at Lake Forrest, Ill.; Scotch games, Roxbury, Mass.; San Marino sending her 48 soldiers to war; 50,000 women march in London; envoys of seven nations, Washington; near view of Gen. Hugh. L. Scott, also of Gen. Frederick Funston and Carranza, make up this number.

POLLY OF THE POTS AND PANS (Lubin), Aug. 16.—The story of Cinderella, without the happy ending, is found in this one-reel comedy by Shannon Fife. The reel is entertaining, although some of the business belongs to slapstick farce. Mary Charleson is bright and animated in the name part.

HAM AT THE BEACH (Kalem), Aug. 17.—Yes, Ham and Bud go into the water—but very reluctantly, and escape a large mob of pursuers, just at the finish. There is plenty of fun previous to this, however, and Ham appears before the mob as "M'lle Fifi," a celebrated dancer, so it is no wonder that he is chased off the end of the dock.

THE PRIMA DONNA'S MOTHER (Selig), Aug. 17.—The story of this one-reel drama is theatrically effective from start to finish, and will appeal strongly to those who do not look beneath the surface of things. It has been skillfully handled by the producer and the cameraman, also by the members of the cast.

CARTOONS ON TOUR (Edison), Aug. 18.—Four cartoons are shown in this one-reel comedy: "Tales of Silas Bunkum," "The Kelly Kids' Kite," "Mr. Hicks in Nightmareland" and "The Joy of Being a Grandpa." Raoul Barre's drawing is as skilful and as amusing as ever.

DREAMY DUD SEES CHARLIE CHAPLIN (Essanay), Aug. 18.—Wallace A. Carlson has reproduced the moving picture comedian in a very lifelike manner, although some of the feats that Charlie performs in this half-reel cartoon would prove rather difficult for the actor himself. Views in the West are on the same reel.

SHE TOOK A CHANCE (Vitagraph), Aug. 18.—To judge from this one-reel comedy, the Vitagraph Company are about to establish a Zoo of its own. At any rate, one of the biggest laugh-getters in the play is a talented young porker. The reel is capital fooling, and is acted in the true comic spirit by Kate Price, William Shea and Johnny Cahill. As for the porker, his histrionic efforts may be described as exhibiting an inherent naturalness that transcends all art—notably, during his encounter with a full-grown blackberry pie.

HIS LAST WISH (Biograph), Aug. 19.—Gus Pixley, Jack Mulhall and Irma Dawkins succeed in extracting considerable amusement from this one-reel comedy. The characters are of the small town variety, and the father of the heroine finds an efficacious method of patching up a lover's quarrel.

THE QUEST OF THE WIDOW (Vitagraph), Aug. 19.—George Stanley, Gretchen Lederer, Alfred Vosburgh and Annie Schaefer give a good account of themselves in the leading roles of this one-reel comedy, written by Frances M. Wright and produced by Ulysses Davis. Its amusing qualities are quite generous, the characters being made up of rural types.

HEARST-SELIG NEWS PICTORIAL, NO. 66 (Selig), Aug. 19.—Scenes at the War School at Plattsburg, N. Y., comes first in the list. Other items are: $52,000,000 in gold arriving in New York; Aviator Niles falls in San Francisco Bay; child farmers of Brooklyn, N. Y., gathering crops; U. S. Marines start for Haiti on Cruiser Tennessee; Naval Officer Teaching New York policemen to wig wag; working model of Panama Canal, at San Francisco Fair; selling lottery tickets in Rome to aid the war; raising the Eastland, Chicago.

DEATH'S MARATHON (Biograph), Aug. 20.—A re-issue of a D. W. Griffith, this one-reel drama again emphasizes the skill this celebrated director showed when moving picture making was in its infancy. The reel is drama in the truest sense of the word. Blanche Sweet and Henry B. Walthall are the principal actors.

WHEN SOULS ARE TRIED (Lubin), Aug. 20.—A well written domestic drama with a strong climax, the acting of Romaine Fielding, Jack Lawton and Vinnie Burns brings out the salient points of this one-reel photoplay to the best advantage.

BRONCHO BILLY'S MARRIAGE (Essanay), Aug. 20.—In this one-reel drama Broncho Billy illustrates how a stout heart wins a fair lady. The reel has action and is pervaded with the spirit of western romance. G. M. Anderson and Marguerite Clayton head the excellent cast.

CUTEY'S AWAKENING (Vitagraph), Aug. 20.—Once again has William Addison Lathrop taken Wally Van's order for a new "Cutey" outfit and furnished him with a neat and becoming short-reel article. Seen first as a gilded youth, he becomes a dusty miller and toils merrily for his daily bread. Nitra Frazer, Albert Roccardi and Templer Saxe are in the cast. Swedish Army scenes are on the same reel.

THE ACE OF DIAMONDS (Biograph), Aug. 21.—The leading lady in this one-reel drama is Zoe Bech, a mature actress of about five years of age. Little Miss Bech plays with the ease and authority of a veteran, and holds her own in a cast headed by Charles Perley. The child interest of the story is cleverly developed, and the entire reel has merit.

ON THE WRONG TRACK (Edison), Aug. 21.—A "Safety First" film, this one-reel drama, which was produced in co-operation with the Public Service Railway Company of New Jersey, is interesting as a photoplay. It has all the elements of good drama, aside from its special motive, and is well acted by Johnnie Walker, William West, Doris Hill and the other members of the cast. Harry Beaumont was the director.

A PERILOUS CHANCE (Episode No. 41 of the "Hazards of Helen" Railroad Series) (Kalem), Aug. 21.—Nothing of a more spectacular nature than the "hazard" of this one-reel drama, has been shown in the Helen series. Miss Holmes seizes the end of a lift bridge and sails upward, to the confusion of a trio of rogues. The drama is alive with action, and all the members of the cast cheerfully risk their lives, leaping or falling from speeding railroad trains.

A LUCKY DEAL (Selig), Aug. 21.—Tom Mix wrote and produced this one-reel drama. The plot is not very strong, but Mr. Mix has filled it with live episodes, picturesque locations, and given it the benefit of a good cast, which includes Leo Maloney, Sid Jordan, Pat Chrisman and Bettie O'Neil.

THE LIFE GUARD (Lubin), Aug. 21.—In this one-reel farce, Billie Reeves adds a clay pipe and a hod to his make-up, but retains his celebrated shoes and trowsers. As a life guard, he still sticks to the last mentionel articles. There is plenty of excuse for laughter all through the film, which was clicked off on the versatile typewriter belonging to Epes W. Sargent. The scenes are set on the sands at Atlantic City, with the breakers rolling in from the ocean.

THE WANDERER (Biograph), Sept. 3.—Reviewed by Lynde Denig on page 1175 issue of August 14.

General Film Company, Specials.

THE BANK (Essanay), Aug. 16.—The latest two-reel Chaplin, which was a week late in arriving, is worth waiting for. It is a distinct advance in the grade of its fun, the comedian's methods being as deft as ever, but many of the familiar tricks have been dispensed with. The plot is a real one, numerous bits of new business and a neatly turned surprise finish counting largely for the picture's success.

IN THE KING'S SERVICE (Selig), Aug. 16.—This two-reel drama has a member of the Canadian Mounted Police for its hero. Thomas Santschi looks and acts the part convincingly. The story is dramatic and smacks of the soil. The producing does the subject justice.

LEGRAND'S REVENGE (Essanay), Aug. 17.—This two-reel drama is next to the final instalment of the series of crook plays, with scenes laid in Paris, which have been featuring Sheldon Lewis and Nell Craig. Mr. Lewis' return is promised in the last number. The present picture shows care in producing, holds the interest, and has the benefit of a thoroughly good cast, led by Ernest Maupain and Miss Craig.

CAPITAL PUNISHMENT (Knickerbocker Star Features), Aug. 18.—Reviewed by Lynde Denig on page 1490 issue of August 28.

THE SECOND SHOT (Lubin), Aug. 18.—A two-reel drama, written and produced by George W. Terwilliger, this offering is an excellent example of photoplay making. It has an engrossing story, holds interest to the end, and offers strong roles for the cast. The part played by Ormi Hawley is the most important. Miss Hawley's work justifies her choice. This is also true of Kempton Greene, Earl Metcalfe, Herbert Fortier and Arthur Matthews.

IT WAS TO BE (Lubin), Aug. 19.—This three-reel drama, written by Shannon Fife and produced by Joseph Kaufman, with Jack Standing, Walter Hitchcock and Ethel Clayton in the leading roles, has a mysterious crime as a *motif*. The play is cleverly calculated to keep a firm grip on an audience, and the work of everyone concerned in its making helps to insure this result.

THE CLAUSE IN THE CONSTITUTION (Edison), Aug. 19.—This three reel drama written by Campbell MacCulloch has a big theme dealing with present day political conditions. The author and Edward J. Le Saint the director have built an excellent photoplay between them. The scene of official life are impressive and an interesting love story has also been provided. The thoroughly satisfactory cast includes Earle Foxe, George Hernandez, Will E. Sheerer, Joe King and Stella Razeto.

THE TIGER (Vitagraph) (Broadway Star Feature), Aug. 28.—Reviewed by Louis Reeve Harrison on page 1497 issue of August 28.

THE MYSTERY OF HENRI VILLARD (Biograph), Aug. 31.—Reviewed by Louis Reeve Harrison on page 1324 issue of August 21.

DORA (Vitagraph), Sept. 1.—Reviewed by Louis Reeve Harrison on page 1492 issue of August 28.

THE SQUAW MAKER (Essanay), Aug. 31.—Viewed solely as a series of comic incidents, this reel are but little concerned with the facts of life. The story, as related by Hobart Chatfield-Chatfield-Taylor is good enough as far as it goes, the characters are all well cast persons and have been placed in interesting surroundings, the episode of the hunt and the scenes in the wigwam to realistic except the interior of the head's cabin, where Bryant Washburn and Edna Mayo carry the burden of the action with fine effect.

THE DAWN OF UNDERSTANDING (Vitagraph), Aug. 21.—Maude Adams' latest [illegible] has not strayed from the [illegible] and we search for material. However, in the [illegible] and [illegible] and unfolding the [illegible] of her story, which has been [illegible] produced by Van Dyke Brooke. Maurice Costello, Leah Baird and Howard Hall are the leading members of an excellent cast.

Mutual Film Corporation.

LOVE AND LABOR (Beauty), Aug. 14. A comedy number of fair [illegible] the girl and her suitor [illegible] [illegible] [illegible]

COLONEL HEEZA LIAR AT THE BAT.—On the same reel with the above, this is one of the most amusing of the Bray animated cartoons. What the Colonel does to the game of baseball is worth while seeing.

THE MARCENAY FISH PONDS (Aug. 30).—An exceptionally interesting series of views of these fish ponds in France. This subject is on the same reel with "Falls of French Guinea."

FRENCH GUINEA (West Africa).—This constitutes a beautiful series of scenes in this portion of west Africa encompassing some of its most picturesque waterfalls, and is on the same reel with the above.

A MERRY CHASE (Starlight), Sept. 4.—Aubrey and Kendig in their resolve to get a living really try to do some work in this film. They do that work so badly, however, that the result is, as the title infers, "A Merry Chase."

Pathe Exchange, Inc., Specials.

ROMANCE OF ELAINE (Episode 10), Aug. 16.—"The Flash" gives one more thrilling incident in the romance of Elaine. Prof. Arnold is again on the trail of Del Mar, and for his pains gets a couple of the bullets aimed at him by the foreign agent. The map of the harbors stolen from Del Mar by Prof. Arnold, and secreted in Elaine's pocketbook keeps the ball of suspense rolling, and leaves us wondering what will happen next.

NEAL OF THE NAVY, NO. 1 (Pathe), Aug. 30.—Reviewed by Margaret MacDonald on page 1493 issue of August 28.

PRIMA DONNA (Aug. 30).—In this three-reel production there will be found a great deal that will interest the general audience. The story of the prima donna who, broken in health, sinks for a time into oblivion, but is resurrected from her hospital bed to play her last role in a play written by the man she loves, is touching. While playing the part she drops dead on the stage.

Universal Film Mfg. Company.

ITCHING FOR REVENGE (L-Ko), Aug. 8.—Bud Ross appears as an eccentric character in love with an eccentric servant girl. For purposes of revenge the girl puts cowitch on the clothing of her mistress-beau. The result contains some quite amusing moments.

ANIMATED WEEKLY, NO. 180 (Universal), Aug. 18.—This is a diversified number, picturing the raising of the Eastland, the immense shipment of gold from England and numerous other scenes of interest.

DR. MASON'S TEMPTATION (Laemmle), Aug. 22.—This number features Millard K. Wilson, Olive Fuller Golden and Marc Robbins. The young doctor is tempted to rob a patient in order to send his wife on a visit to her old home, but resists the impulse. Later money arrives and the story ends happily. The story is consistently worked out and quite entertaining.

THE LILT OF LOVE (Laemmle), Aug. 29.—A pretty story, written by L. V. Jefferson, with Marcia Moore, Grace Thompson and Ray Gallagher in the cast. The plot is a variation of the Cinderella theme, showing the way in which a young composer falls in love with a despised stepdaughter. There is a touch of imagination in this pleasing number.

THE EAGLE (Laemmle), Sept. 2.—A crook story, with a touch of the white slave theme worked in. Hobart Henley plays the part of the gangster whose sister from the country falls into the clutches of the other members. He saves the girl after a hand-to-hand struggle. This is admirably constructed for this type of story and the cast is evenly balanced, including Grace Thompson, Harry Mann and Ray Hanford.

GERTIE'S JOY RIDE (L-Ko), Sept. 5.—A very snappy knockabout number, featuring Gertrude Selby, Hank Mann, Reggie Morris and others. The photography is clear and attractive and many laughable stunts are shown, all of acceptable sort. The joy ride at the close is overrunning with action and almost breaks all precedents for this sort of thing.

Universal Film Mfg. Company, Specials.

CORNERED (Universal Special), Aug. 23.—Episode No. 10 of "The Broken Coin" series. This contains much entertaining action, though of a somewhat disconnected character. The chase of the freight train in the second reel makes the best feature. Not enough effort is made in the costuming or settings to keep up the illusion of a foreign court; the scenes are too distinctly American in many instances. The reel closes with Kitty in possession of both halves of the coin, with Count Frederick threatening her.

THE VALLEY OF REGENERATION (Big "U"), Aug. 29.—Adele Lane is featured in this two-reel production. Others of the cast are Edward Solman, R. L. Braddon, Jack Curtis and Grace Thompson. In spite of the fact that the picture is an especially attractive one, there does not seem to be present the proper moral foundation, which is evidently a fault in the construction of the story. From a technical standpoint the production has been well made, and the dramatic action of the picture is excellent.

JEWEL (Broadway Universal Features), Aug. 30.—Reviewed by George Blaisdell on page 1322 issue of August 21.

FOR PROFESSIONAL REASONS (Victor), Sept. 1.—This two-reel picture has a good plot behind it, but the construction of the story has in a way marred the effect. An audience would, however, scarcely grasp the import of what appears in this instance wrong to the critic. There is much to be commended in the production.

TAM O' SHANTER (Big U), Sept. 2.—A three-reel number, featuring Murdock MacQuarrie, Evelyn Thatcher, Marjorie Beardsley and Wm. White. This pictures the scenes described in the famous poem by Robert Burns. Mr. MacQuarrie makes a good character part of Tam, the genial Scotch tippler, who is finally cured of his drunkenness by a meeting with the devil in a country church yard. There is not much dramatic material in this, but there is a good undercurrent of humor throughout. The atmosphere of Scotland is only fairly well suggested. At the close Tam swears off and is happily reunited with his wife and daughter.

LIZZIE AND THE BEAUTY CONTEST (Nestor), Sept. 3.—A two-reel number, by Al E. Christie, featuring Victoria Forde and Eddie Lyons as two rube characters attending the Universal Beauty contest. Views of the real beauties are shown and later the country girl is converted into a prize winner at a beauty shop. Some knockabout scenes are taken on the grounds of the San Diego Exposition. The plot is not strong, but there is considerable novelty and amusement in the offering.

CORAL (Bison), Sept. 4.—A four-reel subject, written by Olga Printzlau Clark, with Marie Walcamp and Wellington Playter in the cast. The artist, while painting at the seashore, meets a young girl who has a talent for sculpturing. He learns that she was cast up by the sea years before and had been raised by an old seaman named Dan. After the latter's death the artist takes the girl to the city. The scene in which the jealous wife charges the girl with theft of a diamond is the strongest feature of the story, though the train wreck later was well shown. The story as a whole is conventional in type, but entertaining and quite well constructed.

THE SHOT (Powers), Sept. 5.—A two-reel production, featuring Sydney Ayres, Doris Pawn and Richard Sterling. The older brother is shot in a scuffle by the younger one, on the eve of the former's wedding. The mystery of the quarrel is well preserved, but the younger brother finally says the dead man was afflicted with an incurable disease and he killed him to save the girl. It later develops that the older brother received only a flesh wound from the bullet and really died of heart failure. Not a pleasant type of story, but well constructed and strongly presented.

V-L-S-E, Inc.

THE RINGTAILED RHINOCEROS (Lubin), Aug. 16.—Reviewed by Lynde Denig on page 1490 issue of August 28.

World Film Corporation.

THE LITTLE DUTCH GIRL (Shubert), Aug. 16.—Reviewed by Lynde Denig on page 1491 issue of August 28.

Miscellaneous.

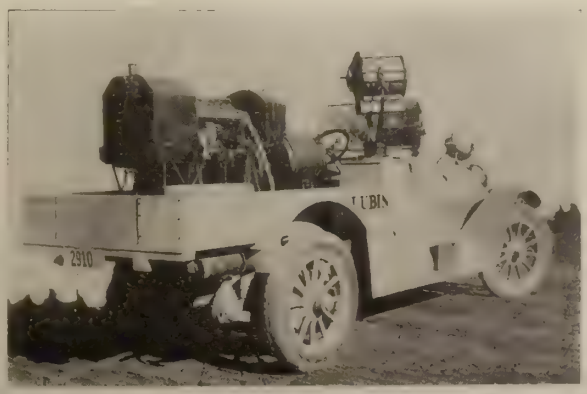
MACHISTE MAGNIFICENT (Italian).—Reviewed by Louis Reeves Harrison on page 1494 issue of August 28.

ROTHACKER RETURNS FROM COAST.

W. R. Rothacker, president of the Industrial Moving Picture Co., of Chicago, who has been on the Pacific Coast for the past month and a half, has recently returned to his office. While in Los Angeles, Frisco, Seattle, Portland, Spokane, Salt Lake City, Colorado Springs, Denver and the many other cities throughout the West which he visited, Mr. Rothacker appointed camera representatives of the Industrial Moving Picture Company to procure current events for the Tribune Animated Weekly which is being made by his company.

NOW FATHER JACK, IF YOU PLEASE.

Mr. and Mrs. John Wesley Grey announce the birth of a daughter, Marguerite Luez Grey, at New Rochelle, Aug. 9th. Mr. Grey, who answers to "Jack," is a live writer of Vitagraph advertising. He has introduced a novelty in spelling as well as in advertising. To confirm which, please note how he spells his new daughter's middle name. We offer congratulations.



Lubin Company's Portable Lighting Plant used in Grand Canyon, Arizona, in the filming of "The Great Divide."

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IT IS hard, at times, to take a photo player. It is hard for the public to take him. It is as hard for him to go upon the screen as it is for him to go upon the stage. Yet, they will say that the line must be drawn. But where is the line to be drawn? Some of the best in the comic and sentimental line were at Brighton Beach a week ago.

* * *

They had a good time, too. But Faversham was not there, neither were some of the Barrymores, nor Fanny Ward. All those great people like Vivian Martin, Myrtle Tannehill, Anna Orr, Lenore Ulrich, Florence Rockwell and many others were not there. The poor moving picture makers like Billy Shea, Kate Price, Lillian Walker, Maurice Costello and a few others were on deck. And that was the reason that Vitagraph players won most of the prizes. As one of the players said: "Bring us on the home grounds and we will win."

* * *

"And," he continued, "I guess, that is about right. For swimmers the Vitagraph can produce the winners. For riders I think we have the same. For foot work—whether it be one hundred yards or twenty miles—we've got the material. Though they live in the countfy, Flatbush, they must not be ignored."

* * *

"When it came to real merit (on short call) the Flatbush district showed up pretty near to the mark. In swimming we have the best—male or female. In flat running we have the best—any distance, from 100 yards to 20 miles. In walking we have the same. Why dispute titles when we hold them?"

* * *

The great trouble with the last exhibition of the New York State Exhibitors' League was that they thought more of the day than they did of the day's doings. They thought, really, nothing of the contests, but of the monetary results. I will bet a silk hat that during the entire day not one of the exhibitors thought of anything more than the receipts for that day. If any exhibitor had that idea he was foolish. Receipts come and go. The net profit goes into the treasury. The aim should have been the general enjoyment of all concerned, for that enjoyment would have meant something for that which is to follow.

* * *

On this idea we find the Past, Present and Future of what has been spent in behalf of the cause, say nothing; what is to be spent in the present we expect every live member to uphold; for what is to come for the future we expect all members to use their intelligence. It is a question of the past, present and future.

* * *

The present and future present themselves. The past shows that the stalwart exhibitors have had a burden to carry to fight the influences that have not been prompted by serious motives. The present conditions show the producers and the exhibitors confront a condition that is not within reason. Certain elements have filed, and are pressing with remarkable strength measures, that would cut out drinking, smoking, kissing and other scenes from motion pictures. The same scenes may be typified upon the speaking stage yet not allowed upon the screen. Such legislation is a subterfuge backed by and advocated by the regular theatrical people. It is not an argument made in good faith, and at best can only be made as a case to have the distinction drawn by a court of law at the expense of the motion picture people.

* * *

Play or script (give the latter the title of scenario), the script will beat the play on a morality standpoint before any impartial tribunal. But one distinction can be drawn. The play has behind it a playwright who has financial backing that will go to the last resource. The scenario writer must pass the producer, the board of censors and the authorities. Is the law equal? What is the difference between the product of a playwright and that of a scenario writer? Police laws control both. Why should there be a law more stringent upon one more than upon the other?

* * *

Who love the freedom of this country more than the writers? The writers are the ventilators for expression. The newspapers are read by people who wish to keep in touch with the pulse of their fellow-men; the stage play is patronized by people who can better understand the teachings of the day by portrayals than they can by reading; the motion picture is patronized by the masses because they can so understand, no matter in what language it is portrayed; no matter who the writer may be; no matter from what book it may be taken; it may be Greek or Latin; it may be German or French, the screen presents the lesson.

* * *

It doesn't take a hard thinker to conclude that, after all, the moving picture screen, and all the publications with it, are engaged in a good work.

* * *

It may not have occurred to many that hours of thought and study on the part of a director, hours of almost painful effort on the part of the actor, or actress, have weaved before the spectator a lesson they never have, or could have learned from reading. You may take a volume and read it, but still there is a fault. Present it to the eye as the motion picture screen does and you dismiss a thinking audience. Some may not grasp the moral, but all compare the story with others they have seen upon the screen. What is the difference between the impression upon the dispersing audience (or congregation) of a church? See if I am right: "Dr. So-and-So seems to be going back. If I am not mistaken, he preached the same sermon on his ordination." "Don't you think they should get a younger soprano?" "Well, if I was a singer and had the same pull she has I would be up in that choir." And yet they hate to see themselves upon the screen.

Wheeler Oakman

NOT only does the Selig Polyscope Company lay claim to the possession of one of the youngest leading ladies in the world, in the person of Miss Grace Darmond, not yet eighteen years old, but the Selig Company comes to bat with the claim that Wheeler Oakman is one of the youngest leading men in point of years in motion pictures.

Oakman spent his boyhood days in Fairfax, Va., and but followed the other members of his family when he decided to go on the stage. In 1908 he began his career in the "legitimate" by playing juvenile leads in the New York productions of "Under Southern Skies," "Strongheart" and "Checkers." Following these engagements, he played in repertoire part of the time, being with his sister's company In the spring of 1912, Mr. Oakman became identified with the Pacific Coast studios of the Selig Company. He has been a valuable and versatile member of the Selig stock company ever since.

Wheeler Oakman.

It has been said that Mr. Oakman did the best work of his entire career as the Broncho Kid in "The Spoilers," but in the Red Seal plays, "The Rosary" and "The Ne'er-Do-Well," we find him rising to the topmost heights of convincing characterization.

While the Selig Company was in Panama filming scenes for the Red Seal play, "The Ne'er-Do-Well," Rex Beach's great story, Mr. Oakman produced a number of short plays, among them being "A Tragedy in Panama," which has proven very popular.

Mr. Oakman is a star of the first magnitude, and his long experience both in the spoken and the silent drama enhances his versatile work. He will be seen in many forthcoming Selig Red Seal plays.

CLYDE FITCH'S "HER GREAT MATCH."

Rene Plaissetty has just completed the direction of this masterpiece in five reels, featuring Gail Kane. It will be released on the Metro Program.

CHICAGO LETTER

BY JAS. S. McQUADE

The Animus Furandi Against Moving Pictures.

AN article in a recent issue of the New Republic betrays an animus against moving pictures, in favor of the spoken drama, that does not appear well based or fair. Indeed, the evident disposition of the writer is such that **animus furandi** would be a more appropriate term to apply to his treatment of the subject; for he is not only malicious, but he attempts to rob the moving picture of its plain rights, without any show of reasonableness.

This is the article:

We can well imagine that a generation brought up exclusively on moving pictures would hail the sudden introduction of the actual performer as a great invention. So simple and logical a step would seem to them truly marvelous. At first the bodily presence of the actor might seem to them almost too oppressive, as we now feel it to be when we sit close up on a Shakespearean platform stage, but they would soon wonder why they had been so long content to blink at animated photographs.

The effect upon the actor would be most salutary. He would soon find that he was making himself laughably obvious. The astonishing calisthenics with which he has been accustomed to wring our withers would no longer serve his purpose. He would have to abandon the "irascible" look, the "revenge-is-sweet" look, the "jealousy" look, the "lovey-dovey" look and all the other looks with which he now so impudently holds the camera in order to convey to us that he is feeling something, ah, so profoundly. He would have to unlearn all his looking-glass grimaces and try to regain the natural mobility of human expression.

The historian of the drama would also give a most instructive chapter on the emergence of the actor from the machine. He would hail it as a revolutionary step in the development of the drama, without which, in his opinion, the "Hamlet" that he worships would never have been possible. Knowing nothing of our pre-machine drama, he would be tempted to draw the conclusion that with the rise and decay of moving pictures the drama has gone backward in order to go forward again.

The writer can be reminded that many generations have been "brought up exclusively" on the drama, and that the moving picture has accomplished its temporary retirement in the short space of one-third the time of one generation; not because of the impotence of the drama, however, but for the reason that dramatic entertainment had become debased artistically, because it had been largely prostituted by the greed for money-making.

"The bodily presence of the actor" under such conditions had become not "almost too oppressive," but utterly oppressive, and a long-suffering public welcomed the mirage of the screen, where at least raucous voices and villainously rendered lines were out of hearing. Outraged humanity preferred "to blink at animated photographs" rather than to shed tears over the murdering of a Hamlet or the outraging of an Ophelia by actors, in "bodily presence."

The moving picture has not usurped the place of the spoken drama, and it never can. The point and pith of the spoken word, the merry quip and jest, the subtle thought that moves the heart and touches the soul, the noble speech that arouses all that is best in man like a trumpet call to courage, can never be realized in the moving picture. They can only be partially realized by means of subtitles, or announcements.

The writer of the article under consideration attempts to belittle the art in moving picture acting by sarcastic reference to the various "looks" assumed by the actors. Where can one find the "natural mobility of human expression" more aptly and more eloquently employed than in photoplay acting? Here there are no words to assist in conveying the emotion or the thought that dominates the mind. Natural facial expressions, not "looking-glass grimaces," must necessarily be employed, in order that the spectator may be convinced; and if he be not convinced the photoplay actor or actress is a failure.

Did the writer of the article in the New Republic ever cast a thought on the many advantages which the photoplay possesses over the spoken drama? Think of the matter of stage settings; of the instantaneous change of scene, which permits the rapid following of the incidents of the plot and the various characters involved. Think of the great spectacles in "Quo Vadis?" "Antony and Cleopatra," "Julius Caesar," "Cabiria," "The Birth of a Nation," etc. Where could a theatrical production present such magnificent dramatic spectacles, employing in some instances as many as 20,000 men?

But why cite other advantages of the photoplay? It needs no defender. It has already carved its own way against all odds.

Sane Treatment of the Moving Picture.

Under the heading "Movies' Place in the Sun," the Milwaukee Free Press had the following able editorial in a recent issue:

"The future of the photoplay is assured. So long as the desire remains in the human breast—and it is a primitive instinct—to look at an illustrated book, so long will the photoplay remain. There are possibilities in this form of entertainment never to be realized on the legitimate stage. Scenery cannot supplant real scenes, offered with depth and true proportions. But, on the other hand, the photoplay must always be more or less primitive. The story must be told in pantomime. What it gains in picturesque setting it loses through lack of spoken word and fine personal visualization.

"It would seem as if, in the end, a compromise must be effected. The motion picture will attain a position where, with adequate scenario writers and competent stage directors, it will fulfill the mission of the spectacular drama; and the stage, reverting to first principles, will depend upon plot, strength of story, simple scenery and histrionic achievements to gain its end.

"And in both respects, the theatergoing and photoplay following public will gain."

Good Air in Chicago Picture Theaters.

A recent bulletin issued by the Chicago health department shows that the ventilation of Chicago moving picture theaters is now safe and sane, thanks to the active efforts of the health department, backed by a special ordinance passed to enforce proper ventilation in such theaters. The following paragraphs appear in the bulletin:

The work of enforcing the ventilation ordinance of Chicago in so far as it applies to theatres has been practically completed. With the exception of a few isolated cases, all of the theaters in Chicago are equipped with a ventilating system that, if continuously operated during performances, will maintain a satisfactory air condition, in accordance with the requirements of the ordinance.

This, however, is only a good beginning in the crusade to provide pure air for Chicago's citizens. To succeed in getting the theaters equipped was the first step; to see that the systems are operated is almost as difficult. This does not apply in all cases, for where a good equipment has been carefully designed to meet the particular requirements and properly installed, the theater manager is invariably loud in the praise of the innovation; in fact, theater proprietors call at the department almost daily and state that they cannot do business when the equipment is not in operation.

There were, however, entirely too many theaters where the owners felt that the enforcement of the ordinance was a hardship and where they complied only under severe pressure. In many of these cases they bought the cheapest ventilating equipment that it was possible to procure. Many of them were installed by men unfamiliar with ventilation work, and the result is that the operation is unsatisfactory and in some cases very expensive.

Engineers from the ventilation division have been visiting theaters that fall under this category and are making a study of the situation. We find in many cases that a little careful study of conditions, with slight alterations, will make a satisfactory equipment of what was formerly very unsatisfactory. The department wishes to co-operate with theater owners in an endeavor to help them get their money's worth from the equipments that have been installed, knowing that a sanitary, well ventilated theater is the only one in the present state of public alertness that is a money-making proposition.

Chicago Film Brevities.

R. C. MacMullen, proprietor of the Colonial theater, Joliet, Ill., visited the Chicago office last week. Mr. MacMullen stated that the Colonial is now being remodeled so as to seat 600, the former seating capacity being 500. It will be reopened about September 6th. Mutual masterpictures and feature service will form the programs, at an admission of 10 cents. Mr. MacMullen had just returned from a tour of the West.

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C. W. Taylor, manager of the Mutual Film Corporation, Omaha, Neb., and formerly one of the most popular branch managers of the General Film Company in Chicago, paid us a visit last week. Mr. Taylor was called to his home in Chalmers, Ind., where his mother is seriously ill. He reported very good business in Omaha for his company.

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Charles A. Young, operator at the Grand theater, 411 E. 43rd street, this city, left for South Haven, Thursday, Aug. 19th, on a two weeks' vacation. Charlie was at one time on the Chicago editorial staff of the World, and his articles on projection, as then seen in moving picture theaters in this city, had both pith and point. There is not a more careful, nor a better informed, operator in Chicago than Mr. Young.

* * *

Geraldine Farrar, famous prima donna and first of the great singers to join the ranks of photoplayers, stopped over in the city Thursday, Aug. 19th, on her way from the Lasky studio in Los Angeles to New York City. Miss Farrar was made very much of by the Chicago press during her three hours' stay. She informed her interviewers that three pictures, in which she played the leading parts, have been produced at the Lasky studio, namely: "Carmen," "Maria Rosa" and "The Temptation," the last being specially written for her. "The Lasky studios are wonderful," said Miss Farrar. "Everything is so harmonious, and the Lasky people are actually prodigal in their pictures. No expense is spared. The

facade of the market place in 'Carmen' must have weighed eight tons, and the cost—well, I wouldn't dare estimate it." Miss Farrar will be in Chicago with the Metropolitan Opera Co. during the month of December. If the war continues after that time she will return to moving pictures. Miss Farrar was accompanied on her trip to New York by Mrs. Sydney Farrer, her mother; Mrs. David Belasco, Mrs. Morris Gest, and by James Sullivan and Frank Connor, who have been working in some of the Lasky pictures.

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Emil Pathe, of Pathe Freres, was in the city Wednesday, Aug. 18th. Mr. Pathe was accompanied by Russell Hunting, an American, who for the last eight years, has been with the Pathe firm in an advisory capacity. One of Mr. Pathe's sons was also in the party, his two other sons being at present on the firing line with the French army. This is the second visit of Emile Pathe to this country, his former visit being made about twelve years ago. Mr. Pathe was enthusiastic in his praise of the great progress made in this country during that time.

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"The Melting Pot" will finish its sixth successful week at the Fine Arts theater Friday, Aug. 27th.

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A moving picture theater with a seating capacity of 1,200, is now in course of construction at Fifty-fifth street and Ashland avenue, this city. The house has been designed by Architect Henry L. Newhouse and is being erected for H. Schoenstadt. The buildings, which will also contain stores on the ground floor and offices in addition to the theatre, will cost about $125,000.

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The Triangle Film Corporation has made arrangements for the opening of the Studebaker theater with the product of that company, some time in September. George W. Sammis, formerly of the Klaw & Erlanger forces, New York City, is in Chicago and will act as business manager of the corporation at the Studebaker. Mr. Sammis is now making the necessary changes in the theater for the presentation of $2 moving pictures. Among these will be arrangements for the installation of a large symphony orchestra. Mr. Sammis has announced that among the early presentations in the Studebaker will be the Mack Sennett farce, "My Valet," in which Raymond Hitchcock is featured; the D. W. Griffith adventure story, "The Lamb," with Douglas Fairbanks in the titular role, and a Civil war play, "The Coward," featuring Frank Keenan, by Thomas Ince.

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Long lines of people waiting for their turn at the box office of the Colonial theater can now be seen daily. "The Birth of a Nation" was given its first presentation at this theater Sunday afternoon, Aug. 22nd, and showed to capacity. The "theater beautiful" has been thoroughly renovated for the housing of the big spectacle. A new ventilation system has been installed, so that the big audiences will be made as comfortable as possible. The same price scale which ruled at the Illinois will obtain at the Colonial for the daily presentations in the afternoons and evenings.

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"Sarah Bernhardt at Home" was given its first presentations in this city at Orchestra Hall Monday afternoon and evening, Aug. 23rd. Large audiences were in attendance and enjoyed the program thoroughly. A strong Paramount drama was an additional feature.

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The Tribune-Russian war pictures, taken at the front by Donald C. Thompson, the Tribune's war camera man, are drawing overflowing audiences to the Studebaker, where they were given their first presentation Saturday evening, Aug. 21st. R. R. McCormick, the Tribune war correspondent, introduces the pictures at each presentation and describes the difficulties of taking them. "The motion picture camera is a near-sighted animal, and some of the pictures worked for hardest and under the most difficult conditions, prove total failures," said Mr. McCormick on the opening night. "I speak frankly about it," he said. "What we have is bona fide. There isn't a thing shown that isn't true. It will be of great value to the United States army." The pictures showed the various positions during fighting, the guns in action, the aeroplanes in flights, the caring for the wounded, and many other realistic incidents of actual warfare. Mr. Thompson also lectures in accompaniment to the pictures, and the music played during the screening of the pictures has been happily selected. Much of it is Russian music, selected by Mrs. McCormick, who accompanied her husband as near to the front as a woman dared. She wasn't on the lines, but close enough to hear the fierce cannonading and the vicious spit of the quick-firing guns.

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The Syndicate Film Corporation, organized by John Burnham & Co., this city, to distribute the serial, "The Million Dollar Mystery," paid a final dividend to its stockholders on Saturday, Aug. 21st. This dividend amounted to $14.95 a share. The company was organized in April, 1914, with $100,000 paid in capital, and has returned to its stockholders in cash, all told, $605,780.

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The signed contracts for the Kleine-Edison service at George Kleine's Chicago office have now reached figures that bespeak a demand that may well be termed extraordinary. Alfred Hamburger has contracted for the entire Kleine-Edison service for ten of his houses, for a year. The Vitagraph and Biograph theatres have also signed up for the entire service for a year. The Kleine Optical Co., within the past week, sold ten Simplex Machines complete, Chicago approved, to the Hamburger houses.

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"The First Law," one of Gilson Willets' most popular novels, has been dramatized and will be produced by a prominent theatrical concern. The premier will be given in New York City. Mr. Willets, celebrated as an author and photoplaywright, is engaged exclusively by the Selig Polyscope Company.

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R. C. Seery, Chicago manager of the distributing office of the Triangle Film Corporation, was in Kansas City and St. Louis last week opening branch offices in those cities.

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Fifty-nine of the guests who enjoyed a seventeen days' tour of the West aboard the Selig Exposition Flyer, enjoyed their first monthly dinner in this city, on Saturday evening, August 21. Telegrams were read during the evening from out-of-town members voicing their regrets that they were unable to attend. A splendid program was given under the direction of Clarence A. Frambers, who also appeared in several original playlets. At the conclusion of the banquet a handsome loving cup was presented to Herbert C. Hoagland, of the Selig Company. The presentation was made by Maude Clement in behalf of the Selig tourists and as a token of appreciation of the many courtesies extended the Selig guests on the westward journey. Mr. Hoagland expressed his appreciation of the beautiful gift in a few well chosen words. Following the dinner a dance was given.

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On Monday, August 23, Judge Page Morris, in the United States District Court, issued a restraining order against the Zenith Film Company, of Duluth, on the charge of violation of copyright laws in the matter of duping Charles Chapin films produced by the Essanay Company and distributed by the General Film Company. Two duped copies of films were seized in Duluth. It is held that almost wholesale duping of the Chaplin films is being engaged in by the pirates. A faked Chaplin film was also seized on the date mentioned at a Madison street moving picture theater, this city.

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The members of the South Shore Country Club, of Chicago, have decided to appear in a one-reel comedy written by George Ade. It will include, it is said, tennis players, golfers, daring riders and other experts in outdoor sports. The winsome girl in the plot is won out by the Simple Dub, who has never taken any interest in manly exercises. The film will be shown in a newly built palace at the country fair, to be held by the club some time in the fall.

NEW THEATER IN NORTH TARRYTOWN.

Edward Pollock has opened at 80-82 Beekman avenue, North Tarrytown, N. Y., an 800-seat motion picture theater. The floors of the structure are of concrete, and the window frames are faced with metal. The window panes have been reinforced with wire, and all material that makes for the safeguard of the public has been used. The operating room is equipped with two Power's 6-A machines and a Hallberg d. c. economizer. A stage has been built which measures 16 by 50 feet.

BLANCHARD REMODELING THEATER.

J. M. Blanchard, who formerly ran the People's theater at Sunbury, Pa., recently purchased the Hands theater property at Millville, N. J. As soon as he had the house in his possession Mr. Blanchard closed it, and began the work of extensive improvements. A metal ceiling, an artistic lobby, walls decorated prettily are a part of what is to be done to the structure, and the remodeling will cost several thousands of dollars. Mr. Blanchard expects to have the theater ready for the public by September 1, and it will be known as the People's.

LOS ANGELES LETTER

Court Upholds Los Angeles Board of Censors' Ruling—New Ordinance Constitutional.

FINAL decision was handed down Monday this week by Judge Hewitt of Superior Court, ruling that the new city ordinance regulating the exhibition of motion pictures is constitutional and that the local board of censors shall have full power to enforce same.

This ordinance was introduced in the city council a few months ago, and has been vigorously opposed, we are informed, by some of the exchanges and feature film distributors. The ordinance provides that all motion picture films must be shown to the board and a permit secured before being exhibited. If a film is exhibited without such permit, the board can instruct the Chief of Police to seize it and deliver it to the board. The censors can then either hold the film or return it to the distributor upon his giving a bond for a thousand dollars not to show the picture in the city again. The great objection to this ordinance from the distributor's point of view is the unusually severe measures provided for the enforcement of same; that such an ordinance could be constitutional was doubted.

Its validity was finally tested when suit was brought a month ago by the American Theatre Co. against Chief of Police Snively, who, by order of the board of censors attempted to stop the exhibition of the Essanay-Chaplain production, "The Woman," in the American theater, 452 South Broadway. The theater had gone to a heavy expense advertising this feature, and put it on the first thing the Monday morning the picture was released without waiting for a permit. The theater company succeeded in getting a temporary injunction, restraining the Chief of Police from seizing the film, bringing to a legal issue the question whether the courts would uphold this new ordinance.

Judge Hewitt's decision of this case was very brief. It read: "Judgment is given defendants because I believe the ordinance of the city of Los Angeles regulating moving picture exhibits to be valid. The only question in the case turned upon the point, whether the ordinance was constitutional or not."

Selig Zoo the Popular Amusement Park in Los Angeles.

Col. Selig's magnificent Zoological Gardens are becoming one of the most popular recreation and outing places in Los Angeles. Great picnic parties and evening dances are almost daily occurrences. Sunday this week, five thousand Socialists held their annual picnic in the park, and Saturday will be Shop Girls' Day, when several thousand girls from the big department stores and the two telephone companies will have a grand picnic festival and dance. Among other

Main Entrance, Selig Zoo.

joyful things on the program will be a beauty contest. Prizes will be awarded to the most beautiful shop girls in Los Angeles. Another exciting event will be a free-for-all race on the elephants. Miss Thora Pederson of the New York Department Store, has challenged girls from the other stores to take part in this race. A. L. Monahan, the publicity manager of the Zoo, when giving us this information, scratched his head doubtfully and stated that positively no speed limits would be violated in this race. On Wednesday night next week, the Giles Club will give a jungle dance at the Selig Zoo Park. The members of the Giles Club, Mr. Monahan stated, are young society people from Los Angeles' North Side, who organized this club about a year ago. The most remarkable coincidence is that the name of this club spells Selig backwards. We are almost tempted to wonder if it is a coincidence, however, this promising club gives a dance every Wednesday night at the big animal park. Next Wednesday will be a costume ball and unusual preparations have been made to give a jungle atmosphere to the event.

Film Brevities.

The genial president of the American arrived in Los Angeles this week after a busy trip east lasting several weeks. He has engaged several new people for his Santa Barbara headquarters. Anna Little, who was with the Universal, has been signed to work up in the mountain studio. James Dayton, who for several years was on the staff of the Universal scenario bureau, has also been signed by Mr. Hutchinson and has departed for the Flying A plant.

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Joseph Carl Breil, the well-known music writer who arranged the scores for "The Clansman" and many other famous plays and pictures, has been signed for work in making scores for Fine Arts Films, Griffith's brand of Triangle releases. The composer has built himself a studio in the interior of the projection room, where he will be near the screen and at the same time away from the crowd.

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Henry Otto, the rugged and intrepid director of American features, who has been working for the past year without a minute's rest, was brought to Los Angeles this week suffering from acute nervousness, and placed under the care of a nerve specialist, who is going to make him take a complete rest and vacation before returning to work at the Flying A studios.

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Sam Spedon announced this week for the Vitagraph company that a deal had practically been closed and sealed whereby that company would acquire a most desirable site of about a city block somewhere near the present location of the Griffith studios in Hollywood. The new plot will be converted into a studio layout in a few weeks.

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Cecil B. De Mille, head of the western Lasky forces, has finished his last picture with Geraldine Farrar and has departed for New York to confer with Mr. Lasky and the heads of the firm in regard to the new $250,000 studio which is to be erected on a new 40-acre site in Hollywood. The plant is to be made most modern and up-to-the-minute. Efficiency and system to be two of the watchwords. The plans are practically completed, and will be definitely announced later. The plant was designed by Wilfred Buckland, head of the art department, and his assistant, R. H. Paul.

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Francis X. Bushman and Fred J. Balshofer, heads of the Quality Pictures Co., with Metro release, have gone to Chicago and New York to exploit "The Silent Voice," the latest feature picture made at the Los Angeles plant. They will present the picture at a Chicago house for the press and exhibitors. They will then go on to the metropolis to open the feature at the Strand theater, where Mr. Bushman will personally appear.

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A large tramp steamer which put into Port Los Angeles recently was leased by Managing Director Jesse J. Robbins for use in "Shanghaied" the latest Chaplin comedy being made in the local studios of the Essanay. The players, 18 in number, dressed in old clothes and seafaring costumes, departed one morning at one o'clock aboard the hobo vessel and sailed to some islands west of here where they did many scenes.

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Harry Siegel, who won the Charlie Chaplin contest at the Republic Theatre two weeks ago, has been engaged by the Banner Film Co. of San Mateo, Cal., to appear in comedies.

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A merry complimentary dance and reception was given at the new David Horsley studios on Saturday evening, the 14th of August. There were many people present who were interested in the new plant of the Mina. Many dropped in for a chat and a dance, and it was well into the early morning hours when the last lights were turned out and the gateman shut up for the night.

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The Ford Motor Band of half a hundred pieces visited Universal City this week and watched the picture in the making. Big Bill Gibson, chief of the cowpunchers, roped a spirited steer from the tonneau of one of the jitneys much to the amusement of the musicians.

Captain Wilbert Melville, head of the Western Lubin forces, dropped in from Coronado and the San Diego fair long enough to pick up a few people and say hello to the old friends. He reports the southern studio as a busy place and says that as soon as possible work will be started on the new Los Angeles studio. The new place is running full blast and will be formally opened in the near future with some sort of lively celebration.

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Crane Wilbur arrived this week at the Inceville studios of the N. Y. M. P. and is assembling his belongings preparatory to starting work in one of the Triangle features to be made by Mr. Ince.

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The Midshipmen from Annapolis, on their tour of the war zones, visited Los Angeles and the film row. The 1915 General Committee tendered them a most delightful ball at Shrine auditorium. Many photoplayers and film people were present.

The same day the enlisted men of the small fleet of vessels were the guests of the Universal Film Company, at the capital. The "gobs," as they are called by seafaring men, enjoyed the whole day, with its Spanish barbecue rodeo and other events in addition to seeing the pictures in the making.

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"Jordan is a Hard Road," picturized by Mary H. O'Connor from the book by Parker, is the first picture to feature Frank Campeau, who has just arrived at the Mutual studios to appear in Triangle feature films.

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Inceville is forging ahead rapidly in its building activities, for this week the new tinting room has been finished and the carpenters are now busy on the two new projecting rooms, a new administration building and a larger cutting room. All literary and office rooms will be housed in the new administration building, and the publicity office, for so long isolated on a hill top, will have one of the best locations in the new building.

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Owen Moore, who for some time has played juvenile leading parts, and who was recently with the Keystone, has joined the Mutual and is at work also in "Jordan Is a Hard Road."

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Even if it is hot weather, and the desert thermometers have boiled out their mercury, some players have to go out into the sandy wastes and pose for the films. This week the Lasky players, headed by George Melford, went to Indio, way down on the rim of the desert, to film scenes for "The Red Mirage," featuring Lou Tellegen.

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The Quality players, with Director William J. Bowman and players made up of Helen Dunbar, Bill Clifford, Lester Cuneo, and others numbering 18, went at midnight the other night to Calexico, on the Mexican border, where they will work for a week on the scenes for "A Corner in Cotton," the fill-in five-reel picture being made while Mr. Bushman is in New York, and while Miss Snow is recovering from a recent illness.

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And the Vitagraph players also trekked into the desert at Mojave to do some exciting scenes for a current production. Sam Spedon accompanied Director Sturgeon, and when he returned said that he was glad to get back here where it is cool, and we poor things are wishing we were somewhere where the mercury was down at least in the double figure column. The story Sturgeon was doing is "The Yellow Streak," and George Kunkel and George Holt are featured. Mr. Spedon secured photographs which he will use to illustrate a magazine story that he is now preparing. Spedon fooled the players by showing them that is he used to the desert.

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"Speed Ball" Frank Reicher is the name that has been prefaced to the Lasky director, who makes pictures when others are at play. Chief Billy Leonard of the construction department found him so fast at making pictures that he dubbed him "Speed Ball," and the name has stuck hard. Reicher is surely a fast worker.

* * *

Miss Violette Radcliffe, of the Mutual Kid Company, had a birthday the other day and, of course, a party. Her guests were fellow players in the films and there were many little star kiddies there. Among the prominent visitors were Billy Jacobs, Olive Johnson and others.

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Director Jesse J. Robbins, of the Chaplin Essanay players, is going about the studio with both knees bandaged as a result of an injury sustained while making scenes for "Shanghaied."

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Santa Barbarans were used in a recent picture for the Diamond serial by Billy Taylor, who is directing. The scenes were at the racetrack, and a large tent had been erected.

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Director J. P. McGowan has left the Lasky concern and is signed with the Universal to direct big pictures there.

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Another company went to the desert this week headed by Orrin Johnson, of Inceville, and Charles Swickard, who directs "Wither Thou Goest," which will be a Triangle Ince feature release. Tom Chatterton, playing in this picture, also went to the hot land as did Rhea Mitchell, the Ince girl who takes the leading part in the production.

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Madam Filbert has been permanently engaged at the Mutual studios to design all costumes for Triangle releases. She is a talented modiste of Paris and her services will help to maintain the high quality of Triangle pictures.

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Smiling Minta Durfee, who was badly injured some time ago in a washing machine while "doing a Keystone," is out of the hospital. She is going to San Francisco for a two weeks' vacation as the guest of the Keystone Company, and believe us she deserves it. She is Mrs. Roscoe Arbuckle in private life, and a very popular photoplay artist.

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Imagine a photoplay colony of 6,000 sheep. They were used in "Hidden Crimes," a coming release for the Mutual. Director Baldy Belmont secured the many wool producers at a large ranch out in the valley near Mt. Maceo.

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Mary Anderson, the charming young Vitagrapher who recently arrived on the coast from the eastern studios, has

Mary Anderson, After the Day's Work at the Vitagraph Beach Studio.

started her first picture on the Pacific side under the direction of Ulysses Davis. The story is "Cal Marvin's Wife," and is from the machine of L. C. Russell. In the cast supporting the new player i.. the west are Anne Schaefer, William Duncan, Otto Lederer and Carlton Weatherby.

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Henrietta Crosman is on her way to Universal City, where she will appear in special feature productions from scenarios written by Harvey Gates.

* * *

Lulu Glaser and Edna Aug arrived at Universal City Wednesday. The two stars will be featured in a five-reel Universal comedy under the direction of Al Christie.

* * *

The foundation for the new stage at Universal City is now almost completed. This will practically double the present amount of exterior stage space at the Universal studios. The dimensions are the same as the main stage which is 500 by 100 feet. The addition of this new stage will considerably relieve the somewhat crowded condition at present.

* * *

Otis Turner, dean of Universal directors, is spending the week at Arrow Head Hot Springs, taking a short and well-earned vacation.

Making Advertising Pay

Manager Irwin of V-L-S-E Talks About the "Big Four" Publicity and Produces Proof of Its Effectiveness.

THE motion picture industry has seen many great and startling changes, especially during the last three years; but I believe the greatest change in the manufacturing, marketing and exhibiting methods will be noted within the next twelve months," said Walter W. Irwin, General Manager of the V-L-S-E, in a recent statement. "This company was incorporated to carry out a definite policy born of a close study of the public's desires. We started in to carry out definite ideas, and put into practice certain theories which we believed would benefit the industry in its entirety. The move was an urgent necessity, to the maintenance of the industry, on a plane where it could achieve greater perfection.

"It was a sheer impossibility to produce features of real artistic quality and high dramatic value, such as picture play patrons now demand, unless the manufacturers could receive a fair monetary return on the ever-increasing cost of production. This means the calling upon exhibitors to pay higher rental prices. But in order to enable the exhibitor to pay this increase, it was absolutely necessary to show the theater managements how they could increase their box-office receipts.

"With this object in view, namely, the increase of the exhibitor's profits, the V-L-S-E as a selling organization was formed, as only through the increase of the exhibitor's profits could the business be kept in the healthy condition necessary to its progress.

"The problem of increasing the exhibitor's proceeds has as its principal solution—advertising—the most potent form of advertising—word of mouth publicity. Exhibitors have long overlooked this great force. The observations of our four companies showed that even in the case of small length productions, exhibitors had wasted a great opportunity in not taking advantage of the recommendations of their satisfied patrons.

"So, in giving to the trade its biggest dramatic offering, the Vitagraph, Lubin, Selig and Essanay Companies instituted the policy of advocating long runs and the heralding in advance of the exhibition of the features. The object of the advance advertising in the newspapers and on the billboards is to attract the greatest number of people to the first showing. The people that make up the first audiences become at once units in the great advertising force. The pleasure and satisfaction they receive in viewing the features converts them practically into patronage solicitors for the theater.

"The exhibitor who books strong features for long runs takes full advantage of the favorable impression the feature makes, whereas the exhibitor who books a picture for only one or two days loses all or a great percentage of that great advertising force—word of mouth publicity."

In giving out this statement, Mr. Irwin had before him reports just received from several branch managers that illustrated his declarations. From these reports, Mr. Irwin cited the case of the Empire theater in San Antonio, Texas. This theater is probably the finest and most representative motion picture theater in the Middle Southwest. W. J. Lytle, proprietor of the Empire, and several other fine theaters in San Antonio, has just closed a contract with the V-L-S-E for first, second and third runs of the Big Four productions. Mr. Lytle states that he will play "The Rosary" and "The White Sister" in the Empire theater. He will then move them to one of his other houses and will then return them to the Empire theater and still bring them back to other theaters in his chain.

In a letter to the V-L-S-E, Mr. Lytle stated that he intends using all of their subjects first and second run in his best houses, and will use all of the subjects that have already been shown in San Antonio, regardless of where they have been exhibited. "Mr. Lytle's decision was arrived at," states Mr. Irwin, "after close observation of actual tests of the Big Four contention that the personal recommendation of patrons enhance the value of feature picture plays."

Branch Manager H. D. Naugle reported that after noting the success and continued increase of patronage during the three-day run of "The Island of Regeneration" at the Cabrillo theater, San Diego, the management of the Spreckels opera house, the largest theater in that city, immediately booked the feature for a run of seven days, making a total of ten consecutive days. Incidentally, Mr. Naugle further reported that this feature has been booked solid up until the middle of October in the Los Angeles territory.

"The Blindness of Virtue" is now in its fifth consecutive week in the Loop District of Chicago, playing in three theaters, each separated from the other by two square blocks, and indications point to this production appearing in the same district for several weeks longer.

In the Far West, "The Eagle's Nest" has been brought back to one theater five different times, and is re-booked in every theater where it has been shown.

In Kansas City at the big Empress theater, "The Rosary" accumulated so much popularity by word of mouth advertising during a full week's engagement, that the management has just rebooked it for three days.

These few instances were mentioned by Mr. Irwin because they are current cases. "With slight changes," said Mr. Irwin, "they apply to practically every feature that has so far been released on the Big Four program."

Agnes Vernon in "Big U" Company

WHEN Carl Laemmle, president of the "Big U" organization, conceived the idea that Hobart Henley with his fine stage presence and talents would do even greater and bigger things in the West, he had also in mind a little leading woman who would be an ideal partner for the good-looking Hobart. After some deliberation, it was finally decided by the Universal heads that Agnes Vernon would in the future play opposite Mr. Henley, and there is no happier child than pretty Agnes in Universal City.

Agnes Vernon.

This brown-haired, blue-eyed little girl was born in Oregon, December 27, 1896, making her just nineteen years old. She was educated in a private school, after which she and her mother, with whom she lives, moved to California. Agnes always had a hankering for the stage, but her prim mother would not hear of it. However, one day, a little over a year ago, mother and Agnes visited the Universal studios, then located in Hollywood, and when they saw the happy outdoor life of the actors in the pictures consent was readily given. Miss Vernon then received her first part from Murdock MacQuarrie, and, although she had had no experience whatever, she soon learned the rudiments of acting before the camera, and before long Mr. MacQuarrie gave her some leading roles to play. That she was successful is a foregone conclusion, as those who have seen her work in "When Its One of Your Own," "The Fear Within," "Where Brains Are Needed," and many others, can testify.

As leading woman of the new company in which Mr. Henley will appear, some big things are expected of Agnes Vernon, and those who know her to be the hard, conscientious worker that she is predict that she will soon become one of the shining lights of the film world and a great credit to the "Big U" who gave her the first chance to make good. Miss Vernon is a fair-complexioned, brown-haired, demure little Miss, who just loves her work, riding and motoring. However, her hobby is dancing, and her greatest ambition is "to have friends and the ability to keep them." But the big thought of her life is to study and perfect her mind so that she will be the big success which is looming on her horizon.

LORIMER JOHNSTON JOINS SOUTH AFRICAN COMPANY.

Lorimer Johnston, formerly with the Vitagraph Company, has been secured by the African Films Trust of Johannesburg, South Africa, to take sole charge of the production plant. He sails by the St. Louis September 4. The productions of the company will be devoted at first to features showing the history of the country, past and present, and as the Union of South Africa is to furnish all aid of the Government in a proper presentation of the pictures, something entirely novel will be the result.

Cameragraph No. 6B Makes Debut

Holds Most Successful Coming-Out Party at the Biltmore—Present Are Representatives of the Trade and Scientific Press, and Publicity Experts.

MISS CAMERAGRAPH NO. 6B, the latest effort of the mind and hand of Nicholas Power and his associates, and an absolute departure in the field of projection, was officially introduced to the film world on the afternoon of Tuesday, August 24. The debut was in the form of a luncheon at the Biltmore—and with one major exception it was an unusually pleasant occasion. The exception was the unavoidable absence of the veteran inventor, Nicholas Power, head of the Nicholas Power Company. In his stead to greet the representatives of the trade, scientific and export press and publicity men and to receive their congratulations were Treasurer Edward Earl, General Manager John F. Skerrett, Will C. Smith, Arthur H. Lang and Bill Barry.

The luncheon itself was deserving of long remembrance for itself. The steak alone will stand as a memory. It leaked out that the quality was ascribable to the fine selective skill of Mr. Skerrett, a skill acquired in past years when choosing unresisting material for the delectation of sundry hungry, particular political associates.

The pleasure of the gathering was unmarred by any speech-making. Really there was no occasion for formal remarks. Power's Cameragraph No. 6B, standing in one corner of the private dining room, spoke for itself. It seemed to be built like a watch and to be as solid and businesslike as one of Uncle Sam's latest three-inch guns. At the conclusion of the repast Mr. Skerrett pointed out to an interested circle some of the more notable features of the new model. It is not an untried machine. For several months it has been running smoothly and noiselessly in one of the country's larger theaters. A few days ago the 6B was assembled at the Nicholas Power Company's section of the San Francisco Exposition. No attempt will be made here to describe the latest Power machine. That will be done thoroughly in the projection department in the succeeding issue of the Moving Picture World.

Among those present besides the representatives of the trade press were Mr. De Csesznak, Export American Industries; Mr. Caruthers, Safety Engineering; E. C. Johnston and Franklyn Johnston, American Exporter; Walter Kaempffert, Scientific American; W. H. Crane, Dun's Review, and George Vedder, Export American Industries.

Plimpton Epic Pictures

Former Edison Managing Director Makes Strong Alliance in Forming New Producing Company.

HORACE G. PLIMPTON heads a new company, "Plimpton Epic Pictures, Inc." This organization was formed by five New York men and the services of Mr. Plimpton secured for five years. They will specialize on "feature" photoplays of one type, which has been said will be of compelling interest.

The directors of this corporation are: Percival K. Frowert, who is also the vice-president of the new company, is president of the Percival K. Frowert Company, Inc., of New York and London; M. Parish-Watson, who is interested in international art matters, a member of the firm of Gorer of London and the leading authority in the United States on Chinese art; Sidney Dillon Ripley, of Hempstead, Long Island, and New York, a name prominent in social and financial affairs in New York for many generations; Charles A. de Lima completes the board. Mr. de Lima is a playwright and retains a residence in Paris and Florence, Italy, where many of the sets of the Plimpton Epic Pictures will be staged.

The executive offices of the company are in the Longacre Building, New York. It is incorporated in New York with a capital of $100,000.

CENSORS ENJOY "CARMEN."

Lasky's production of "Carmen" with Geraldine Farrar in the title role was shown to the members of the National Board of Censorship last week. Those present representing the board were:

Mrs. J. N. Whaley, Mrs. Josephine Reading and J. H. Sargent, who are among the oldest members of the National Board; Mrs. Elsie Crosby, Mrs. L. McCormick, Mrs. Elizabeth Chittenden, Mrs. M. Scudder and Mrs. O. C. Weist. There were, in addition, about twenty persons, most of whom were friends of the censors. Carl H. Pierce, of the Bosworth organization, and several other well known motion picture men were present.

At the conclusion of the exhibition the censors and their friends burst spontaneously into applause which lasted nearly a minute. After a few minutes' discussion a vote was taken and "Carmen" was passed unanimously by the censors who placed themselves on record as being highly pleased with the work of Miss Farrar and the extremely fine direction of Cecil B. DeMille. "Carmen" will be released through Paramount Pictures Corporation on November 1.

Luncheon Given at Biltmore Hotel, by Nicholas Power Company

Mermaids in the Making

nnette Kellermann and Herbert Brenon Have a Swimming Pool Party in Which Fifty Swimmers, Real and Near, Figure.

THERE was some tall figuring at Dr. Savage's swimming pool, 308 West 59th street, New York, on the evening of August 23. Also, there was some short and broad nd then again some very slim figuring, for the ways and aists of nature are not uniform, neither does the wearing f an Annette Kellermann bathing suit necessarily indicate he possession of an Annette Kellermann figure. Sometimes reveals something broadly or thinly different.

Annette Kellermann herself, chicly covered by a summery ock with a Turkish towel frontispiece for protection, her et encased in the smallest of white pumps, stood on the et marble slab at the edge of the pool. Standing beside er was Director Herbert Brenon, running this way and hto the adjacent wetness were newspaper men, who for nce in their lives came early and remained late to cover n assignment, and wherever the eye wandered, on the surace of the water, under the water, or languidly basking in he warm air, were girls a la Kellermann, with variations.

The youngest, Peggy Barnstead by name, was fourteen; he oldest—well, John H. Goldfrap, the official recorder of ges, weights and measures, wouldn't say. "They're all oung, and they're all beautiful," he remarked with offhand nclusiveness, "and we're going to get the most likely merhaids that ever swam before a camera."

Fifty came to qualify and twenty remained to figure in the icture, of which Miss Kellermann, summery gown and all, vas the center. This meant that they figured and swam up o the mermaidian standard and will be taken to Montega Bay, Jamaica, for the deep-sea picture Director Brenon is bout to produce for the Fox Film Corporation.

With Miss Kellermann to judge of aquatic efficiency, Mr. Brenon to cast an appraising eye over physical contours, and ohn H. Wendelkin to proffer a long pole in time of need, ach of the fifty potential mermaids took to the water as est she could. The modes of entering the pool were many nd varied and not infrequently the cause of shower baths or those who looked on to wonder and admire.

One young miss, possessing the courage of ambition, umped merrily off the springboard and landed in a position vhich she afterwards confessed was most upsetting. She dmitted that it was her first dive; but if others could do it he didn't see why she couldn't. A few admitted inexperience in diving and modestly crawled down the iron ladder; ut more preferred to leave via the springboard and reach he water in whatever position fate decreed.

These names are included on the list of those selected because of a happy blending of beauty and aquatic efficiency: Anna White, Harriet Press, Hazel Mazwell, Julia Reynolds, Loretta Argue, Gladys Bauchamp, Rosalind Morrell, Anna Willie, Elizabeth Buckley, Betty Hamilton, Marion Scheffler, May Healy, Gretchen Doty, Marjorie Wynn, Peggy Barnstead, Beatrice Shapiro, Marion Emmons, Martha Lebert, Charlotte P. Plumb and Evelyn Gourley.

CANADIAN ANIMALS FILMED.

An interesting contribution to the fast-growing animated library of wild animal lore was revealed last week at a showing in Vancouver of the first print of three reels of pictures under the descriptive title, "Big Game of British Columbia." These pictures were obtained by a party of four men who left Hazelton with dog teams early in the year, and spent five months in the Cassiar district of British Columbia, a wild, little known region extending from North of the fifty-fifth parallel to the Yukon border. The party obtained about 4,000 feet of negative, including in addition to the scenic features of the country, pictures of moose, beaver at work, cariboo, Rocky Mountain goats, etc. These goat pictures are the gems of the collection. The pictures have been indorsed by the Vancouver Board of Education and by A. Bryan Williams, provincial game warden, and with the exception of the actual film itself are exclusively a product of British Columbia, as the developing and printing were done in the laboratories of Kean's Canada Films, Vancouver. At present the owners are negotiating with the government for the purchase of a copy to be shown at the Exposition, and the Canada Wild Life Film Corporation has been formed to dispose of the rights.

JEROME LEWIS WITH KLEINE.

Jerome Lewis, well known in eastern film circles, has been added to the George Kleine forces. He will travel out of the New York office, filling the vacancy made by the resignation of Ed. Guzman.

Balboa Continues to Grow

From Small Building Taken in 1913 Has Developed to a Full Fledged Plant.

ALL four corners of Sixth and Alamitos streets, in Long Beach, Cal., are now utilized by the Balboa Amusement Producing Company for the studio and various departments necessary to make "the pictures beautiful." From modest beginnings, this big plant has grown in two years' time, in spite of generally untoward business conditions. H. M. Horkheimer, head and shoulders of the Balboa Company, took over the old Edison studio in 1913. It consisted of one small building. Now there are eight and the end is not yet, for with the increasing demand for Balboa pictures, further facilities are in prospect.

This summer, the stage capacity has been enlarged 100 per cent. It totals 8,000 square feet now. One section is entirely enclosed so that by using artificial lights work can proceed night and day, no matter what the weather. A capacious scene dock has been built next to this inclosed studio. Handy to it is a group of twelve new dresssing rooms, provided with every convenience for the players. There is also a large garage for housing a dozen cars.

On the opposite corner, are two pretty little bungalows. The one shelters the company's general offices, while in the other are the press and scenario departments. The original building has been converted into a wardrobe department and laboratory. Right now, a big steel reservoir is being erected to cool water in quantities needed to develop the film.

The vacant land on the fourth corner has been leased and will be used for accommodating large sets, such as cannot be taken care of on the stage. In addition to all this land, the Balboa Company controls eleven acres on Signal Hill, overlooking Long Beach, where some of its biggest outdoor scenes are taken.

Balboa buildings are all uniformly painted green and white. The surrounding grounds are being beautified. When Balboa started operations, its total force numbered twenty-five. In two years that number has increased a thousand per cent. It is now turning out 15,000 feet of negative a week.

Edgar Lewis Joins Lubin

LUBIN of Philadelphia announces the engagement of Edgar Lewis, the well-known photoplay director, to supervise the direction of feature films. Mr. Lewis is one of the larger men among producers and scarcely needs an introduction to the millions familiar with photoplays.

The mere fact that Mr. Lewis produced "The Plunderer," "The New Governor," "Samson," "The Thief," "The Gilded Fool," "The Littlest Rebel," "The Bondsman," and other famous photoplays, stamps him as one of the greatest producers in America.

Just which play Mr. Lewis will produce first has not yet been decided, but it will be a master film to be released through the V-L-S-E.

Mr. Lewis's connection with Lubin marks the engagement of the fourth new director in as many weeks, the others being Jack Pratt, who filmed "Shore Acres," "The Garden of Lies," and other plays, and who is now directing Louis Reeves Harrison's great war play, "The Rights of Man"; Allan Farnham, formerly artistic director for the Kalem Co., and occupying the same position with Lubin, and Edward McKim, Lubin's new comedy director.

Edgar Lewis

MISS JUSTICE IN THE NORTH WOODS.

Maibelle Heikes Justice has finished the last comedy of the forthcoming Selig serial "The Chronicles of Bloom Center," and has slipped away for a quiet vacation in the North Woods of Canada, where she hopes to secure material for a series of strong dramas of the North.

Film Lands Convention

New Englanders Make Four Thousand Foot Industrial Picture and Secure Next Meeting of National Retail Hardware Association.

A combination scenario has recently been evolved for the New England Hardware Dealers' Association, with headquarters at Boston.

The New England hardware men have had an association since 1893 and have been active and up to date in their efforts to promote trade conditions in their line.

A few years ago they became affiliated with the National Retail Hardware Dealers' Association, and a Boston man had been an active officer of the national body.

The Boston Chamber of Commerce has recently formed a convention bureau with the purpose of bringing conventions to Boston and New England.

It seemed to the New England hardware merchants the psychological moment to land a Boston man as a national president and Boston as the 1916 convention meeting place.

Ex-President F. Alexander Chandler of the New England association was appointed chairman of the committee, and he arranged with the Dadmun Studio of Boston to make the film.

Sixteen of New England's prominent hardware manufacturers co-operatively contributed to the expense of the film making, and were allowed eighty feet each to show "episodes" in the making of their products.

Governor Walsh of Massachusetts, Mayor Curley of Boston and hardware manufacturer Mayor Wright of Worcester and hardware dealer Mayor Stacy of Springfield were posed, also the Massachusetts State Board of Trade, Boston Chamber of Commerce, Pilgrim Publicity House, Women's City Club, and many other trade associations were included. This added human interest, and with the industrial episodes furnished a four thousand foot film.

The film went to the 1915 convention of the National Retail Hardware Association at St. Paul and landed the Boston candidate and the convention for Boston.

It has since been shown before the convention of the Advertising Clubs of the World at Chicago, in the municipal open air series at Boston, before the Boston Chamber of Commerce, and is now being loaned on circuit "dates."

U. S. DESTROYER IN LUBIN PICTURE.

George W. Terwilliger, one of the Lubin directors, is planning a big naval scene at the Newport studio of the Lubin Company. To prevent a foreign agent from escaping with plans of something important, Captain S. Sims, U. S. N., will go into the pictures next week by permitting one of the destroyers of the Atlantic destroyer squadron to send to the bottom with her battery the 100-ton schooner Azaba, of Providence. The schooner was purchased recently from Frank White by the Lubin Company.

It appears from the play in which the destroyer will play so important a part that a foreign agent is escaping on a yacht with valuable plans. Miss Ormi Hawley, the heroine, discovers the plot and rushes to Captain Sims, the commander of the destroyer, who will be impersonated by one of the actors, and implores him to save the plans. The yacht will be destroyed by the destroyer's guns and the foreign agent is captured. After this the picture players will take another scene.

FLORENCE LAWRENCE IN AUTO ACCIDENT.

We learn on good authority that the charming little moving picture star, Florence Lawrence, who in spite of reports to the contrary is neither sick nor ailing, sported with death a few days ago when her automobile in consequence of a collision caught fire.

No ill results followed, however, more serious than a shock to the nerves of some members of the party that was being conveyed to her country home for a week-end outing, and considerably added to the debit side of her day book, for repairs to the injured car.

Since her temporary retirement from the screen something like a year ago, Miss Lawrence has been hibernating on her beautiful estate near Westwood, N. J., superintending the laying out of her gardens.

It may be interesting to picture fans and others to know that the little star, whose absence from the screen has been deplored, has, during her sojourn among the Jersey hills, grown more sylph-like and roguish than ever.

In addition to her gardening duties Miss Lawrence has paid considerable attention to music. It may not be commonly known that in addition to her screen talents, she is remarkably gifted in a musical way, having a lyric soprano voice of unusual quality.

William D. Taylor

WHEN William D. Taylor turned down several flattering offers to join the American Company at Santa Barbara, neither he nor S. S. Hutchinson had any idea that he would be directing the big "Diamond from the Sky" serial; in fact, it was understood that he would produce big, special features for the company.

William D. Taylor.

The director who was making the "Diamond" serial left, and the company was in a quandary; and it is the nature of this splendid producer and gentleman to step into the breach and to offer to complete the serial with its well-known stars. Anyone in the business knows what directing a serial means; it is the hardest work in the world. It means turning out so many feet a week, good or bad weather, and it means, moreover, creating new situations and sensations, the holding together of one company and of many trials and tribulations. Mr. Taylor has proven himself one of the most capable producers by his work in this serial alone, although that was not necessary. He started producing for the Balboa Company and left that concern to put on the Favorite Players productions.

Before becoming a director, Taylor was highly regarded as an actor, both on the speaking stage and on the screen. His last performance under direction was his Captain Alvarez, in which he took the title part at the Vitagraph studios.

"RIGHTS OF MAN," NEW LUBIN PLAY.

The Lubin Company has decided to name its great war play, now being made under the direction of Jack Pratt, with Rosetta Brice and Richard Buhler in the leading roles, "The Rights of Man, the Story of War's Red Blot." The theme of this play was suggested by Thomas Paine's reply to Burke's attack on the French Revolution, but the larger and more humanitarian thought involved in the photoplay is that of Louis Reeves Harrison, its author.

Mr. Harrison has been for some years one of the editors of the Motion Picture World, and in addition has written a number of successful five-reel photoplays.

Mr. Pratt has filmed about half the play so far, and from present indications it will be one of the few really big productions of the year. It will be released through the V-L-S-E on a date to be announced later.

Vitagraph Stock Company, Located at Santa Monica, Cal.

Standing (left to right): William Duncan, George Stanley, George Kimkel, Alfred Vosburgh, Otto Lederer, Carleton Wilbersby, George Holt. Sitting: Myrtle Gonzalez, Anne Schaefer, Marguerite Reed

Equitable's Novel Advertising Plan

Proposes to Put Experts in the Field to Help Build Local Patronage for Theaters Using Its Program.

THE Equitable Motion Pictures Corporation, now drawing close to the date of its first release, September 20, at which time "Trilby," the brilliant work of Maurice Tourneur and featuring Clara Kimball Young and Wilton Lackaye, will be sent out as a regular release, announces today another impressive innovation, looking forward to the direct aid of exhibitors, as intimated in the announcement of that concern in last week's trade papers.

The plan is a simple, but effective, one, and demonstrates to what extent this new and determined organization is going to make good its pre-release promises.

There are five division points of the World Film distributional zones. At each of these division points, beginning within the next few weeks, there will be stationed an advertising and exploitation expert. These experts will have but one object, namely, to aid the exhibitor who feels that outside aid will help his business. These advertising men will be instructed that in no manner shall they talk "selling."

The men to be engaged for this experiment are well-known legitimate advance agents who for the past ten years have been traveling ahead of high-class legitimate attractions.

These advance agents will be under the control of division managers and when the division manager happens across an exhibitor whose attention to exploitation, or lack of knowledge along advertising lines, prevents him from getting what he should out of the attractions showing in his house, if that exhibitor is playing Equitable or World Film attractions, or contemplates playing them, the division manager immediately installs one of the advertising geniuses at the house, for a short period, at no cost to the exhibitor, and the work of exploitation and lobby display is handled by the agent, under the eye of the manager who, when he is given the proper start, can be relied upon to continue the good work.

The men selected by Equitable are well known in their line and men who have enjoyed prosperous, successful careers with such prominent and exacting managers as Belasco, Henry B. Harris, John Cort, the Shuberts and Klaw and Erlanger. The men will be given free hands after assignment by division managers to Equitable or World Film houses.

The agent will spend about a week at each house, or double from one house to another, until the work is well under way and so arrange that the manager can continue it.

SAM SPEDON STILL ON THE COAST.

Since my arrival in Los Angeles, meeting old friends and making new ones, who have made me feel so much at home, it seems like walking around the corner in your own home town. My trip to the coast was originally intended to be a "vacation;" it has turned out to be a matter of business. Really, there is so much to do and so much to learn out here, we can conscientiously play upon Cecil Rhodes' words: there is so much to do and so much more to be done, my time here could be profitably prolonged another month. My business superiors seem to think so too. They have extended the limit of my time here from two weeks to four, and it may be two or three more before it expires. One can keep himself as busy here as he can at his home office. There is no lack of pleasure. All work and no play would make Sam a dull boy. It is always a pleasure to work with the Vitagraph. There is only one thing that troubles me out here; to think I cannot be with the exhibitors at their field day at Brighton Beach on August 21. It will have been the first time since their organization that I will not have been with them. If a fellow were only ubiquitous, couldn't he accomplish a lot?

It would do a whole lot of people back east a world of good to come out here and get acquainted. Get a more comprehensive idea of the motion picture industry. There is a great deal of it concentrated right around Los Angeles, within a radius of twenty miles. It is simply astounding.

My visits to the different studios were a revelation. I never thought there were so many. Everywhere the same uniform courtesy and attention were accorded me. It was the same way with the press with whom I came in contact.

There is something missing here in Los Angeles. It was a disappointment to learn that the Photoplayers' Club has been disbanded, but we should worry. You can meet most of the players and producers in the leading restaurants in the evenings, or certain evenings, where you can say "howdy," if nothing more, and they are always so glad to meet you.

My visit here will send me back home with renewed energies and interests and make me look forward to coming back again with impatient anticipation. SAM SPEDON.

Marjorie Ellison

MARJORIE ELLISON, who for more than two years has been before the motion picture public in Edison films, came direct to that company after six years' stage experience, embracing the fields of musical comedy, melodrama, drama and vaudeville.

After two seasons in support of David Higgins in "His Last Dollar," in which she played the adventuress, Viola, Miss Ellison hearkened to the call of the camera aud deserted the ranks of the speaking stage.

Marjorie Ellison.

Joining the Edison Company, Marjorie gave to the screen a striking conception of the real "Manicure Girl," in a film of that name. In great contrast to that character she gave an equally artistic performance as the private secretary, the crafty villainess, in the three-reel play, "The Impostor."

Her work as Annie Jones, the express woman in the farce comedy, "The Terrible Trunk," introduced her with the same degree of success in the broad comedies, which was followed up in the part of Nora in "The Cook's Mistake."

Then back to the dramatic, Miss Ellison gave a splendid performance of "Hetty Sharp," in the three-reel picture, "What Could She Do?" Her portrayal of "Laura Leslie" in the "Olive's Opportunities" series is evidence sufficient that this clever young woman can play the adventuress roles with ability. The allurements of Sunny California have attracted Miss Ellison, and she soon will close her engagement with the Edison Company to join the motion picture colony in Los Angeles.

KEYSTONE FILM COMPANY SUIT.

Suit in equity has been brought in the United States District Court by the Keystone Film Company, Longacre Building, against Herman S. Waldman, trading under the name of the Chaplin Film Company, the Leemund Film Company, Incorporated, and A. G. Levi, as an individual, all of 145 West 45th street, alleging infringement of the copyright of the photoplay "Dough and Dynamite," owned and controlled solely by the complaining company. The suit prays for a temporary and perpetual injunction, for the delivery to the complainant of all films and parts of films rented or otherwise disposed of by the defendants in the United States and for an accounting of all profits that may have been realized therefrom. Judge Charles M. Hough made an order requiring the defendants to answer on August 23, and Marshal Thomas D. McCarthy seized all the films, etc., in defendants' possession in their city offices.

TO MAKE RADIUM SCREENS IN AUSTRALIA.

As the result of a deal which was closed a few days ago between J. L. Kempner, of the Radium Gold Fibre Screen, Inc., and Mr. Musgrove, of the Australasian Films, Ltd., Radium Gold Fibre Screens will soon be made in the Antipodes. Mr. Musgrove, for the interests which he represents, has purchased the Radium Gold Fibre sales and manufacturing rights for Australia and the Radium Gold Fibre Screen, Inc., company are at the present time training a man in their principal factory here in the states in order that he may go to Australia and take charge of the manufacture of Radium Gold Fibre Screens there in a large factory which the Australian concern will erect.

The deal between Mr. Musgrove and the Radium concern resulted from the fact that a number of Radium Gold Fibre Screens have been placed in Sidney and other of the large Australian cities and have been so well received by exhibitors in general that there is a growing demand for the product which it is thought best to supply through an Australian manufacturing branch.

"Who Are the Critics?"

Present Day Picture Audiences, and Those of the Past.

By Hugh King Harris.

IT has been some time since I sent in an article to the Moving Picture World, and I am glad to see, in the meantime, that the one real "reel" trade journal is forging right ahead.

Yes, I have written my share of scenarios and kept pace with the game, and the thought has often occurred to me if the directors and producers of today really realize the vast number of competent (and incompetent) critics the films are being shown to these days.

Speaking to you lads and lassies of the past, who used to shoot off two or three one reelers in a week, and blessed Kalem, Essanay, Selig, Edison, Vitagraph and the rest of the bunch for the occasional $25 checks that came our way—your number has increased marvelously, and the selling isn't so easy as it was.

The Cincinnati, Chicago and Oshkosh moving picture schools, and lurid, pipe-dream press work—the country over, have made embryo picture experts by the score—and it is a safe bet that no audience of any size in a moving picture house today does not number at least one to a dozen who have written scripts, or those who are avid readers of the 5c, 10c. and 15c. flood of movie magazines with their "expert" articles on all that is in, out and behind the screen business.

Oh, yes, they are a bunch of critics all right. Every detail on the screen is analyzed and dissected with avidity. Sitting in the midst of a "jitney" bunch at a corner theater the other night I saw a fat woman, of sweet forty, mopping her head with a honeysuckle scented handkerchief—she gazes at the screen, and clutching her angular companion by the arm gasps, "Oh, Gawd—just look at that Blanche Sweet—gee, ain't she getting wrinkled," and Blanche never knew how her clever pucker of distress was taken by at least one "critic."

Listen to the general talk that flies back and forth, any night—in any theater—for instance, a maid of sixteen to her father, a big hulk of a chap. "Say, Dad, that's just like Imogene in my 'Stars of Twilght'—I just know they stole my ideas, and look at that awful gown, Oh, my."

Again: "They pulled that fade-away twice too long—bet the director was piped."

Or listen to this one: "We don't pay for leaders—good way to cheat us—saves money on actors' time all right."

"I saw her in ——— and she was a lot better, but they do say she has another director, and he wants to push ——— ahead instead of this one. Hope she is saving her money, poor thing."

"Say, May, they pad these long reelers like the deuce, don't they? Give me the good old one reel for action."

"See that dirty table cloth, and in such a swell dining room—mighty poor attention to details."

And thus it goes—and some of the criticisms are sincerely good and honest. The director of today must realize this fact, and remember that the production of today is being reviewed, not only by those who desire to be amused, but those who take the pictures in the most serious manner in the world. But this is as it should be—for it all speaks for photo-play advancement.

NEW PATHE OFFICES OPENED.

The Pathe Exchange, Inc., announces the opening of new offices as follows:

Detroit, Mich., 40 E. Larned street, with L. E. Francolni as manager.

Indianapolis, Ind., 27 Willoughby Building, with Jay G. Lytle as manager.

A new office is being opened in Des Moines, Iowa, Cohen Block Building, with L. A. Sheridan as manager.

The Portland office will be re-established as an independent branch office with Mr. Wessling as manager, and W. W. Kofeldt as cashier.

F. C. Quimby, manager of the Pathe Denver office, is now engaged in establishing an independent branch office in Salt Lake City, and on completion of his work there will take the managership of the Seattle office. He will be succeeded in Denver by Harry L. Knappen, who has been a Pathe solicitor in the San Francisco territory.

ARTHUR MacHUE WITH MOSS.

Arthur MacHue, well-known press agent, until recently with the United Booking Office, has become the publicity man for the B. S. Moss Motion Picture Corporation. He says that the new company's first release will be "The Salamander."

A Closeup of Beatriz Michelena

By Margaret I. MacDonald.

AFTER the footlights of the theater have left the stage, the bare old place that it always has been without its people, or the great patch of meaningless white has forgotten its silent interpreters, there is a peculiar satisfaction in dissecting the personalities of the players, in discovering them apart from their art.

Beatriz Michelena, in picture lore the star of "Salomy Jane," "Mignon" and, lastly, the screen interpreter of Edward Sheldon's admirable feminine type, "Salvation Nell," was breakfasting rather late, and looking particularly vivacious after what must have been a good night's rest; for she looked as happy as the poppies of her native California, emitting the sunshine of the skies under which she was reared, when I happened upon her at her hotel.

Beatriz Michelena.

There were no stiff preliminaries, no getting acquainted; just a friendly chat as is usual between women who feel the sisterhood of their kind. What I discovered was this, that Beatriz Michelena, apart from her art, is a sweet, simple-mannered woman; that her soul is in her music, and that her art, which combines music with the drama, is so developed that its constituents are capable of standing alone.

Beatriz Michelena is the daughter of the well-known tenor, Fernando Michelena, under whose tuition her musical talent has been developed. From her home in San Francisco she has migrated since her connection with the California Motion Picture Company to San Rafael so as to be nearer her work. Here she is happy, principally because she can do as she pleases. She plays with her pets, rides her horses, or romps in the sunshine with only her feet touching earth, and grows healthier each day in body and soul.

At the present time the little prima donna best known to the public in Shubert and Savage musical productions is preparing a grand opera repertoire, and is only waiting for the bomb throwing of Europe to cease to accompany her father thither for further study, preparatory to again appearing on the legitimate stage.

It is not because she does not love her work in the pictures that she contemplates leaving the screen, but because she loves her music more. "The pictures are wonderful," says she, "and the things that you just talk about on the stage you actually see in the pictures—all the little incidents that lead up to the big situations."

Her one regret with regard to playing the role of "Salvation Nell" seems to be that she was unable to discuss the character with Mr. Sheldon previous to placing on it her own conception of the part.

"I enjoy every moment I spend working in the pictures," she continued. "When I see myself on the screen I can hardly believe that it is me. It seems so uncanny. In fact, if I could really feel that it was me I would be nicer to myself."

Just why this last remark, I do not know; but it probably was invoked by sympathy for the character on the screen. And, furthermore, we who love our New York beyond all things earthly may not be able to understand why this pretty little prima donna refuses most emphatically to believe in it as an enjoyable place to live in for all time. According to her, "It is wonderful—too wonderful. All you see of the sky is up through the skyscrapers, and there are so many wonderful things, that it's confusing.

And so we must leave one of the most charming of the American women of the stage. And it will not be long before she will be again in her beloved California.

Anderson Finds Market Good

Special Representative of Lasky and Famous Players Returns With Favorable Report of Conditions in Great Britain.

CARL ANDERSON, business manager for Paramount, reached New York on August 22, after a six weeks' trip to Great Britain as a special representative of the Famous Players and Lasky companies. He came uncomfortably close to being among the killed or wounded when the Germans visited Newcastle in Zeppelins, and the ocean voyages, even on the comparatively safe American liners, St. Louis and Philadelphia, were not quieting to the nerves. He is glad to be back without having given the United States government cause for a break with Germany and is prepared to talk either war or pictures, or the two combined.

Carl Anderson.

"Paramount loaned me to Lasky and the Famous Players," said Mr. Anderson, "that I might study the situation as it exists in Europe today and if possible suggest plans for future action. I visited England, Scotland and Wales and talked with our representatives in Russia, France, Italy and Australia. They met me in London and our Russian representative urged me to visit him in Petrograd, but under the circumstances thought it wise to take his word about the condition of the picture business in his territory.

"I may say with certainty that the motion picture industry is the most prosperous of the amusement ventures in Great Britain at the present time. I may also state that the finest theaters in Great Britain are located in Scotland, and that even in the best houses the managers have little understanding of the delicate art of arranging a program. They run pictures in a haphazard fashion with little thought about the arrangement of subjects and the result, of course, is an entertainment with little balance.

"In London and other large cities I talked to many exhibitors in an effort to comprehend their viewpoint and if possible to impress them with the good features in American methods of picture presentation. The power of precedent is evident even in the arrangement of their theaters. Because it has always been the custom to construct houses with pits, the venerable pit continues to be a part of photoplay theaters, although it is of no earthly use. Then, value of the seats is judged by stage standards and it is not exceptional to find the highest prices being asked for the least advantageous chairs from which to view the screen. The the designers of the English theaters make the mistake of putting the orchestra on a level with the orchestra seats, so that the placing of the screen at a considerable elevation becomes necessary. People occupying the front stalls are forced to look upwards to follow the picture."

Mr. Anderson declares that a fortune is awaiting the man who erects a modern theater and conducts it on the plans followed by the more progressive of American exhibitors. Neither in England, nor Scotland has there been any real effort to attract discriminating audiences, such as are being catered to in this country, yet there is nothing, save the lack of suitable, clean houses to prevent the development of this new class of patrons.

"I found the exhibitors always ready to consider suggestions," continued Mr. Anderson, "but there is much in the arrangement and management of a theater that cannot be explained satisfactorily. We want them to see our theaters for themselves and draw their own conclusions. With this end in view, I will co-operate with J. D. Walker, who handles the Lasky and Famous Players exchanges in Great Britain, in bringing a party of fifteen exhibitors to America next January. They will represent about 200 theaters scattered over all parts of Great Britain."

In speaking of the possibilities for developing a world market, open to American manufacturers with aggressive branch offices in London, Mr. Anderson said that few seemed to realize how completely London is the key to the Orient. He remarked that the notion that British shipping has been seriously interfered with by the war is without foundation. Approximately 1,600 vessels are leaving and entering English ports every week and they are carrying merchandise to every far-away corner of the universe. Mr. Anderson said that he was surprised to learn that Paramount pictures were being presented at Penang in the Straits Settlements at two dollar prices. "This," he observed, "is merely a sample of the almost unheard of places in which a steady market may be cultivated." Through its English picture publication, "The Review," and through a large force of representatives, the Paramount Corporation is constantly adding to the outlet for its product.

Mr. Anderson hinted at one result of the war that may become a matter of vital concern to Germans who are producing pictures in this country. There is, it seems, a steadily growing movement to prevent films made by Germans entering England. Whether or not the agitation brings governmental action remains to be seen.

Clara Whipple

MISS CLARA WHIPPLE, the new little leading lady for the Equitable Motion Pictures Corporation, has golden hair, the color of sunshine, and the fine, well-bred features that mark the typical southern beauty. If you could not tell by her charming manner, that she were a southern girl, born and bred, you could tell it by the soft voice, and the adorable methods by which she contrives to have her own way—just as she contrived to get on the stage and into the pictures against the will of a most obstinate father, who wanted her to stay at home and be his little girl.

Clara Whipple.

And Clara Whipple is a southerner. She was born in St. Louis. Her education was begun in a convent in Ohio, and was then continued at Lady Cliff on the Hudson, from where she was sent to Germany, to a beautiful convent, Nonnenworth, on an island in the Rhine. Afterwards she went to Switzerland to learn French, and finished her education at the Woman's College at Trier in Germany. That was four years ago. When she arrived home with her parents at Pittsburg, she decided she wanted to be either a nurse or an actress. Her father considered acting the lesser of two evils, but he wanted her to do neither, and always found it convenient to come down with an attack of heart trouble every time she suggested doing either. But finally he consented, and gave her enough money to carry her through three weeks. She secured a letter to John Craig in Boston, but he laughed at her and told her to come back the next year when she had had experience. She did manage to become an understudy in another company for three months, but that fell through and she returned to New York. Three months in New York had not given her what she wanted, so she went home, and, by lucky chance, secured a position in the Davis stock company in Pittsburg, where she remained until she went with the rival players of that city.

But she could not give up her ambition to play in New York. She came again the next fall, and was fortunate enough to secure a part with Henry Miller in "The Dragon's Claw." It did not play long, but it gave her an opportunity to go to Canada as the only leading motion picture actress in the Dominion. She was with the Conness-Till people at Toronto for a year.

When she came to New York this summer, she was given an opportunity by Isidor Bernstein to play in "Life's Crucible," which was then about to be produced for the Equitable, to be released through the World Film.

World Film Division Managers

Reading from left to right—J. Klein (Southern Division, Atlanta); W. W. Drum (West Central, Chicago); H. C. Drum (Assistant General Manager, New York); W. E. Knotts (Western Division San Francisco); Denham Palmer (East Central, Cleveland); George J. Schaefer (Eastern New York).

World Film Division Managers Meet

Called to New York to Study Plans for Marketing New Equitable Product.

FOR three days during the week of August 16 the division managers of the World Film Corporation were in executive session, in New York City, for the purpose of having placed before them a general sales campaign for the new Equitable program, which World Film will put out beginning September 20, and a general course of instructions on the sales development work and the territorial handling for that company.

The five division managers in attendance were: George J. Schaefer, Eastern Division Manager, New York; Denham Palmer, East Central Division Manager, Cleveland; W. W. Drum, West Central Division Manager, Chicago; W. E. Knotts, Western Division Manager, San Francisco, and Jos. E. Klein, Southern Division Manager, New Orleans.

The first three days and most of the first three nights were spent with the assistant general manager, Harry C. Drum, in reviewing and outlining in great detail the general sales development methods and business systems which he has inaugurated.

Tuesday night, Lewis J. Selznick, vice-president and general manager of the World Film Corporation, and vice-president and advisory director of the Equitable Film Corporation, held a reception to the division manager, at which time he, with A. Spiegel, president of the Equitable Film Corporation, and Milton Work, chairman of the executive board of the World Film Corporation, reviewed the work that had been acomplished and went over in detail the plans outlined.

Wednesday morning was consumed in a general outline of the Equitable sales campaign as outlined by the assistant general manager, the party being joined by Felix Feist, secretary and general manager of the Equitable Film Corporation.

Wednesday afternoon was entirely devoted to the consideration of the departmental details of the Home Office and a reviewal of the auditing, purchasing, advertising and film departments, as they relate to the branches.

The Division Managers departed for their respective territories Wednesday night and are now busy inaugurating in their branches the various methods and systems which were outlined at this meeting, as well as pushing to rapid completion the sales campaign for the Equitable.

"THE FIXER," NEW TITLE FOR "HELLO BILL."

"The Fixer" is the title of the first Kleine comedy featuring Bickel and Watson. This was selected to take the place of "Hello Bill," the original title of Willis M. Goodhue's famous stage farce. "The Fixer" is scheduled for release through the Kleine-Edison Feature Service September 15.

Yancsi Dolly in Kalem Feature.

MISS YANCSI DOLLY, one of the famous Dolly sisters, has signed a contract to appear in "The Call of the Dance," one of Kalem's four-act "Broadway Favorites" features. Miss Dolly is one of Broadway's bright particular idols and a member of Fox and Dolly, considered among the most popular of vaudeville's headline acts. As a member of this team, Miss Dolly's salary is of substantial proportions.

Miss Dolly has long been considered one of the most graceful dancers in the country. Her piquant grace and beauty won for her instant favor when she made her debut at the Brighton Beach Music Hall some years ago. One of her crowning achievements was her performance at Cornelius Vanderbilt's Newport home several years ago. Together with her sister, the actress who is to appear in the Kalem "Broadway Favorites" production was one of the features of "The Merry Countess," a musical comedy which had just opened at the Casino theater. Mr. Vanderbilt, who attended the opening performance, was enchanted by the Dollys' beauty and grace and determined to engage the girls to present their dances at the ball he was about to give.

Yancsi Dolly.

So great was the success scored by Miss Yancsi and her sister, that the management declined to allow them to leave the show even for one performance. Nor was the famous financier able to induce them to alter their decision. A compromise was finally effected by which the entire company was transported to Newport for a special performance.

In "The Call of the Dance," Miss Dolly enacts the role of an East Side girl whose inborn talent for dancing raises her out of the slums and gives her a place among the foremost artistes of the stage. Before she wins success, however, the girl's beauty comes within an ace of causing her destruction. Only the pluck and determination exhibited by a young attache of the district attorney's office saves her from the clutches of the head of the vice ring. "The Call of the Dance" will be released Monday, September 20.

New American Brand

Van Loan's Saturday Evening Post Series Will Be Pictured as "Clippers."

S. S. HUTCHINSON, president of American Film Company, Inc., announces a new feature in the way of American Film productions. A series of stories by Charles E. Van Loan, which ran for many weeks in the Saturday Evening Post under the title of "Buck Parvin in the Movies," will be filmed and released as American productions.

This new brand will be designated by the name "Clipper." President Hutchinson, as yet, is not certain whether this big feature will be presented in two or three reels. It is probable, however, that the first subject to be presented will be in three reels. The title of the first release will be "Man Afraid of His Wardrobe." The release date has not as yet been decided pending the early publication in book form, of the complete series, by George Durand & Company.

Anna Little, who is widely known as a motion picture actress, will play feminine leads in the new series of productions. Miss Little is known especially for her agility and equestrian ability. Grace and beauty are among her inherent possessions. She will take her place among the ranks of American beauties, such as May Allison, Lottie Pickford, Charlotte Burton, Winifred Greenwood, Vivian Rich, Beatrice Van, Neva Gerber and the host of others.

Art Acord, for years has been known as the champion cowboy of the world and who as motion picture actor, actually inspired Charles Van Loan to write his famous stories, has been secured by President Hutchinson to play the leading masculine roles in Clipper films.

Lawrence Ross Peyton, well known as a film actor, has signed a contract with the American to take the part of Montague, a western film director made famous by Van Loan's virile pen.

Laughable foibles of the pictures will be shown to the public in these new films. Virtually the whole world will be taken in the movie man's confidence. There will be good comedy, and plenty of it, for Van Loan's humor is the kind that lends itself well to the screen.

The members of the company are being selected by President Hutchinson and Mr. Van Loan together. Both question all candidates and decide together as to the aspirants' desirability.

Tobias Returns to Mutual

FOURTEEN bookings on "The Diamond from the Sky," the American's picturized novel, is the record for the week made by Maurice F. Tobias, who has just returned to the managership of the Mutual Film Corporation's Western Film Branch, formerly known as "The Western Exchange," with offices in New York. Mr. Tobias has had a highly interesting career, and an eventful one. He was born in New York in 1876 and was reared in Milwaukee, Wis. He attended the University of Wisconsin. At the outbreak of the Spanish-American war he enlisted and served until peace was declared. Returning to the states he went into the building trade and superintended the construction of several large structures. In 1907 he entered the employ of the William Fox enterprises. Next he went to George Kleine, going thence to the Actograph Branch of the General Film Company. When J. C. Graham, now assistant to the president of the Mutual, took charge of the Western Film Exchange, Mr. Tobias was engaged to cover the upstate territory, and in view of his record was given the task of opening the Boston office of the Mutual Film Corporation. As a reward for his efforts there he was made manager of the Western Film Exchange, remaining there almost two years. Then he became district manager of Warner's Features, Inc., and W. L. Sherry, knowing Mr. Tobias as a business getter, induced him to exploit "Famous Players" in New York state.

Maurice Tobias.

Now he is back on the job. All the exhibitors know him as "Toby" and a good friend.

Mrs. Rhinehart Admires Pictures

I AM firmly of the conviction that the film as a medium of expression has not only come to stay but that it is going to develop to one of the highest forms of expression we have. It is a great thing to be able to visualize an idea. I have seen things done with the motion picture camera and thrown on the screen that have left me breathless for their sheer beauty. It is a new art and a great one. I only wish I could sit down and write fully how I feel about it."

Mary Roberts Rhinehart.

The above opinion on the motion pictures was written recently to the Selig Polyscope Company by Mary Roberts Rhinehart, the novelist. Her wonderful story, "The Circular Staircase," is soon to be released by the Selig Company as a Red Seal Play. Mrs. Rhinehart recently returned from Europe where she was the only woman war correspondent to get to the front with the Allies.

In her recent letter to the Selig Company Mrs. Rhinehart says: "'The Circular Staircase' was so easy to write that it is difficult for me to remember how or why I did it. My methods of literary work are about as regular and interesting to hear about as the methods of a wagon horse. I get up in the morning and go to work. That is about all there is to it. I have a secretary, of course, and a daily mail that almost requires an extra carrier to bring it. I live in a country house and work in a study that looks out over a flower garden. The front of the house faces out over the Ohio river." Mrs. Rhinehart was recently recalled to her home, Sewickley, Pa., by the serious illness of her husband.

MARY PICKFORD ASBURY'S GUEST.

Mary Pickford, the most popular motion picture star in the world, whose amazing photographic personality has caused her to be called "the spirit of the screen," has formally accepted the invitation of Mayor Clarence E. F. Hetrick, of Asbury Park, to be the city's guest of honor during a Silver Jubilee Baby Parade held August 23-25. The request for Miss Pickford's presence at this interesting occasion was made in response to a demand of the public of Asbury Park, who had been asked to state their preference of the city's guest of honor by individual ballot. This is probably the first time that a motion picture star has ever been extended such a signal honor by the officials of a city, and in all the twenty-five years during which the City of Asbury Park has annually celebrated a baby parade, Miss Pickford is the first actress to be tendered this preference.

KODAK COMPANY LOSES CASE.

In the action brought against the Eastman Kodak Company of Rochester, N. Y., by the government under the Sherman Anti-trust Law, Judge John R. Hazel, sitting in the United States District Court at Buffalo, N. Y., has handed down his decision to the effect that the Eastman Company is operating in restraint of trade and must dissolve. Judge Hazel held that contracts between the defendant and the Motion Picture Patents Company were not violations of the law. The defendant corporation has been given sixty days in which to present a plan for the abrogation of the illegal monopoly of which it stands convicted by the court. An appeal from the decision may be taken.

Reviews of Current Productions

"The Silent Voice"

Quality-Metro Production of Interesting Play—Francis X. Bushman Gives Impressive Performance.

Reviewed by Lynde Denig.

WHEN shown to an invited audience at the Broadway Theter "The Silent Voice," a Quality-Metro picture starring Francis X. Bushman, ran a full seven reels. It is probable, however, that before release at least one reel will be eliminated and the story quickened and bettered in consequence. But even as it stands the adaptation of Jules Eckert Goodman's drama makes a picture of more than ordinary significance. It possesses so many admirable qualities that judicious editing will be repaid by satisfying results not possible of attainment in a superficial story. As a stage play "The Silent Voice" interested thoughtful people; on the screen it will be

Scene from "The Silent Voice" (Quality).

no less effective when some unnecessary scenes have been discarded.

In the role of Franklyn Starr, the musician afflicted with deafness, Mr. Bushman does much with a character of great possibilities. He is called upon to convey many emotional moods and to make convincing sharp transitions in feeling. We first meet him as a contented, God-fearing man, living happily with his mother. She dies, he loses his hearing and all the natural kindness of his nature is swept away in morbid ravings against the injustice of fate. From this mood he is lifted by a young woman who becomes his wife, only to sink again into blacker cynicism when he believes her love has gone to another man.

This prepares the way for the most memorable passages of the picture—Starr, always accompanied by his faithful servant, Spring, philosophizing on the rottenness of the world. He picks a rose to pieces and shows how a worm is eating out the heart. He stands on the veranda of his apartment from which the nearby park looks fair and clean, and then, studying the same scene through field glasses, sees that the green trees shelter human derelicts, poverty, misery and crime.

But Starr, because of deafness, has learned lip reading, and watching the people through the glasses that he may learn what they are talking about, fascinates him. God does not answer the prayers of the consumptive youth whose life depends upon his going to a different climate, so it suits the skeptic's fancy to supply the needed money. He becomes "the man who for a moment played God." In helping others his own nature undergoes another transformation, eventually his hearing is restored and his wife returned to him.

These incidents are sincerely presented with several ingenious bits of business to reinforce their meaning. There is a laudable attempt to get below the surface of things and reach some of the facts of life. Marguerite Snow makes an expressive Marjorie and Frank Bacon gives a flawless characterization of Starr's worshipful servant. Director William Bowman found settings at once artistic and appropriate for an admirable production of a worth while play.

"Under Oath"

A Kalem "Mystery of the Grand Hotel" in Which the Element of Suspense Is Large.

Reviewed by Lynde Denig.

THE latest of Kalem's "Mysteries of the Grand Hotel," a two-part picture called "Under Oath," makes tense melodrama in which a first rate plot has been skillfully treated by the author, Hamilton Smith, and by James W. Horne, the producer. Here, as in so many pictures of merit, success is primarily due to the cleverness displayed in the presentation of the story. One's interest is immediately caught by a dramatic scene showing a young woman at a meeting of a foreign secret society where she is placed under oath to fulfill a dangerous mission. Enough is told to explain the action and enough is withheld to maintain the element of mystery.

Much of the first reel transpires on shipboard, while Celeste is bound for the United States. And again the action advances the story without disclosing too much. We know that Fabulo, the foreign agent confined to his stateroom because of illness, is the man sought by Celeste and realize that her love affair with her fellow passenger, a young American, is destined to complicate matters; but interest is merely excited, not gratified by the incidents of the voyage. This is a hotel mystery and in a hotel it is solved, after a tell-tale ring, picked up by the American voyager, has misled Celeste and her confederate, a barber who dabbles in affairs of state. The story grips and when a melodrama does that it serves its purpose

A word should be said for the illusion of the scenes on shipboard. The motion of a vessel tossed on the waves is realistic enough to cause a sympathetic understanding of the plight of the foreign agent lying ill in his cabin. Thomas Lingham gives a capital portrayal of the agent in moments of uneasiness. The lobby of the hotel in which Celeste and her American lover meet, is a magnificent affair, possessing the look of genuineness that characterizes all of the settings, even the

Scene from "Under Oath" (Kalem).

barber shop. Marin Sais plays Celeste with feeling and True Boardman makes a telling figure of the young American.

Max Figman Plays the Hero in Real Life.

Max Figman, who is having the time of his life playing "Blackie Daw" in the Wharton production of Pathe's "The New Adventures of J. Rufus Wallingford," has played many hero parts upon the stage, but never had the opportunity to play the hero in real life until Sunday, Aug. 15. He was sitting on the veranda of the Glenwood Hotel enjoying an after-dinner smoke, when he heard cries for help from the lake in front of the hotel. It was dark, but Mr. Figman and another man plunged into the water and, swimming out, found a sinking rowboat with two young women hanging to it. The two men helped the girls to shore just in time, as the boat soon sank.

Effie Shannon in "The Sphinx."

Effie Shannon makes a beautiful Egyptian in "The Sphinx," a Broadway Universal feature in which both Miss Shannon and Herbert Kelcey are starring.

"The Cotton King"

Vith George Nash in the Title Role, The World Film Corporation Makes Five-Part Adaptation of Sutton Vane's Play.

Reviewed by Lynde Denig.

N ONSIDERED individually, many of the scenes in Oscar Eagle's production of "The Cotton King" are dramatic, interesting and at times instructive; but collectively they o not always present a clear story. The plot of Sutton Vane's

Scene from "The Cotton King" (World Film).

rama, as adapted for photoplay use, is complicated, many haracters are introduced and the rapidity of the melodramatic ction is liable to cause confusion in the mind of the spec- ator. Careful re-editing with a view to making the story ore direct in its progress would do much toward increasing he effectiveness of the good points in this picture.

Right at the opening we have some spectacular scenes of a anic on the cotton exchange, staged with the utmost care nd acted with spirit by George Nash and the crowd of supers epresenting brokers in the excitement of a panic. This part f the production could not well be improved upon, nor could hat which shows with no little detail the process of handling otton in a southern mill. The action of the plot is so woven nto these scenes that they do not impede the progress of the rama. There is likely to be confusion, however, in following he machinations of Richard Stockley, the manager of the ills and the very melodramatic villain, who breaks hearts nd dissipates fortunes with equal facility.

If an audience follows the financial thread of the story it ill understand how John Osborne comes to be called "The otton King," how he acquires the Ashton Cotton Mills and ater is almost ruined by the treachery of Stockley. Then here is the emotional phase of the action which follows the evelopment of Osborne's love affair with Hetty Drayson, and eveals the heartless behavior of Stockley, who betrays a retty little mill girl and tries to shoulder the blame on his nemy. There is excitement and action galore in scenes such s those presenting a mob on the verge of lynching Osborne nd the eventual discomfiture of his accuser. Mr. Nash at ll times gives a strong interpretation of the Cotton King and s ably supported by Julia Hay, Eric Mayne, Fred Truesdell nd Julia Stuart.

"The Galloper"

The Farce Comedy by Richard Harding Davis Well Presented in Five-Part Pathe Film, First of Gold Rooster Plays.

Reviewed by Margaret I. MacDonald.

NO FINER distinction could be drawn between genuine farce comedy, and the slapstick stuff that is too frequently dignified by the epithet, than is exhibited in "The Galloper," the first of the Gold Rooster Plays. And with one regretable exception there has been no attempt on the part of the director to improve on the business of the play as suggested or outlined by Davis.

Clifton Crawford as the young millionaire, and Melville Stewart as the War Correspondent follow up in exciting parallel two threads of a story that eventually tangle themselves into most peculiar and farcical complications.

Fania Marinoff as the ex-wife of the "Galloper," Jessie Ralph as the brewer's widow in love with the "Galloper," and Rye Alexander as the Red Cross nurse whom the young millionaire follows to the front in the hope of eventually making her his wife, are all excellent types for the roles in which they are cast. David Burton and Sam Moran also figure favorably among the supporting cast.

The adaptation of the original play made by George Seitz has been directed by Donald MacKenzie and is distinctly creditable in both particulars. The plot of the story has its origination in three innocent circumstances. Firstly the "Galloper's" first move toward liberty in the guise of a war correspondent, secondly the random resolve of the young millionaire to go on a hunting trip to India, and thirdly the determination of the fascinating young woman to enlist as a Red Cross nurse in hopes of finding an opportunity of discovering the hidden treasure, in search of which her father, an archaeologist, died.

The big situation of the story arises out of the forcing of the young millionaire, who has abandoned his hunting trip to follow the nurse to Athens where the three threads of the story meet, to impersonate the "Galloper," who decides to take flight at the unexpected arrival of both his ex-wife and the

Scene from "The Galloper" (Pathe).

brewer's widow, leaving the manager of his newspaper, who has already secured his passports for the front, in a sorry plight.

The complications arising out of this amusing situation have been exceedingly well handled in the picture, and we predict a flattering reception for "The Galloper" by those who appreciate the genuine article in farce comedy.

"The Whirlpool"

The Story of a Man's Perfidy and the Penalty Exacted, in Three Reels, by Essanay.

Reviewed by James McQuade.

THE opening and the closing scene in "The Whirlpool" is an angry, seething mass of gray waters, boiling from unknown depths, a dread symbolism of the evil that befalls the man and the woman who stray from the path of virtue, as told in the story.

The mental impressions created by this type of story when told in moving pictures are many times intensified; as compared with those created by the same story in words. A tragic scene in the pictures is brought out as vividly as a lightning streak, and that which might only appear morbid in the book becomes gruesome on the screen. The killing of the villain in

Scene from "The Whirlpool" (Essanay).

this photodrama by the woman he has wronged illustrates what I have just written.

The first reel is decidedly prosy, being chiefly devoted to the introduction of the characters and a few minor incidents that are utilized later on. The finding of the glove of Mrs. Howard, at a social hop, by Ingram Miles, the villain, is made far too much of by John Thorn, who impersonates him; and the significance of the "find" as emphasized by the unsavory butler of Miles makes the incident still more tiresome.

The second and third reels hold one's interest well, the third

especially being so strong that one forgets the shortcomings of the first. The courtroom scene, near the close, compels commendation for its fine setting and for the realistic and dramatic incidents that it discloses.

Agnes Howard, the slighted wife of the state's attorney, Graham Howard, calls for strong emotional acting at certain times, and Nell Craig measures up to the requirements pretty well. The part of Annette Howell, the woman wronged by Ingram Miles, is well sustained by Warda Howard. This actress bids strongly for more important roles.

Chief interest is centered on Graham Howard, state's attorney, by reason of the fine characterization given him by John Cossar. Mr. Cossar is always the absorbed, self-contained lawyer, whose chief pleasure in life is in his work, and who forgets that his wife needs companionship in her home and a few pleasures outside of it. The scene in which the wife makes confession of a pardonable indiscretion—but one that barely misses placing her as a murderess in the eyes of the law—is the strongest in the photoplay. Both Mr. Cossar and Miss Craig deserve special mention for their realistic acting in this scene. Another well played part is that of Amos Howell, by Herbert Heyes.

The release date is September 4, through the General Film Company.

Siegmann Directing "Hearts and Flowers."

W. E. Lawrence, Francelia Billington, four-year-old Francis Carpenter, one of the "leading men" of the Majestic Juvenile Company; Howard Gaye and Walter Long are at work at the Reliance-Majestic studios under the direction of George Siegmann upon "Hearts and Flowers," a Majestic production.

W. E. Lawrence is a musician, Francelia Billington, his wife, and Francis Carpenter, little Billy, their son.

"To Cherish and Protect"

A Vitagraph Four-Part Melodrama Produced for the Blue Ribbon Brand Under the Direction of William Humphrey.

Reviewed by Lynde Denig.

THE convincing acting of Harry T. Morey, Harry Northrup and Gladden James, the three stock exchange partners whose assets are swept away in an unfavorable market, is a notable feature of this four-part melodrama, produced by William Humphrey from a scenario by William Vaughan Petit. Each of these actors gives a telling portrayal of conflicting emotions in the scenes immediately following the threatened downfall of their firm, when the instinct of self-preservation so far dominates two of the partners that they plot the ruination of the third. By his death they figure they may be saved.

The scheme devised does very well for the opening of an out-and-out melodrama and being handled with such effective seriousness by the actors named, an audience probably will not bother to question its feasibility. It appears that each member of the firm carries enough life insurance to tide over the difficulties. They draw lots to see who shall sacrifice himself, and, through the perfidy of his partners, Crane loses. Not realizing that he has been double-crossed, he believes he is in honor bound to die at midnight.

After bidding his wife and child a tearful farewell, Crane journeys to the lake where he finds the body of a man that has been washed ashore. He places papers bearing his name in the clothing and disappears, rightly believing that the body will be identified as his own. As might be expected, we

Scene from "To Cherish and Protect" (Vitagraph).

find him returning years later to learn that his wife is married to one of his faithless partners. The complicated tangle resulting from the reappearance of the man who was supposed to be dead is straightened out in an interesting fashion, although no mention is made of the action of the insurance company on discovering that it had paid money on false pretences.

As in most of the Vitagraph melodramas, the atmosphere of the story is enhanced by ingenious effects in lighting and staging. Figuring prominently in an excellent cast are Estelle Mardo and Bobby Connelly.

"A Mother's Confession"

Ivan Film Productions, Inc., Makes a Forceful Five-Part Drama Out of Somber Story.

Reviewed by Lynde Denig.

IN THIS five-part picture, Ivan Abramson of the Ivan Film Productions, Inc., shows quite conclusively that he knows how to write and direct an impressive drama. "A Mother's Confession" is a well told story, direct in its construction, acted with feeling and admirably staged and photographed.

Scene from "A Mother's Confession" (Ivan).

That the narrative is essentially somber in tone, may be unfortunate, but need not detract from the credit due a painstaking producer. Mr. Abramson created his characters consistently and secured suitable actors for their interpretation. Apparently he took great care in finding the right sort of settings for the action, some of which required elaborate interiors.

Instead of the usual domestic triangle, the characters in this drama soon develop a quadrangle—a husband with two wives and the deserted wife, left in Chicago with a young child, finding solace in the companionship of an artist. For five years the husband keeps the two women in ignorance of his double responsibilities; then comes the reckoning in which he is killed by the artist. This is one climax in the story. Another, the one on which the picture terminates, finds the offspring of the two marriages about to wed when the mother of the youth rushes into the church and informs the prospective bride and groom that they are children of the same father. These concluding incidents are melodramatically effective, as is much that precedes them, for that matter.

Some of the earlier scenes between the deserted wife and the artist come close to the border line of what is permissible in love making; but do not over-reach it. The somewhat delicate situation in which the wife poses for the artist, also remains within the bounds of propriety, unless the bounds are very closely drawn. The cast is nicely balanced, with Chrystine Mayo and Austin Webb in roles of first importance, ably assisted by Sydney L. Mason, Carrie Reynolds and others.

"Poor Schmaltz"

Sam Bernard in an Adaptation of His Play of the Same Name Is Seen in a Four-Part Famous Players Subject.

Reviewed by George Blaisdell.

SAM BERNARD chose for his screen debut an adapation of "Poor Schmaltz," one of his old-time stage successes. The comedy was released on August 23 in four parts by the Famous Players. It is safe to say that in the original version a goodly proportion of the comedy rested in the dialect. Some of this is given to us in the sub-titles, and these contribute materially to the humor of the story. The production so far as it concerns the chief actor is frankly farcical; and the chief actor is most of the show. In his initial appearance he shows the lack of moderation which is a mark of the uncamerawise; his lightning-like stage movements do not at all times show with the clarity we may look for on his second appearance—for it is not to be expected that his initial appearance will be his last. It is more than probable that this speed was accentuated at the showing in the Strand on Monday afternoon by the operator.

Mr. Bernard will be liked as "Poor Schmaltz." His interpretation of the barber, who aspired to the honors and privileges and possibilities of a wealthy alliance that fall to the bearer of a title, will provide good entertainment. The comedian brings to his aid a measure of facial acrobatics and all-around physical agility that will compare favorably with the screen's most adept performers.

Robert Broderick is Herman Mocheimer, the millionaire ckler seeking for his daughter an alliance with a title. Mr. roderick is a finished player and is versed in the ways of the reen as well as of the stage. His conception of Mocheimer rried a touch of the farcical, in keeping, perhaps, with the roader spirit of the piece. Dick Bernard is seen as Count ugo Victor Von Mimmeldorf, whose facial and physical char-teristics are so cleverly imitated by the star. In fact, the semblances are so close that in the earlier stages one is in-ined to look for the identifying marks of double exposures.

Scene from "Poor Schmaltz" (Famous Players).

onway Tearle and Leonore Thompson are the lovers. What lls to them is well done.

The introduction of the principals is a fine bit of camera ork, both in conception and execution, and plainly pleased the rge house.

"Breaking the Shackles"

trong One-Reel Story by Frank Hart, Produced Under the Direction of Carlton King.

Reviewed by Louis Reeves Harrison.

MR. HART'S story is not only characterized by originality of plot and strength of structure, but it has a big theme in the background, and it is admirably handled by Carl-on King. A slight fault in the "foreshadowing" is obvious to he critical observer, but it might not be noticed by the or-linary spectator, that of preparing so carefully that the acute nind is given an inkling of what should be held up for a urprise. No little credit for success must be given to the ighly intelligent and thoroughly effective interpretation given

Scene from "Breaking the Shackles" (Edison).

by Herbert Pryor. It is that of an active young physician addicted, as are many of the medical fraternity, to the use of cocaine. It is taken by him, as by many other over-worked practitioners, to relieve nervous exhaustion in the first place and subsequently in response to the cravings it has aroused until the dread habit is established beyond the reach of ordinary remedies.

His wife is broad enough to realize that he is to be pitied rather than condemned, but she manifests no great distress of mind when her husband is arrested for a theft no man of his calibre would commit while in his right senses. The unfortunate physician is proven guilty of the shameful crime, that of stealing from his host during a charming entertainment and is sentenced to a year's hard labor in prison. After serving six months of his sentence, he is visited by a brother physician, one his wife had consulted before the arrest, and it is found that the drug habit has been cured. His release immediately follows—it was all a scheme devised by his wife to restore his manhood, an effective form of heroic treatment.

"Mortmain."

A Mystery Drama of Extraordinary Merit Is Produced by the Vitagraph Company with Robert Edeson in the Title Role.

Reviewed by Lynde Denig.

CONVENTIONAL appreciation is likely to fall short of giving a correct impression of this five-part Vitagraph production to be released on the V-L-S-E program. In its particular sphere, that of mystery drama with a scientific background, it comes pretty close to being a model of motion picture craftsmanship. Theodore Marston directed the picture from an adaptation of a story by Arthur Train, and Robert Edeson acted the title role so exceedingly well that it seems safe to call it his best screen performance, without inviting contradiction. But the photoplay is so good in its entirety, such a thorough work of art, that there is no need to place emphasis on the contribution of any particular player.

"Mortmain" is like a story that one picks up indifferently, scans casually for a few paragraphs and then reads with active interest to the end. Before the first reel has been run, there is enough to arouse hope of something exceptional and the hope is justified in a picture that is original in idea, re-

Scene from "Mortmain" (Vitagraph).

plete with weird suggestions and developed with extraordinary plausibility.

The basis for the strange experience of Mortmain is established at a clinic where it is shown that modern surgery makes possible the grafting of the limb of one animal onto the body of another. A cat with a paw seemingly grafted into place is used for illustration. Then step by step we are led into an engrossing story, too involved for a brief summary, but presented so clearly and logically that there is no excuse for an audience missing any of the points. The significance of the surgical operation with which the picture opens is readily appreciated when Mortmain's left hand is crushed under a falling piece of furniture. He is told that the hand must be amputated and that $10,000 will buy the hand of another man. As Mortmain loses consciousness under an anesthetic, the screen shows fleeting visions of faces as they appear in his mind, a novel idea handled with marked success.

And the hand grafted onto Mortmain's arm belonged to his sweetheart's brother, who died under the operation. Had Poe or DeMaupassant written scenarios they would not have been ashamed of a plot with such haunting possibilities. How typical of Poe is the pleasant fancy of a lover placing the alien fingers on his fiancee's arm, not knowing their origin, and wondering why she instinctively recoils from his touch. By ghostly light effects in atmospheric settings, and expressive acting that conveys the meaning without spoiling the illusion by disclosing too much, the hidden horror that everyone feels but cannot explain is worked up with consummate skill. And then we are old that it was all a dream. This is the one artistic mistake in the picture, due, of course, to the prevalent belief that the public must have a happy ending. It seems, however, as if the concession might have been avoided in a story of this caliber.

Edward Elkas makes a truly Dickensian character of Flaggs; James Morrison is convincing as the unfortunate brother, and Muriel Ostriche is adequate as the girl, although an actress suggesting more spiritual sensitiveness might have been preferable.

"A Species of Mexican Man"

A Three-Reel Romantic Drama. Written and Produced by Romaine Fielding for the Lubin Company.

Reviewed by Edward Weitzel.

IF THE living prototype of the man that Romaine Fielding has made the central figure of the three-reel drama, "A Species of Mexican Man," is to be found anywhere in Mexico, the people of that war-worn and misgoverned country would

Scene from "A Species of Mexican Man" (Lubin)

do well to seek him out and, following the hint given them by the playwright, seat the gentleman firmly in the presidential chair. As conceived by Mr. Fielding, his leading character is one of those fortunate beings who is equally at home leading an army on the field of battle, playing the polished courtier to some fair dame, or directing the affairs of a nation—a veritable Count of Monte Christo, 1915 brand. This will undoubtedly insure him a warm welcome. The love of romance is still strong within the better part of us, and we admire and applaud the deeds of these heroes of the pictured story, even when our hard, practical sense keeps telling us that there aren't any such chaps.

The details of the plot have to do with a Mexican "Man on Horseback," a mysterious being, high in the ranks of one of the warring factions, who crosses the border in order to procure arms and ammunition for his comrades. Once in the United States, he promptly walks straight into a romantic adventure, the charming American girl whom he rescues from peril, becoming his bride and the future Mrs. President of Mexico.

Taking the tale on its own grounds, it is uncommonly good entertainment, and has been produced with care and a nice appreciation of its needs. Several night scenes are especially well done.

Romaine Fielding's performance of the "Man" is satisfactory to a marked degree. The character suits him in its mental and physical attributes, and he wins staunch support for a hero we know never dwelt on either side of the Rio Grande. Roscoe Karns, Roger La Verne, Vinnie Burns, and Audell Higgins justify the prominence given them in the cast.

Alice Brady as "The Ballet Girl."

Alice Brady's popularity in the picture field is advancing all the time, and the girl herself is growing more and more in love with the work. She screens well—so well that World Film has placed her under a very long contract. The fans love Alice. Some time ago Miss Grace George, the famous actress, who in private life is Mrs. William A. Brady, made one of her many successes in a play called "Carnival." This play has been converted into a motion picture drama with the title of "The Ballet Girl," and with felicitous appropriateness Miss Brady is to play the part which Miss George made so prominent.

The story is a peculiarly touching one. A little girl is a natural dancer and despite the opposition of her stern and unbending aunts, she takes lessons in the terpsichorean art, and arrived at young womanhood, gets on the stage and makes a great success. Then her trials, troubles and tribulations begin. The dainty dancer is beset by the devil's disciples, but she finally gets through with an untarnished body and soul, and settles down to a happy life with the young man of her choice.

The part thoroughly well suits fascinating Alice Brady and World Film is making the picture alike worthy the charming girl and the theme.

Transcontinental Auto Trip

Anita King Carrying Message from Mayors of Los Angeles and San Francisco to Mayor Mitchel at New York.

ANITA KING, champion autoist, who is appearing in Paramount pictures produced by the Jesse L. Lasky Feature Play Company, being especially remembered for her work opposite Victor Moore in "Snobs," is making a flying automobile trip from Los Angeles and San Francisco to New York, alone, without so much as a mechanic to accompany her.

She left Los Angeles on Wednesday, August 25th, on the first lap of the race to San Francisco and the Expositions, and then with a sealed message from the mayors of these cities to John Purroy Mitchel and from Cecil B. DeMille, director general of the Hollywood studio of the Jesse L. Lasky Feature Play Company to Samuel Goldfish, executive head of the company, in New York.

Anita King.

Determined to break the 18-hour record between Los Angeles and San Francisco, she was wished god-speed and good luck by Cecil B. De Mille, the entire personnel of the big Lasky studio and the major part of the population of Hollywood not actively engaged in making motion pictures at the moment of her departure.

On the hood of the car was painted in bold white letters these words: "From Koast to Koast in a Kissel Kar"; and, again, "Anita King, the Paramount Girl, from Jesse L. Lasky Studio, Hollywood, California, to Executive Offices, New York."

For the first part of her journey or until the more densely populated section is reached, Miss King is to race against time. It is planned that she stop at the many Paramount theaters along the route, drive up to the entrance, tell the patrons how Paramount pictures are made, describe in detail the Famous Players', Lasky and Morosco studios, speak of the friends she has made among the many stars appearing in the productions of these companies, otherwise deport herself as a walking Motion Picture Encyclopedia, and then dash on to the next town. From Reno to Ely and Ely to Salt Lake, she will have to cross the desert in deep sand and will be lucky to make 50 miles a day. For several days at a stretch she will have to camp out.

The cities through which she will pass en route from coast to coast are San Francisco, Sacramento, Truckee, Reno, Fallon,

Anita King, the Paramount Girl, Touring Alone Across the Continent

Austin, Ely, Fish Springs, Salt Lake City, Green River, Rawlins, Laramie, Kimball, North Platt, Grand Island, Omaha, Boone, Cedar Rapids, Dixon, Chicago, Valparaiso, South Bend, Elkhart, Fort Wayne, Delphos, Lima, Dayton, Springfield, London, Columbus, Zanesville, Wheeling, Pittsburgh, Greensburg, Bedford, Chambersburg, Hanover, York, Columbia, Lancaster, Coatesville, Westchester, Philadelphia, Camden, Trenton, Princeton, New Brunswick, Elizabeth, New York.

Manufacturers' Advance Notes

"CAUGHT" (Essanay).

"Caught" is the first of Essanay's three-act Monday releases. It is a powerful drama of love and political intrigue, the leading roles being taken by Edna Mayo and Bryant Washburn. The photoplay reveals the machinations of a corrupt political machine and is extremely true to life. The methods of ward heelers and cheap politicians to gain their ends are bared in all their ugly aspects. It is a plot to besmirch the character of a political enemy through trumped-up charges. Love, loyalty and honesty are found, however, in the Governor's daughter and his secretary. They manage to foil the plot aimed at

Scene from "Caught" (Essanay).

the governor of the state. In working together to save the governor's fair name the two fall deeply in love. The treachery of the girl's fiance is discovered, he playing the part of a dupe to the politicians. The girl denounces him and declares her love for her father's secretary.

"DE WOLF HOPPER TO SPEND A YEAR IN THE FILMS."

DeWolf Hopper, up from Siasconset 'cross the bay, lumbered into the Grand Central Terminal yesterday afternoon just before the Twentieth Century started for Chicago and a few minutes later was on his way to Long Beach, Cal., to spend the greater part of the coming year before the Triangle Film Corporation under the supervision of D. W. Griffiith.

"I'm going back to William A. Brady when I'm through with the films," said Hopper, "but that won't be for a year, and maybe two, for I have a sort of an understanding with the Triangle for a renewal of our contract. Mr. Brady thinks I won't like the movies a little bit, but I hope to do for Don Quixote, Gulliver, Falstaff and other famous characters of the literary classics what I have done for Gilbert and Sullivan."

Then the gate clanged behind the comedian and his valet and chauffeur, whose activities have been limited during the summer by the edict of the selectmen of Siasconset prohibiting the use of automobiles on the island. Mrs. Hopper and the celebrated baby, DeWolf Hopper, Jr., will follow as soon as the new film star is settled on the coast.

LEHIGH VALLEY LOANS BEST TRAIN FOR PATHE PICTURE.

The Pathe producers, Wharton, Inc., succeeded recently in securing a most valuable concession ever obtained from a railroad. In filming the first episode of "Wallingford" it was necessary to show the private car in which that famous high financier dazzles the inhabitants of the little "tank" towns. The Lehigh Valley Railroad not only permitted the Whartons to attach a big steel flat car, properly equipped, to their best train, "The Black Diamond" Express, but stopped the train twice to allow for the taking of scenes. The special car had to be sent all the way from Buffalo for the purpose, but the railroad supplied that also, fixing it up specially according to the Whartons' instructions.

"AN AMERICAN GENTLEMAN" (Liberty).

"An American Gentleman," a five-reel production, is the latest result of the present activities of the Liberty Motion Picture Co., Germantown, Philadelphia. "An American Gentleman" is one of the famous plays of the provinces, having toured for a number of years throughout the United States and Canada, with its author William Bonelli in the title role. Mr. Bonelli takes the title part in the filmization of the story and is assisted in its presentation by such well known photoplayers as Charles C. Graham, Wilbur Hudson, Virginia Fairfax, Dougles Sibole, Geo. W. Middleton and a company of about fifty others.

It is a particularly strong drama of gypsy life and as a stage play was a pronounced financial success. The picturized version gives latitude for much greater efforts and the result is a story full of splendid situations and many thrilling incidents all held together by an absorbing heart narrative.

BONNELL HAS WAR FEATURE.

Harry Bonnell, director of publicity for the Western States Vaudeville Association of San Francisco, has secured the California State rights for the feature five-reel European war film "The Fall of Przemsyl", a late release by the American Correspondent Film Company of New York City. The attraction will be booked out of the offices of the W. S. V. A., the actual State right purchasers, and the public launching will be under the personal direction of Mr. Bonnell, who is negotiating for the territorial rights of other Far Western States and also for the Hawaiian Islands.

"THE FATHER" (Reliance).

Some decidedly intense and dramatic contrasts are presented in "The Father," two-reel Reliance feature which was written and produced by Francis Powers. These contrasts deal with the love of a father, who is a criminal, for his son and wife, and with the relation between a wealthy manufacturer who has adopted the convict's son, and the boy himself.

Francelia Billington and Ralph Lewis are features in this drama of the life story of Bill Kenare, convict, and his son and wife. Bill Kenare is sent to prison for a long term because he robbed Charles Spaulding, wealthy manufacturer. Spaulding adopts Kenare's son, little Henry. Mrs. Kenare is taken to Spaulding's house as a nurse.

Kenare, out of prison, joins a band of child-stealers. They plot to obtain possession of little Kenare, whom they believe to be the son of Spaulding. They intend to hold him for ransom.

Kenare disguises himself as a tramp. In order to win the interest and affection of the little boy whom he contrives to meet, he tells to a group of children many fanciful tales.

This plan succeeds. The little boy is attracted to him. He

Scene from "The Father" (Reliance).

is easily able to draw the little fellow away from his companions. He finds out in time, however, that the boy is his own son, so he is saved from kidnapping his own progeny. The little boy draws father and mother once more together.

Mr. Lewis is Kenare, while Miss Billington is Mrs. Kenare. Chandler House is little Henry. William H. Brown, the Reliance character actor, is Spaulding, the manufacturer.

"THE UNSUSPECTED ISLES" (Gaumont).

"The Unsuspected Isles," a powerful romantic drama in three reels, first of the Rialto Star Features produced by the Gaumont Company for release in the regular Mutual program, presents Fania Marinoff, popular Broadway star, in the leading role. For her initial bow to Mutual audiences, Miss Marinoff was surrounded by a notable cast of screen players, each of whom has won distinct success as a player in the silent drama.

"The Unsuspected Isles," the scenes of which are laid in the

Scene from "The Unsuspected Isles" (Gaumont).

South Sea Isles and later along Broadway in New York City, is from the fertile brain of the Rev. Dr. C. J. Harris, known the world over as the Gaumont editor. Dr. Harris, in preparing "The Unsuspected Isles" for the screen, had a wealth of material to work on, considerable of which he gathered while on a tour of the far off island some few years ago.

Miss Marinoff as the chief character in "The Unsuspected Isles," appears as a West Indian princess, a part to which she is singularly fitted. The accompanying photograph depicts Miss Marinoff and John Reinhard, who plays the heavy, in one of the many interesting scenes from the first of the Rialto Star Features to be released in the regular Mutual Program. "The Unsuspected Isles" will be released Sept. 8.

"GUARDING OLD GLORY" SELLING FAST.

W. H. Rudolph, eastern representative for F. O. Nielsen of Chicago, and general manager of the Eiko Film Company of New York, reports great success with "Guarding Old Glory," the peace and preparedness picture by that name, on which a big advertising campaign is being launched. Both Mr. Nielsen and Mr. Rudolph were dumfounded at the interest immediately taken in the picture by exhibitors and state-right buyers alike. As soon as the first big four page advertisement appeared announcing that "Guarding Old Glory" was released on the state-right plan a flood of mail arrived at both the Chicago and New York offices. Mr. Nielsen hurried home to take care of that end, while Mr. Rudolph remains to conduct the selling and advertising campaign from New York.

U. S. Artillery "Guarding Old Glory."

Mr. Rudolph also reports that he has disposed of the following territory for "Little Sunset:" New York State, All Theaters Film and Accessory Company; Greater New York, Greene Photo Play Company, Inc.; New England, Boston Photo Play Company; Illinois, Michigan, Wisconsin, Ohio and Indiana, F. O. Nielsen, of Chicago; Kansas, Missouri, Nebraska, Iowa, Kansas City Feature Film Company; Colorado, New Mexico, Utah, Wyoming, Notable Feature Film Company; Minnesota, North and South Dakota, Zenith Feature Film Company; East Pennsylvania, Maryland, Delaware, Virginia, and District of Columbia, Electric Theater Film and Supply Company; Southern States to Southern Film Company; Western Pennsylvania and West Virginia, Noted Plays Feature Company.

VIVIAN MARTIN IN A PIQUANT ROLE.

Vivian Martin is a test of directorial ability. She is the despair of some; the pride of others. For Miss Martin has a style, method and personality, indefinable and elusive, which requires to be extracted in picture work with exceptional care and skill. Maurice Tourneur, James Young, Emile Chautard have all had this dainty ingenue under direction; now it is the turn of Oscar Eagle, who, for World Film, has started on the preparation of "The Little Madamoiselle" with Vivian Martin in the title role. Eagle's "Cotton King," just about to be released, with George Nash and Julia Hay, is recognized as a piece of fine dramatic technique. "O. E." has the gift of humor in a marked degree, as well, and may also be expected to give Miss Martin every chance of registering her gifts as an exquisite comedienne to their best advantage.

VITAGRAPH TO MAKE BRADY'S "BUCCANEER."

Rollin S. Sturgeon, the director of the Western Vitagraph Company, has been given the pictured manuscript of Cyrus Townsend Brady's remarkable story of piratical adventure, "Sir Henry Morgan, Buccaneer." As the principal scenes will be enacted in mid-ocean, Mr. Sturgeon is selecting his cast from among expert swimmers of the Stock Company. As the players will have to live in a craft that is a replica of the sailing ships used by lawless rovers who fought under the skull and cross bones, Mr. Sturgeon has secured a staunch, rakish looking craft. It is now in drydock being rebuilt and overhauled to comply with the design of the vessel in Mr. Brady's story. The between-decks, however, will be outfitted so the players will be comfortably housed during the time they will be compelled to remain on the ocean.

"THE FAMILY CUPBOARD" (World).

World Film is to convert the Owen Davis drama, "The Family Cupboard," which was produced by William A. Brady into a motion picture under the direction of Frank H. Crane. Irene Fenwick's part in the drama is to be played in the film by Frances Nelson, the actress who made such a pleasing success in World Film's "Stolen Voice."

"TRILBY" (Equitable).

Almost every street in lower New York was made to contribute its quota to the production of "Trilby," recently completed by Director Maurice Tourneur for the Equitable Motion Pictures Corporation.

"Trilby", the story of which is familiar to almost every reading person, entailed, in the director, the necessity of absolute local color. For several thousand feet "Trilby" and Svengali are made to travel through strange lands. Galicia, Poland, Southern Russia, Italy and Hungary, are shown in the pictorial story and it was absolutely essential to a good production that the atmosphere and detail, be perfect. Mons. Tourneur, however, met the authors' obligations by drawing upon the districts of the lower East Side with the result that a most elaborate production is counterbalanced by perfect detail.

As Trilby, Clara Kimball Young does, by far, her very best work. Under the powerful, unseen influence of the dreadful Svengali (Wilton Lackaye is, indeed, a dreadful Svengali) the frail Trilby is given a personality and lovableness that even Phyllis Neilsson Terry failed to instill into the character.

"Trilby" is in five acts and three hundred and sixty one

Scene from "Trilby" (Equitable).

scenes and required a cast of extreme excellency to portray. Paul McAllister, recently starred in "The Scales of Justice" by the Famous Players Film Company; Chester Barnett and other players of stellar rank, support Miss Young and Mr. Lackaye. "Trilby" will be the initial release of the Equitable Corporation, but before being sent through World Film will be seen at a Broadway house beginning September 6. September 20th is the Equitable release date for "Trilby."

"OIL AND WATER" (Biograph).

IN this two-reel Biograph re-issue, released in the regular service, Friday, September 10, we have Blanche Sweet, assisted by a company of fifty professional dancers, performing the sensational Dance of the Fleeting Hours. It is a symbolic interpretation of life's insecurity. Henry Walthall, a young idealist attends the theater, and the dance affects him profoundly. After the performance his friend, Lional Barrymore, takes him behind the scenes and introduces him to the

Scene from "Oil and Water" (Biograph).

dancer. She is a good actress on and off, but to him she appears the most desirable woman in the world. He proposes marriage and she accepts

Years pass; she has borne a child; her husband is still the same adorable lover, but she is not happy. She craves the old excitement and an ill-timed visit of old stage acquaintances brings matters to a head. She flouts the idealist, surrenders her claim to the child and goes back to the old life. One evening, the child, having wandered away from home, is found by the mother, and for a moment her heart yearns to reclaim all she has lost. But it cannot be. "My ways are not your ways," she tells the idealist in a tremendous scene, and parts from him forever.

The dance in the prologue is a magnificent spectacle, the equal of which has never been seen on the screen. The drama is exceptionally well acted and directed, and has for a cast Blanche Sweet, Henry Walthall, Lionel Barrymore and Walter Miller. The cast in the prologue includes Charles H. Mailes, Lillian Gish, Alfred Paget, W. Chrystie Miller, Dorothy Gish, Robert Harron, Harry Carey and Jack Dillon. The entire production is under the direction of D. W. Griffith.

"Oil and Water" is a stupendous dramatic spectacle, quite on a par with "The Battle at Elderbush Gulch," and is destined to meet with the same big success as the previous two-reel Biograph re-issue.

"A LITTLE BROTHER OF THE RICH" (UNIVERSAL).

Among the strikingly beautiful scenes in "A Little Brother of the Rich," which was adapted by Hobart Bosworth from the book of Joseph Medill Patterson, and which is being produced at Universal City by Director Otis Turner and his special feature company, are those taken at the lawn fete given by Mrs. Muriel Potter, the wife of Paul Potter, who is the "little brother of the rich."

These scenes were made on the magnificent grounds of the Huntington Hotel in Pasadena, Director Turner devoting several days to securing remarkable photographic results.

As a part of the entertainment provided for her guests by Mrs. Potter a reproduction of the celebrated painting, "The Nymphs and the Satyr," is shown, and the audience is thrilled and amazed when the characters in the painting come to life and dive into the pool.

Among the guests is Sylvia Castle, who has won fame as an actress and who has been asked to give a recitation, but her finer sensibilities have been offended at the daring scene of nudity and she requests her hostess to excuse her from reciting as she does not think she "can compete with anything like the sort of art that has just been offered."

In "A Little Brother of the Rich," Hobart Bosworth plays the part of James Leamington, an old actor, Jane Novak is Sylvia Castle, Maud George enacts the role of Muriel Evers Potter and the title role is in the hands of Hobart Henley.

STRONG CAST IN PATHE'S "MARY'S LAMB."

Pathe announces the cast of Donald Mackenzie's production of Richard Carle's play "Mary's Lamb" as follows: Richard Carle, Jessie Ralph, Marie Wayne, Lillian Thatcher, James Renne and W. J. McCarthy.

Mr. Mackenzie has just started work upon his production which will be one of the Gold Rooster Plays.

"THE IRISH IN AMERICA" (Lubin).

The story of this three act Lubin photo comedy-drama plays in the hills and dales of Ireland, in the busy streets of New York, and in the boundless West. It is a story of Dan Murphy, who loves Peggy O'Sullivan, but who is too poor to think of matrimony.

Dan comes to America and has various adventures in the West before he strikes it rich. Then Peggy follows him, and, after traveling the rocky road to Dublin, finds the man of her heart, and they are married and live happy ever after.

Scene from "The Irish in America" (Lubin).

This play was filmed by Sidney Olcott in Ireland and in this country and features Miss Valentine Grant. It is a clean wholesome play and well worth seeing.

BURR McINTOSH IN "MY PARTNER."

For the past few weeks Mr. Burr McIntosh and his cast, including Marie Edith Wells, have been hard at work, in a secluded part of New York State, on a picturization of Bartley Campbell's old time drama, "My Partner," which is scheduled for release on the World Film program. Burr McIntosh himself plays the part of Joe Saunders in the film which was directed by Eugene Sanger.

"THE FORECAST" (American).

Where true love meets with opposition on the part of stern relatives, the principals will find considerable hope and encouragement in the story of "The Forecast"—a one-reel "Flying A" film to be released September 8th.

Director Henry Otto has made capital of the versatility of his leads, Lizette Thorne as Janet; Edward Coxen as Rex Booth and George Field as Forrest Keene, in an exceptionally clever drama through which a pretty love story is woven.

Keene opposes the marriage of his nephew, Rex Booth, to Janet, his housekeeper, threatening to disinherit Rex if he mar-

Scene from "The Forecast" (American).

ried her. Keene has received a knife—a relic of the Orient—from a friend. He falls asleep with the knife across his lap and dreams of his own murder. When awakened, he is so happy to learn it is all a hideous dream that he gladly gives his consent to the marriage of the young lovers.

Miss Thorne and Mr. Coxen, as well as Mr. Field, make the most of the dramatic opportunities offered, and the result is a very interesting film.

"OVER AND BACK" (Komic).

The male members of Edward "Komic" Dillon's Komic Company developed circuslike dexterity and agility in "Over and Back," the latest photoplay featuring Fay Tincher. The love rivalry furnishes the basis and necessity for this gymnastic situation.

Ed and Jake are rivals for the hand of Fay. Ed, the suitor favored by Fay, is not liked by her father. Ed, however, proves more than master of the situation. He goes to a boarding house close to Fay's home. He arranges a system of wheels

Scene from "Over and Back" (Komic).

running on wire clotheslines so that he is able to travel safely and swiftly from his own window to that of Fay.

Jake, however, proves equally resourceful. He has seen the successful contrivance and switches the line so that the second time Ed tries to use it he does not arrive at Fay's window, but at her father's. Then, of course, there is trouble and a conflict between the father and Ed: Ed. finally makes his getaway but Jake, meanwhile, has changed the home end of the line so that instead of running to Ed's window it runs to that of Fay's school teacher, an elderly spinster. Ed. plunges through the spinster's window. Fay enters to consult her teacher about a lesson and is angered at seeing Ed with the fainting preceptress in his arms.

Ed. finally frees himself from the situation. He decides that Jake must be punished. He ties Jake to the clothesline and sends him spinning for a ride to papa's window. While Jake is in this difficulty, Ed and Fay rush to a minister and are married.

Frank Darien is Ed; Chester Withey, author of many of the Komic scenarios, is Jake; while Max Davidson is papa.

As usual, Edward "Komic" Dillon directed the new Komic comedy.

PATHE CINCINNATI OFFICE CLOSES BIG CONTRACT.

The Pathe Cincinnati office through Manager C. E. Holah has just closed a contract with the Hurtig & Seaman enterprises whereby the Colonial and Lyric theatres of Dayton, Ohio, get the entire output of Gold Rooster Plays and the "Neal of the Navy." The approximate amount of the contract is $10,000. Naturally Mr. Holah is very much pleased with his contract.

"'NEATH CALVARY'S SHADOW" (Selig).

"'Neath Calvary's Shadow" is a Selig Diamond Special in three reels released in regular service on Thursday, Sept. 9th. This unusual Selig picture play was produced by Wm. Robert Daly, from the scenario by W. H. Lippert, and features Wheeler Oakman, Fritzi Brunette, and a carefully selected cast of Selig players.

This Selig Diamond Special in three reels tells the story of John Strong, a young Rector and his sister Anne. Misfortunes do not come singly to Strong who loses his influential parish in the East and is compelled to go West where he later organizes and maintains a little mission.

The reason for Rev. Strong's misfortunes is the fact that he has adopted a foundling which he discovered upon the parish steps and his explanation of his discovery is not countenanced by his church.

In the West, Strong falls in love with the daughter of a mine owner. The mine owner telegraphs to the East regarding Strong and is told that Strong was compelled to leave his Eastern parish because he could not prove that he was not the father of the child which he had adopted. Later it is proven that the child belonged to Anne Strong and the girl in the West who had spurned the young Rector, realizes that he was not to blame for the series of adverse circumstances affecting him.

Careful direction is shown in the succession of extraordinary scenes, backgrounds, clear cut photographs and original lighting effects.

"THE RAJAH'S SACRIFICE" (Centaur).

On Thursday, September 16, the first of the much heralded David Horsley animal productions, featuring the world famous Bostock animal performers, will be released on the Mutual program. Thereafter one of these subjects, which will be in two reels and known by the brand name of Centaur Features, will form a part of the Mutual's Thursday releases each week.

The first release is called "The Rajah's Sacrifice" and in two tenseley dramatic and lividly spectacular reels, tells the story of a young American girl who falls into the hands of a cunning and barbaric high priest, who pleads with her to marry him. She refuses, but accepts the Rajah, whom she truly loves. At the Rajah's temple the sacred animals are kept, and, one day, upon entering the lion's den the Rajah is attacked and killed. It is the custom of the country that upon the death of a husband his widow is to be burned at the stake, and pursuant to this custom the Rajah's widow is led to the stake and the funeral pyre lighted. But the high priest, desiring the girl for himself, has arranged a means of escape. After liberating the girl he places her in charge of the keeper of the sacred animals, who is in love with the high priest. Upon learning of her lover's inconstancy the keeper dispatches a note to the girl's friends who immediately organize a rescue party and after a thrilling battle amid the collection of sacred animals take the girl from the place. Enraged at the keeper's infidelity to her trust the high priest commands that she be thrown to the animals, but before the hirelings can obey the order the keeper springs upon the dictator and kills him. She then escapes and joins the homeward bound rescue party.

While there are many scenes and situations which, by the use of the animals, are made remarkably exciting, the most thrilling of all is the scene in which the Rajah rushes into the lion's den and in saving his wife meets his own death. In this scene several of the lions spring upon him just as he enters and bear him prostrate to the ground. It is so well done that the effect is without doubt easily the most wonderful ever put into pictures.

Besides a big array of Bostock animals the cast of human players is large and includes: Capt. Jack Bonavita, Roy Watson, M. Gay, Herr Batty, Mlle. Ottowa, Vera Robsom, Mlle. D'Orsey, Gavette and Ora Cecil. Capt. Jack Bonavita and Frank Montgomery directed.

"HER OATH OF VENGEANCE" (Majestic).

"Teddy" Sampson and Charles West are featured in the two-reel Majestic production "Her Oath of Vengeance." They are supported by an unusual cast including Wilbur Higby, the character actor; Frank Bennett, Joseph Hennaberry, who was Lincoln in "The Birth of a Nation," and Eleanor Stone.

"Her Oath of Vengeance" tells the story of Russian love and hatred against a background of California orchards. Sergius, a Russian fugitive, comes to America with his daughter, Sophia. He is employed in a cannery while Sophia picks fruit in the orchards. Ivan, the overseer, knows that Sergius has been a Nihilist in Russia and has a criminal record. So he forces Sergius to promote a marriage between himself and Sophia. Sergius knows, however, that Sophia and Nicholas, another worker, are in love.

Ivan's plans are temporarily thwarted by Mrs. Gray, whose husband owns the cannery and orchards. Ivan out of revenge compels Sergius to foment a strike. There is a bomb incident through which the cannery is in danger. Nicholas, however, saves the cannery, but the bomb explodes killing Ivan.

Scene from "Her Oath of Vengeance" (Majestic).

During these exciting incidents Sergius is shot by accident by Mr. Gray. Sophia believes her father dead. She goes to the Gray home to avenge his fate. She is met there by Mrs. Gray who has her infant in her arms. The likeness between the unconscious pose of the woman and the pictures of the Madonna which Sophia has known, moves the girl deeply. She gives up her revengeful purpose. Eventually she marries Nicholas.

Single Reel Biographs

Biograph Company Will Continue to Specialize in Single Reel Productions, Releasing Four Each Week.

DESPITE the fact that most producing companies are replacing their one reel releases on the regular program with two and three reel productions, the Biograph Company announce they will continue to specialize in strong one reel dramas and comedy-dramas as heretofore, releasing four single reel productions, of the same quality that has made the A-B trademark famous the world over as a guarantee of a dependable one-reel picture.

In a recent interview, an official of that organization said: "We have always been, and always will be, firm believers that the one reel production, containing an interesting story and properly produced, will have its position on the better class of programs everywhere. On a program consisting of a variety of short subjects it is, of course, established. On a program that is composed of a multiple reel production principally, a one reel subject offers that element of variety which is essential to balance the evening's entertainment. It is peculiar, but nevertheless true, that there is always a feeling of discontent among audiences unless they are offered at least one short subject in addition to the multiple reel production. In a sense, it satisfies that natural desire for quantity that is common of all people. This is especially true of the audiences in small towns where theaters do not offer a program of more than six reels.

"It must be understood, of course, that the proper attention be given to the production of one reel subjects. To this organization there is no such thing as a feature, every production, no matter what the length, is handled under precisely the same condition. Our directors are given a story to produce, with instructions that they make the most of the story without regard to length. After the negative is developed it is cut and trimmed until the story is told as briefly as possible. It might make a one reel picture, or a two or three reel picture; but in any event the quality is the same. It is difficult at the outset to say how long a picture will be, that can only be determined after the negative is cut. As an illustration, when we produced 'Judith of Bethulia' we had no idea it was going to make the remarkable four-reel production it has, quite the contrary, we were of the opinion it would make a two reel production. The same was true of 'Under Two Flags,' which we released recently in three reels and which we originally intended for a two reel production.

"In connection with our one reel releases, we have obtained the film rights for the entire world on 'Queer Stories' from 'Truth,' a widely read publication in London, and which, in all probability will make mostly one-reel subjects. These stories are a selected list of the strangest stories contributed by the foremost writers of Europe to the English magazines, and as the name implies, are odd stories, of a nature that is outside the ordinary realm of motion picture stories. From the stories we have already selected, we find they are especially adapted to motion picture work, their plots being unique and in almost every instance a surprise to the average reader. "The Wheel of the Gods," released September 4, is the first of the 'Queer Stories.'

"One thing is certain, we shall always adhere to the fundamental policy of this organization since its inception, eighteen years ago, namely; action plus brevity in motion pictures, a policy that is not only as firmly established as our A-B trademark; but is symbolic of that trademark as well."

MORE AUTHENTIC WAR PICTURES.

Central Film Company of Chicago announces the securing of new Chicago Tribune war films. Five reels, entitled "The German Side of The War" and four reels entitled "With The Russians at The Front." The German picture were taken with the German and Austrian armies in the Eastern theater of war, by Edwin F. Weigle, staff photographer of the Chicago Tribune, the man who took the famous Tribune Belgian war pictures with which exhibitors all over the country packed their theaters. The Russian picture were taken under the personal supervision of R. R. McCormick, war correspondent of the Chicago Tribune, who was the guest of the Czar's highest military authorities in Poland and Galicia. He obtained exclusive motion picture rights within the Russian lines.

Central Film Company, 110 South State Street, Chicago, has complete charge of the distribution of these films. For particulars exhibitors are urged to write at once, or to wire, the Central Film. Elaborate posters, consisting of one sheets, three sheets, and six sheets, by the famous poster artist, Palenske, have been prepared and will be furnished exhibitors. High art heralds on both the Russian and German features also have been prepared for the exhibitors.

LESSONS IN GEOGRAPHY.

"It's like a lesson in geography—only more so," said one of the members of the Lasky Feature Play stock company in telling of her work the other day at the studios in Hollywood, Cal. She was quite right. In "Carmen" this young woman had acted a Spanish girl in costume and in a setting that for all the world was Spain transplanted to California. Now she is looking forward to an experience as a central African beauty, as one of the important scenes in the play, "Explorer," by W. Somerset Maugham, and in which Lou Tellegen, the romantic star, appears, is laid in an African village. This village is being constructed on a part of the Lasky 10,000 acre ranch.

Metro Advance Schedule

Many Notable Subjects by Well Known Players Dated for Early Release.

Announcement of the Autumn offerings of the Metro Pictures Corporation contains a notable list of stars of the stage and screen in a series of pretentious feature productions during the month of September and October, the schedule for which is now complete. Emily Stevens is the first of the September stars. She will appear in "The Soul of a Woman," announced as a five-act play supremely contrived by Director Edwin Carewe of the B. A. Rolfe forces. This picture will be released on September 7.

Francis X. Bushman in "The Silent Voice," a Quality picture, will be released on September 13.

"The Silent Voice" will be followed by "The Better Man," the Rupert Hughes play produced on the speaking stage with Guy Bates Post, under the name of "The Bridge." The stars are Henry Kolker, well known to Broadway by his career on the legitimate stage, and Renee Kelly. This five-act feature has just been completed by Director John W. Noble, of the B. A. Rolfe company. "The Better Man" will be released on September 20.

George Bronson Howard's "An Enemy to Society," with Hamilton Revelle and Lois Meredith as the stars, will follow on September 20. This is a Columbia product in five reels.

Mary Miles Minter in "The Storks' Nest," a five-act picture, will be released in October. The play is now in preparation at the Rolfe studios with Edgar Nigh directing.

For Ethel Barrymore a new play by George Scarborough has been secured, and Miss Barrymore found the vehicle so much to her liking that she expressed a desire to present it later on the speaking stage. Edwin Carewe has already begun work upon its presentation.

The third week in October will see Olga Petrova in "My Madonna' 'and William Faversham in "One Million Dollars," to be followed by Edmund Breese in 'The Song of a Wage Slave," the second series of plays from poems which began with "The Shooting of Dan McGraw."

Booth Tarkington's "The Turmoil" will follow, and a special announcement concerning this picture is to be made later.

"JERRY AND THE GUNMAN" (Cub).

To have a rival for the hand of one's girl means trouble enough in ordinary circumstances; but when that rival is a six foot Westerner, carrying around a young arsenal, besides a reputation as a general bad man, one may expect almost anything to happen. That's one of the situations confronting "Jerry" in the latest Cub Comedy called "Jerry and the Gunman," to be released September on the Mutual program. Dead Shot Dick, for that is the name of the Westerner, wanted the coast clear for himself to the heart and hand of pretty Jessie, so he ruthlessly cast Jerry into the distant shrubbery.

Determined upon revenge Jerry prowled around until he found out that Dick had a big price hanging over his head. This reward Jerry set out to get—and he did get it. So Jerry was happy. But his joy was short lived, for the police took his reward away and, to add insult to injury, he was thrown into jail with the man he captured.

This briefly outlines the story of "Jerry and the Gunman." It is one of those rollicking, rapid fire farces of exciting happenings amid wild Western surroundings. It has a wealth of comedy situations which have cleverly been turned into surprises by excellent handling on the part of Director Fahrney. The Cub Company, headed by George Ovey, the funniest man in America, as "Jerry," plays the farce with a reckless abandon that will draw forth plenty of laughs.

"Jerry and the Gunman" is one of the best releases to come from the Horsley studios.

HOW MISS FENWICK SAVED THE DAY.

"Dear me," sighed pretty little Miss Fenwick during a conference with George Kleine and her director relative to the making of a scene in "The Woman Next Door." "There seems to be an awful lot of bother about a little scene showing me walk out of a stage door!"

"It's not so unimportant as you think," admonished the director. "Remember, that you're supposed to be a famous actress leaving the stage door of the theater where you are starring. This fellow Lake comes up to the door-keeper, tips him and asks that he take in his card. In your dressing room you refuse to see him and later you exit from the stage door with Lake in the background observing you intently. "And," added the director, "I'll be switched if I can think of a stage door in New York where we can get the sun and all the rest of it."

The blue eyes of the star of "The Song of Songs" widened with inspiration.

"Am I or am I not the leading woman of 'The Song of Songs' at the Eltinge theater?"

This was readily agreed.

"Then," continued Miss Fenwick, "why not use the Eltinge stage door? I am an actress in real life as well as in the film play and there's nothing like good local color."

The director blushed sufficiently to appease Miss Fenwick's wrath. "By Jove, you're right," he confessed. "I never thought of it."

So accordingly it was arranged to make the scene during

the last week of Miss Fenwick's engagement in "The Songs of Songs." A banner was made bearing her film-play name which replaced the correct one on the iron canopy of the theater. Crowds leaving an afternoon performance were taken, after which Miss Fenwick herself was photographed leaving the stage door just as she has done in real life since the opening of the Eltinge engagement.

There were other touches of "local color," too. The regular stage door attendant was used to go through the familiar action of taking the Johnnie's card (and any small change that might accompany) to the actress' maid. He did it like a seasoned film veteran, showing great familiarity with the role.

Another actor who did his share in creating this curious analogy but who is quite unconscious of the fact is Al. H. Woods, producer of "The Song of Songs." The camera caught him fairly while politely bowing Miss Fenwick into her car.

"GUARDING OLD GLORY" WELL ENDORSED.

"Guarding Old Glory" not only has the endorsements of the various government chiefs, but has the solid backing of the patriotic leagues throughout the country. The following letter from Col. Robert M. Thompson, executive chairman of the Navy League, shows the strength and value of the picture as a drawing card for exhibitors:

"New York, Aug. 23, 1915.

"Mr. F. O. Nielsen,
"Chicago, Ill.

"Dear Sir: I have seen your moving picture, 'Guarding Old Glory.' Every American should see this picture. It is interesting, instructive, and of immense value to the country. The Navy League will co-operate with you in every way to secure a wide publication for the picture. Yours very truly,

(Signed) "ROBERT M. THOMPSON,
"Executive Chairman."

KLEINE'S "THE WOMAN NEXT DOOR" BOOKS HEAVILY.

George Kleine's recently completed "The Woman Next Door," featuring Irene Fenwick, is booking heavily throughout the New York state territory as a result of the private showing for exhibitors at the Candler theater last week. Practically every house on Broadway from Greeley Square to Yonkers booked the attraction, the Kleine Offices granting only the usual territorial protection. The entire Marcus Loew and B. S. Moss Circuits, Shea's Hippodrome, the Strand theater, Hartford, Conn., along with representative houses in the principal cities of the East, booked the feature immediately after the showing.

AUGUST TO PRODUCE "THE CITY."

"The City," the well known drama which is to be produced as a motion picture by Edwin August for the F. Ray Comstock Photoplays Company, will be cast this week. Mr. August has made the statement that he prefers to handle motion picture stars than players from the legitimate stage in the pictures which he will produce for the Comstock company, and that he will choose an all star cast of well known screen favorites for "The City."

FIRST GRANDIN FEATURE ON G. F. PROGRAM SEPTEMBER 6.

After more than eight weeks' preparation, the first of a series of two-reel subjects, featuring Miss Ethel Grandin, will be released by George Kleine on the General Film program, commencing September 6th. "Her Secret" is the title of the first release, a vehicle especially chosen for Miss Grandin's entry into the licensed ranks. It is a drama conspicuous for the exceptionally clever work of the star and the splendid supporting company which surrounds her. "Her Secret" will be followed by "The Social Law," "A Woman's Mistake" and "The Mysterious Visitor" at weekly intervals.

Notes of the Trade.

DIRECTOR JOSEPH ADELMAN has finished a five-part feature, "A Continental Girl," for the Continental Photoplay Corporation, Germantown, Pa.

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Paul Gilmore, actor-manager, is now in California, where he is being featured in pictures by the Pathe-Balboa Company.

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The various branches of the Automatic Ticket Selling & Cash Register Company report a very active business, with many orders booked for immediate and Fall delivery of their new 1916 model. The new machine has several new safeguards against tampering with the tickets.

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The Sterling Camera & Film Company's five-part feature "The Game of Three," to be released Sept. 1st, is being quickly signed up by the state right exchange men throughout the country.

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Mr. H. S. Mandelbaum has assumed management of the Big Attraction Film Company, Cleveland, Ohio.

Mr. H. I. Garson, general manager of the Broadway Feature Film Company, Detroit, Mich., has secured "Silver Threads Among the Gold" and "The Magic Toy Maker" for Michigan. Both are K. & R. features.

• • •

Wright Huntington, stock manager, producer and actor, has closed his company at St. Paul, Indianapolis and other Western cities in which he operates, and has returned to New York. He has purchased a summer home in Connecticut, and after a rest of several weeks will begin operations as a motion picture producer. Mr. Huntington, after a course in technical training, will begin making pictures with his own company, appearing in some of the notable releases himself.

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"The Cry of the First Born," a three-reel story by Olga Printzlau Clark, is occupying the time of Norman MacDonald and his company of Universal players. The scene of the story is laid in Hawaii, which has called for the construction of a number of elaborate sets at Universal City. William Quinn, W. L. Roger, R. C. Ryles, Jack Curtis, Yona Landowska, Peggy Norris and Antrim Short appear in the leading roles.

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William F. Haddock, well known moving picture director of feature films, has placed his signature on a Gaumont contract to direct feature productions for that company. Mr. Haddock began work Wednesday, Aug. 11, at the Flushing, New York, studio.

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A recent addition to the stock company at the Reliance studios in Los Angeles is Clyde E. Hopkins, who has had a varied and successful career on the speaking stage.

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S. D. Pelzman of Universal fame, who handles the "Neptune's Daughter," "Williamson Submarine" and "Damon and Pythias" films, has returned from a two weeks' vacation spent at Newport and finds the field for feature films very good.

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Harold Entwhistle has completed a three-reel film entitled "The Surrender," by L. V. Jefferson of the Pacific Coast Scenario staff. Marie Walcamp, W. Marks, Seymour Zeliff, Helen Wright and Clarence Burton appear in the leading roles.

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Working on "The Code of the Mountains," Director Thornby took Mollie King and the company surrounding her to Lake Placid, N. Y., country to get the true mountain atmosphere. During the past winter in the same district "Hearts in Exile" was taken.

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Leon Kent is staging a three-reel story featuring Hobart Henley, entitled "The Tenor." The better to secure desired effects, a number of the scenes were taken in the Majestic theater at Los Angeles, where the company staged the second act from "Carmen." Gretchen Lederer, Carmen Phillips and Walter Belasco support Mr. Henley.

• • •

All the newsboys in Santa Barbara are film actors in the "Beauty" release entitled "Green Apples," in which Neva Gerber and Webster Campbell play the leading roles. "Green Apples" has to do with stolen fruits and aching "tummies" and a lot of pleasing romance. It will be released Tuesday, Aug. 31.

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Grace George's big stage success, "Carnival," which as a novel under the same name was one of the best sellers of its year, is to be Alice Brady's next vehicle in the World Film schedule of releases. It will be called "The Ballet Girl."

• • •

Thomas Walsh, assistant director of Universal Company, has joined the Quality Picture Company as assistant director to Mr. W. J. Bowman. Lee Smith, also of Universal, will act as Mr. Walsh's assistant.

• • •

Ruth Stonehouse, leading woman with Essanay, was a guest of the manager of the Vaudette theater, Springfield, Ill., Saturday, Aug. 14. She appeared on the stage both afternoon and evening after the showing of the three-reel drama, "When My Lady Smiles," in which Miss Stonehouse stars. She made a short speech to the children and gave sound advice to girls' ambitious to get into motion picture work.

• • •

Hobart Bosworth and his company of Universal feature players are working on another big four-reel feature release entitled "Big Bill Brent," in which Mr. Bosworth is cast for the leading role. The scenario for this production was written for Mr. Bosworth himself from the story by Ronald Bradbury.

• • •

Miss Margaret Snow has been ill at her home in Hollywood for the past few weeks. Her condition was so serious that an operation was necessary. This will keep her out of "Pennington's Choice," a five-reel production that is now being produced. Miss Helen Wolcott, formerly of the Bosworth Company, will play the leading role.

• • •

Cecil Owen, who has been associated with Harry Webster in Chicago, has retired to New York. Mr. Owen is to be associated with the newly formed Municipal Motion Picture Company which is to operate in Waterville, N. Y. He will have charge of a special department devoted to the making of two-reel comedies.

E. J. LeSaint and his company of feature players have returned from a short stay in the back country near Los Angeles and are again busy with the production of a filmization of Peter B. Kyne's "The Long Chance," picturized by Harvey Gates especially to meet the requirements of the Broadway star, Frank Keenan, who is being starred in the leading role. Stella Razeto plays opposite him with Blaising, Church, Newman, Merrill, Benson and Miss Boughton supporting. The film will shortly be released.

* * *

In "The Divine Decree," a two-part "Flying A" drama, released Monday, Aug. 30. Winifred Greenwood and Edward Coxen, under Henry Otto's direction, play the leading roles.

* * *

Jerold Hevener, formerly with Lubin, Scarlet, Mittenthal Brothers and Colonial, has joined the Wizard Film Corporation as a director of a company which will make comedies featuring well known comedy stars. Mr. Hevener has already finished one picture, "The Crazy Clock Maker," in which Sliding Billy Watson played the lead, supported by Betty Holton, Mabel Paige, Beatrice Miller, Nan Egleson, Myrtle Gilbert, Ray Ford, Myra Brooke, Bab Hardy, Billy Bowers, Charlie Ritchie, Clay Grant, Hod Weston and Walter Schimpf. He is now making a second picture featuring Ed Lee Wrothe. Betty Holton, Alma Mamay, Billy Bletcher and Billy Rouge have been engaged to play regularly with Mr. Hevener.

* * *

The K. & R. Film Company's production, "The Magic Toy Maker," featuring Charles T. Aldrich, was shown in a private projection room of the Celebrated Players Film Company in Chicago by R. R. Roberts and the Celebrated Players Company immediately bid for Illinois, Indiana and Wisconsin.

* * *

In "Drawing the Line," a two reel "Flying A" drama released August 23, Miss Vivian Rich gives an excellent characterization of a young woman who has lost her power of vision. Constant sewing is supposed to have ruined the young girl's eyes. The scene of the film is full of pathos.

* * *

Owing to the political situation of the United States and its relations to the other powers of the world, Isadore Bernstein, general director of the Equitable company, has decided not to produce "Madame Mystery," a photodrama written by Marc Edmund Jones for Kathryn Osterman. Instead, Miss Osterman will play the lead in "The Bludgeon," a screen version of the play by Paul Armstrong.

* * *

Violet Radcliffe forsakes the role of villain in "The Little Cupids," the latest Majestic kid comedy to be put before the camera. Little Violet becomes very much of a cupid in this photoplay. Carmen De Hue and Georgie Stone, the well-known juvenile "leading" man and woman, appear in the play.

* * *

Augustus Phillips, for the first time in his career, plays a "heavy" in the Lee Arthur Edison feature, "June Friday." That, however, is not his first time as a downright mean cuss, theatrically speaking, as some of his best hits on the speaking stage were playing that not well spoken type of gentleman. He does most convincing work in "June Friday."

* * *

Miss Mary Lawton, whose splendid work in George Bernard Shaw's "Philanderer" at the New theater won the praise of critics and public, has been secured by the Frohman Amusement Corporation to play the part of the wife in "John Glayde's Honor" in which C. Aubrey Smith is to be starred. This is Miss Lawton's first screen work and Director George Irving expects that her splendid dramatic method will lend itself to the picture play with more than usual force.

* * *

Some powerful scenes are presented in the Reliance production, "Farewell to Thee." The title is derived from a translation of the Hawaiian song "Aloha Oe." The native wife is played by Bessie Buskirk. Lucille Younge is the adventuress, while Alberta Lee is a witch. Ray Myers wrote the scenario and directed the production.

* * *

Lillian Drew has joined Joseph Byron Totten and his Eastern Company of Essanay players taking special photoplays requiring a setting along the Atlantic coast. Miss Drew is expected to remain with the Eastern Company until its return to Chicago in the fall, playing leading character roles.

* * *

Robust George Siegmann, who was recently injured in an automobile accident, has returned to the Reliance-Majestic studio in the best of physical condition. He has resumed his duties of producer and is now engaged on his second Majestic picture, "Hearts and Flowers," with Francelia Billington, W. E. Lawrence, Walter Long, and Howard Gaye as his principal players.

* * *

Mary Anderson, one of the younger players of the Vitagraph Company, who has been making rapid advancement as a member of the parent company at Flatbush, has been assigned to play leads with the Western Vitagraph Company at Santa Monica, Cal., under the direction of Rollin S. Sturgeon. Miss Anderson was born in Brooklyn on June 28, 1897. She first began work for the Vitagraph Company during her school vacation. In sending Miss Anderson to the coast the Vitagraph will add materially to the strength of an already efficient company of players.

* * *

Hobart Henley has written a photoplay called "The Man in the Chair." It is being directed by a new man, Leon Kent."

* * *

A complete Indian and Mexican village is being constructed at the San Fernando Valley in California, where scenes for "Blood Will Tell," the Griffith feature, starring Douglas Fairbanks, will be filmed. From present indications, Douglas Fairbanks will be a hit when his first picture is shown. He has adapted himself to the technique of the silent drama and goes into his scenes like a veteran film actor. Studio folks admire him greatly for his genial and democratic disposition.

Picture Theaters Projected.

CARBONDALE, ILL.—R. Z. Gill, Murphysboro, Ill., is preparing plans for a one-story moving picture theater, 75 by 100 feet, to be erected here in the near future.

CHICAGO, ILL.—Theodore O. Weiss, 1136 Wilson avenue, will build a one-story rear addition to his moving picture theater, to cost $40,000.

BRUCEVILLE, IND.—A new moving picture theater has been opened here by F. M. Osborn, with seating capacity for about 350 persons.

DUNKIRK, IND.—B. A. Radabaugh has disposed of his interest in the Star theater to John McAllister of East Liverpool, O.

NORTH VERNON, IND.—F. W. Myers is planning to open a new airdome here.

ROCKPORT, IND.—The Bryan theater has been remodeled and the seats rearranged.

SOUTH BEND, IND.—Extensive alterations are being made to the Majestic theater here.

SULLIVAN, IND.—A store building is being equipped by E. T. Allen for the purpose of exhibiting moving pictures.

WHITELAND, IND.—T. O. Ballard is erecting a new airdome.

WHITESTOWN, IND.—Isaac Brown and G. H. Summit will convert a hall building into a modern moving picture theater.

ELDORA, IA.—The Grand theater has been purchased by W. S. Porter.

WEBSTER CITY, IA.—A. C. Schunneman has made extensive improvements to his Isis theater and has increased the seating capacity to 500.

WINTERSET, IA.—The Majestic theater has been taken over by R. C. Goshorn.

HOPKINSVILLE, KY'—The Princess theater has been purchased by the Crescent Amusement Company of Nashville, Tenn.

JONESBORO, LA.—A new airdome has been opened by J. G. Burnside.

MIDDLEBORO, MASS.—The Park is the name of a new moving picture theater opened here. It cost approximately $65,000.

ECORSE, MICH.—Work on the construction of the Temple theater for Pearce Bros. is nearing completion.

DETROIT, MICH.—LaDue & Rahles, 1201 Kresge building, are preparing plans for a two-story addition, 60 by 140 feet, and other alterations to a moving picture theater located here.

DETROIT, MICH.—F. F. Swirsky and C. N. Agree, 221 Broadway Market building, are preparing plans for a two-story moving picture theater and store building, 50 by 100 feet.

DETROIT, MICH.—The contract for the remodeling of the Globe theater has been awarded to Frank Farrington Co. The seating capacity will be increased to 10,000. The improvements will involve an outlay of about $12,000.

PAINESDALE, MICH.—Painesdale Lodge, I. O. O. F., are planning to erect a two-story moving picture theater and lodge building, 35 by 100 feet.

SAULT STE MARIE, MICH.—The interior of the Bijou theater is being redecorated and the seating capacity increased.

WYANDOTTE, MICH.—Rice Construction Company has been awarded the contract for the erection of a two-story moving picture theater, 36 by 160 feet, for the Lincoln Theater Co.

FAIRBURY, NEB.—A Chicago syndicate is planning to erect a two-story moving picture theater, to cost approximately $65,000.

TRENTON, N. J.—Fisher & Kessler are having plans prepared for a 1½-story moving picture theater, 45 by 125 feet, to cost $15,000.

CORONA, L. I., N. Y.—S. Gallucci is planning to erect a moving picture theater, one story high, 50 by 100 feet, to cost $12,000.

YALE, N. D.—D. M. Kramer will erect a two-story moving picture theater, 50 by 120 feet, to cost $10,000.

RAVENNA, O.—H. W. Riddle is planning to build early next spring a three-story moving picture theater, 46 by 100 feet, to cost $60,000.

SEBRING, O.—Smith Amusement Co., Alliance, O., has let the contract for the remodeling of their moving picture theater, to cost $8,000.

GRANT'S PASS, ORE.—The Gaity Company has taken over the interest of A. A. Miller in the Bijou theater.

CATASAUQUA, PA.—John G. Sacks will build a one-story addition, 20 by 72 feet, to his moving picture theater, to cost $5,000. Other improvements will also be made to the house.

CHATTANOOGA, TENN.—The Signal Amusement Company has been incorporated with a capital of $5,000 for the purpose of erecting a new moving picture theater.

LENORE ULRICH IN CAPITAL PUNISHMENT

AUG 18TH

STRIKINGLY TENSE, ACUTE IN ITS VIVID ACTION AND PULSATING WITH THE SPIRIT WHICH RECENT EVENTS HAVE BROUGHT TO PUBLIC ATTENTION.

• A POWERFUL DRAMA •

SHOWING THE INJUSTICE OF PUTTING A MAN TO DEATH ON CIRCUMSTANTIAL OR UNCOLLABORATED EVIDENCE.

BOOK THIS GREAT 3 REELER •

BETTY HARTE IN NANCY OF STONY ISLE

A THRILLING STORY OF THE SEA

SEPT. 1ST

RALPH STUART IN "THE KICK OUT"

SIR J. FORBES ROBERTSON IN "HAMLET"

ALICE BRADY DAUGHTER OF WM. A. BRADY IN "THE CUP OF CHANCE"

THE "TIDES OF TIME" FROM POE'S "CONQUEROR WORM" RANKS AMONG THE GREAT DRAMAS

MARY NASH THE CHARMING BROADWAY STAR

BOOK THIS FOR A WINNER

"YOU CAN'T BEAT IT"

STAR THREE EVERY OTHER

GENERAL FILM COMPANY

Knickerbocker

NEW

FLORENCE ROCKWELL

SEPT 15TH

THE NOTED LEGITIMATE STAGE STAR WILL APPEAR

IN

HER SECRET

A DRAMA IN THREE PARTS

PRODUCED BY

TANNER·E·V·TAYLOR

BECAUSE OF ILLNESS ON THE PART OF MISS ROCKWELL IT WAS NECESSARY TO POSTPONE THIS RELEASE FROM SEPT. 1ST THE ORIGINAL DATE SET FOR HER INITIAL APPEARANCE ON THE SCREEN.

REELERS

EDNESDAY ON

EGULAR PROGRAM

SPECIAL ARTISTIC ONES, THREES AND SIXES

Star Features

ORK

Trade News of the Week

Urges Getting Together

President Fred. J. Herrington of National Exhibitors in Letter to Picture Men Says Personal Differences Should Be Set Aside—Keystone Censors Open Office in Pittsburgh—Many New Theaters and Improvements in Western Pennsylvania.

FRED J. HERRINGTON, the newly-elected president of the Motion Picture Exhibitors' League of America, who recently arrived in his home city of Pittsburgh from the convention, states that while away he visited many cities and noticed many things that were of vital importance to the motion picture men. His observations are summed up in the following letters to the Exhibitors:

To the Exhibitors:

On my way to and from the National Convention held at San Francisco, I saw many things that were of vital importance to the motion picture interests in general and to the exhibitor in particular. Following are a few of the evils that confront the exhibitors:

First—The showing of motion pictures in cafes and saloons.

Second—Motion pictures in department stores.

Third—Censorship in its drastic form, state, city and town.

Where these evils exist is where the exhibitors are inactive or have no form of organization. Divided, as they are, they become easy prey for all sorts of reformers, political and otherwise, and many of the degraders of our business could be exposed or set aside if we were only organized. Therefore, I appeal to you as men to get together, and I want to say that as National President I am at your command. So set aside your little personal differences; get together and meet the common enemy.

FRED J. HERRINGTON,
President M. P. E. L. of America.

CENSOR OFFICE IN PITTSBURGH.

A local office of the Pennsylvania State Board of Censors has been established in the Vandergrift building on Fourth avenue, Pittsburgh, in order that violators of laws pertaining to motion pictures may be apprehended and punished. Joseph A. Berrier, chief clerk of the Board of Censors, is in the city getting the work under way and has engaged Miss Florence Wrenshall, of Washington, Pa., who announces that she will soon have a corps of inspectors in working order.

NEW THEATER FOR PITTSBURGH.

A plot of ground measuring 60x93 feet, at 1712 and 1718 Centre avenue, Pittsburgh, has been purchased by B. Weiss, president of the Enterprise Amusement Company, which operates the Victoria theater at Centre avenue and the Rex in East Liberty. The old buildings on this site will be razed and replaced with a moving picture and vaudeville theater as soon as the present leases expire. It is intended that this theater shall be one of the finest in this district.

Mark Browarsky, manager of the company, states that the new house will have a capacity of 1,000 seats and will be one of the finest in the city. The present lease on the Victoria theater expires in eighteen months and it is the intention to abandon that house.

OUTING OF THEATER EMPLOYES

The biggest event from a social standpoint ever participated in by one concern in the motion picture business, and one that will be long and pleasantly remembered, was the outing of the various employes of the Rowland & Clark theaters, given by General Manager Donovan, in Miller's woods, out the Harmony car line, on Sunday, August 15.

FIRE DAMAGES ROYAL.

Fire did $300 damage to the Royal Motion Picture theater at 4411 Butler street, last week, when a film exploded and the flames communicated to the woodwork in the operator's balcony. L. A. Farris, the operator, received burned hands in trying to extinguish the fire, which is thought to have been started through the carbons in the lamp breaking and dropping on some film pieces on the floor. The house was nearly filled with people, but all escaped.

NEW HOUSE FOR WASHINGTON.

M. Conners has added the latest addition to the motion picture business in Washington, Pa., by opening a fine new house on the corner of Main and Chestnut streets. This house is up-to-date in every way and is one of the finest in the city.

NO FILM IN PASSENGER CARS.

Hereafter no films will be allowed in passenger cars on railroads in Pennsylvania. They must be checked as baggage and be forwarded in the baggage car. The new arrangement will prove a source of great inconvenience to exhibitors.

LAWFORD TO MANAGE MORGAN.

Announcement was made this week that C. W. Lawford, who for the past year has been manager of the new $110,000 Bradford theater at Bradford, Pa., has been engaged as manager for the Morgan Grand in Sharon, Pa., for the coming season, succeeding Harry L. Winslow. Lessee John J. Murray, who controls the Warren (Ohio) Opera house, as well as the Morgan Grand, closed negotiations with Mr. Lawford this week, and in securing him will have the services of one of the best known theatrical men in this section.

Manager Lawford formerly had charge of the Reis Circuit's theaters in Elmira, N. Y.; Erie, Columbia and New Castle, Pa.; Lancaster, Ohio; Jamestown, N. Y., and lastly, Bradford, Pa

SARVER WILL ENLARGE COLONIAL.

John H. Sarver, proprietor of the Colonial theater in Braddock, near Pittsburgh, Pa., announces that he expects to enlarge his house this fall, increasing the capacity of the theater by 200 seats. H also states that his new Colonial theate in Swissvale, which was opened in Jun is doing an encouraging volume of busi ness.

$100,000 HOUSE FOR PITTSBURGH

A building permit has been issued t the East Liberty theater company o Pittsburgh, Pa., for a one-story brick an steel theater, at Penn avenue and Penn sylvania railroad, to cost $100,000.

PITTSBURGH NOTES.

The Bellevue theater has installed tw new motor-driven Simplex machines, alsc a Martin rotary converter.

The Star theater in Monessen, Pa. owned by W. A. McShaffrey, is being reno vated and remodeled, preparatory to re opening it this week.

In order to make a number of improvements which will make the theater one of the most up to date in the Shenango Valley, the Thomas, in Sharon, Pa., has been closed. Included in the changes to be made are new machines and a new screen.

While the M. H. Blackwell Feature Distributors have been doing business in Pittsburgh for the past month, Manager Fay announces the opening of the office, as this week marks the release of the first new subject, those handled heretofore having been confined exclusively to the list of subjects formerly handled by A. A. Weiland and which were purchased by the Blackwell exchange seven weeks ago.

Mr. Mishler of the Mishler theater, in Altoona, Pa., recently visited New York and while there studied the picture situation, and upon his return announced that he had been very favorably impressed and that within the next few weks he would change the policy of his theater, changing it from vaudeville to motion pictures.

Manager H. G. Brown, of the Star theater in Mercer, Pa., closed this house last week for the purpose of renovating, remodeling and adding of new equipment. Two new Power 6-A machines and a Mirroroide screen will be important improvements. This house seats 1,000 people, and when it is reopened in September a policy of high-class feature pictures, with changes daily, will be instituted.

M. Janicki is building a moving picture theater at Ingram, near Pittsburgh, Pa., to be opened in the near future.

Ike Berney, who is the lessee and manager of the Pastime in Lewistown, Pa., has taken a lease on the Opera House in this city, and is thoroughly remodeling it. When finished it will be devoted exclusively to a feature program. It will be known in future as The Temple.

The new motion picture theater which is rapidly nearing completion in Burrgettstown, Pa., is owned by Henry Tenneyson.

Ludwig Hommel & Company, at 423 First avenue, Pittsburgh, have again increased the size of their office and showroom.

The Luna theater at Mt. Union, Pa., has discontinued its vaudeville policy and is running a straight picture program.

James Steele has returned to the Smoky City after spending a week at the Paramount offices in New York.

JAMES STEELE RETURNS.

James Steele, president of the Famous Players Film Service and vice-president of the Paramount Pictures Corporation of Pittsburgh, Cincinnati and Chicago, has returned to his home in Pittsburgh after a four weeks' auto tour, which covered 11 states. Mr. Steele himself drove his machine the entire distance, 2,500 miles, and although the roads were bad not an accident was encountered. He was accompanied by his wife and two sons.

IN SMOKY CITY CIRCLES.

An attractive moving picture theater is under course of construction at Ambridge, Pa., and will be completed within the next six weeks. The venture is being financed by M. Goldstein, a merchant of that place. The house will have a seating capacity of 600 and will be equipped in an up-to-date manner throughout.

The Bellevue Cameraphone, Lincoln Avenue, near Rogers, recently added to the Rowland & Clark chain of theaters, has been rechristened The Bellevue. "The Ordeal" and "East Lynne," both owned by the Liberty Film Renting Company, were attractions shown lately with great success Manager Kirsch states. Architects are now working on plans for remodeling the house. An attractive new front will be put in, the entire building will be redecorated and a new heating system will be installed.

E. G. Kellet, who formerly owned and operated the Princess theater, at Canonsburg, Pa., has been engaged as special representative of the Grelle Feature Film Co. He is now on his initial trip on the main line east of Harrisburg and the surrounding territory.

The Weiland Film Company, 115 Fourth Avenue, is in a particularly strong position to meet the ever-growing want for Chaplin films. This concern has about forty subjects on hand, many of which are two-reelers, and they also have quite a number of duplicate prints.

The Somerset Opera House, Somerset, Pa., recently leased by C. B. Pascoe, has been remodeled and redecorated in a pleasing manner. Mr. Pascoe, who is a well-known exhibitor and operates a chain of houses in West Virginia, has opened his newly acquired theater and is offering a high-class program of features daily.

E. C. Rockwell, manager of the Pittsburgh Metropolitan Booking Offices, is attending the Mid-West Theatrical Men's Convention in Chicago, August 12 to 14. While there he will probably secure some new film features for the local office.

INDIANA EXCHANGE FOR PATHE

By Indiana Trade News Service.

The Pathe Exchange, Incorporated, has opened a new branch office in the Willoughby Building, Indianapolis. The exchange rooms make one of the best equipped suites in the city for exchange purposes. In the same building are the Empress Film Company, Blache Feature Service and the World Film Corporation exchanges. J. C. Lytle, who has been the Indianapolis representative of the Pathe company since January 1, is the local manager. The company has placed C. E. Edwards, traveling director of exchanges, in Indianapolis to assist in organizing the office. He will be here for about ten days. The company expects to put two men on the road in Indiana.

This is the first branch office to be opened by the Pathe company since it was incorporated, as all the present exchanges of the company were already established as Eclectic exchanges when taken over by the Pathe company.

CHAPLIN LICKING RUM DEMON.

Motion pictures seem to be a foe of the liquor traffic as evidenced by statements of saloonkeepers at Hammond and West Hammond, Ind., who are complaining that business is going from bad to worse, despite the fact that the railroads and industries are taking their men back. "If you want to know who is hurting the saloons worse than any other man," said one saloonkeeper, "I can name him for you. He is Charley Chaplin."

FAMILY THEATER SURE ENOUGH

David Butts, owner of the Pastime theater, Carbon, Ind., besides managing the house, runs the gasoline engine that generates current for the picture machine. Mrs. Butts sells tickets and is cashier. Orvill runs the player piano when the other son, Arthur, is not present. Ira, a third son, plays the drums. Miss Waneta, the youngest daughter, takes tickets. The house is popular.

NEWS NOTES FROM INDIANA.

A new theater being built in Topeka, Ind., will seat 250.

O. J. Lambiotte has sold his theater, the Joy, to T. W. Dees of Browns Valley, Ind. The Joy is one of the most popular houses in Crawfordsville. Mr. Lambiotte may go to Louisville, where he said he had been offered the management of one of the largest houses in the city.

The Buschman-Traub Company, Indianapolis, has incorporated with $5,000 capital stock to operate moving picture shows; directors, F. W. Buschmann, C. R. Traub and S. K. Ruick.

Stockholders of the Jefferson Theater Company, Goshen, Ind., have lost practically all they invested. The theater was built in 1905 at a cost of $50,000. It burned in 1906 and was rebuilt at a cost of about $70,000 and before it was completed a mortgage of $30,000 was given the Elkhart Trust Company, which foreclosed in 1914. A few days ago the Trust company sold the property to Charles J. Allardt of South Bend for between $30,000 and $35,000. Mr. Allardt will run pictures and vaudeville, making the house a continuous performance house.

The theaters in Logansport, Ind., have been open two Sundays in succession, with the opposition making threats they will be stopped, but taking no action in the form of affidavits to stop them. There seems to be disagreement among the antis as to who shall sign the affidavits. It seems to be unanimously agreed that Dr. Charles Nelson will do it, and Dr. Nelson says he will "in due time."

The Wonderland theater, Clinton, is to give a ten-cent picture one night a week to test out sentiment on the price question.

Wallace Sawyer, proprietor of the Grand, Bluffton, Ind., has leased the E. S. Walmer room at Bluffton and will open a picture show about September 10. Messrs. Smith & Tangemann plan to continue operation of the Grand after Mr. Sawyer's lease expires.

Perry W. Horton, musical director and one of the owners of the Airdome at Rensselaer, Ind., was married Sunday to Leone Witham Cowger of Ft. Wayne. They will live in Rensselaer.

E. R. Fuller has sold his picture house at Summittville, Ind., to J. O. Mallen.

The Crystal theater, Columbus, Ind., is to be remodeled. The Knights of Pythias lodge has let the contract for the improvement. The remodeled house will have a seating capacity of 800.

Mayor Johnson of Gary, Ind., the steel city on the sands near Chicago, is to conduct his campaign for nomination on the Republican ticket for Governor of Indiana with moving pictures.

In a name contest at Burnettsville, Ind., William Duffey won the $5 prize for a theater name with "The Cosmo." He explains that the little theater is a place "to see the world." Manager A. J. Perigo is well pleased. He will give a ten cent show once a week.

The Jefferson School, Gary, Ind., has installed a picture machine as part of the school equipment.

The Colonial, Vincennes, under the management of Bruce Kixmiller and Harry Mitchell, is undergoing extensive repairs. A balcony to seat 200 is being added. Vaudeville will be run in addition to pictures.

Newlin and Wicker of the Star theater, Carmel, Ind., are to have charge of the public square shows to be given every Wednesday night.

Manager Matthews of the Airdome, Monticello, Ind., is trying to make a feature night for auto parties of every Friday, but wet weather has stepped in regularly. Fortunately for Matthews he has the local opera house and always gets a gate, whatever the weather.

John Dumbauld has released the rooms occupied by the Princess and Empress theaters to T. Guy Perfect, Huntington, Ind., manager of the Huntington Motion Picture Company. The lease is for five years.

Richard Harding Davis' "The Lost House" was the opening attraction at the Star, Edgar Allen's new theater in Sullivan, Ind. Mr. Allen will make a specialty of Saturday matinees, using high priced films, appealing to the farm population.

The Goshen Amusement Company, South Bend, Ind., has been incorporated with $1,500 capital stock. The directors are Charles J. Allardt, S. H. Miller and George Harrop. The company will operate the Jefferson theater, recently bought by Mr. Allardt.

John Thomas will take possession of the Irving theater, 5507 East Washington street, Indianapolis. Thomas leased from O. M. Moore.

SCREEN SUBMERGING STAGE.

Moving Picture Houses in Kansas City Displacing the Spoken Drama—Only Two Straight Legitimate Houses Now Remaining.

MOVING pictures are rapidly usurping the stage in Kansas City. The Shubert theater and the Auditorium are the only theaters that will play dramas this season. The Auditorium has a stock company. The Century theater, which usually opens the first of September with burlesque, has made no announcement, and it is thought Joe Donnegan will continue to show moving pictures there this winter, as they have proved profitable. The Grand will open September 1 with feature photoplays. The vaudeville entertainers have been replaced at the German village at Electric park by feature moving pictures. The Hippodrome is now in bankruptcy, and no announcement has been made of an opening this season. The Empress, under the management of the Martin-Estes Film Company of Chicago, has proved so good as a moving picture show that the company will continue to show pictures instead of the popular priced vaudeville shows. The Globe and Orpheum will open with vaudeville and moving pictures this fall. All the other theaters in the city are moving pictures, about 300 strong.

STATE NORMAL TO USE FILMS.

The moving picture will become an instructor in the Kansas State Manual Training Normal at Pittsburg, Kan., at the beginning of the fall term next month. Every week films will be used by the entire student body for a class, it is expected. The Normal already owns a fine machine. Educational films will predominate in the programs which will be given, but there will be other pictures to amuse and entertain. The shows will be free to the students and the public.

Pictures also will be used in the Normal extension work. Slides are being prepared and used in extension work by means of a simple projectoscope.

GIVES CHILDREN A HOLIDAY.

Balie P. Waggener of Atchison, Kan., who was 68 years old July 17, leased every moving picture theater in his city for the entire day and invited all the children from the surrounding country to make themselves at home. Throughout the day the children kept coming.

Detroit Under New Rules

Annual License Fee Reduced from $50 to $25, But Exhibitors Must Install Fire Alarm Boxes—Fire Marshal Bans Theater Front Cloth Advertising Signs—Goldstein to Have Seven Houses.

THE minor exhibitors of Detroit are working under new rules and regulations. One ordinance recently passed by the common council has reduced the annual license fee from $50 to $25. Another ordinance makes it compulsory for all minor theaters to install fire alarm boxes, the cost of which to maintain is $25 per year. The exhibitor is really nothing ahead, because what he saves by one ordinance he has to pay out the other way. Those minor theaters who already had installed the fire alarm boxes will save the cost of installation. The credit for reducing the license fee goes to Peter J. Jeup, former president of the Detroit Motion Picture Exhibitors' League, and part owner of the Luna theater. For years the minor exhibitors have been installing fire alarm boxes and paying the $25 annually, although there was no ordinance covering it. Mr. Jeup refused to pay this year and made a test case of the matter, which was taken into court. A decision favorable to Mr. Jeup and the minor exhibitors was rendered. The fire alarm backers got busy immediately and were behind an ordinance compelling the installation of fire alarm boxes. The councilmen were induced to vote yes on the measure on the argument of fire prevention.

Now the exhibitors are confronted with the proposition of eliminating all cloth advertising signs from in front of their theaters under penalty of the state fire marshal's ruling. It will mean that they will have to remove all cloth signs of any description, and in many instances will put exhibitors to a lot of expense in remodeling their fronts, building new frames, etc. As for the exchange men, some of them will lose considerable money, as most of them have considerable cloth stock on hand, which will be a total loss. One exchange man told the writer that he had a stock of more than $20,000 cloth signs. The exhibitors held a meeting Aug. 17, and it is likely the matter will be taken into court, to find out whether or not it is constitutional for the state fire marshal to make such a ruling and enforce it. The annual inspection of motion picture theaters starts Sept. 10, and Detroit is the first town on the list. The exhibitors will endeavor to get some action before that time, otherwise the state fire marshal's deputies will endeavor to carry out the new requirements.

FASHION SHOW DRAWS CROWDS.

The Fashion Show at the Washington theater, Detroit, in conjunction with the regular film feature, the week of Aug. 15, proved such a drawing card that on several nights it was necessary to close the box office and absolutely refuse admission on the second show. All records for the Washington for attendance were broken during the week. Manager Starr arranged the stage to suit the occasion, the scene representing that of a high-class ready-to-wear shop. Living models walked back and forth, showing everything new in outer garments, to the accompaniment of well-selected music. It was the first style show of its kind ever held in Detroit. It was so successful there will be more each year. Even the merchants who collaborated with the theater in putting on the show reported that it brought them additional business.

CAILLE BROTHERS BUSY.

Caille Brothers, of Detroit, are being flooded with responses to their double page advertisement in last week's issue of The Moving Picture World. As noted, this concern manufactures electric ticket sellers, ticket choppers, ticket boxes, ticket theater records and other theater ticket devices. They have been installed in the Majestic and other new theaters in Detroit and Michigan, and have proved highly satisfactory.

LONG CONTRACTS IN DISFAVOR.

After an interview with several of the leading exhibitors in Detroit, the writer is fully convinced that the tendency of the exhibitors is not to tie up for a definite period for first-run pictures. One exhibitor put it this way: "Why should we sign up with one producing company? The business is too uncertain. There are too many changes. Consolidations take place overnight. New concerns are bringing out features that give promise of better things. If you tie up with one company you may get a class of pictures later that are not suited to your house, or you may see something you like better. If there were only a few producing companies, and the exhibitor was sure there wouldn't be any more and that these few were absolutely certain to remain in business, then there would be some justification for signing one by contract. But the uncertainty of the business makes us believe that it is better to book features from week to week and get the best we can for the money, even though we do have to pay a little more than we would were we signed up by contract with only one house." This statement refers to houses that are downtown and that play a feature an entire week.

GOLDSTEIN TO HAVE SEVEN HOUSES.

Harry Goldstein, formerly connected with the Majestic building, Detroit, and who is behind a project to build a theater at Grand River and Sixth streets, to be called the Astor, told the Moving Picture World representative that he had plans under way for three more theaters in Detroit, that he had practically closed for the property, and that he would build a total of seven theaters in Detroit to be devoted exclusively to motion pictures.

"I will announce something before the end of the month on these new theaters, and when some of the locations are made known they will open the eyes of many," said Mr. Goldstein. "All of them will be built amphitheater style and will have large seating capacities. I also will have a theater outside of Detroit. You can say positively the new Astor will be built. We will get possession of the property as soon as the baking company moves into its new building. We will use the present walls, thus saving about $50,000."

WOODWARD OPEN 15 HOURS DAILY.

The Woodward, Woodward avenue, near the Campus Martius, Detroit, owned by the Henry S. Koppin Company, is the only moving picture theater in Michigan which opens its doors at 8 o'clock in the morning. Shows are continuous until 11 at night, which means that the house is closed only nine hours out of each day. An admission price of five cents is charged.

CAILLE & GUTHARD IN METRO.

A. Arthur Caille and Henry J. Guthard have purchased the stock of Charles M. Davie in the Michigan Company of the Metro Film Corporation, which gives them 50 per cent. interest. It is their intention to move from the Equity building to larger quarters, probably on Jefferson avenue. It is not announced who will be placed in charge, although a well-known manager now connected with one of the Detroit exchanges has been mentioned for the place. Messrs. Caille and Guthard are large stockholders and officers of the Majestic theater, and also own the Fine Arts theater, which they recently acquired. Mr. Caille is also president of the Maxine Theater Company and is a member of the firm of Caille Brothers, makers of Caille theater ticket devices.

DETROIT EXPECTS BIG SEASON.

There is every reason to believe that the coming fall and winter seasons are going to be the best in the history of the motion picture industry so far as Detroit is concerned. Business right now is far ahead of last year, despite the numerous people who are at outside summer resorts for the season and the thousands taking their annual vacations. There will be some new theaters in operation by fall, but a number of small ones built in the early days of the industry will discontinue, and with the increase in population it cannot be said that the total seating capacity in proportion to the city's population will be any greater. Detroit is unquestionably today one of the best moving picture towns in the United States.

DETROIT NOTES.

Abe E. Siegel, manager of the Detroit office of the Fox Film Corporation, was married on Sunday, August 15, to Miss Lena S. Levy, of Philadelphia. After a honeymoon trip to New York, Atlantic City and Washington, Mr. and Mrs. Siegel have returned to Detroit.

H. M. Hoffman of the Universal Company was in Detroit on August 13th.

C. W. Masterman, for the past three years associated with A. J. Gilligham theaters in Grand Rapids, has come to Detroit to manage the Empire theater, also owned by Mr. Gilligham. Mr. Masterman succeeds H. W. Smith, who resigned to became manager of the Grand Circus theater, owned by A. W. Blankmeyer. Mr. Masterman recently spent six weeks in the East for the purpose of getting new ideas.

MICHIGAN THEATER DOINGS.

E. M. Brown, of Grand Rapids, Mich., will at once commence the erection of a new theater on Stocking avenue. It will be 40 by 90 feet, one story high, of brick construction, seating 500. The architect is Pierre Lindhout. Contracts have been let for the remodeling of the Empress theater, Muskegon, Mich., which will double the capacity of the house. Three thousand dollars will be spent in remodeling the Columbia theater, Grand Rapids, one of the improvements to be a steel ceiling. August Kleist and Son (A. J. Kleist), of Pontiac, Mich., proprietors of the Howland and Eagle theaters, have taken an option on property on South Saginaw street for a period of sixty days. If the deal goes through the present building on the property will be replaced by a three-story substantial brick structure with a theater in the rear and stores in front. Architects Ladue & Rahles are preparing plans for a brick and terra cotta theater building to be erected in Pontiac. Col. W. S. Butterfield has leased the new Franklin theater in Saginaw for motion pictures. He is also having improvements made to the Jeffers and Bijou theaters in Saginaw, which he controls.

MICHIGAN SHORT NOTES.

The new Cooper street school building in Jackson will be the first in that city to be equipped for using motion pictures. If the plan is a success it will be extended to all the other schools in Jackson.

Bert C. Whitney, of Detroit, has succeeded E. R. Smith as manager of the Post theater at Battle Creek.

The Isis Theater Company, of Grand Rapids, which will erect the new Isis, at Monroe and Crescent avenues, in that

ity, has been incorporated with capital tock of $45,000. The incorporators are ohn W. Goodspeed and George C. and Villiam S. Nichols.

H. E. Rehfield, who recently sold the aldwell theater, at St. Joseph, has purhased the Stadium theater, at Eighteenth treet and Blue Island avenue, in Chiago.

Edward Winkelmeyer, of Beacon Hill, who has been operating a motion picture how at the Beacon Hill school, has purhased a tent and will operate under anvas.

The addition to the Vaudette, at Nashille, which increases the seating capacty by 250, and adds a stage for vaudeille, has been completed and the house eopened.

The Eagle theater is the new name of what was the Star, in Hancock, Charles A. Schwarz having taken a lease and reopened the house. A coupon is given with ach admission, forty of which entitle he holder to a dozen photographs at the Schwarz studio.

The Ideal theater, at Grand Rapids, is nstalling a new front.

The Columbia theater at Grand Rapids s getting $3,000 worth of improvements. One of them is a steel ceiling.

The Frank Farrington Company, of Detroit, has been awarded the contract for the erection of the Regent theater building for the Paul J. Schlossman Amusement Company, of Muskegon, Mich. The contract price was $55,000. It is expected to have the theater operating by December 15.

The police have been asked to look for Mrs. Ella Hooper, of Ann Arbor, who left that city in June for California, after which she was to go to Egypt as a scenario writer for a motion picture company. She has not been heard from since.

John T. Connors, who is interested in six motion picture houses in Chicago, has purchased the Gem theater at Hartford and will operate it in connection with his chain. He is contemplating erecting a new house in Hartford next spring.

The Delmont theater at Cheboygan had pictures of 1,000 local persons and industries as a two days' attraction.

Harry S. Goseline has sold Harry's theater on North Washington avenue, in Saginaw to Clyde Crampton, owner of the Washington theater in Saginaw. A five-piece orchestra will be featured by the new management.

Merchants of Laurium are giving tickets with purchases and entertaining their customers on Monday and Friday afternoons at the People's theater.

Ellison & Johnson have opened the Butterfly theater at St. Ignace, a modern photoplay house. It will be operated as a five and ten-cent house with no increase for features.

Charles Stofer has sold the Family theater at Ionia to Frederick Jacobi, who recently disposed of his photoplay house at Sheboygan, Wis.

The Wolverine Amusement Company of Jackson has been incorporated with a capital stock of $20,000.

H. M. Marvin, of the National Educational Film Company of Detroit, filmed Alpena citizens and scenes for exhibition at the Rex theater.

Gilbert Genesta, proprietor of the Genesta theater at Ithaca, has purchased the motion picture theater at Breckenridge.

The new Strand theater has been opened at Battle Creek, Nat. C. Goodwin in "The Master Hand" being the initial attraction. A feature is the operating room which is composed of asbestos lumber and crushed rock. Two Power 6-A cameragraphs and one Iris double dissolver are used. A Kimball pipe organ has been installed.

Henry Fisher, who has been operating a motion picture show at the village hall in Plymouth, and W. J. Thompson, manager of the Alswum theater at Northville, have formed a partnership to operate a show at Plymouth. "The Christian" and "Cabiria" are early bookings.

The Censor theater, the newest theater at Albion, has been opened with a Paramount program.

MORE HOUSES FOR MICHIGAN.

Work on Detroit's $60,000 Stratford Progressing—Stock Now Being Sold for Building the Astor in Same City.

IT LOOKS very much as if Harry Goldstein, promoter of the Astor Theater Company, of Detroit, which proposes to erect a big structure at Grand River avenue and Bagg street, often described in the World, had fully intended to go through with the project. Stock for the enterprise is now being placed on the market.

Work is progressing satisfactorily on the new Stratford theater, Dix and Ferdinand avenues, by the Dix Theater Company, at a cost of approximately $60,000. The type of design resembles the Italian Renaissance. The structure will have a frontage of 60 feet and a depth of 130 feet and will be of fireproof construction with steel frame and reinforced concrete floors and roof. The exterior will be faced with cream terra cotta and brick, trimmed with colored terra cotta in recessed panels. Entrance doors and box office will be mahogany finished, the lower part of the box office being in marble. A marquise will project over the sidewalk, ornamented with concealed lights recessed in glass panels. Night illumination will be made attractive by concealed lights in the cornices of the building.

GILLIGHAN'S HOUSE A BEAUTY.

New Majestic Gardens at Grand Rapids Will Have Italian Garden Effect on Stage—New House for Ishpeming.

Special to Moving Picture World from Midwest News Service.

MANY distinctive features are embodied in A. J. Gillighan's New Majestic Gardens at Grand Rapids, scheduled to open August 28. The general effect is that of an Italian garden, with vine-covered trellises and a large electrical fountain in the center of the stage. The color scheme is in keeping with the general effect, old ivory and gold, old rose and French gray, with expensive draperies and curtains, the complete effects being worked out by Frederick Drouillard, of Detroit, a well-known expert on color schemes.

The lobby is decorated with thirty oil paintings of the favorite film stars of the day, in addition to two groups of Italian statuary. The sound-proof operating booth, which has been constructed in the center of the rear of the floor, is composed of concrete, hollow tile and fire brick and is the largest ever built in Michigan. It is so completely enclosed in fireproof materials that even the projection is done through heavy plate glass. On either side of the booth are to be roomy "auto boxes" for the accommodation of parties. These will be tastefully decorated and will be named after the famous makes of automobiles. The music will be one of the strongest features. An orchestra of ten pieces has been engaged and Ferdinand Warner will preside at the great duplex pipe organ.

NEW HOUSE FOR ISHPEMING.

C. J. Butler, manager of the Ishpeming theater at Ishpeming, is going ahead with plans to erect a new motion picture theater on Main street in that city. Architect D. Fred Charlton, of Marquette, who designed the distinctive Delft theaters at Marquette and Munising, has been commissioned to draw plans. It will be 35x105 and will seat about 800, of which 600 will be on the main floor. This new house and the present Ishpeming will enable Mr. Butler to handle 1,700 persons at a time.

NORTH CAROLINA NEWS.

S. A. Lynch, of Asheville, has returned from a visit in New York City, where he booked service for the various houses in which he is interested.

The Charlotte branch of the United Film Service has been closed and all business connected with that office will hereafter be taken care of from Washington, D. C.

C. O. Moss, formerly manager of the branch, is now with the Pathe exchange of Washington and will cover Virginia and a part of North Carolina for that company. W. C. Godsey, formerly assistant manager of the branch, is now with the Washington office.

G. F. Daniel, formerly manager of the Charlotte branch of the Greater New York Film Rental Company, is now connected with the Piedmont Amusement Company, and is in Greensooro.

The Southern Paramount Company has opened a branch in Charlotte as a suboffice of the Atlanta office, and Mr. Wilkes has gone from the latter place to take charge of the business in Charlotte.

The Point Theater, in High Point, formerly operated by the Piedmont Amusement Company, has been purchased by P. C. McIntyre, president of the Rose Theater Company of that place.

The Piedmont Theater at Charlotte has been closed and will remain dark for five weeks during which time it will be redecorated, repainted and various alterations made to increase the comfort of its patrons.

J. B. Craver, the popular manager of the Broadway Theater, Charlotte, is to leave that city for a season and go to Lynchburg, Va., to take charge of the Craver motion picture interests there. L. F. Valley, who has been with the Lynchburg house for several months, will succeed him. Mr. Craver is a brother of R. D. Craver, proprietor of the Broadway and a large shareholder in the Piedmont Amusement Company, which operates the Piedmont in Charlotte and other moving picture theaters elsewhere. Mr. Valley, the new manager, is a former student at Chapel Hill.

Otto Haas, operating the Ottoway Theater, Charlotte, is now using a full feature program.

A fourteen-foot mirror screen was last week installed in the new Howard & Wells theater, on Front Street, Wilmington. It was necessary to tear away a small portion of the front of the house in order to get the screen inside.

The National Film Company, of Baltimore, Md., it is said, may open a branch office in Wilmington for the production of feature films. Miss Margaret Cahill, president of that company, is reported to have stated that the concern has heretofore confined its efforts to the making of industrial pictures, but that she recently had an interview with Tom Moore, and that he would in all probability become affiliated with the National Film Company as director. Other members of the concern who were in Wilmington last week during the convention of the North Carolina Motion Picture Exhibitors' League were William A. Gerber, general manager; Harry F. Daley, special representative, and Arthur Kurnick, cameraman.

LEXINGTON STRAND NEARLY READY.

M. Switow, president of the new Phoenix Amusement company, of Lexington, Ky., reports that the Strand theater will be completed on or about October 1. Louis Zoeller, formerly of Chicago, is general manager of the new theater, which has been in course of construction for several months. Work was tied up for a time, due to the failure of a contracting concern which had the job. The new theater will be one of the largest in the state and will have a seating capacity of 1,500. The lower floor will seat 1,050, while 450 seats will be provided on the balcony.

Pathe to Contest Ruling

Head of Concern's New Jersey Office Will Go Into Court and Try to Upset Edict of Commerce Commission Declaring Films Must Be Shipped as Express—Other New Jersey News.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

THE Interstate Commerce Commission having ruled that films will not be allowed on trains unless shipped by express, Howard Peck, a local lawyer representing a prominent moving picture house, will request the Board of Public Utilities Commissioners to pass upon the reasonableness of the act, which would not take the films off the trains, but merely limit the shipment of them by express.

Practically all the exchange men and exhibitors contend that the possibility of accident are remote, insomuch as the films are wound on metal reels, and carried in metal cases, which are impenetrable and absolutely fireproof. There is little danger of fire because no smoking is allowed on the tubes, over which road most of the messengers travel with the films. The local exhibitors point to the fact that there have been no cases of films igniting on trains since the practice was started several years ago.

According to J. B. McNally, manager of Keeny's theater, several managers have banded together, and hired an automobile truck for the transportation of the films. This method, however, is not as desirable, because it would be much better if each theater could send its own messenger, who would be personally responsible for the prompt and safe delivery of the films. Then again the expense would be $3 per week for each house.

A test case of the new law will be made of the arrest of Samuel Kaiser, employed by the Pathe Exchange, of 288 Market street. Kaiser was arrested in New York City while carrying several reels from the local branch to the main office of the company in Manhattan. Leo Singer, manager of the Pathe interests in New Jersey, will probably employ every means for winning this test case.

BABIES CONTEST IN SCENARIO.

The Scenario theater, Newark, N. J., under the personal direction of Mr. and Mrs. Ansbach, is conducting a babies' contest. Gold prizes to the value of $30 will be awarded the lucky contestants. Last Monday a moving picture of all the babies entered in the contest was taken, and later exhibited at the theater. The contest, which will end September 15, has proved itself very popular in the Roseville section, and has added much to the patronage of the Scenario.

ORPHEUM NOW PICTURE HOUSE

The Orpheum theater, which for three years has been occupied by a stock company, opened its doors Saturday with a new policy, that of showing first run pictures. Morris B. Schlesinger will direct the affairs of the newest exclusive showhouse in Newark. The house has been thoroughly renovated and cleaned.

SHOWS HEALTH PICTURES.

Under the auspices of the Irvington (N. J.) Board of Health moving pictures of tuberculosis conditions were shown last week before crowds of interested spectators. So great, in fact, was the interest evidenced in the moving picture exhibit that the film, originally intended to be shown only one week, was ordered to be exhibited one more night by the board. The Essex County Mosquito Extermination Commission also showed pictures displaying its activity in ridding the county of the pest.

NEW HOUSE FOR MORRISTOWN.

The Park theater, which is being built for former Assemblyman James J. Lyons, on the site of the Park House, in Park street, Morristown, N. J., is rapidly nearing completion. The seating capacity will be 1,200. A ventilation system has been installed. The house will be devoted to vaudeville and moving pictures.

PASSAIC'S PLAYHOUSE TO OPEN.

Under the management of Leslie G. Baldwin, the United States Playhouse, Main street, Passaic, will open August 30. The Playhouse, which formerly showed exclusive first-run feature films, will this season change to a vaudeville house, but will continue to show high-class pictures between the acts.

ODEON THEATER TO CHANGE.

It is announced that the Odeon theater, Springfield and South Orange avenues, Newark, N. J., will next season adopt a straight moving-picture policy. The Odeon ran burlesque shows last season with disastrous results, and finished the season with pictures. William Okin, the manager, contemplates giving a continuous performance.

JERSEY JOTTINGS.

Henry Siegel is the new manager of the New Jersey branch of the World Film Corporation, with offices in the Strand theater building, Newark.

The Supreme Features, whose offices are in the Strand theater building, has opened up a branch known as the Diamond Film Company, at 607 Broad street. H. D. Smith, and F. D. Hunt are the managers.

Loew's theater, Springfield avenue, is showing first class feature films in connection with the regular vaudeville show.

The North End Community Boys' Work Association will show moving pictures for the next three weeks. The pictures will be shown out of doors at four centers. The chosen places are Seventh Avenue School, Webster School, Franklin School, and also in a vacant lot in the Silver Lake section of the city.

AMONG MAINE PICTURE MEN.

Emmett Corrigan Returns to Stage—Portland Musicians Ask Pay Increase—Griffith Film to Be Shown in Portland.

By John P. Flanagan.

EMMETT CORRIGAN, who has been spending his vacation at Corrigan Lodge, Verona Island, Bucksport, Me., has returned to New York very unexpectedly for rehearsals of a new play, "Our Children," in which he is to star. It was not to be produced until Oct. 1, but Oliver Morosco, the producer, has changed his plans, and it will open in New York about Sept. 6. George Lessey, a director of the Universal Film Company, was in Bucksport recently to see about doing a picturization of "Caleb West, Master Driver," from the book by F. Hopkinson Smith. The plans were under way, but Mr. Corrigan had to cancel them, as he got word to report for rehearsals from Mr. Morosco, he having Mr. Corrigan under contract for "Our Children."

Manager Arthur A. Allen of the Palace theater, Bangor, has taken a yearly contract with the World Film Company, to use one of its five-reel features weekly.

Earle B. Tinker, local manager for the Phoenix Film Corporation of Massachusetts, returned last week from a conference in Boston. Mr. Tinker advises that the Phoenix has had a very good summer, and, in spite of the heavy buying which has been necessary, that a good dividend has been paid. The Phoenix will continue to release one big feature each week, and will also continue the Chaplin comedies at the rate of two releases each week.

The musicians of Portland theaters have asked for an increase in salary. Both Manager George I. Appleby of the Empire and Manager James W. Greely of Greely's have expressed their willingness to meet the demands of the musicians. Manager W. E. Reeves of the Strand and Manager Moxley Blumenburg of the Portland theater did not state positively what their action would be. The attitude of the majority of Portland's managers, so far as has been ascertained, is friendly to their musicians rather than otherwise.

"The Birth of a Nation" is to be seen at Keith's theater, Portland, for the entire week of August 30. This is the first definite announcement that the subject will be shown in Maine.

FROM THE NATIONAL CAPITAL.

The Commissioner of Internal Revenue, of the Treasury Department, has just rendered a preliminary report to the Secretary of the Treasury which shows that during the fiscal year which ended June 30 last $789,997.07 was paid in by theaters, museums and concert halls, while exhibitions "not otherwise provided for" under the law added $15,414.36. No separate mention is made in the reference to the former sum with respect to motion picture theaters, but naturally these contributed by far the greater proportion. In all probability a re-enactment of this tax law will be sought shortly after the convening of Congress in December as the provisions of the present law expire at the end of that month.

Ned Spitzer, special representative of the Fox Film Corporation, of New York, and Jerome Abrams, of the same concern, who have been traveling through the West, were visitors at the local office On leaving the city they went to Louisville, Ky., where Mr. Abrams is located, prior to making a tour of the cities in which the corporation maintains offices for the purpose of installing a new booking system.

The Prominent Stars Feature Film Company, formerly of 418 Ninth street, is now located at 903 E street, northwest.

An airdome exclusively for negroes has been opened in Deanwood by Francis Wells.

VIRGINIA NOTES.

The Smart Set Film Company was last week incorporated at Alexandria, under the laws of the State of Virginia, with a maximum and minimum capital stock of $100,000. The object of he company is to engage in the production of motion picture films, etc. The officers are Alfred Higbee, president, and F. W. Sprague, secretary, both of Washington, D. C.

The Piedmont Theater Company, operating a string of houses in the south, has recently taken over he Broadway Theater at Danville. Paul E. Castelberry is the manager.

The Superior Theater in Richmond will hereafter run only big productions, according to W. F. Harris, manager of that house.

It is reported that Mrs. A. E. Thorpe has disposed of her interest in the Rex Theater in Richmond.

Business throughout Virginia during the summer months has not been all that could be desired, but a large amount of capital is being invested in the industry, in many instances by those familiar with it. A number of the larger exhibitors are enthusiastic over prospects, and it is predicted that with the coming of cooler weather it will be found that the houses will be enjoying increased patronage.

The Strand Theater of Richmond has been reopened with R. S. Welch, a well-known theater man of that city, as manager.

A change has just been effected in the ownership of the Lyric Theater, in Black-

urg, J. A. Barnes having purchased the nterest of J. B. Fogelman in the busi- ess. The remodeling of this house has ust been completed and its attractive- ess is much enhanced by the elevation of he tiers of seats, the installation of a etter ventilating system, and the placing f an electric arch above the front en- ance of the theater.

CHANGES IN ATLANTA OFFICES.

Charles E. Kessnich Becomes Manager of the Mutual and A. C. Bromberg Goes to Triangle.

By A. M. Beatty, Georgia Correspondent of Moving Picture World.

CHARLES E. KESSNICH, a theatrical executive for years and identified in number of the South's successful thea- ers, has been appointed manager of the tlanta office of the Mutual Film Cor- oration, and took charge August 15. The ffice carries supervision also of the Char- tte, N. C., and Tampa, Fla., branches. Ir. Kessnich succeeds A. C. Bromberg, ho resigns to manage the Atlanta office f the new Triangle Film Corporation..

The Atlanta division of the Mutual or- anization is one of the most active in he south. The new manager is thor- ughly versed in its direction, having een attached to the Atlanta office for he past thirteen months, as well as hav- ng had previous experience with the Mu- ual service. When the Mutual inagurated s feature department Mr. Kessnich was nstalled as director of features for At- anta, Charlotte and Tampa divisions.

V. L. Walker, camera man of the Scenic Film Company, who is in charge of the naking of the picture for the Georgia Chamber of Commerce to set forth the re- ources of the Empire State of the South, eft Tuesday morning for Rome, LaFayette, Buchanan, Sargent, Chipley and Griffin, o take scenes. Parts of the film already ompleted have been run for inspection, nd it is declared to be one of the finest ieces of camera work ever put on a creen in Atlanta.

Harry Williams, who for the last year r so has been connected with moving icture houses at Eatonton, Ga., has ought a moving picture theater at Jack- on, Ga., and will take possession this week.

The Bonita theater, Columbus, Ga., losed this week on account of moving nto its new home on Twelfth street. W. H. Tolbert, manager, states that the mov- ng is due to the fact that there are too many theaters in their present location. The new location is a splendid one, and the Bonita will be the only one on Twelfth street.

The Grand theater, Durham, N. C., open- ed again for business on the 10th, after being closed for six weeks undergoing needed repairs.

The Georgia Chamber of Commerce has called a mass meeting for September 16, to witness a display of the motion pic- ture film entitled "Georgia," showing the resources of the state and depicting its progress.

The moving picture campaign of the Anti-Tuberculosis Association, which has been carried on in the outlying districts of the city, came to an end Saturday night with an exhibition at the Exposition Cot- ton Mills, which consisted of the amuse- ment films and the lecture with the educa- tional films.

"The Cotton King," which will shortly be released by the World Film, was filmed at Cartersville, Ga. Director Eagle brought his entire company, including Mr. Nash and Miss Hay, to Cartersville, where they selected a well known cotton plantation for their scenes. Manager Gould, of the Dixie theater, Cartersville, was host to the company during its stay.

"The Wizard of Oz" was shown at the Strand theater Saturday morning from 9 to 11 as the weekly offering to the chil- dren of the city, the Strand having suc- ceeded the Grand theater as the place for showing the pictures weekly censored for the children. Announcement to this ef- fect was made Friday late by representa- tives of the Woman's Club of Atlanta, who initiated the weekly moving pictures for the children. The Strand orchestra had special music for the children.

Gladys Hanson Snook left Atlanta Sat- urday for New York to resume her work on the stage and in motion pictures. Miss Hanson has made no definite plans for the future, but Atlantians hope to see her again soon in such a play as "The Climbers" last week at the Grand.

The Bellwood is the name of a new moving picture theater now in the course of construction on Marietta street. It will be completed and ready for opening the latter part of August. The Bellwood is being built by W. L. Porter and T. L. Swift, of Atlanta. Residents of that neigh- borhood, which is thickly settled, have been endeavoring to get some one to es- tablish a theater closer to them for some time.

ATLANTA KIDDIE WINS.

Miss Inez Wheeler, aged eleven, won the children's automobile, given by the Woman's Club of Atlanta, for the best essay written by the children attending the children's day moving pictures each Saturday morning at the Grand theater.

THEY ENJOYED IT; BUT—

Hesser's "White Coat," the last remain- ing evidence in Atlanta of the Hesser Moving Picture Acting School, received its initial showing at the Georgian thea- ter and proved to be so thoroughly lack- ing in everything that makes a picture that it was thoroughly enjoyed by prac- tically everybody who saw it. It was so distinctly different.

ANNOUNCES TWO NEW HOUSES.

Frank Montgomery announces the open- ing of the second neighborhood theater in at Peachtree street, near Tenth street, and the Mecca theater in Inman Park in the fall. His company is known as the "Suburban Amusement Corporation."

ATLANTA NOTES.

Because he said the sight of children in the moving pictures kept the thought of his own two little daughters always in his mind, F. O. Meyers, alleged to have ab- sconded some time ago with about $10,- 000 of Aragon, Ga., mill's cash, has re- turned home and surrendered to the sher- iff. He is now in jail at Cedartown, Ga.

The Atlanta Shriners of 1915 have been filmed. There are three reels in all— taken en route from Atlanta to Seattle through the burning sands. They will be shown to the public but once in Atlanta for two days at the Strand. They will then be placed in the archives in the base- ment of the Masonic Temple to be pre- served for future generations.

Mutual masterpieces, first run, will be shown every Thursday at the Vaudette theater.

Mr. L. Daffin, of the Daffin theater, Tallahassee, Fla., was an Atlanta visitor Monday.

Mitchell Brothers have bought the in- terest of J. B. Melton in the Palace the- ater in Macon, Ga. In the future the management of the Palace will be under H. E. Stahler, who has made a number of changes in the theater, as well as se- curing the famous Guttenberger orches- tra. Mr. Melton, who recently underwent a delicate operation, was an Atlanta vis- itor Monday.

The Rawlings theater, Albany, Ga., is running nothing now but Lasky's features and reports a splendid business.

PICTURES FOR OHIO SCHOOLS.

Cuyahoga County to Show Educational Subjects to 7,300 Pupils, According to Plan of Superintendent Yawberg.

By J. D. Raridan, Cleveland Correspon- dent of Moving Picture World.

SUPERINTENDENT YAWBERG, of Cuy- ahoga county (Ohio) schools, has started a plan to show motion pictures in all rural schools as a regular feature of school study for more than 7,300 pupils, beginning next fall. His plan to use pic- tures for education and entertainment met with the approval of the county school board. A picture "show" will be held in the old court house, Cleveland, soon to convince the board of the value of the idea.

Mr. Yawberg plans to purchase a pro- jecting machine and engage a camera man. Pictures to illustrate agricultural, geographical and historical lessons are to be taken. "We want to feature agricul- tural subjects," said Mr. Yawberg. "Our machine would be available for farmers' institutes. Eventually each township board may have its own machine."

CLEVELAND NOTES.

The Educational Film Corporation, through its president, G. L. Warson, has announced it will remove from Chicago to Cleveland, here to establish a studio and produce pictures. Simultaneous with this announcement came the information that Paul C. Mooney, of the Fox Film Corpor- ation, and R. H. McLaughlin, manager of the Colonial theater, were organizing a company to use the Educational Film Corporation's studio in cooperation for the production of a new and unexploited variety of film plays.

In connection with the booking ar- rangements for motion pictures taken on the Stefansson arctic expedition, the man- agement of the Alhambra theater, Cleve- land, engaged Fred W. Maurer, of New Philadelphia, O., the only American sur- vivor, to deliver a lecture at each show- ing of the films which were taken by the party sent to rescue the members of Stefansson's band.

Orders have been issued by Mayor F. A. Hartenstein that Youngstown picture theaters must discontinue the practice of giving prizes to holders of numbers on admittance tickets. The ruling has been placed into effect. The mayor claims such prize giving is in the nature of gambling.

SEATTLE.

O. Wog, a former newspaper man of Seattle, has been employed as road man by the Standard Feature Film Company.

The Globe theater, Albany, Ore., has been taken over by S. C. Ayers.

The Sunset theater, Portland, has made arrangements with the feature films agencies for the choice of their second run pictures. The brands include Metro, Paramount, World and Mutual master- pictures.

NORTHWEST BREVITIES.

A dispatch from Montesano, Wash., says that an employe of a motion pic- ture theater was arrested charged with insulting little girls. The dispatch adds that he "does not bear a good reputation in the city, but has been tolerated because of his mother, who is a respected woman. He has served one term in the penitentiary for another offense." Comments on the careful selection of house employes are obvious.

The Cosmo motion picture theater at Enunclau, Wash., was destroyed by fire, causing a loss of $2,000.

George A. Pierson has sold the Zeus theater at Preston, Ida., to E. R. Needham.

C. H. Fuller has sold the Majestic thea- ter at Canon City, Col., to Beech Stewart and T. D. Harris.

Carl Ridgeway, Gus Hertz and Roy Keely have opened a motion picture the- ater in the Hopkins building at Kimberly, Idaho.

Breitinger, Supercensor

Head of Keystone State Censor Board Cooperating to Extend Catholic Theater Movement in Pennsylvania, So as to Scrutinize Films from Religious Viewpoint—More Trouble for Film Men.

By Philadelphia News Service, Philadelphia Correspondent Moving Picture World

JAMES E. HERRON, president of the Philopatrian Catholic Literary Institute, and J. Louis Breitinger, head of the Pennsylvania Board of Moving Picture Censors, are busy making final preparations for plans for the extension of the Catholic theater movement in this vicinity to include a censorship of film plays from the standpoint of general morality and their bearing upon religious principles. It is expected that definite action will be taken in the matter sometime during the month of September.

Mr. Herron is representing the Rev. Henry C. Schuyler, head of the movement and vice-rector of the Boys' Catholic High School, and the Rev. John J. Wheeler, the general secretary, who is assistant rector of the Church of St. John the Evangelist, on Thirteenth street above Chestnut.

Mr. Breitinger has expressed himself as being entirely in accord with the movement and will render every possible service in order to devise some plan whereby the subject can be treated in the most efficient manner. Readers of this paper may recall that an article was published some time ago remarking that the interests of the Catholic Church were about to publish a list called the "white list of moving picture theaters." However, this plan was discovered to be very impracticable, due to the wide territory to be covered, and all thoughts in this direction have been abandoned.

Thousands of members of the Knights of Columbus have recently been the recipients of notices informing them of the endeavor to restrict the showing of any film which would tend to make a wrong impression on the minds of children and adults. It is supposed that a satisfactory agreement will be reached by having representatives of the movement view all pictures while they are being censored at the headquarters of the Board of Censorship.

S. F. WHEELER RETIRES FROM FILM BUSINESS.

Samuel F. Wheeler, one of the leading lights in the local field of the moving picture industry, recently announced his intention of retiring from that line of endeavor. When the moving picture business was in its infancy Mr. Wheeler built the Fifty-second Street theater, Fifty-second and Sansom streets, and experienced remarkable success from the first. He soon began looking around for ground upon which to erect a much larger house, with the result that he erected the Belmont theater, Fifty-second street, above Market. Following this he built the Apollo theater at Fifty-second street and Girard avenue.

Following the construction of the Apollo things began to break in the wrong direction for Mr. Wheeler and he soon sold his latest theater. Business continued to fall away on account of keen competition in the neighborhood of his theaters and Mr. Wheeler came to the conclusion that he would devote his entire interest to his original occupation as a lawyer. The fifty-second Street theater and the Belmont theater may either be bought or leased. It has been rumored that the Felt brothers, proprietors of the Locust theater, Fifty-second and Locust streets, will buy the Belmont.

HAMILTON TO OPEN SEPT. 1.

Representing the last word in modern motion picture theater construction, the new Hamilton theater, on Hamilton street near Second, Allentown, Pa., is now in the final stage of completion and will open to the public with an exclusive program of feature films on or about September 1. The structure is of brick and concrete construction and is touched off with furnishings that cost in the neighborhood of $25,000. The majority of equipment in the photoplay theater has been purchased from the Calehuff Supply Company, of 1301 Race street, Philadelphia.

EXHIBITORS' BOOKING OFFICE QUITS.

News of the discontinuation of business of the Philadelphia Exhibitors' Booking Office, 1331 Vine street, caused little surprise in local moving picture circles. Since the initial appearance of the company in the field of the local film exchanges, it received strong opposition from different sources. As the object of the company was to provide local exhibitors with a cheaper film service than could be obtained elsewhere, strong opposition sprang up from the various film exchanges. Rates were changed in order to meet the prices of the Exhibitors' Booking Office and this had a most depressing effect on the morale of the new company.

A feature of the closing of the office was the fact of the failure of local exhibitors to give their support to the enterprise.

KING AND WHITMAN TO BUILD QUEEN THEATER.

The Queen is to be the name of the motion picture theater to be erected by S. E. King and Harry J. Whitman at 103-105 North Eleventh street, Reading, Pa. The new house is to be 39 by 100 feet in dimension, one story in height, and the main auditorium will accommodate about 500 people.

OPERATORS WALK OUT.

Recently, at the closing of the evening's performance at the Regent theater, Harrisburg, several moving picture operators, Harry W. Smith and Frank Crone, walked out on strike demanding more money and shorter hours. The walkout of the men caused no discomfort at the theater for, promptly at 10 o'clock the following morning, the theater was opened as usual. Peter Magaro, manager of the Regent, said that there would be no change in the performances.

PHILADELPHIA HAPPENINGS.

Bids are being received for the awarding of the contract for the construction of a film warehouse at 1227-9 Vine street. The building will be of brick construction and will have dimensions of 35 by 90 feet.

The Germantown theater, 5500 Germantown avenue, seating 1220 persons, has been sold by Mr. Stumpfig to W. G. Conover for a consideration said to be in the neighborhood of $125,000. This is one of the largest and most modern theaters in this vicinity and has always played to a large audience.

Mr. Goldenberg, former manager of the Lubin Palace, Thirteenth and Market streets, has accepted the position of manager of the Central Market Street Company, which position was created through the resignation of Mr. Ertle, former manager of the company.

Mr. Hyeman, of the Calehuff Supply Company, 1301 Race street, will leave this city on or about the first of September for an extended trip throughout the western states. He will combine business with pleasure and expects to be gone for five or six months.

The Hoffman theater, 3600 North Fifth street, has been leased by J. Read, formerly proprietor of a Virginian photoplay theater. Mr. Read announces that he will exhibit nothing but first class pictures at popular prices.

The Keystone theater, Belgrade and Cambria streets, has been leased by J. Eberhardt. This theater will present first run pictures to its patrons.

SUDEKUM BELIEVES IN FREE SUMMER SHOWS.

For several months the city parks at Nashville, Tenn., have been showing free moving pictures for the benefit of the public. These pictures are shown through the courtesy of Tony Sudekum, manager of the Crescent Amusement company, which controls a number of large theaters in the city.

The park showings have established themselves firmly, and large crowds are always present at 8 o'clock when the pictures are thrown on the screens. While the free pictures may have a bad effect on summer business at some of the downtown theaters, at the same time the public is becoming educated to pictures, and when the parks close for the cold weather the same people will naturally turn to the downtown picture theaters in quest of amusement. A good many of these people would probably not go to a closed-in moving picture theater in the summer time, and others may never have become interested in films. At the same time the downtown theaters have been doing about their customary summer business, and it is generally thought that free moving pictures in city parks will be an aid to the industry and not a detriment.

MANAGER MARCUS ON SICK LIST.

Head of Buffalo's Big Hippodrome to Rest Up in Pennsylvania—News from Lake Section.

By Billy Bacon

MUCH regret is expressed that Henry Marcus, manager of Shea's Hippodrome theater, Buffalo, has had to leave his post for a time on account of ill-health. He is now resting at Saegerstown, Pa., and his many friends express the hope that he will improve quickly and resume his duties at the Hippodrome early in autumn. Isidore Moses, an experienced showman, is acting manager of the theater during Mr. Marcus' absence.

DISPLAYS MONEY BAGS IN LOBBY.

Leon Schlesinger, manager of the Palace moving picture theater, Buffalo, placed a miniature mountain of bags in his lobby on Friday. He secured them from the People's Bank of that city and on each appeared the name of that institution. The bags were filled to overflowing and sealed and their presence in the lobby naturally attracted crowds. The purpose of the display was to draw patronage to the film, Charlie Chaplin, in "The Bank." A heavy business was the result.

MANAGER CARR HAS A COOL HEAD.

Henry Carr, manager of Shea's theater, Buffalo, owned by the same company that has the Hippodrome, successfully handled a trying affair Friday night. Not long after his show opened a $300,000 fire was eating up a building directly across the street from the theater. Mr. Carr and his staff took every precaution to prevent the slightest confusion in his audience. Doors and other openings were quickly closed and ushers and other attaches were warned not to spread any report of the fire. It was the duty of Nat Wills, comedian, to help maintain the interest of the audience and keep them

eated and he succeeded admirably. When he large audience filed out everybody as surprised to see the street filled with re apparatus, because a general alarm ad been sounded. A long row of autoobiles owned by persons in the theater ad been removed from the fire zone as oon as the blaze was discovered. Manger Carr arranged so that his patrons ad no trouble in locating their machines. n fact the plan of avoiding disorder inide and outside the theater worked perectly and aroused much favorable comment.

GOODMAN SHOWS FRANK PICTURES.

The lynching of Leo Frank caused M. H. Goodman, manager of Keith's moving picture theater, Buffalo, to spring what he termed "a scoop" on his competitors. Mr. Goodman promptly showed pictures relating to the Frank trial and other features of the case, and as a result his house was crowded. The films were not of the offensive kind, and were not intended to cater to morbid minds. Timeliness was a feature of the program, and lively lobby advertising and newspaper publicity helped to direct the crowds to Mr. Goodman's enterprise.

BUFFALO BREVITIES.

A moving picture theater will be built on Main street, Susquehanna, Pa.

Moving pictures and vaudeville every Monday, Tuesday and Wednesday and burlesque every Thursday, Friday and Saturday is the policy at the Lumburg theater, Utica, N. Y., which has opened for the season.

"Pictures with a punch" is the term applied to the program offered by Fred Gillen, manager of the Stone opera house, Binghamton.

F. J. Dion, manager of the Orpheum theater, Franklin, Pa., personally superintended the taking of moving pictures of the recent flood at Erie, Pa.

The new Regent in Elmira may be opened for the first time about October 1. The house is fireproof throughout. The interior decorations of stucco work will be in rich colors and Roman gold. Elevated seats will be arranged at the rear of the auditorium. There will be no gallery.

A new license to open the Silent theater, Albany, has been granted to Emmett Weakley and James L. Rose, proprietors. Their former license was revoked when they opened the theater on Sunday.

Samuel P. Burrill, a Rochester (N. Y.) news writer, will edit a moving picture newspaper to be published weekly in that city. The paper will be distributed at local picture houses.

Many are eager for Sunday shows in Albany. It is argued that scores of Albanians go to Troy every Sunday night to attend the shows, and as a result the Troy theater proprietors get money that should go to Albany houses. Objections to Sunday pictures in Albany have been filed by local clergymen and civic organizations.

HAPPENINGS AROUND THE HUB.

"Les Miserables" Still Drawing Capacity Houses — General New England Notes.

By Edwin H. McCloskey.

THE picturization of Victor Hugo's masterpiece, "Les Miserables," the New England rights of which are handled by Sam Grant of the Olympia Theaters, Inc., recently played a return engagement at the Union Square Olympia theater, Somerville. Capacity houses attended each performance.

President Ernest H. Horstmann and Secretary R. W. Drown of the Motion Picture Exhibitors' League of Massachusetts journeyed to the race track at Brighton Beach, last Saturday, and attended the carnival field day of the New York Branch of the Motion Picture Exhibitors' League of America. Both Mr. Horstmann and Mr. Drown have been actively interested in the work of the league throughout the country, and distance has never been known to hinder them from attending any of its functions.

Fred B. Murphy, proprietor of the New England United Film Service with headquarters at No. 209 Pleasant street, Boston, accompanied by Mrs. Murphy, motored to New York last week, remaining there several days. Mr. Murphy has been actively interested in the settlement of the affairs of the defunct United program and it is expected that he will add several new branch offices to his present domain in the near future. Mr. Murphy is the most successful independent exchange man in the New England territory. Since he started in the exchange field in his own interest, he has been forced to open offices in Springfield and Bangor.

Mrs. S. E. Harrington of the Princess theater, Brattleboro, Vt., is spending the summer at the Cottage Hotel, Winthrop, Mass.

On Sunday, Aug. 29, the male employees of the New England office of the General Film Company will hold an outing at Glen Echo Pond, Stoughton, Mass. A special car will leave Boston at 10 o'clock in the morning. Athletic events of every description will be enjoyed. Several valuable prizes have been offered, including a gold watch, traveling bag and gold pieces. Among the invited guests are President Horstmann of the Massachusetts League.

Anthony S. (Buck) Stein, formerly connected with the Mutual and later manager of the Allen Film Exchange, is now associated with R. D. Marson, handling Kleine-Edison features.

Sam Goldstein, of the Goldstein Bros.' Amusement Company, of Springfield, Mass., is enjoying his annual vacation in the Maine woods. Mr. Goldstein is the proprietor of two houses at Hampden Beach, in addition to owning several of the amusements concessions at this coast resort. Manager Jack Carney of the latest Goldstein acquisition, the Strand theater at Hampton, reports that business has been fairly good, despite the severe inclement weather of the season.

Special Representative J. J. Unger of the General Film Company was a Boston visitor during the past week.

Manager Frank Ferguson of the Boston theater announces that beginning next Monday there will be two changes of program each week at his playhouse. Metro and V-L-S-E features are used. This is the first time in the history of the theater, which is one of the oldest in the city, that it has remained open during the summer months.

Herman Sivovolos, who was formerly manager of the Dreamland theater, Boston, and more recently connected with the American Feature Film Company, is now managing the Shawmut theater, Roxbury. Mr. Sivovolos gained a reputation as a live wire theater director while at the Dreamland and is one of the most active members of the Motion Picture Exhibitors' League of Massachusetts.

The policy of the Academy, Fall River, has been changed from pictures to legitimate.

It is understood that Manager J. A. Eslow of the New England Universal Film Exchange has secured the site at the corner of Church and Piedmont streets for the location of his new exchange building, which will be second to none in this territory.

Manager Catoff of the new Harvard theater in Cambridge, Mass., will open his playhouse next month.

Manager Lee Rhodenheiser of the Norumbega Park theater reports that despite adverse weather conditions he has had a most successful season.

A special local film production, entitled "A Twentieth Century Courtship," with all its scenes laid in Boston and a cast of many Bostonians, was one of the leading attractions at Keith's theater during the past week.

S. B. Leland, proprietor of the Motion Picture Supply House of Montpelier, Vt., visited Boston during the past week. Mr. Leland is seeking a location for his business in the film district of the Hub.

Assistant Manager Sam Moscow of the New England United Film Service has placed the program of his company in the Pleasant street theater, Worcester, Mass.

Louis McDuffie of the Scenic theater, Rochester, N. H., is elated over the business that has been done in his house during the present season. He says that it has exceeded his best hopes.

COMPLAIN OF GRIFFITH FILM.

Spokane Negroes Threaten Retaliation at Polls Against the Official Censor —Other News Notes.

By S. Clark Patchin.

THE negroes have not quit kicking about the presentation in Spokane of "The Birth of a Nation." On Sunday night, August 15, they held a protest meeting in the Bethel A. M. E. church under the auspices of the Colored Business Men's League and criticised Commissioner Samuel Glasgow, official censor, for allowing the picture to be shown. They will fight the officials when they come up for re-election in November and also all other candidates who will not favor an ordinance to prohibit pictures tending to cause or arouse race prejudice.

Most of the Spokane moving picture managers who are doing much in the way of newspaper advertising have publicity representatives to furnish both readers and advertising copy for the papers.

"The Devil's Daughter," which had such a stormy time in Ohio and was shown after first being stopped by the official censors, opened a three-day engagement Sunday, August 21. The picture was passed by the local censor without further suggestions than that the eliminations of the National Board of Censorship be followed.

Word has just reached the Spokane film exchanges that U. W. Rayburn of Washtucna has leased the old Post Office at Lamont, Washington, and that he will show pictures there, each Tuesday and Wednesday.

William Cutts, general manager of the Liberty Amusement Company, is here directing the production of a local scenario in which Miss Virginia Riblet and others of local prominence are appearing. The picture will be shown at the Liberty.

"Under Two Flags," and Charles Chaplin in "The Bank," have been reported as good drawing pictures for the Class A.

KENTUCKY.

It is reported that Allen Barrett, manager of the Eminence theater, at Eminence, Ky., has given up the management of the theater and left the city.

At Madisonville, Ky., the Princess theater has been leased and reopened by Mr. Barnett, who will be general manager. The opening was delayed a day or so because of confusion in shipping some films which failed to arrive on time.

The Princess theater of Henderson, Ky., has become the property of Louis Hayes, an old show man, who knows the business thoroughly. The theater is now showing a five or six-reel feature daily and is doing well. The theater is to be renovated and put in first-class condition. No change in management will be made.

BUTTE GETS $65,000 HOUSE.

The Harrison Avenue Theater Company, of Butte, Mont., has been incorporated with capital stock of $65,000, to erect a motion picture theater and recreation center to cost that amount at Georgia and Harrison avenues in Butte. Dr. F. A. Ironside, T. J. Bennetts and George Nelson are interested.

Movies' Ball a Great Success

San Francisco Operators Feature Great Event—Six Thousand People in Attendance —Benefit Fund Greatly Augmented—Spectacular Effects Produced.

By T. A. Church, San Francisco Correspondent Moving Picture World.

THE third annual ball of the Moving Picture Operators' Union of San Francisco was held at the magnificent new Civic Center Auditorium on the evening of August 14 and was attended by more than six thousand persons, netting a neat sum for the sick and death benefit fund of the organization, which now exceeds $5,000. The legal right to the name, "Movies' Ball," has been granted to the organization by the State of California, and in the future there will be no balls given by other interests under this name.

The entertainment committee, headed by William Osterfeldt, presented a program such as has probably never been seen here at a public function of this kind, the leading numbers being furnished by Hubert Dane and six assistants in a repertoire of classic dances; the seven Caroline Sisters from the Empress theater, novelty dancers, and singers; moving pictures furnished by the Fox Film Corporation and electrical effects simulating the storm, the Northern Lights, the Aurora Borealis, Dante's Inferno and moonlight. R. W. Horn, of the Nicholas Power Company, furnished a late model Power Cameragraph and George Breck furnished a Simplex projection machine to display the moving pictures.

Many leading city officials attended the affair, which was by far the most successful of any held by the operators. The floor committee consisted of E. P. Jones, manager; R. M. Combs and M. P. Meyers. The chairman of the other committees were: General Committee, A. F. Howell; Finance Committee, C. E. Jones; Publicity Committee, Anthony L. Noriega, and Reception Committee Adolph Mayer.

TURNER & DAHNKEN BRANCHING OUT.

The Turner & Dahnken Circuit, which has been confining its attention up to the present time to the Northern California field, has decided, after a lengthy investigation on the part of its officials, to branch out into other parts of the Pacific Coast territory. Arrangements were completed this week for opening a fine theater at Reno, Nev. A house with a seating capacity of 1,750 is now being erected there for this firm and will be ready for occupancy, according to present plans, some time in January, 1916. The theater is being erected on a lot 60 by 166 feet, and will represent an investment of about $90,000, including the property, which is valued at $12,000. The interior decorations and furnishings will be similar to those to be found in the seven California houses that are being operated with so much success, and will be the finest in the State of Nevada. A stage is being installed in the house, but it is not intended to show anything other than moving pictures. Plans are being made for the installation of large pipe organ, and opera chairs to cost about $5 each will insure seating comfort.

PAY-AS-YOU-ENTER DEVICES FOR THEATERS.

The Turner & Dahnken Circuit of San Francisco is making the experiment at its Sacramento and Berkeley houses of dispensing with the services of a ticket seller and has installed pay-as-you-enter machines at the entrances of these places. These devices are the same as those recently installed by the Southern Pacific Company at the Ferry Building at San Francisco, where immense crowds are handled, and up to the present time have proved to be very successful. The machine registers the amount deposited, and attached to it is a money changing device which makes correct change with amazing rapidity. At Berkeley two have been installed, one for the balcony section, to which an admission charge of 10 cents is made, the other for the downstairs section for which 15 cents is charged. The money changing device on each machine is regulated so as to give even change for admission to the section it serves. This system does away with the necessity of the patron standing in line to secure a ticket and prevents a loss of money through dishonesty, as each patron deposits his money in the machine. It does away with the ticket seller and greatly simplifies the bookkeeping, there being no tickets to keep track of. The Turner & Dahnken Circuit is considering the advisability of installing them at all of its houses.

GOLDEN GATE TAKES STANDARD.

The Golden Gate Film Exchange, Inc., has completed arrangements whereby it will distribute the Standard program in the Pacific Coast territory and will commence making regular releases early in September. Arrangements to this end were brought to a conclusion during the recent visit of Al Lichtman of New York. This concern has just disposed of its Seattle branch to Mike Rosenberg, who was formerly connected with the local exchange, but who has been engaged in the feature business in the Middle West for the past year. The business will be conducted under the same name as formerly and Mr. Rosenberg will expand his interests by opening a branch at Portland, Ore. E. D. Tate, formerly in charge of the Seattle house, is now in San Francisco and will continue with the Golden Gate Film Exchange.

M. CALMY ENTERS FEATURE FIELD.

M. Calmy, for some time with the Golden Gate, has purchased the rights to the four-reel Charles Chaplin feature "The Mix-up," for California, Nevada, Arizona, Colorado, Wyoming, New Mexico and Utah, and is now engaging in business on his own account.

GOVERNMENT FEATURES EDUCATIONAL.

According to the general plan of the Department of Education of the Panama-Pacific International Exposition the United States Government is showing the education of the negro and of the Indian and of agricultural education. One of the most effective and popular features of the complete exhibit in the first class is that of the Hampton Industrial and Agricultural Institute of Hampton, Virginia. This exhibit takes the form of two reels of excellent pictures showing the school and farm, with nine hundred students at work in the schoolroom, the shop and field. A member of the faculty gives a lecture and the Hampton Colored Quartet renders selection of plantation melodies when the films are shown in Simplex theater No. 1 in the Palace of Education. It is interesting to note that the auditorium of the school at Hampton is equipped with a moving picture machine and that motion pictures are a regular part of the curriculum.

OTHER EXPOSITION CITY NOTES.

Morris L. Markowitz, manager of the California Film Exchange, Inc., is making a two week business trip to Denver, Colo.

John Ratto, of Jackson, Calif., was a recent visitor here to look over the late releases and to inspect the Exposition before the fall rush commences.

Leon Netter, of the Golden Gate Film Exchange, Inc., returned recently from Los Angeles, where he relieved Manager E. H. Emmick for a couple of weeks, and has since left for Lake Tahoe on a vacation.

The Exposition Players Corporation has disposed of two hundred thousand feet of Exposition film which is to be shown throughout Australia.

W. J. Hartwig, of the Antlers Theater, Helena, Mont., has been here visiting the Exposition and inspecting local methods of conducting moving picture houses.

Ethelbert Bingham has purchased a late model Motiograph projection machine from Edward H. Kemp, and this is being used at the Rodman Wanamaker Indian exhibit at the Exposition.

Kenneth Hodkinson, formerly general assistant to Herman Wobber, of the Progressive exchange, has gone to New York to fill the position of private secretary to his father, W. W. Hodkinson, and his place here has been taken by J. W. Allen.

The second releases of Paramount pictures will be shown in San Francisco at the Tivoli theater and in Los Angeles at Clune's Broadway Theater.

The diamond ring and other jewels recently stolen from Mrs. William Selig of Chicago, has been recovered in a local pawnshop, and the thief, formerly a butler in the Selig family, is being sent East to stand trial.

Jang Moy, who is opening a new moving picture theater at Portland, Ore., has purchased a Baird projection machine from G. A. Metcalfe, of this city.

Fred J. Butler, for fourteen years stage director of the Alcazar theater in this city, will shortly appear in moving pictures, having joined the Reliance-Majestic stock company.

CALIFORNIA NEWS BRIEFS.

The Hanford Opera House at Hanford, Cal., has been taken over by C. Roberts. It was formerly conducted by Fred. Hayter.

H. J. Richards, formerly of the Electric Theater of Angels Camp, has purchased a Power Cameragraph and is fitting up a road show. He will travel in the mountain districts of Calaveras and Tuolumne counties.

Work has been commenced on the erection of a theater for G. L. Ferguson at Tulare, Cal., and this will be rushed to completion before the rainy season sets in.

The Liberty Film Company has just completed the enlargement of its studio at San Mateo, Cal., and has resumed operations.

The Banner Motion Picture Company has been incorporated at San Francisco by C. Anderson, N. D. Stewart and R. H. Cross, with a capital stock placed at $10,000. It is planned to conduct a studio at San Mateo.

The Excelsior Film Manufacturing Company has been incorporated at Los Angeles by Capt. H. M. Joss, D. P. Sullivan, J. H. Fishenden, W. C. DeWitt and L. De Witt, with a capital stock of $24,000.

The California Progressive Independent Picture Company, of Los Angeles, has been granted permission by the State Commission of Corporations to sell 90,000 shares of its stock to net the company not less than 80 per cent. The concern proposes to specialize in the production of films dealing with temperance subjects.

"The Clansman" is again being shown in Oakland, Cal., after having been stopped by order of Mayor Davie. Certain objectionable features were eliminated and injunction proceedings against the city officials were withdrawn by the management of the Macdonough Theater.

J. W. Flood, of Fallon, Nev., has purchased a Power Cameragraph No. 6A from G. A. Metcalfe of San Francisco.

A temporary restraining order has been issued at Sacramento, Cal., to prevent the motion picture operators' union of that city from placing pickets in front of the Ray theater on K street.

NEWS FROM KENTUCKY.

S. W. Blankenbaker, manager of the Sun theater, of Louisville, has proved that a five-cent show house will oftentimes make good in a suburban district where a ten-cent house struggles along with just enough patronage to make expenses. The Sun theater was opened as a ten-cent house, and met with only mediocre popularity until the admission price was reduced to five cents some three months ago.

The Manring and Amuzu theaters, of Middlesboro, Ky., a short time ago resorted to some rather unique advertising in connection with showings made of "The Juggernaut," the railroad drama. The Middlesboro management made arrangement with one of the local papers for a portion of the front page. In this space inch type was used in announcing a terrible wreck on an assumed railroad. A line followed the announcement and stated that the whole story of the catastrophe could be seen at the two theaters on specified dates.

George Bleich, proprietor of the Queen, Empress and People's theaters, of Owensboro, Ky., was recently in Louisville. Stanley Spears, who was formerly manager of the Princess, at Henderson, is now managing the Queen theater, of Owensboro, for Mr. Bleich.

The Star Theater has been showing Charlie Chaplin pictures every day constantly for the past four months, and report that the theater attributes its success of the past few months to these pictures. Chaplin in the new comedy, "The Bank," was recently run for three days instead of two as scheduled. At the first performance the picture received strong applause which is unusual in a downtown theater.

Miss B. A. Plessinger, formerly manager of the Independent Motion Picture Service Company, with offices in the Inter-Southern building, is now proprietor of the Onxy Film Company, which is located at 414 Wayne building.

The Walnut Street theater recently played a return engagement with the big four-reel production, "Midnight at Maxims."

Louis Zoeller, manager of the new Strand theater, of Lexington, Ky., is having made a large electric sign. It will be installed on the new theater, which will open about October 1.

The Georgetown Amusement Company, of Georgetown, Ky., has been incorporated with a capital stock of $31,000. The incorporators are: Buford Hall, L. H. Sublett, George D. Lancaster, A. B. Barkley, Jr., and Jennie G. Sublett.

Miller & Sloan, of the Dixie theater, of Albany, Ky., have purchased a gasoline engine and other equipment with which to furnish power for lighting the theater and operating.

TEXAS.

John E. Davis, manager of the Princess and Zoe theaters at Houston, Tex., secured an injunction in the Fifty-fifth District Court, restraining Lucien M. Andler, president of the Houston Motion Picture Machine Operators' Protective Union, and seventeen others from asking the public not to patronize the theaters. They are also restrained from intimidating the employes of both theaters. The union operators conducted a parade up and down Main street, Davis says, accompanied by a brass band, and asking the public to withdraw its patronage. Men were stationed on both side of the theaters, he adds, for the purpose of inducing patrons not to attend the show.

A Sunday school in Hot Springs, Ark., sold tickets to the Central theater, good any time from Aug. 16 to Sept. 25, the theater sharing the proceeds. Watches were given the boy and girl selling the most tickets and a prize was given everybody who sold 500 tickets. This plan affords an opportunity to make friends and patrons of a good class of people.

Referendum Proposed

Portland, Oregon, Film Men May Appeal to Voters—Musicians Out—Another Fire Ordinance Respecting Exchanges Proposed—Majestic Raises Admission to 15 Cents—Madam Jomelli to Sing There.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

IF all other means fail to produce the desired results and the city commissioners retain the present censorship ordinance in the face of the present agitation for its repeal, the film men propose to take their case directly to the people and place the matter before the voters of Portland by means of the referendum.

The matter is now in the hands of a committee from the Portland Chamber of Commerce, which is investigating the film men's complaint, and all parties concerned are laying low and awaiting developments.

MUSICIANS OUT.

Following the troubles because of the minimum man ruling of the Musicians' Union some time ago, the moving picture theaters terminated the employment of their union musicians on Aug. 18 and non-union men were hired to take their places. The matter has been at issue for nearly two months, but the friendly feeling between the musicians and the theaters in which they played presages an amicable adjustment of the difficulties.

The trouble broke when the managers of the vaudeville theaters in the city each discharged one man and the remaining musicians in those theaters walked out. A letter from the union headquarters declared that the minimum man law would be enforced in picture theaters next, and for their own protection and not as a sympathetic movement with the vaudeville houses the exhibitors terminated the employment of their union musicians. Leeser Cohen, of the Portland Amusement Company, advises that there are plenty of good musicians to be had outside of the union and there are no indications that any other branches of the theatrical federations will walk out.

"Our box office receipts tell us how many men we shall hire," says Mr. Cohen.

ANOTHER FIRE ORDINANCE.

A new fire ordinance, covering buildings of every nature housing films except theaters, has been prepared by City Fire Marshal J. W. Stevens, Assistant Fire Marshal Percy Boardman and City Building Inspector H. E. Plummer and it will be submitted to the film men for their inspection soon. The new ordinance embodies generally the same features as the one about which the exchange men showed great concern a month or so ago, but these features have been toned down, and Mr. Boardman advised the writer he believed no fairer ordinance could be drafted that would be efficient.

By the terms of the proposed ordinance films can neither be stored in the cellar or above the first story, nor in buildings over two stories in height, nor in buildings occupied as assembly halls, lodgings or factories employing over fifty people. The specifications as to the vaults will require the reconstruction of nearly every film vault in the city, two doors being required, one an automatic fire door. Non-inflammable walls shall separate the examination and repair room, the shipping room, the wash room and the vault; 10 exposed reels are allowed in the examination room at one time and in the shipping room (the ordinance allows 10 exposed reels), 30 reels in individual containers and 75 reels in approved shipping boxes. The rooms can be used interchangeably, but no two processes can be carried on at the same time. Thirty days are given for film concerns in frame buildings to comply with the ordinance, and one year for those occupying other buildings.

Mr. Boardman stated that the ordinance was part of the fire protection campaign inaugurated by Fire Marshal Stevens, and he was confident that the ordinance would pass as redrafted.

BETTER SHOWS, BETTER PRICES.

Commencing Sunday, Aug. 22, the Majestic theater will raise its price of admission evenings and Sundays to 15 cents, the price on matinees during week days remaining 10 cents. With the increase in the admission price, Mr. James contemplates adding high-class attractions, both pictures and music, to his program and will open with Madame Jomelli, of national operatic fame, as the drawing feature.

Mr. James advises that all the exhibitors he has spoken to about his raise in price have signified their willingness to give him their moral support in his new venture, for on its success depends that of high-class picture shows in Portland.

WAR PICTURES AROUSE FEELING.

That the war films shown recently to the Portland public at the Heilig theater and the accompanying lectures were not in keeping with President Wilson's plea for repression of partisan war feeling and that the pictures and the lectures were calculated to arouse pro-German feeling were the opinions of many people who saw these films. Mrs. Colwell, secretary of the censor board, saw nothing in the films themselves that would cause them to come under the ban of that body, and as the lecture accompanying the pictures could not come within the province of her office the situation was reported to the Mayor, who has the matter under advisement at the time of this writing.

The scenes of Emperor William, General Von Hindenberg and other war scenes met with unrestrained applause and a corresponding opposite feeling on the part of the anti-German sympathizers. The lecture and its effect were not looked upon with favor at the city hall, and W. H. Warren, the Mayor's secretary, wrote the manager of the films asking that slides be shown requesting the audiences to refrain from applauding. Count Martin Pache, the lecturer accompanying the films, states the purpose of the tour: "To show the German side of the war and to make a powerful plea for world peace."

OREGON BREVITIES.

The Wexford theater, Salem, Ore., has been taken over by T. H. D'Arcy and is being repainted and refitted. It will open Sept. 1 with "Prohibition."

R. L. Herkimer has taken over R. S. Scott's interest in the only theater at Jefferson, Ore., and will remodel the house.

PORTLAND PERSONALS.

W. W. Kofeldt, recently of San Francisco, has been installed in his new position in the Pathe Exchange.

Out-of-town film men visiting Portland this week were: C. C. Cook, Empire theater, Medford, Ore.; N. E. Hanson, Opera House, Carlton, Ore.; Tom Miller, Grand theater, Camas, Washington; W. W. N. Danielson, manager, Oregon theater, Salem.

Bart Bertleson, advance man for James Clemmer of Seattle, and ahead of "The Birth of a Nation," billed to show at the Heilig Aug. 2, was in Portland expounding the merits of his picture.

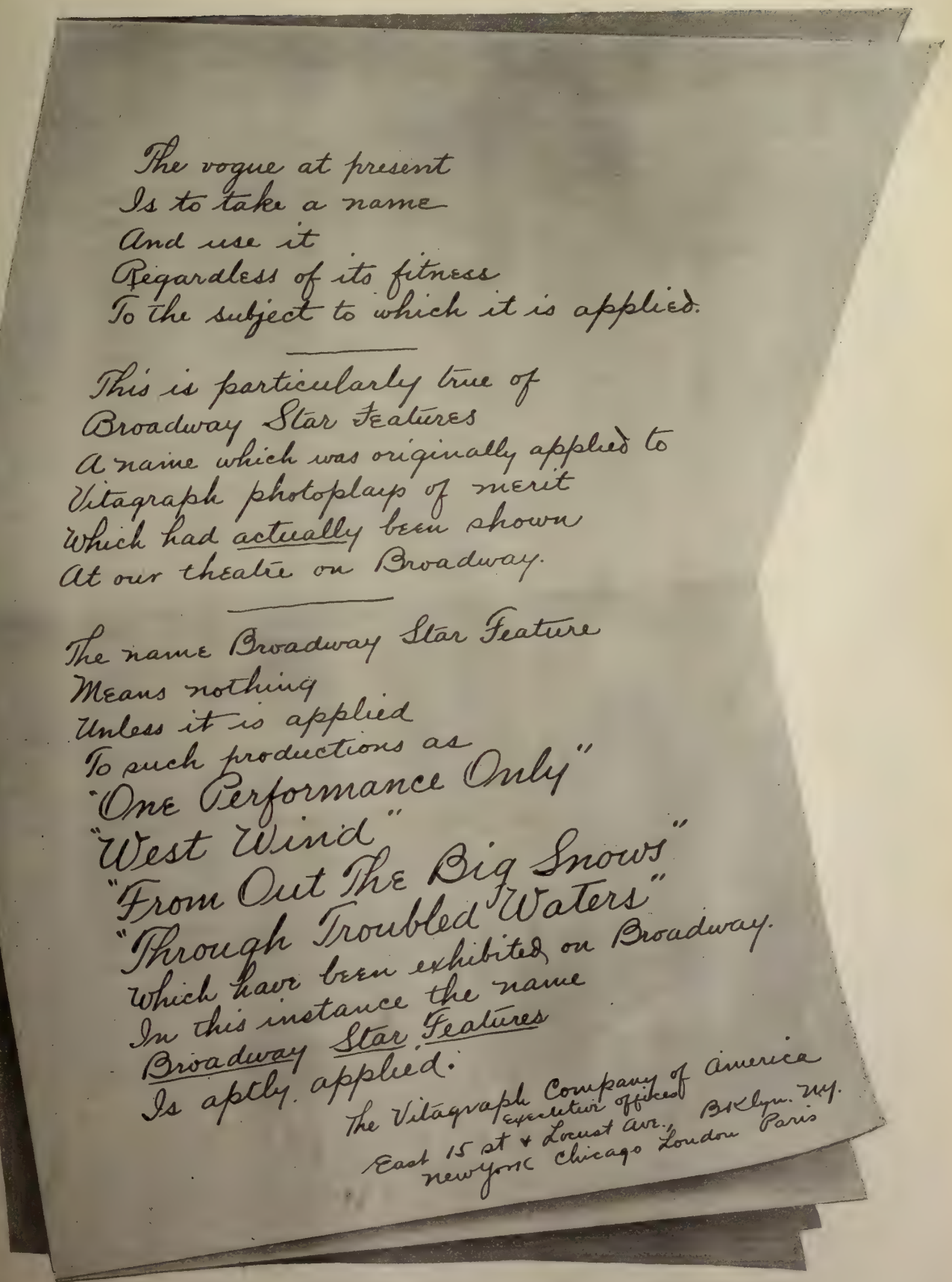
G. A. Metzger, manager of the Film Supply Company of Oregon, is absent on a flying trip to Denver.

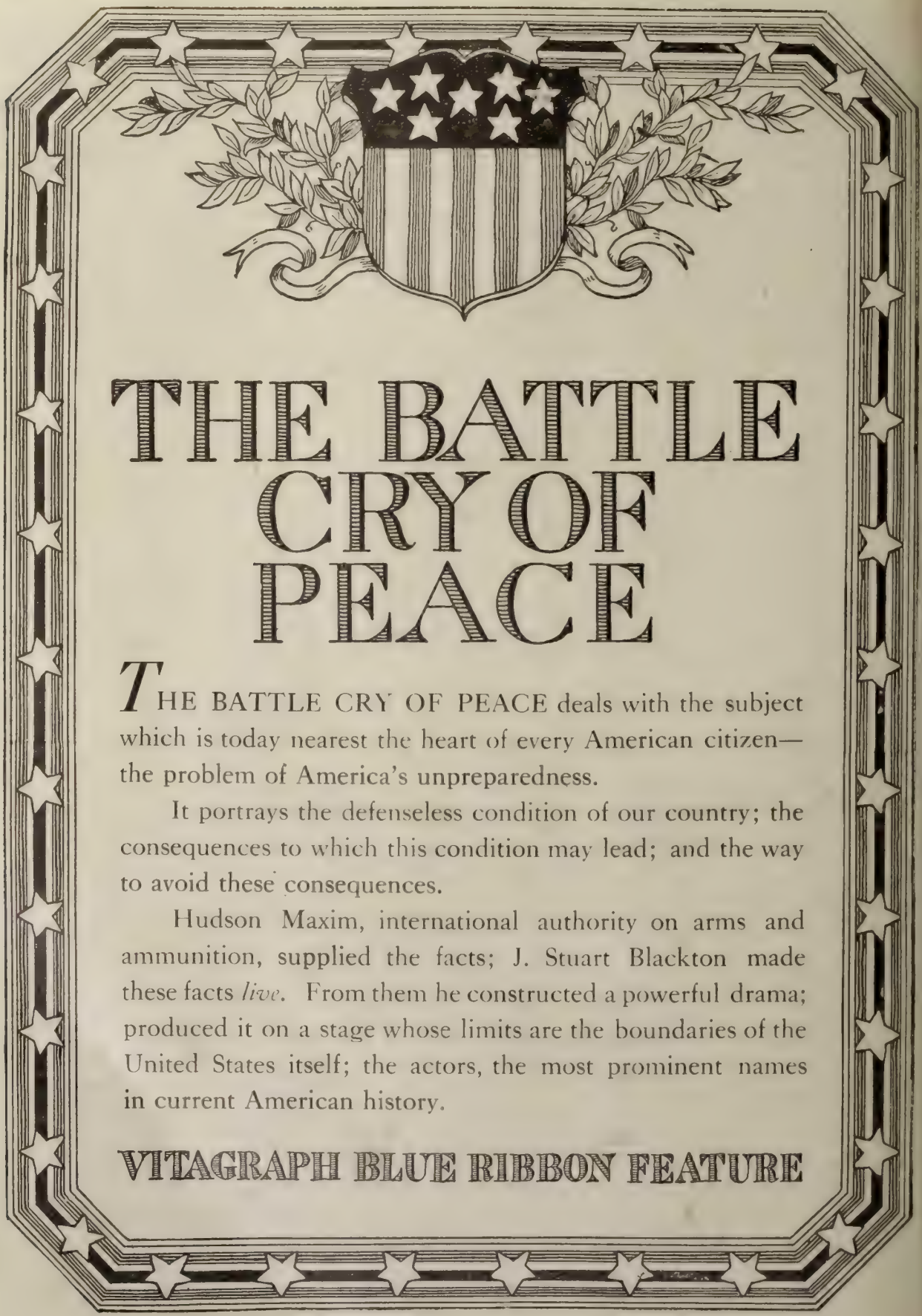
The great difference
between the common-place serial
and a continued photoplay in chapters is---
The former depends entirely on its advertising
to make it a success,
the latter on merit.
The difference is not unlike
a modern novel
and the known works
of the masters of literature..
You buy the highly advertisd novel
because it is advertised.
But the works of
Shakespeare,
Mark Twain,
Washington Irving
are read and enjoyed
for the sparkle which they contain.
They are works of art
that do not need advertising.

THE GODDESS

a continued photoplay in chapters,
is like them in this respect -----
Enjoyed by your audiences
for the sparkle which it contains.

RELEASED BY
THE VITAGRAPH COMPANY OF AMERICA
THROUGH
THE GENERAL FILM COMPANY


The vogue at present
Is to take a name
And use it
Regardless of its fitness
To the subject to which it is applied.
This is particularly true of
Broadway Star Features
A name which was originally applied to
Vitagraph photoplays of merit
Which had actually been shown
At our theatre on Broadway.
The name Broadway Star Feature
Means nothing
Unless it is applied
To such productions as
"One Performance Only"
"West Wind"
"From Out The Big Snows"
"Through Troubled Waters"
Which have been exhibited on Broadway.
In this instance the name
Broadway Star Features
Is aptly applied.
The Vitagraph Company of America
executive offices
East 15 st & Locust Ave., Brklyn. NY.
New York Chicago London Paris



THE BATTLE CRY OF PEACE

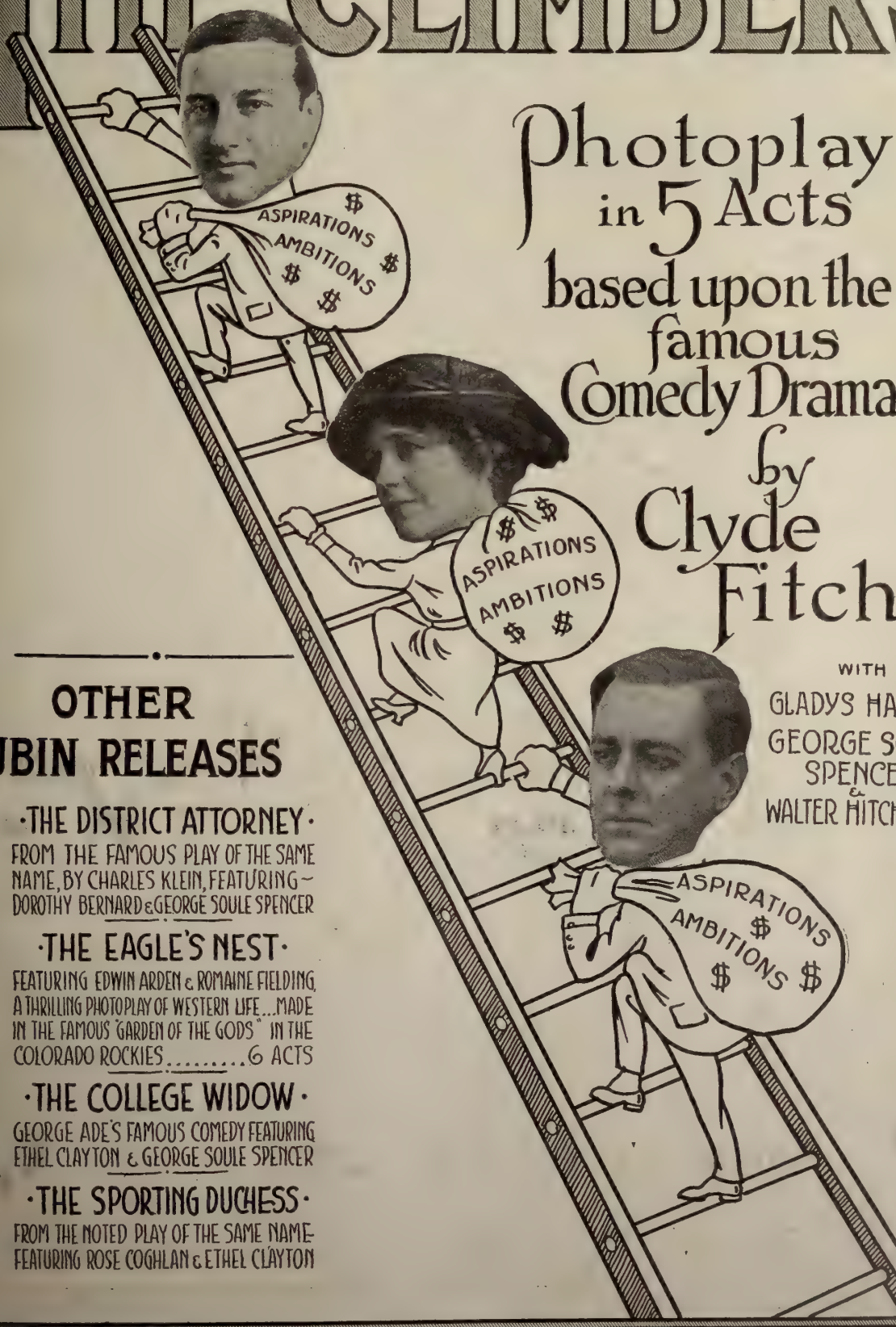
THE BATTLE CRY OF PEACE deals with the subject which is today nearest the heart of every American citizen—the problem of America's unpreparedness.

It portrays the defenseless condition of our country; the consequences to which this condition may lead; and the way to avoid these consequences.

Hudson Maxim, international authority on arms and ammunition, supplied the facts; J. Stuart Blackton made these facts *live*. From them he constructed a powerful drama; produced it on a stage whose limits are the boundaries of the United States itself; the actors, the most prominent names in current American history.

VITAGRAPH BLUE RIBBON FEATURE

THE CLIMBERS



Photoplay in 5 Acts based upon the famous Comedy Drama by Clyde Fitch

WITH
GLADYS HANSON
GEORGE SOULE SPENCER
&
WALTER HITCHCOCK

OTHER LUBIN RELEASES

·THE DISTRICT ATTORNEY·
FROM THE FAMOUS PLAY OF THE SAME NAME, BY CHARLES KLEIN, FEATURING ~ DOROTHY BERNARD & GEORGE SOULE SPENCER

·THE EAGLE'S NEST·
FEATURING EDWIN ARDEN & ROMAINE FIELDING, A THRILLING PHOTOPLAY OF WESTERN LIFE... MADE IN THE FAMOUS "GARDEN OF THE GODS" IN THE COLORADO ROCKIES.....6 ACTS

·THE COLLEGE WIDOW·
GEORGE ADE'S FAMOUS COMEDY FEATURING ETHEL CLAYTON & GEORGE SOULE SPENCER

·THE SPORTING DUCHESS·
FROM THE NOTED PLAY OF THE SAME NAME FEATURING ROSE COGHLAN & ETHEL CLAYTON

"NEATH CALVARY'S SHADOW"

A SELIG DIAMOND SPECIAL
IN THREE GRIPPING REELS

FEATURING
FRITZI, BRUNETTE AND
WHEELER OAKMAN

RELEASED IN REGULAR SERVICE
THURSDAY SEPTEMBER NINTH

A WHITE DIAMOND
REPRESENTS A CERTAIN
FIXED CASH VALUE TO
EVERYONE WHO SEES IT
THERE IS NO DISPUTING ITS WORTH

PHOTOPLAYS ARE JUDGED
BY YOUR AUDIENCES
IN THE SAME WAY.

VITAGRAPH, LUBIN
SELIG, ESSANAY
PHOTOPLAYS ARE
THE DIAMONDS, THE RUBIES
THE EMERALDS, THE PEARLS
OF THE
MOTION PICTURE INDUSTRY

V.L.S.E.
1600 B'WAY.
NEW YORK.

THE MERE
ANNOUNCEMENT
OF THEIR EXIBITION
MEANS THAT YOU
ARE GIVING THE JEWELS
OF THE BUSINESS
TO YOUR PATRONS

THIS TRADE MARK
IS SIGNIFICANT
OF THE BEST IN
MOTION PICTURES

BIG FOUR
V L
S E
FEATURE PLAY

Vaudeville to Fight Back

Managers Admit Pictures Have Hit Their Business, But Say the Dramatic Houses Have Been Injured More—Good Plays Draw Even if They Are Not New.

By Kenneth C. Crain, Cincinnati Correspondent of the Moving Picture World.

AN admission straight from headquarters, to the effect that moving pictures have seriously affected the vaudeville business, was a significant feature of the meeting last week at Cedar Point, O., of the vaudeville managers' convention. This is not, perhaps, entirely in the nature of news, as it is common knowledge nowadays that a good many of the so-called "legitimate" theaters and producers are gasping on the ropes.

Incidentally, exhibitors may prepare for a season of especially vigorous competition from the "vaudevillains," who, it is certain, will do all in their power to stop the growing trend of their audiences toward the pictures. "The moving picture people have caused a serious situation in the theatrical world, there is no denying," Secretary Ray Andrews, of the managers' association, is quoted as saying. "They have been contracting for and taking over many of the largest theaters in the country. Of course, the presentation of screen plays with all-star casts for ten cents has hurt the legitimate drama the worst, but the vaudeville people are feeling the effect also."

It was intimated at the convention, in this connection, that the giving of larger bills by vaudeville houses will probably be one of the weapons used to retain the patronage of the public, and it was declared that this will be the more feasible for the reason that the serious inroads already made on the business have freed many performers who will be anxious to get bookings at almost any price.

OLDER PLAYS COME BACK STRONGLY.

The management of the Lyric theater's summer season of moving pictures, which is now drawing rapidly to a close, with the approach of the first fall month, staged another pair of return engagements last week which drew even more heavily than earlier efforts along this line, notably the recent "Bushman Week." The first part of the week the highly successful Alco release of "The Tigress," featuring Mme. Olga Petrova, held large audiences, notwithstanding its previous exhibit, during nearly a year, at most of the better houses in Cincinnati.

"Tillie's Punctured Romance," the biggest and best of the Keystone releases, was the feature for the latter half of the week, and, as always, it drew heavily. The ability of really good features to come back again and again and repeat early successes is one of the most encouraging factors in the business, in the opinion of film exchange men and exhibitors alike.

OHIO OPEN FOR GRIFFITH FILM.

Exhibitors who have heard so much of Griffith's "Birth of a Nation" are still wondering when it is to be available for Ohio. The secret was out recently, when, it is understood, negotiations were opened for Ohio rights by A. E. Burkhardt, a prominent Cincinnati business man. It is credibly reported that $45,000 was asked for Ohio rights for the picture, but that Mr. Burkhardt balked, offering $10,000 less. The matter is still open, as far as known. However, Mr. Burkhardt is said to have acquired rights to the picture for sixteen States in the Northwest.

WEIGEL SHINES AS ATHLETE.

Charles Weigel, the popular manager of the Alhambra theater, Cincinnati, celebrated his formal admission as a member of the Chamber of Commerce, through his affiliation with the rejuvenated Motion Picture Exhibitors' League, by exhibiting unsuspected prowess as an athlete at the Chamber's big annual outing last week. In the twenty-five-yard potato race Mr. Weigel finished a bang-up third. A number of other film men and exhibitors turned out for the occasion. The latest bunch of moving picture men included in the announcements of new members of the Chamber numbered, besides Mr. Weigel, Tom Corby, who controls several houses, and Andrew G. Hettesheimer, of the Orpheum, the big house on Walnut Hills.

SETBACK FOR THEATER PROJECT.

It seems, from information obtained from A. Wolary, manager of the Wormster Hat Company's store, Cincinnati, that the project to construct a handsome new photoplay house on that site may receive a rude set-back. It was intimated when news first leaked out, a few weeks ago, of the new lease taken on this property by Charles Schaengold and I. W. McMahan, of McMahan & Jackson, that the present lease held by the hat concern had been satisfactorily adjusted, and that it would be possible for work to proceed very shortly toward construction. Mr. Wolary states, however, that the hat company is very well satisfied with its location and that it intends to remain there for the remaining two years of its lease.

OHIO HOUSES FIXING UP.

The handsome little house operated at 4032 Eastern avenue, Cincinnati, by Shober Bros., known as the Carrel theater, is being completely overhauled and enlarged, the owners having found its seating capacity too small for the business available. When the alterations are completed, the Carrel will have 570 seats, making it one of the largest of the suburban houses.

The Sun theater, Portsmouth's leading vaudeville and moving picture house, has been completely redecorated for the coming season, opening this week with an excellent combination program.

PICTURES AT THE BIG FAIR

Fifty-four Distinct Shows Contribute to the Entertainment of Visitors.

A FEATURE pleasing to the many thousands of visitors at the Panama-Pacific Exposition is that active measures are taken for their entertainment. There are upon the grounds no less than fifty-four moving picture shows wherein are daily displayed without charge in the exhibit palaces and in state and national pavilions well selected and attractive scenes revealing the activities of the various states and countries. Lectures accompany many of the displays, and the visitor is enabled to enjoy scenes from Argentina, China, Japan, the Philippines, the Netherlands, Cuba, Sweden and forty-three other lands, while cinematographs of important works such as the Panama Canal, the New York State Lock Canal and the manufactories of the great corporations of the United States are displayed without charge.

Up to the first of August, 9,350,000 persons had passed through the Exposition turnstiles. The income from admissions from February 20 to July 11 amounted to $1,568,126.50. The receipts from concessions amounted to $676,810.02; the miscellaneous income was $775,237.40. The gross income since the opening on February 20 until July 11 was $3,020,274.22.

With the advent of August, the number of special trains and special parties from all parts of the United States is greatly augmented while the individual travel from remote sections is unprecedented. For the first time in their lives thousands of Americans are crossing the Rockies

BUSINESS QUIET IN CANADA.

So Reports Mr. Rosenfeld in Vancouver After Visiting Thirty-five Towns—News in Film Circles.

By E. C. Thomas.

LOUIS ROSENFELD, of the Calgary office of the Famous Players Film Service, Ltd., was in Vancouver last week, after visiting thirty-five towns in which the Paramount Program is being shown. Mr. Rosenfeld reports that business generally is quiet, with perhaps slightly better conditions in Alberta than in British Columbia. Receipts of small town theaters are ranging from $50 to $100 per week, and exhibitors, by curtailing expenses as much as possible, are still able to show a very small profit during the warmer months. The premium coupons mentioned in the issue of August 27 are being used in all towns where there is opposition. Censorship in Alberta is on a much saner basis than in some parts of Canada.

H. L. Gage, manager of the Rex theater, Regina, Sask., was a recent visitor to Calgary.

Under the patronage of Mayor W. T. Henry, Manager Pollard of the Southside Bijou theater at Edmonton, set aside a special day on which he gave his entire receipts, afternoon and evening, to the local Red Cross Society. The six reel program was supplemented by local soloists, and the show played to packed houses.

Four thousand feet of pictures were recently taken near Winnipeg at the great military encampment at Camp Sewell, the name of which has just been changed to Camp Hughes. Over 9,000 men and 3,500 horses are quartered here, and relatives throughout Western Canada will be able to view the life of the soldiers under actual service conditions.

C. A. C. Stewart, of the Empire theater, Penticton, B. C., who is a veteran of the Boer War, has rejoined the army for service in France. His interests are being looked after by his wife. It is also reported that R. Duncan, former manager of the Opera House at Kelowna, B. C., has also joined the forces.

Howard Douglas, formerly Dominion superintendent of parks, has been appointed to the office of censor in the Province of Alberta, and exchangemen are much pleased at his selection. Mr Douglas succeeds R. B. Chadwick, deceased, who had held the position since September, 1913, when the provincial censorship was established.

At Banff, Alberta, Messrs. Harmon and Luxton have merged their interests and closed down the Lux theater. The two are now devoting their attention to the Harmony.

Mr. Phelps, formerly manager of the Bijou, Calgary, is now on the road for Universal.

G. Corriveau, Jr., manager of the Grandview theater, Vancouver, recently gave a benefit matinee for the Red Cross Society. Including receipts on a prize drawing, about $80 was raised. Similar Red Cross matinees have been given by Manager R. J. Dawson, of the Kitsilano theater and also by the management of the Fairview theater.

The Miners' Union of Phoenix, B. C., is running a picture show in a new $11,000 house, replacing the old one which was burned some time ago. Manager Evans reports good business. The Miners' Union is also conducting a picture show at Coleman, Alberta.

Ben Soskin, of the Vancouver Famous Players office, spent a week at Victoria with Salisbury's Wild Life Pictures, which played at the Royal Victoria theater.

C. Hague, general manager for Universal in Canada, accompanied by D. G. Walkley of Calgary, recently made a trip to the Coast.

AMONG ST. LOUIS EXHIBITORS.

William Sievers Booking Returns on Two V-L-S-E Subjects—"The Birth of a Nation" to Show Five Weeks at Olympic.

Manager William Sievers, of the New Grand Central, booked return engagements for the "Island of Regeneration," and "The Rosary," for the week of August 22. The "Island of Regeneration" will run Tuesday and Wednesday, and "The Rosary" Thursday, Friday and Saturday. Mr. Sievers secured these features for the second showing, at the urgent request of many patrons of his house who had been unable to see the pictures at the first showing and of others who were desirous of seeing the films again. When the "Island of Regeneration" was shown at the New Grand Central a few weeks ago Mr. Sievers secured an injunction to prevent the Board of Police Commissioners and other self-appointed censors from stopping the exhibition of the film.

The Olympic Theater will open on August 29 for a five weeks' run of Griffith's "Birth of a Nation." There will be a daily matinee as well as an evening performance, and a specially selected orchestra will accompany the film with the music that has been arranged for the famous feature. All sorts of electrical and mechanical devices are being installed in the Olympic to produce the sound effects.

The Union Theater, McNair and Pestalozzi Streets, is a St. Louis theater without an airdome in connection that has remained open all summer. During former years the Union has closed for two or three months on account of hot weather. Dr. A. E. Engle is owner of the Union, but turned over the active management of the place to J. Yeager in October of last year. Mr. Yeager says this has been as good a summer for the moving picture business as has ever been known in St. Louis, except for airdomes.

The Alps Amusement Company, 4124 Easton Avenue, which is controlled by G. & L. Wagner, has been showing its program in a very handsome airdome this summer. The Alps, one of the oldest moving picture shows in the city, was first established in a tent, on the spot where the airdome now stands, but it was not long until a site was secured for a building, the Alps Theater, about two blocks away from the airdome. The airdome was enlarged to a 2,500 seating capacity this year and has a handsome entrance, with growing plants in boxes on the front wall, as well as vines and flowers around the inside walls.

The Franklin Theater, a new house at 1831 Franklin Avenue, owned by Giesler & Polsdorfer, opened to the public on August 3. The Franklin is under the active management of Mr. Polsdorfer, who devised his own ventilating system, using electric fans to cool the house, and large exhaust fans to carry away foul air. The theater has a three-piece orchestra, a handsome operating booth for a Simplex projection machine, and a well-lighted and ornamental entrance and lobby.

August Roettger, proprietor and manager of the Fairy Theater, 5648 Easton Avenue, offered a novel entertainment to his patrons one night during the week of August 8. He announced that he would give an entire kitchen outfit to any couple who would get married in his theater. A young couple in the neighborhood accepted his offer, and the date of the wedding was announced. More than 3,500 paid admissions were recorded that night.

The Criterion theater, 2644 Franklin avenue, is closed temporarily, while a concrete floor and other fireproof improvements are being made.

The Easton Theater, formerly the People's on 2822 Easton Avenue, opened again on Augst 18th, under the management of Franklin S. Milberg, who comes to St. Louis from Edmonton, Canada, where he was formerly engaged in the amusement business. The Easton is a five-cent house using a program of pictures with occasional vaudeville.

William H. Young, proprietor of the Taylor-Easton theater, at Taylor and Easton Avenues, who has been away from St. Louis for several months on account of illness, returned recently, much improved in health, and took over the active management of the theater again. Mr. Young has been in charge of the Taylor-Easton for two years or more, and when he acquired the place it was considered a "dead one" by other exhibitors. Mr. Young's personal interest in his patrons and the careful study of their taste in pictures account for the excellent patronage of the house. Mr. Young says he makes it his business to get acquainted with the people that come to his theater, and while talking to him in the lobby, the World correspondent observed that not one person that came into the theater during the time he was there but had a nod or smile for Mr. Young.

A "Safety First" film, made under the supervision of the St. Louis Safety First Society, was shown at the Grand Central, Sixth and Market Streets, for the first time, on August 16. The next night the reel was shown at the Aubert Airdome, and at other theaters. Later, the film will be on the program of the free municipal pictures. The film is 732 feet long and is furnished free to theater manager on application to the Secretary of the Safety First Society, Tom L. Johnson, 613 Navarre Building.

DENVER GIRL ON VACATION.

Miss Maxine Brown, Edison Player, Meeting Old Friends in Colorado Capital—Farewell Party for E. C. Quimby.

By Muriel Lee.

MISS MAXINE BROWN, the well known Denver girl, who has made such a phenomenal success in moving pictures in such a short time, is home for a six weeks' vacation, visiting her family and her many friends. Miss Brown is well known in Denver, as her father has lived here for thirty-five years and she herself had made Denver her home until she began her professional career. When she was but six years old, Denverites will recall seeing Miss Brown in "The Littlest Girl," which was at Elitche's. At eight she played the part of the little boy in "The Squaw Man" and one or two other roles in productions at the old Baker theater. She also in that year played "Peter Pan" at Elitche's, in which she made a distinct hit, and in "Dr. Napoleon."

Two years ago, Miss Brown went to New York to begin professional work. She played in "Everywhere" and in "Sunny Brook Farm" and also gave the solo dance in the "Frivolity" section. After working with Mittenthal Brothers Miss Brown went with the Reliance, and then to the Famous Players, where she played in "His Last Dollar" and "Aristocracy." She is now with Edison.

Miss Brown is more than busy receiving her old friends and in visiting with her father, but she says she will nevertheless be glad to get back to her work. Denver is proud of the success this young woman has made.

Saturday evening, Aug. 14, the employes of the Denver office of Pathe tendered F. C. Quimby a farewell party. Mr. Quimby has been manager of the Denver and Salt Lake offices since the first of the year, and is now leaving for the Pacific Coast. There were about twenty present There were interesting talks, with Mr. Epperson acting as toastmaster.

"The Chalice of Courage," a six-reel Vitagraph, has made an unusual hit in Denver, where it was run at the Isis theater. The Isis seats 2,200 and in the three days it was run the house was full, and the walked packed to the curb. So many were disappointed in not being able to see it, that Mr. Baxter, the manager, is going to run it for several days again this week.

Mr. Frederickson, from the Cincinnati symphony orchestra, was the soloist at the Princess theater for a few nights, beginning Aug. 20. Marguerite Clark is featured at the Princess this week, and until the 21st. Paramount pictures are coming into their own in Denver, as shown in the Princess, as the houses of this theater have been breaking records in the last four weeks.

WHAT'S DOING IN MINNESOTA.

Special to Moving Picture World from Midwest News Service.

An ordinance permitting non-fireproof motion picture theaters in Minneapolis to increase their seating capacity to 400 under certain conditions has been drafted by a special committee of the city council.

St. Mary's Catholic Church, at Le Sueur Center, had a surprise for its members for the celebration of the Patronal Feast or Feast of the Assumption. Films of "The Rosary" were secured from Chicago and shown at the Joy theater.

The city council at Minneapolis is considering increasing license fees of motion picture theaters. As all moving picture houses with a seating capacity of more than 600 now pay only $150, it was decided to change the present schedules so that such places with a seating capacity of more than 900 will pay $300, those between 600 and 900 will pay $200, those from 350 to 600 will pay $100, while the fee for all places under 350 will be $75. The theater license fee, which is now $150, probably will be doubled.

The proceedings started by Byron W. Place, attorney, to have a receiver appointed for the Minnehaha Film Company of Minneapolis, have been dismissed by the United States District Court without prejudice to either party.

The motion picture theater which will be built at Seventh and Wabasha street in St. Paul by Herman Benz probably will be operated by L. H. Rubin and M. L. Finkelstein. The theater, which will seat 3,000, will be part of a seven-story fireproof hotel building.

Motion picture men of Minnesota have assured State Fire Marshall R. W. Hargadine that they are willing to co-operate with his department in making photoplay houses in the state safer from fires and panics.

William Feist is the new proprietor of the Rex theater at Easton.

The remodeled Royal theater at Albert Lea has been opened. New projection apparatus, screen, front, seats and ventilating system have been installed and the interior has been redecorated.

Herman Yost, formerly with the Princess theater at Wabasha, has been made manager of the Iris theater at Canby.

Hogan Johnson sold the Bijou theater at Fergus Falls to A. J. Lawrence, of The Dalles, Ore.

The film of the spectacle, "Fighting the Flames," recently staged at the state fair grounds at St. Paul, was shown at the New Majestic theater in St. Paul.

The Crystal theater at Fairmont has been leased by the La Rose-Newack Company of Minneapolis.

Mills, Haas & Blix have ended their management of the Cozy theater at Alexandria and it has been taken over by H. A. Bower of the Howard.

Construction of the New Savoy motion picture theater at New Prague has begun.

The Princess theater at Minneapolis has made a number of important changes. A new organ has been installed. The entire stage has been turned into a garden with running vines and beautiful flowers. A bower has been made for the orchestra. It will be on the stage instead of in the pit as heretofore. The management also has installed an organ.

"The Eternal City" was shown at the Rex Beautiful in Duluth for two days under the auspices of the Woman's Council for the benefit of the dental clinic of the public schools.

MORT

Form Church Film Circuit

Six Religious Organizations of Elgin, Ill., Plan to Use Motion Pictures One Day Each Week—Congregational Minister Tells of the Power of the Screen is Church Work.

By Frank H. Madison, Illinois Correspondent of the Moving Picture World.

FROM Elgin, Ill., center of interest because of its development of the use of motion pictures in churches, come two new things. Six churches of the city plan to circuit films to be shown in each church one night a week. A Congregational pastor confesses from the pulpit his former church's success with films has made him change his mind regarding their value in church work.

Active in the plans for a circuit are the Grace and Epworth Methodist Episcopal churches. Film exchange men have been in consultation with the members regarding the feasibility of such a plan. A portable projector probably will be used to reduce the expense to the churches.

Dr. C. L. Morgan, pastor of the First Congregational Church, in recommending the use of films, said: "While I confess to an extreme aversion to the need of any resort to such special features to constrain a Sunday evening audience, I have been compelled also to confess that the results of such effort of my old church in Boston have proved a mistake, and that the efforts of the Rev. Mr. Gable, which are proving successful in the Grace church, would be far preferable in our own to bare apology for an evening audience which for the past years have existed," the pastor said.

His sermon was from the parable of the man who, in order to secure a full house for his feast, commanded his servants to "go out into the byways and hedges and constrain them to come in."

"May I tell what one church, that of my last pastorate in Boston, has done? The new pastor ten years ago was given the liberty to do what many thought little better than sacrilege, introduce a novelty into each Sunday night service. It might be a vocal or instrumental solo or a quartet or a notable speaker. But it was always different, and each week handbills red, yellow or blue, were distributed throughout the community telling what would be a feature for the next Sunday night. The result was a full house, not once, but continuously for eight years, such a house as required the organization of special committees of men and women to visit the new-comers and help cement their interest.

"Two years ago it was found that the tremendous attraction of six moving picture shows in the immediate vicinity was telling somewhat upon the Sunday evening attendance, and the question came to the front, shall we, too, make use of this greatest attraction of the period in the interest of the gospel? Samuel B. Capen, president of the American Board of Foreign Missions, one of the most conservative men, was not only senior deacon, but chairman of trustees. They had just decided the matter when I called at his office two years ago. 'Yes,' he said, 'we have thought and prayed about it a long time. Some feel that we must not lose out in reaching the people by failure to use the most attractive method known to the public of to-day. And so we are going to do it.'

"I have to confess that I thought Mr. Capen and all the rest mistaken and that such a use of the moving picture would be a sad mistake. But I have changed my mind and I will tell you why. This summer I have been in Boston again. Inquiry as to the results show that for two years the church has overflowed every Sunday night; that there have been great additions to the church; that the Sunday school, which previously averaged about 300, now averages 600 in attendance; that a men's club had grown to more than 325, that the influence of the church in the community had been vastly increased."

SOMETHING QUEER FROM CAIRO.

Chief of Police Higlen has issued orders that billboard advertising by moving picture shows must be kept off the streets of Cairo. The case against Travis A. Kimmell, manager of the Kimmel theater in Cairo, charged with violating an ordinance by posting advertising matter on sidewalks, was dismissed upon his promise not to repeat the practice.

HAPPENINGS IN ILLINOIS.

The Apollo theater at Peoria is co-operating with the Child Welfare League in that city by giving special Saturday moving picture shows for children. A share of the proceeds goes to the league.

Bad weather has forced the Sky Dome of East St. Louis to close. The Criterion theater under the same management is being redecorated for a picture season to start early in September.

Manager Harry Redmon has booked the V-L-S-E service for the Majestic in East St. Louis.

A. W. Barth has purchased the interest of C. H. McIntire in the A-Muse-U theater at Carbondale.

The new Royal theater at Minonk has been opened.

John H. Fehn, of Dundee, has purchased the Star theater at Elgin from Tony Engals, who goes to Crosse Point, Wis., to conduct a motion picture show.

The Film Life Extending Company, of Chicago, has been incorporated with a capital stock of $2,500. The incorporators are: A. B. Seekenfreund, Jonas Sternberg and L. M. Seekenfreund.

Walter Coddington, of Touton, has purchased a motion picture theater in Rantoul.

L. F. Marden and Dale Owings, of Winchester, have purchased a motion picture theater in Robinson.

Neil Baxter is now sole owner of Dreamland theater at Farmington, having purchased the interest of his partner, Mr. Anderson.

The Tiskilwa Opera House Company has leased the opera house at Tiskilwa and began its show with "The Spoilers." W. J. Parks is manager of the motion picture show, B. H. Kilby theatrical manager and O. W. Sheldon electrical engineer.

The Elite theater at Waukegan has installed a new silver fibre screen and will redecorate and add another machine.

Varna merchants are giving free motion picture shows and band concerts on the streets.

Requests were so numerous the Washington theater at Granite City played a return date of "The Island of Regeneration."

Leo F. McQuene, of Corrington, N. D., has purchased the Briggs Opera house at Maquon.

DOINGS 'WAY DOWN SOUTH.

Jacksonville's Big Airdome Theater Doing a Capacity Business—Reports of Roadmen.

By J. Melvin Andrews, Jacksonville Correspondent of Moving Picture World.

THE big airdome theater, C. Green, manager, opened July 24 and has played to capacity business every night. A Universal programe, with a four-piece orchestra and vaudeville, makes this the most attractive house in the city. The airdome is thoroughly and modernly equipped. It has a new Standard machine. There is a seating capacity of 600. The Auditorium theater, under the same management, is dark for the summer.

R. L. Rowe, manager of the Crescent theater, Hopkins, Fla., is back in harness again, after spending his vacation in the mountains.

E. E. Lusk, of Lakeland, Fla., has leased the Greystone theater at Kissimmee and will operate it for the coming season. The policy has not yet been announced.

Mr. Heysler of the V-L-S-E offices was in Lakewood a few days this week, where he booked his feature in the airdome.

Mr. DeKoven, of the United Film Company, Tampa, Fla., made a flying trip through the state this week and succeeded in placing many bookings for his firm.

Manager Tarbell, of the Mutual Film Company, of Tampa, reports business for his firm through the state of Florida very good, despite hot weather and rain.

A new company is now being formed at Tampa for the purpose of manufacturing motion pictures for the Southern market. Producing is expected to begin at an early date.

John Fassol, formerly manager of the Royal at Tarpon Springs is now holding a like position at the Only Star, at City Point, Va. Mr. Fassol was succeeded at the Royal by Pete Saclarides.

The Arcade theater is now in its fourth week of success, playing to capacity business every day since the opening. This is phenomenal for Jacksonville, in the heart of summer. Many excellent pictures and singing attractions are being shown here and the theater fans seem to realize that the management is doing everything possible to please them. On Marguerite Clark and Mary Pickford days the patrons are presented with a photograph of these stars neatly rolled and tied with ribbon, diploma form.

The Southern Film Corporation, the locally formed motion picture organization, under the management of D. C. Randolph, is now in its new offices in the Bisbee building, and reports many good bookings for its numerous productions. It is now releasing two a month, but expects to increase this in a short time. Mr. Randolph seems to be very optimistic over the future, basing it on the results obtained in the short time the office has been open for business.

"Hank" Cassidy, who has been termed "The Picture Show Doctor," is in the city and has assumed charge of the Prince theater. "Hank" is a congenial, jolly good fellow and has been busy for the past few days making many new friends and renewing acquaintances of years gone by, when he was manager at the Orpheum here.

The Southern Film Corporation of this city has secured the exclusive control of the Ekio Film Company war releases for the Southern territory, which embraces North and South Carolina, Tennessee, Georgia, Alabama, Mississippi, Louisiana and Florida.

W. H. Whitney, of the Southern Investment and Amusement Company, who for the past few months has been manager at the Prince, has returned to his original position of advertising manager of this firm. Mr. Whitney was succeeded at the Prince by "Hank" Cassidy.

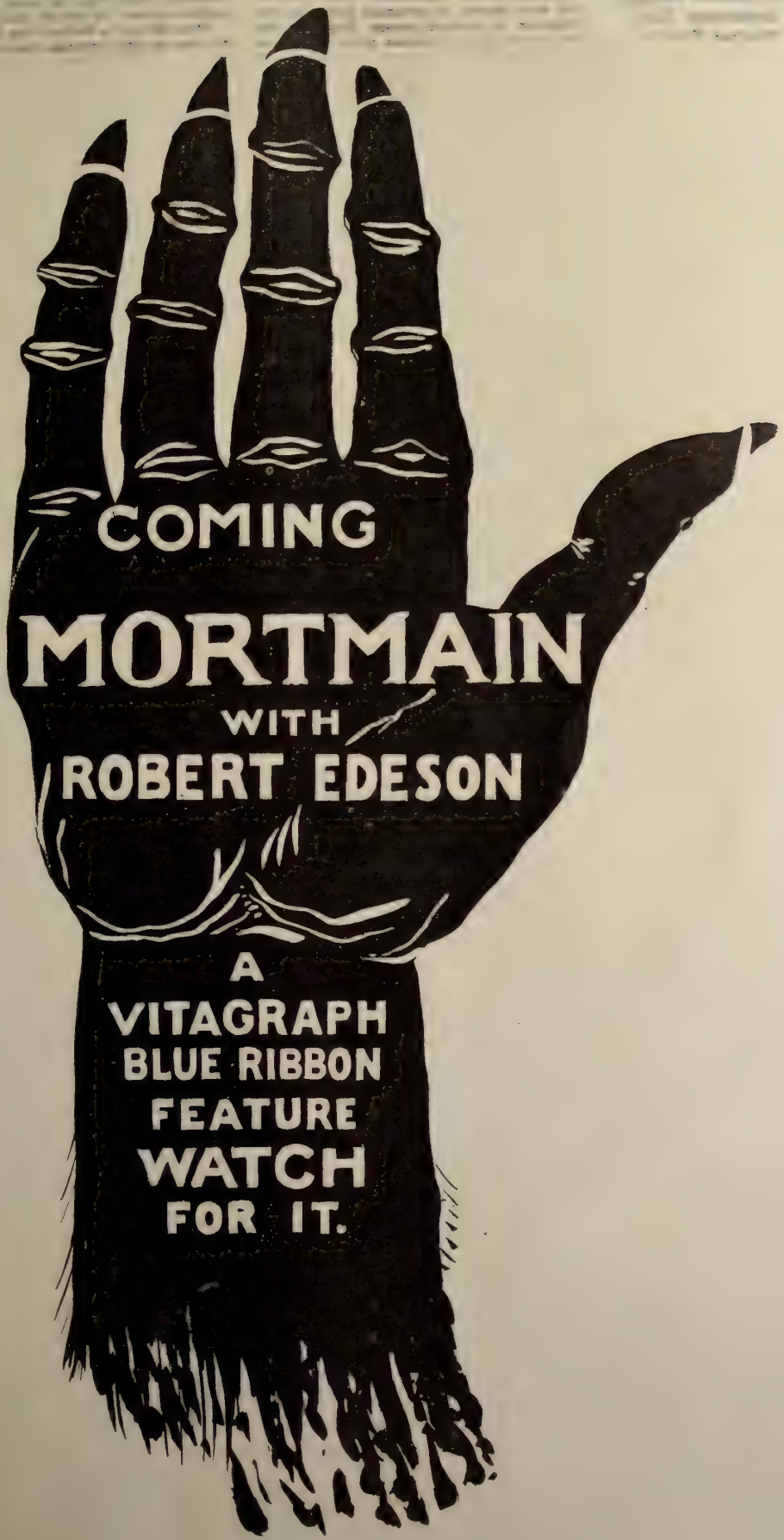
The Goddress and the Blue Ribbon features at the Imperial theater on Monday and Thursday, respectively, still play to a wonderful business. The regular popularity of this house seems to have drifted to the new Arcade since its opening a few weeks ago due possibly to the newness and the large seating capacity.

T. F. McTier, of the Atlanta V-L-S-E office, was a visitor in the city a few days ago.

John Barton, manager of the Consolidated Film exchange, has also returned for an extended trip through the state.

S. A. Lynch, president of the Southern Investment and Amusement Company of this city, and a promoter of many amusement enterprises of the South, was a visitor in the city this week.

The Duval theater, which at one time run Paramount pictures under the management of F. T. Montgomery, is undergoing repairs and improvements, and will be converted into a Keith Vaudeville House, with seven acts and pictures.


COMING
MORTMAIN
WITH
ROBERT EDESON
A
VITAGRAPH
BLUE RIBBON
FEATURE
WATCH
FOR IT.

MEMPHIS WEATHER SLIDES.

Charles A. McElravey, General Manager of the Majestic Amusement Company Will Get Weather Clerk's Weather Forecasts for His Screen.

By G. D. Crain, Jr., Tennessee Correspondent of the Moving Picture World.

IT IS given out at Memphis, Tenn., that Charles A. McElravy, general manager of the Majestic Amusement Company, is arranging to get daily weather forecasts, which will be shown on the screen at the theater. The bulletins will be received direct from the bureau at Washington. The weather at all seasons of the year is one of the most discussed topics that can be thought of. Patrons of all theaters are more or less interested in both general and local conditions. The Government is said to have agreed to furnish forecasts at the Majestic theaters for display at both morning and evening shows.

The morning bulletins will be shown on the screen until 7 o'clock at night, when the forecast for the following days will be given. It is said that Memphis will be the sixteenth city in the United States to display weather reports at moving picture shows, Birmingham, Ala., holding the distinction of being the first city to adopt the plan. It is undersood that the authorities at Washington have agreed to make up a special daily bulletin for picture houses, and the local weather bureaus will not have anything to do with the proposition. The idea is undoubtedly good, and a great many other theaters are expected to fall in line shortly.

ALL OVER TENNESSEE.

S. S. White, of Jefferson City, Tenn., has replaced one of his old machines with a new Power 6 A motor driven outfit, which is proving very satisfactory.

J. C. Jackson, proprietor of the Reed theater at Morristown, Tenn., is opening a new theater at Newport, Tenn. This theater will have a seating capacity of 500, and will be thoroughly equipped.

Walter Kennedy, manager of the Gem at Knoxville, Tenn., is enlarging the theater and has purchased two hundred additional seats, which are now being installed. Business with the Gem has been improving for some time past, and difficulty has been experienced in handling the crowds.

R. E. Groves, of Oliver Springs, Tenn., has purchased 300 seats, a moving picture machine of the Edison make and other equipment for a new airdome which will seat 300 people. The theater will be called the "Edisonia."

Boyle & Duckworth is the name of a firm which is preparing to open a small moving picture theater at Bluff City, Tenn. The house will have a seating capacity of about 175 and will operate just one machine.

Buckley Starkey is reported to be in Knoxville, Tenn., with a company which has been selected to make a picture to be known as "The Cotton King." Mr. Starkey recently returned from a trip to his boyhood home, where he states he was royally entertained by the natives, and is now feeling fit for most anything which may happen.

The Universal film production known as "Scandal" made such a strong impression the first time that it was shown at the Vendome theater at Nashville, Tenn., that it was recalled and shown for two additional days. The film is said to have been one of the most-talked-of productions of the month in the Tennessee capital.

In response to a long list of requests from patrons of the Crescent theater at Nashville, Tenn., the management recently brought back and showed Blanche Sweet in the great play, "Judith of Bethulia," which was first shown in Nashville many months ago.

Another old timer recently shown was "Cabiria," at the Orpheum, upon its first engagement in Nashville. This superb film was shown at advanced prices at the Orpheum, to packed houses. However, the film drew packed houses when shown at the Crescent at regular prices in spite of the fact that it was shown for a full week upon its first engagement in the city. Return engagements are proving popular with a number of the big houses and big productions.

At Chattanooga, Tenn., patrons of moving picture theaters have fewer theaters to choose from just now than for some time past. Howell Graham, manager of the "Quality Way theaters," has closed the Colonial, which will have the interior decorations touched up, but will reopen shortly. The Alcazar theater is also closed while some rather extensive improvements are made.

HERE AND THERE IN IOWA.

W. J. Beminger, of O'Brien & Beminger, of Minneapolis, has opened the Royal theater at Charles City.

E. C. Pryor, who recently sold his photoplay house at Green, has taken a lease on the Majestic theater, at Perry. He made a number of improvements.

"The Man at the Throttle," a home talent photoplay with all the thrills that go with a railroad wreck, did a good business at the Jewel theater, in Burlington.

W. McGowan, of Evansville, Ind., is the new manager of the Orpheum, at Des Moines.

J. E. Benton has enlarged the stage in the Comet, at Albia, to play road shows.

The Quinn skating rink, at Martinsburg, has been remodeled and the Page Amusement Company, of Des Moines, has opened a motion picture show there.

George Still, of Eldora, has purchased the Isis theater, at Independence.

Ralph Perafield, who has been in charge of the Temple theater, at Charlton, and William Kitterman, who has been connected with the Grand theater there, have taken a lease on the Temple.

Chautauqua week in Wapello gave Manager Keck of the Keck theater a good opportunity to close his house for reseating.

John Peters has sold his motion picture theater at Dumont to Mr. Anderson, of Waterloo.

Guy Mahoney and Ross McLaughlin have installed new equipment in the Palm theater at Missouri Valley.

W. A. Miller has purchased the Orpheum theater, at Keokuk. Manager Stanley will remain in charge.

The Strand Theater Company, of Cedar Rapids, has been incorporated with a capital stock of $10,000. The incorporators are: A. J. Diebold, H. E. Spangler and M. Ford.

The New Family theater, at Davenport, has reopened after a busy season with the artisans. Among the improvements was the installation of a pipe organ. The first ten days' features included "The Right of Way," "Judy Forgot" and "The Garden of Lies."

The Star theater, at Washington, has started a twenty-one day voting contest and will send some young lady to the Panama exposition.

The Majestic theater, at Cedar Rapids, will be remodeled. "Companion seats" in the front will be a feature.

The Star theater, at Dubuque, which was closed for the summer, has reopened and is now a strictly 10-cent house.

The Atlantic Amusement Company has given up its lease on the Opera house, at Atlantic and will devote its time to the Majestic and unique theaters. Hervert & Leach, owners of the opera house, will operate it.

NEWS FROM WISCONSIN.

Special to Moving Picture World from Midwest News Service.

The contract has been let for the construction of a new church for St. Stanislaus Polish Catholic church at Superio which will have an auditorium seating 4 persons, which will be used for motio picture shows. It will be fully equipped.

"The Birth of a Nation" has been booke to open at the Orpheum theater in Gree Bay, Sept. 12, for a seven-day engage ment. A twelve-piece orchestra will b used.

Motion picture shows are listed amon the "things which are bad for all babies in a bulletin issued by the Wisconsi State Board of Health.

Milwaukee detectives, watching a fil of the sand bag test of the lake steame Christopher Columbus, saw in the crew Roy Chapman, wanted a year ago for lar cenry and arrested him as the steame docked in Milwaukee.

"The Birth of a Nation" ended an eigh weeks' engagement at the Davidson thea ter in Milwaukee, Aug. 28, making wa for a musical comedy. The film wa shown 114 times in the course of its stay The film is booked for Sheboygan th week of Oct. 17.

The Jackson theater at Ogden avenue and Jackson street, in Milwaukee, opene August 21 with a policy of high clas photoplays. Bernhard Rosenow is mana ger. The house seats 870.

Joe Seward gave a five-reel show a the Opera house in Soldiers' Grove as a benefit for Miss Lulu Bailey, who is receiving treatment in a sanitarium.

The Lyric theater at Eau Claire is being remodeled. A new front with canop is being installed and the seating capac ity increased. A new policy of exclusiv first-run pictures will mark the reopening about the middle of September.

The Alhabra theater at Milwaukee has started its new policy of using only tw instead of three attractions a week.

Portage may have a new motion picture house, representatives of a Boston syndicate having visited the city with a view to securing a site for a theater and business building.

Peter H. Bronsead, of Menominee, has purchased the Badger theater at Millsville from John F. Bruhn.

Christian C. Gillis, of Milwaukee, has filed suit for $500 damages against the Majestic Theater Company and the Joseph Schlitz Brewing Company. Gillis alleges he went to the theater on April 12 and fell when he stepped aside to allow another patron to pass him.

IOWA.

A FILM portraying the early life of Julien Dubuque, the man who founded the city of Dubuque, will be made there by the Warren Film Company, of Chicago. It will deal with the French traders, the Indians and the early settlers. John F. Mulgrew has written the scenario.

C. W. Peterson, of Red Oak has sold the Scenic at that place to Thomas Crawford and William Swan, who operate theaters at Columbus and Wahoo, Neb.

Arthur Gardner has sold his motion picture show at Earlham.

Manager McIntyre has sold the Orpheum theater at Oelwein to a Mr. Walsh of Eldora.

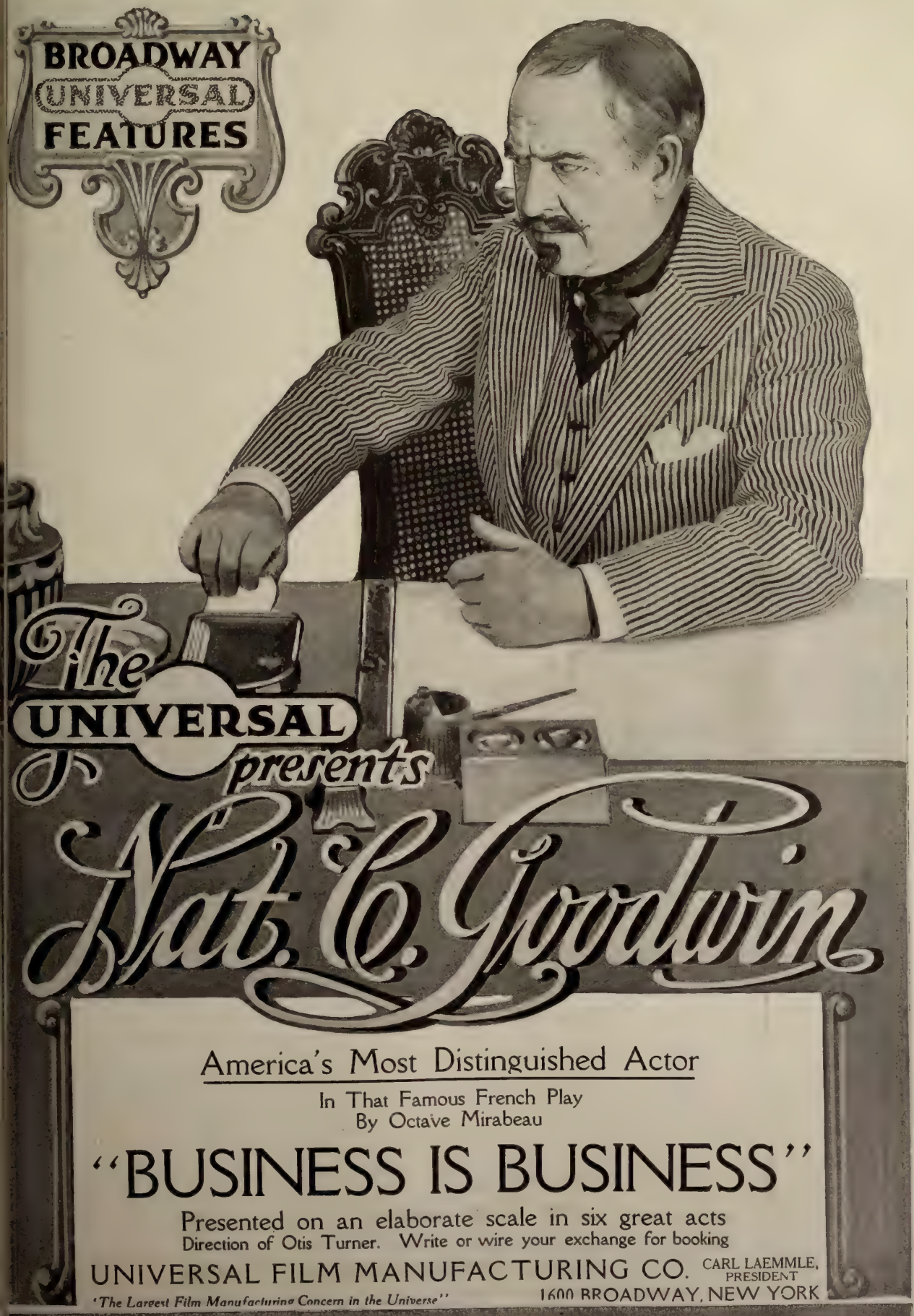
C. A. Hansen is now sole owner of the Princess theater at Titonka, having purchased the interest of his partner, S. S Hudson.

C. C. Schroeder has sold his interest in the Opera House block at Preston to his partner, Theodore Muhl, of Cedar Rapids.

Paul Lamarquande, formerly manager of the Empress theater at Omaha, has taken charge of the photoplay shows at the Cecil theater in Mason City for Proprietor Arthur. He will be assisted by his partner, C. F. Rose.

Manager Martin of the Princess theater at Cedar Rapids has let a contract for remodeling his house, which will increase the capacity to 624. After the alterations it will be a feature house, charging ten cents.

Doctors and nurses in Cedar Rapids were the guests of the Palace theater to see "Dr Rameau."



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Calendar of Daily Program Releases

Releases for Weeks Ending September 4 and September 11

(For Extended Table of Current Releases See Pages 1746, 1748, 1750.)

General Film Company

Current Releases

MONDAY, AUGUST 30, 1915.

BIOGRAPH—A Triple Winning (Drama).
ESSANAY—The Quitter (Drama).
KALEM—The Masked Dancer (Special—Three parts—"Broadway Favorites"—Drama).
LUBIN—A Romance of Mexico (Drama).
SELIG—The Way of a Woman's Heart (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 69 (News).
VITAGRAPH—The Jarr Family Series No. 17—"Mr. Jarr and the Visiting Firemen" (Comedy).

TUESDAY, AUGUST 31, 1915.

BIOGRAPH—The Mystery of Henri Villard (Special—Two parts—Drama).
ESSANAY—The Return of Gentleman Joe (Serial—Two parts—Drama).
KALEM—Mixing It Up (Comedy).
LUBIN—Avenging Bill (Comedy).
—The Haunted Hat (Comedy).
—A-Mile-a-Minute Monty (Comedy).
SELIG—The Leaving of Lawrence (Comedy-Drama).
VITAGRAPH—Hearts Ablaze ("Broadway Star Features"—Three parts—Drama).

WEDNESDAY, SEPTEMBER 1, 1915.

BIOGRAPH—Dora (Special—Three parts—Drama).
EDISON—The Simp and the Sophomores (Comedy).
ESSANAY—Joe Boko Saved By Gasoline (Cartoon—Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 7, "The False Clue"—Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Nancy of Stony Isle (Special Feature—Three parts—Drama).
LUBIN—The Wildcat (Special—Two parts—Drama).
VITAGRAPH—The Quarrel (Comedy).

THURSDAY, SEPTEMBER 2, 1915.

BIOGRAPH—The Stranger in the Valley (Drama).
ESSANAY—Versus Sledgehammer (Comedy).
LUBIN—The Phantom Happiness (Special—Three parts—Drama).
MINA—Squeals on Wheels (Comedy).
SELIG—The Man With the Iron Heart (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 70 (News).
VITAGRAPH—The Fire Escape (Comedy-Drama).

FRIDAY, SEPTEMBER 3, 1915.

BIOGRAPH—The Wanderer (Drama—Reissue No. 13).
EDISON—The Wayback (Special—Four parts—Drama).
ESSANAY—Broncho Billy Begins Life Anew (Drama).
KALEM—Gangsters of the Hills (Special—Two parts—Drama).
LUBIN—In Spite of Him (Drama).
VITAGRAPH—Their Night Out (Comedy).

SATURDAY, SEPTEMBER 4, 1915.

BIOGRAPH—The Wheel of the Gods (Drama).
EDISON—Across the Great Divide (Drama).
ESSANAY—The Whirlpool (Special—Three parts—Drama).
KALEM—The Hazards of Helen Railroad Series—Episode No. 43, "The Broken Rail" (Drama).
LUBIN—An Artful Artist (Comedy).
SELIG—The Awful Adventures of an Aviator (Comedy).
—Knock-Out Dugan's Find (Comedy).
VITAGRAPH—The Kiss (Special—Two parts—Drama).

General Film Company

Advance Releases

MONDAY, SEPTEMBER 6, 1915.

BIOGRAPH—Among Those Killed (Drama).
ESSANAY—Caught (Special—Three parts—Drama).
KALEM—The Vanderhoff Affair (Special "Broadway Favorites"—Four parts—Drama).
LUBIN—Teasing a Tornado (Drama).
SELIG—The Mystic Bill (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 71 (News).
VITAGRAPH—The Jarr Family Series No. 18—Mrs. Jarr and the Society Circus (Comedy).

TUESDAY, SEPTEMBER 7, 1915.

BIOGRAPH—A Difference of Opinion (Special—Two parts—Drama).
ESSANAY—His Crucible (Special—Three parts—Drama).
KALEM—Nearly a Bride (Comedy).
LUBIN—Finn and Haddie (Comedy).
SELIG—Never Again (Drama).
VITAGRAPH—The Kidnapped Stockbroker (Special—Two parts—Drama).

WEDNESDAY, SEPTEMBER 8, 1915.

EDISON—Cartoons on the Beach (Cartoon Comedy).
ESSANAY—The Fable of Hazel's Two Husband and What Became of Them (Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 8—When Thieves Fall Out—Special—Two parts—Drama).
LUBIN—The Irish in America (Special—Three parts—Drama).
VITAGRAPH—The Siren (Comedy).

THURSDAY, SEPTEMBER 9, 1915.

BIOGRAPH—The Broken Wrist (Drama).
ESSANAY—A Quiet Little Game (Comedy).
LUBIN—Romance as a Remedy (Special—Two parts—Drama).
SELIG—'Neath Calvary's Shadows (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 72 (News).
VITAGRAPH—The Romance of a Handkerchief (Comedy-Drama).

FRIDAY, SEPTEMBER 10, 1915.

BIOGRAPH—Oil and Water (Special—Two parts—Drama—Reissue No. 14).
EDISON—What Happened on the Barbuda (Special—Three parts—Drama).
ESSANAY—Broncho Billy and the Lumber King (Drama).
KALEM—The Little Singer (Alice Joyce Reissue—Drama).
LUBIN—Jealousy (Drama).
VITAGRAPH—Unlucky Louey (Comedy).

SATURDAY, SEPTEMBER 11, 1915.

BIOGRAPH—At the Road's End (Drama).
EDISON—Breaking the Shackles (Drama).
ESSANAY—Mind Over Motor (Special—Two parts—Comedy).
KALEM—Nerves of Steel (Episode No. 44 of the Hazards of Helen—Drama).
LUBIN—Queenie of the Nile (Comedy).
SELIG—Into the Dark (Drama).
VITAGRAPH—One Performance Only (Special—Three parts—Drama—"Broadway Star Feature").

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NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending September 4 and September 11

(For Extended Table of Current Releases See Pages 1746, 1748, 1750.)

Universal Film Mfg. Co.

SUNDAY, AUGUST 29, 1915.

LAEMMLE—The Lilt of Love (Drama).
L-KO—No release this date.
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 11, "The Clash of Arms") (Two parts—Drama).

MONDAY, AUGUST 30, 1915.

BROADWAY UNIVERSAL FEATURES—Jewel (Five parts—Drama).
NESTOR—A Maid and a Man (Comedy).

TUESDAY, AUGUST 31, 1915.

GOLD SEAL—Misjudged (Three parts—Drama).
REX—No release this date.
IMP—The Only Child (Comedy).

WEDNESDAY, SEPTEMBER 1, 1915.

VICTOR—For Professional Reasons (Two parts—Drama).
L-KO—A Game of Love (Comedy).
ANIMATED WEEKLY—Number 182 (News).

THURSDAY, SEPTEMBER 2, 1915.

LAEMMLE—The Eagle (Drama).
BIG U—Tam O'Shanter (Three parts—Drama).
POWERS—No release this date.

FRIDAY, SEPTEMBER 3, 1915.

IMP—No release this date.
VICTOR—Vagabond Love (Drama).
NESTOR—Lizzie and the Beauty Contest (Two parts—Comedy).

SATURDAY, SEPTEMBER 4, 1915.

BISON—Coral (Four parts—Drama).
POWERS—No release this date.
JOKER—When Hiram Went to the City (Comedy).

SUNDAY, SEPTEMBER 5, 1915.

L-KO—Gertie's Joy Ride (Comedy).
POWERS—The Shot (Two parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 12—A Cry in the Dark—Two parts—Drama).

MONDAY, SEPTEMBER 6, 1915.

BROADWAY UNIVERSAL FEATURE—A Little Brother of the Rich (Five parts—Drama).
NESTOR—Their Happy Honeymoon (Comedy).

TUESDAY, SEPTEMBER 7, 1915.

GOLD SEAL—The Deceivers (Two parts—Drama).
REX—Sh! Don't Wake the Baby (Comedy).
IMP—No release this day.

WEDNESDAY, SEPTEMBER 8, 1915.

VICTOR—No release this day.
L-KO—Silk Hose and High Pressure (Three parts—Comedy).
ANIMATED WEEKLY—Weekly No. 183 (News).

THURSDAY, SEPTEMBER 9, 1915.

LAEMMLE—Both Sides of Life (Three parts—Drama).
BIG U—The Finest Gold (Drama).
POWERS—Going to the Dogs (Vaudeville Act—Comedy).
—Frog and Toad Celebrities (Zoology).

FRIDAY, SEPTEMBER 10, 1915.

IMP—Crime's Triangle (Two parts—Drama).
VICTOR—The Country Circus (Comedy).
NESTOR—He Fell in a Cabaret (Comedy).

SATURDAY, SEPTEMBER 11, 1915.

BISON—In the Sunset Country (Three Parts—Drama).
POWERS—No release this day.
JOKER—At the Beach Incognito (Comedy).

Mutual Film Corporation.

SUNDAY, AUGUST 29, 1915.

KOMIC—Shocking Stockings (Comedy).
MAJESTIC—A Child of the Surf (Two parts—Drama).
THANHOUSER—The Vagabonds (Drama).

MONDAY, AUGUST 30, 1915.

AMERICAN—A Divine Decree (Two parts—Drama).
FALSTAFF—A Massive Movie Mermaid (Comedy).
KEYSTONE—(Title not yet announced).
RELIANCE—For His Pal (Drama).

TUESDAY, AUGUST 31, 1915.

BEAUTY—Green Apples (Comedy).
MAJESTIC—Hearts and Flowers (Drama).
THANHOUSER—Reincarnation (Two parts—Drama).

WEDNESDAY, SEPTEMBER 1, 1915.

RELIANCE—The Turning Point (Drama).
RODEO—The Leap For Life (Two parts—Drama).

THURSDAY, SEPTEMBER 2, 1915.

CUB—Making Matters Worse (Comedy).
GAUMONT—Man and the Law (Two parts—Drama).
MUTUAL MASTERPICTURE—Infatuation (American) (Four parts—Drama).
MUTUAL WEEKLY—Number 35, 1915 (News).

FRIDAY, SEPTEMBER 3, 1915.

AMERICAN—The Spirit of Adventure (Drama).
FALSTAFF—Biddy Brady's Birthday (Comedy).
KAY-BEE—(Title not reported).
RELIANCE—Hidden Crime (Drama).

SATURDAY, SEPTEMBER 4, 1915.

AMERICAN—A Question of Honor (Drama).
BEAUTY—A Bully Affair (Comedy).
RELIANCE—Her Father (Two parts—Drama).

SUNDAY, SEPTEMBER 5, 1915.

KOMIC—Over and Back (Comedy).
MAJESTIC—Her Oath of Vengeance (Two parts—Drama).
THANHOUSER—From the River's Depths (Drama).

MONDAY, SEPTEMBER 6, 1915.

AMERICAN—In Trust (Two parts—Drama).
FALSTAFF—Pansy's Prison Pies (Comedy).
KEYSTONE—(Title Not Reported.)
RELIANCE—The Indian Trappers' Vindication (Drama).

TUESDAY, SEPTEMBER 7, 1915.

BEAUTY—Plot and Counterplot (Comedy).
MAJESTIC—For Love of Mary Ellen (Drama).
THANHOUSER—The Bowl Bearer (Two parts—Drama).

WEDNESDAY, SEPTEMBER 8, 1915.

AMERICAN—The Forecast (Drama).
RELIANCE—The Family Doctor (Drama)
RIALTO—The Unsuspected Isles (Three parts—Drama).

THURSDAY, SEPTEMBER 9, 1915.

CUB—Jerry and the Gunman (Comedy).
ECLAIR—The Brand Blotters (Two parts—Drama).
MUTUAL—Mutual Weekly No. 36 (News).

FRIDAY, SEPTEMBER 10, 1915.

FALSTAFF—Weary Walker's Woes.
GAUMONT—When the Call Came (Two parts—Drama).
KAY-BEE—(Title Not Reported).
RELIANCE—The Mother of Her Dreams (Drama).

SATURDAY, SEPTEMBER 11, 1915.

BEAUTY—When His Dough Was Cake (Comedy).
RELIANCE—The Strong Man (Two parts—Drama).

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LOOKING BACK

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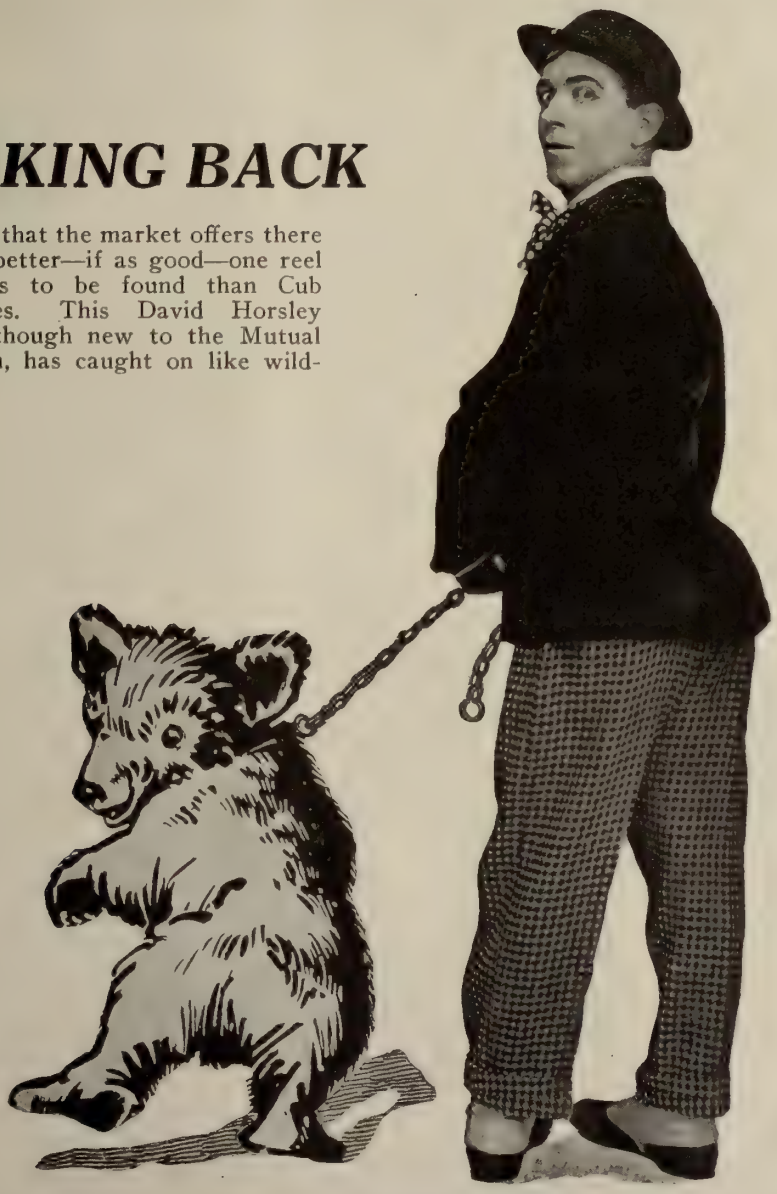

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Every release sparkles with good, clean fun, cleverly brought out by a lively company of comedians, headed by George Ovey, the funniest man in America.

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Miss
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With

Florence La Badie

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DISPLAYING THE SKILL OF THE GREAT LION TRAINE

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and
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Mutual Program

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A Forceful "Flying A" Drama in Two Parts

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A rollicking story featuring *Beatrice Van — John Sheehan — John Steppling* Released Sept. 4th. Directed by James Douglas.

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How a ruse converted a bookworm husband. Featuring *Neva Gerber—Webster Campbell.* Released Sept. 7th. Directed by Archer MacMackin.

When His Dough Was Cake

A sure-fire laugh from start to finish. Featuring *Beatrice Van — John Sheehan — John Steppling.* Released Sept. 11th. Directed by James Douglas.

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Released Sept. 8th—Directed by Henry Otto

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JOSEPHUS DANIELS, Secretary of the Navy.

"You are doing a patriotic duty by showing 'Guarding Old Glory'."
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"Every Patriotic American will be benefitted by seeing 'Guarding Old Glory'."
W. S. BENSON, Admiral, Chief of Operations.

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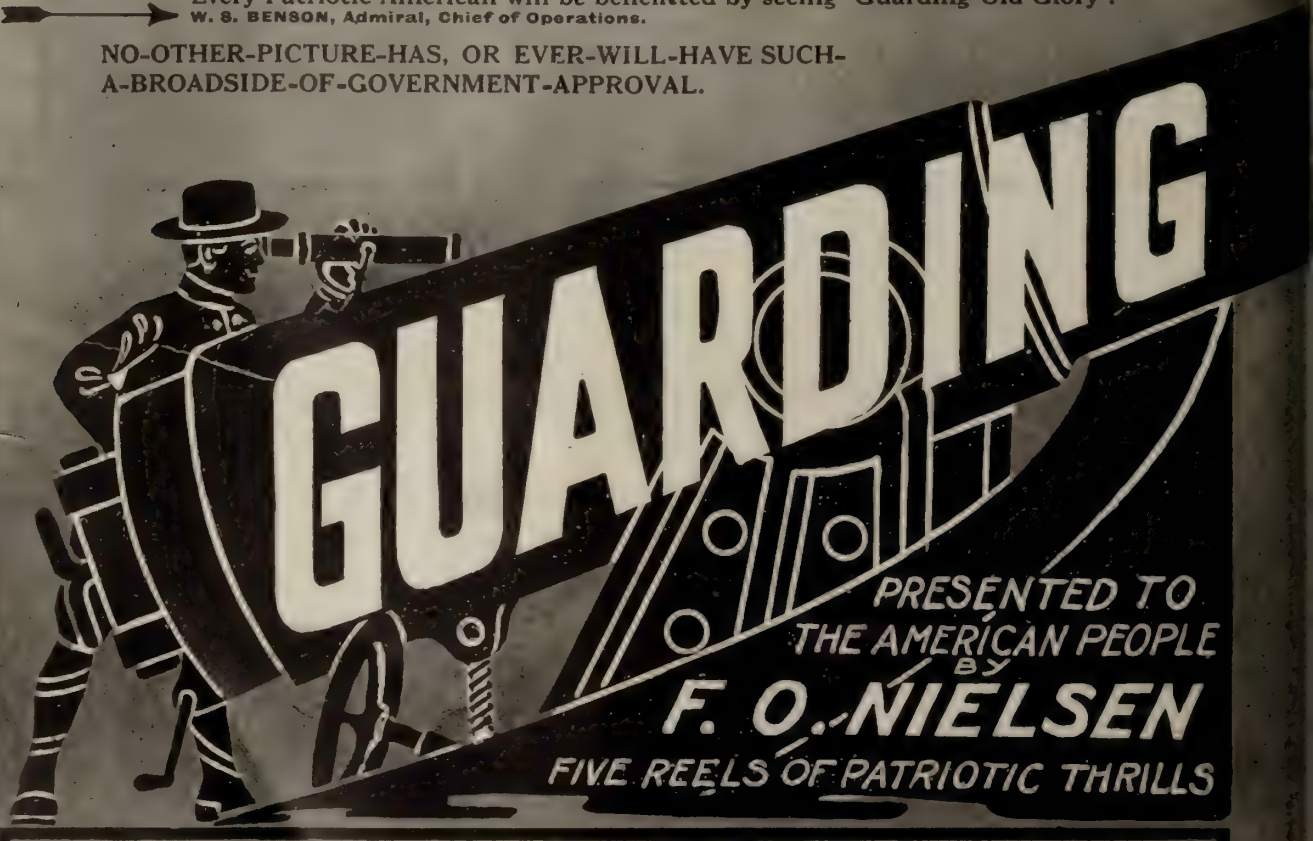

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"GUARDING OLD GLORY" WILL TELL IT"

— *Major General LEONARD WOOD*

MR. F. O. NIELSEN,
CHICAGO, ILL.

NEW YORK, AUG. 23, 1915.

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ROBERT M. THOMPSON
EXECUTIVE CHAIRMAN

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W. H. RUDOLPH CANDLER BLDG., NEW YORK.

Stories of the Films

General Film Company

LUBIN.

TEASING A TORNADO (Sept. 6).—Colonel Bickford's favorite niece, Laura, with several of her Eastern friends, pays a visit to his ranch. While making a tour of the corral, Laura spies Tornado Jack, an awkward cowboy, afraid of nothing but a woman. Laura starts a mild flirtation with Jack. There is a lawn party and dance being held at Howard's ranch, across the desert that night, and Laura induced her uncle to let her invite Jack. Tornado receives the invitation with joy. His clothes are limited, but the cowboys see to that, each contributing some cherished article of wearing apparel to make complete the wonderful outfit with which they bedeck him; the fact is that it is ludicrous, but Jack is ignorant of this fact and goes to the dance anticipating the time of his life.

Laura, with the aid of her friends, plays many pranks upon him, until at last, in shame and anger, he slips away. He hastily dons the clothes in which he feels "at home," and rides away to forget his bitter experience. Out in the desert he encounters his tormentors coming home in the family carryall and, putting a handkerchief over his face, he holds them up, with a pipe as a revolver. The fright of his tormentors satisfies his wounded pride and he allows them to proceed, continuing his way in the darkness. A turn in the road brings the carryall face to face with a couple of real bandits, who handle the already badly frightened party rather roughly. Jack hears their screams and wheels his horse and rides to the rescue, putting the bandits to flight after a fight in which he battles unarmed against two desperate gunmen. The next day those who have scorned and teased Jack come to praise his bravery, but with lofty manner and outraged pride, he ignores his former tormentors.

FINN AND HADDIE—(Sept. 7).—Hermann Finn and Fergus Haddie here resolve to essay life as a vaudeville team. They present themselves at the theater for a trial. After a vain attempt to please, they get the "hook," while the audience pelt them with various missiles. They wander down the street until they espy a sign before an employment agency, calling for a first and second cook. Haddie applies for the job and the agent sends them to the house of the wealthy Tom Van Austin. They are engaged by Mrs. Van Austin, who directs them to prepare a dinner, which is to be an adjunct to a ball to be given that night to celebrate her wedding anniversary. Mrs. Van Austin proposes to wear at this ball an expensive set of pearls, but Mr. Van Austin calls her attention to a paragraph in the daily paper which relates the many thefts of jewels at social functions, and suggests that she place her pearls in the safe deposit vault. The pearls are placed in a box to be taken to the vault.

On telephoning to the bank, Mr. Van Austin finds that it is closed for the day, and determines to place the box in his house safe. Haddie, who has gone to the store for a box of eggs, at that moment enters the rooms to register a protest with his master about the way Finn makes him do all the work. Both boxes are laid on the table. After his interview, Haddie inadvertently picks up the box and departs to the kitchen where he places the supposed eggs in the refrigerator, while Mr. Van Austin locks the real egg box in the safe. The fact that Mrs. Van Austin is to wear her pearls at the ball having been chronicled in the papers, various bands of crooks resolve to make an attempt to steal them.

The night arrives, the guests are assembling, and among them Raffles and his confederate, Finn and Haddie, who have been drafted in as waiters to serve the guests, overhear the two crooks plotting to steal the pearls and resolve to forestall them. While engaged in their attempt, they are surprised by the real crooks, whom they capture one by one, and stand in a row against the wall. The waiters having disappeared, Mrs Van Austin becomes suspicious as to the safety of her pearls, and she and her husband go to the library to investigate. There Mr. Van Austin is attacked by the thieves and overpowered. Mrs. Van Austin gives the alarm and the police drive up to the house. Finn and Haddie escape from the library and take refuge in the kitchen, pretending to be asleep at the table. Mrs. Van Austin leads the police to the library, her husband is released, the robbers placed under arrest, and the safe is opened. The box is discovered to be filled with eggs and the crooks all faint. A light breaks upon Mr. Van Austin, who recalls the interview with his cook, who was carrying a box at the time, and he heads a rush to the kitchen. There the right box is found in the refrigerator and the pearls restored to their happy owner.

THE IRISH IN AMERICA—(Special—Three Parts—Sept. 8).—Dan Murphy loves Peggy O'Sullivan, but he is too poor to think of matrimony. Dan sells his one cow, bids farewell to the weeping Peggy, and sets sail across the Atlantic for America. Arriving there, he makes track for a mining camp, where he has many adventures until he strikes it rich.

Immediately he writes to Peggy, sending her money to come on to be married. But the mail bag containing his precious missive falls from the stage coach and is rifled by a marauding Indian. In the meantime Peggy is very much worried, for she has not heard from Dan for weeks. Finally she can stand it no longer. Her aunt has died and she sells the few things she possesses and begins the journey to America.

Arriving in America she goes to Dan's last known address and on the way meets two working girls who befriend her. Dan has disappeared, however, and the only clue to his whereabouts is a picture postal card bearing the postmark of the western mining camp. Undaunted, Peggy packs up her few belongings, and in the course of time arrives at the camp to the delight of Dan. It doesn't take long to summon the priest and they are married.

ROMANCE AS A REMEDY—(Special—Two Parts—Sept. 9).—Jack Lowe's fiancee, Ann, worships romance. A few days prior to her planned marriage with Jack, Ann is visited by her cousin, Nora, who brings along her chum, Dick Rogers. By this time Jack has determined to disillusionize Ann, realizing that if she does not get the silly idea out of her head, their married life will be seriously marred. Jack goes to Nora for advice. Nora has been secretly in love with Jack all along. Also Dick has developed an affection for Ann which he is trying hard to conceal. Nora, delighted at the opportunity of giving Jack "advice," suggests that he arrange to have Ann kidnapped from the marriage altar in a highly romantic way by a handsome masked highwayman. She suggests that Dick play the highwayman, and take Ann to the country home of Dick's Aunt Amelia and there keep her imprisoned until she is disillusionized forever about romance. The affair is carried out as planned.

As time passes, Jack begins to worry. Instead of the letters begging for his help that he had expected from Ann, he receives only subtly worded messages which convey the impression that Ann is not only enjoying her romantic experience, but is falling in love with her abductor. Jack, realizing he is not yet Ann's husband, becomes desperate, but Nora is secretly delighted. While Ann and Dick make constant love under Aunt Amelia's chaperonage, Jack develops more and more tenderness for Nora. But his desperation as concerns Ann grows worse and worse when he receives a wire from her reading: "I am in love—what shall I do?" Jack wires back "Wait for me—and sit tight."

While he makes a mad dash for a train, taking Nora along with him, Ann obeys Jack's telegram to the letter and "sits tight" with Dick on all occasions. The presence of Ann at Aunt Amelia's home fans into a flame the almost extinct love-fire of two old hayseeds boarding at Amelia's—Hy and Jed. They play checkers constantly to see which of them shall win the fair lady from the city. One day, after they have come to blows following a heated argument as to their respective claims upon Ann, they look through the window and see Ann being married to Dick. Jack's former fiancee has not only been unchanged by her severe lesson, but has proved herself a stronger advocate of romance than ever by marrying the handsome young chap who was employed by Jack to abduct her. Jack and Nora, meanwhile, arrive breathless in the little rural village to learn from the Justice of the Peace that Dick and Ann are just being married. Nora and Jack hurry to Aunt Amelia's, where the wedding is just being completed and a big barn dance about to start. After the ravings of Jack and the hilarity of the others have subsided, Ann suggests a way out of the difficulty by having Jack marry Nora—just what the foxy little Nora had been wishing for.

JEALOUSY (Sept. 10).—Will Bradley, a college undergraduate, loves Nellie Birch, a fair co-ed, but is insanely jealous of the innocent attentions paid her by Bob Walker, his friend. College days over, Will, now Dr. William Bradley, marries Nellie.

The years pass. Will is very fond of Nellie and their little son. Then, one day he receives a letter from Bob, who is coming to visit them. Instantly his expression clouds, and he looks at Nellie suspiciously when she expresses joy at seeing her old friend again. Nellie pats Will's head reprovingly, tells him he is all tired from overwork, and leaves the room with the child to get his slippers and jacket. Shortly after, Bob arrives. Will notices in alarm the way Nellie greets him. He almost catches them in an embrace when he comes from the telephone to say that he has been called out of the city. That night when he returns, he finds Bob eloping with Nellie. There is a stormy interview. Bob brings out a revolver, and in the scuffle that ensues, the child, who has been awakened by the noise, is shot and killed as he rushes in to protect his daddy. The guilty pair make their escape, and Will, alone with his dead child, vows vengeance.

Then starts a search lasting for several years. Will finally locates Bob and Nellie in a cheap dive in the underworld. They have sunk to the depths, and Will confronts them as Bob is taking some money away from Nellie. Will keeps his vow and kills Bob, but as he turns to Nellie, several policemen seize him, and he is led away. At the trial, Will is convicted. He denounces Nellie before the whole court, and she faints. While all bend over her, Will seizes the opportunity to jump through an open window. Pursued by the police, he is just about to jump off a bridge when they catch him, and beat him over the head with their clubs. And then—Will awakes. His child is beating him with his slipper, and telling him mamma is waiting. It has all been a dream, and Will is cured of his foolish jealousy when Bob does arrive, bringing with him a surprise in the person of his bride, Mrs. "Bob."

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QUEENIE OF THE NILE—(Sept. 11).—Billie is not afraid of hard work, but hard work seems to be afraid of him. Each time that he asks for a job he gets thrown out. Finally he meets a physician who offers him work, explaining that his patient is very, very wealthy and as crazy as she is rich. This does not appeal to Billie, but he consents to take the job when he is told that all he has to do is to play Marc Antony to her Cleopatra. He conjures up visions of cocktails, moonlight excursions on the Nile and all sorts of delightful things, and he accepts the job with alacrity and profuse thanks. But Cleo isn't quite as young as she used to be, and this is something of a shock to Billie, and he remembers that the doctor explained a cut in Marc Antony's coat by reference to a knife. Still, he braves it out, but gets in wrong almost instantly by laughing in her face when she comments on his changed appearance.

This is smoothed over—a couple of times—and Cleopatra decrees that the evening shall be spent in revelry to celebrate her beloved's return. All might have been well had it not been for Charmian, in reality Cleopatra's maid, and a chubby little dancer. Bill gets Cleo jealous and has to run for his life. He sees a policeman and seeks his protection. Accidentally the policeman clubs Cleopatra and she is restored to sanity. She disowns her love for Bill and turns to the doctor. Bill is quite willing to take Charmian instead, and the policeman steals away, feeling that he is needed elsewhere.

EDISON.

THE SIMP AND THE SOPHOMORES—(Sept. 1).—Percy Quince enters the co-ed academy of Prof. Stout. The professor shows Alice Fields, one of the girl students, a letter from Percy's mother, warning him against allowing Percy to enter into any contests of strength, as he is, the note says, "so strong that he may injure the other boys." Alice tells the girls and boys, and when Percy finally does show up, they see that he lives up to his name, and is far from being a future "white hope." Led by Tom Haze, they immediately proceed to make him wish he were dead, and put him through all sorts of indignities. He will beat them at their own game, if he can. By so doing, he argues, he will win the admiration of Alice, who has called him a "simp." A day or two later he is told by the boys that they wish to make him a member of the Hylumpus Debating Club. When he accepts, he is told that the committee of the club will visit him in his room at midnight, and that he must be prepared. Suspecting more abuse at the hands of the "committee," he decides that this is the time to strike back.

In a newspaper he has read the advertisement of Professor Arm. Strong, an exponent of the art of self-defense. He goes to the professor's establishment and "fixes it" with him to come to the academy that night and occupy his bed. At midnight, several dark figures mount the stairway to Percy's room. They are surprised to find that he is not up and waiting for them. On the contrary, snores come from the direction of the bed. As one man, they spring upon the bed and commence to pound the "sleeping" figure. Then the boxing professor starts in. Percy, concealed in the clothes closet, listens delightedly to the agonized howls emitted by the badly beaten "committee." Finally the "pug" throws the boys out bodily, and a little later he leaves the building, after having been paid by Percy.

Next morning a sad-looking procession wends its way out of the school hospital. Percy, now believed by all of them to be "some scrapper," is seated in the shade of a tree, making, for the first time, a real "hit" with Alice, who has learned of the night's adventure.

ACROSS THE GREAT DIVIDE—(Sept. 4).—Bob Carson, a New Englander, is betrothed to Mary Sanderson, the daughter of a neighboring farmer. Feeling that his opportunities for success in his native village are small, he tells her that he has decided to strike out for the great west, and promises to return and make her his wife just as soon as his bettered fortunes will permit him to.

Months later, in Chicago, he is "broke" and out of work. The fruitless striving has almost completely broken the spirit of the young man and he feels as though he would like to end it all by taking his own life. But each time, the memory of the girl who is waiting for him, spurs him on to try again, and finally, remembering that as a boy he was interested in telegraphy, he determines to take up the work and make a success of it. Later, he is given an appointment as assistant operator at a small station in Colorado. But even then, many weary months are passed without his being able to feel that he can return to the girl in New England and marry her.

The part of the state where Bob's station is situated is infested by a band of outlaws, led by the notorious "Black Jack," a man who once held a responsible position as telegraph operator and station agent. He and his band are greatly feared, and a reward of $5,000 is offered for him, dead or alive. One of the outlaws spends several days in getting information to the effect that a certain train is to carry a Wells-Fargo shipment of $300,000 in paper currency. "Black Jack" gets the message sent by this man and at once gives orders to part of his band to hold up the express train at a certain rocky pass. With another of the band he goes himself to the station, and leaving the man outside, on guard, he enters and commands Bob, who is on solitary night duty, to throw up his hands. At the point of a gun he forces him to send a message which will result in a head-on collision between the train which the bandits are to hold up and another passenger train from the east, it being the bandit's theory to cover up the robbery by a collision.

Only a few seconds later, a call is heard coming over the wire. It is a message for Bob, himself, and comes from New England: The girl for whom he has worked and waited is dead. For a moment, the shock of the news stuns him completely. Then, realizing that he has lost everything that makes life worth while, he reaches out and starts to send a message, countermanding the order that will bring the two trains together. Divining his purpose, "Black Jack" covers his heart with the revolver and fires. Bob falls across the desk, and believing him dead, the outlaw places his revolver in Bob's hand, thinking to make it appear a case of suicide. As the outlaw turns toward the door, Bob slowly raises his head and sees the revolver. Half turning, he fires, and the bandit falls to the floor, dead. Two other railroad men, hearing the shot, rush up and dispose of the outlaw guarding the door, but when they enter the depot, they find Bob in a dying condition. He manages to tell them of the plot to wreck the trains, and one of them immediately sends a warning to hold back the train that would collide with the one the outlaws have robbed. Hardly has he seen this accomplished, when Bob again falls forward across the table. They lift him up, but they are too late. He has gone to join his sweetheart, "Across the Great Divide."

WHAT HAPPENED ON THE BARBUDA (Special—Three Parts—Sept. 10).—Professor Dislow, a celebrated New York physician, receives a summons from a colleague in South America, requesting him to come at once to attend a patient who is in a critical condition. He finds that no passenger steamer is leaving for three days, and his granddaughter, Ruth, shows him a shipping notice to the effect that the freighter "Barbuda" will sail on the following day for the port he wants to reach. He decides to try to engage passage on the freighter, and Ruth, after much persuasion, gets him to promise to take her along with him.

"Beau" Harvey is the leader of a gang of gunmen. The police have been active of late and Harvey is convinced that it is time to seek pastures new. He has been tipped off by one of the "Barbuda's" crew that the vessel is to carry a large shipment of silver, to be used in a South American manufacturing plant, when she leaves on her coming trip. Through this man, he makes arrangements for ten of the crew to desert on the night before the steamer sails, Harvey paying them to do so. Harvey then takes ten of his men and applies to the captain for work aboard the ship. Left in the lurch at the last moment, the captain signs them on, and Professor Dislow and Ruth, having arranged for a passage, come aboard only a few hours later.

Harvey's plan is to get as many of the crew to join them as are willing to share in his enterprises, and to seize the ship and its cargo of silver. Meantime, Ruth has become friendly with Tom Avery, the first mate. On the second day out, the Professor receives a wireless message that the patient he is starting to visit has died, and the captain promises to try to send him and Ruth back by an inward bound steamer. That night, Harvey and his men throw overboard three of the crew who are faithful to the captain, and seven others are killed by drinking coffee which Harvey has poisoned. The Captain, Professor Dislow and Avery are then seized, bound, and thrown into a stateroom and the wireless operator murdered. The second mate is forced to join the mutineers.

A storm arises and the propeller shaft is broken. The ship runs aground on a reef just off a small island. Harvey has already cut the wireless aerial down, so that help cannot be summoned in that way. The mutineers prepare to go ashore. Ruth persuades Harvey to let her speak with her grandfather, before leaving the ship, and the professor gives her a bottle of morphine tablets, urging her, should the worst come to the worst, to swallow the contents. She is then taken ashore by the mutineers. Harvey orders her to prepare a meal for them and she empties the phial of morphine into the coffee pot. The mutineers fall into a heavy slumber, and Ruth makes her escape to the "Barbuda." She releases

(Continued on page 1720.)

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(Continued from page 1717.)

her grandfather, the captain and Avery, and Avery repairs the wireless apparatus. He sends a message, which is answered by the U. S. S. "Freedom," the battleship adding the message that, being on the other side of the island, it will soon be able to rescue them.

Meantime, the boat in which Ruth has returned to the "Barbuda" has drifted back to the island, and the mutineers, upon being aroused by Harvey, who is the first to recover consciousness, clamber into it and row toward the ship. But as they approach on the one side, the launch from the warship comes up from the other. No sooner do the mutineers clamber aboard the "Barbuda" and attack the captain and the others, when the bluejackets attack them in turn. The gunmen are made prisoners, and taken aboard the battleship along with the professor and the others. Some of the battleship's crew are left to guard the Barbuda" until a ship can be sent to transfer her cargo, and as the battleship steams off, bound for Key West, Avery and Ruth, seated on the deck, are plighting their troth.

THE SILENT TONGUE (Sept. 15).—Ethel's uncle received a letter from his ward, Bob, that after six years spent in touring the world, he is coming home. He tells his guardian that he is tired of the social whirl and of silly girls who do nothing but talk, and that he will never marry until he finds a girl with a silent tongue. Reading this letter, Ethel is at first indignant over the way Bob speaks of girls. She tells her guardian that she wants him to tell Bob that she was thrown out of a boat a year before, and that ever since then she has been deaf and dumb. He promises his support.

When Bob arrives, he is greatly impressed by Ethel's appearance, but is astounded to hear of the "accident." Ethel keeps up the deception and compels Bob to communicate with her by writing his messages on a pad.

Finally Bob remembers having heard that, when certain afflictions are the result of an accident or shock, a similar accident or shock may restore the afflicted one to the normal state. He hits upon a plan and invites Ethel to go out with him for a boat ride. As soon as they are out in deep water, Bob stands up and starts rocking the boat, which is overturned. The moment she rises to the surface, after going under for the first time, Ethel emits a loud call for "Help!" Bob realizes that his scheme has been successful and swims with her back to land. Still keeping up the deception, Ethel tells him how delighted she is at having her speech and hearing restored, and Bob, assuring her that he is equally delighted at the way the "accident" has turned out, loses no time in gaining her consent to become his wife.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 65 (Aug. 16).

Charlestown, Mass.—Carson Whitehurst and William Gompers, sailors of the cruiser Washington, who were killed during occupation of U. S. Marines at Port-au-Prince, Haiti, given military honors at funeral at navy yard.

New York.—Sick children and their mothers are taken aboard the floating hospital, Helen C. Juilliard, of the St. John's Guild, and receive professional care. Those dangerously ill are taken to Sea Side Hospital on Staten Island.

San Francisco.—Silver headed nails are sold during the German-American week at Exposition. The fund goes to widows and orphans of German soldiers in present war. Veterans of Franco-Prussian war in line with 30,000 Germans.

Boston.—Submarine mine laying maneuvers held in Boston Harbor. Interesting pictures of loading mines and planting them. The mines are fired from shore station.

Lake Forest, Ill.—At Western Tennis Tournament, Onwentsia Club, W. T. Hayes and Ralph Burdick win championship in doubles by defeating A. Squair and H. Byford in dashing finals before big gallery.

Roxbury, Mass.—Hoot Mon! Sixty-second Annual Scotch Picnic is celebrated with favorite pastimes. A fifteen mile race from state house to park is won by Mr. A. R. Hollis.

San Marino.—Forty-eight of 50 soldiers of tiny nation of San Marino join Italian forces. Inhabitants cheer war declaration. Through hole in wall caused by Austrian naval guns can be seen most of the tiny republic.

London.—Fifty thousand women march to House of Commons to ask Minister of Munitions, Lloyd George, for opportunity to help country in war work.

Washington, D. C.—Ambassadors from seven South American countries confer with Secretary of State Lansing and agree on plans to restore peace in Mexico. General Hugh L. Scott, chief of staff, leaves for Mexican border to confer with revolutionary leaders. Pictures show General Frederick Funston in command of troops along Mexican border where trouble has broken out. Also General Carranza who has voiced a disapproval of intervening powers.

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HEARST-SELIG NEWS PICTORIAL NO. 66 (Aug. 19).

Plattsburg, N. Y.—Army training camp for business men at Plattsburg is attended by prominent citizens of New York, including Mayor Mitchell. The men receive military instruction from officers of the U. S. Army.

New York.—Seventy-five tons of gold, amounting to $52,000,000 is received by a special train from Halifax, and sent by England to pay for war supplies.

San Francisco. Aviator Niles escapes death when aeroplane falls into San Francisco Bay. He is saved by J. B. Crooxton in his speed boat. The wrecked aeroplane is towed ashore.

New York.—Children cultivate crop of vegetables at Betsy Head Playground, Brooklyn, and present Park Commissioner Ingersoll with heaping basketful. Medals are awarded.

Philadelphia.—U. S. Marines stow equipment and munitions of war on big battleship, U. S. S. Tennessee, and leave for Port-au-Prince, Haiti, to reinforce jackies who occupy that city.

New York.—New York policemen receive special instruction in wig wag signal system from Brooklyn Navy Yard instructors. They also are taught how to handle rapid fire guns.

San Francisco.—Soldiers of the United States Army are given a lecture on the operation of Panama Canal in reproduction of engineering marvel at the Exposition.

Rome, Italy.—Lottery tickets are sold to aid Red Cross in relief fund for soldiers. The crowds await arrival of the Queen and Princess Jolanda.

Chicago.—The Eastland is lifted by monster cranes to an upright position after holes are sealed up and water pumped out. It took several hours to right the boat which cost thousand lives.

THE WAY OF A WOMAN'S HEART (Special—Two Parts—Aug. 30).—While on a tour a theatrical company meets with small success and is forced to close early in the season. Claude Harris and Rose Marsh, two members of the company, are lovers and console each other. An offer comes to Claude from his uncle to enter business and he takes it, agreeing to return and marry Rose. A few short months are all that are needed to make Claude forget his sweetheart, for his uncle introduces him to a beautiful society girl named Amie Dante.

Rose, fearing Claude has forsaken her, sends for him. He reluctantly goes to her and there is a stormy interview when he says that their marriage is impossible. Three years pass by. Amie Dante finishes her college course and takes part in amateur theatricals. She confides to Claude her secret ambition to go on the stage. A noted actress comes to the city, fresh from triumphs on the European stage. She is billed as Rosalind Ayre and Amie determines to go to her and ask her advice about taking up a stage career.

Claude determines that he will see Rosalind Ayre before Amie does and tell her to discourage the girl, for he fears that if his sweetheart goes on the stage she will be lost to him forever. He goes to the famous actress and finds that she is none other than Rose Marsh, the girl of his past. He tells her that she holds his future happiness in her hand and begs her not to encourage Amie. Rose, in contempt, tells him how her child was born after he refused to marry her. Upon her recovery she went to Europe. When she finishes her story Claude renews his pleas and the heart of the woman who once loved him melts. Amie comes to Rose and tells her of her ambitions. The actress allows her to show what talent she has and then tells her she could never hope for success on the stage. Amie is disappointed and tells Claude she will marry him at once, as she has decided to give up her stage career.

THE MAN WITH THE IRON HEART (Special—Three Parts—Sept. 2).—I. M. Mann, millionaire president of a large corporation, is known as "the man with the iron heart." James Boyd, cashier for Mann's corporation, is delayed one morning because of a dying mother, and is discharged. Then Boyd goes to Union headquarters with his story. The thousands of workmen employed by Mann finally reach the limit of endurance, and at a union meeting, resolve to demand increased wages, a cessation of child labor and other benefits—or strike. He refuses to hear a committee of workmen and says, "I'll close up the factories and let you starve."

Boyd resolves to plead with Mrs. Mann for the workmen. He tells the wife: "Your husband holds the destiny of 50,000 people in his hands." Mann arrives at his palatial home at this moment. He is infuriated at the sight of Boyd. He strikes him and orders him thrown from the house. And then it is that Conscience appears to "the man with the iron heart." "Out of my heart forever, Conscience," exclaims Mann, but he is unable to stifle Conscience. Mrs. Mann leaves her stone-hearted husband, telling him that she will return when he resolves to grant the favors asked for by his workmen. Mann orders a strike breaker to fill his factories with non-union men by noon of tomorrow. At noon the following day, the union men march

rom the factories. They encounter the mob f strike breakers and a terrible conflict ensues n which the police are summoned, who with ifficulty quell the rioters.

Mann returns to his home and as he enters he threshold, he is shot by one of the rioters. Placed in his bed, Conscience appears before im in his delirium and also Death. He over- omes Death, but is unable to repulse Consci- nce. Conscience shows "the man with the iron eart" the scenes of suffering which he has aused—of his discharged cashier caring for he dying mother, the death of a little child, nd of his wife pleading for leniency to the orkmen. Overcome by Conscience, Mann is no onger known as "the man with the iron heart." He summons his wife to his bedside. He grants he request of his workmen and his reforma- ion is complete.

THE AWFUL ADVENTURES OF AN AVI- ATOR (Jungle Zoo Subject—Sept. 4).—Harold McFutt, a pest, talks aviation, and his bluff is finally called and he has to buy an aeroplane. Way up in the air, the seat breaks and Harold falls to earth and into the mouth of an oil well. He continues through the center of the earth until he reaches the wilds of Africa where he has all kinds of exciting adventures with wild beasts and savages. As he is about to be put into the soup pot by an African chief, he awakens, to find it all a dream.

BIOGRAPH.

AMONG THOSE KILLED (Sept. 6).—Clay Judson lives alone in a cabin remote from civil- ization. A rider from the nearest settlement brings him his monthly mail and some poisoned meat for his wolf traps. Among the letters is one reading: "I'll kill you for putting me in prison. I'll be at your place on the seventh."

The writer is John Morton, a man whom he has cause to fear. Morton and he had loved the same girl. To put his rival out of the way, Judson had schemed his imprisonment on a charge of theft. But he gained nothing; the girl refused to turn on the man she loved. On the morning of the seventh Judson is panic- stricken. While planning to defend himself he accidentally discharges his revolver and is wounded.

Disabled, he can never hope to escape the avenger. In desperation he eats of the poisoned meat, rather than fall into Morton's hands. His dying eye rests on the newspaper in which the meat was wrapped. Under the big headlines is an account of a train wreck, part of which reads: "Among those killed was John Morton, an ex-convict . . ."

A DIFFERENCE OF OPINION (Special—Two Parts—Sept. 7).—When Stinger Johnson's wife, Marietta, gave birth to a boy, the citizens of Willow Creek celebrated the remarkable occur- rence. The christening was a grand affair. "Bill" received the freedom of the camp, and was voted a full partnership in its activities. One day Stinger Johnson went out of town on business, and Bill grew fretful. Marietta told the distressing news to Tom Evans, who told Sympathy Smith—and soon the entire camp knew that Bill was mighty sick.

A doctor must be got at once, and some of the boys set out to Fourflush. Hardly had they started when a leading spirit declared the Fourflush doctor was no good—he knew a bet- ter one. And off went another contingent to fetch him. Both doctors arrived in due course and, backed by their champions, diagnosed the baby's case. Face to face, they pooh-poohed each other. The camp was split into two fac- tions, each of which believed its doctor in- fallible. Written warnings were posted, hinting at bloodshed if the other side insisted on es- corting its man to take Bill's temperature. When the excitement was at fever heat, Stinger Johnson returned, looked both medicine men over, and declared: "I know 'em. One's a horse doctor and the other's a dentist. Take 'em away." And after the impostors had been run out of town it turned out that Bill was not sick at all.

THE BROKEN WRIST (Sept. 9).— Anne Carlton, a hospital nurse, volunteers when Doc- tor Hunter expresses the wish to try his new serum on a human being; but Doctor Gordon, who loves her, interferes angrily. The slightest overdose of the serum, Hunter acknowledges, will prove fatal; and Gordon fears for Anne's life. In a struggle with a deranged patient Anne's wrist is broken, and an X-ray is taken of the fracture. As a result of his quarrel with Gordon, Hunter resigns. Anne goes to join him in his work. He effects a marvelous cure in a distant city. Gordon reads of it and visits him. Alone in the offices, he sees the skeleton of a woman with a broken wrist. Com- paring the fracture with the X-ray photograph he becomes convinced that Anne is dead. When Hunter returns, Gordon seizes him, binds him to a chair, and is on the point of injecting an overdose of the serum into his neck when Anne appears. Explanations ensue, and Anne, prom- ising to take no more risks, consents that her lover shall have the power to order her life for the future.

OIL AND WATER (Reissue No. 14—Special —Two Parts—Sept. 10).—While his brother re- mains at home among his books, the staid young idealist attends the theater where Mlle. Genova and her company perform the sensa- tional Dance of the Fleeting Hours. In its symbolic interpretation of life's insecurity, the dance effects him profoundly. He sees Venus, goddess of love, usher Youth into Earth's en- ticing promises. There Youth dallies until Jupiter, holding aloft Roses of Happiness, de- scends among mortals. Unseen, the Sands of Time run on while the world dances madly. At last, stirred by the world-old desires, the mor- tals dance after the Impossible. Time, the silent Reaper, shadows their excesses. Magic- ally the dancers grow old and perish, tramp- ling each other in the endless chase after the phantom Happiness. The reaper's harvest is grim. And at the end—what? Dust and ashes —no more. To this climax soars the wonderful woman who leads the dance, while the idealist sits spellbound.

After the performance he has a delightful ex- perience; a friend takes him behind the scenes and introduces him to Mlle. Genova. She is a good actress on and off, but to him she appears the most desirable woman in the world. In her he sees the living goddess of the dance, and impetuously he proposes marriage. Why does she accept? Perhaps it is the hunger in her heart, or merely the allurement of a new ex- perience. Whatever the reason, she marries him and charms his family into acceptance of her.

Years pass; she has borne a child; her hus- band is still the adoring lover, but she is not happy. Repressed by her surroundings, she craves the old excitement. An ill-timed visit of old stage acquaintances brings matters to a head; she flouts the idealist, surrenders all claim to her child, and goes back to the old life, while her disillusioned husband seeks to make the best of the situation for the child's sake. One evening the child escapes from the house and, wandering away, is found by the mother. She takes the little one home, and for a moment her heart yearns to reclaim all that she has lost. But it cannot be. "My ways are not your ways," she tells her husband in a tremendous scene, and parts from him forever. Oil and water—each in its own element—irreconcilable.

AT THE ROAD'S END (Sept. 11).—The young contractor scrapes acquaintance with the girl by petting her dog, and, having met her moth- er, insinuates himself into the old lady's good graces. But he cannot fool the dog, and so aggressive does the animal become that the girl's mother gives it to a passing farmer. The girl is forced to accept the contractor's atten- tions, notwithstanding that she has a favored suitor, a young man of the town. In despera- tion she runs away, intending to join her lover; but on the road she is overtaken by the con- tractor, who brings word that the dog has been badly hurt and may not live. Anxiety over her pet disarms her suspicions, and she enters the schemer's motor car. Her suitor sees her struggling with the abductor, boards a trolley car, and overtaking the automobile, leaps into it to fight for his love.

ESSANAY.

BRONCHO BILLY STEPS IN—(Aug. 13).— Because he believes in education, a ranch own- er hires a school teacher from the east and opens a school for his cowboys. The teacher is admired by all of the cowboys, and by one in particular, an outlaw, who frightens all the pupils one morning by writing "school" with bullet holes on the blackboard. Broncho Billy steps in and sends him over the county line. Later, three of the pupils find a torn letter which the teacher has lost, and, piecing it to- gether, learn that the girl's mother is worried because lack of money prevents her visiting her daughter. They take up a collection and send for the mother. Broncho Billy, the sheriff, loves the girl and proposes to her. She accepts him and they are married. Just as the minister pronounces the closing words, in walks the bride's mother, making the happiness of the event complete.

DREAMY DUD SEES CHARLIE CHAPLIN— (Cartoon—Aug. 18).—Dreamy Dud and his dog, Wag, are down-hearted because they haven't the money to go into a picture theater and see a Chaplin picture. A dime rolls out of the theater which some one has dropped and Dud picks it up. In the theater they see Chaplin fighting with a donkey. When he flirts with a girl, whose back is toward him, a policeman tries to arrest him. But the donkey and the policeman collide and exchange kicks. Chaplin laughs when the policeman is kicked over. Then the donkey kicks Chaplin and he flies into the air and lands in a lake. Dud wakes up and finds his father bending over him asking what he is dreaming about.

(Continued on page 1724.)

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The studio building is 70 x 45 on a corner plot 100 x 100, the entire roof 70 x 32 is of the finest cobweb wire glass, giving the most beautiful soft light without the sign of a shadow.

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Carpenter Shop:

A separate building at the rear of the studio is for making of props and car- pentry, keeping the studio free from all noise. The second floor could be made into a paint loft if required. Toilet is in this building for help. Two rooms are finished off in this building that can be used as extra dressing rooms, offices or living rooms.

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The grounds that are not used for build- ings are all seeded into lawns, giving an appearance of refinement to all the buildings.

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Fritzi Brunette — Santa Barbara

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One Reel Comedy
Al Ray & Wil Rex — Federal

FOR HIS WIFE'S SAKE
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Chas. K. French & Lucille Younge — Navajo

CURING BILL
One Reel Comedy
Bill Stinger & Myrtle Pippin — Banner

HIS MASTERPIECE
Two Reel Drama
Emory Johnston — Liberty

FAST AND FURIOUS
Two Reel Comedy
Rube Miller — Ramona

A SHATTERED ROMANCE
Two Reel Drama
Lillian Wiggins — Deer

Releases Week of Sept. 20, '15

SECOND WEEK

A KENTUCKY GIRL
Two Reel Drama
Chas. K. French & Lucille Younge — Navajo

DEVOTED SON
Two Reel Drama
Emory Johnson — Liberty

BORROWING HOGAN
Two Reel Comedy
Rube Miller — Santa Barbara

HAPPY AWAKENING
One Reel Comedy
— Alhambra

A CATTLE QUEEN'S ROMANCE
Two Reel Drama
Art Acord & Edith Sterling — Ramona

A WATERY ROMANCE
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(Continued from page 1721.)

TALE OF A TIRE—(Aug. 19).—Husband and wife take a ride in their new joy wagon, but it breaks down and hubby goes after a mechanician. He meets a girl who is annoyed by two flirts. She calls on the man for protection. He worsts the two in a battle and they flee. Hubby enjoys the girl's society so much he forgets about his wife stalled in the road in the machine. In the meantime the two flirts offer to fix her machine. They take off the tire and both claim the honor of repairing it. In the fight the tire rolls down hill. Then follows a chase of miles, the tire racing along the streets, knocking over pedestrians. The wife finds a real mechanician who fixes her machine, and she goes off alone. She runs over the two flirts chasing the tire and knocks them flat. Just then the husband comes along with the other girl. The wife drags him into the machine and whirls away, leaving the three unset on the pavement.

BRONCHO BILLY'S MARRIAGE (Aug. 20).—Broncho Billy is deeply in love with a beautiful girl, but her father refuses to consent to their marriage. He orders her to wed a wealthy man, whom she dislikes. When she refuses he tells the man to keep guard over her while he goes for a minister. He declares he will force her to marry the man of his choice. While the father is away Broncho Billy arrives. He holds up this rival, forces him into the barn and locks him in. He and the girl then elope. Years afterward the father, aged and penniless, comes to them. He is forgiven and all are happy.

HER RETURN (Aug. 27).—This is a story of a wealthy young man, accustomed to the gaieties of cafe and club life who falls in love with and marries a poor girl, who is infatuated with him. After marriage, however, the young man fails to give up his fast friends and continues to live his gay life. The wife is unhappy and one night when her husband returns home intoxicated, she packs her grip and quits the house. She goes to a railroad station and while waiting for a train, faints. She is taken to the station hospital. The husband awakens and finds his wife gone. He rushes to the police station, where he learns that she is in the hospital. Hurrying to her bedside he clasps her in his arms and promises never to drink again.

THE QUITTER (Aug. 30).—Frank Gates, a young architect, and his employer's daughter, Byrd Remington, are married and he opens an office of his own. He has a hard time, however, and seeks a partnership with Byrd's father. Remington says Frank must make good first and Frank competes for the new city hall job. Byrd helps him. Later Frank suspects his father-in-law's political influence has defeated him. He goes to Remington's house and sees two councilmen hand Remington a set of plans. Frank is discovered by Remington, and in a fury he tears up the plans. Remington tells Frank the plans were his own, which had been accepted, and Frank is stunned. Then Remington produces a duplicate set. Remington calls up his daughter, tells her "Frank's an awful quitter, but draws fine plans, so I'll have to take him into partnership."

THE RETURN OF GENTLEMEN JOE (Special—Two Parts—Aug. 31).—Dominica Meduna, a "genteel" thief, robs a woman of a costly necklace. In escaping, she comes face to face with Gaston Le Grand, a notorious crook, who has threatened to kill her. She is terribly frightened, and to escape him, accepts the escort of Mickey Ryan, a wealthy young man, whom she detests. He attempts to make love to her in a cab and in her struggling she drops the pearls. He sees them and knows they were stolen. He tells her she must yield to his wishes or he will tell the police. While he is threatening her in her apartment, her sweetheart, who had been imprisoned in America, returns. He quickly disposes of the blackmailer. Dominica and her sweetheart then are married. They turn the pearls to the prefect of police and tell him they want to live a straight life. The police long have been hunting for Le Grand, and when Dominica gives information that leads to his capture, they are permitted to go free.

JOE BOKO IS SAVED BY GASOLENE (Cartoon Picture—Sept. 1).—Joe Boko is indulging in his favorite pastime of smoking black cigars when he gets a message from Ida Clare, his sweetheart, that the villain Hardex Nails is holding her for ransom and threatens to hurl her into the lions' den unless he is paid. Joe hurries to the rescue. His machine balks many times, but after many mishaps he reaches the rendezvous. There he overpowers the villain by puffing a huge blow of deadly tobacco smoke into his face. He then hurls him to the lions and sets his sweetheart free.

VERSUS SLEDGE HAMMERS (Sept. 2).—The Count received word through a matrimonial agency that Sophie Clutts will inherit a million dollars and goes to her father's hotel to win her hand. Mustang Pete, however, is in love with Sophie, and when he discovers the Count is making love to her, proceeds to insult him. The Count challenges Mustang to a duel. Being a blacksmith, he chooses sledge hammers as weapons. The Count is shocked and draws a revolver which is almost as deadly as a pea shooter, and tells the blacksmith to draw. Mustang pulls out two colts about the size of a small cannon and fires in the air. The Count flees and Mustang is free to woo his sweetheart in peace.

THE WHIRLPOOL (Special—Three Parts—Sept. 4).—Graham Howard, a state's attorney, is deeply attached to his wife, but his duties take most of his time and he neglects her. She is led into a dangerous friendship by an unscrupulous artist. She discovers that matters have gone too far and tells the artist she will see him no more. In a last effort to compromise her, he calls her on the telephone and tells her to come to his office or he will end his life. She falls into his trap and goes to the studios.

Crossed wires, however, permit Amos Howell, a friend of the state's attorney and his wife, to hear the conversation. He realizes the trap set for the woman and hurries to the artist's studio to save her. Just as he arrives he hears a shot. Rushing into an outer room he finds Agnes trembling in fear. In an inner room he discovers the body of the artist. Mrs. Howard flees but the police arrive and arrest Howell. Knowing that if he told all, Mrs. Howell's reputation would be besmirched, he refuses to make a statement. Howell's sister had been wronged by a man unknown to him, but dying she had confessed. A picture of the man was found in Howell's pocket. This motive for the killing and his presence at the scene of the shooting made conviction sure. Mrs. Howard was about to confess her part in the tragedy when the court was stirred by another woman, Annetta, who demanded to be heard. She confessed the killing, telling how the artist had wronged her.

MINA.

SOME MONKEY BUSINESS (Aug. 26).—Syd, a diminutive man, is infatuated with Ann, a maiden lady. A series of happenings wherein animal pets, especially a monkey, together with a small loan of money from Syd and monkeying with monkeys causes coldness between Ann and the infatuated Syd. Syd is heartbroken. Suicide suggests itself, and in the act of commitment Syd gets an idea. Donning a monkey's skin, he is sold to Ann and bliss reigns su-

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reme until the other pets get more attention han he. Gloom is brightened by another idea. nn sees her big monkey scratching violently. h! fleas. Tub, boiling water and soap cause eneral break-up of furniture and a wholesale scape of the pets. Syd takes a flyer through he window with the undaunted Ann taking it fter him in pursuit of her suposed big monkey. policeman adjusts things while the minister ecures the knot which no monkeying breaks.

HOW WIFEY WON OUT (On Same Reel as foregoing).—Cobb makes an unsuccessful attempt to dispose of some of wifey's biscuits. A friend of wifey's advises an examination as to his sanity. As Cobb is about to undergo the ritcal operation, he succeeds in escaping from he sanitarium. Many comical situations ensue before wifey decides to forgive Cobb.

Universal Film Mfg. Co.

GOLD SEAL.

MISJUDGED (Three Parts—Aug. 31).—Caleb Baldwin, a mining broker, has a partner named Egbert. Baldwin's wife, Lydia, has society ambitions. Baldwin is intensely interested in sociological problems and has just recently prepared a treatise on criminals, in which he advances the theory that the majority of confirmed criminals are recruited from a class slightly higher in plane than the feebleminded. During the time that Egbert is left alone in the office he runs a stock selling scheme of his own through the mail, and so fixes the books that in case of any investigation the full blame will fall upon his partner. He is infatuated with Baldwin's wife. She treats him lightly, but doesn't discourage his attentions. Baldwin has completed an invention to be used in the ore sampling mills of a new form of concentration table and receives a favorable reply from some mining engineers. He shows the letter to his wife, and on her urging him to market the invention, he tells her that he is doing so well in business that he doesn't care to make more money.

"Baldy Joe," a denizen of the underworld, picks Mrs. Baldwin's purse. The thief is apprehended just as Baldwin passes by. At the police station, "Baldy" sends his wife, Susie, a note asking her to bail him out. She is a flatternly and ignorant woman, and her pleas are unheeded. Baldwin is instrumental in getting "Baldy" placed in the pathological ward. Later he is killed during an attack on a keeper. Egbert is tipped off to a contemplated raid to be made on him and makes his getaway with all the money in sight. He goes to Baldwin's house and tries to get the plans of the invention on a pretext to take them to a safety deposit vault. Mrs. Baldwin gives him the plans and he, overcome with passion for her, tries to embrace her, unconsciously dropping the plans during the struggle. Baldwin has gone to the office and is informed that the officers are after him. He passes the matter over as a mistake, but upon reaching home sees his wife apparently in Egbert's arms. Overcome with anger, he is about to choke her, when Susie comes in, accuses him of her husband's death and demands that he take care of her. He thrusts a bunch of bills in her hand, denounces his wife as a traitor and leaves for the West. Susie follows him, and on his arrival confronts him and proposes they get married. He is disgusted at first, but finally his interest is aroused and he resolves to try an experiment in sociology. He secures her a place to work and also gets a position as bookkeeper in one of the mills.

Time passes. Lydia, thrown on her own resources, secures the patent and has it marketed. She makes a trip to the West to see the invention work and also to try and locate her husband. The Secret Service has been unable to locate Baldwin and the case is dropped for the time being. Arriving at her destination, Lydia meets Egbert, who is living in fine style. At first she cuts him, and then changes her mind and greets him warmly. She has an idea that he is the culprit and determines to try to catch him. Susie has progressed immensely. She is attached to Baldwin, but he treats her like a child. One day she finds a picture of his wife under his pillow and realizes that he still loves his wife. One day Baldwin comes upon a crowd watching a new invention. Turning, he sees his wife with Egbert, viewing the invention. He drinks the dregs of life, thinking his wife has not only been false to him, but has also stolen his plans and is living on the fruits of them with Egbert. Lydia, on sight of her husband, starts to go to him, but realizes how futile it would be. She persuades Egbert to take dinner to her room, planting two of the mine officials beforehand in the closet. He gets intoxicated, and in his passion for her confesses his crime, and tells her it was to show her what a fool her husband was. Egbert has notified the sheriff of Baldwin being wanted and Susie overhears the sheriff and his deputies planning to make his arrest and warns him. Before fleeing, he is tempted to see his wife once more. He breaks into her room in time to see his wife strike Egbert in the face. The two men come out of the closet and full explanations are given. The husband and wife are reunited.

THE MAN IN THE CHAIR (Three Parts—Sept. 14).—Vincent Byron is on trail for murder. Mina Taylor, his sweetheart, and ward of his father, John Byron, is seated beside him in the crowded court room. The district attorney has just called to the witness chair the second mate of the "Blue Star," a tramp steamer. The witness tells of the night he was doing watch—the night the murder was committed. From the bridge he saw one whom he believed to be Vincent Byron drag a man out from a stateroom across the deck and choke him. This fact established, Mina is called to the witness chair by the defense. She tells of her early childhood in the West, of her father's death, and of her going to live with her father's old friend, John Byron, on Long Island, New York. She tells what happened in her cabin on the night of the murder; that the deceased, Geoffrey Storm, intruded himself into her room and grossly insulted her. She saw two hands reach through the doorway and clutch the assailiant around the neck. Then she fainted.

At this point in the trial the defense calls to the stand Dr. Lambert, an eminent nerve specialist. Dr. Lambert testifies that he had been called into consultation on young Byron's case several years previous, that he had found his case hopeless; that it would have been an utter impossibility for the defendant to have committed the crime, in that he was unable to stand upon his feet. Vincent Byron asks and is give permission to tell his story. He is carried to the witness stand. He begins his story from the time that the girl in question first came to live with his father. He tells of the girl's appearance, her crudeness, and illiteracy; of the interest that he took in her, and of the many hours he devoted in teaching her both books and the ways of a gentlewoman. Under his guidance she grew to beautiful womanhood. There was his father's business partner, Geoffrey Storm, who had grossly snubbed Mina when she first came from the West, but when the girl grew beautiful, Storm began to covet her.

Then came the trip to Europe in the hope of a cure for the prisoner. Storm had insisted on taking his father's place, his father having been detained at home on important business. The girl accompanied him (Vincent) to help care for him. Three days out, Storm's attention to the girl became intolerable; and Vincent was forced to look on helpless. Finally, the girl absolutely refused to receive attention from Storm, and Storm, furious at it all, sought surcease in the ship buffet. Vincent, in his testimony, comes to that point where he killed Storm. He speaks of Storm's insult to him and of his forcing his way into Mina's cabin, a short distance from where the prisoner was seated in his wheel chair. "And I stood upon my two feet and killed him!" That is the prisoner's defense, and in a moment, under the stress of reviewing the story, he again stands up before the judge and jury.

Vincent Byron is acquitted. Dr. Lambert, interested in the oddness of the case, again undertakes to work a cure upon young Byron. What with the faith of both the girl and the young man, himself, combined with the skill of the scientist, the case turns out successful. Byron searches out Mina and takes her in his arms.

BISON.

CORAL (Four Parts—Sept. 4).—Dan McQuade, an old fisherman, finds a woman and a child cast up by the storm of the night before. The mother is beyond human aid, but the child is still alive nad he takes it to his cottage. Years pass and the child has grown to be a beautiful young girl. She has filled a place in the old fisherman's heart left vacant by the death of his wife and baby many years before. She has a secret cave where she often goes, and as a means of amusement spends her time carving miniature sand statues, in which art she has become proficient. Old Dan has named the girl Coral, and one day the locket she wears falls open, showing a young man and woman. She shows them to Dan, and he tells her how he found her. After her grief has subsided the girl returns to her cave, and from the experience gets an inspiration which makes her carve a life size statue of a mother and babe lying on the rocks.

In New York, Phillip Norton, a wealthy young artist and son of a diamond merchant, has been betrothed to Helen, a society girl. On the bridal tour Phillip discovers his wife to be self-centered and selfish and comes to the conclusion that she married him merely to satisfy her vanity. Every advance he makes to his wife is repulsed and he attempts to stifle his love for her. As the yacht upon which they are spending their honeymoon en-

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ters the little bay where Dan and Coral live. Phillip takes his painting paraphernalia ashore and makes some sketches to divert his mind. He is discovered by Coral, but she is in awe of him, and when he looks around she flees. As the days pass Coral again finds him, but this time he is downcast. She gives him one of her statues, and the friendship thus engendered grows as time passes. Helen, through marine glasses, espies her husband with Coral, and heaps her wrath upon him when he returns to the yacht. Phillip's pent-up emotions break their bonds, and gathering her up in his arms he carries her to the cabin, where he leaves her. While standing on the deck he sees Coral dive to the water below and swim about. Filled with longing, he seeks her out. Sympathy leads to love, and as Coral caresses the broken man she learns for the first time the meaning of love. Phillip, overcome with remorse at his double acting, asks Coral to forgive and forget him. That night old Dan dies and the girl is left alone. Despite his wife's anger and hate, he takes Coral to his parents' home in New York, where she is received with open arms.

Coral's knowledge of sculpture is increased by Phillip's aid, and her happiness is punctuated only by the actions of Helen. A valuable diamond belonging to Phillip's father is missing. During a reception, one of Coral's statues is broken and the diamond disclosed. Coral is accused, but later Phillip's father learns that Helen contrived to have Coral disgraced. Seeing that she has been discovered, Helen hurriedly leaves the house and is killed in a railroad wreck. Meanwhile Coral, who has left the house, comes to the studio of Paul Dore, a sculptor, who offers to teach the girl free of charge. Later she is taken under the "wing" of the old janitor of the art school and his wife, who look upon her as their own child.

Some time later the art school offers a price of $1,000 and a medal for the statue that wins the first prize at the Academy, and Coral decides to compete. Phillip has sought in vain for Coral after his wife's death and is persuaded to attend the exhibition at the Academy, and on the unveiling of a statue recognizes it as Coral's work. Coral is summoned to the studio and awarded the prize. After the committee have gone Coral tells Dore of her inspiration and shows him the locket. He recognizes it as a picture of himself and wife and tells the girl of the wreck. There is a happy reunion between father and daughter. Phillip enters and is overjoyed to meet Coral again. Coral makes a visit to the old janitor and his wife and leaves them the envelope with the prize money, which gladdens their old hearts. Some time later a white yacht drops anchor in the bay near where Coral was raised, and while Paul Dore kneels beside his wife's grave high on the cliffs above two figures appear and suddenly merge into one. Phillip and Coral are clasped in each other's arms and Phillip points out their yacht.

THE SURRENDER (Three Parts—Sept. 18).—Jimmy Dugan, a worker in a machine shop, is in love with Anita Muldoon. Rough and uncouth, caring little for dress and the niceties of society, but honest at heart and with a wealth of affection when stirred, Jimmy is baffled by the attitude of Anita, who does not receive his attentions sincerely. Anita lives with her father and mother, who eke out a bare existence. The family was once in prosperous circumstances, but Muldoon's old-fashioned ways have finally forced him to take a place in the same mill where Jimmy works, as a bookkeeper at a menial salary.

Ian Paulson, who is cashier in the mill, thinks a lot of Jimmy in a friendly way, and tries to learn what is troubling him, but Jimmy refuses to tell what worries him. Jimmy has seen Ike, a slum crook and his pal, loitering around the Muldoon house, and being in a grouchy mood, starts to give vent to his wrath upon them, but they leave him. Anita tells her mother that Jimmy is trying to get her to marry him and when asked the reason why she does not, she points to a picture advertisement of a well-dressed man, and says that the man who gets her will have to be a gentleman. Anita makes the acquaintance of Ike, who, in reality, is a runner for "White Slavers." He makes a deep impression on the girl and he easily gains her consent to accompany him to a dance that night.

Anita tells her parents that she is going out to a dance with Ike. Her father refuses to let her go, but she defies him, telling him that as he cannot give her any pleasures she intends to get them in her own way. Ike is closely followed by his pal, who is in the scheme to get Anita in the clutches of the white slavers. Jimmy finally goes into the same cafe and starts drinking. A short time later, he sees Anita come in with Ike and at once concludes she is not "straight," being in company with a known crook. He watches them go upstairs, where there are private rooms. Anita is surprised at the rooms and place she is in, but Ike reassures her and finally gets her in a room. He tries to force his attentions upon her and she screams. Jimmy goes to the rescue. In the fight which follows Ike is beaten up and Jimmy tells Anita she must choose between the crooks and himself. She agrees to marry him (Jimmy) and later they are made man and wife.

Jimmy at length realizes how ignorant he is and studies at odd hours. Anita has made the acquaintance of Paulson and the two are together a great deal. Muldoon finally succumbs to temptation and steals money from the company to give his daughter. Jimmy sees the new clothes, and demands an explanation. Anita refuses to explain. Paulson has discovered the shortage in Muldoon's cash and comes to the house to get an explanation. He is met by Jimmy, who tells him he wants a settlement with him about his wife. Paulson is expecting a fight and is very much surprised when Jimmy confesses that he can never win his wife's love and will withdraw in Paulson's favor, as Paulson is a gentleman and can make her happy, but wants his oath that he will be good to the girl. Paulson then tells him of Muldoon's theft and Jimmy, in his complete surrender, says that he will pull off a fake robbery at the plant, take the blame for the loss of funds and thus be forever out of the girl's life.

He goes to the mill to fake the robbery, and, sneaking in, comes upon Ike and his pal, who are pulling off a real robbery. In the fight which follows the pal escapes and Jimmy is having a hard struggle with Ike, when Paulson and Anita enter and come to his assistance. Paulson has told Anita the full surrender made by her husband, and she then realizes how she has misjudged him. She insists on following him, and so arrives in the nick of time. The story closes happily with husband and wife reconciled. Muldoon makes restitution, and is given another chance to make good with an increased salary.

VICTOR.

FOR PROFESSIONAL REASONS (Two Parts—Sept. 1).—Pico is a gangster and has promised his sister, Georgia, who works in the public library, that he is going to quit his lawless life. One night Pico hurriedly enters Georgia's room at the library and leaves a note telling her he intends to finish up some work and may have to leave town. She suspects his purpose and hurriedly prepares to follow him. Duvall, a young physician, is a firm friend of Clay, the county attorney, and one night, while Clay and his sister, Amelia, who is in love with Duvall, are visiting the latter the talk turns to gangsters and the remark is passed that "once a criminal, always a criminal."

Pico and his gang, meanwhile, have met a hostile gang and have a battle royal. Georgia hears the firing and, running into the scene,

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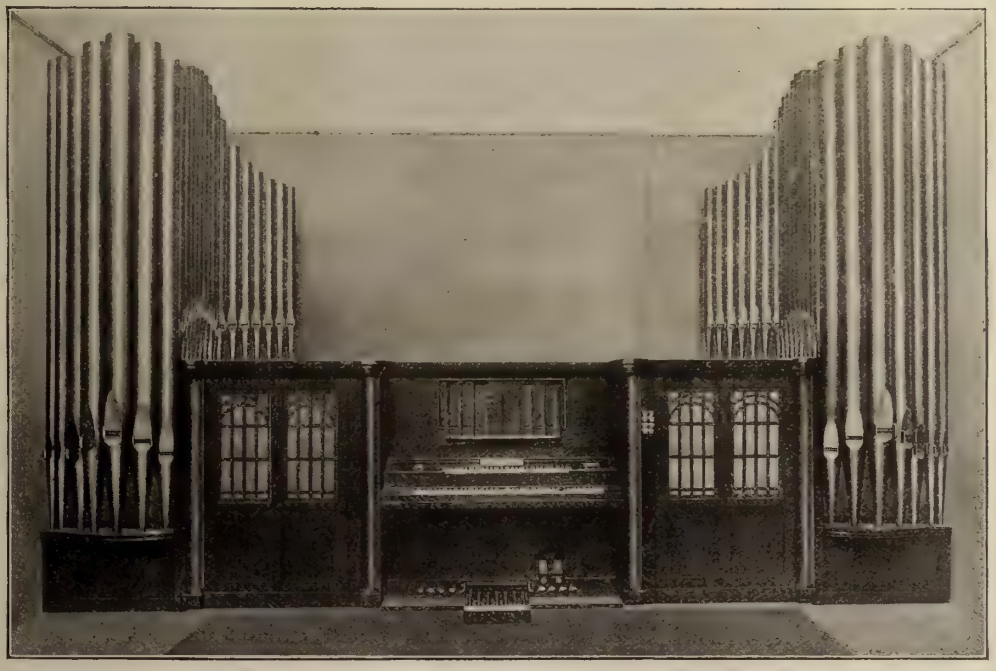

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White tries to get Hiram to limber up by practicing with one of the attendants, but Hiram says that when he fights he often gets very mad, and would hate to hurt any one. He is allowed to have his own way and is made much over. Dora has made an appointment with him and allows him to kiss her. The fight is scheduled for the next night and all the papers are full of the news. Lizzie reads of the fight and has hysterics for fear that her Hiram will be killed. The other girls give her the laugh. The fight is a big success—for Hiram's opponent—and White loses heavily on his protege. Hiram is knocked out in the first round and kicked out of the house. Next morning he is sore from the fight, and when he enters the dining room every one gets up and leaves. The manager of the hotel presents him with his carpet bag, and when he protests both he and the bag are thrown out. He has hardly hit the ground when Lizzie and her bag come flying out, too. Lizzie sympathizes with him and he resoolves home is the best place, after all, and together they happily return to Squash Center.

HE COULDN'T FOOL HIS MOTHER-IN-LAW (Sept. 18).—Although Shultz has married a pretty young girl, he is still addicted to frequent excursions along the "Great White Way." Mrs. Shultz is one of the quiet kind of wives who can believe no evil of their better half, so it is an easy matter for Shultz to cover his absences with the time-worn excuse of "pressing business." Now wifey's mother has long been suspicious of Shultz, and when she comes on a visit is skeptical of these frequent delays "on account of business" and decides to investigate. She disguises herself, and after entering several cafes locates Shultz and his pal with a couple of "chickens" having a fine time. She hovers near, but Shultz gets suspicious of her and proposes they go to the beach and lose the funny-looking creature.

They go, and are having some fine time when Shultz's eye falls on his nemesis. She has "got his goat" and he is in despair. Everywhere they go she is sure to pop up, so Shultz decides to return home. The mother-in-law beats him home and, unknown to her own daughter, has been hired as cook. When Shultz comes in and finds his shadow installed as cook he almost has heart failure, but, quickly taking her aside, he presses a large roll of bills into her hand and implores her "by the eighteen gods of India" to keep her mouth closed. Mother takes the money all right, and then discloses her identity. Shultz is paralyzed with fear of his wrong-doing and it is an easy matter for the mother-in-law to extract an oath that he will never more flirt along the "Great White Way."

L-KO.

A GAME OF LOVE (Sept. 1).—The game of love would have been all right, perhaps, but too many tried to play it. The result was that Fat tried to get a lady to faint in Reggie's arms to make Peggy jealous. The lady fainted all right, but not as Fat had anticipated. Worse yet, father, who hated young men, also took a hand, and his dislike for Fat was not overcome when Fat got him in trouble with a statue man and gave Peg and Reggie an opportunity to go off to a quiet spot and talk.

Fat tried to get in the game again, but it was now certainly overcrowded, and he had to get out quick. He didn't go in the right direction, however, as he encountered father again. Father was just recovering from the previous encounter and was in a killing mood. He and Fat had a fight and Peg and Reggie had a fight in an automobile. The last rumors were to the effect that they went straight to the minister's.

NO FLIRTING ALLOWED (Sept. 15).—Events which transpire in the lives of flirts are often best not recorded, but the history of Hank and his boss should be given as an example of very raw work. It started when Hank kissed his wife in the park and went to work. As he came in the boss went out, and didn't stop until he was in the park and succumbing to his weakness for flirting. Unluckily, they didn't allow flirting in that park, and the boss was pinched, together with the lady he was flirting with. The boss phoned for Hank to come over to the station and bail him out. Hank came, but discovered it was his own wife whom the boss had managed to get pinched. He bailed his wife and sent her home, but not so the boss.

He was left to rot in a foul dungeon. Hank went to the park to brood over the shame which had overtaken his family when the boss's wife breezed in. She saw Hank and then and there decided she wanted him. Hank didn't want to flirt at all, but a nearby officer thought he did, and pinched them both. They were put in a cell right next to the boss, but they didn't know it, and neither did the boss until he broke through and found himself in a cell with his wife and another man.

Naturally the boss lost his temper, and so did Hank. When the excitement had subsided, cells were violated, officers were injured and the judge was grossly insulted.

BEACH BIRDS (Sept. 19).—Papa, mamma and their daughter, all went down to swim, but in this case daughter did go near the water without even hanging her clothes on a hickory limb, and in addition went in with a gink by the name of Hank. Worse yet, Hank had a wife, but she didn't get lonesome, as daughter's parent got acquainted with her and sat under an umbrella on the beach. But daughter had a sweetheart, and mamma had leisure, and so they became acquainted.

Everything was going nicely, but when six people all go swimming on the same beach, some one is going to see some one else. Unluckily, however, no one realized the meeting was going to be so soon and was going to be so unpleasant.

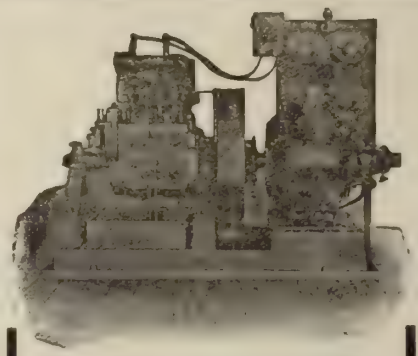
As is well known, the facilities for hiding on beaches are very few and far between, and every one stood out bold and unbidden in the bright sunlight. Everyone lost out except the bathhouse man, who collected in full for his bathing suits and umbrellas.

POWERS.

LITTLE PEOPLE IN FUR (Aug. 12).—In this film all sorts of four-legged animals, some of whose skins are in very high demand for ornamentation, are shown in their characteristic way.

First, there emerges a little mole with soft and lustrous fur. The picture distinctly shows the strong little shovel-shaped forelimbs with which he digs; then is shown the long-nosed opossum of the Brazilian jungles, which uses its tail almost like a monkey to assist it in descending trees and concealing himself in out-of-the-way places where he will be safe. The curious long-tailed armadillo is built like a mechanical toy, with a coat as tough as sole-leather attached to its sides, almost as if a blanket had been placed on it and strapped in place by a groom.

The porcupine, as every one who has had any experience with one knows, is a very bad proposition to have intimate dealings with, and it is particularly advisable, if one has to do with it at all, to rub his strong-quilled back in the right way. The ocelot is an animal with protruding head. It is one of the best hunters of the little people. It is shown here both going to the hunt and returning with a good catch. Strange people are the coati-mundis, inhabitants of Peru. They are on the order of the raccoons and are very inquisitive. The film is brought to a close by the exit of a youthful ground hog into his hole.



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NESTOR.

TOO MANY SMITHS (Sept. 13).—Eddie Smith and Dolly have just eloped and got married. For the honeymoon they take a trip to Coronado Beach. Father puts a detective on their track to bring them back and the latter traces them to the hotel. At the same hotel are staying Jim Smith and his wife, Carmen, posing as guests, but in reality society crooks. The hotel management has become alarmed over the daily loss of valuables and assigns Detective Potts to run down the crooks. He learns that Eddie Smith and his wife have registered and their "newlywed" attitude arouses his suspicions. He shadows them.

Father's detective has arrived at the hotel, and finds where Jim Smith and his wife are registered. He shadows them and they, recognizing a detective, think he is after them for the robberies. They play newlyweds to throw him off the track and he is certain now that he has the right couple in sight. Eddie Smith and his wife find out they are shadowed and make an attempt to escape; Detective Potts follows them. The other Smiths hurry away, followed by their "shadow." In the desperate chase that follows, both couples and detectives become mixed up and in the confusion of getting straightened out, Eddie Smith and his wife safely make the ferry. When the other Smiths arrive with the two detectives, the ferry is gone.

Father's detective thinks he has the right couple and starts to search them. He is surprised at the miscellaneous assortment of jewelry, silverware, etc., that he finds on them, but realizes they are not his couple. Detective Potts is standing morosely on one side, grumbling because he lost the pair of crooks, when his sharp eyes catch sight of the jewelry, and he comes to a sudden awakening. Recognizing some of the booty, he takes the luckless pair in charge and elatedly sets out for the station. The other detective, chagrined at the loss of his couple, sadly departs, while Eddie Smith and his wife congratulate themselves on their escape.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Tenth Episode—"Cornered"—Two Parts—Aug. 22).—At the end of the ninth episode it will be remembered that a mysterious murder occurs in Kitty's apartment. Kitty, Frederick and Rolleaux and others are arrested. The chief of police goes to ask King Michael for permission to release Kitty and Frederick. While he is phoning Kitty, Frederick and Rolleaux are surprised by the sudden appearance of apaches from behind every possible hiding place in the room.

The leader demands that they turn over the coin. A search reveals the coin on Kitty. The apaches take it and disappear. Sachio is about to leave as the chief of police enters and releases all except Rolleaux and the apache outside, but Rolleaux finally escapes and returns to Kitty's room. Frederick sees the man come from Kitty's room, and hiding across the street, sees apache closely followed by Kitty.

At a given signal Sachio and one of his men leap from the trees and hand the apache a wallet of money and get the coin in exchange. Kitty overhears Sachio instruct his man to board the train that leaves in 20 minutes for Grahoffen and deliver the other part of the coin to the King of Grahoffen. Kitty and Rolleaux overpower Frederick as he is about to start in pursuit of the train, and take his car, forcing the driver to drive like mad for the railroad tracks. At the point of Rolleaux's gun the driver is forced to take the tires off the car and put it on the rails running parallel to the rails the Grahoffen train is on and drive with all speed to catch the train, which is not a mile ahead of them. Frederick releases himself and starts on horse after the car and train.

Sachio's man on the train sends his King a wire, telling him that he has the coin safe and that they can prepare their army for the proposed attack against Gretzhoffen. Rolleaux and Kitty catch up with the train at a station, and, leaving the car and driver behind, they board it. She and Rolleaux plan to seize Sachio, and if he offers resistance, to throw him from the slow-moving train. They go to the observation coach to plan their next step in detail before attempting the dangerous task. As they are on the observation car planning how they are going to seize Sachio they see a man on horseback come down over the steep grade just ahead of their car. Finally the rider and his steed come alongside the last flat car of their train. They are amazed to discover the approaching man on the horse is none other than their old enemy, Frederick. Kitty utters a scream as they see Frederick urge his horse on and on, until he has reached the side of the flat car, when he is seen to give his horse a vigorous twist, and with a super-human effort, he throws himself and horse on the car.

Mutual Film Corp.

BRONCHO.

SHORTY'S RANCH (Three Parts—Sept. 15).—Sir Cecil Ballymore, an Englishman, owner of a cattle ranch near Tucson, Ariz., arrives in Tucson on the way to visit his ranch. He is accompanied by his valet, James, and a bad attack of gout. Sir Cecil takes a suite at the leading hotel in Tucson. His valet, James, gets into the wrong apartment and encounters a young lady in the act of dressing. She tries to kill the terrified valet with a revolver, but he eventually escapes to his master's suite and throws her off the track. With his gouty foot worse, Sir Cecil is warned by his doctor to remain quiet and rest up.

Shorty is in Tucson, broke and jobless. Sir Cecil advertises for a man to go out to his ranch and inspect it and report to him. Shorty applies for and gets the job. Sir Cecil gives Shorty a big bank roll of bills for expenses. Shorty resolves to impersonate Sir Cecil and goes out to the ranch posing as Sir Cecil. Jackson, the ranch superintendent, falls for the "bull." Shorty flirts with Jackson's daughter, orders champagne from Tucson and prepares to have the time of his life. Not hearing from Shorty, Sir Cecil decides to continue on to the ranch in spite of his gout and telegraphs Shorty to meet him at Prairie Dog Siding with a rig to convey him to the ranch some ten miles distant across the desert from the railroad. Shorty ignores the telegram.

About this time trouble breaks out on the Ballymore ranch, owing to the fact that considerable stock has been stolen by rustlers. Jackson fences the road across the ranch. This road had been used by ranchmen beyond. Jackson tells them that they will have to go around the ranch. The ranchmen protest at Jackson's closing up the public road and threaten to tear down the fence. That night the angry ranchmen collect a posse and tear down the fence. Jackson, Shorty and the boys rebuild it the next day. The ranchmen have left behind a warning that if the fence is rebuilt there will be trouble and Shorty and his men look forward to their keeping their promise and calmly rebuild the fence.

Sir Ballymore and his valet arrive at Prairie Dog Siding the following day and find it only a desert flag station and no one there to meet them. They are heavily loaded down with baggage. Behind the station the valet finds a rickety wheelbarrow and, with Sir Cecil cursing the gout and the country and everything in general, they walk over the hot desert trail toward the ranch. Meantime the ranchmen have attacked the Ballymore ranch and bullets are flying like hailstones. She sheriff has been warned of the trouble and is racing to the scene with a posse to stop the battle and arrange a compromise. The sheriff stops the trouble and Sir Cecil Ballymore and James arrive at the ranch. At first they are mistaken for impostors but finally prove their identity by the papers they carry. Shorty is seized and locked in one of the ranch shacks, while Sir Ballymore and Jackson plan his punishment. Shorty strips off his disguise and gets back into his old familiar cowboy togs and succeeds in escaping from the shack that night.

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DOMINO.

THE LIVING WAGE (Two Parts—Aug. 26).—Dustin Blake, a millionaire philanthropist, is approached by the rector of his church and asked to aid a girl who is only receiving $6.00 a week salary and who is in need of financial assistance. Blake refuses and tells the rector and his family doctor and personal friend, Doctor Merritt: "This girl lacked moral fibre. Statistics prove that one can live comfortably on $6.00 a week. I am sorry, but I cannot help her." The rector leaves in disappointment and a sociological debate follows between Blake and the doctor, which ends by Blake offering to prove his theory by living for a month in one of his own tenements on $6.00 a week allowance.

Blake takes board at Mrs. Flannery's boarding house under another name. There he meets Miss Vail and her brother, Harry. Although Blake does not know it, Miss Vail is in reality the girl he has refused to befriend. She and her brother have seen better days. Blake finds the girl and her brother cultured people and the three become great friends, Blake, of course, keeping his real identity a secret. Harry has served a term in prison in a noble cause. One day Detective Grogan happens upon Harry at work and tips off Harry's employer that he is a crook. Harry is fired and is unable to obtain another job. Miss Vail, in spite of her own hard life, is always cheerful in disposition and is helping others. Blake's friendship and admiration for her turns into love. Miss Vail refuses to accept a dinner engagement with her employer and rebukes him for his attempted familiarities. The employer discharges the girl.

She and Harry are broke and, with their room rent coming due and board, Miss Vail makes a loan from a loan shark to meet the landlady's wishes and the loan shark presses his claim. Blake saves her from the loss of her clothes to the loan shark by parting with his own last ten dollars of his allowance. Shortly afterward, while looking for work, Miss Vail is run down by a machine and badly hurt. An expensive operation being necessary, she and her brother are in despair. Blake, rather than sink his pride and apply to the doctor for aid, resolves to burglarize his own house. He and Harry do so and pawn the loot for money for the operation.

Grogan trails Blake and Harry and places them under arrest just as the operation is to be performed upon Miss Vail. They are dragged off to the station and it being the last day of the wager, Blake phones for Merritt, who comes down to the station and secures the release of Blake. The operation is a success, and Blake marries Miss Vail and lays plans to aid the indigent poor with the erection of a costly free hospital.

KAY-BEE.

KENO BATES, LIAR (Two Parts—Aug. 27).—Keno Bates and Wind River are proprietors of the Double Stamp gambling and dance hall. Keno presides at the faro table and Wind River dispenses beverages. Keno is soft spoken, while Wind River is jolly and boisterous. The Mexican dancer, Anita, is infatuated with Keno, but he puts her aside. As they are closing early one morning when Keno and Wind River are alone in the place, a man quietly enters and holds them up and escapes with the bank roll. In the pursuit, Keno kills the bandit and, on taking the money from his shirt, finds a miniature of a sweet-faced girl and a letter to the bandit brother, saying that the writer, his sister, will arrive on the stage the following Thursday.

Keno and Wind River return to town and report the killing of the bandit and warn the townspeople to say nothing of how the man was killed to the girl on her arrival. When Doris arrives, Keno meets her and tells her that her brother was killed in a mine accident and that he was his partner and turns over his cabin, money and saddle horse to the girl. A friendship follows that ripens into love. Anita, in a jealous rage, goes to the cabin and tells Doris that Keno killed her brother. Doris is horror-stricken and when she sees Keno climbing the trail to the cabin, gets a small revolver that Keno has given her and shoots Keno in the shoulder. Keno staggers from the cabin. Anita confesses to Wind River that she told Doris the truth concerning who shot her brother. Wind River goes to the cabin and tells Doris that her brother was a thief and that Keno shot him in self-defense. Doris rushes from the cabin and down the trail where Keno is slowly mounting on his way from the camp. She halts him and stammers out her sorrow and he slides to her feet in a faint. On ripping open his shirt Doris is horrified at the wound she has inflicted. Wind River takes Keno to the cabin, and Doris nurses him back to health and strength.

CUB.

JERRY AND THE GUNMAN (Sept. 9).—Mr. Goodrich, Mrs. Goodrich and their daughter, Jessie, arrive in a small western town just as a bad man is shooting up the place. Dead Shot Dick enters and protects the easterners. Dead Shot Dick is a gunman at loggerheads with the law's forces. Sheriff Gunning posts a notice offering a reward of $1,000 for his capture. Dick sees the notice and compels the sheriff to eat it. As monarch over all he surveys, Dick has no hesitancy in interrupting the spooning match of Jessie and Jerry, the latter having made quite a hit with the pretty easterner. Jerry is peeved and sets out for revenge.

The Goodriches leave for home and invite Dick to visit them. Dick accepts and arrives in the East a few days later with Jerry on his trail. Both pay marked attention to Jessie. Dick orders Jerry out of the way. Jerry refuses and in the tilt that follows the lordly one is vanquished. The doctor is called to attend Dick. In the midst of the treatment Dick revives, grabs his brace of six shooters, and shoots up the room, Jerry, coming in for an extraordinary share of attention in commemoration of past performances. Dick compels him to swap clothes, then continues on his rampage. At the opportune moment Jerry, who has followed, applies a club to the head of Dick, who falls into dreamland. In Dick's pocket Jerry finds a copy of the notice offering the $1,000 reward for Dick's capture. With visions of the big reward, Jerry ties a rope to the ankles of the gunman, drags him to jail and turns him over to the authorities, who pay the $1,000. The sight of the $1,000 leaving his hands is too much for the judge, however, and he arrests Jerry on the charge of carrying concealed weapons, convicts him, deprives him of his hard-earned reward and then puts him in a cell with Dick.

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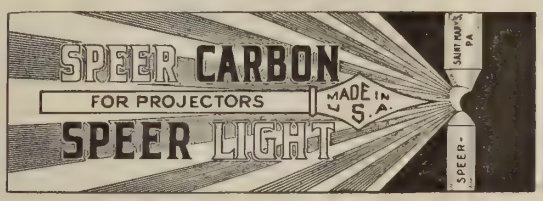

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AMERICAN.

IN TRUST (Two Parts—Sept. 6).—Jane rides off to meet her father. Returning, the two encounter a band of horse thieves led by Joe Bland. A short-lived battle follows. John Mills is wounded and the rustlers kidnap the girl. That night, at the horse thieves' den, a stranger arrives, who is Harry Dawson, an outlaw, wanted by the sheriffs of almost every county. The kidnapped girl is regarded as the prey of the men, but who shall have her? It is decided to draw cards. Dawson, the outlaw, gets a queen and wins. He seizes the girl to take her with him. A fight ensues. Dawson, battling single handed against the horse thieves, wins, and he and the girl are away. With Jane helpless before him on his horse, a change comes over the man. Brutal instinct becomes submerged and traces of manhood assert themselves. When night-time comes on, he gives the girl assurance that she is safe with him and as double proofs against possible wrong, he hands her his loaded pistol.

Meanwhile, a sheriff and a posse are seeking the horse thieves, but without success. However, the searchers encounter Dawson and the girl, but hey escape. Dawson and the girl become lost in the mountains. Two days they wander with neither water nor food. When at length they strike the beaten path that leads to the settlement where Jane's father lives.

In compassion for the outlaw, Jane rides to the village to obtain and bring back food and water. Returning, she finds the sheriff has come upon Dawson, who was unable to escape owing to extreme weakness. A quick motion and the girl's pistol covers the sheriff. She tells her story, how this man, though an outlaw, had saved her name. Her pistol steadily covers the sheriff until Dawson can ride away. For a moment the situation between the law's minion and the girl is tense. Then the sheriff's manhood triumphs. He shakes the hand of plucky Jane.

THE FORECAST (Sept. 8).—Forest Keene, a wealthy bachelor, and his nephew, Rex Booth, live in a big house alone except for the housekeeper, Janet. Rex and Janet are in love with each other, but Keene objects to the match, and threatens to disinherit Rex in the event of a marriage. A gypsy fortune teller forecasts for Janet that she will soon wed Rex in spite of the uncle's opposition. Keene receives an old knife, a relic of the Orient, from a friend. The knife is much admired and commented upon especially by Brown, the old butler.

One day when the household is quiet, Keene drops asleep with the knife over his arm, and dreams. In his dream he quarrels with Rex over the proposed marriage. There is a scream and members of the family rush in, finding Keene lying on the floor dead, with Rex bending over him, knife in hand. Rex is arrested and tried on circumstantial evidence. Janet is called to testify, and tells of the scene described. When Brown, the old servant, is called to testify, he tells how his daughter, Violet, fell in love with Keene, and how Keene refused to keep his promise to marry her. Seeking revenge, Brown enters the service of Keene and awaits his opportunity, which comes when the old knife is brought in and Rex quarrels with Keene.

Keene is awakened from his "nightmare" and finds Brown standing over him. Out of sheer gladness to learn that it is only a dream, he readily gives his consent to the marriage of Janet and Rex.

BEAUTY.

A BULLY AFFAIR (Sept. 4).—A stranded vaudeville performer sits on a trunk at the railway station, hungry and without funds. Near him sit two rubes reading a dime novel. From what John overhears, he gets an inspiration; takes the book from them and reads about a bull-fight. Opening his trunk, he takes out costumes before the amazed gaze of the rubes, then leads Si and Josh to a vacant lot, where he outlines his plans. The three men then go to a general store, where they letter a sign announcing a great bull-fight, and tack the sign up before the store.

Later John, the actor, flirts with Sally Simpkins, who jilts her beau for John's attentions. The day of the bull-fight arrives. Si and Josh are the "bull." John, dressed as a genuine toreador, meets and vanquishes the make-believe bull amid riotous applause from his audience who throw him money. He wishes for another bull; finds a pot of whitewash and tells the rubes to go out and paint their costume to represent another bull. They get hold of a bottle of whiskey. Second bull comes upon the field drunk. Duped and angry, the audience rush onto the field and John flees with the bull. As the film closes John is seen still running.

PLOT AND COUNTERPLOT (Sept. 7).—Grant Morris is a book-worm and writer. Although devoted to his wife, she thinks he is entirely given over to his work. An "Advice to the Lovelorn" column in a newspaper gives her an idea. She enlists the assistance of an old friend, Bob Frazer, whose role is to flirt with her violently whenever Grant is near. Bob's flirtation is so realistic that she is obliged to remind him that it is only a game of make-believe.

Grant is at a complete loss to understand his wife's actions. Later he is aroused to masterly action by the same "Advice to the Lovelorn" column; and decides to engage an attractive secretary, upon whom he showers attentions. His wife deplores the turn of affairs. Meantime, Bob and Ethel fall in love, and an exchange of confidence results in a plan to bring the estranged husband and wife together. Through strategy, husband and wife are locked together in a room, and told they will not be permitted their freedom until they make up. Looking out of a window they see the love-making of the other two, and, with a kiss, their differences are forgotten.

WHEN HIS DOUGH WAS CAKE (Sept. 11).—It was Johnnie's birthday. The arrival of a package caused considerable commotion and excitement in Johnnie's home. Great consternation and chagrin reigned when it was found that the package, a present from Johnnie's wealthy uncle, contained only—a cake. However, for diplomatic reasons, Johnnie defended the gift when his wife became indignant, and caused a discord where harmony had been.

Mrs. Johnnie took the cake to the kitchen and forthwith proceeded to distribute generous pieces to the neighbors. Uncle arrived and informed Johnnie that the cake contained the famous Kimberly diamond. This precipitated a violent search for the diamond, and many ludicrous situations are developed in forcing recipients to return the confection.

After all the pieces of cake have been rounded up and searched, and the ash can rumaged, uncle discovers the much-sought diamond in his pocket. Smiles result, and tranquil peace is once more established in the otherwise happy home.

FALSTAFF.

THE MASSIVE MOVIE MERMAID—(Aug. 30).—The director of the Desperation Film Company was putting on what he regarded as the greatest "water tragedy" ever written. The heroine, a magnificent swimmer, is swept overboard from a yacht and drowned while her husband-to-be sheds bitter tears on the dock. The director wept when he read the script. His leading lady stormed when she scanned it, for, as she said, "that dinky little hero gets the curtain and I don't amount to a thing." Just the same, she went out with the company when they departed to take the water scenes and trouble began at once. Hiram Statio, the melancholy cameraman, forgot to take any films along and did not discover it until the leading lady was floating about in the surf on her face. She scolded the director, while Statio was getting the film, and the next time, just as her supposedly dead body was being picked up by the hero, a crab bit her on the toe, giving her the cue to do some grand and lofty tumbing that utterly spoiled the scene. When freed from the crab, she resigned on the spot.

The director sent a call to the studio for another leading lady, but the cast director did not have a satisfactory candidate on hand. He looked over his stock of pictures, found that Pansy was listed as a graceful swimmer, saw tnat her photographed face was pretty and ordered her to report to the director in a bathing suit. Pansy was a swimmer, all right, and once had been young and shapely, but now was about the size of the European war debt, with the grace of an elephant. She obeyed directions, joined the company at the beach, and introduced herself as the new leading lady. The director at first told her to go away, but his cameraman made things easy for Pansy by whispering to the director, "You'd better give her a try-out. The light is failing." And so the director did.

In high diving and graceful swimming Pansy was all that could be asked for, but she managed to put some unexpected ginger into the big scene of the play. In this the heroine is on the deck of a sailing boat. There is a sudden squall, the boom swings around, striking her on the head and knocking her overboard. Her little brother witnesses the accident and falls in a faint on the bed. The director and cameraman were in a row boat some little distance away from the yacht, prepared to take the scene. When the boom was pushed around Pansy was flirting with a handsome young actor, and the boom unexpectedly landed on the back of her neck. Afrightedly she grasped it and like a cat was swung out over the water. The director yelled to her to jump and she finally did so. Then she swung toward the row boat. The director, not noticing that the cameraman was still grinding away, reached over to help Pansy. She grabbed his arms convulsively and dragged him into the water. There was a lively unrehearsed water scene and finally Pansy and the director were dragged aboard the yacht. There the cameraman followed them and whispered to the director, "Great stuff, boss. I got every foot of it." The director called him several kinds of a fool.

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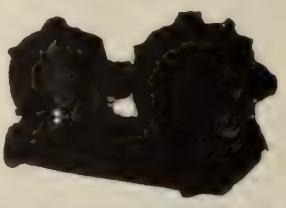

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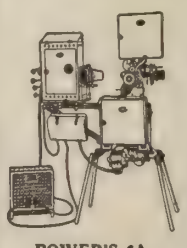

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being run off in the projection room for the inspection of the general manager, the director waited outside in an agony of fear. Through the closed doors floated the sound of laughter. Finally the general manager and his assistant came out still laughing, and greeted the director with enthusiasm. "I thought you were putting on a tragedy," said the general manager, "but this is the funniest slapstick comedy I ever saw. You will do all our comedies hereafter. By the way, I have changed the name of the play from 'The Ocean Cemetery' to 'The Massive Mermaid'" and then he walked away. The director took all the credit he could and never explained how the comedy came to be.

THANHOUSER.

THE VAGABONDS (Aug. 29).—There was nothing particularly prepossessing in the ragged vagabond who strolled down the dusty road, followed by an equally disreputable dog. They were objects of suspicion on the part of all well-to-do citizens, and the landlord to whom the beggar applied for food shared the views of his countrymen. "Get out," the innkeeper said, sharply. And the beggar and his dog would have gone supperless from the hotel if a wealthy man had not chanced to ride up, and, moved by pity, ordered a drink for the vagabond and himself. The rich man knew much of life and believed that even the shabby beggar might have an interesting story. And he was right.

Refreshed by food and drink, the vagabond told the story of his life and of the dog. When the wanderer was a young, handsome man, he had wooed and won a beautiful girl, but his one weakness, drink, had mastered him, and caused the girl to cast him aside. Cast into utter despair by her loss, he drank more deeply than before, and soon sunk into the depths with only his faithful dog to stand by him. Several years later he met the woman he loved, now a minister's wife, but she did not recognize him. Dropping a coin into his hand, she passed on. "Little she dreamed," said the beggar, "as on she went, who kissed the coin that her fingers dropped."

The rich man listened as the vagabond finished telling the story, and then the vagabond rose to his feet and called to his dog.

"You rascal!" the vagabond cried, "limber your lazy feet. We must be fiddling and performing for supper and bed or starve in the streets."

The faithful dog trotted after his master. He did not seem to consider his master was a poor provider, and the devotion in his eyes clearly indicated that he would follow his fellow vagabond until death parted them.

MUTUAL.

MUTUAL WEEKLY NO. 34—(Aug. 26).

PARIS, FRANCE.—The ashes of Rouget des L'Isle, composer of the "Marseillaise," are transferred to the Hotel des Invalides. Subtitles: Miss Aime Chenal sings "The Marseillaise." Prominent Americans visit the tomb of Lafayette.

VERSAILES, FRANCE.—The beautiful fountains of Versailles are put in action for the benefit of the wounded soldiers, the first time since the beginning of the war.

PORT WASHINGTON, N. Y.—Speedy hydroplanes compete for gold cup on Manhasset Bay course. Subtitle: After the first race. "Miss Detroit" the winner.

WASHINGTON, D. C.—Season's first boatload of watermelons arrive at the national capital.

SAN FRANCISCO, CAL.—Thousands of German-Americans attend unveiling of Beethoven bust, in Golden Gate Park.

BEECHHURST, N. Y.—The Beechhurst Yacht Club holds annual water carnival.

MUTUAL MASTERPICTURE.

INFATUATION — (American—Four Parts — Sept. 2).—Phyllis Ladd, whose mother died when Phyllis was twelve, is the idol of her father, a successful business man in the town of Carthage. At fifteen, Phyllis takes her place as the head of her father's house and soon develops a remarkable capacity for directing the affairs of the home. The father looks forward with dread to the time when Phyllis will marry, both because he fears she may marry a man unworthy of her and because, in any event, he will lose her. When Phyllis is ready to make her social debut, her aunt, Mrs. Fensham, who is prominent in Washington society, invites her to the capital. Phyllis tires of the ultra-correctness of Washington life, and of the boresome suitors, so she returns to Carthage, where she falls into the routine of her former social life. At a matinee, she sees Cyril Adair, a young stage hero, and falls in love with him. She writes him asking him to call. Adair, who is vain, laughs at his conquest and accepts.

Other meetings follow, about none of which does Phyllis inform her father. Later her father receives an anonymous letter, connecting Phyllis' name with that of Adair. Ladd is astounded. Wrathfully he orders his daughter to break off the affair. She refuses. The writer of the letter, it transpires, is a woman member of Adair's company whom he had thrown aside. Adair finds to his surprise that Phyllis is quite ready to run away with him. They make hurried preparations and take a midnight train out of Cartuage. Adair, touched by the complete surrender of the girl, withstands the temptation that comes to him and marries her. In the life which they begin to lead together, Phyllis exerts all her womanly tact, courage and patience. She believes that Adair has great capacity for a pure, high love and she sets herself to work indefatigably to develop the best that is in him. When he comes home drunk, she does not chide him, but in patient silence awaits his hour of repentance. He is amazed at such treatment. It leads him to an understanding of the depth of her love for him.

Adair is discharged. He secures a new and better role, but again is discharged, for John Ladd is using his influence to keep his unwelcome son-in-law out of employment. Phyllis, however, stands by her husband. Ladd's bribes do not tempt Adair to give Phyllis up. Then John Ladd relents. He places the power of his dollars behind Adair. A new play is prepared. Adair has the leading role. A brilliant future opens before the young actor as he and John Ladd clasp hands in a bond of friendship. Father and daughter are joyfully re-united.

Pathe Exchange, Inc.

PATHE NEWS, NO. 64 (Aug. 11).

Chicago, Ill.—Life-savers of the United States Coast Guard give a demonstration of their prowess before the guests who are attending Market Week here. Sub-title: This is the way the life-savers right their boat should it happen to capsize.

London, England.—A tiny collector, operating near the Guildhall, obtains some substantial contributions to the Red Cross fund.

Chicago, Ill.—Dario Resta, driving a Peugeot car, shatters the world's automobile record for 100 miles when he wins a four-cornered race at Speedway Park after maintaining an average speed of 102.85 miles an hour. Sub-titles: 1. The start. 2. Cooper leads Resta shortly after the start. Burman's car is seen in rear. 3. Cooper, Burman and Resta racing almost neck and neck. Oldfield making frantic efforts to get on even terms with the others. 4. Resta leading Cooper in the final dash. 5. Resta wins, beating Cooper by only 45 seconds. Burman is third and Oldfield fails to finish. 6. Resta greets his wife after winning the race.

Newport, R. I.—The best guarded baby in the United States is little Charles S. Whitman, Jr., son of the Governor of New York. He is shown here with his parents who placed a heavy guard about their summer home on the receipt by the Governor of threatening letters following the execution of Becker. Sut-title: The beautiful Whitman home, Price's Neck, Newport.

Chicago, Ill.—Inspired by the Eastland disaster, owners of the whaleback steamer Christopher Columbus test the vessel's stability by placing 790,000 pounds of sand against her starboard rail. Sub-titles: 1. Harry K. Thaw, who is motoring to the Panama-Pacific Exposition lifts a bag of sand, and is satisfied it weighs 100 pounds. 2. The tremendous load of sand she is carrying causes the Columbus to list 17 degrees.

Washington, D. C.—Ambassadors and ministers of the South American republics leave the office of Secretary of State Lansing after conferring with him on a plan to bring about peace in Mexico. Sub-title: 1. Secretary of War Garrison and Brigadier-General Hugh L. Scott, chief of staff of the U. S. Army, discuss the Mexican situation. 2. General Scott (center) talks with reporters prior to leaving for Mexico, where, it is reported, his mission is to bring Villa and other Mexican leaders to terms.

Cartoon.—Grandmothers. 1. The grandmother of yesterday. 2. The grandmother of today. 3. The grandmother of tomorrow.

New York City.—New York suffragists present to their New Jersey sisters a torch of freedom to light the way of the Jersey women to the ballot. The presentation takes place in the middle of the Hudson river, the boundary line between the two states. Sub-titles: 1. Mrs. H. O. Havemeyer, of New York, handing the suffrage torch to Mrs. Mina C. Van Winkle of New Jersey. 2. Mrs. Van Winkle proudly bears the torch to the Jersey shore.

Boston, Mass.—Coast artillerymen at Fort Strong load floating mines for a test in Boston harbor. Sub-titles: 1. When the explosive has been placed in the case a cap is securely clamped on. 2. Hundreds of tons of water are thrown in the air when the mines are exploded.

Hawkinsville, Ga.—Woodmen of the World take part in a picturesque parade in decorated automobiles and floats at their third Log Rolling convention held here. Sub-title: In center with flag Newton Phillips, state manager and president of the convention.

PATHE NEWS No. 66—(Aug. 18).

SEABRIGHT, N. J.—R. Norris Williams, 3d, United States lawn tennis champion, successfully defends the Achelis cup by defeating Karl H. Behr three sets to one in the annual tournament at this place. Subtitles: 1. Williams (in foreground) scores a well-earned point by some sharp playing at the net. 2. The contest is viewed by a large gathering of society folk. 3. Secretary of War Garrison (in centre wearing spectacles) is an interesting spectator. 4. R. Norris Williams, 3d.

EL PASO, TEX.—General Villa, the Mexican rebel leader, and George L. Crothers, special representative of the United States, leave the home of J. F. Williams after a conference on the Mexican situation with General Scott, chief of Staff of the U. S. Army. Subtitles: 1. Gen. Scott and Mr. Crothers after the conference at which Villa declared his willingness to join with the leaders of the warring factions to bring about peace. 2. A U. S. soldier guards the Williams home during the conference. 3. Villa (left) with Mr. Crothers and Col. Michie, U. S. A., at Villa's home in Juarez, Mexico.

SHARPSBURG, PA.—Firemen of western Pennsylvania, their apparatus and buttons all polished up, open their convention here with a parade through the principal streets of the city. Subtitles: 1. The Sharpsburg department being the home team, has little difficulty in winning a water fight.

CHICAGO, ILL.—Raising the ill-fated excursion steamer Eastland, which capsized at her pier, costing the lives of 1200 passengers. Subtitles: 1. Water is pumped in dozens of huge streams from the Eastland's hull before it is possible to raise the vessel. 2. The Eastland floating in an upright position.

PORT WASHINGTON, N. Y.—Miss Detroit, a hydroplane motorboat owned by a syndicate of Detroit yachtsmen, easily beats other water flyers in a race for the Gold Challenge Cup on Manhasset Bay. Subtitle: 1. A view of Miss Detroit and two of her rivals, Baby Speed Demon and Baby Reliance.

PITTSBURGH, PA.—Roy Repp puts his bucking auto through its paces at an automobile race meet held at Brunot's Island.

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1. Checks are as fashionable as ever, but small waists have returned.
2. High military collars are all the vogue.
3. Long Russian coats have largely taken the place of afternoon cloaks.
4. Hat feathers reach skyscraper proportions.
5. But very plain broad-brimmed hats are also worn.

CHICAGO, ILL.—Women archers contest in the national championship tournament in Washington Park. The girl in the foreground is Miss Cynthia Wesson, champion. Subtitles: 1. Counting their scores. Miss Wesson is holding the score sheet. 2. Why Miss Wesson won the championship. 3. Miss Wesson. 4. Dr. Robert P. Elmer, of Wayne, Pa., winner of the men's championship.

WHITING, IND.—175,000 gallons of oil burn in a $50,000 fire when lightning strikes one of the tanks of the Indiana Pipe Line Company.

PATHE NEWS, NO. 67 (Aug. 21).

Marietta, Ga.—Crowd that gathered at scene of lynching of Leo Frank, showing rope by which he was hung suspended from tree. Subtitles: 1. Hundreds try to force their way into the undertaking establishment where Frank's body was taken. 2. Frank's body being taken from the Pennsylvania station after its arrival in New York. 3. The funeral of Frank takes place from the home of his parents in Brooklyn. 4. Frank's widow and his mother.

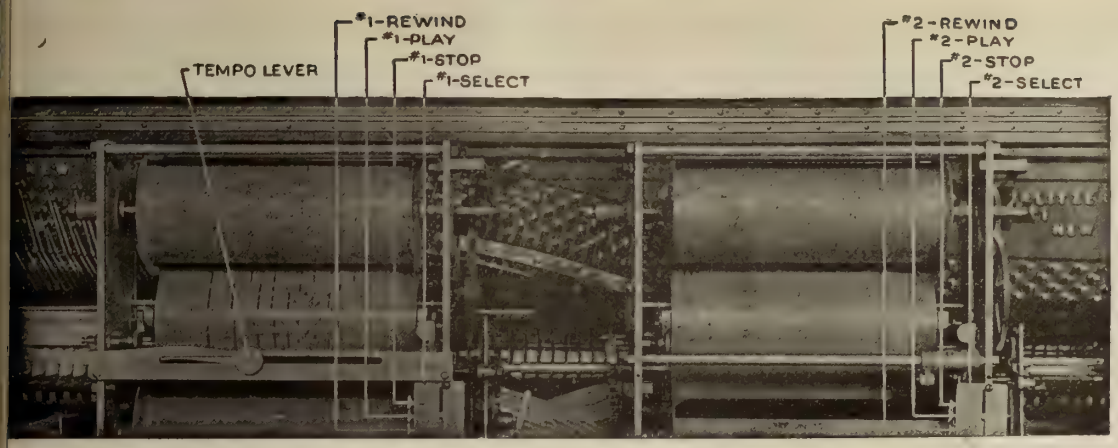
New York City.—The White Star liner Arabic, which was torpedoed and sunk without warning by a German submarine off the coast of Ireland, shown as she left this port on her last voyage.

El Paso, Texas.—Celebrating the feast of their patron saint, San Lorenzo, Indians of the Mexican section of this city perform La Pluma, a quaint native dance. Sub-title: Young and old alike take part in the dance.

New York City.—Introducing Mrs. Kitty and her son, the latter the only baby zebra ever born in the Central Park Zoo.

Manchester, England.—Although recruiting appeals for the British army call for men from eighteen to forty-five, all ages have come forward. Mark Axe, an eight-year-old Crimean sergeant, is seen here doing his "little bit." Sub-title: And three-foot high Johnny Barlow, age six, is also doing his share.

Cartoon. Some Presidential possibilities. As



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animated cartoon by W. C. Morris. The elephant has an exciting time.

San Francisco, Cal.—The giant 12-inch disappearing coast defense guns with which Uncle Sam guards the Golden Gate are tested at Fort Winfield Scott. Sub-titles: 1. Artillery officers direct the firing. 2. Such is the tremendous concussion that spectators cover their ears, while hats fly when the enormous volume of gases are liberated.

THE INGRATE—(Victory—Three Parts—Aug. 16).—To pay a debt of honor for her profligate husband, Florence Hillman steals $2,500 from a friend. From the man her husband owes the debt, she learns that her husband—he for whom she so degraded herself—is concerned in a love affair with the woman from whom she stole the money. This man is grinding his own axe, and uses his story to ingratiate himself into Florence's favor but Florence has a friend, "a worshipper from afar," who resents this villain's advances, and gets himself into a duel for his trouble. On the duelling field—but we're not going to tell you any more of this. It's a good story and is told better on the screen than by an attempt at description on paper.

THE SKY IS THE LIMIT—(Starlight—Aug. 21).—Heinie and Louie are agreeably shocked when they learn through a newspaper advertisement that the uncle of the latter has died and left him a small fortune. They get the money from the bank and distribute much of it nonchalantly and with a lavish hand.

They receive an invitation to a cabaret dance at the Hotel Plaster, and accept, of course. To open the performance, Heinie makes up to the prima donna, and incurs his partner's wrath for so doing, which results in a fight. This is stopped before any trouble results and the dance is started. But they find that their knowledge of the mysteries of the light fantastic is inadequate and hire Mabel to give them a few pointers. When their course is finished they start out bravely enough, but a free-for-all starts and they are thrown out of the place into the confines of a nice, cool sewer in the vicinity.

THE MONOPOLIST—(Victory—Three Parts—Aug. 21).—Ralph Ferris, secretary to Russell Hopkins, a wealthy ship owner, is secretly in love with the latter's daughter, but she refuses his overtures, because he is an employee of her father, causing Ferris to resign from his position. He has a new invention for steamers and an organization is started to exploit it, making a small fortune in a small time.

Meanwhile, the Hopkins enterprise is in a bad way, and Ferris offers his wealth if the old man will command his daughter to marry the former secretary. She goes through the ceremony to save her parent, but forbids her husband to allow the word "love" to pass between them. They live this way for some time. It is Ferris's most cherished desire to corner the merchant marine business and starts to effect a combine. One large company wavers at the last minute and things look black for the success of the venture. Ferris is spirited away just before the time to sign the final papers arrives, but gets back at the last minute to prevent his loss.

However, the sum of $50,000 is needed to tide him over in the deal, and the wife hands up her highly prized jewels for the purpose of raising the funds. He accepts them and the crisis is passed. Ferris's love for his wife has grown constantly and she finally gives in to her own love for him and they go on a belated honeymoon.

A MERRY CHASE—(Starlight—Sept. 4).—Those two stepchildren of Fortune, Heinie and Louie, can't be dissuaded from the idea that "diss voild owes us a lifing," and are constantly on the lookout to catch said world napping, and collect. They find a house afire and Heinie, with nothing to lose, starts in to save something, if it's only a lunch. It's the living representative of a large fortune, however, and she's charming besides. For Heinie's heroism she gets him a job as janitor in the office building of her rich brother. As a janitor, Heinie proves a dismal failure, and everybody in the place feels his lack of experience. Louie meanwhile gets mixed up with a slick gent who goes to burglarize the office of Heinie's benefactor. Heinie is in the office and a battle of wits ensues in which Heinie, as usual, in a two-man conflict, comes off second best. As the picture ends, the world is still the debtor of Heinie and Louie.

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Miscellaneous Feature Films

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HER ATONEMENT—(Four Parts).—John De Forrest, owner of a fashionable gambling den, seeks out fortune-possessing persons and through the aid of Lil, a beautiful but heartless blonde, lures them to his gambling den, where he rids them of their fortunes. In this manner, De Forrest lures a young millionaire named Jack Bryce, to his den, where Bryce loses all his fortune. Bryce feels his disgrace deeply and leaves for the west. He arrives in a mining town and is befriended by the minister because he saved his life.

De Forrest, meanwhile, makes advances to Phillis, Bryce's sweetheart, and they marry. He gives Lil some money and tells her to go away. She arrives at the same town where Bryce is and engages herself as a singer in Gus Ward's gambling den. She becomes stranded and writes to De Forrest for more money. He refuses. She is very angry and informs against him. The police raid his place, but he kills a policeman and escapes. One night Bryce meets Lil in Gus's den and she tells him of De Forrest's schemes. Bryce returns home and finds the minister dead, who wills Bryce his entire fortune, provided he becomes a minister.

Phillis, meanwhile, also arrives in the same town where Bryce and Lil are and is engaged in Lil's place. She meets Lil and they quarrel and are separated by Jack. He recognizes Phillis and shows her a notice of De Forrest's death. Seeing that, she marries him. A year later, De Forrest wanders into the same town, and sees Jack and Phillis with their baby. He is greatly angered and goes to Gus's den, where he meets Lil, who is now a charity worker. He wants her to take a note to Phillis demanding money or he will expose her, but she refuses. A quarrel follows in which De Forrest kills himself accidentally. Lil breathes a sigh of relief when she sees that she saved, by her atonement, the lives of two happy people.

THE PRICE SHE PAID (Two Parts—Santa Barbara).—The forgery of his employer's name by a trusted clerk and the discovery through the confession of the culprit and the intervention of the latter's wife, gives the employer an opportunity to avow his love for the woman and to ask for terms in settlement which compromise the wife's honor. The husband tries to take the life of the tempter of his wife, but is overpowered and the gun is taken away from him. The man leaves, taking the revolver with him and telling the wife he will give her until midnight to pay the price.

The woman, devotedly loving her husband and desiring to save him from the penitentiary, administers a sleeping potion to him and at the hour of twelve arrives at the man's house to pay the price. She finds him dead and her husband's gun at his side. The man has been shot by a thief who was caught rifling his employer's safe. The woman secures the gun, is about to leave, but is apprehended. She is subsequently adjudged guilty of murder and sentenced to life. Previous to her arrest, the husband, awaking from his stupor, reads in his wife's absence the fact that she has yielded to the man. He leaves for the West, and does not learn of the happenings of the night.

A lapse of ten years shows the woman pardoned and seeking employment in a far distant State. She obtains work as nurse and the first case she is called upon to attend is that of the real murderer. He has been mortally shot in a gambling row and, desiring to atone for his past misdeeds, he tells the woman that he is the guilty man. In the adjoining room the runaway husband, suffering from severe burns, is recognized by his wife and finally husband and wife are reconciled.

FAST AND FURIOUS (Ramona—Two Parts).—A boxing exhibition at Boneville brings the champion, who is made much of by all of the citizens and even Rube's girl, to town. Rube can't see the champ at all and he starts to deface him the first time they meet. Rube starts trouble by firing some "Irish confetti" on the cranium of the champ. He then starts to mar the features of him. A Western fight fan, seeing the melee, decides to match the pair and the fun begins. Rube is put in training and he performs some marvelous deeds. During the fight Rube kicks the champ for a ghoul, thereby wins his girl back again.

CURING BILL (Banner).—Bill, a favorite of sleep and eats but a hater of work, is married to an unreasonable wife who would not let him either sleep or eat and is always demanding of him to do some work. In order to escape her ire, Bill pretends to be sick, but he cannot fool his wife. She gets the doctor for him, who pretends the necessity of an operation, thereby frightening Bill out of his sickness and making him do some real work.

THE MASTERPIECE (Liberty).—Marvin, a writer, is just finishing what he considers his masterpiece, "The Rose of Madeira," the production of which will enable him to marry Estelle, the girl he loves. Mary, the daughter of his landlady, loves Marvin in silence, and in various ways does little acts of love which go unheeded, making her sad and hopeless.

Higgins, a supposed friend of Marvin, reads the play, without Marvin's knowledge and, recognizing its merit, plots to have Marvin shanghaied and pose as the author of the play, and perhaps win Estelle, with whom he is infatuated. Marvin is shanghaied, Higgins places his coat on the wharf and he is reported drowned, Mary is heartbroken, but Estelle soon forgets Marvin and gives her love freely to the successful playwright, Higgins. The play is rehearsed and Higgins is the cause of much admiration, but his attention to the leading lady is the cause of much uneasiness to Estelle.

Marvin, meanwhile, is unable to stand the roughness of the sea, decides to make a break for liberty and swim to shore. He succeeds and on his return home faces Higgins. Estelle's shallow love has been proven to him and recognizing the sincerity and depth of Mary's love he proposes and is accepted. His right to the masterpiece is restored at once. By chance Higgins is shanghaied by the same rough necks that he paid to shanghai Marvin and is given a chance to try the hardships he imposed on an innocent man.

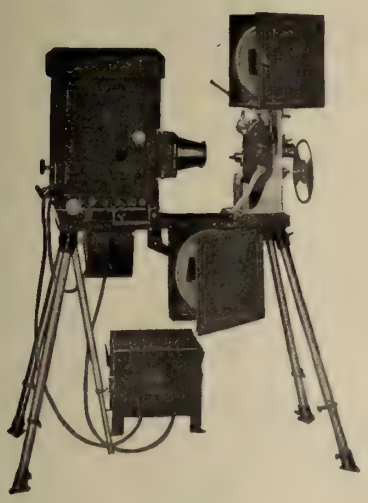
M. A. NEFF.

THE BATTLE OF BALLOTS (Six Parts).—Oma loves Jack and refuses to marry Hartman. Jack protects her and they eventually get married. Lafe and Hazelet have been good friends for years. Hartman tells Lafe that Hazelet voted dry. Lafe and Hazelet have a fight. Lafe builds a spite fence so Oma and Jack cannot communicate. Lafe dies with delirium tremens. Mrs. Tuthill dies from injuries received from Lafe while he is drunk. Just before Mrs. Hazelet passes away her husband promises her never to vote wet again. Maude Le Fever, the siren, who married Alfred Tuthill, deserts him and runs away with Sam Weber; she later deserts him. Alcohol kills old Dan Weber and leaves Sam a poverty-stricken wretch. Alfred Tuthill is redeemed from rum and builds a picture theater where the old saloon once stood and becomes a respected citizen. Jack is elected Mayor of the city, defeating Hartman by a large majority.

PARAMOUNT.

THE MARRIAGE OF KITTY (Lasky—Five Parts—Aug. 16).—For the first time in her life Katherine Silverton, or Kitty, as many of her friends called her, hesitated about spending carfare to ride six blocks to the law office of her god-father, John Travers. She was not used to walking and she didn't intend to start just because her money supply was short and she faced a future which promised economy of the strictest sort. Kitty's father had died leaving her practically nothing. She sought the advice of Mr. Travers. Mr. Travers at the moment Kitty entered the outer office had a perplexing problem on his hands. He was attorney for a large estate, the heir to which, Lord Reginald Belsize, had that morning arrived in New York to claim his inheritance. Lord Reginald was young, good looking and ambitious to marry Mme. Helen de Semiano. Mme. Helen saw a favored match in Lord Reginald, who was soon to be wealthy, and her brother, Jack Churchill, a young spendthrift, encouraged the match. But certain provisions of the will perplexed Mr. Travers. They also perplexed Lord Reginald. It was stipulated that Lord Reginald was to marry within a year or lose his inheritance; it further was stipulated that he was not to marry an actress. Lord Reginald didn't see how it could be arranged as he had brought Mme. Helen and her brother to New York. Mr. Travers suggested that he marry someone else first, leave her after the wedding and in six months she will obtain a divorce on grounds of desertion, making you free to marry whom you please.

Then Kitty entered the office. Kitty assented to the proposition readily. She had the promise of a large sum of money, a quick divorce and a chance, meanwhile, to look around the world. But Kitty was very attractive and pretty and, Lord Reginald said, that if Mme. Helen, who reluctantly had agreed to the arrangement, should see such an attractive young woman, she would refuse her consent. But resourceful Kitty rearranged her hair, put on a gingham apron, rolled up her sleeves and made herself into a most unpromising person. Mme. Helen passed approval, not knowing the hoax. The ceremony was quickly performed and Lord Reginald and his fiancee left to be gone for several months until Kitty had gained her divorce. Meanwhile the jealousy of Mme Helen was discouraging Lord Reginald. So one day he went to Long Island where Kitty was living. Realizing her oportunity, Kitty did everything within her power to make him



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happy. When Mme. Helen arrived, having followed Lord Reginald, the latter told her the time had come for the parting of their ways. Kitty, he said, was the woman he loved, and Kitty admitted that she loved him.

HELENE OF THE NORTH—(Aug. 19—Famous Players—Five Parts).—The story opens in the drawing room of a wealthy English society woman. For the amusement of her guests she suggests a faggot party, in which each person present shall place a faggot in the fire and tell a story during the time it burns. When it comes to Helene's turn, she tells a story, thrilling indeed of her former life in the Canadian woods, of the man she met and loved, but whom since she has never seen, of the half-breed Pierre, who came between them and threatened to kill the other, Ralph, if she married him, of the curate, who eventually actually did wed her to Ralph, while Pierre thought she was being married to him. The astonished guests turn to her and ask, "And you have never seen your husband since?" "No," she replies, "he left the next day on a secret government mission." At that tense moment a new guest is announced, Lord Traverse. He enters the room, and Helene is confronted by her husband!

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 17—The King of Diamonds—Two Parts—Aug. 23).—Down the rough mountain road the buckboard carrying Esther and Quabba sped on its thirty mile trip from the south portal of the mine tunnel in the mountain to the small depot that was the nearest rail connection of the mines with civilization. Meanwhile, Blair Stanley and Luke Lovell, after their narrow escape from the mine, had gained the mountain summit, and had taken up their relentless watch. Blair notices Esther and Quabba, and tells Luke that by descending the mountain they can intercept them. They start. Meanwhile Marmaduke Smythe was plodding along the base of the mountain. His reveries on "England, home and beauty" were abruptly ended by a succession of pistol shots. Then came the pounding clatter of hoofs and the rattle of carriage wheels. Smythe felt himself bowled over and scattered, with his belongings, in the dust. When he recovered, he found himself being helped by an Italian hunchback into a wagon driven by Esther. They had been attacked, she explained, a few yards back, by two armed men on foot, who had left the driver dead in the road. It was necessary to speed on with all haste.

But the maddened horses, at a fork in the road, took the wrong turn and went astray. Realizing this, and that Luke and Blair had now been left far behind, Esther made camp for the night. In exchanging stories of their adventures, Marmaduke learned that Esther also sought Arthur Stanley. The barrister himself had given up the quest. He felt that England scarcely could expect him to risk any more adventures in the American jungle. He determined to entrust his mission to Esther who should tell this elusive Mr. Stanley that he was heir to the Stanley earldom abroad. Then, to the amazement of Esther and Quabba, the English barrister brought from his vest pocket the diamond from the sky. He only asked to be rid of it. So this strange gem also he confided to Esther's care, to be delivered to Arthur. Even when she signed the receipt boldly, "Esther Stanley," Marmaduke did not permit himself to be surprised.

The following day Esther reached Santa Barbara. She learned from the miners that Arthur had gone thither to take possession of his new yacht, and she resolved to visit him on board unannounced. But meanwhile Blair and Vivian and the darker accomplices of this beautiful though unscrupulous woman, had none of them been idle. In Los Angeles, where Arthur had been summoned on business early that morning, Vivian still wove her spells about him. In parting with him at the hotel entrance she was conscious of a dapper little Frenchman, who stumbled against her, but not as though quite by accident. She felt a card pressed into her hand. It was a playing card—the king of diamonds. She hurried to her room and applied a match to a corner of it. The colored face shrivelled off. Vivian read: "To the Queen of Hearts—You will work with us. We are after the Diamond from the Sky. (Signed) The King of Diamonds." "Frank Durand!" gasped Vivian. The international swindler and gem thief to which her past still bound her. Esther had been rowed out to Arthur's yacht. She boarded the boat and swiftly made her way to the owner's cabin. Esther tip-toed forward, and pulling the diamond from the sky out in view on her neck, her lips framed the word, "Arthur!" when she found herself gazing horrified into a mirror which reflected the face of Blair! A rush! A cry for help! And Esther had plunged into the sea.

WORLD FILM CORP.

THE COTTON KING (Five Parts—Brady).—A group of wealthy men try to corner the cotton market and force up the price. They succeed in their plans, and the market is thrown into a panic. To be entirely successful, it is necessary for them to take into their group John Osborne, who controls a great deal of cotton. They approach him with their plan, but he refuses to agree. Therefore, when cotton is high, he sells, thereby reducing the price, and, incidentally making a large amount of money for himself. Osborne returns to the town of his birth, and buys the Ashton Cotton Mills from Henry Stockley and his son, Richard. He retains Richard as his general manager.

On the day he takes over the mills the furnace blows up, due to the negligence of Shillinglaw, the drunken engineer. During the explosion a man is killed, and Osborne gives his clerk, Piper, money to be given to the widow. This money, however, Piper keeps, and the fact is known only to Richard Stockley, who observed him putting it away. In the mills there is working a young girl, named Elsie Kent, who is the sole support of her grandmother. She falls in love with Richard, and he betrays her. Osborne falls in love with Hetty Drayson, who lives with her mother. The Draysons had been wealthy, Mr. Drayson having been Henry Stockley's partner in the Ashton Mills, but because he had married the girl whom Stockley loved, Stockley, in revenge, ruined him. Drayson had shortly afterward died, and Mrs. Drayson had since been very bitter against Stockley.

One day Henry Stockley is thrown from his horse and brought home in a dying condition. Before he dies, he makes his will. He feels remorse at the way he treated the Draysons, and he determines to make retribution. He leaves his property to his son, Richard, on the condition of Richard's marrying Hetty Drayson, thereby making up to the daughter for the wrong he did to the parents. This puts Richard in a quandary. He wants the money, and yet he knows that Hetty loves Osborne. Besides, there is Elsie, who is soon to become a mother. He solves the problem by spreading the report that Osborne is the betrayer of Elsie, thus alienating Hetty's affection from Osborne. Osborne's life is threatened.

Osborne, foreseeing that there will be a great falling off in the price of cotton, telegraphs his broker in code to "sell out." The code number representing this is twenty-four. He gives this telegram to Piper to send. Richard waylays Piper, and, threatening to expose the latter's record of theft, makes him change the 24 to 124, which means "hold." Thus the bottom falls out of the cotton market, and Osborne is ruined. Osborne sells a half interest in the mills, and realizes enough to meet his liabilities. By this time the mill workers come to Osborne's office to attack him for the supposed betrayal of Elsie. Elsie, however, comes in and, to save Osborne, tells them the truth about Richard. The men turn and wish to lynch Richard, but Osborne saves him. Soon after this Elsie dies.

Richard follows Osborne to New York and determines to get him out of the way, for now, with Elsie dead, he is in a position to marry Hetty. When he arrives in New York he sends a bogus telegram to Osborne as if from his broker, telling Osborne that he is sending an automobile to take Osborne to his country place over Sunday. When the automobile is out in the country, Osborne is seized and thrown in a deserted house. However, Osborne manages to overpower his captor and escapes. Meanwhile, Richard has gone home and telegraphs to Hetty, saying that Osborne is dead. He goes to see her, and pleads for her hand. She repulses him. He, in anger, pushes her into an elevator, and makes it descend. Before the elevator reaches the bottom, Osborne arrives and saves Hetty. Richard then is unmasked and is led away to prison.

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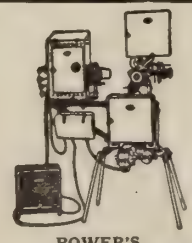
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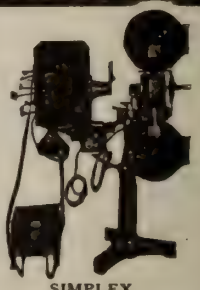
SIMPLEX

STANDARD

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum postage stamps accepted :: :: :: ::

SITUATIONS WANTED.

YOUNG MAN, 23 years of age, wishes to represent reliable manufacturer of films, cameras, c., Chicago territory. Can furnish best references. Address B. C., care M. P. World, Chicago, Ill.

ARTIST CAMERAMAN, with largest concerns, pecialist in artistic composition and lightings and esigning dissolve and other camera attachents for special effects, desires to hear from roducing firm requiring artistic quality work. rtographer, care M. P. World, N. Y. City.

AT LIBERTY—Good violinist leader, with rge library and wide experience, wishes to loate permanently in good town. Pictures or audeville, married and absolutely reliable. P. . Box 1497 Great Falls, Mont.

MANAGER, operator and pianist desire joint osition, both A-1, best references. The Palers, 137 First St., Deposit, N. Y.

MECHANICAL ENGINEER, take charge of achine shop and mechanical equipment; exerience on all makes of motion picture apparaus; at present with concern doing 500,000 ft. er week. Will go anywhere. X. Y. Z., care Moving Picture World, N. Y. City.

CAMERAMAN—European and American high lass worker, with nine years' experience, at resent working with a large concern, wishes osition with another company. "Satisfactory Work," care M. P. World, N. Y. City.

COMBINATION CARD WRITER and trap-Drummer wants location Sept. 1st. Address Trap-Drummer, care Photoplay Theater, Elba, Ala.

HELP WANTED.

WANTED—Director, cameraman and members; also equipment for motion picture production company. Box Six, Marlborough, Mich.

WANTED—Operators in each town and city to sell moving picture eye-shields. Something new, patented Jan. 26, 1915. Send 50c for sample pair. Address Robert Dillon, 1021 Winter St., Phila., Pa.

WANTED—Scenario constructors. Apply by letter only. State experience and past performance. Address J. C., care M. P. World, N. Y. City.

ADDRESSES of cameramen wanted. Enterprise Film Co., Room 522, Longacre Bldg., N. Y. City.

BUSINESS OPPORTUNITIES.

HAVE A PLACE on Main av, 25 ft. x 100, one story high. Splendid location for moving picture theater, would allow for fixing up, in rent, would give long lease. E McCarthy, 145 Riverdale Ave., Yonkers, N. Y.

A NEW YORK film exchange, owning about 100 features and 300 single reels, with posters, in fine condition, is open for proposition for sub-renting to out-of-town exchanges. References and full particulars in first letter. S., care M. P. World, N. Y. City.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

BUY OR LEASE—Picture show seating 300 or more. Full particulars, including opposition. Carl Duncan, Killbuck, Ohio.

WANTED—To lease, moving picture theater seating 300 to 500, with option of buying. M. W. White, Hot Springs, Va.

WANTED—Paying picture theater. Will exchange real estate worth $11,000 at one-half valuation. Ohio or Pennsylvania preferred. C. H. Glasser, Birmingham, Ala.

WANTED—To rent, a moving picture theater with intent to purchase; full particulars first letter. F. W. George, Wells River, Vt.

THEATERS FOR SALE OR RENT.

FOR RENT—Up-to-date motion picture theater. Best location, without equipment. Capacity 265; $35 per month. Long lease, including five-room flat, modern. Location Shelbyville, Ill. Write W. E. Hahn, Warsaw, Ind.

FOR SALE—Theater lease and equipment in good town, 8,000 to draw from. Capacity, 800. Big snap. Have other business. Address Dr. H. S. Rosenholtz, International Falls, Minn.

FLORIDA—400-seat theater, lively winter resort city, no opposition; $3,000 cash will handle; price, $5,500; a bargain. Also 1,600-seat theater, including beautiful building, 30 miles from New York; earning big money; price, $100,000 if taken at once; terms, $50,000 cash and balance in deferred payments. Many other good properties; write us for what you want. Picture Theater Clearing Assn., Box C-431, Litchfield, Ill.

BEST OPPORTUNITY offered. Two shows, "Paramount house," other "Mutual house." Excellent service both, seating between 700 and 800 each. Best show town Florida, pop. average over 25,000. Cash payment first $3,900, second $2,900, remainder paid like rent monthly, No. 1, $225, No. 2, $175. Payment and rents combined. Latest equipment, Simplex motor machines. Opportunity, care M. P. World, N. Y. City.

OWNER, unable to give business his personal attention, wishes to sell the entire theatrical business of one of the most prosperous growing towns of central Florida. Population over five thousand. One modern motion picture theater seating over four hundred, complete in every detail from front to stage, beautiful lobby and front, and decorated throughout, lease for three years with renewal privilege. Also three-year lease on new, fully equipped opera house seating nearly seven hundred. Both on the main street and in the heart of the business district of the town and on the ground floor. No other theaters of any description in town. Price, five thousand dollars, half cash, balance one and two years. Don't answer unless you have the price and mean business. Address, Post Office Box 630, West Palm Beach, Fla.

ONCE in a lifetime an opportunity like this is placed on the market and always through Lewis, because the whole world knows that Lewis is the only practical successful broker. Today we are offering one of the finest amusement enterprises in the country, located in town of 1,200 with surrounding territory to make up 5,000; modern, up-to-date building, equipped for the following entertainments: Moving pictures, dancing, skating, bowling alleys, restaurants; equipped with the most modern musical instruments, such as military band organ for roller skating, electric piano for movies; also upright piano; dance hall admission 10 cents; this enterprise is capable of earning $7,000-$8,000 year; a bargain for $12,000; will sacrifice for $7,000. Lewis, 580 Ellicott Square, Buffalo, N. Y.

FOR SALE—Moving picture theater, town 5,000, 330 seats, modern equipment. Will sell business with long lease, or both theater and building. Do not answer unless you have capital. D. F. care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

3,000—Used opera chairs some as good as new, I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.

FOR SALE—Two Power's 6A machines nearly new. Cheap for cash. Also carry large stock of carbons all makes. Webster Electric Co., 717 9th St., Washington, D. C.

6A MACHINES—$185. 110 volt compensarcs $42, 220v compensarcs, $52. Never used. In original boxes. Alden, 812 Walnut St., Philadelphia, Pa.

CHAIRS—Shop worn, odd lots, factory patterns, second-hand bought and sold everywhere. Empire Exchange, Corning, N. Y.

FOR SALE—Edison Exhibition, $50; one Standard, $50; Edison type B, $95; 200 new folding chairs, 50c; 100 reels, $3 and up. Olson Bros., Wichita, Kans.

TICKET MACHINE—Made by National Cash Register, used four weeks. Cost $160, sell for $115 cash. Act quickly. S. B. Leland, Montpelier, Vt.

FOR SALE—Block tent, 20 x 60, lined throughout, used one week. F. W. George, Wells River, Vt.

FOR SALE—A Wagner rotary converter, 220 volt, single phase, 35 ampere, slightly used, will sacrifice. Apply R. C. MacMullen, 408 North Eastern Ave., Joliet, Ill.

ATLAS SEATING COMPANY, 501 Fifth Ave., N. Y. Greatest theater chair bargains ever offered on new and used opera and folding chairs. Southern exhibitors save your money by getting lowest freight rates to all points south by railroad or steamer. Write for bargain prices.

MIRROROIDE SCREEN—A bargain, 12 by 16, never used, price $35.00; cost, $65.00. Edward Doerr, Jr., 4620 Sheridan Blvd., Denver, Col.

FOR SALE—Cheap, 140 Hardesty all aisle theater chairs. Address Hudson Electric Light Co., Hudson, Mich.

BARGAIN—200 rolls 10 cent tickets, 1,000 on roll, numbered consecutively. Karpen, 3111 Snyder Ave., Brooklyn, N. Y.

NO. 1 BOOTH, new, asbestos, crated; No. 5. Powers compensarc, 15-inch exhaust fan. Address, L. M., care M. P. World, N. Y. City.

FOR SALE—Rebuilt machines, Motiograph, 1908, $60.00. Edison exhibition, $65.00. Powers No. 6, $115.00; Powers No. 5, $75.00. Motiograph, 1911, $125.00. A-1 condition guaranteed, many others. Write for catalog and list. Amusement Supply Co., 160 North Fifth Ave., Chicago, Ill.

CAMERAS WANTED.

WANTED—To buy Pathe motion picture cameras. Good prices paid for second-hand Pathes. Los Angeles Mot. Pict. Co., 215 E. Washington St., Los Angeles, Cal.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

FOR SALE—Bargain, 1 Gaumont machine, with equipment, all in perfect condition; 4 fine French cameras and complete outfits, all in first-class order. A. Neret, 46 West 33rd St., 2d floor, New York City.

CHEAP, for quick sale, Vista motion picture camera, $25.00; camera sent subject to examination upon receipt of $15.00. MacDonald, 407 Sherman St., Detroit, Mich.

ONE VISTA motion picture camera, in good condition, with lens and stationery tripod. Must sell on account of buying larger camera. Price on all, $30. Wm. Leucht, 2405 So. 6th St., St. Joseph, Mo.

FILMS WANTED.

WANTED—To buy, William J. Burns picture, $50,000,000 counterfeiting plot, six reels; must be first-class condition. Lots of paper. P. H. Hoppen, Kearney, Neb.

WANTED—Features wanted for Florida, Georgia, Alabama. Must have good live posters. State full particulars first letter. Bert Allen, Mexico Point Inn., Mexico, N. Y.

FILMS FOR SALE OR RENT.

FIFTY three and four reel subjects for sale at a bargain. David J. Borun, 556 East Water St., Milwaukee, Wis.

FOR SALE—Big line of features and single reels. All have posters and in good condition. Afco Film Service, Saginaw, Mich.

80 FEATURES—In 2, 3 and 4 reels each, plenty of paper, 200 single reels, comedies, dramas, western, etc. In good shape, will sell all or part. Box 1004, Portland, Oregon.

EDUCATIONAL PICTURES—Florida scenes, Jungle Wonders, Animal Life. Send for list. "Tropical Films," 63 Boulevard, Tampa, Fla.

CHARLIE CHAPLIN films for sale; good condition, with paper. Room 1012, Candler Bldg., New York City.

WALLA WALLA—"Frontier Days," three reels, exhibited only eleven times, practically new, new paper, $95.00. Pan American Camera Co., Portland, Oregon.

100 SINGLE REELS, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—Used Chaplin reels, good condition, also 3 and 4 reel features. 100 commercials in good condition at cut prices. Select Film Service, 145 W. 45th St., N. Y. City.

HUNDREDS films at bargain prices to close immediately. Many fine subjects and features. Send for list, J., care M. P. World, N. Y. City.

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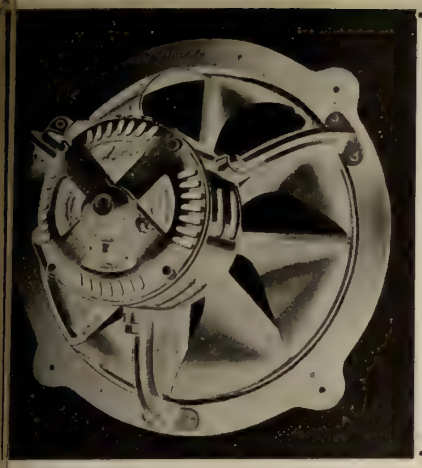

Watson Ventilating Fans

DIRECT CURRENT. POLYPHASE. SINGLE PHASE
CONSTANT AND VARIABLE SPEED. IMMEDIATE DELIVERY

MECHANICAL APPLIANCE COMPANY
Milwaukee, Wis.

Also Manufacturers of
WATSON MOTORS AND GENERATORS

BRANCH OFFICES:
CHICAGO: 749 Webster Bldg., 327 South LaSalle Street
DETROIT: 117 Larned Street West. R. L. Gomon, Manager
PHILADELPHIA: 1328 Chestnut Street. J. M. Brugler, Manager.
ST. LOUIS: 1213 Pine Street. W. L. Cummiskey, Manager.
MINNEAPOLIS: 125 South 10th Street. R. L. Lunt, Manager.
CLEVELAND: 519 Erie Bldg. E. E. Beam, Manager.

Gundlach Projection Lenses

You can not get the BEST results without them, so what's the use worrying along with ordinary lenses when there is absolute certainty that these lenses will make your picture as sharp and brilliant as it is possible to make it. You can not afford to have a poorer picture than your competitor and nearly every theatre in the country is using Gundlach Projection Lenses now, so if you are not you are behind the game and badly handicapped.

There is no string attached to Gundlach Projection Lenses. They are sold subject to approval and you decide with your own eyes whether they improve the picture or not. They can be obtained promptly for any operating condition.

UNITED STATES WAR DEPARTMENT
SPECIFIES
GUNDLACH PROJECTION LENSES

New York, May 15, 1915.

Gundlach-Manhattan Optical Co., Rochester, N. Y.

Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,
THE PRECISION MACHINE CO., INC.
J. E. Graef, Act. Gen. Mgr.

JEG/MH

Gundlach-Manhattan Optical Co.
808 Clinton Ave., So., Rochester, N. Y.

IT'S ALL IN THE LENS

ELECTRA

PINK LABEL

CARBONS

are a guarantee of perfect projection

A Limited Stock of

5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored
Still on Hand

To be had of all first-class dealers

SOLE IMPORTER

HUGO REISINGER

11 Broadway New York

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

UTILITY TRANSPARENCY CO.
1733 West 9th Street Brooklyn, N. Y.

MANAGERS and OPERATORS
You Positively Need

Motion Picture Electricity

A Compilation of "Hallberg's Talks"

By J. H. HALLBERG

Almost 300 pages of meaty facts and information which every motion picture man ought to have at his fingers' ends.

PUBLISHED AND FOR SALE AT $2.50 PER COPY, POSTAGE PAID, BY

Chalmers Publishing Co.

17 Madison Avenue, New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1700, 1702.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Aug. 11—Number 179 (News.
Aug. 18—Number 180 (News).
Aug. 25—Number 181 (News).
Sept. 1—Number 182 (News).
Sept. 8—Number 183 (News).

BIG U.

Aug. 10—Where Happiness Dwells (Drama).
Aug. 12—His Beloved Violin (Two parts—Dr.)
Aug. 19—Ethel's Burglar (Drama).
Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).
Sept. 2—Tam o' Shanter (Three parts—Dr.).
Sept. 9—The Finest Gold (Drama).

BISON.

Aug. 14—Chasing the Limited (Two parts—Dr.).
Aug. 21—The Gopher (Two parts—Drama).
Aug. 28—The Social Lion (Two parts—Dr.).
Sept. 4—Coral (Four parts—Drama).
Sept. 11—In the Sunset Country (Three parts).

BROADWAY UNIVERSAL FEATURES.

Aug. 9—Judy Forgot (Five parts—Comedy).
Aug. 16—Just Jim (Four parts—Drama).
Aug. 23—Mrs. Plum's Pudding (Five parts—Comedy—Drama).
Aug. 30—Jewel (Five parts).
Sept. 6—A Little Brother of the Rich (Special—Five parts—Drama).

GOLD SEAL.

Aug. 10—A Cigarette, That's All (Two parts—Drama).
Aug. 17—A Fiery Introduction (Two parts—Comedy-Drama).
Aug. 24—Extravagance (Three parts—Society Drama).
Aug. 31—Misjudged (Three parts—Drama).
Sept. 7—The Deceivers (Two parts—Drama).

IMP.

Aug. 10—To Frisco, Via the Cartoon Route (By Hy Mayer—Comedy—Cartoon).
Aug. 13—Driven by Fate (Three parts—Drama).
Aug. 17—The Country Girl (Drama).
Aug. 20—The Substitute Widow (Two parts—Drama).
Aug. 24—Billy's Love Making (Comedy).
Aug. 27—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).
Aug. 31—The Only Child (Comedy).
Sept. 3—No release this day.
Sept. 7—No Release This Date.
Sept. 10—Crime's Triangle (Two parts—Drama).

JOKER.

Aug. 14—A Dip in the Water (Comedy).
Aug. 18—Her Wedding Night (Comedy).
Aug. 21—Bobby Bumps Adventures (Animated Cartoon by Earl Hurd.
—Seeing the Funny Side of the World with Homer Croy (Educ.).
Aug. 26—A Case of Beans (Comedy).
Aug. 28—The Bravest of the Brave (Comedy).
Sept. 4—When Hiram Went to the City (Comedy).
Sept. 11—At the Beach Incognito (Comedy).

LAEMMLE.

Aug. 12—No Release This Week.
Aug. 15—In the Grasp of the Law (Drama).
Aug. 19—The Little Blonde in Black (Two parts—Drama).
Aug. 22—Dr. Mason's Temptation (Drama).
Aug. 26—No release.
Aug. 29—The Lilt of Love (Drama).
Sept. 2—The Eagle (Drama).
Sept. 9—Both Sides of Life (Three parts—Drama).
Sept. 12—The Last Word (Drama).

L-KO.

Aug. 8—Itching for Revenge (Comedy).
Aug. 11—Hello Bill (Comedy).
Aug. 15—Love on an Empty Stomach (Comedy).
Aug. 18—No release. Replaced with No. 1 extra Joker.
Aug. 22—A Tale of Twenty Stories (Two parts—Comedy).
Aug. 25—Mr. Flirt in Wrong (Two parts—Comedy).
Aug. 29—No release.
Sept. 1—A Game of Love (Comedy).
Sept. 5—Gertie's Joy Ride (Comedy).
Sept. 8—Silk Hose and High Pressure (Three parts—Drama).
Sept. 12—No Release This Date.

NESTOR.

Aug. 13—Lost—Three Teeth (Comedy).
Aug. 16—Tony the Wop (Comedy).
Aug. 20—Kids and Corsets (Comedy).
Aug. 23—His Lucky Vacation (Comedy).
Aug. 27—His Egyptian Affinity (Comedy).
Aug. 30—A Maid and a Man (Comedy).
Sept. 3—Lizzie and the Beauty Contest (Two parts—Comedy).
Sept. 6—Their Happy Honeymoon (Comedy).
Sept. 10—He Fell In A Cabaret (Comedy).

POWERS.

Aug. 12—The Elephant Circus (Vaudeville Act).—Little People in Fur (Ditmars Educational).
Aug. 14—Haunting Winds (Drama).
Aug. 19—Lady Baffles and Detective Duck in "The Dread Society of Sacred Sausages" (Comedy).
Aug. 21—A Double Deal in Pork (Comedy).
Aug. 26—Seeking an Inspiration (Comedy).—The Best People on Earth (Topical Education).
Aug. 28—She Loved Them Both (Drama).
Sept. 2—No release this date
Sept. 4—No release this date.
Sept. 5—The Shot (Two parts—Drama).
Sept. 9—Going to the Dogs (Comedy).—Frog and Toad Celebrities (Zoology).

REX.

Aug. 8—Betty's Bondage (Two parts—Dr.).
Aug. 15—Mountain Justice (Two parts—Dr.).
Aug. 17—Quits (Drama).
Aug. 22—A Sea Shore Romeo (Comedy).
Aug. 24—The Cad (Drama).
Aug. 31—No release this date.
Sept. 5—No release this date.
Sept. 7—Sh! Don't Wake the Baby (Comedy).
Sept. 12—Agnes Kempler's Sacrifice (Two parts—Drama).

VICTOR.

Aug. 13—No Release This Week.
Aug. 18—Lord Barrington's Estate (Three parts—Drama).
Aug. 20—The Taming of Mary (Comedy).
Aug. 25—The Chimney's Secret (Drama).
Aug. 27—The Box of Bandits (Comedy).
Sept. 1—For Professional Reasons (Two parts—Drama).
Sept. 3—Vagabond Love (Drama).
Sept. 8—No Release This Date.
Sept. 10—The Country Circus (Comedy).

UNIVERSAL SPECIAL FEATURE.

Aug. 8—The Broken Coin (Episode No. 8, "The Prison in the Palace"—Two parts—Drama).
Aug. 15—The Broken Coin (Episode No. 9, "Room 22,"—Two parts—Drama).
Aug. 22—The Broken Coin (Episode No. 10, "Cornered"—Two parts—Drama).
Aug. 29—The Broken Coin (Episode No. 11, "The Clash of Arms—Two parts—Drama).
Sept. 5—The Broken Coin (Episode No. 12—A Cry in the Dark—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Aug. 16—The Jilt (Two parts—Drama).
Aug. 18—The Assayer of Lone Gap (Drama).
Aug. 23—Drawing the Line (Two parts—Dr.).
Aug. 27—Mixed Wires (Comedy-Drama).
Aug. 30—The Divine Decree (Two parts—Dr.).
Sept. 3—The Spirit of Adventure (Drama).
Sept. 4—A Question of Honor (Drama).
Sept. 6—In Trust (Two parts—Drama).
Sept. 8—The Forecast (Drama).

BEAUTY.

Aug. 17—The Honeymooners (Comedy).
Aug. 21—What's in a Name? (Comedy).
Aug. 24—His Mysterious Profession (Comedy).
Aug. 28—Uncle Heck, By Heck (Comedy).
Aug. 31—Green Apples (Comedy).
Sept. 4—A Bully Affair (Comedy).
Sept. 7—Plot and Counterplot (Comedy).
Sept. 11—When His Dough Was Cake (Comedy).

BRONCHO.

Aug. 4—The Golden Trail (Two parts—Dr.).
Aug. 11—Shorty Inherits a Harem (Two parts—Drama).
Aug. 18—The Girl from the East (Two parts—Drama).
Aug. 25—Pinto Ben (Two parts—Drama).

CUB.

Aug. 19—The Little Hero (Comedy).
Aug. 26—Jerry's Busy Day (Comedy).
Sept. 2—Making Matters Worse (Comedy).
Sept. 9—Jerry and the Gunman (Comedy).

DOMINO.

Aug. 5—The Promoters (Two parts—Drama).
Aug. 12—The $100,000 Bill (Two parts—Dr.).
Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).
Aug. 26—The Living Wage (Two parts—Dr.).

(*Mutual Releases continued on page 1748.*)

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Twenty-five Thousand.....$3.50
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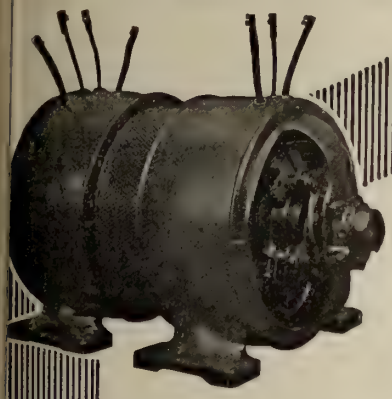
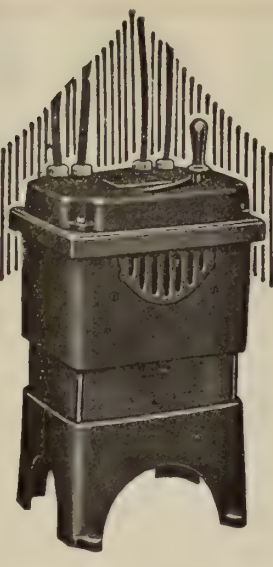
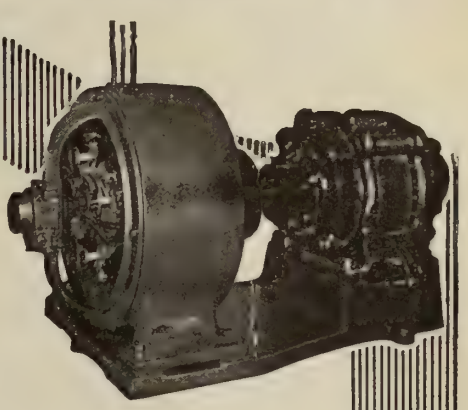


The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1700, 1702.)

(*Mutual Releases continued from page* 1746.)

FALSTAFF.

Aug. 23—Glorianna's Getaway (Comedy).
Aug. 27—That Poor Damp Cow (Comedy).
Aug. 30—A Massive Movie Mermaid (Comedy).
Sept. 3—Biddy Brady's Birthday (Comedy).
Sept. 6—Pansy's Prison Pies (Comedy).

GAUMONT.

Sept. 2—Man and the Law (Two parts—Dr.).
Sept. 10—When the Call Came (Two parts—Drama).

KAY BEE.

Aug. 13—Over Secret Wires (Two parts—Dr.).
Aug. 20—A Knight of the Trails (Two parts—Drama).
Aug. 27—Keno Bates, Liar (Two parts—Dr.).

KEYSTONE.

Aug. 9—A Rascal of Wolfish Ways (Two parts—Comedy).
Aug. 16—The Battle of Ambrose and Walrus (Two parts—Comedy).
Aug. 23—Only a Messenger Boy (Two parts—Drama).

KOMIC.

Aug. 15—The Fatal Finger Prints (Comedy).
Aug. 22—Faithful to the Finish (Comedy).
Aug. 29—Shocking Stockings (Comedy).
Sept. 5—Over and Back (Comedy).

MAJESTIC.

Aug. 17—Providence and the Twins (Drama).
Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).
Aug. 24—The Little Cupids (Comedy-Drama).
Aug. 29—A Child of the Surf (Two parts—Dr.).
Aug. 31—Hearts and Flowers (Drama).
Sept. 5—Her Oath of Vengeance (Two parts—Drama).
Sept. 7—For Love of Mary Ellen (Drama).
Sept. 12—His Guiding Angel (Two parts—Drama).
Sept. 14—The Little Life Guard (Drama).

MUTUAL WEEKLY.

Aug. 26—Number 34, 1915 (News).
Sept. 2—Number 35, 1915 (News).
Sept. 9—Number 36, 1915 (News).
Sept. 16—Number 37, 1915 (News).
Sept. 23—Number 38, 1915 (News).

RELIANCE.

Aug. 23—Farewell to Thee (Drama).
Aug. 25—Editions de Luxe (Drama).
Aug. 28—A Bold Impersonation (Two parts—Drama).
Aug. 30—For His Pal (Drama).
Sept. 1—The Turning Point (Drama).
Sept. 3—Hidden Crime (Drama).
Sept. 4—Her Father (Two parts—Drama).
Sept. 6—The Indian Trapper's Vindication (Drama).
Sept. 8—The Family Doctor (Drama).
Sept. 11—The Strong Man (Two parts—Drama).
Sept. 13—A Dark Horse (Drama).

RODEO.

Aug. 9—Aunt Matilda Outwitted (Comedy).
—The Leap For Life (Two parts—Dr.).
Sept. 1—The Leap for Life (Two parts—Drama).

THANHOUSER.

Aug. 17—When Hungry Hamlet Fled (Two parts—Drama).
Aug. 22—In a Japanese Garden (Drama).
Aug. 24—Snapshots (Two parts—Drama).
Aug. 29—The Vagabonds (Drama).
Aug. 31—Reincarnation (Two parts—Drama).
Sept. 5—From the River's Depths (Drama).
Sept. 7—The Bowl-Bearer (Two parts—Drama).

MUTUAL MASTERPICTURE.

Aug. 12—The Toast of Death (N. Y. M. P. Corp.—Four parts — Drama — Masterpicture No. 33).
Aug. 19—A Yankee from the West (Majestic—Four parts—Drama).
Aug. 26—M. Lecoq (Thanhouser—Four parts—Drama).
Sept. 2—Infatuation (American—Four parts—Drama).
Sept. 9—The Wolf-Man (Reliance—Four parts—Drama).

NORTH AMERICAN FILM CORP.

Aug. 2—The Diamond from the Sky (No. 14, "For Love and Money"—Two parts—Drama).
Aug. 9—The Diamond from the Sky (No. 15, "Desperate Chances"—Two parts—Drama).
Aug. 16—The Diamond from the Sky (Chapter 16—"The Path of Peril"—Two parts—Drama).
Aug. 23—The Diamond from the Sky (Chapter No. 17, "The King of Diamonds"—Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.

July 26—Ima Simp on the Job (Comedy).

GLOBE.

July 26—Eggs and Some Tests (Educational) (Split Reel).
Aug. 2—The Kangaroo (Educational).
—In Pekalongan (Picturesque Java—Scenic—Split Reel).
Aug. 9—Native Venders, Calcutta, Inda (Split Reel—Industrial).

JUMBO.

July 19—Where the Trail Led (Two parts—Drama).

PATHE.

Aug. 9—The Romance of Elaine No. 33 "The Life Chain (Two parts—Drama).
Aug. 16—The Romance of Elaine No. 34, "The Flash" (Two parts—Drama).
Aug. 16—Col. Heeza Liar War-Dog (Cartoon—Comedy)
—An Intimate Study of Birds, No. 5 (Split reel).

PATHECOLOR.

Aug. 23—The Bois de Boulogne, Paris (Picturesque France—Scenic).
—Through the Sierra Nevadas (Picturesque Spain—Scenic).
July 26—The House Divided (Two parts—Dr.).
July 31—Pro Patria (Six parts—Drama).

PATHE NEWS.

Aug. 11—Number 64, 1915 (News)
Aug. 14—Number 65, 1915 (News).
Aug. 18—Number 66, 1915 (News.
Aug. 21—Number 67, 1915 (News).
Aug. 25—Number 68 (News).
Aug. 28—Number 69 (News).

PHOTOCOLOR.

July 19—The Mongoose (Educational).
Aug. 9—In Old "Ile de France" (Colored—Scenic—Split Reel).
Aug. 2—Whiffles at the Front (Two parts—Comedy).
Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).

PUNCH.

Aug. 23—A Ringer for Max (Two parts—Com.).

PHUNPHILMS.

July 31—Spit-Ball Sadie (Comedy).
Aug. 9—Soaking the Clothes (Comedy).
Aug. 23—Pressing His Suit (Comedy).
Aug. 28—Terribly Stuck Up (Comedy).

STARLIGHT.

Aug. 14—Amateur Night (Comedy).
Aug. 21—The Sky Is the Limit (Comedy).

VICTORY.

Aug. 14—The Dawn of Freedom (Three parts—Drama).
Aug. 16—The Ingrate (Three parts—Drama).
Aug. 21—The Monopolist (Three parts—Dr.).
Aug. 28—The Silent Chord (Three parts—Dr.).

Miscellaneous Feature Releases.

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangeline (Drama).

ASSOCIATED FILM SUPPLY CORP.

August—The Masterpiece (Liberty—Drama).
August—Curing Bill (Banner—Comedy).
August—Fast and Furies (Ramona—Two parts—Drama).
August—The Price She Paid (Santa Barbara—Two parts—Drama).
August—Her Atonement (Four parts—Drama).

M. A. NEFF.

August—The Battle of Ballots (Six parts—Drama).

CENTRAL FILM COMPANY.

August—The Eastland Disaster (Topical).

DRA-KO FILM COMPANY, INC.

August—York State Folks (Four parts—Dr.).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).
August—The Doctor's Secret (Drama).

IVAN FILM PRODUCTIONS, INC.

August—A Mother's Confession (Five parts—Drama).

METRO PICTURES CORPORATION.

Aug. 2—Sealed Valley (Drama).
Aug. 9—The Vampire (Popular Plays & Players—Drama).
Aug. 16—A Royal Family (Columbia—Drama).
Aug. 25—When a Woman Loves (Rolfe—Dr.).

MIRROGRAPH CORPORATION.

July—All for a Girl (Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 12—Nearly a Lady (Morosco—Bosworth—Five parts—Drama).
Aug. 16—Marriage of Kitty (Lasky—Five parts—Drama).
Aug. 19—The Helene of the North (Famous Players—Five parts—Drama).
Aug. 23—Poor Schmaltz (Famous Players—Four parts).
Aug. 26—Majesty of the Law (Morosco-Bosworth—Five parts—Drama).
Aug. 30—Heart of Jennifer (Famous Players—Five parts—Drama).
Sept. 2—The Incorrigible Dukane (Famous Players—Drama).
Sept. 6—The Foundling (Famous Players—Drama).
Sept. 9—Out of Darkness (Lasky—Drama).

PARAMOUNT TRAVEL SERIES.

The Panama Canal of Today.
Tropical Birds and Animals.
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Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

STERLING CAMERA & FILM COMPANY.

Sept. 1—The Game of Three (Five parts—Dr.).

SUN PHOTOPLAY CO.

July—The Princess of India (Five parts—Drama).

THE PHOTOPLAY RELEASING CO.

August—Sarah Bernhardt at Home (Two parts).

WORLD COMEDY STAR FILM CORPS.

July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).

WORLD FILM CORPORATION.

Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).
Aug. 23—The Master Hand (Premo—Drama).
Aug. 30—The Renegade (Armstrong—Drama).

V-L-S-E, INC.

Aug. 9—Chalice of Courage (Vitagraph, Six parts—Drama).
Aug. 16—A Bunch of Keys (Essanay—Five parts—Drama).
Aug. 23—House of a Thousand Candles (Selig—Six parts—Drama).
Aug. 23—Wheels of Justice (Vitagraph—Four parts—Drama).
Aug. 30—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).
Sept. 6—Mortmain (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

June—The Commuters (Five parts—Drama)
Sept. 1—The Woman Next Door (Drama).
Sept. 8—The Money Master (Drama).
Sept. 15—Hello, Bill! (Drama).

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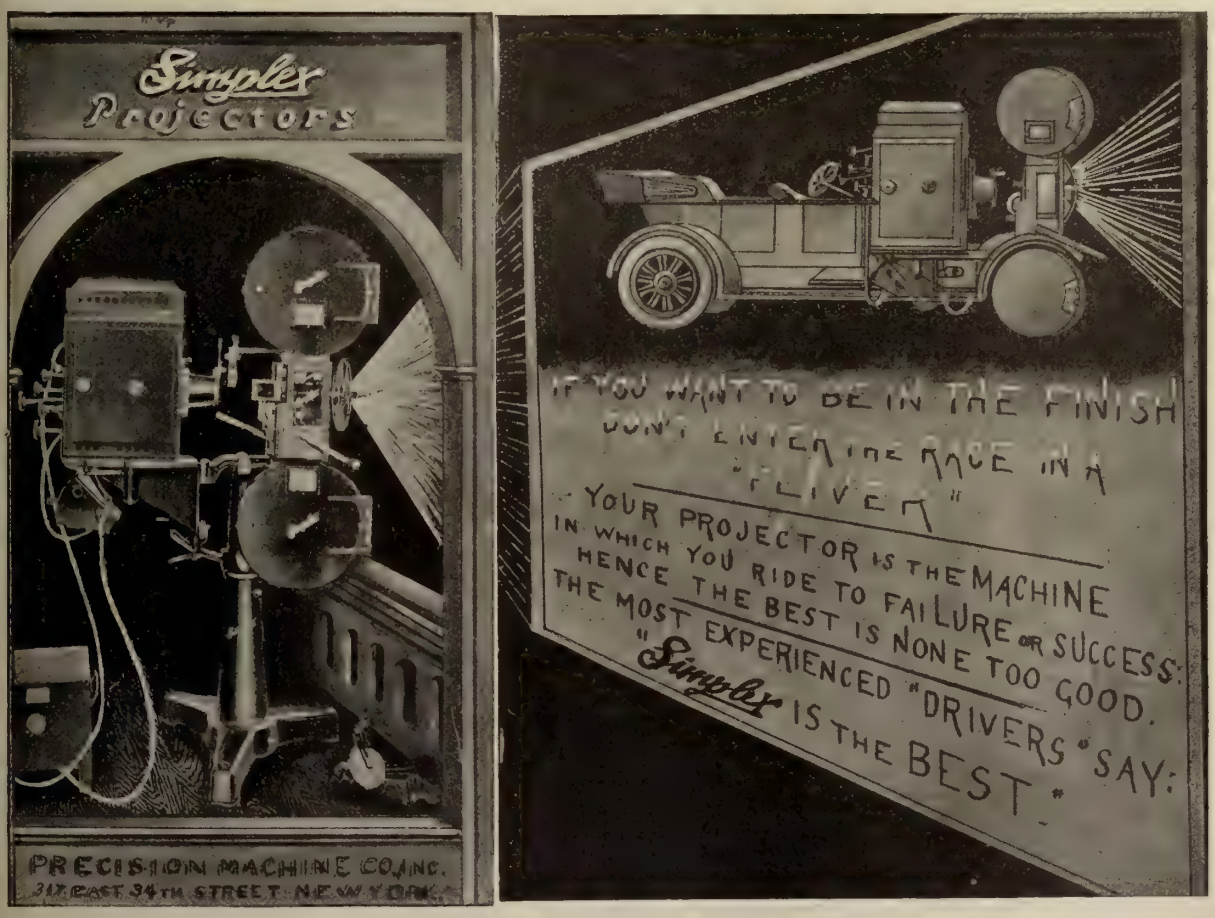
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1700, 1702.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Aug. 23—Twice Won (Drama).
Aug. 24—Mister Paganini (Special—Two parts—Drama).
Aug. 26—His Birthday Gift (Comedy—Drama).
Aug. 27—The Sheriff's Baby (Drama) (Biograph Re-issue No. 12).
Aug. 28—The Need of Money (Drama).
Aug. 30—A Triple Winning (Drama).
Aug. 31—The Mystery of Henri Villard (Special—Two Parts—Drama).
Sept 1—Dora (Special—Three parts—Drama).
Sept 2—The Stranger in the Valley (Drama).
Sept. 3—The Wanderer (Reissue No. 13—Dr.).
Sept. 4—The Wheel of the Gods (Drama).
Sept. 6—Among Those Killed (Drama).
Sept. 7—A Difference of Opinion (Two parts—Drama).
Sept. 9—The Broken Wrist (Drama).
Sept. 10—Oil and Water (Reissue No. 14—Two parts—Drama).
Sept. 11—At the Road's End (Drama).

EDISON.

Aug. 21—On the Wrong Track (Dramatic-Educational).
Aug. 25—Clothes Make the Man (Comedy).
Aug. 27—The Slavey Student (Special—Three parts—Comedy-Drama).
Aug. 28—Matilda's Fling (Comedy).
Sept. 1—The Simp and the Sophomores (Com.).
Sept. 3—The Way Back (Special—Four parts—Drama).
Sept. 4—Across the Great Divide (Drama).
Sept. 8—Cartoons on the Beach (Cartoon—Comedy).
Sept. 10—What Happened on the Barbuda (Special—Three parts—Drama).
Sept. 11—Breaking the Shackles (Drama).
Sept. 15—The Silent Tongue (Comedy).

ESSANAY.

Aug. 18—"Dreamy Dud" Sees Charlie Chaplin (Cartoon—Comedy).
Aug. 19—Tale of a Tire (Comedy).
Aug. 20—Broncho Billy's Marriage (Western—Drama).
Aug. 21—The Woman Hater (Special—Three parts—Drama).
Aug. 23—Does the Woman Forget? (Drama).
Aug. 24—Hearts and Roses (Special—Three parts—Drama)
Aug. 25—The Fable of "The Roystering Blades" (Comedy).
Aug. 26—The Drug Clerk (Western—Comedy).
Aug. 27—Her Return (Western Drama).
Aug. 28—Rule Sixty-three (Special—Two parts—Drama).
Aug. 30—The Quitter (Drama).
Aug. 31—The Return of Gentleman Joe (Special—Two parts—Drama).
Sept. 1—Joe Boko in "Saved By Gasoline" (Cartoon—Comedy).
Sept. 2—Versus Sledgehammer (Comedy).
Sept. 3—Broncho Billy Begins Life Anew (Drama).
Sept. 4—The Whirlpool (Special—Three parts—Drama).
Sept. 6—Caught (Special — Three parts—Drama).
Sept. 7—His Crucible (Special—Three parts—Drama).
Sept. 8—The Fable of Hazel's Two Husbands and What Became of Them (Comedy).
Sept. 9—A Quiet Little Game (Comedy).
Sept. 10—Broncho Billy and the Lumber King (Drama).
Sept. 11—Mind Over Motor (Special—Two parts—Comedy).

KALEM.

Aug. 18—The Substituted Jewel (Episode No. 5 of the "Mysteries of the Grand Hotel"—Special—Two parts—Dr.).
Aug. 20—The Game of Life (Special—Two parts—Drama).
Aug. 21—A Perilous Chance (Episode No. 41 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 23—The Barnstormers ("Broadway Favorites"—Special—Four parts—Dr.).
Aug. 24—Ham and the Experiment ("Ham" & "Bud" Comedy).
Aug. 25—Mysteries of the Grand Hotel ("A Double Identity"—Sixth Episode—Special—Two parts—Drama).
Aug. 27—A Battle of Wits (Alice Joyce Reissue—Drama).
Aug. 28—Train Order Number 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 30—The Masked Dancer (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 31—Mixing It Up (Comedy).
Sept. 1—Mysteries of the Grand Hotel (Episode No. 7, "The False Clue"—Special—Two parts—Drama).
Sept. 3—Gangsters of the Hills (Special—Two parts—Drama).
Sept. 4—The Hazards of Helen Railroad Series (Episode No. 43—"The Broken Rail"—Drama).
Sept. 6—The Vanderhoff Affair (Special—"Broadway Favorites"—Four parts—Drama).
Sept. 7—Nearly a Bride (Comedy).
Sept. 8—When Thieves Fall Out (No. 8 Of the Mysteries of the Grand Hotel—Special—Two parts—Drama).
Sept. 10—The Little Singer (Alice Joyce Reissue—Drama).
Sept. 11—Nerves of Steel (Episode No. 44 of the Hazards of Helen—Drama).

LUBIN.

Aug. 17—Legrand's Revenge (Special—Two parts—Drama).
Aug. 19—It Was to Be (Special—Three parts—Drama).
Aug. 20—When Souls are Tried (Drama).
Aug. 21—The Life Guard (Comedy).
Aug. 23—The Spark and the Flame (Drama).
Aug. 24—Dog-Gone Luck (Comedy).
—The Victorious Jockey (Comedy).
Aug. 25—A Species of Mexican Man (Special—Three parts—Drama).
Aug 26—Under the Fiddler's Elm (Drama).
Aug. 27—The Mirror (Special—Three parts—Drama).
Aug. 28—Billie Joins the Navy (Comedy).
Aug. 30—A Romance of Mexico (Drama).
Aug. 31—Avenging Bill (Comedy.
—The Haunted Hat (Comedy.
—A-Mile-a-Minute Monty (Comedy).
Sept. 1—The Wildcat (Special—Two parts—Drama).
Sept. 2—The Phantom Happiness (Special—Three parts—Drama).
Sept. 3—In Spite of Him (Drama).
Sept. 4—An Artful Artist (Comedy).
Sept. 6—Teasing a Tornado (Drama).
Sept. 7—Finn and Haddie (Comedy).
Sept. 8—The Irish In America (Special—Three parts—Drama).
Sept. 9—Romance As a Remedy (Special—Two parts—Drama).
Sept. 10—Jealousy (Drama).
Sept. 11—Queenie of the Nile (Comedy).

MINA.

Aug. 5—Waking Up Father (Comedy).
Aug. 12—Billy's Nurse (Comedy).
Aug. 19—A Case of Limburger (Comedy).
Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 2—Squeals on Wheels (Com.)

SELIG.

Aug. 23—The Girl With the Red Feather (Special—Two parts—Drama).
Aug. 23—Hearst-Selig News Pictorial No. 67, 1915 (News).
Aug. 24—The Doughnut Vender (Drama).
Aug. 26—The Strange Case of Talmai Lind (Special—Three parts—Drama).
Aug. 26—Hearst-Selig News Pictorial, No. 68, 1915 (News).
Aug. 28—The Master of the Bengals (Jungle-Zoo Wild Animal Drama).
Aug. 30—The Way of a Woman's Heart (Special—Two parts—Drama).
Aug. 30—Hearst-Selig News Pictorial No. 69, 1915 (News).
Aug. 31—The Leaving of Lawrence (Comedy-Drama).
Sept. 2—The Man With the Iron Heart (Special—Three parts—Drama).
Sept. 2—Hearst-Selig News Pictorial No. 70, 1915 (News).
Sept. 4—The Awful Adventures of an Aviator (Comedy).
—Knock-Out Dugan's Find (Comedy).
Sept. 6—The Mystic Bull (Special—Two parts—Drama).
Sept. 6—Hearst-Selig News Pictorial No. 71 (News).
Sept. 7—Never Again (Drama).
Sept. 9—'Neath Calvary's Shadows (Special—Three parts—Drama).
Sept. 9—Hearst-Selig News Pictorial No. 72 (News).
Sept. 11—Into the Dark (Drama).

VITAGRAPH.

Aug. 21—The Dawn of Understanding (Special—Two parts—Drama).
Aug. 23—The Cub and the Daisy Chain (Comedy).
Aug. 24—From the Dregs (Special—Two parts—Drama).
Aug. 25—A City Rube (Comedy).
—Perils of the Baltic (Educational).
Aug. 26—The Good in the Worst of Us (Dr.).
Aug. 27—The Wardrobe Woman (Drama).
Aug. 28—The Tigress (Broadway Star Feature—Special—Three parts—Dr.).
Aug. 30—The Jarr Family Series No. 17—"Mr. Jarr and the Visiting Firemen"—Comedy).
Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).
Sept. 1—The Quarrel (Comedy).
Sept. 2—The Fire Escape (Comedy—Drama).
Sept. 3—Their Night Out (Comedy).
Sept. 4—The Kiss (Special—Two parts—Dr.).
Sept. 6—The Jarr Family Series No. 18—Mrs. Jarr and the Society Circus (Comedy).
Sept. 7—The Kidnapped Stockbroker (Special—Two parts—Drama).
Sept. 8—The Siren (Comedy).
Sept. 9—The Romance of a Handkerchief (Comedy—Drama).
Sept. 10—Unlucky Louey (Comedy).
Sept. 11—One Performance Only (Special—Three parts—Drama—"Broadway Star Feature").

General Film Company Features

BROADWAY STAR FEATURES.

Aug. 14—Heavy Villains (Special—Three parts—Drama).
Aug. 17—My Lost One (Broadway Star Feature—Special—Three parts—Drama).
Aug. 28—The Tigress (Special—Three parts—Drama).
Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).
Sept. 11—One Performance Only (Special—Three Parts—Drama).

KNICKERBOCKER STAR FEATURE.

June 23—The Kick-Out (Special Feature—Three parts—Drama).
July 7—Hamlet (Special Feature—Three parts—Drama).
July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—Her Secret (Three parts—Special Feature—Drama).

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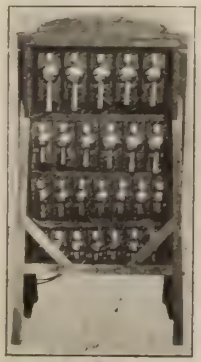

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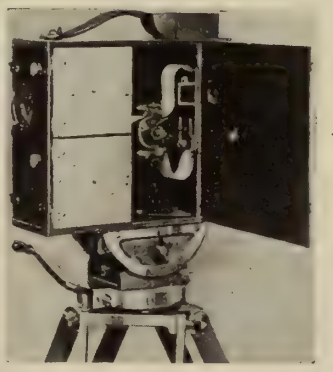

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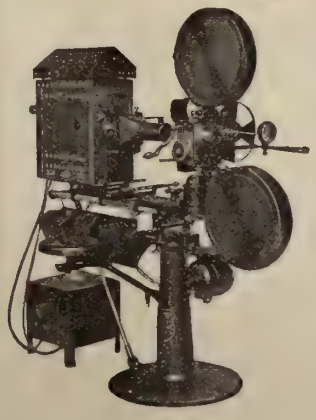

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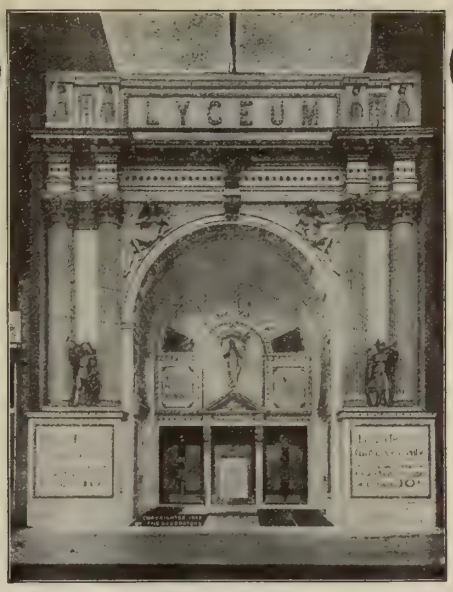

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Minister	Joe Singleton
Texas Joe	Paul Machette
Housekeeper	Lydia Yeamans Titus
Barkeeper	Walter Belasco

Cowboys, Mexicans, Chinamen, Miners, Court-room Crowds, Police, Citizens, Servants.

Time ..... The Present
Locale ..... Montana and New York City
Story by Peter B. Kyne.
Arranged for the Screen by Robert Leonard and H. Gates.
Costumes by Jean Ceillie.
Settings by Joseph D. Webster.
Extraordinary Props by J. Delmar.
Photographed by R. E. Irish.
Directed and Produced by Robert Leonard.
Music Arranged by M. Winkler, New York.

"JUDGE NOT,"

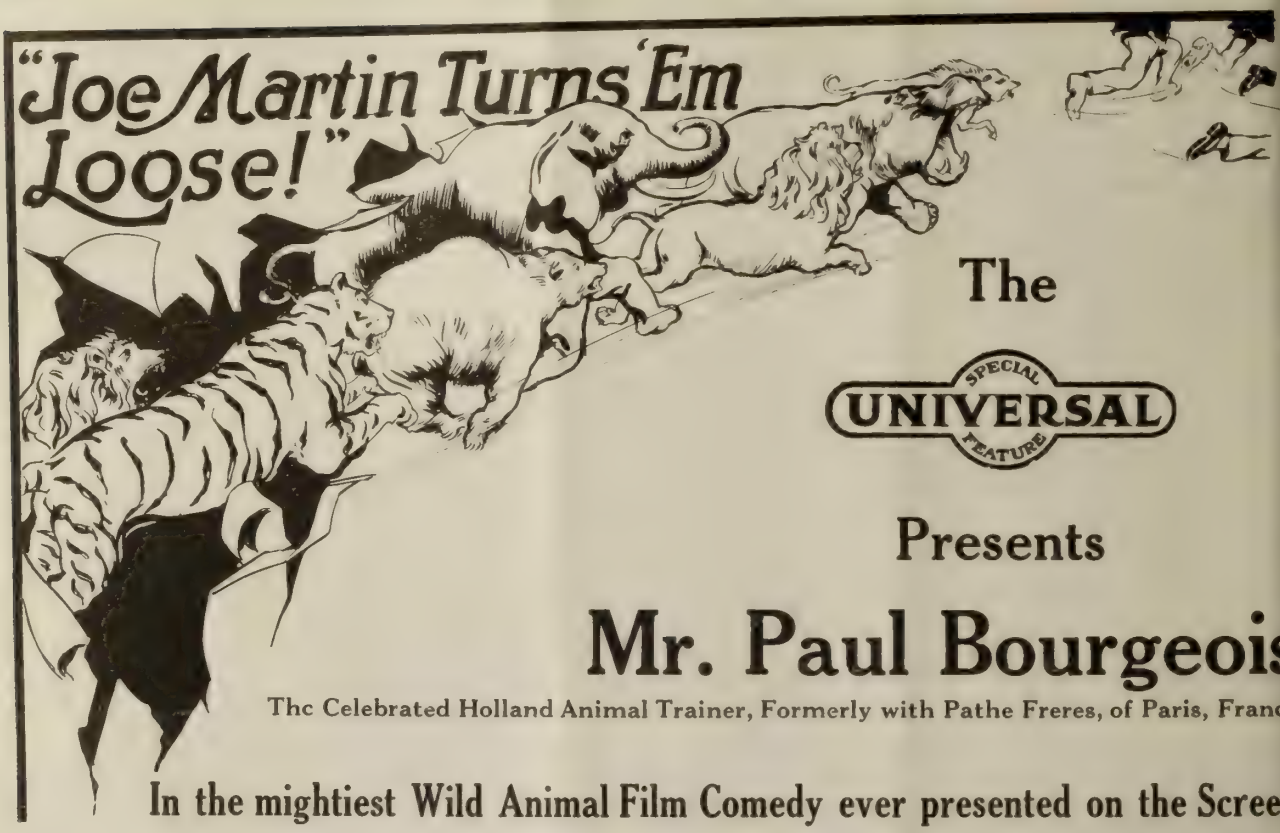
or "The Woman of Mona Diggings"

Previously announced as "RENUNCIATION"

Write your nearest ... Exchange for Booking or the UNIVERSAL FILM MFG. CO. 1600 Broadway N.Y. Carl Laemmle President

BROADWAY UNIVERSAL FEATURES

Filmed in SIX great acts



The

SPECIAL UNIVERSAL FEATURE

Presents

Mr. Paul Bourgeois

Thc Celebrated Holland Animal Trainer, Formerly with Pathe Freres, of Paris, France

In the mightiest Wild Animal Film Comedy ever presented on the Screen

"Joe Martin Turns 'Em Loose"

Produced at the Famous
UNIVERSAL CITY
ZOO

WE could no more do justice to the fascination of this picture than we could tell you how far it is from here to there. It is indescribable. It isn't like any picture ever made before. You might call it a "courageous comedy." But it isn't a comedy; it's a convulsion. This picture begins where all other animal pictures leave off.

It is a ludicrous mixture of wild animals turned loose on a circus crowd and hundreds of funny scenes where movie actors and moving wild animals join in a mad chase, scramble and general rough house before a battery of cameras.

YOU will have to have your house safety valve working when you show "Joe Martin Turns 'Em Loose," or the roars of delight and the screams of terror from the movie fans will blow your roof into the next township.

You don't know, when you see this picture, whether to be afraid you're going to see a man or a woman or a howling circus mob torn to pieces by hungry lions, tigers, jaguars, leopards, bears and wildcats, or to forget the danger (and it's there and it's real) and holler your blamed head off at the fun.

Let your patrons ask you if it's trick photography. Then ask them if they noticed the greatest living animal trainer, Paul Bourgeois, in his ridiculous old maid make-up, wrestling on the floor and getting a toe-hold on a man-eating tiger? IT IS NOT TRICK PHOTOGRAPHY!

JOE MARTIN TURNS 'EM LOOSE" ought to be named "Joe Martin Packs 'Em In"—because—if you will advertise it—use the smashing posters we have prepared for it, you will play to standing room only at every performance. It isn't often that the Universal "turns loose" to the extent of a page to boost a two-reeler—You can judge from this spread that we think mighty well of "Joe Martin."

Get busy with your Exchange if you want a big comedy night. Write your nearest exchange, or

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

An Open Letter To All Film Manufacturers

¶ Recently several stage directors and leading men and women who are under contract with the Universal Film Manufacturing Company have been approached by some of you with offers of increased salary. In some instances you knew they were under contract. Therefore you were practically offering them a premium for breaking their contracts.

¶ The Universal, like all other concerns, has been accused of many things which were untrue, but I don't believe anyone has ever had grounds for accusing us of attempting to get anyone to jump a contract. On the contrary we have always made it known to the trade that we would not even meet men or women who were under contract with any other film concern.

¶ On innumerable occasions we have broken off in the middle of negotiations with directors, stars and others upon learning that they had either a verbal or written agreement with some other company.

¶ I claim no great credit for the Universal in adopting such a policy. It is only right. It is the only decent, square thing to do. Surely we are not so money-mad that we must corrupt the morals of employees by converting them into contract jumpers.

¶ In the baseball business a contract jumper is considered one of the most despicable persons on earth. But I claim that the baseball magnate who gets the player to jump his contract (and no player will jump unless he has some place to jump to) is infinitely more to be despised and abhorred.

¶ Let us put the moving picture business on the same high plane with other established businesses. Let us set it up where it belongs. Let us give it all the decency and respectability that it deserves. A better element is fast coming into the business. Men of honor and clean business methods are being attracted to the moving picture business in all its branches. No sooner do they get into it than they are repeatedly horrified to note some of the low practices that obtain. The sooner we clean house the sooner we will attract men of high class. And the sooner we attract them, the sooner we will be able to drive out the bums, the gunmen, the Apaches and others whom you know as well as I do—human ghouls and crooks who have given the producing business a black eye and have caused crazy censorship to spring up in every city and hamlet in the country.

¶ Let us respect each others rights. Let us set an example that all may be proud to follow. Let us give every contract jumper to understand that he will be branded forever if he even so much as threatens to violate a sacred contract. Let us stand so far above suspicion in our dealings with each other that our employees will not dare to approach one of us with a proposition to break a contract with another of us.

The Universal Wants Ten More Directors!

The Universal has forty-two directors working at present, but we want ten more IMMEDIATELY. We want the very best we can get, but we don't want any man or woman who is under contract (written or verbal) with anybody else. We want directors who are capable of producing four, five and six-reel pictures which will equal in quality our present Broadway Universal Features. Make your application by mail and address your letter to

Carl Laemmle, Pres.

UNIVERSAL
FILM MFG. CO.
1600 Broadway
NEW YORK CITY

Another Colossa
To Help Exhibitors
The Highly Interesting
UNIVE
MOVIE
The Grand Cash Awards will litera

A Truly gigantic plan backed by th Best Newspapers in the U. S. Wit your Theatre you can stick your feet o

Again the mighty UNIVERSAL comes to the front for Exhibitors of America with another colossal business-getting scheme to pack the crowds in all Exhibitors' Theatres. Again (as is only to be expected), the mighty UNIVERSAL is first in the field with something new for the profit of wide-awake Exhibitors. This time it is the intensely interesting, fascinating and absorbing UNIVERSAL MOVIEGAME, which will be followed with intense interest by millions of Movie patrons. The wonderful UNIVERSAL MOVIEGAME is backed by the great national Organization of the UNIVERSAL and by the biggest and best newspapers in the United States.

Here's a plan so vast in its extent, so alluring to millions of movie fans, so unique in its thought and possibilities as to be amazing. It is safe and conservative to state that in this 100,000,000 population of the U. S. fully 80,000,000 have seen, have heard of or know about "The Movies."

Then with the biggest and best newspapers throughout the length and breadth of the land publishing pages upon pages of advertising matter on the wonderful new UNIVERSAL MOVIEGAME, it is safe to assume that millions of people will join this wonderful new craze that is destined to sweep the country like wildfire. And the particular beauty about this plan is that IT WILL SEND PEOPLE TO THOSE HOUSES THAT USE THIS PLAN IN DROVES, CROWDS, MASSES, JAMS. WHY? Because the UNIVERSAL MOVIEGAME will have no competitors.

Write instantly for full particular

UNIVERSAL MOVIE

Universal Smash

Get The Money~

Intensely Fascinating

RSAL

GAME

orce the People into your Theatre

UNIVERSAL

and the Biggest and

is Moviegame working in your Town in

our desk and laugh at competition . . .

There is only ONE UNIVERSAL MOVIEGAME, fully protected by Government copyrights. Also, every Exhibitor who uses the UNIVERSAL MOVIEGAME will receive the tremendous benefits of the pages of advertising matter each paper in the city will publish (without one cent of advertising cost to Exhibitors).

Further—the newspapers have taken to this plan like ducks to water. They are enthused over it, which means a whale of a campaign of publicity in every single town where the UNIVERSAL MOVIEGAME is used, and it WILL appear in every town, city and hamlet in this country in which exist Exhibitors who are alive to a plan as huge as this. There will be advertising galore—mountains of it. There will be slides, posters, cards, heralds, throwaways, and other dope, and enough of it to tickle any Exhibitor alive. Those who communicate at once will be given first consideration—UNIVERSAL EXHIBITORS to be given the first opportunity. It will not be necessary to be a UNIVERSAL Exhibitor to take on the UNIVERSAL MOVIEGAME. ANY House using ANY service can make a smashing success of this mighty new scheme. There will be no waiting.

First come—first served—Universal Exhibitors given the preference. We don't care who you are or where your house is located. This plan will pack 'em in during the entire life of the plan.

This is no scheme for dead ones. ANY Exhibitor can use it. The harder he plugs the game the bigger the results. Get busy—not an hour from now, but RIGHT NOW—the minute you finish reading this ad. You'll howl if you don't get in. You HAVE the chance now—TODAY.

-plans and dope to the

GAME CO., 17 West 38th Street NEW YORK CITY

PARAMOUNT

DANIEL FROHMAN
PRESENTS
EVERYBODY'S FAVORITE

MARY PICKFORD

IN A FAITHFUL PHOTO-PRODUCTION OF THE FAMOUS *HUMAN* DRAMA.

"ESMERALDA."

By
FRANCES HODGSON BURNETT.

AUTHOR OF
"THE DAWN OF A TOMORROW."

IN FOUR PARTS
RELEASED SEPT. 6TH.

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Treasurer and General Manager

Canadian Distributors—Famous Players

36 FAMOUS FEATURES A YEAR

ASK THE EXHIBITOR WHO USES ESSANAY

He will tell you the Indian Head brand of pictures are the best on the market and bring steady patronage

HENRY B. WALTHALL

the World's Greatest Motion Picture Actor

Is appearing in a series of emotional dramas that are unsurpassed in depth of plot and genius in acting.

The Next Great

ESSANAY-CHAPLIN COMEDY

is

SHANGHAIED

in 2 acts

G. M. ANDERSON

and Marguerite Clayton

are thrilling millions in a great series of western dramas.

ROBINSON CRUSOE and his man FRIDAY

are working now on eight reels of film at the Essanay studios and will be presented to you shortly.

"A MANSION OF TRAGEDY"

3-Act Drama. Monday, Sept. 13
By Joseph A. Roach
A thrilling romance, featuring Darwin Karr

"TISH'S SPY"

2-Act Comedy Drama. Tuesday, Sept. 14
By Mary Roberts Rinehart

"DREAMY DUD, COWBOY"

Cartoon Laughs. Wednesday, Sept. 15
By Wallace A. Carlson

"MOUSTACHES AND BOMBS"

Comedy. Thursday, Sept. 16
Filled with breezy western fun.

"BRONCHO BILLY AND THE CARD SHARP"

Drama. Friday, Sept. 17
Featuring G. M. Anderson

"THE SCAPEGOAT"

3-Act Drama. Saturday, Sept. 18
Featuring Edna Mayo and Bryant Washburn

RELEASED THROUGH THE GENERAL FILM COMPANY

Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

"A BUNCH of KEYS"

A Comedy in 5 Acts

Charles Hoyt's greatest stage success

Featuring

June Keith, John Slavin and William Burress

Produced by Richard Foster Baker

"The Blindness of Virtue"

The Great Morality Drama

In 6 Acts

By COSMO HAMILTON

Featuring

Edna Mayo and Bryant Washburn

Produced by Joseph Byron Totten

"The White Sister"

In 6 Acts. By F. MARION CRAWFORD

Presenting

VIOLA ALLEN

America's Foremost Actress, and

RICHARD C. TRAVERS

Produced by Fred. E. Wright

"The Slim Princess"

In 4 Acts

George Ade's

Wonderful Comedy-Drama in which

Ruth Stonehouse stars

Produced by E. H. Calvert

"GRAUSTARK"

In 6 Acts

A Thrilling Romance by

GEORGE BARR McCUTCHEON

with

Beverly Bayne and Francis X. Bushman

Produced by Fred. E. Wright

Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

EVERY TRACK

will lead to the theatre exhibiting

Essanay's

Great 6-Act Photoplay

"THE MAN TRAIL"

Adapted from the recently published novel

By HENRY OYEN

Featuring

Richard C. Travers

Produced by E. H. Calvert

This is a thrilling red blooded drama of life in the raw.
It deals with the rugged, primitive characters of the logging camps.
It is a story of man battling with man; a fight to the death for supremacy and the love of a maid.
It is a man hunt, a savage, pitiless pursuit to kill, that stirs the blood and thrills every fiber of the human heart.
Book through the V. L. S. E., Inc., branch offices.

Trademark Reg.
U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

PARAMOUNT

JESSE L. LASKY PRESENTS

CHARLOTTE WALKER

MISS WALKER STARTLED THE PHOTOPLAY WORLD BY HER GREAT PERFORMANCE IN THE LASKY PRODUCTION "KINDLING"

THE STORY OF A WEALTHY AND IDLE SOCIETY WOMAN WHO

CANADIAN DISTRIBU
FAMOUS PLAYERS FIL
MONTREAL, TORONT

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

LASKY

IN "OUT OF DARKNESS"

BY HECTOR TURNBULL

A STIRRING PHOTOPLAY OF GREAT PURPOSE THRILLING EPISODE AND TENSE SITUATION A PLEA FOR WOMANS INDUSTRIAL LIBERTY

LEARNS OF LIFES OTHER WOMAN-THE ONE WHO WORKS

RELEASED THROUGH PARAMOUNT PICTURES COR'P SEPT 9th

LTD

FEATURE PLAY CO.

NEW YORK CITY

reas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

LASKY

"THE STRAND"
New York

"IMPERIAL"
Lewistown Mont.

Paramount Pictures

are used by the

Largest Theatres

and the

Smallest

Everybody knows

The Strand of New York

It shows Paramount, while towns as small as
250 and 500 also boast a Paramount Theatre

In other words,

Paramount Pictures

are for ***every exhibitor***

Paramount Pictures

are within reach of even the smallest theatres, in every locality, at prices they can afford to pay
Write our exchange about service

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Have YOU Booked It?

GEORGE BEBAN

in

"An Alien"

In Eight Intense Reels

Adapted from "The Sign of the Rose"

Produced under the personal direction of Thomas H. Ince.

This is one of Beban's great successes—truly great, because of its strong human appeal to all classes of society.

Romantic, thrilling, yet filled with touches of pathos and humor.

"The play that makes dimples to catch the tears."

Unusual advertising has been made for this production.

Write today about bookings

Any Paramount Exchange

SELECT FILM BOOKING AGENCY

TIMES BUILDING, NEW YORK

Paramount Pictures

The Oliver Morosco Photoplay Co.

PRESENTS

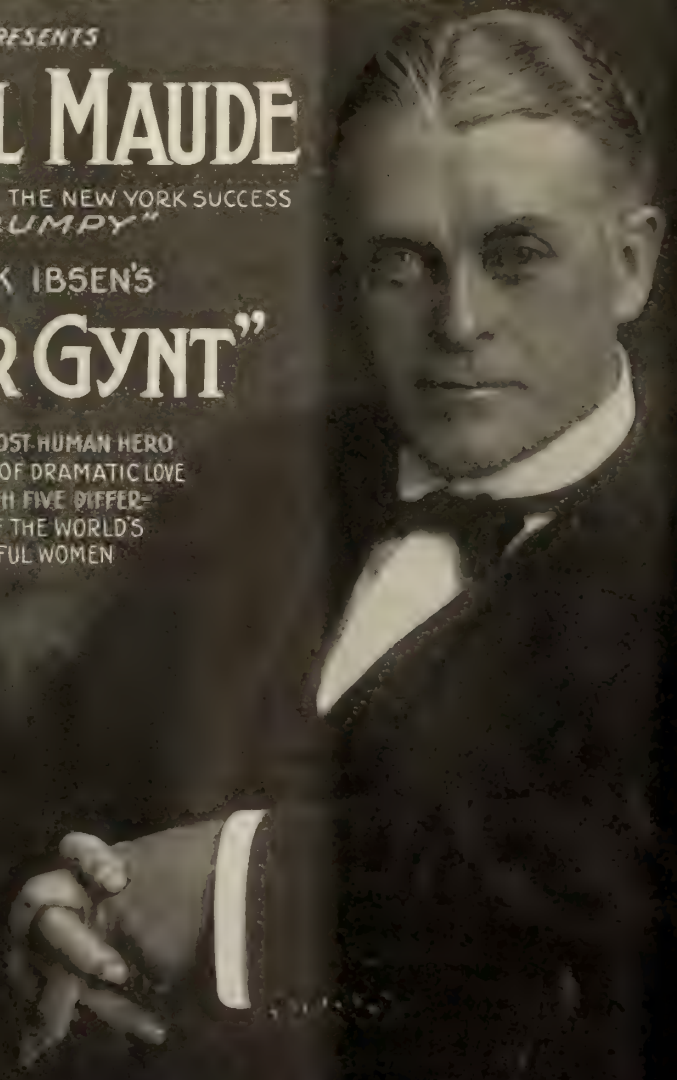
CYRIL MAUDE

STAR OF THE NEW YORK SUCCESS "GRUMPY"

IN HENRIK IBSEN'S

"PEER GYNT"

IBSEN'S MOST HUMAN HERO IN A SERIES OF DRAMATIC LOVE EPISODES WITH FIVE DIFFERENT TYPES OF THE WORLD'S MOST BEAUTIFUL WOMEN



THIS IS THE FIRST PRODUCTION RELEASED ON A REGULAR PROGRAM TO CARRY COMPLETE MUSIC SCORE. THESE CAN BE OBTAINED FROM YOUR REGULAR EXCHANGE

RELEASED SEPT. 16TH ON THE PARAMOUNT PROGRAM

The Oliver Morosco Photoplay Co.

PUBLICITY OFFICE
222 WEST 42ND STREET
NEW YORK, N.Y.

STUDIOS
201 NORTH OCCIDENTAL BVD
LOS ANGELES, CALIF.

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL TORONTO CALGARY

LUBIN

"Advertising Did It"

COMEDY IN ONE ACT
WITH
VINNIE BURNS AND JACK LAWTON
RELEASED 12TH SEPT

"Babe's School Days" AND "Wandering Bill"

(A CARTOON COMEDY)
RELEASED 14TH SEPT

"Where the Road Divided"

DRAMA IN TWO ACTS
WITH
LOUISE HUFF AND EDGAR JONES
RELEASED 15TH SEPT

"The Red Virgin"

DRAMA IN THREE ACTS
WITH
HELEN EDDY AND L. C. SHUMWAY
RELEASED 16TH SEPT

"A Heart Awakened"

DRAMA IN ONE ACT
WITH ORMI HAWLEY AND EARL METCALFE
RELEASED 17TH SEPT

"The Golden Oyster"

COMEDY IN ONE ACT
FEATURING BILLIE REEVES
RELEASED 18TH SEPT

RELEASES

TRIANGLE PLANS

Between September 20 and October 1 the four model theatres of the Triangle Film Corporation will be opened in New York, Chicago, Philadelphia and Boston respectively. The bill for the opening week will be:

DUSTIN FARNUM IN "THE IRON STRAIN"
(Ince-supervised five-reeler)

RAYMOND HITCHCOCK IN "MY VALET"
(Sennett-Keystone four-reeler)

DOUGLAS FAIRBANKS IN "THE LAMB"
(Griffith-supervised five-reeler)

That characterizes the service which Triangle Film Corporation will offer to the leading exhibitors of the country, one in each district, beginning a short time after the dates of the presentations in the model theatres. Foremost stars of the American stage, several of them, in each entertainment; the artistic supervision of Griffith, Ince and Sennett; the elaborate orchestral music arranged by William Furst, the famous composer and director.

Contracts are now making with exhibitors for the service in all important centers. The demand to rent the Triangle service has been so extraordinary that we are obliged to ask our correspondents to exercise a certain patience.

The rental service itself will start during the latter part of October. Exactly the same plays and music as presented in the four great cities will be assured to the exhibitors. The unusual efforts of Messrs. Griffith, Ince and Sennett and the enthusiastic co-operation of the stars promise a generous and complete output for the entire year.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

EQUITABLE

A PIONEER BED

AN IMPROVED BED

WHEN THE UNITED STATES RUBBER COMPANY BEGAN MAKING AUTO TIRES, THEY DID NOT SELL ONE TIRE UNTIL THEY HAD PROVEN BY RESEARCH AND TEST THAT THEIR ENTIRE OUTPUT WOULD BE EQUAL THAT THE SECOND AND THIRD TIRES WOULD BE AS GOOD AS THE FIRST THEY DID NOT SELL THE FIRST GOOD ONE AND TRUST TO THE ALMIGHTY THAT ALL OTHERS WOULD BE JUST AS GOOD

A PIONEER ENGINE

PRESENT DAY ENGINE

EQUITABLE

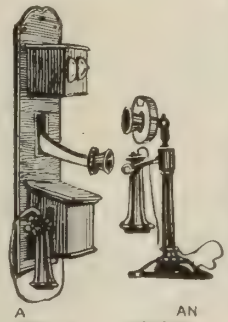
FOLLOWS THE SAME PRINCIPLE. WE ARE STOCKING UP WITH GOOD PICTURES BEFORE RELEASING ONE THUS ARE THE EXHIBTORS ASSURED OF QUALITY AND CONSISTENCY.

A PIONEER AUTOMOBILE

EQUITABLE

DOES NOT CLAIM TO BE A PIONEER -- LIVING ON A REPUTATION MADE WHEN PICTURES WERE IN THEIR CRUDE INFANCY, BUT COMES INTO THE MARKET, COURTING COMPARISON AND WILLING TO LIVE OR DIE BY THE STANDARD OF ITS PRODUCTIONS.

AN IMPROVED AUTOMOBILE



A PIONEER PHONE

AN IMPROVED PHONE

PIONEERS HAVE EVER BEEN LOATH TO PROGRESS

HISTORY PROVES THAT STUDENTS OF PIONEER MISTAKES IMPROVES UPON MODERN PRODUCTS

A FEW

CLARA KIMBALL YOUNG & WILTON LACKAYE IN "TRILBY"

HELEN WARE IN "THE PRICE"

FLORENCE REED -- IN "THE COWARDLY WAY"

ROBERT T. HAINES IN "HUMAN CARGOES"

ROBERT EDESON IN "THE CITY OF NUMBERED DAYS"

JULIUS STEGER IN "THE MASTER OF THE HOUSE"

KATHERINE OSTERMAN IN "THE BLUDGEON"

MARGARITA FISHER IN "A BIG PLAY"

WILLIAM COURTLEIGH IN "LIFE'S CRUCIBLE"

HILDA SPONG IN "DIVORCED"

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

EQUITABLE

TRILBY

in which are seen
The Screen's most Potent Personality

CLARA KIMBALL YOUNG

and the Stage's most Virile Actor

WILTON LACKAYE

is so forceful, artistic and formidable
and so appealing that America's great-
est theatrical manager and producer
Mr. LEE SHUBERT
selected it as the attraction at his
magnificent, popular
44th STREET THEATRE
Beginning Monday September 6th
to be shown at first class prices.
S. L. Rothapfel the world's most
wonderful exhibitor, after seeing
TRILBY
Decided that he would give it
the most magnificent presentation
in film history.

REGARDLESS OF ALL THIS
EQUITABLE MOTION PICTURES CORP.
WILL OFFER TRILBY ON ITS REGULAR
PROGRAM SEPT. 20 THROUGH
WORLD FILM CORPORATION

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH
WORLD FILM CORPORATION

WORLD FILM

LEWIS J. SELZNICK

WM. A. BRADY PICTURE PLAYS INC.

PRESENTS

The Famous Dramatic Star

HOLBROOK BLINN

IN

A Filmization of Frederic Arnold Kummer's Vivid Novel of Diplomatic Intrigue and Romance.

The IVORY SNUFF BOX

WITH

ALMA BELWIN

PRODUCED BY

MAURICE TOURNEUR

HOME OFFICE 130 West 46th Street New York

CORPORATION

Vice Pres. & Gen. Mgr.

PRESENTS

EDWIN AUGUST AND LILLIAN TUCKER

IN

The Sensational Photo-Drama of English Society Life

"EVIDENCE"

The Lyric Theatre Success.

The story is human, tender, enthralling, exciting, sensational by turns.

A SHUBERT FEATURE

Phone BRYANT 4020 BRANCHES EVERYWHERE

The Sovereign of the Screen
Mr. FRANCIS X. BUSHMAN
AND MISS MARGUERITE SNOW
in The SILENT VOICE
A superb drama in Six Acts
presented by the Quality
PICTURES CORPORATION

METRO PICTURES

TELLING a supreme story, carrying a sublime message and providing superb, vital entertainment for the millions. In this masterplay Mr. Bushman eclipses his previous triumphs, convincing the classes as well as the masses of his supreme dramatic power. Presented at the Broadway Theatre, New York, THE SILENT VOICE was received as one of the great pictures of the year.

RELEASED ON THE METRO PROGRAM SEPTEMBER 13

Wonderful EMILY STEVENS

in the problem play

The SOUL of A WOMAN

in Five vital acts.

B. A. ROLFE

presents a supreme example of the new art of motion pictures

THE presentation at the Strand Theatre, New York, established The Soul of a Woman as one of the greatest screen dramas of all time. It is a play of power, of soul gripping appeal—within the grasp of every man, woman and child in America. This is the picture of profit and up to the supreme Metro standard. Produced under the personal direction of Mr. Edwin Carewe.

RELEASED ON THE METRO PROGRAM SEPTEMBER 6.

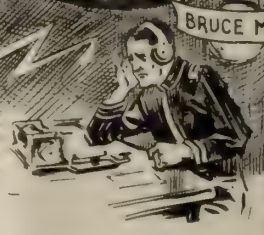
VIA WIRELESS

In 5 parts

The Second of PATHÉ'S
GOLD ROOSTER PLAYS

Adapted from the famous
play by
PAUL ARMSTRONG and
WINCHELL SMITH
Released
Sept. 17th

BRUCE McRAE



SOS

A truly great
play produced by
GEORGE FITZMAURICE

and featuring the
celebrated stars

BRUCE McRAE and
GAIL KANE

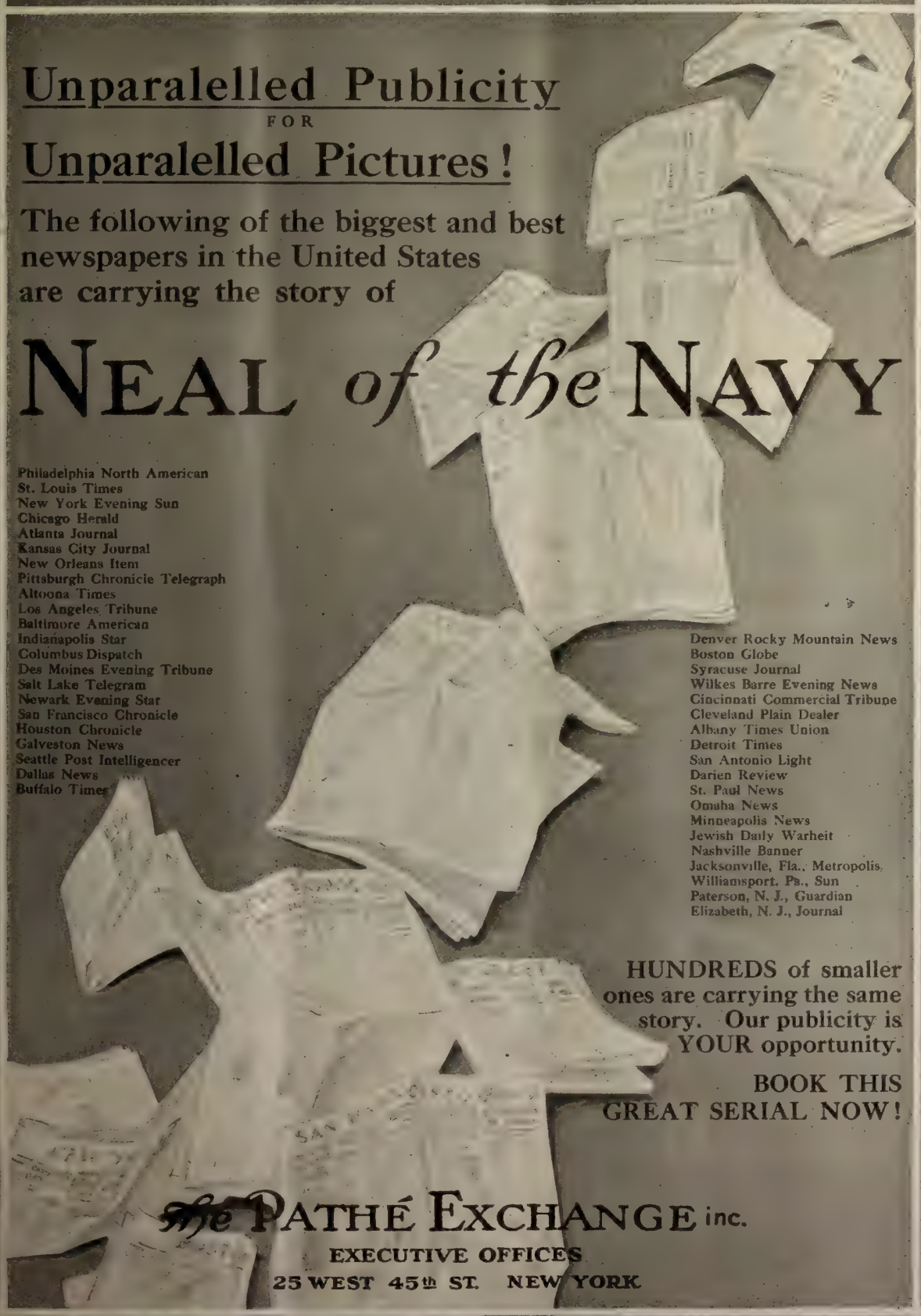
GAIL KANE

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Unparalelled Publicity
FOR
Unparalelled Pictures!

The following of the biggest and best newspapers in the United States are carrying the story of

NEAL of the NAVY



Philadelphia North American
St. Louis Times
New York Evening Sun
Chicago Herald
Atlanta Journal
Kansas City Journal
New Orleans Item
Pittsburgh Chronicle Telegraph
Altoona Times
Los Angeles Tribune
Baltimore American
Indianapolis Star
Columbus Dispatch
Des Moines Evening Tribune
Salt Lake Telegram
Newark Evening Star
San Francisco Chronicle
Houston Chronicle
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Dallas News
Buffalo Times

Denver Rocky Mountain News
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Syracuse Journal
Wilkes Barre Evening News
Cincinnati Commercial Tribune
Cleveland Plain Dealer
Albany Times Union
Detroit Times
San Antonio Light
Darien Review
St. Paul News
Omaha News
Minneapolis News
Jewish Daily Warheit
Nashville Banner
Jacksonville, Fla., Metropolis
Williamsport, Pa., Sun
Paterson, N. J., Guardian
Elizabeth, N. J., Journal

HUNDREDS of smaller ones are carrying the same story. Our publicity is YOUR opportunity.

BOOK THIS GREAT SERIAL NOW!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

September 15th

COM

THROUGH THE KLEINE

BICKEL *and*

IN A BRAND NEW KIND OF COMEDY!

"THE

GEORGE KLEINE

KANSAS CITY 209 Ozark Bldg.
LOS ANGELES 514 W. 8th Street
MINNEAPOLIS 708 First Ave., N.
PHILADELPHIA 1309 Vine Street
PITTSBURGH 123 Fourth Avenue
SEATTLE 204 Orpheum Theatre Bldg.

N G

September 15th

ISON FEATURE SERVICE

WATSON

FIXER"

Founded on Willis M. Goodhue's Famous Farce, "HELLO BILL"

General Office:
1 East 14th Street, New York City

NEW YORK 226 W. 42nd Street
CHICAGO 166 N. State St.
ATLANTA 71 Walton Street
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3 Favorite Stars In One Feature by a

World Famous Author— Richard Harding Davis

"RANSON'S FOLLY"

IN 4 SPLENDID ACTS

Scenario by "Rich-art" Ridgley

Featuring

Edward Earle, Mabel Trunnelle and Marc MacDermott

In vivid story action—action that rips along with the abandon of clean, red-blooded men—Richard Harding Davis has never been surpassed. "Ranson's Folly" is Davis at his best. And never were three stars better fitted to their roles than this triumphant trio—Edward Earle, Mabel Trunnelle and Marc MacDermott, with the picture master, "Rich-art" Ridgley to heighten their genius—three who have earned their places by sheer dramatic and picturing ability; three favorites cast in a favorite book story. Edward Earle is an admirable Ranson, Marc MacDermott, the devoted father with a concealed crooked past—worthy of such an artist—while Mabel Trunnelle is the winsome daughter. This is enough for the Exhibitor who knows his business. Friday, Sept 17. About 4000 feet.

Bessie Learn and **George Wright** in the one-act drama, **"The Call of the City."** Direction Harry Beaumont. Saturday, September 18.

Raymond McKee and **Jean Dumar** in the revival one-act comedy, **"The Silent Tongue."** Direction Will Louis. Wednesday, September 15.

Thomas A. Edison, Inc.

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If you are looking for large profits
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THE GODDESS

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HAS THE BEST RAILROAD WRECK
YOU HAVE EVER WITNESSED
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YOU HAVE EVER SEEN
BUT DO YOU KNOW
"THE WHEELS OF JUSTICE"
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AS THE MACHINE-GUN AND THE HOWITZER HAVE REVOLUTIONIZED MODERN WARFARE, SO HAVE

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REVOLUTIONIZED THE PICTURE BUSINESS. THEY ARE THE MACHINE GUNS AND THE HOWITZERS OF THE SUCCESSFUL BUSINESS GENERAL.

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"FROM OUT THE BIG SNOWS"
"THROUGH TROUBLED WATERS"

PRODUCED BY
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RELEASED THROUGH
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THE BATTLE CRY OF PEACE

THE BATTLE CRY OF PEACE was written by J. Stuart Blackton and Vitagraphed under his personal supervision on a scale never before attempted in motion pictures.

Acknowledgment is made to Hudson Maxim, international authority on arms and ammunition, for facts contained in his "Defenseless America," and to a score of prominent Americans in Army, Navy and Administrative circles for co-operation and advice. Among its sponsors are the foremost names in current American history. Personages of national and international importance appear personally in the production. The drama itself is enacted by a distinguished Vitagraph cast headed by Mr. Charles Richman. In the production are 5,000 National Guardsmen, 800 members of the G. A. R., 5,000 horses and 8,000 supernumeraries.

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VITAGRAPH

"Mrs. Jarr and the Society Circus"

Comedy .....MONDAY, SEPTEMBER 6

To be revenged for a severe snubbing at the hands of small town aristocrats, Mrs. Jarr passes Gertrude, her servant girl, off as a Swedish baroness. Laughable results follow and Gertie busts up the Society Circus. HARRY DAVENPORT, ROSE TAPLEY, PAUL KELLY, AUDREY BERRY, EULALIE JENSEN, FLORENCE NATOL and CHARLES ELDRIDGE are the cast.

"The Kidnapped Stockbroker"

Two-Part Drama .....TUESDAY, SEPTEMBER 7

The mysterious disappearance of a well-known stockbroker is cleared up through the daring of a clever girl and the efforts of a cub reporter, who nearly loses his life. Presenting JAY DWIGGINS, LOUISE BEAUDET, DOROTHY KELLY and WILLIAM DUNN.

"The Siren"

Comedy .....WEDNESDAY, SEPTEMBER 8

The little country girl adopts city siren methods to win the man of her choice. Her experiences are laughable, and he has to save her from an unpleasant experience with a cafe habitue. In the end her innocence and goodness win his heart. An all-star cast.

"The Romance of a Handkerchief"

Comedy-Drama .....THURSDAY, SEPTEMBER 9

A young wife finds another lady's handkerchief in her husband's possession and trouble starts. She makes a flying trip to Kansas City, only to find—after a small riot—that her jealous suspicions were unfounded. MAURICE COSTELLO, LEAH BAIRD, and VAN DYKE BROOKE.

"Unlucky Louey"

Comedy .....FRIDAY, SEPTEMBER 10

Louey tried his hardest to get back into his comfortable prison cell, but despite his efforts at breaking the law, he failed utterly, and wound up by being appointed a magistrate; so he simply makes the best of it. Featuring SIDNEY DREW.

"One Performance Only"

Three-Part Drama. Broadway Star Feature
SATURDAY, SEPTEMBER 11

A young detective's careful research fastens a daring robbery on a well-known actor and his accomplice. In a startling, dramatic manner, the guilty ones are forced to confess and are justly punished. Presenting an all-star cast.

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Comedy .....Monday, September 13

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Tuesday, September 14

"SAVE THE COUPONS"
Comedy .....Wednesday, September 15

"THE SHADOW OF FEAR"
Drama .....Thursday, September 16

"THE PROFESSIONAL DINER"
Comedy .....Friday, September 17

"HIS GOLDEN GRAIN"
Two-Part Drama .....Saturday, September 18

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— It's better than any trade paper.

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YANCSI DOLLY
OF THE FAMOUS DOLLY SISTERS

In the Intensely Dramatic Four-Act "BROADWAY FAVORITES" Feature

THE CALL OF THE DANCE

Miss Dolly's nation-wide fame as a danseuse makes this production the strongest attraction of any "Broadway Favorites" feature released thus far. Because of his desire to have Miss Dolly dance for his guests, Cornelius Vanderbilt paid $15,000 for a special performance of "The Merry Countess," presented at his Newport home. Among her Broadway vehicles, were "The Honeymoon Express," Winter Garden; "The Merry Countess," Casino Theatre; the "Follies," New York Roof, etc. You simply cannot afford to miss showing this powerful feature!

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Nothing funnier than Bud's fall through five stories and into the thieves' den, has ever been shown in a motion picture comedy.

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No sacrifice is too great for this girl who is determined to save her aged father from disgrace. A story of rare heart interest.

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How a good-looking blackmailer victimized foolish women at the country's best hotels, is shown in this absorbing drama.

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A MATTER OF SECONDS

An Episode of the

Hazards of Helen Railroad Series

Helen has never done anything half so daring as her climb aboard the speeding freight. Get this episode.

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These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(*The Index for this issue will be found on page* 1916)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, September 11, 1915

Facts and Comments

WE COMMEND to the special attention of our readers the valuable and practical book on Picture Theatre Advertising by Epes Winthrop Sargent, who has won the gratitude of many an exhibitor by his sound and solid counsel. Mr. Sargent is an expert, graduated from the school of experience. Many a moribund theater has been called back to life and many a prosperous one has been made more prosperous still by ingenious advertising. THE MOVING PICTURE WORLD offers you the only encyclopedia on the subject.

* * *

NO ONE at this time is safe in predicting the end of the European war. According to all appearances it will be a long struggle. In any event, even if the war ended to-morrow, Europe will be for years to come an uncommonly rich field for the American-made film. Even at this moment the American film is finding an extraordinary welcome in England and in all the countries not affected by the British blockade of the central empires. The need for sound and wholesome amusement will be imperative in all the countries of Europe as soon as peace is concluded. To meet this need there is very little supply of European origin. With the notable exception of Denmark, the neutral countries of Europe are producing next to nothing and the belligerent nations have almost ceased producing. Conditions for producing in all of the belligerent countries are the worst imaginable. The moral is: Keep your eye on the European market.

* * *

AIRDOMES have been unusually unfortunate this year. In the first place, the weather has been uncompromisingly bad. That is reason enough, and we might omit the other reasons. Regulations of a more or less stringent nature, such as were never applied to airdomes before, have helped to make 1915 a disastrous season. Airdomes are at all times what the insurance companies call "extra-hazardous." This fact has been realized by most of the exchanges, for they will not, as a rule, serve the airdome upon any but a cash-in-advance basis.

* * *

IN SOME parts of Canada the exhibitor must know at his peril whether any adult accompanying a minor into the theater is properly related to such minor. The Solons of Kansas, jealous of their preeminence in freak legislation, have now made the exhibitor an involuntary expert in whooping cough cases. If he lets a child in trusting in the mother's promise that her offspring has no whooping cough he takes a big chance. If the mother deceived him, or proves to have been mistaken, the exhibitor must pay the penalty.

* * *

DOES the portrayal of stabbing, strangling and poisoning scenes on a poster bring patrons into the moving picture theater? Somebody seems to believe it does. We cannot otherwise account for the bloody and murderous imagination of the men who "make the paper." All of these men, as far as we know, are very decent and wholly inoffensive citizens in their private lives and would not even think of being unkind to an animal. It is only when they select the "Best scenes for the ones, threes and sixes" that they go into a paroxysm of "frightfulness." They see red. They strangely imagine that they are trying to please the taste of the Apaches, quite forgetful of the women and children who compose such a commanding percentage of the moving picture audience. We know of at least one theater in this city which has increased the number and improved the quality of its patronage by barring all these "horror" posters from its lobby. The exhibitor removed the "horrors" just to show the writer that his attendance would fall off in consequence. The result showed the exhibitor's mistake. By the way, this theater is located in a "transient" neighborhood, where bloody posters are supposed to be as needful as the daily bread.

* * *

PRODUCERS bidding against each other for the services of individual actors and directors inflate the value of such services much beyond the normal point. The cost of extravagant salaries then falls upon the exhibitor who finds a substantial and really unwarrantable increase in his film bill. There is not and there never can be any solid advantage in tampering with contracts. Very often it turns out to be a case of "the biter bitten."

Cause and Effect

By W. Stephen Bush.

Cause

WHEREVER there is a board of censors to pass upon moving picture plays —— ——— creates a great furore. The Ohio state board of censors passed an order barring her from acting in that state. Her acting is tabooed in Atlanta, Ga., and several other staid conservative Southern cities. Great havoc is made of the plays in which she stars when one of them comes before the Chicago board of censors. ****** ———— is a supreme mistress of the art of portraying a sinister personality. ***** She always plays the part of the vampire woman. She is the home-breaker. She is the heroine of an unlawful love, an intense fervid overwhelming passing that sweeps aside convention and that disregards every other human feeling and every consequence to gain its ends. Like the siren ——— ——— lures her victim to his doom. Her acting has all the dramatic power of the old Greek tragedy. It impresses more than all the sermons ever preached the swift and certain punishment that follows in the wake of the evildoer."—Extract from publicity matter sent out by a feature company.

Effect

UNFORTUNATELY there are film-producers who are not reputable, not affiliated with the large and intelligent body of manufacturers who know that long life and success for their industry lies in decent films and these fly-by-night concerns circulate films which are a menace to the morals and the good taste of your young people. It is time for us all to act —to add to the National Censorship the protection of a local board of censors. Chicago has had to do this. Boston has done it. You owe it to your young people. Form your committee and insist that your local managers run off questionable films for this Committee or Board of Censors. Make it your business to protest to the manager of your favorite theater every time an objectionable film is shown. And on this committee have some one who can rise above mere crime and salaciousness and pass on questions of good taste.

—Pictorial Review, September, 1915.

In as far as the editorial in the paper quoted above makes a special plea for further censorship we, of course, very heartily disagree with it. Every argument in favor of censoring motion pictures applies with equal force to the necessity of a censorship for the press. The most distressing and discouraging feature of the whole censorship agitation lies in the fact that the advocates of censorship simply ignore the experience of the centuries. If a man appeared among us today advocating the establishment of a state church and proposing penalties and forfeitures for non-jurors we would immediately consign him to the madhouse. If a physician were to advance some theory in absolute conflict with Harvey's doctrine of circulation he could not get a hearing among intelligent men. The astronomic system of Ptolemy is exploded forever. Now censorship has been as thoroughly discredited by experience as the Spanish Inquisition or the theory that the planetary system revolves around the earth. The fact that every state has a constitutional provision for the liberty of the press (which means nothing more and nothing less than an absolute exemption from censorship), is proof enough that our ancestors had tried censorship and found it a delusion and a snare.

At the same time we can well understand that a bold and persistent pandering to morbid tastes arouses the wrath of decent people. We surely do not wish to be understood as saying that the lure of the Siren is not a legitimate and proper theme for the dramatist. We cannot read either the literature or the history of mankind without finding the ensanguined trail of the Siren. To specialize in the portrayal of "sinister characters," to advertise the fact and to rejoice boastingly over the opposition these Siren serials have aroused is quite another matter. Such a proceeding is both inartistic and unethical to say the least. It is also a misrepresentation and indeed a perversion of the truth of life and therefore a mortal sin against the first commandment of the drama, which is to hold the mirror up to life and to nature. It is simply ridiculous to speak of "the old Greek tragedy" in connection with this sort of pandering. The Greek drama does indeed accentuate the relentlessness of fate but there is not a line in any of the three great Greek masters which caters or tries to cater to the taste of the morbid. Our American public, we are very sure, is easily surfeited with productions in which "the vampire woman" is "featured." When it becomes apparent that the promoters of these productions aim at nothing higher than an unscrupulous use of the screen to get quick profits the surfeit turns into open disgust toward the producers. We cannot resist the conclusion that such productions are bound to hurt the good name of the industry and it seems equally evident alas that the producers do not care a fig whether they hurt the industry or not.

The exhibitors have it in their power to make the unscrupulous exploitation of the screen by reckless producers unprofitable. They have it in their power to decline the partnership in any such enterprise.

In taking this position we do not lose sight of the fact that commercial profit is the primary object of all film production. We go one step further and waiving every ethical consideration we maintain that productions of this kind do not pay. The man who uses them may enjoy a fleeting prosperity but a clean stable and therefore genuinely profitable business cannot be built up by such means. Eventually the man who exhibits this sort of "Greek" tragedy will be overtaken by the modern tragedy of empty houses. If the producers and promoters of these ultra-sensational and superheated features were to harm no one but themselves there would be little to do but applaud the process of natural elimination. Unfortunately these men intentionally or unintentionally bring reproach upon an industry which cannot endure except upon a basis of clean pictures and sound popular approval. Hence it behooves all friends of the motion picture to frown upon the picture which continually specializes in the repulsive and abhorrent features of human life. Censorship will not cure the evil but public opinion can cure it. The exhibitor who knows his business well enough to be responsive to public sentiment can do more for the suppression of these vicious films with "a high moral lesson" than any other single factor either within or without the industry.

Backgrounds*

By Louis Reeves Harrison.

BAD art may be worse than none at all, but it is impossible to give directors any information on the subject. Too long in the position of autocrats so far as motion-picture production is concerned, deeply engrossed in getting credit for what is the resultant of a composite effort, they either depend upon a scenic designer or pay no attention to the subject at all. There are a few exceptions, but such is the rule. They concern themselves with what is going on in the primary positions, those near the front, and let the secondary positions, those further removed from the spectator's eyes take care of themselves. The keynote of the whole impression to be made may be found in either position, and it is certainly important in an art which appeals to the visual sense alone that there should be a harmony of relation between all parts of the pictured story, and there can be no artistic ensemble where backgrounds are designed and made by a man who has incomplete knowledge of characters and action in the story.

The inharmonious setting is always obtrusive. It will even distract attention from important action. Rather than it should be out of accord with the spirit of the piece it would be better to eliminate every inanimate object that can be disposed of and confine interior settings to a few simple hangings. Even then there is no surety that they will not be flimsy or tawdry, and to limit a setting to what is of utility means a cheerless background, one devoid of the warmth and charm of such rooms as we enjoy seeing in real life. Mere story development, something accomplished by movement, gesture and facial expression of actors, may easily become soulless without "atmosphere."

Loud proclamation of directorial stupidity is the presence of hideous figured wall paper so commonly used, so generally irritating to beauty-loving eyes, instantly destructive of both dignity and repose in a room, operating in opposition to the spectator's state of receptivity. Its one justifiable employment is in comedy, especialy when it becomes necessary to show up pretentious bad taste. Elsewhere it certainly affords no pleasure and is therefore no contribution to the entertainment of an audience. Studio carpets are not distressing because the camera point of view renders them inconspicuous, but the furniture called on for regular service does its full share to make screen presentations monotonous. This partly is the author's fault. He at least has the privilege of describing what he believes to be appropriate and of explaining why.

Examine the photographs of people you know and note how uncompromisingly changeless they are. They look as they never look except when posing for the camera. So with the average collection of studio furniture bunched in an alleged parlor or bedchamber. One instinctively feels that occupants of the room have never been in personal contact with their surroundings. If a true home is pictured, there should surely be endearing objects within the scope of vision, the little things that have accumulated during one or more generations and have found their proper and convenient places in the **tout ensemble.** There may not be elegance in the objects shown, nor even in their arrangement, but we feel that people have lived, suffered and enjoyed within the walls, and that it is more or less an expression of personality. This is particularly true of small details rarely supplied by the prop room.

Where character is not to be specifically indicated by environment, where people gather in public buildings, where large ensembles are to be unfolded, there is sometimes a new significance to be considered. The story may involve a contrast of judicial pomposity in a court room with the scant consideration of him who goes there by right for justice; there may be a contrast to enforce between formal church worship and true Christianity; a comparison may be suggested between the ancient nobility of a structure and its present decadent use;—in these and other similar cases there exists a strong necessity of providing both architecture and settings that shall be in perfect accord with the spirit of the story.

Interiors may be studied, but a director should have an innate love of beauty and some knowledge of those sciences which deduce from nature and formulate principles of art before going into the open for backgrounds. In the New Art's special sphere, where none others may intrude, in catching the sweetest moods of Nature in motion, or her strongest, nearly all directors fail miserably. Some there are who go to beauty from instinct, but they are very few, and they are rarely discriminating. One of the most attractive pictures ever thrown on the screen visualized the race of a number of speedy sailing yachts, but the producer was a yachtsman and very much of an artist besides. The directors who select natural backgrounds as a true artist, design those of a painting, helps as materially in impressing the idea of a motion-picture production as does its author. He gives it appropriate atmosphere, enriches its poetic charm, and confers that "blessed mood which is the burden of its mystery."

One director of fine artistic sensibilities has many a clever device for stimulating imagination by symbolic treatment of his subject and by opening up an unexpected vista to our pure delight. The sun goes down in dark clouds, a prophecy of events to follow. We gaze at a hedge, or mask of foliage, which is suddenly torn apart, revealing a long line of cavalry, infantry and artillery awaiting a word of command to engage the enemy. There is a beach view of limited scope, within which the action of principals takes place, then the camera is slowly turned to a long line of coast, the scene of human activity as far as the eye can reach. A long line of troops engaged in a hand to hand encounter, a siege in which the remote action is as visable and as forceful as that in the foreground. There is the smoke and confusion of battle at night, when a sudden flare from an explosion lights up a scene of terrible slaughter.

Whether we are dealing with works of realistic fiction, or with those of idealistic romance, whether we are concerned with the ordinary affairs of life, or with those of moment and magnitude there are impressive moments in the screen presentation when the effect of action is determined by blending it with appropriate settings or a mood harmonious in nature. If our pulses are throbbing in unison with those of the principal characters in an exciting story, it is not wholly because we have been brought into sympathy with their motives and feelings, but because we seem to live in their atmosphere.

(Copyright, Louis Reeves Harrison.)

Kalem Announces New Series

Marguerite Courtot to Portray the Highest Type of American Girl in "The Ventures of Marguerite"—Single Reel Subjects.

HOLDING true to the belief that manufacturers catering to the needs of the great body of exhibitors who make short photoplays the nucleus of their programs, should expend their best efforts in perfecting single-reel subjects, the Kalem company announces a new series of one-reel pictures, typically American in spirit and featuring one of the most charming actresses known to the screen.

Marguerite Courtot.

"The Ventures of Marguerite" is the title of the series that gives promise of rivalling "The Hazards of Helen" in popularity. Marguerite Courtot is the player selected for the role of Marguerite.

With the release of the first picture, "The Kidnapped Heiress," on Oct. 22, the weekly Kalem program will be rearranged to include three single reels, one two-reel subject and one feature photoplay in three or four reels. "The Ventures of Marguerite," to be issued every Friday, will replace the two-reel productions now being alternated with re-issues of the more notable of the early Kalem productions.

Howard Irving Young, the author of the stories which will be directed by Hamilton Smith, has outlined an idea with many possibilities. Marguerite, as he sees her, typifies the best in young American womanhood. She is an unspoiled girl, kind, lovable, generous, and withal a product of modern conditions, which have done so much

Marguerite Courtot Feeding Her Chickens.

to develop the resourcefulness of women. An effort will be made to reveal the character of Marguerite as it is tested by a sequence of adventures, themselves the outcome of a dominant phase of the girl's nature.

She is wealthy, but wealth to her means little, save when it makes possible the relief of misery due to poverty. An orphan, who inherits a large estate on her eighteenth birthday, Marguerite retains the spiritual simplicity of a child, combined with the sympathetic impulses of a sensitive woman. Beneath a demure manner there lies a force of character and an innate appreciation of what is right. Feeling that her mission in life is to help others, she seeks opportunities for doing good and in finding them in the slums, among poor outcast girls, in the overcrowded rooms of depressing tenements, she also finds a quantity of melodramatic adventure. Each issue of the series will show one of these adventures and how it may be met by a self-reliant girl, inspired by the natural purity and strength of a fine nature.

Before selecting an actress for the role of Marguerite, the Kalem Company considered a large number of available young women and the choice fell to Miss Courtot, because she is so completely the embodiment of the character Mr. Young has in mind. She possesses girlish beauty of a rare type. Her face suggests sweetness and innocence and her exceptionally refined personality is entirely in keeping with the author's characterization. Supplementing the advantages of a pleasing appearance, Miss Courtot has revealed the gifts of a trained actress, who for some time past has been one of the most popular members of the Kalem stock company. She has scored pronounced successes in widely varied roles.

The company to appear in support of Miss Courtot has not been selected, but it is understood that it will comprise a number of well known players.

June Keith

JUNE KEITH, new leading woman with Essanay, avers that dodging bullets is not at all her specialty, although she successfully accomplished this feat a few nights ago.

Miss Keith, who takes the leading feminine role in "The Man Trail," Essanay's six-act feature, was returning to her home in Chicago from "The Pines," where the piece was staged, when a man stepped out in front of her car from behind some trees at the side of the road in Lake Forest. It was dark and the chauffeur thought the man was a robber and, instead of halting, put on all speed.

June Keith.

The man opened fire, three bullets striking the car, one passing through the wind shield and barely missing Miss Keith. She decided it was time to halt. The man proved to be a policeman and arrested the chauffeur, who was later discharged.

Miss Keith is well known on the legitimate stage and has made a distinct hit in Essanay's "A Buch of Keys" and "The Man Trail." She played the part of Nang Ping in "Mr. Wu," produced by Walker Whiteside in connection with Henry W. Savage. She also has starred in "The Woman," "Stop Thief," "The Man of the Hour," "The Spendthrift" and "The Passing of the Idle Rich."

Miss Keith is a pretty brunette, who can laugh or cry, as the part requires. She is a Chicago girl, daughter of Douglass Smith, a wealthy Chicago banker. She has had her share of success in Broadway productions but now has forsaken the footlights for photoplays.

MAKING OVEY POPULAR.

With the idea of assisting the exhibitor to realize upon the rapidly growing popularity of George Ovey and of the new Cub Comedies, David Horsley's new comedy brand on the Mutual program, a tremendous publicity and advertising campaign has been planned and is now put into effect to reach and to attract the motion picture patron.

Material in different forms, such as life-size cut-outs, slides, photos and other matter of "the funniest man in America," with his Cub, have been prepared and is available to exhibitors. In addition a publicity undertaking covering many hundreds of newspapers throughout the country has been effected by which the exhibitor will profit.

I. C. C. Rules on C. O. D.'S

Permits Modification of Regulation So that Picture Shipments May be Examined.

By C. L. Linz.

THE Interstate Commerce Commission has granted permission to the various express companies to modify the present regulations governing the acceptance of C. O. D. packages where the consignee is to be permitted to examine the same. This will make possible screen examinations of motion picture films where same are sent C. O. D.

The express companies proposed that paragraph (c) of rule 14 be changed so as to authorize the acceptance of C. O. D. packages bearing instructions to permit the consignee to examine same for a trial period not exceeding six days, during which time the express company is to hold the money collected. If the shipment is not returned to the carrier at the expiration of the period named in the instructions the proceeds will be transmitted to the shipper. The present classification authorizes agents to accept shipments bearing instructions to permit examination and selection, provided the carrier is released from all loss incident to such examination. The proposed change will require a release only when the shipper instructs the carrier to hold the money pending trial examination off the carrier's premises. The proposed rule will facilitate the sale of merchandise to out-of-town patrons of the shipper and is approved by the Commission.

The carriers presented the form of release referred to, but this the Commission declined to approve without modification. In its order, however, it set forth the form that might be used, as follows:

RELEASE.

For goods C.O.D. with privilege of trial examination outside of express company's office.

This is to certify that I (or we), the undersigned, have forwarded and expect hereafter to forward by the ——— Express Company, various C.O.D. shipments, with the privilege of trial examination outside of express company's office, and do hereby authorize and instruct said company and its connecting carriers, upon consignee or consignees of any such shipments depositing with the delivering agent the amount of such C.O.D. bill, to deliver such shipment to the consignee or consignees for the purpose of a trial examination, which examination shall be for such period as is named in the instructions accompanying the shipment, but not exceeding six days, during which time the amount of the C.O.D. will be held by the express company. In case the whole of such shipment shall not be retained, we authorize the express company to refund to such consignee or consignees the proportionate amount of such C.O.D. bill.

And in consideration of the acceptance by the said company and its connecting carriers of such shipment, on the conditions named, we do hereby assume all risks of loss or damage which may occur in connection with, or by reason of such examination and repacking of such shipments; and we agree that the said company and its connecting carriers are not to be held liable or responsible for any loss or damage to said shipments, or any part thereof, or any loss or damage occasioned by detention or delay in delivering the same from any cause whatever, unless the said loss or damage shall have been caused by said company, its connecting carriers, or its or their agents or servants. * * *

The Commission also authorizes the acceptance and forwarding of advertisements, N. O. S. printed, engraved, lithographed, or photographed on paper, cloth, or cardboard, not including billheads, letterheads, or letter paper, envelopes, bags, wrappers or ornamental paper, under a guaranty that the transportation charges will be paid. The classification now requires prepayment of charges. The change is in the interest of the public, and it was ordered by the Commission.

WAR REDUCES U. S. FILM EXPORTS.

That the European war has not increased the market for American film is evident from the Government statistics of the Department of Commerce. For the year ending June, 1915, we exported a total of 151,054,884 feet of film against a total of 188,049,654 for the previous twelve months. It should be pointed out, however, that the decrease is in the unexposed or raw stock film. For exposed films or American film productions, last year's exports were 35,987,460 feet, or a gain of 3,297,356 feet over the previous year. In cash value, last year's exports of exposed film amounted to $2,498,504, against $2,282,924 for the year ending June, 1914, and $2,276,460 for the year ending June, 1913. For unexposed, raw stock film, the figures are $2,591,444 for the year ending June, 1915; $4,264,722 for year ending June, 1914, and $1,753,042 for year ending June, 1913.

LESSER WILL HANDLE STANDARD.

The Golden Gate Film Exchange, Inc., will handle on the coast for the next five years "The Standard Program" of eighteen releases a week of one, two and three reel subjects.

Associated to Release September 13

Paper for the Twelve Reels Constituting the First Week's Program Now Going Forward to Sixteen Exchanges.

AT THE offices of the Associated Film Sales Corporation in the World's Tower Building General Manager Arthur Bard is busy preparing for the first week's release of his company, beginning September 13. The paper for the twelve reels which will constitute the program for the initial seven days is now going forward to the sixteen exchanges which have been signed up by the Associated. The twelve reels each week, in one and two reel subjects, which Mr. Bard admitted will be extended in time to come, will be augmented by a four or five reel feature every other week. The first of these larger productions, which will be issued in the week of September 20, is "Her Atonement," featuring Lillian Wiggins.

"We are going to try to make a quality program," said Mr. Bard. "Of course, that is an expression much in use, but we mean to prove what we say. We are so situated with the manufacturers that if a subject does not come up to the standards of present-day needs it will be eliminated."

Mr. Bard announced that the Variety Films Corporation, 126 West Forty-sixth street, New York, of which Louis Rosenbluh is president and general manager, had contracted with the Associated for its entire New York State territory.

The concerns contributing to the program of the Associated are the Santa Barbara Motion Picture Company, of which Dr. E. J. Boseke, former mayor of Santa Barbara, is president; Navajo Film Company of Los Angeles, W. H. Bissell, president; Liberty Film Company, of San Mateo, Cal., S. Lindblom, president; Ramona brand, made by the Santa Barbara Company; Empire Film Company, of Los Angeles, Louis L. Bard, president; Federal Film Company, of New York, W. B. Nedham, president; Alhambra Film Company, of New York, B. Cohen, president; Burke Film Company, of Los Angeles, E. L. Burke, president, making the Deer brand; Banner Film Company, of San Mateo, Cal., Bill Stinger, president.

Ivy Troutman

MISS IVY TROUTMAN, a famous Broadway star, will make her debut in motion pictures on the Mutual Program in the second Rialto Star Feature release of the Gaumont Company, entitled "The House With Nobody In It." This will be released September 22. Miss Troutman made her first appearance on the professional stage ten years ago. The first four years were spent principally with companies touring through the West. The last six years she has never played outside of New York City, which shows that she has been connected only with successful plays which have had long New York runs. This is the sort of star which will figure on the Mutual's regular program, through all of the Gaumont Company's Rialto Star features.

Ivy Troutman.

Among the successful plays in which Miss Troutman has appeared may be mentioned "The College Widow" and William H. Crane's production, "Father and the Boys." In 1911 she appeared in "Baby Mine" and in 1912 with Mme. Simone in "The Return from Jerusalem." In 1913, Miss Troutman had the lead in "A Pair of Sixes," and last year she played opposite Lou Tellegen in "Taking Chances," at the Thirty-ninth Street theater.

Miss Troutman, never having been in pictures, is very anxious to appear on the screen. "And I don't think that appearing on the screen will hurt my name on the legitimate stage, either," she adds.

Change in Triangle Program

"The Iron Strain" Substituted for "The Coward" for Knickerbocker Opening—Activity at Studios.

THOMAS H. INCE wired Messrs. Kessel and Baumann last Saturday that he had decided to present as his first Triangle release Dustin Farnum in "The Iron Strain" instead of Frank Keenan in "The Coward." While Mr. Ince feels that "The Coward" is a splendid picture, he thinks perhaps that it is too much of a man's play for his introduction to the great Triangle service. Powerful emotional love stories are most in favor with all classes of theatergoers. Dustin Farnum's Alaskan offering affords just this kind of entertainment. With Enid Markey as the rebellious wife and Louise Glaum as the siren of the Arctic cabaret, each in love with Dustin Farnum as the husky "Chuck" Hemingway, there are tremendous opportunities for the exploiting of primitive emotions. It must not be thought that the caveman idea predominating the play is carried out in a brutal manner. "Chuck" Hemingway is a young Eastern collegian in disguise, the enforced wife is his social equal, and Kitty Molloy, the music hall favorite, is at least a sincere, passionate bit of humanity. It is said that Mr. Farnum has never appeared to better advantage than in this story of the Alaskan wilds, which was written for him by C. Gardner Sullivan and Thomas H. Ince and produced under the personal supervision of the latter. The other plays of the Triangle opening, namely, Raymond Hitchcock in "My Valet" and Douglas Fairbanks in "The Lamb," will remain unchanged.

The three Triangle studios of Hollywood, Inceville and Keystone are now at the top of activity, with more distinguished players gathered there than are to be found in any other theatrical center of the world except possibly New York's Broadway and Forty-second street district. On Tuesday, August 31, Billie Burke hit the trail from New York to Los Angeles that had been recently trodden by De Wolf Hopper ten days before and by Weber and Fields on Saturday. It is said that the temperamental little star refused to travel to California in company with any other thespians, but insisted on having her own private car which Messrs. Kessel and Baumann obligingly gave her. That explains the delay in her departure from the Saturday to the Tuesday. Miss Burke's tiny pink ears are not to be annoyed by the coarse Dutch accents of Messrs. Weber and Fields out on the Coast, because all her filming will be done at Inceville, while "Joe" and "Lew" will at the same time go to work at Keystone where, Mack Sennett is preparing for them a third or fourth degree in camera play initiation.

Mary Boland, formerly John Drew's leading woman, and last season star in "My Lady's Dress," has meantime arrived in Inceville, where Mr. Ince is preparing to present her in a five-part crook drama. Bruce MacRae has also come on the scene there and his first appearance will be made as leading man with Bessie Barriscale.

At Griffithville the most recent accession is that of Paul Gilmore, the well-known romantic actor. Mr. Griffith has selected for him an intensely dramatic scenario, entitled "The Penitentes," and a great supporting cast, including Joseph Henabery and Josephine Crowell, who made big hits in "The Birth of a Nation," also Seena Owen, Irene Hunt, F. A. Turner, A. D. Sears, Harry Hamm and Edward Warren.

Great progress is being made on the dramatization of Sir Gilbert Parker's "Jordan Is a Hard Road," in which Frank Campeau will appear with Dorothy Gish, Owen Moore, Sarah Truax and Ralph Lewis. Helen Ware is still another recent accession and will be filmed in an emotional work typical of her most famous stage characters.

Almost hourly the staff of Mack Sennett's Keystone studio is increased. William Jerome and Vincent Bryan are the latest additions to the battery of scenario writers headed by Hampton Del Ruth. With immense industry, Frederick Palmer puts forth a daily press sheet, rivalling the press agents respectively of the Quadruple Entente and of Germany in the fecundity and originality of his efforts. Probably Mr. Sennett, in the acting department, has gathered together a greater collection of notable "comics" than any other comedy producer in the world.

Louis Gottschalk, by the way, is composing the thematic music which henceforth is to accompany all the Keystone comedies under Triangle egis. William Furst, the noted musical director, is still out there dividing his time between the three studios and seeing to it that all the music is completed and rehearsed before the pictures are shipped east.

Viola Dana

THE success of Viola Dana in the newer, "quiet" type of features will do its part, and an effective one, in helping to advance motion picture standards and art. Contrasted with the early plays bristling with fierce and rapid action, her plays—those in which she has starred—seem something of another clime. In the crude beginnings of the "silent" drama, it was held as a canon that to make an effective play there must be action—and more action. There are many today who still believe that the best picture is the one that holds the greatest amount of action — action in the purely physical sense. To those the Viola Dana features have been a revelation.

Viola Dana.

Strictly speaking, her plays, such as "On Dangerous Paths" and her latest, "The Slavey Student," are almost devoid of rapid action —the rapid action which gives an actor little opportunity to express himself or his personality—effaces it all in the melodramatic onrush of action. Instead, those plays typify the refining of the photoplay as the action is more mental, emotional, and requires a more refined art on the part of the player. In a word, Miss Dana's remarkable growth of screen popularity is a tribute to, and a triumph of, her personality and a genius for expressing it on the shadowy stage, overcoming the loss of the powerful aid of the spoken word.

In living up to, and surpassing, the super-reputation always gained by a child genius, evidenced in her country-wide sensation as the Broadway child star in "The Poor Little Rich Girl," and other plays, she has disproved, in at least her case, that infant prodigies do not always "peter out" as they grow to maturer years, as is generally believed because so many have failed to keep their genius.

RICHARD CARLE THE NEW PATHE STAR.

Richard Carle, who has been secured to star in the forthcoming Pathe Gold Rooster Play, "Mary's Lamb," produced by Donald Mackenzie, is easily one of the foremost figures on the American stage today. He was born in Somerville, Mass., making his first stage appearance with James F. Powers and Peter F. Dailey in "A Straight Tip." He made his first marked success in "The Lady Slavey." As a legitimate actor Mr. Carle won much notice as to the carpenter in Zangwill's "Children of the Ghetto." He made a hit on the London stage in "The Casino Girl," and retains his popularity in England to this day. Returning to this country he starred in his own musical comedies "The Mayor of Tokio," and "The Tenderfoot." In November, 1907, he appeared in his own comedy "Mary's Lamb," which is now being put into pictures. To show Mr. Carle's ability it is only necessary to say that for the last ten years he has been at the head of his own companies as star, and is the author of no fewer than ten musical comedies. The list comprises "Mam'selle 'Awkins," "The Storks." "The Tenderfoot," "The Maid and the Mummy," "The Mayor of Tokio," "The Spring Chicken," "Mary's Lamb," "The Hurdy Gurdy Girl," "The Boy and the Girl," and "Jumping Jupiter."

PERSONS BACK IN LOS ANGELES.

Thomas Persons, superintendent of the Selig Polyscope Company's Pacific Coast studios, has returned to Los Angeles to resume his duties after a pleasantly spent vacation in Chicago and New York City. Mr. Persons is enthusiastic over the outlook for productions in course of preparation at the Selig Pacific Coast studios. Not only are they preparing some magnificent spectacles, but forthcoming Selig picture plays in one, two and three reels will be above the average.

Horsley Signs New People

Jay Hunt Will Direct Three Reel Features—A New Horsley Brand for the Mutual, Starring Crane Wilbur.

JAY HUNT has been secured by David Horsley to direct the production of the three-reel features starring Crane Wilbur, the popular photoplayer, which Mr. Horsley will release on the Mutual program. Mr. Hunt is now at work on the first picture, "The Protest," which will be released September 29. He comes to the Horsley studios from Inceville, where for a long time he was associated with Thos. Ince in the production of pictures for the New York Motion Picture Corporation.

Jay Hunt.

Besides being recognized as an excellent director, Mr. Hunt is looked upon as one of the best character actors in motion pictures, a line of acting he followed many years on the speaking stage as well as in pictures. Mr. Hunt was born in Philadelphia. His early inclinations for life's work was to become a lawyer, but he abandoned this plan to be an artist, for which he believed himself particularly talented. He had high aspirations of seeing his canvases hung in the famous salons of the world, but never realized his ambition and succumbed to the glare of the footlights. His initial effort as an actor was with John Drew's company in Philadelphia. After an eventful career he deserted the spoken for the silent drama in June, 1910, when he became one of the staff of dirctors with the Vitagraph Company of America in their New York studio. In March, 1913, he joined the New York Motion Picture Corporation, which organization he leaves to join Mr. Horsley.

Crane Wilbur, the popular photoplay star, has been engaged for the leading parts in the new brand of three-reel features which Mr. Horsley is producing and which will be released through the Mutual program beginning September 29. Crane Wilbur is today one of the most popular players in pictures. He is an ideal type of leading man and as such has scored emphatic successes. His greatest hit was made in the Pathe serial, "The Perils of Pauline," in which he assumed the leading male role, playing opposite Pearl White. So signal had been his success that as soon as he had finished his season with Pathe he was engaged by the Lubin Company to play the leading male part in "The Road of Strife," a serial which is now running. In this, too, he scored a success, adding much to his already enviable reputation.

Crane Wilbur.

Mr. Wilbur was born in Athens, N. Y., and comes from a family of actors. He is a nephew of Wm. H. Crane and was at one time with one of his uncle's companies on a tour of the world.

His stage experience dates back to boyhood days. His first appearance was in London with Henry Irving in a production of "Robespierre." Afterward he played a number of parts in important productions in England, and then returned to America, where he became a member of Mrs. Fiske's famous Manhattan Company, with which organization he remained for a long time. Following his engagement with Mrs. Fiske Mr. Wilbur played leading roles in American successes and it was his work in these plays that brought him to the attention of motion picture producers.

Mr. Wilbur's first appearance in a David Horsley picture will be made September 29 when "The Protest," the initial release of Mr. Horsley's new brand of three reelers (the name of which will be announced later), is released. In this picture he plays the part of a young district attorney—a part in which his ability is given wide scope. Mr. Wilbur will be supported by a cast of well-known players.

The acquisition of Mr. Hunt and Mr. Wilbur, as director and leading man, respectively, indicates the standard Mr. Horsley's latest brand will set.

Arthur Momand's Cartoons

RIGHT away a guy gets conspicuous—next thing you know he's in the moving pictures. That is what happened to Mr. McGinnis and his whole family in the daily cartoon extravaganza "Keeping Up with the Joneses." So it is that this comic, which graces the pages of a big string of American dailies, is to appear on the Mutual Film Corporation's $8,000,000 program.

Arthur Momand.

Arrangements have been completed with "Pop," father of the series, to put it into animated cartoons for release on the Mutual program. The Joneses matter will be animated by Harry Palmer, cartoonist for the Gaumont Company. Five hundred feet a week of this subject will be released on a split reel carrying an equal footage of "Seeing America First."

"Pop," as he signs his cartoons in the Associated Newspapers, is Arthur R. Momand, a newspaper artist of high repute. Mr. Momand was born in California along in 1888, before it became the fashion to brag about the climate down at San Diego. Shortly thereafter he brought his parents to New York. A few years later he was about to matriculate at Princeton when an editor got in the way and gave him a job. This was Henry Grant Dart, then art editor of the New York World. Mr. Momand stayed with the World seven years, there gaining a name as the maker of various series including "Mr. I. N. Dutch."

Next Mr. Momand appeared on the staff of the Evening Telegram, where he created the series "Pazzaza." Success encouraged Mr. Momand to go abroad for study. He spent a year at the Julian Academy and there evolved his most human series of them all, "Keeping Up with the Joneses." This series is now running in about 150 daily newspapers in the United States and Canada. It deals in the most cheerful sort of way with the most intimate foibles of American family life. But why analyze and be serious. Look at it and laugh.

MOROSCO SIGNS DAL CLAWSON.

The Oliver Morosco Photoplay Company has secured the services of Dal Clawson, the celebrated camera man, to take entire charge of all camera work in Morosco productions.

Dal Clawson's work in taking the now famous "Hypocrites," "Captain Courtesy" and other sensational features noted for particularly beautiful photography put the biggest producers in the country on his trail, and Oliver Morosco had to outbid at one time or another practically the entire field.

Efficiency in Directors

Director Heffron of the Selig Staff Throws Some Light on the Subject.

T. N. HEFFRON, director of Selig Red Seal plays at the Selig studios in Chicago, Ill., has stepped to the home plate with a reply to an article recently appearing in many publications on the subject of the alleged loss of time and the waste in motion picture studios and for which alleged conditions, according to the article, the director of motion pictures is responsible.

"The appalling wastage noted by Harry Riechenbach during his recent visit to several Los Angeles motion picture studios, and which he attributes to the indifference of directors might be corrected by such an efficiency expert as he has in mind, and it might not," asserts Mr. Heffron.

"If the conditions he mentions there are general there soon will be no need of efficiency men, directors, or any other devotees of the film industry. A director who photographs but forty-five feet of film in nine hours would require a month to complete a thousand-foot subject. This would be scarcely sufficient speed to meet present demands for films. But I cannot believe the 'noted director' quoted represents a class. I rather believe he is an isolated instance.

"The majority of directors I have been associated with make it a regular practice to complete a thousand feet of film in less than a week and I personally have turned out five and six reel subjects in three weeks; in fact, my average for features, and I have perhaps made as many as any other feature director, has been less than three weeks. These conditions prevailed at every studio where I was a director.

"Efficient directors are not careless or indifferent, and if they spend hours in rehearsing a 'simple scene' they are probably striving for something that is worth all the time and effort expended, even though it might not so appear to the casual observer who knows nothing about the relative importance of that 'simple scene.' I know a dramatic producer who spent an entire week rehearsing a single scene in a play and then cut it out; he is regarded as America's greatest producer.

"For all the responsibility that accompanies directorship, I am inclined to believe that blame overshadows the praise. The director is often given a weak story and blamed for not making it strong. He is blamed for using indifferent actors and actresses when others cannot be conveniently had. He is blamed for not taking scenes under improper weather conditions, and blamed when he does take them. In fact, the director comes in for all the blame of a bad or an indifferent film by every one except those who know the conditions under which directors have to work. Thank goodness there are those who really know and understand because they have acquired their knowledge by diligent application and keen observation.

"Since I have been a motion picture director I have virtually employed the same methods as I did as a producer and stock director, and have found that they meet with practically the same response.

"After getting a scenario, if I do not write it myself, I revamp and alter it to meet my views, select the cast, and have a reading rehearsal at which every one makes pencil memoranda of each scene he appears in. I tell each in the cast how to dress the part and personally inspect all wardrobe. I then have a conference with the mechanical heads of departments, giving property list to the property man, designating kind and periods of furniture and decorations, a scenic plot to the carpenter and scenic artist, and the light plot to the electrician. I then commence taking exterior scenes in order to give the studio heads a chance to prepare the interior sets for the following day and I work as systematically as is possible for a motion picture director to work. Every one concerned knows what is to be done the following day, and often several days ahead, and I am sure there are many directors who do likewise. As can be seen, when a scenario is received work is commenced on it immediately. Sets are called for a day ahead, actors are engaged and get their wardrobe a day ahead, exterior locations are secured a day ahead; in fact, almost everything is done a day ahead. A stock producer with his working staffs and artists have an entire week of preparation and all concerned in such productions have all the way from six weeks to six months and yet the same results are expected of a picture director as a dramatic director and the latter is not harassed with 'hurry, hurry, hurry.'

"The 'fit from flit to flit' custom so popular in California must have come into vogue since I left there. Every first-class director that I know of finishes one location before going to another and I cannot conceive of a real director doing otherwise. As to taking the scenes in consecutive order, that would certainly mean the consumption of appalling wastage, if it were religiously observed. Scene one may be an interior and scene two may be located perhaps many miles from the studio. In order to take the scenes consecutively one would be obliged to jump from the interior to the exterior with perhaps several changes in wardrobe. If the actor wears the same clothing in, say, scenes one, five, eleven and twenty-five, with same location, the knowing director, in order to save time, makes the scenes in that order.

"If an efficient director is given a good scenario he evolves an excellent film from it, and if given a bad story he occasionally makes a good film of it, but I do not know of a single instance where an efficient director has made a bad film out of a good scenario. That prerogative belongs to the cutter."

Victor Moore to Become Lasky Star

VICTOR MOORE, one of the leading comedians of the legitimate and vaudeville stage for the past ten years, and who was the star of several seasons in George M. Cohan's comedy, "Forty-five Minutes from Broadway," has decided to forsake the legitimate and vaudeville for a period of years, at an enormous salary to appear exclusively in Paramount Pictures produced by the Jesse L. Lasky Feature Play Company.

In this important engagement is seen a specific instance of the trend of affairs theatrical into new channels. Many managers of the legitimate stage have held firmly against the photoplay invasion and have refused to permit their stars to appear in photoplay productions during the life of their contract. But the advance and transition was not to be denied until with Mr. Moore's engagement the Jesse L. Lasky Feature Play Company establishes a precedent with so important a star in holding him exclusively.

Victor Moore.

At the same time, Mr. Moore's engagement is announced, plans for a series of "Chimmie Fadden" photo-comedies are declareed completed by the Lasky Company. Mr. Moore's first appearance on the screen was in the Paramount picture, "Snobs," produced by Lasky, followed by a picturization of E. W. Townsend's "Chimmie Fadden." By his work in this latter production Mr. Moore stamped himself at once as a comedian of exceptional talents. His next Paramount release will be "Chimmie Fadden Out West," the second of the series of "Chimmie" comedies produced under the personal direction of Cecil B. De Mille.

CAMPBELL MacCULLOCH WITH TRIANGLE.

The many newspaper and professional friends of Campbell MacCulloch will be pleased to learn that he has been appointed national publicity manager of the Triangle Film Corporation. He will make his headquarters with Henry MacMahon, the general press representative, in the Longacre Building, New York City. Mr. MacCulloch will have supervisory charge of questions of national publicity. He will originate ideas.

MacCulloch and MacMahon worked together on the Morning Telegraph fourteen years ago. The Scotchman was later appointed general press representative of the Liebler theatrical productions, a position in which he made great success as a publicity promoter of such stars as Eleanor Robson and Viola Allen and such plays as "Salomy Jane," "Mrs. Wiggs," "In the Palace of the King," "The Dawn of a Tomorrow," etc. Subsequently, Mr. MacCulloch transferred his activities to the editorial department of the Century Magazine, where he again demonstrated his fitness to handle literary and artistic subjects. Of recent years he has not been active in press affairs except as New York correspondent of a Boston newspaper.

New Essanay Studio

Plans Prepared for Mammoth Structure on Argyle Street, Chicago—Now Using Tents.

THE Essanay company has drawn plans for what probably will be the largest indoor photoplay studio. Ground will be broken for the new studio about the middle of September, as soon as the temporary building, which was built for the taking of scenes in Essanay's six-act photoplay, "In the Palace of the King," written by F. Marion Crawford, is torn down.

The studio will be three hundred and fifty feet in length and one hundred and seventy-five in width, occupying a total floor space of 61,250 square feet. Its estimated cost is $150,000.

The building will be a two-story brick structure and will be a material addition to the two studios located on Argyle street, Chicago. The entire lower story will be used as a studio, while the upper floor will be utilized for the offices of directors and assistants and other officials of the company.

The offices on the second floor of the old building will be given over entirely to dressing rooms for the increasing number of actors Essanay is now engaging. The two studios now at Chicago will be continued in use for the production of pictures, the company needing all the floor space available.

Since increasing the number of weekly releases to eleven reels, exclusive of the Chaplin comedies and the V-L-S-E multiple reel features, Essanay has been considerably cramped for indoor studio space. The extra features have entailed the engagement of a larger force of actors and directors as well as officials. In taking "In the Palace of the King," in which five thousand persons were engaged, it was necessary to put up four large tents on the Essanay grounds for dressing-room purposes. With all the costuming in this great spectacular production even this was found inadequate. Consequently it was decided to rush work on the new building at once.

An elaborate system of artificial lighting has been arranged so that Essanay will at no time be dependent on weather conditions for taking its indoor scenes.

Philip Kauffman

ONE of the youngest of the Exchange Managers of Canada—a man who has nevertheless accomplished great things in the Dominion—is Philip Kauffman, general manager of the Famous Players Film Service, Limited, with headquarters at Toronto.

Philip Kauffman.

Mr. Kauffman started in business with the Allens in 1909 at Brantford, Ont. After about a year he was transferred West; opened the Vancouver office and handled the sales company output. In 1910 he went to Manila; opened an office and after six months sold out, returning to Canada, via China, India and Europe.

On Mr. Kauffman's return he was given charge of the Toronto office and later opened the Montreal and St. John office. He was appointed general manager of Eastern Canada for the Canadian Films Company, under which name the Allens were then operating.

Mr. Kauffman assisted in obtaining an exclusive franchise for Universal films for Canada for his company. After three years of successful handling, the firm sold their exchanges to the Universal Film Company. The Allens re-entered the field with Famous and Lasky and Bosworth productions, and Mr. Kauffman as general manager has built up the largest feature film business in Canada.

Many young men in Canada have been given their start in the film business by Mr. Kauffman and are still holding important positions. Despite his vast experience he is still a young man and is the best booster for Famous, Lasky and Bosworth films.

"Pokes and Jabbs"

BEFORE Louis Burnstein, general manager, and "Bobbie" Burns and "Walt" Stull, the comedians, decided to organize the Wizard Motion Pictures Corporation for the production of comedies, they conducted an investigation of moving picture theaters to discover what sort of motion picture comedy is in greatest demand. From their observations they determined that the public wants clean, original, snappy slap-stick with enough of a story and situations which appeal to the intelligent as well as the uneducated. In the few months of its existence as a comedy producing company, which releases through the World Film Corporation, the Wizard Company have carried out their determination to make good comedy by producing twelve one-reel pictures in which Mr. Burns and Mr. Stull have themselves featured as "Pokes and Jabbs," two distinctively funny comedians with their own methods of making laughs.

"Bobbie" Burns.

"Walt" Stull.

"Pokes and Jabbs" are two henpecks, and the Wizard series, which pictures the antics of the two men, received its name in a peculiar manner. Mr. Burnstein was saying, "We want to get a name for these pictures which will show that there are a lot of pokes and jabs in it," and one of the men who heard him spoke up and answered, "That's the very name you want—Pokes and Jabbs." So "Pokes and Jabbs" is what Burns and Stull will remain throughout the pictures. Mr. Burns, who is a well-trained acrobat, and played with "The Wizard of Oz," "Babes in Toyland," "The Follies of 1909-1910" at the Hippodrome, and in many pictures, has adopted a peculiar make-up and funny clothes which make him very distinctive, as has Mr. Stull. "Pokes and Jabbs" in "Midnight Prowlers" is the latest of the series.

FEATURING THE STARS.

"The House of the Photoplayer" is the title that is being given the Victoria theater, of Rochester, N. Y. This is due to the fact that Booking Manager John J. Farren has been making a feature of the personal appearance of the photoplay stars whenever it has been possible for him to obtain the services of one. To date he has played Francis X. Bushman, Miss Florence Turner (last appearance in this country), Crane Wilbur, Jimmie Morrison and Tom Powers, Vitagraph Company; Miss Edith Storey, Vitagraph Company; Earl Williams, Vitagraph Company; Bill Bailey and a number of others. Manager Farren would be more than pleased to hear from any photoplayers who would like to fill in a three days' sojourn in Rochester and can guarantee them a pleasant engagement and the best of treatment. He gives as reference any of the above players. Manager Farren is a member of the Screen Club and a "good fellow." Richester is a very nice city in which to spend a vacation, so if you have a few days open, you photoplayers, it would be well to consider Brother Screener Farren's proposition.

WARWICK PLAYS A GENTLEMANLY VILLAIN.

World Film will shortly present Robert Warwick in a Capellani production called "The Flash of an Emerald." Robert Warwick plays a character which is officially described as a "social vulture," preying on his friends and diverting suspicion by his "gentlemanly graciousness." At the end of the play when Lucien Waldeck (that's the gentlemanly villain's name), is revealed as the thief, of the enormously valuable emerald, he commits suicide.

The Motion Picture Exhibitor

EXHIBITOR PAYS CENSORSHIP BILLS.

That Is the Conclusion Reached by Secretary Concannon, of the Kansas League—Appeals for Resistance.

SECRETARY P. J. CONCANNON, of the Motion Picture Exhibitors' League of Kansas, addresses a letter to the Moving Picture World in which he reviews the work of the Kansas Censorship Board and points out how the cost of the law under which the board was brought into existence has been shifted upon the backs of the exhibitors of that state. This and other burdens have made the business of exhibiting pictures in Kansas a precarious occupation. That it is up to the exhibitors of the state to remedy this condition is made plain by Secretary Concannon in his letter which is published here in full:

"Emporia, Kansas, August 28, 1915.

"Editor Moving Picture World, New York, N. Y.

"Gentlemen: In regard to the censorship laws now in force in the state of Kansas: This law was enacted by the legislature of 1913-14, held up by an injunction, and finally decided by the United States Supreme Court as constitutional.

"The law, on the face of it, is supposed to be for the public welfare and morality, but in fact is a revenue measure pure and simple. In the first four months this law has been in force, the state has collected about $4,400, with a paid out expense of $700, thus leaving $3,700 net to the state. To this $4,400 will have to be added another $4,400 as expense for having film censored. I have talked with most of the film exchange managers of Kansas City and the lowest estimate I got from any of them was $1.75 per reel. Most of them placed it at $2.00, thus making the censorship cost $4.00 per reel.

"Now, who pays this? Some of the exchanges are charging the exhibitor ten cents per reel. Others are not. I want to say this to all exhibitors: You are paying the bill. No exchange can afford to pay such amounts out of their treasuries and give it to the exhibitor. The exchange is bound to shift this load on the exhibitor. One of the natural laws of modern business is, 'The ultimate consumer pays all costs and profits.' In this case it will not work. The exhibitor cannot make the patron of his house shoulder this extra burden. He cannot increase his admission price. Under the circumstances, he will have to dig it up out of his profits. At the present time, we are taxed on the value of our investment by state, county and city, licensed by United States and city, and now this added burden of censorship.

"If we bear this burden without resenting it in any manner, we will find when the legislature is in session the next time that this was only an entering wedge. The picture shows will be considered legitimate prey. Every legislator who goes to Topeka will have a pet bill before the house, presumably to guard the morals of the youth of the state, but in fact to get an easy position for some of their friends and produce revenue for the state.

"The remedy for all this trouble lies in the exhibitor's hands. He has the greatest and most powerful weapon in the state right at his command—the screen. Ninety per cent. of the exhibitors are prone to let things be as they are, or let someone else look after it. They expect the exchange or the league officers to look out for their interests.

"The film exchanges cannot do a thing in the way of having the present law repealed. The exhibitors of the state will have to ORGANIZE and make this fight themselves. The exchanges will do everything in their power and help the exhibitors in every possible manner.

"ORGANIZE and be in position before the next election to fight every candidate for a state office that is not with us, and work tooth and nail for the man that is with us. Throw politics to the winds. Work your screen in the interests of your business. Yours to win out,

"P. J. CONCANNON, Secretary."

Terry Ramsaye

New Publicity Man of the Mutual.

TERRY RAMSAYE is the new director of publicity for Mutual Corporation. He has set himself the task of editing and reconstructing "Reel Life," the Mutual's magazine, besides the general publicity work of the organization and the boosting of the new $8,000,000 Mutual program.

Mr. Ramsaye, he prefers to be called "Terry"—is widely known in the newspaper and publicity field. He has a newspaper record that begins out where the Buffalo grass is short and curly and runs east to Park Row. Among the spots he has touched in his busy career may be enumerated the Kansas City Star, Omaha Bee, St. Paul Pioneer-Press and Dispatch, Associated Press, Chicago American, Chicago Tribune, International News Service, Nelson Chesman Advertising Agency, Western Land Products Exhibit, Bell Telephone Company,—ad infinitum. Seventeen newspapers in all, and a lot of other work. He has been traveling eastward and upward all the way.

Terry Ramsaye.

Mr. Ramsaye admits that he came from Kansas, and that with ordinary luck and perseverence he will shortly be 30 years old. He has been a contributor to the magazines with a range of subjects from the heavy technical to the whipped cream school of literature. He has been up and down the line from cub reporter to managing editor to press agent.

EQUITABLE FIGHTS EMPLOYMENT AGENTS.

Upon the allegations of a number of actors and actresses employed as extras, the Equitable Motion Picture Corporation declares that it will lodge charges with the Commissioner of Licenses against certain employment agents who have been charging illegal fees for securing work for them. It is alleged that as much as seventy-five per cent. has been charged players for service which the law limits to five per cent.

To make the crusade more effective, the Equitable proposes to establish its own employment agency and will render service to those seeking employment, without cost. Invitations have been extended to other motion picture producing companies, requesting them to join in a movement to establish one central agency to serve all companies.

The law governing employment agencies is strict, and violations in the way of illegal fees is usually followed by the agent losing his license.

FROHMAN TO RELEASE THROUGH PATHE.

Pathe announces that the Frohman Amusement Corporation will, in the future, release its pictures through Pathe. This new alliance will be of great interest to the trade and give even greater strength to the Pathe program. The great resources of the Frohman Amusement Corporation in the way of valuable plays, etc., is too well known to require comment.

New Equitable Stars

Margarita Fischer Comes on from American and Charles J. Ross Breaks In.

MARGARITA FISCHER, known throughout filmdom by the popularity she achieved as star of American Beauty films, has been engaged by the Equitable Motion Pictures Corporation and under the direction of Harry A. Pollard, who has been directing Miss Fischer throughout her entire film career, will begin work within a few days in a five-reel production which will characterize the Equitable Program the latter part of November.

Miss Fischer, when the Mutual Masterpieces first came into being, was given the honor of being the star of the first roles. Her work in "The Quest" established her as an emotional actress of no mean calibre and so well was she received in "The Quest" that her other feature productions, "The Lonesome Heart," and "The Girl from His Town" were immediately sent over the Mutual Program. In preparation of her work with the Equitable Motion Pictures Corporation, Miss Fischer and her director Mr. Pollard have been searching the fictional markets for the past three weeks for suitable vehicles for her appearance, and it is now thought in a recent dramatic success.

Margarita Fischer.

Harry A. Pollard, who has been directing Miss Fischer for the past three years and one of the most competent and efficient directors in filmdon, will have complete charge of the company in which Miss Fischer will appear.

The Fischer productions will be made by Equitable at their Wizard studio at 310 West 52d street where a company is now being assembled to support the famous little star.

Another important acquisition to the Equitable roster of stars is Charles J. Ross, who will make his first appearance in an important screen production under the Equitable banner to be released late in October. The vehicle selected for Mr. Ross' appearance is an adaptation into screen form of the famous dramatic production, "The Senator," which was more than popular some years ago, both in New York and on tour.

Charles J. Ross.

Mr. Ross, recently completed a starring engagement at the Winter Garden, is resting up on his Jersey estate, Ross - Fenton Farm, and will come to New York September 5th to begin preparations for his studio work. Mr. Ross will work at the Flushing studio, either under director Culison or Ince, or at the Triumph studio under director Joseph Golden.

Robert Edeson, first seen in motion pictures in the Lasky production of "The Call of the North" and "Where the Trail Divides," is another Equitable star, having signed contracts with that concern this week calling for a number of productions. Mr. Edeson will devote four days a week to work at the Equitable studios.

Picture Hospital Fund Suggested

Movement to Establish Organization That Will Provide Hospital Treatment for Worthy Cases.

A MOVEMENT is on foot in the film trade to create a Motion Picture Hospital Fund, the chief object of which will be to secure proper medical treatment for those connected with the industry who may be incapacitated through illness or injury. While it is a fact that in practically all cases where a player is injured in the course of his work he is taken care of by his company it has been pointed out that many times players and especially employes working for small salaries are taken ill and have insufficient means to obtain prompt hospital attention. There are other cases where men or women out of employment are taken ill.

During the past week the subject has aroused attention in the trade centering around New York City following a letter sent out suggesting that contributions be forwarded to representatives of the Moving Picture World, the Dramatic Mirror, the Motion Picture News and the Morning Telegraph. The responses have been sufficient in number to indicate that in the project there is a substantial interest. A meeting of the temporary committee was held on Tuesday at the Screen Club. It was then decided to ask the newspapers named to receive subscriptions that may be sent to the Motion Picture Hospital Fund and to hold another meeting a week later, at which time such further steps might be taken as the circumstances would justify.

The sentiment developed at the meeting that it would be essential to place permanently in charge of the movement, should developments warrant a vigorous campaign, men who could command the confidence of the whole trade. One of the most prominent manufacturers has expressed his willingness to do what he can to further the fund and its objects, as an official or privately, and to contribute substantially.

The plan as outlined originally, and which of course is subject to such alteration as experience may indicate, does not contemplate the accumulation of a large fund, but rather to obtain sufficient money to enable the custodians of it to secure beds in hospitals for treatment of worthy cases. It was not intended that the scope should be limited to New York or its vicinity, but that it should include, for instance, Los Angeles, Jacksonville, etc.

Conducted along right lines and by responsible men it is the belief of the Moving Picture World that the Motion Picture Hospital Fund will merit the support of the industry.

ROY APPLEGATE WITH EQUITABLE.

Roy Applegate, who recently directed "All for a Girl" for the Mirograph Company, has joined the Equitable stock company to play the heavy parts. Mr. Applegate is well known in pictures. Through a coincidence his first experience in the pictures was with Isidor Bernstein, the general director of the Equitable, with the old Republic company in "Before Yorktown," and again, in Mr. Applegate's last engagement, Mr. Applegate is with Mr. Bernstein. After a time with the Republic company, Mr. Applegate went to Eclair and then to Lubin, where he was an associate director with Arthur Johnson. He left the pictures four years ago, and remained away until last year, when he returned to play Simon Legree in "Uncle Tom's Cabin." After that an engagement followed with the Life Photo Company, during which Mr. Applegate played with Lionel Barrymore and Cathrine Countess, prior to his engagement with the Equitable. "Life's Crucible" and "The Bludgeon" are the two pictures in which Mr. Applegate has worked, and which will be released through the World Film. The well known heavy is very tall and dark and is an excellent type for the character work for which he has been chosen.

MOSS THEATER IN BROOKLYN.

The Washington theater, situated at Forty-fourth street and Fifth avenue, Brooklyn, the newest and handsomest playhouse in the City of Churches, will throw open its doors the latter part of September. B. S. Moss, who controls the Regent, Hamilton, Jefferson, Eighty-sixth Street and Prospect theaters in New York City, will direct the policy of the new playhouse which will be conducted as a high-class motion picture theater, with prices ranging from ten to twenty-five cents. The Washington will seat 2,000.

PETE SCHMID'S BACK.

Pete Schmid, of Bosworth, is back from his vacation spent at Greenwood Lake. Pete came back weighing about fifteen pounds heavier, and while there purchased a mount which he says he will exercise in Central Park.

CHICAGO LETTER

BY JAS. S. McQUADE

National Theater Owners' Association Formed Behind Closed Doors.

THE second meeting of some of the prominent theater owners in the United States was held in the Hotel Sherman, August 25 and 26. The sessions were all held behind closed doors and the business transacted was withheld from the press with the exception of the following paragraphs, given out in typewriting:

"The theater owners at this adjourned meeting in the Hotel Sherman, Chicago, stayed in session August 25 and 26. They formed an organization to be known as the National Theater Owners' Association. The object of the association was agre ed on as being to advance in every possible way the interests of owners of theaters exhibiting motion pictures.

"The organization will in the beginning be governed by a board of trustees with not to exceed thirty members. This board will complete the organization plan."

The memers of the board of trustees appointed at the meeting were: Thomas Saxe, Milwaukee; E. Mandelbaum, Cleveland; J. H. Kunsky, Detroit; Wm. Sievers, St. Louis, and J. Ditmars, Louisville.

By-laws were drawn up, but will not be adopted until the next meeting.

The place and date of the next meeting will be set by the board of trustees.

The exhibitors present or represented at the meeting were: William Sievers, St. Louis, representing Missouri, Kansas and Nebraska; Tom H. Boland, Oklahoma City, representing Oklahoma; N. H. Gordon, Boston, representing the New England States; Thos. Saxe, Milwaukee, representing Wisconsin; Thos. Furniss, Duluth, representing Minnesota; J. H. Kunsky, Detroit, representing Michigan; E. Mandelbaum, Cleveland, representing Ohio and Western Pennsylvania; F. J. Rembusch, Shelbyville, representing Indiana; J. Ditmars, Louisville, representing Kentucky and Tennessee, and Turner & Dahnken, San Francisco, representing the Pacific Coast.

The following, who were present or represented at the first meeting, held in the Hotel Sherman several weeks ago, were not present or represented: J. E. Bryant, Waterloo, representing Northern and Western Iowa; E. H. Hulsey, Dallas, representing Texas; A. H. Blank, Des Moines, representing Central and Eastern Iowa; Aaron A. Jones, Chicago, representing Illinois; Tom Moore, Washington, D. C., representing Washington City and Virginia; J. Eugene Pearce, New Orleans, representing Mississippi, Georgia, Alabama, Florida, Arkansas and Louisiana; Max Spiegel, New York City, representing New York City; M. H. Mark, New York City, representing New York State, and H. A. Sims, representing Salt Lake City, Utah, Idaho and Wyoming.

Wm. H. Swanson, who owns important theaters in Salt Lake City, was in attendance and was permitted to give his views before those present, but was not admitted to participate in the deliberations of the body in session.

* * *

Chicago Film Brevities.

I regret very much that I chanced to be out of the office when my old friend, George U. Stevenson, called on Thursday, August 6. Mr. Stevenson returned to New York the following day. It has been gratifying for me to watch the pronounced success made by Mr. Stevenson in important positions in the publicity department of Universal. George was well and favorably known in Chicago for quite a number of years and left a host of friends behind him when he left for New York City.

* * *

Mr. and Mrs. Guy Mahoney, owners of the Palm theater in Missouri Valley, Ia., made a pleasant call on Wednesday, August 25. They arrived in this city Sunday, August 22, and spent four days enjoying the sights of the city and visiting the surrounding theaters. The Palm theater has a seating capacity of 250, and runs General Film service at five and ten cents admission. Mr. Mahoney was also interested in an airdome this summer. Stock and vaudeville were used in conjunction with pictures. The airdome has a seating capacity of 800 and an admission price of ten and twenty cents was charged. On account of the rainy weather the airdome in that part of the country had an unsuccessful season.

Wm. L. Merrill, owner of the United Film Exchange, Minneapolis, was in the city during the meeting of prominent theater owners at the Sherman House last week. He was on the lookout for certain moving picture subjects that were being shown in the city by several New Yorkers at the time.

* * *

J. M. Gusky, traveling representative for the Anti-Trust branch of Universal, in this city, has severed his connections in order to engage in the exhibition field. Mr. Gusky will henceforth manage the Crystal theater, Sturgis, Mich., beginning September 1. The Crystal at present seats 350 people, but Mr. Gusky has arranged to increase its capacity to 500. He had already contracted for programs consisting of the Paramount, Metro, Fox, the General Film Co., and Universal service. An admission of ten cents will be charged for programs of five and six reels. Mr. Gusky has been with the Anti-Trust branch in the capacity mentioned for over a year. He made many friends in the territory covered by him, which included Illinois, Indiana and Michigan. Mr. C. R. Plough, manager of the Anti-Trust, considered Mr. Gusky one of his most successful salesmen and was sorry to lose him. To the friends made by Mr. Gusky in the territory mentioned he takes this means of wishing them a hearty good-bye and to thank them for past courtesies. Mr. Gusky subscribed for the World and was loud in his praise of that publication.

* * *

Francis X. Bushman was seen in the city Wednesday, August 25, on his way from New York City to the Coast. Mr. Bushman informed me that he and the company surrounding him for the production of Quality features will proceed to the new Metro studio in New York City in about seven or eight weeks.

* * *

D. B. Maver, proprietor of the Pilsen theater, 3204 West Twenty-sixth street, this city, called last week at this office and subscribed for the World. The Pilsen seats 299 people, and charges an admission of five cents for five reels of General Film service. Mr. Maver stated that business has been good during the three weeks that he has been lessee of the house.

* * *

Among the expert artists who have been engaged by Essanay to take part in the production of "In the Palace of the King," is Mrs. Arend Van Vlissingen, who discovered and brought out Isidora Duncan, the world-famous classic danseuse. Mrs. Van Vlissingen, who is a past-master in terpsichorean art, was engaged specially to train the several hundred professional dancers who will appear in the beautiful court dance of the six-reel photoplay. Mrs. Van Vlissingen is widely known and her success in this country, in classic dances, has been long established. Another important fact was taken into consideration in the engagement of this lady, besides her recognized ability as an instructor. She was a close personal friend of F. Marion Crawford, who wrote "In the Palace of the King," and all his works are thoroughly familiar to her. A crack company of Essanay players is now working on "Robinson Crusoe," the story of which is known to every civilized boy and girl in the world, not to speak of adults. The filmed story will be in eight chapters, of one reel each.

* * *

While "Joseph and His Brethren" was being shown at a camp meeting, at New Lenox, Ill., by the Rev. James O'May of Aurora, one night last week, a big English bull dog entered into the action of the picture in a startling way. A meek sheep dog was trotting along behind the pictured "Joseph" and the bull dog, who chanced to be in the audience, dashed down the aisle with a growl and sprang at the screen. The press account stated that "Joseph" lost his dog and half a leg. The bull dog was captured and expelled ignominiously from the meeting.

* * *

Another act of vandalism, which is attributed to factional fights between rival moving picture operators, took place Friday, August 27. The Kimbark theater, 6240 Kimbark avenue, was the scene of the outrage. Five men in a swiftly moving automobile drove past the theatre and smashed the six plate glass doors in front of the house, with bricks. R. P. Roper, owner of the theater, stated that his operator, Gustave Kolbe, is a member of Local No. 157, of the International Brotherhood of Electrical Workers, and that the trouble must be due to the rivalry existing between it and another union organization of operators. The men who committed the depredation escaped.

* * *

The Chicago Tribune's German war pictures, taken by Edwin F. Weigle, Tribune war photographer, were given

their first presentation at the Studebaker, Saturday, August 28. The Studebaker box office has given out that 10,000 people viewed the pictures during the day. Mr. Weigle gives an interesting lecture, recounting his experiences during the taking of the pictures. The Tribune-Russian war pictures, which had a memorable week's showing at the Studebaker, were transferred to the Midway Gardens, East 60th street and Cottage Grove avenue, where they are being viewed by vast audiences nightly. After their run at the Studebaker, the German war pictures will be transferred to the Bismarck Gardens, on the North Side.

* * *

The Marlowe theater, 63d and Stewart streets, has been leased by Plough, Connors & Koffman, Inc., for a term of years. This fine modern theater has been used by nearly every department in the amusement line, moving pictures included. Under the new regime it will be used for the presentation of high class feature photoplays.

* * *

"An Alien," adapted from "The Sign of the Road," a powerful playlet in which George Beban has starred for five years in the principal vaudeville theaters in this country and abroad, began a run at the Fine Arts theater on Saturday, August 28. This fine photodrama, directed by Thomas H. Ince, has been presented on Broadway, in New York, for fifteen consecutive weeks.

* * *

"The Heart of Jennifer," in which Hazel Dawn is featured, is the principal attraction on the photoplay program at Orchestra Hall during the current week. This is a Famous Players feature, which shows several realistic scenic views of northern lumber camps.

* * *

The unprecedented success of "The Birth of a Nation" at the Illinois theater is now being repeated at the Colonial, on Randolph street. Henry Savage's stage production of "Sari" at the Illinois was the cause of the transfer of the Griffith production to the Colonial.

* * *

The Essanay Film Mfg. Co. will soon begin to build its third studio on the Essanay grounds at 1333 Argyle street, this city. The new studio will be 350 feet long by 175 feet wide, and will furnish room for three companies to engage in producing photoplays at the same time. It has been given out that the estimated cost will be about $150,000. The main structure of the new studio will be completed in sixty or ninety days.

* * *

It will be remembered that Universal took over the Williamson submarine pictures, which created a big sensation at the Studebaker and Fine Arts theaters in this city about eight months ago. It is now stated that Universal is at present financing the Williamsons during their production of another submarine picture. The Bahama Islands furnish the scene for the new eight-reel picture, which, it is said, will have a love story in it.

* * *

R. C. Seery, manager of the Chicago branch office of the Triangle Film Corporation, returned to the city Saturday, August 28, after establishing branch offices for the organization in St. Louis and Kansas City.

* * *

The Speer Carbon Company has erected a plant at St. Mary's, Pa., for the manufacture of carbons for moving picture projecting machines. This company and the National Carbon Company of Cleveland, O., are the only two in America manufacturing this line of product. J. S. Speer is president of the St. Mary's Company and G. S. Fryling, secretary and treasurer.

* * *

Tom North, Seattle manager of V-L-S-E, Inc., has originated a weekly publication, "The V-L-S-E Pals," for exhibitors in his territory, which includes Washington, Oregon, Montana and Idaho. Number 1, Vol. 1, was issued on August 14. The publication is of four pages, octavo size, and judging from the welcome given it by exhibitors, as shown by correspondence appearing in Number 2, Vol. 2, Mr. North has hit the nail squarely on the head. Mr. North, the editor, will present "a beautiful gold watch, suitably inscribed, to the lady or gentleman pal who submits the best idea for advertising a Big Four feature." One of the conditions is that every idea sumitted shall have been put in active operation by the originator. The contest will close Wednesday, December 15, and the decision will be announced in "The V-L-S-E Pals," in the issue of December 18.

Otis Harlan became reminiscent the other day and recalled several interesting incidents connected with his career in the Hoyt plays. He referred to the success of the old song, "Razzle Dazzle," which was written by William Barton, and which he sang in "A Brass Monkey." Barton was so pleased with Harlan's popularity in this song that he made him a present of "The Wild Man of Borneo," another famous old-time song hit. Each of these songs made a fortune and both were widly encored in the Hoyt productions. The original "Razzle Dazzle" Quartet included Otis Harlan, Tim Murphy and William F. Mack. Otis Harlan will shortly be seen on the screen in the character of Goodrich Mudd, in Selig's Red Seal photoplay, "A Black Sheep."

Sheridan in Kleine's " The Money Master"

ONE of the most important and interesting of recent screen acquisitions is Mr. Frank Sheridan who makes his premier film appearance in George Kleine's "The Money Master."

Described by the dean of American critics, William Winter, as "The American Coquelin," Mr. Sheridan brings to "The Money Master" a rare personality, an extraordinary experience and an intuitive knowledge of the camera not always found in the upper realms of theatrical stardom. In other words, Mr. Sheridan "gets over" and gets over so thoroughly and satisfactorily that one cannot soon forget his striking portraiture of the hardened, forceful, ruthless money king. It is one of those deft, artistic character portrayals seldom seen and long remembered.

Frank Sheridan.

Those who are familiar personally with Mr. Sheridan know him to be possessed of the attributes of the average giant. Managers in their search of types and the faithful portrayal of certain roles have been wont in recent years to stretch the size of the characters so long as Mr. Sheridan could portray their types. Probably the most noted of these, as far as popular success is concerned, was the character of Captain Williams in "Paid in Full."

Many of those who witnessed "The Boss," in which Mr. Holbrook Blinn starred, will remember Mr. Sheridan in the role of the rough but kindly God-fearing archbishop. Another of the characters created by Mr. Sheridan was that of Larry McCarty in "The Unwritten Law."

Mr. Sheridan surpassed, however, the popularity of any of these characters in his portrayal of the trainer in "Wildfire," when he appeared in the support of Lillian Russell a few years ago in her Coast to Coast tour. Last season Mr. Sheridan was the suave, aesthetic John Brandt in the all-star cast of "Fine Feathers," and prior to that he impersonated the gutteral-voiced, pipe-smoking Captain Hatch in "The Bird of Paradise."

JENNET WORTH RUSTICATING IN CATSKILLS.

Miss Jennet Worth, prominent character woman of the Rolph Players, has been enjoying a month of rest and recreation at the Glenbrook, Shandaken village, in the Catskill mountains. Trying to prove that a frisky calf had upper teeth gave her a few exciting moments that would have gone well in a picture comedy. The farmer came to her rescue and she doesn't know yet about those uppers.

BROOKS JOINS NORTH AMERICAN.

Edgar O. Brooks, well-known film man, has succeeded L. L. Beaudry as Greater New York representative of the North American Film Corporation. He will have the placing of the famous serial, "The Diamond from the Sky," in the territory named.

LOS ANGELES LETTER

Fine Arts Activities.

THE Fine Arts Films studio, D. W. Griffith's big plant at 4500 Sunset Boulevard, formerly known as the Majestic-Reliance studios, is the scene of great activity. Fine Arts. Films designate the name selected for the two dollar Triangle picture plays now being produced under the general supervision of Mr. Griffith. Seven of these film productions, starring well-known players, are now under way. A new stage has been recently completed. It measures 190 feet in length and 70 feet in width and possesses many unique features including a new diffuser system. The camera department, which is stated to represent an investment of $50,000, is in charge of G. W. Bitzer, who photographed "The Birth of a Nation."

One of the more pretentious of the coming Fine Arts productions is "Jordan Is a Hard Road," a film adaptation from Sir Gilbert Parker's popular novel. The principals in the cast are Dorothy Gish, Frank Campeau, Sarah Truax, Owen Moore, Ralph Lewis and Walter Long. The scenes are laid in Canada, and in order to secure a true atmosphere, a complete Canadian village is being constructed. Another notable production is "The Sable Lorcha," a picturization from Horace Hazeltine's novel, featuring Tully Marshall and Thomas Jefferson. One hundred Chinamen were secured from San Francisco's Chinatown to take part in this picture. They were brought down to Los Angeles in a special train under the supervision of a government official. Other Fine Arts Films now being produced are "The Man and the Test," starring Douglas Fairbanks; "The Lily and the Rose," featuring Lillian Gish, Rozsika Dolly and Wilfred Lucas; "The Martyrs of the Alamo," with Sam de Grasse, Walter Long, A. D. Sears, Alfred Paget, Augustus Carney, Juanita Hanson and Ora Carew in the cast; "Old Heidelberg," a picturization of the play, which Richard Mansfield made famous fifteen years ago, featuring Dorothy Gish and Wallace Reid, and finally "The Scarlet Band," from the story by Robert M. Baker and John Emerson, the principal part to be played by John Emerson, the author, supported by Bessie Love, Spottiswoode Aitken, W. E. Lawrence and other well-known players.

A recent addition to the Griffith forces is the distinguished comic opera star De Wolf Hopper, who has been engaged, it is stated, for a year at the salary of $125,000. Mr. Hopper will arrive at the Fine Arts studios in the early part of September. He will be starred in picture versions of his operatic successes, and the first will probably be "Don Quixote," to be followed by "Wang," "Panjandrum," "Merry Wives of Windsor," "Robert Macaire" and some of the Gilbert and Sullivan operas.

Forty-two leading stars have now been engaged by the Griffith-Sennett-Ince Triangle combination and it is probable that they will engage as many more within the next few months. These stars will be supported by the leading principals of the respective Los Angeles studios.

* * *

W. H. Clune Now a Producer.

As briefly stated in last week's letter, W. H. Clune, the Los Angeles exhibitor, has entered the manufacturing field and purchased the old Famous Players studio, located at Bronson and Melrose avenues.

Lloyd Brown, manager of Clune's Auditorium theater, has been appointed general manager of this new enterprise. In charge of production is Donald Crisp, well known as leading man and director with Biograph, Griffith and Famous Players.

In an interview with a representative of this paper Mr. Brown stated that the phenomenal success of "The Clansman" at the Auditorium theatre had clearly demonstrated the value of big feature productions in large houses. The supply of these large productions was not in proportion to the demand, and Mr. Brown stated that he had been trying for some time to secure a worthy successor to Griffith's wonderful photodrama. He had not been successful, so therefore, after careful consideration of the matter, Mr. Clune and Mr. Brown had decided to enter the manufacturing field and produce large feature plays, with the principal object in view to supply their own chain of theaters.

"Ramona," the well-known story by Helen Hunt Jackson, is the first subject to be produced, and Director Crisp is already at work selecting the cast. The picture will be made in twelve reels; a prologue in four reels and two acts of four reels each. Considerable money will be expended on this production.

* * *

As a means to an end, the end being publicity, one of the larger Los Angeles hotels is planning to pull off a photoplayers' supper dance, at which many of the biggest stars are supposed to be present. During the past few months many concerns have taken advantage of Los Angeles players by using their pictures, names, and influence in bringing business to their door.

* * *

The San Diego exposition officials are planning to pull off a Movie Day at their fair. The men at San Francisco certainly made a grand success of their picture day.

* * *

The Screen Club, much heralded organization of publicity men and magazine writers, held a meeting the other night in Jahnke's Tavern. The club will be completely resurrected and more members taken in and a regular program arranged.

* * *

Al Jennings, ex-bandit, who produced the story "Beating Back," telling of his experiences as a highwayman, has been signed by the Mutual to supervise scenes for the train and bank robberies in the picture "Jordan Is a Hard Road," by Sir Gilbert Parker, scenarioized by Mary H. O'Connor.

* * *

"Where is your club?" has been asked local picture actors so many times of late by traveling and newly arriving actors that the film capital men have urged Fred Mace, of the Keystone, who fathered the original and very successful Photoplayers' Club, to call a straw vote to ascertain whether the representative men in the industry today would like to form a new club and put it on a sound basis. It is Mace's idea to select a secretary from the film industry and place him in charge, on a salary. Formerly the manager, who was the steward and chief about the club, was a disinterested outsider. Mace believes that if a competent secretary is in charge there will be no chance for any irregularities. The membership will be limited to those actually interested in the great film-making business.

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To censor the scenarios instead of the films is proposed by Mrs. Earl Rogers, of the Los Angeles board of censors. Her husband, Attorney Earl Rogers, is preparing a draft for a new ordinance, but nothing definite has been announced as yet.

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As a result of the great success of "The Broken Coin" serial which is being made at the Universal plant by Francis Ford, featuring Grace Cunard, the officials have decided to continue the serial longer than at first intended. The addi-

Author and Producer Discuss (continuation of) Broken Coin Series (at Universal City).

tion of seven installments to this great continued photo novel will mean much to the program. Emerson Hough, the author, and his agent, Seth Mayde, spent some time with the producer in discussing the stories for the seven new pictures. A conference was held with the principals, author, and producer, which sounded the start of the continuation of the pictures.

* * *

Frank Reicher, director of the Lasky Co., has finished "The Secret Sin," starring Blanche Sweet. He will next begin

with "The Chorus Lady," a five-reel picture adaptation from the original comedy by James Forbes. Cleo Ridgley will play lead and the cast will include little Marjorie Daw, the fourteen-year old protege of Geraldine Farrar.

* * *

Weber and Fields, the famous comedians, are expected at the Keystone studios within the next week.

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Eddie Foy and Jean Schwartz at the Keystone Studio.

George H. Melford is starting this week the production of "The Red Mirage," a story of Algeria and the Foreign Legion. Lou Tellegen is being starred in this coming Lasky feature, with the able support of Theodore Roberts, James Neill, Dorothy Davenport and Tom Forman. To get a true atmosphere to some of the scenes that are supposed to take place in the Sahara Desert, the entire company of fifty people, with eight camels, twenty horses and many pack burros, will go down to the Imperial Valley. Near the little town of Indio is a dried-out lake, 300 feet below the sea level, which will give a most realistic setting to these desert scenes. Water will be carried in true desert fashion in bags of sheep skin.

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Henry Otto has completely recovered from his nervous breakdown.

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The International Film and Producing Company, with offices at 309 Bumiller Building, Los Angeles, has taken over the old Kalem studio at Santa Monica and is rebuilding the place preparatory to making Pathe comedies. Charles P. Hollingsworth is the general superintendent, T. W. Geary is the general manager, E. Martin is the publicity man, Frank Shaw is the director, and Will H. White is the cameraman. Scenarios will be sent from New York. The players have not yet been selected, but Mr. Geary promises some new material for the International comedies. Extensive improvements are being made and in a week the camera will be turning on one of the finest little studios in the film center.

* * *

At the Vitagraph, Dave Smith is putting over a good one, "Nobody at Home," which, as the title implies, is a comedy. It is by Edwin Ray Coffin, and, in spite of the name, is a real live story which features the Triangle of Georges—Kungel, Holt and Stanley. Anne Schaefer is the woman in the story.

* * *

Dragged to the top of a mast on a ship in Los Angeles harbor and thrown eighty-five feet to the sea below was the exciting and painful experience of Bruce Randall, one of Balboa's Pathe actors. The scenes were made during a mutiny on board the vessel and a great fight is featured in the picture, which is one installment of the "Neal of the Navy" series. Randall sustained minor injuries when he struck the water. Lillian Lorraine and William Courtleigh, Jr., play the leads in this picture, which is directed by Harry Harvey.

* * *

Director Ulysses Davis, who has made many feature pictures, besides a whole shelf of one-reelers for the Vitagraph, has resigned and will take a vacation touring the southland before engaging another position.

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Paul Powell, directing "The Lily and the Rose," a Fine Arts film, has gone with his company to San Diego to get some appropriate settings.

* * *

G. M. Anderson, known on the curtain as Broncho Billy, was in town this week. He dropped down from San Francisco Tuesday and returned on the following day. He said he came just to see what was going on. Charlie Chaplin and Jesse J. Robbins met him at the depot and escorted him to the Essanay studio on the mountain top.

* * *

Beverly Bayne will soon be working at the Quality studio, and is probably by this time already en route to the film center. Francis X. Bushman arrived home again and is finishing "Pennington's Choice," under the direction of W. J. Bowman. Another company will probably be put on in a short time.

* * *

Kenneth McGaffey, publicity man for the Lasky forces, has gone to San Francisco to see Miss Anita King, the Paramount-Lasky automobile girl, off from the exposition city. She drove the whole distance from here north in record time.

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No sooner had daybreak showed the ruins at Inceville where the fire galloped away with the paint and carpenter shop than Thomas H. Ince was on the job giving directions for the rebuilding of the several structures that were destroyed. They will be rebuilt on a larger scale.

* * *

Pathe has scored again. This time the weekly cameraman, who is always before the hour with his camera, took pictures of an operation in the local county hospital. This is the first time that such a performance has been made here and the most prominent surgeons showed much interest by attending the operation. It was the saving of a little girl's life by the grafting of skin from adults. Mr. Buffum secured some fine photographs which will be included on the regular weekly news reel. The doctors said it was somewhat ahead of the times, and was exceptionally educational.

* * *

Sam Spedon, head of Vitagraph's publicity bureau, shook the dust of Los Angeles from his shoes last Monday and trekked across the sands of our desert locations bound for New York. He said, before he departed, that he was going to advocate moving East Fifteenth street and Locust avenue out here and place them on about twenty acres of good land. Well, we wish he would do it. Everyone was sorry to see him leave.

* * *

H. Pathe Lehrman, head of the L-K-O, has put on another company. This is a "Kid" outfit and has as its leading players Little Billy Jacobs and Olive Johnson.

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Myrtle Gonzalez, who is being featured in Vitagraph's current Blue Ribbon release, "The Chalice of Courage," by Cyrus Townsend Brady, has resigned from the western branch of the big concern and is enjoying a vacation in her motor before signing with another company. Alfred Vosburgh has also left the local Vitagraph for another company.

* * *

The midsummer dancing championship to be decided in a few days at one of the country clubs is arousing much interest in that there will be on the floor many couples, a majority being from filmland. Among the artists who will hop for the great $200 cup are Wallie Reid, George Larkin, H. Pathe Lehrman and Ford Sterling.

* * *

Helen Holmes, formerly the hazardous railroad girl of Kalem fame, has taken up her duties at the Big U plant, where she is appearing in a feature picture.

* * *

Hal E. Roach, directing Pathe comedies at the Rolin Film studio, is putting on the tenth number of the "Lonesome Luke" serial, which is a sure enough fun picture. In this film he uses the interior of a shoe store. The two leading players are Bebe Daniels and Harold Lloyd. Harry Pollard has swung over to this place from the Essanay.

* * *

At the Kalem studio James Horne is finishing a two-reel Chinese drama. The sets are magnificent and details are good.

* * *

The Morosco Company has put on another company, with

Jack Clark at the helm and Blanche Ring featured. The first story is "The Yankee Girl." Page Peters has joined this firm and is now at work here.

* * *

Kenneth A. O'Hara, Ince's crack publicity man, has been laid up at home with a siege of la grippe, but he was able to attend to his duties after three days under the care of a doctor.

* * *

While doing some fire scenes at the Glendale Kalem studios last week, Tony Murchison, one of the actors, was badly burned about the face and hands. Fortunately, he was not seriously injured, although it took a doctor and several feet of bandages to fix him up.

* * *

Last week a trio of robbers held up a bank on one side of the city. While a posse of police and citizens chased them in automobiles, people along the streets ran out on hearing the shots, but smiled and returned inside laughing and thinking they had seen a thrilling scene made for the pictures. But imagine their surprise when they read scare heads in the papers telling of the rich haul and escape of the bandits.

* * *

"Pop" Hoadley is here. He rolled into town and hung his hat up at a hotel saying that, as he had seen the country from the train, he was already satisfied to find a bunaglow with a permanent hatrack. That's his impression of the film town. He is tapping out scenarios for Burton King at Selig's. King has joined the company to finish the "Bloom Center" jay series which Marshal Neilan left unfinished when he jumped over to the Famous Players. "Pop" says "after a ride in a flivver around the country I see that they raise more stuff hereabouts than the whole durned state of Connecticut, and that's going some!"

* * *

The Worthington company of Universalites have returned from a long trip to Catalina Island, where they "did some water stuff." Herbert Rawlinson did wonderful athletic stunts while playing on the beach.

* * *

George Kann, secretary of the Universal Company, arrived Sunday at the City to pay it a visit. He is on a vacation and this was the logical place for him to come. He will see the expositions and return later to New York.

* * *

Don Meaney, manager of productions at the Quality studio, advertised this week for one hundred men to work in a stock exchange scene, and when he came to the studio at 8 o'clock there were two thousand men crowding the street to get in.

* * *

C. F. Croxall has bought the Apollo theater, located at 4821 Vermont avenue. The Apollo has a seating capacity of seven hundred, and is one of the largest and best equipped of the suburban houses. General service and V-L-S-E features are used. Admission, five cents for children and ten cents for adults.

* * *

George Eastman, president of the Eastman Kodak Co., will make a short stopover in the city on the 25th, on his way to the San Diego Fair.

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Pedro de Cordoba, who played opposite Geraldine Farrar in "Carmen," has been engaged as leading man at the Greek theater in Berkley.

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Blanche Ring begins her first picture with the Morosco Photoplay Co. being starred in "The Yankee Girl," a coming feature production.

* * *

George Ade is in the city writing fables and scenarios when otherwise not occupied. Emerson Hough is also here looking over the film situation.

TOURNEUR'S NEXT "A BUTTERFLY ON THE WHEEL."

Maurice Tourneur has finished Frederic Arnold Kummer's play, "The Ivory Snuff Box," which will be released by the World Film September 13. It was no easy matter to find a play that would satisfy Mr. Tourneur's artistic requirements. Many plays were examined and refused, but finally Mr. Tourneur decided that in the famous English society play, "A Butterfly on the Wheel," he had a story worthy of his attention. Who the star will be has not as yet been decided, but exhibitors know that Mr. Tourneur can be trusted to pick a company that will get every ounce of value out of their work.

New Studio at Universal City

Increase of Producing Facilities Required to Keep Up with Demand.

UNIVERSAL CITY is still suffering from growing pains. Despite the fact that the only moving picture municipality in the world now has the largest stage, the Universal has found it impossible to work all its companies in the two and a half acres of stage space now provided.

Accordingly, steel workers are putting up another glass and steel studio, 500 feet long by 100 feet in width. This gives Universal City five stages, three of the above dimen-

New Stage for the Nestor Companies in Course of Construction.

sions, one open-air stage, 200 by 100 feet, the artificial light studio, 200 by 100, and the Christie comedy stage, which measures 125 by 100 feet. These stages, including the one now under construction, will cover three and one half acres of ground.

The roof of the studio now building is being so constructed that it can be used for an electric light studio or, during the summer months, as an ordinary open-air stage. An unusually efficient system of diffusers, designed and constructed by the Universal technical department, will be used in place of the ordinary diffuser system commonly employed. The new stage will be used exclusively by the two Nestor comedy companies, one under the direction of Al. E. Christie, the other under the direction of Horace Davey. The side walls of the stage will be constructed of steel and concrete.

Concurrently with the construction of the new stage, additional dressing rooms to accommodate the constantly growing population of actors at Big U town are being built. When the long rows of dressing rooms at Universal City were thrown open on March 15 it was thought that they would accommodate the players for years to come. It is a significant commentary on the growth of the Universal that only six months after their completion it has been found necessary to build two more "streets" of "bath houses."

PIERCE TACKLES OHIO CENSORS.

Carl H. Pierce, special representative of the Oliver Morosco Photoplay Company, has left New York on the Twentieth Century Limited to attend the meeting of the Paramount Manufacturers and Exchange Managers in Chicago, which is to be held September 2.

Mr. Pierce has been requested to speak on the subject of Service to Exchanges and Exhibitors, it having been acclaimed unanimously throughout the country that the offices of the companies which he represents have given unusually efficient service in the way of assisting the exhibitors and exchange men in the presentation and exploitation of film plays.

On conclusion of the Chicago meeting it is expected that Mr. Pierce will journey to Columbus, Ohio, to see what can be done towards getting "Hypocrites" passed in Ohio. "I feel that where public, press and even United States courts have passed upon this photoplay and have decided that it is a fit play to show, that the Ohio exhibitors should not be deprived of the profit to be derived from it. Nor should the Ohio public, in my judgment, be deprived of the benefit to be obtained through seeing it."

Mr. Pierce's successful efforts to have "John Barleycorn" passed in Pennsylvania and Ohio and his work with "Sea Wolf" in Philadelphia are indications that if it is at all possible to do anything in the Ohio situation, this will be accomplished ere his return to New York.

THE "BROKEN COIN" EXTENDED.

"The Broken Coin," which had been intended for fifteen reels, will be e xtended to twenty-two, as the story is not nearly completed, and the fifteenth installment has been filmed.

Among the Picture Theaters

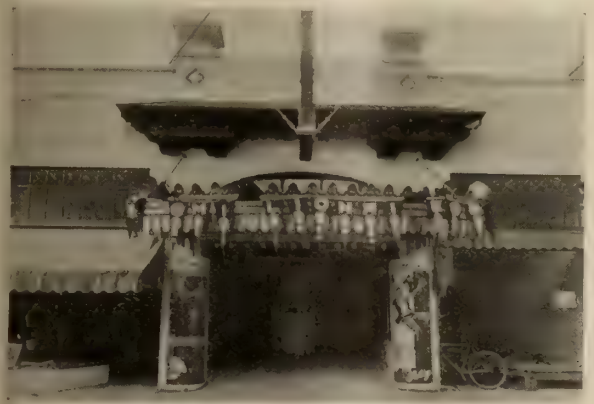
News and Views of Photoplay Houses Everywhere

STAR THEATER, MODESTO, CAL.

This Photoplay House Is One of the Best in the San Joaquin Valley—Owner Entered Business in 1906.

SINCE W. B. Martin's entrance into the picture business in 1906 he has been successful. He has owned and controlled picture theaters in Oakland, Alameda and Salinas, all in the State of California. Three years ago he came to Modesto, Cal., where he opened the Modesto theater and ran it at a good margin of profit until December, 1913, when on the 8th of that month the house was burned down. The loss sustained was heavy as there was no insurance on the property.

Undaunted by this unfortunate occurrence, Mr. Martin immediately had plans drawn for a bigger picture theater, but before the transaction was closed, he purchased an established house in Modesto, and conducted it for a year and a half with considerable success. Mr. Martin then disposed of this structure and opened his New Star, an exterior view of which is herewith published. It is a model little house, built of fireproof material. The lobby is wide and deep, and post-



Star Theater, Modesto, Cal.

ers announcing current and coming productions are placed in neat frames which fit in equidistant recesses at the top of marble wainscoting two feet in height. The box office is in the center of the lobby and is made of marble. An artistic glass and metal canopy extends over the sidewalk, and the name of the theater is emblazoned in a tall perpendicular electric sign. The interior is spacious, and two wide aisles running from back to front divide the seating arrangement. The walls are marked off in big squares which extend from the ceiling to the wainscoting and are finished in a border of gold. Large ventilation gratings are placed at regular intervals along the ceiling and numerous electroliers are suspended. The projection battery consists of two Power's 6a machines, a double dissolver, a Westinghouse 55 ampere motor generator, an emergency transformer and numerous other up-to-date apparatus. This house is one of the best exclusive picture theaters in the San Joaquin Valley. The admission prices are five and ten cents, and Mr. Martin is satisfied with the results since the house was opened.

HICKORY THEATER, ST. JOSEPH, MO.

First Year in Business Shows Good Profit for Photoplay House—Has Throw of 93 Feet.

AT the end of practically one year's existence, the books of the Hickory theater, which is situated at the corner of 11th and Hickory streets, St. Joseph, Mo., show that it has had a profitable year. To be exact, the theater's birthday falls on September 5 next. The Hickory is a two-story structure built of brick and other fire-resisting material, and although its exterior appearance is not as attractive as some other motion picture houses, its conservative aspect is none the less inviting to the public. The same is true of the interior; no efforts have been made at ostentatious decorations; yet there is an atmosphere of homeliness perceptible.

There are 550 comfortable chairs in the auditorium. There is plenty of room for more seats, but the owner had in mind the convenience of his patrons and consequently had each row of seats placed at such a distance apart to allow of plenty of room for easy egress and ingress. There are two wide aisles and plenty of exits. The dimensions of the property upon which the theater stands are 40 by 110 feet. The operating booth is considered one of the best in St. Joseph. The throw is 93 feet and the size of the screen is 12 by 15 feet. In the projection room there are two latest model Simplex

Hickory Hall, St. Joseph, Mo.

machines, a Mercury Arc Rectifier and a rheostat for emergency purposes. The operating room is constructed of four-inch fireproof walls with metal drop slides over the portholes.

The location of the Hickory is in one of the best outlying residential districts of St. Joseph. Three matinees a week are given, they being on Tuesday, Saturday and Sunday. The program is changed daily. General and World Film subjects are run. Music is furnished by an electric piano. The theatre was built by John Egli, who manages it. He is assisted by William Leucht, Jr. This is Mr. Egli's initial experience in the picture business, and that his efforts to build up a profitable business are as successful as they are commendable is evidenced by the first year of excellent business.

BELMAR THEATER, PITTSBURGH, PA.

The Belmar Theater, located at the corner of Homewood avenue and Bennett street, Homewood, Pittsburgh, Pa., is one of the most beautiful picture houses in that city. It has a seating capacity of 600 and cost $52,000 to build. It is owned by James B. Clark of Messrs. Rowland & Clark, two well known picture men.

British Notes

AFTER all, it is the plain, simple advertising idea that is most convincing. One of the most deservedly successful notions ever shipped to this side are the life-size cardboard silhouettes of Chaplin and Ritchie. At the moment of writing I should think eight out of every ten theaters in the country have one or the other at the door. And like everything original, including their prototypes, the popular "stunt" of the Essanay and Universal companies has been ruthlessly perverted. I saw one of the Chaplin cut-outs with a pair of clogs slung over the shoulder advertising the wares of a cobbler in Liverpool; another is reported to have been effectively used in a similar fashion by a grocery establishment in London. Quite a mild and agreeable form of swindle is feeding upon the reputation of others. A music hall revue in Manchester this week has its mainspring of humor boosted as "Charlie Chaplin," while Ritchie, Reeves and Chaplin are fighting it out on your side as to who was the original drunk in "Humming Birds." Karno has resurrected his hoary-headed skit to the tune of a Chaplin Waltz now in its second edition. Another recognized indignity attendant upon those who tower on the dizzy heights of fame is to be pilloried in "Punch." In the current number "Charlie's" cardboard contour forms the nucleus of a recruiting rub.

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The description in a past issue of the "World" of a screen theater in an apple orchard can be likened in its curiosity to a show I recently encountered in a remote hamlet in the North. When a native of this settlement informed me that the arena of the show was up seven flights of steps and the balcony down two, one might reasonably expect to discover the realization of a new fanaticism in architecture. But no; it was just an ordinary superannuated chapel half way up a steep hill-side turned over to "the pictures." Its peculiar situation demanded a preliminary treadmill exercise before admission could be obtained to the body of the hall, while access to the gallery necessitated a detour up and behind the building with a stone staircase down to the roof level. Since the commercialization of the motion picture began in England we have seen literally anything from a duke's palace to a rag shop turned over to the new affinity by people of the get-rich-quick persuasion. That the result is not always a happy one was discovered the other week by a butcher in Bolton, who, after wielding the cleaver faithfully for thirty years, succumbed to the lure and converted his slaughter house into the most highly perfumed nickelodeon in the country.

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"Premiums" I notice is a term employed in the States to imply something that is being given away. Its meaning in this country is invariably the reverse, expressing something to be paid and synonymous with insurance. But this does not mean that baiting the public is unknown to British showmen. Unfortunately, it is very much with us and, like the poor, will always be. The practice seems to have had its inception from the idea of going one better than the opposition and doubtless owes its origin to the tea trade. Be that as it may, there is no gainsaying the hold on certain exhibitors the idea has laid, yet the veriest novice might know that to extend to patrons a free feed, then show them a junk program is about as witless an action as that of the manager displaying in his lobby the legend, "Don't go down the street to be taken in; come in here." The commonest form of "premium" here is the light refection. In either Manchester or Liverpool I can pay my threepence, sip a cup of tolerably decent coffee with a cigarette thrown in and watch a six-weeks-old program of two hours' duration without disbursing another cent. Even now I have forgotten to add that a printed program is supplied also for the inclusive charge. How is it done? Hush! Begin with item No. 1, the coffee, or tea, whichever you prefer. In return for advertising Mr. ———'s tea upon the screen after each film and upon the program, he is supplied with as much as he can use for a month only. The same with the cigarette which bears a printed advertisement for a local tobacco packing company. At the end of the month Mr. ———'s competitors and presumably those of the tobacconist's are willing to try advertisements upon the same terms, and so it goes on ad inf. The films at 6000 ft. six weeks old, are run in conjunction with two other dime shows in the near vicinity. A youth on a motor-cycle has to see they cross over in time. Finally, we have the free program, which is more than paid for by neighboring shopkeepers.

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The Yorkshire Cine Co. of London are introducing this month a little screen innovation in the shape of a kinema-interview. It is rather remarkable, with so many scintillations in the film world from the "legit," we have not had such a suggestion exploited before. The kinema interview is a short topical, not longer than 250 feet, picturizing some domestic or personal phase in the life of a celebrity. Obviously, the idea is to provide the exhibitor with something big in the name of a "star" at a small figure. The above company has taken stage celebrities as a beginning, the first on the list being Ella Retford and Vesta Tilley.

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I observe that J. Frank Brockliss, Limited, through the non-arrival of negatives from New York, are being compelled to postpone for a month the circulation of "The Busy Bell Boy."

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Director Bentley of the Universal (ex. the British and Colonial Co.) has experienced his little vicissitudes during the taking of the final scenes of the now completed screen version of Dickens' "Hard Times." Under normal conditions the story would have been released by this, but we are living, in this country at any rate, under exceedingly abnormal conditions which hit the producer of motion picture films about as hard as anyone. The immovable omnipotence of the military authorities raised one or two disconcerting exactions respecting the choice of locations, but despite these and other exigencies, the resourceful Bentley found the whole of his scenic material without journeying more than a few miles from the metropolis. The title of the subject would probably weigh heavy in the producer's mind when, after concluding arrangements with the railroad company for use of their property, an order came from the War Office that upon no consideration could any part of a railway be photographed; or when he had engaged a fleet of motor omnibuses and taken his 200 supers out into the country to do some rustic scenes and was politely informed that owing to its proximity to a flying ground, no pictures could be taken in that district. The production when released will, I venture, be viewed with interest by the American trade. Firstly, it is Bentley's initial effort in his new capacity and something of a one-man show of his film producing attainments. He prepared the scenario himself. Secondly to a country that is indebted for much of its progress to railroad development the introduction into a standard classic of the iron horse cannot be without appeal. A faithful imitation of a primitive locomotive of Stephenson's old "rocket" type, imparts a novel atmosphere to some of the scenes.

Panoramic View of Kalem Company's

Raffell's Exclusives, Limited, a pioneer house in the renting business here, with extensions both intricate and numerous, have secured the agency for three out of the five continents for the entire output of the recently constituted Metro Pictures Corporation of New York. Henceforth all Metro releases for Europe, Asia, Africa and some parts of South America will be dealt out direct from Raffell's place in London. Harry G. Cohen negotiated this deal on behalf of the combine last week, and it is freely stated that a sum well over half a million dollars was the basis of the new agreement. The first specimen copies of Metro films are already in Raffell's showrooms and appear to promise much. If the statement of Mr. Cohen is correct that nine out of every twelve leading theaters in the United States and Canada are now using the Metro programme, the organization can reasonably anticipate good business on this side under such favorable auspices as Raffell's.

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The anti-censorial agitation against the prohibition levied by Mr. G. A. Redford upon the Bosworth picture, "Hypocrites," still waxes fast and furious. Two hundred and fifty people distinguished in different walks of life saw the screening of the work by invitation at the West End Cinema a few days ago. Each was asked to vote pro or con for the exhibition of the subject and the result of the ballot was 11 against and 218 for its exhibition. As a sermon in celluloid with a strong moral pointed at the commoner sins of society, the film purports to do no more than the majority of present day novels. The drawback from the censor's point of view is obvious. The language of the screen is plainer, more graphic, more expressive and convincing than that of the written or spoken word. The allegorical personification of Truth by a female form unveiled is, of course, the "raison d'etre," and in regard to this episode, one sympathizer of the Shaftesbury Avenue tribunal has ingeniously attempted to sidetrack the controversy by identifying the objection with the respective principles and ideals of art practiced on the one hand by the school that considers the employment of the nude figure "infra dig." and on the other by those who see no harm in its restrained use.

The result of the ballot taken among eminent artists, sculptors and clergymen is clearly an encouragement to the producer of the film in his aesthetic aspirations, through the motion camera. Admittedly, it is a difficult task, for unlike the sculptor or painter, he cannot mould his subject exactly to his own ideas. He works considerably more in the concrete than the abstract and like the photographer, he must make the best of a fixed, immovable subject given to him. Every year, at the exhibitions of the Royal Photographic Society and the London Salon of Photography, beautiful figure studies are inspected by the same class of people who visit the Royal Academy and I have seen there studies in the nude as noble in conception and execution as ever on canvas. The only difference in point of principle between these and the kinematographic representation is that the latter has the added charm of motion. The object of every artist, whether he works in paste or pigment, is to record the beauty of life and nature, and to my way of thinking, let it be a nude study or a simple landscape, the man who can picture what his mind sees in motion is at a decided advantage.

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The Essanay Company, following in the departure of the Pathe Company initiated ten days ago have this week notified the trade of their intention to rent out their products direct. The new policy of the famous Chicago house is the immediate outcome of its decision to curtail the issue of short pictures and more important to maintain absolute control of every subject exhibited under the mark of the Indian's head. A circumstance which has materially influenced the company to precipitate this—to the English market—new state of affairs, may be cited as indicating what it is expressly wished to avoid in future. Chaplin pictures have been sold in this country upon a scale ranging from 150 to 200 copies of each subject with the very palpable consequence of congesting the market. Furthermore, in a few cases, Essanay films have been shipped abroad in large batches after going the rounds of the home shows to the detriment of the firm's interests in such dominions. Until the end of September the current system of releasing films on the open market will be kept in vogue, but beginning the new quarter, the Essanay exhibitor will have to give in his order direct to Mr. Spoor. "What will happen," a few exhibitors are asking, "to the showman who can give a large regular order? Will he be singled out for preferential treatment?" Obviously the Essanay, or for that matter, any other company, is not out to produce films from purely philanthropic motives, and I think Mr. Spoor has himself stated that those who support the ordinary productions of the company will get the best terms for "Chaplins." But "high fianance" is to find no expression through this change. The only difference may be that the heavy buyer will have a better discount. Fixed definite arrangements have not yet been formulated, but the suggested scheme for serving the smaller exhibitor is commendably fair. Of the twelve reels released weekly, he may take as low as three (changed twice) and have a "Chaplin" included in this order.

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The adoption of these methods by two important manufacturers must at no distant date have its reflex upon the remainder of the trade. The two camps will have to be clearly defined. So far the only counter-stroke, so far as the American houses are concerned, to the vigorous lead-off by the Pathe and Essanay comes from a strong determination by Selig, the Trans-Atlantic Company and others to speed up their output of short subjects, if only to preserve an open market. Amongst others an attitude of hesitative contemplation is plainly perceptible. The move is too important and its effects too extensive to make in a hurry. Paul Kimberley of the Thanhouser Company is busy making a practical test of the support given films placed on the open market. "The Cycle of Hatred," originally designed to be exhibited as an exclusive, will be put out next month under open conditions. The sale of the subject will doubtless mould the policy of the firm in its future business on this side.

* * *

Ben Webster, the actor of His Majesty's Theatre, London, has been starred again in a dramatic production of the Clarendon Company, entitled "In the Blood," which will be available for the exhibitor early in the autumn. Another film of note and outstanding character is in course of preparation by Will Barker, of Barker Motion Photography, Limited. It is an official industrial or "interest" film taken under the auspices of the Metropolitan Water Board of London, and deals in an instructive manner with the details of the water supply of London. For future reference a copy of the film is to be preserved by the Board.

J. B. SUTCLIFFE.

Studio at Cliffside, New Jersey.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THERE is a good field open to some up-to-date detective agency that can formulate a plan that will protect the motion picture people against the various fakirs and imposters who impose upon manufacturers and exhibitors of the pictures, and also the players. They are operating throughout the country and causing the people engaged in the business an immense amount of annoyance and, frequently, financial loss. The offenders are divided into classes. They are the criminals—the crank, the so-called practical joker and the beat. The most annoying of all to the players are the practical jokers. They began operations some time ago, but were stopped by publicity. Recently they again became active. Their victims call them practical jokers because in no case has it been determined that the operators have profited financially, although the victims have suffered monetary losses. The operation is to have sent c. o. d. merchandise the players do not order. If the deliveries are made to the players in person they are rejected as not having been ordered. But as some players frequently order goods they wish to use in plays, or for some special event that makes early delivery important, they leave standing orders at the studios. hotels, or homes, that c. o. d. deliveries be accepted in their absence. They have thus become loaded with goods that were not ordered by them and are worthless. In many instances charges of considerable amount have been paid on packages that contained only articles valued at but a few cents—such as cheap dolls, toy tea sets, etc. Such deliveries have added color to the theory that the people behind the operations think they are putting over a practical joke. It is a serious matter in whatever light it is viewed. If the delivery is rejected it places the players in an embarrassing position with the merchants when they attempt to place a bona fide order. One very prominent player says he has repeatedly been obliged to spend some time in convincing the house he deals with that he did not order rejected shipments. The first conclusion reached by the merchant is that the player has changed his mind and uses the fake order story as a subterfuge. This works to the player's disadvantage when a hurry order is sent by telephone.

* * *

The cranks, or "fans," are the men and women whose greatest hobby is to make people believe they are prominent photo players. Having succeeded in ingratiating themselves into a gathering in a cabaret, or some social function, and shrewdly learning that the people they are with do not know the player intended to be represented, the crank becomes the guest of the evening. It is perhaps a good joke on the hosts, but an exceedingly poor one on the real photo players, who subsequently become deluged by letters, telegrams and telephone calls reminding them of engagements made, criticising them for not keeping them, or intimating that a return of the small loan made would be very opportune. Such "jokes" do not tend to increase the popularity of the real players and they are put to much inconvenience to personally explain to the correspondents that they have been victimized. One lady unsuccessfully spent considerable money in trying to locate a woman who impersonated her at a gathering which was at least questionable.

* * *

These fakirs, jokers, or whatever one may wish to call them, also become heartless imposters upon their entertainers, who nurse a longing for a chance to figure on the motion picture screen. With false promises of influence they raise their hopes to a point of confidence that results in a crushing blow when the aspirant ultimately meets the real player and learns of the duplicity.

* * *

The criminal class is of several species. There is the swindler who gets advance payments from exhibitors on fake premiums and advertising schemes, the employment agent who takes most of the pay due his victims and credits it to the commission account, the school manager who takes the last cent from deluded boys and girls on promises of employment and fails to make good. Many of the so-called schools for education in scenario writing come under the same head. While existing laws may not bring some of the operations within indictable lines, nevertheless the results are criminal in nature. But the meanest of all offenders are the scoundrels who prey upon innocent girls by misrepresenting themselves as owners, managers or directors of prominent motion picture companies. The number of men who are pursuing this disreputable line of work is surprising. The number of their victims is far greater. The lamentable feature is that most of the victims are ashamed to come to the front when they find they have been deluded. It may be also stated authentically that such operations are not restricted to men who seek victims in public places. From statements made by young girls who were sufficiently fortified to withstand advances many of the advertisers for moving picture players would not stand a superficial investigation by agents engaged in detecting vice. And the operations are not limited to the unsuspecting young people. Two photo players, ladies of unquestionable respectability, recently told of their experience with one of these men. The writer urged them to expose the offenders, but they feared the effect of association with such cases. Both these ladies are photo players. They were disengaged at the time they made application to the man in question. They were so shocked by the proposals made that both were on the verge of nervous prostration.

* * *

The police department has a staff of women operatives engaged in unearthing fake fortune tellers and like imposters. It is suggested that these operatives be detailed for a while in making a clean-up of the fake motion picture people.

* * *

One of the local papers has opened warfare on agents who take as commissions the lion's share of the pay allowed "extras" by motion picture companies and announces that to beat the game one company has opened an agency of its own, so that the "extras" will get full pay. This is the only effective means by which the shark agents can be beaten, although the idea is not an original one. One of the oldest companies in the business has had the plan in operation for several years. A man who has been engaged in the hiring of "extras" direct said the other day: "There is a class of people who are willing to take almost any price offered for 'extra' work. They are a lower class who have filled in as 'supers' on stages for fifty cents a performance. But there is another class of a higher strata that are professionals, or semi-professionals, who have been forced by adversity and lack of opportunity to accept extra work for small pay. These are the real complainants. They are misled by agents as to the amount of compensation, or forced by circumstances to accept what the agent is willing to give them. An agent called upon me recently and offered to furnish all the people I wanted at any time, regardless of type. The only condition he imposed was that the pay for the 'extras' should be turned over to him in bulk, or by check, so that he could pay them at his office and they would not know what I paid him. I insisted upon paying each 'extra' and taking individual receipts, allowing him to be present and collect, his commission. This he refused to do, saying some of the people would walk away and 'stick' him. I maintained that expectation of future work was his protection. Finally he said he could not get enough out of the 'extra' on such a basis and declared negotiations off. While it may be true that some people will defraud agents of their commissions if opportunity affords, still the amount involved in individual legitimate commissions is so small that it is not at all likely that the agent can suffer much. On the other hand, the motion picture companies must jealously guard their reputations, and nothing will tend more strongly to tarnish that reputation than reports that the companies do not pay the employes as agreed. It is true that legally the picture company is absolved when it deals with an agent and pays him, but in complaining of any unjust act on the part of the agent the victims (perhaps unintentionally) unfavorably influence public opinion by using the name of the picture company the work was done for. Experience in this connection has done more than anything else in causing many of the companies to hire 'extras' direct. In the old days theatrical agents dealt with the theaters they supplied and the people they engaged on written contracts. The motion picture business is different. Where the negotiations are verbal it is safety first. To avoid any labor clashes the only way is to cut out the middle man and see that the laborer gets his hire. It seems severe on the agents, but the theatrical agent is a part of the old line of work and has been passing as rapidly as the stage. Motion pictures have not opened a new field for him, although he has tried to make it so, and he cannot make up the loss by exorbitant commissions. Such charges tend to discourage 'extras,' and this reputable companies cannot tolerate as good work on the part of 'extras' is as essential in the motion picture business as good work on the part of the principals. A mob disgruntled by the acts of an agent may spoil a very costly scene."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Policies.

RECENTLY the subjoined paragraph appeared in one of the New York theatrical prints. The item was based on the appraisal of the estate of the late Max Anderson in which the stock in the houses mentioned had fallen from par to $25. It goes on to say:

> Thus, in the short time since the Williams theaters went under the Keith management their value has decreased just three-quarters.
>
> It has been no secret among theatrical folk for a long time that the Keith interests were badly stung in their deal with Mr. Williams.
>
> While these houses were all big money makers while he had them, they become money losers after passing from his hands.
>
> In an effort to stem the tide, prices were cut in half at the Colonial, Alhambra and at the Royal, which succeeded the Bronx as the uptown theater of the combination, and at the same time performers were forced to accept half salaries when playing these houses.
>
> Percy G. Williams always was considered one of the shrewdest men in the show business and the manner in which he "got from under" just at the time when the tide was about to turn against the houses he controlled is further proof of the correctness of this estimate of his acumen.

There is a lesson here for the photoplay Exhibitors who can read between the lines.

Percy Williams was a shrewd manager. Starting with one small house in the Brooklyn suburbs, he left the business with five first-class vaudeville houses, two lesser ones and a stock house. He did not "get from under," as the paragraph suggests. He sold out when a suitably enticing offer was made and the offer was made because he, almost alone, of the leading managers was willing to pay the increasing prices that vaudeville performers demanded. Probably if he still held control he would still be making money.

The meat of the situation is this. The houses made money under his management. They lost under another management, and prices had to be cut to meet the situation and this did not suffice. That was just wher the trouble came, as anyone who knew the Williams idea can understand, and it was our privilege to have known him intimately.

When he opened the first of the large houses, the Orpheum, he came into the territory of Hyde and Behman's, then the only first class house in Brooklyn devoted to vaudeville. Before the house opened the Hyde and Benham enterprise dropped its prices, then ranging from fifteen cents to one dollar to the ten-twenty-thirty scale. They cheapened the show to match and failed to do business while Williams was forced to sell more dollar seats because his patrons did not want the self same seats at seventy-five cents.

And he gave a program worth a dollar, which was why he could sell at the price. On one occasion he was able to engage the Kilties Band. He had the major portion of the program already booked. Instead of cancelling the previous headliners, he kept these and let out the cheaper half of the show to make room for the band. "It will bring a lot of new people," he explained in answer to our question. "I want the regular show to look its best; not its worst." He lost money on the week but made a gain that showed for months afterward.

He was bought out because his exit from the game would make possible a general cutting down of the programs at all Greater New York houses, all more or less affiliated with the exception of one house. The cost of the bills was cut, but the receipts suffered a greater degree. It was not the house or its location, but the management that counted. Precisely the same thing holds good in pictures. If your receipts drop, it does not always follow that the reduction of expenses will equalize matters. That course may bring a still further drop in the takings. Sometimes the best economy is to spend more money to get more money. It does not mean getting a larger number of reels. It means paying more to get what intelligent people will be willing to pay more money for. Then tell that class of prospective patrons that you have what they want, and prove it to them.

Wow!

H. E. Jameson, who travels in the middle west for the Pathe exchange of Kansas City, sends in an advertisement that, as he says, would be funny were it less serious. It is taken from a Topeka paper and apparently advertises a stock and a picture theater. The stock house offers this delectable underline:

THE HOUSE OF BONDAGE

WHY GIRLS GO WRONG

DAMAGED GOODS

THE LURE

HER FIRST FALSE STEP

The picture theater offers three reels and a tabloid musical comedy for ten cents. Presumably the reels are of the sort you might expect from a management that picks the plays it does. And, by the way, remember that *these five plays are passed uncensored because they are stage plays and not pictures. It doesn't seem quite fair, does it?*

With Doors.

Proctor's Griswold, Troy, N. Y., sends in a new form of program. It is virtually four pages, but by folding it gives two pages and four half pages, the ends of the opened sheet folding to the centre to give the effect of a door which is lettered "Walker Whiteside greets you in—" Opening up the doors they give on a picture of the player, one of the flaps gives a running comment and the other are some press notices. On the back is the full program for the week. The idea is not wholly new, but it is uncommon, as, indeed, are most of the ideas that Mr. Emde sends in.

A Letter to a Friend.

Lately a good friend sent a letter that ran:

> Enclosed please find three programs which I submit for comment. I sent three with the same request about five weeks ago, but failed to get an opinion. In the Film Index you gave me credit for the Twentieth Century idea. If I am going back or standing still, I want to know it. You helped me to improve my work and encouraged me so often that I don't like the idea of Brother Sargent being so stingy with—

The name follows, but the name is not essential. We might use the writer's name or a dozen others with equal truth. It is because the letter is so generally applicable that we are replying here. This is what we wrote:

> It is probable that by now you have seen the comment. It is necessary, since I am in and out of town, to work well ahead. Now and then an item gets lost or buried, but the programs were commented upon, I think.
>
> You ask for a frank opinion and I am giving it. You are not going ahead, and it is because you *have* done so well in the past that I jumped on the stuff. It is not so much you as your printer, but you should not let any printer that ever stuck type get you in trouble. And this cuss *is* getting you into trouble, for he is getting you to spend money on a job that is not worth money of any kind. The trouble is that you try to get too durned much on a bill and then, as though that were not enough, you let the printer muss it all up. You only run a one-week program in a four page program with a four by six type page. I am sending you a program with a page half an inch smaller each way, and the man not only gets in two weeks to your one, but he says more than you do and still he gets a pretty looking page where you get only a hopeless hash of type. Just to test out the idea, a man was passing my desk a moment ago and I asked him what he thought. If I told you the copy reader would cut it out. Then I showed him the other fellow's and he said "That's pretty." He was right, and I think you will agree with him and me if you will take the trouble to make a comparison. His layout suggests straight reading. Yours, with its two point cut off rules and one point rules to separate each item, suggests the reading of interminable paragraphs. The man doesn't even start to read your offering because he knows he will not finish. Of course you have three and four titles to his one feature, but the idea holds good. Tell of your feature and then run a line about the others in the same paragraph to get one paragraph to the day. And look up a printer who knows how to set. I think that a large part of your trouble lies in the fact that you cannot talk back to the printer. He has followed instructions. He has not used either good judgment or good taste, but he has done as he has been told. Change to a man with better taste in type and then let him tell you if you cannot tell him. Tell less and get some white space or else fool them and make them think there is not very much by cutting down the amount of display.
>
> Your *ideas* are all right. You have inventiveness, but you don't know printing and you are up against a printer who apparently knows little more about good work than you do. It's a bad combination. Learn to talk type. Then learn to talk to the printer, and hug to your breast the one great fact that it is not what is *printed* but what will be *read* and read with interest that counts. Once you learn this you will be getting the two bells and going ahead again, but you must realize that you cannot print a book in a four page program and that too much black type will scare off the most confirmed fan.

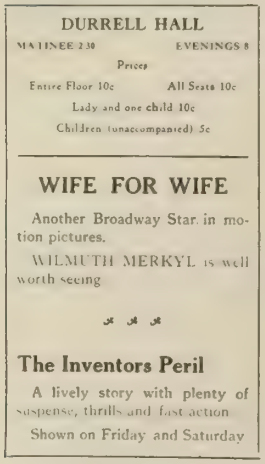
Every house manager who advertises should learn all that he can about printing. In Picture Theater Advertising three chapters are

given to this because it is so important that the Exhibitor should be able to argue intelligently with the man who sets type. It is not sufficient to be able to write a good advertisement. It must be well displayed, too.

Agreed.

E. B. Thomas, of the Durrell, Cambridge, Mass., sends in a set of programs for comment. He says, in part:

> Am, of course, a steady reader of the paper from "kiver to kiver" literally. Changed printers last week. Changed back again this week. Worth the difference of fifty cents. Cost


DURRELL HALL

MATINEE 2.30 EVENINGS 8

Prices

Entire Floor 10c All Seats 10c

Lady and one child 10c

Children (unaccompanied) 5c

WIFE FOR WIFE

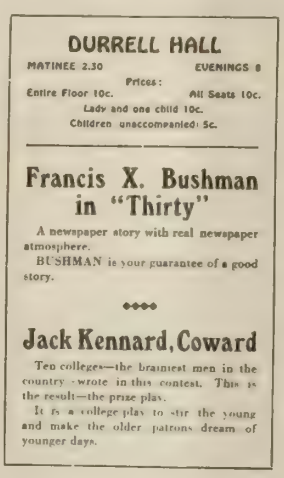
Another Broadway Star in motion pictures.

WILMUTH MERKYL is well worth seeing

The Inventors Peril

A lively story with plenty of suspense, thrills and fast action

Shown on Friday and Saturday


DURRELL HALL

MATINEE 2.30 EVENINGS 8

Prices:

Entire Floor 10c. All Seats 10c.

Lady and one child 10c.

Children unaccompanied 5c.

Francis X. Bushman in "Thirty"

A newspaper story with real newspaper atmosphere.

BUSHMAN is your guarantee of a good story.

Jack Kennard, Coward

Ten colleges—the brainiest men in the country—wrote in this contest. This is the result—the prize play.

It is a college play to stir the young and make the older patrons dream of younger days.

> $3 per thousand in two-thousand lots. Too much? The man does his own laying out. I send him the rough draft and he selects the type and arranged the display. Looks good to me. Would you change?

That's the sort of man who gets ahead. He pays fifty cents more for his programs because they look better. Some exhibitors look at prices and some at results. The man who looks at results is the same man who can see that if he pays an extra ten dollars for service and draws fifteen dollars more in patronage, his services is not costing him ten dollars more, but five dollars less.

The cheaper program is by no means a bad looking sheet. It is a good job, as the average job goes. Of course, the printer had a good model to follow, so the credit may not be all his. But the higher-priced man is a real printer. A man who was probably born to be a printer. He does not pay any more for his type than the other man, but he picks better faces. This does not mean that he picks out all the faces that look like decent type at a masked ball. He does not load up with shaded and rugged and outline and inline and all the rest of the freaks, good as many of those are, but he uses care in the selection of body types. He knows that some faces are a shade more elegant than others, and he gets the better face. And on top of that he knows how to put type into the chase. He has some stuff that is own first cousin to the other man's, but it looks different. It is more pleasing to the eye. It is more legible. It is right. We can verify Mr. Thomas' suspicions. We cannot offer suggestion other than to stick to the printer and see that the latter is careful of his health and keeps out of the way of automobiles. If we could afford the space we would like to reproduce two of the programs complete, but these two pages will show the difference. One looks white beside the other merely because of the selection of type. One stands out. The other is negative. It is not bad, but it is not so good as the other. There is a difference of more than fifty cents a thousand in the effect on the recipient.

No Comment.

J. A. Erdman, of Erdman and Schultz, the Rex, Clay Centre, Kansas, sends in his first program for comment. It is an eight pager including a Hennegan cover. The program proper might be pulled in a little to get some space for chat and house argument, but apart from that there seems to be little need for change. The advertising is properly repressed, though two pages are carried, and the display is clean and readable without being crowded. It will work well for the house as it stands.

In a Way.

T. E. Yemm, of the Grand and Lyric, Du Quoin, Ill., has the right idea of making business when he writes:

> In looking over The Moving Picture World every week, I find many valuable suggestions, which are no doubt very helpful to the Exhibitor, in fact I find it so myself.
>
> I am enclosing you a hand bill which we get out every week, and make a house to house canvass every Monday morning. While this bill is sort of a summary of the week's bill, we find it very successful, our idea of a hand bill is two fold, the first place it is a reminder. They know where the picture show is, and that there is a show there every night, and that is about the end of it.
>
> But a herald put into their homes nine times out of ten will be read, then they can plan accordingly, if they can't go to-night, possibly they can the next night or the next, and they will have an idea what they will see, or if Monday's bill don't appeal to them maybe some bill will.
>
> We also use a Stock Bill for our Serial Stories and all Feature Pictures with the stories completed in it.

The herald is properly nothing but a throwaway printed up for the week. As a throwaway it would be too crowded, but as an elementary herald it may lead to better things later. In its present form it is merely a strip six by fifteen inches, common news.

The chief fault is that the bill is not dated. The heading says "Look what's on at the Grand this week." It does not say what week, nor are the days dated in any manner. It is confusing in this respect. The date should invariably be used. As a start toward a real program this is good, for, as Mr. Yemm says, a herald in the house helps them to plan for the week, but if money permits they should be given something that will look better in the house. A four page program on better paper would cost little more and a couple of advertisements would more than pay the extra cost. We wish they would think the matter over and then send us copies of the program.

Been Anniversing.

Mrs. R. R. Moore, of the Ideal, Akron, Ohio, has been having the sort of anniversary that makes subsequent anniversaries possible. She did not sail in to make all the extra money she could. She invited the town to rejoice with her, by far the better way. There was a change of program twice daily, matinee and night offering different subjects. A night ticket carried with it a ticket for a matinee from Tuesday to Friday inclusive. Tuesday the men received souvenirs and on Wednesday they were given to the ladies, the kiddies getting theirs on Saturday afternoon. There were other distributions of presents and on Tuesday and Wednesday the Safety First films were run off between matinee and night when no admission was charged, the idea being that workmen could stop in on their way from work and see these important subjects free. The films were also run at the Saturday matinee for the kiddies, along with some comedies. This extract is the key-note of the program:

> This "Anniversary week" is our effort to show you that we want to merit your continued friendship and good will. We want you to feel that there is a personality about the Ideal that exists only at the Ideal. You will always see the best films we can procure, you will always find a perfectly clean and well ventilated theater and always receive the same courteous attention. Our success lies in your appreciation of all these. If you do not come we shall at least feel a little hurt about it, for this is offered to you with a hearty good will.

That is the right sort of an anniversary. It should be run as a celebration, a heart offering, and not wholly as a commercial enterprise. That starts the coming year right and makes people glad you are there. There is no time when an undue thought of the box office is out of place than at an anniversary. Mrs. Moore writes,

> They are still talking about the way we treated them all during the week. We feel the results of it in good business this week, too.

Precisely, and the good results will continue through the weeks to come, because more than ever the patrons feel that the management is a friend and not merely a purveyor of amusement.

Program Stuff.

Outside of the unpardonable puns on "crank," this story, taken from The Movie Fan, the house organ of the Majestic, Grand Junction, Col., will make good filler for other programs:

> During the month of June the operators ran 848 reels averaging 1,000 feet to the reel, making a total of 848,000 feet of film. In order to run this number of feet through the machine which runs one foot to each turn of the crank, our operator turned the crank during the month 848,000 times. So please excuse the operator if he is a little cranky.
>
> Don't get him peeved as you must surely know that a guy who turns a crank that number of times during the month must have some muscle in his right arm.
>
> There are sixteen pictures to a foot, which makes 12,568,000 pictures. The mechanism of a picture machine is so geared that the cam shaft revolves once for every picture. The month of June reduced to miles would be 162½ miles, which amount would reach within six miles of Tennessee Pass. The average time required to run one reel is fifteen minutes, therefore our operators worked 225 5-6 hours during the month.

A NEW HELP FOR MANAGERS

PICTURE THEATRE ADVERTISING

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid $2.00.*

MOVING PICTURE WORLD, 17 MADISON AVE., NEW YORK

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

It's True.

JUST as a pleasant variation to the usual howl came this letter from a Washington correspondent:

> I have been plodding along for the past six months, making a sale now and then, but always to the same two editors; never dreaming that my work was attracting attention elsewhere. Recently I have received letters from the heads of two large companies, setting forth their wants and stating that my work had been brought to their attention and that they would be pleased to have me submit to them. Verily this game has its surprises! But, after all, it merely confirms what you frequently say in your department to the effect that even the little fellows are being watched.

Now let some of you take heart again. If you can write the stuff that is wanted, you'll be able to sell it in the long run. There is no market for junk stuff and it will not pay you to try to sell stuff merely because you think you should be encouraged by an occasional sale. You cannot sell until you have something to sell that someone else wants, but if you can offer good material you will eventually find your opening.

It is all right to say that you stand no chance on the outside, but those inside know better. They know how they got in and how others came in and they know that pull accounts for about five per cent. of those who get in, but these seldom last. The rest just climb on on merit. One insider only fifteen months ago was an attendant in an insane asylum, another man was a poster artist. Howard Irving Young went from the college class room to staff work and is, so far as we know, the only man who has never earned his living through other than photoplay work. They come from all walks of life, but they all have story sense, and this, plus general intelligence, gets them where they want to be.

On the Screen.

The other day we met a lady. She was a very nice lady, indeed, but there was a lot she did not know about selling a script. She brought it into a studio written in pencil on a scratch pad, the sheets of which were still glued together, and she wanted to see the man who was busy handling the efforts of several hundred people. She wanted him to let the studio and the factory run themselves while he told her how to write scripts.

She did find a person willing to offer suggestions, but she was not willing to take them. She had studied the pictures on the screen and she *knew*. She interrupted an important scene to have a woman cross the room because she had noted that very often, in a scene, there was some action irrelevant to the main story. That the action was also unobtrusive was something she had *not* noticed. She had noted that now and then there was a scene introduced that seemed to have been put in for nothing more than to please the eye. She had about a thousand feet of purely pictorial stuff in a single sequence; a whole week, in time that meant absolutely nothing to the story.

She had noticed, too, that her stories were much better than many that she had seen on the screen. She could not accept the explanation that perhaps the story that had been purchased was better than the story as it got to the screen. She knew it all and she had apparently wandered in to verify her suspicions and when she was told something else she was not ready to accept the dictum. She knew. She merely wished to be told that she was right.

Not all of this type of beginner gets to the studio, which is fortunate for the real students. They probably will not get anywhere themselves because when they get good advice they refuse to take it and cling to preconceived notions. If they believe that they should write in lead pencil, they will keep on writing in lead pencil. If they believe that they must see "Mr. Biograph" to sell the Biograph, they will spend the time writing to Mr. Biograph that should be spent in practice work. They will not learn even when they seem to seek instruction and the more they are told that black is black, the more certain are they that it is white, or at least a very light grey.

If you study the screen, do so prepared to accept or reject what you see. If you are told that leaders should be used sparingly and then see one that fairly bristles with leaders, and which looks particularly good, notwithstanding, do not go home and ever after write ten per cent. story and ninety per cent. leader. Study why the over-leaded story was pleasing. In a similar position use leaders. At other times use them as sparingly as is possible with clarity maintained.

If you see a scene that seems to be a little more than a landscape gem, do not figure that scenics must be added to all scripts. Tell yourself that there are times when a landscape scene may help to ease the action down to normal and then do not try to overboil all your action just to have an excuse for writing in a pretty scene that means nothing. And above all, do not put into your head the notion that your stuff is better than the stuff that sells. It may be that your stuff appeals to you more, but if you can write better stuff, you can sell it, at least now and then. The greatest curse the young writer has is this self praise. It is deadly to ambition and effort. There is no use writing better than you are writing if your work is already better than what is written, but don't get the idea that it *is* better.

Writing Action.

From far-off California, but away from the picture belt, comes this inquiry:

> I'm an embryo writer—of thirty some odd—old enough to have some idea of my limitations, and to keep in bounds.
>
> Besides your Technique and The World, what books would you advise me to study in order to get started right? I have E. H. Ball's "Art of the Photoplay," and think I have gotten some good pointers out of it.
>
> What I want particularly to know is, how to present the story to the editor so that he will *want* to read it. I have the impression that a lot of stuff is never read—perhaps "stuff" is kee-rect and it does not deserve reading. But granting that the story is good and that the "mechanics" are reasonably satisfactory. I notice most of Ball's scenes are written so that the conversation between the players suggests the action. For instance, Ball writes, "Enter brother, who tells her to cheer up. He has an idea. Asks if she would like to square things with the Count, etc., etc." I can not write that way. When I write a scene the conversation is a secondary matter. I see the action as though the screen were before me,—all the little actions and facial expressions, the positions of the hands, the poise and turnings of the body, all the little "business" that affects and expresses the emotions and relations between the players, and tells the story. To have to write it like the above example would make it entirely ineffective. To illustrate, I give the following extract from one of my scenarios:

The extract is too long to be given here. It runs 34 lines, though a part of this space is taken by a diagram of the crosses (the movements of the players about the stage.) The script does not say that the gentleman kisses the lady's locks. It says "he kisses her shining hair with his thick lips." The script of action has the real literary flavor. It is descriptive matter that with slight amplification could be lifted into a novel. But the director doesn't want to read a novel. He does not want to pause and appreciate niceties of phrasing and construction. He wants to know what it is that the scene is all about.

Eustace Hale Ball is an old hand at the writing game. He is one of the few who can write a *good* dime novel (and few can) or he can write pretentious stuff. But he writes action when he writes photoplay, because whatever tendency toward literature in the script he may have had was beaten out of him when he was an editor for Eclair and others.

As Arthur D. Hotaling said very lately, the author who does not know the photoplay stage may write a beautifully planned scene, every action being planned to get the most minute detail. "But," added the director, "perhaps the man who puts the story on sees that if he has grand piano up stage on the right instead of down stage in the center he can make the point with greater dramatic force. He moves the piano to get the effect. Now, every bit of business as planned by the author is all wrong because the piano is in the way."

We believe—and we hope—that the time will come when the author will be able to write the action in detail, but we know that until a scene has been made it is always possible to change for the better. It cannot be inflexible.

If you wish to make the editor *want* to read the story, give him the best synopsis you know how. If you can do that you will have his interest and the brief planned action will amplify itself into something that perhaps even the author did not dream of.

And then the inquirer adds:

> I have rewritten the 80 scenes of this play six times and every revision has improved it. When I send my name into the studios, I want my effort to denote intelligence.

That's the idea. Have merit your trade mark and you'll win.

How Does It Help?

Here is an extract from a letter:

> These manuscripts may appear to be in rather vague form, but since I had them typewritten I acquired a better knowledge. I don't believe you will reject these, as both have superb themes.
>
> * * * Would you be so kind as to give me a little encouragement, as I have the talent for this work.

In other words the man *knows* that the scripts are faulty, yet he expects a company to purchase them because he had them typed and does not want to go to the expense of retyping. He wants to sell them because he says they are superb, and he wants to be encouraged because he knows he is talented.

Editors are in the business to buy good work, not faulty work, and they encourage those who try, not those who beg for sympathy. How does it help the sale of a script for the writer to admit that it is not his best?

Optimism.

Since it was announced that the Famous Players was buying a little from the outside, many requests have been received for the address of the company, which is not given in its advertisements. Most of them were from persons whose very letters showed their unfitness for the work. Famous Players wants stuff equal to the book stories they have been making. They do not want one reels strung out into five or six or the half formed ideas of the novices. They want really big stuff and it is a waste of postage to offer less.

Page to a Scene.

As we feared, the novices are taking an almost hectic interest in the page to a scene idea. The discussion was started for the benefit of those who knew, but the little writer who knows there must be something the matter with his form because there positively can be nothing wrong with the idea is getting worried.

In the first place, the page to a scene does not mean that a whole sheet of typewriter paper is used. The sheets range from quarter to half size. Some are ruled for scene, leader, costumes and action. Some are unruled. One of the veteran writers uses ordinary pads which he has punched to fit a loose leaf cover about four and a half by six inches. He types the scene at the top and then notes the action. It may run a hundred or a hundred and fifty words or may be merely a memorandum. One page lately merely read "This is the scene where Jane meets Henry." Another form runs the cutbacks as a single scene and draws a line where the breaks are to come. Ninety per cent. of the page to a scene books are copied from the old-fashioned continuity of action.

This is a matter with which the outside author has little or nothing to do. The page to a scene is valuable to him only in that it permits him to add to or subtract from scenes in the trial script without having to recopy an entire page. He should copy these loose leaf scenes into a continuity of action when he has it right and the director will fix up his own book. Let's talk about something else for a change.

Imagination.

Positively the greatest need in the scripts of today is a greater proportion of imagination. It is not possible to follow old and hackneyed lines. It is not possible to sell stuff that closely follows 99 per cent. of all similar ideas that have gone before. The man and woman who get the chance now are the ones who can take the commonplace and raise it to the ideal through imagination and ingenious development.

Before photoplays were produced, all ideas were new to photoplay. But a hundred plays more or less, probably more, have been written on the subject of the libertine who unknowingly has fallen in love with his own daughter. Imagination must now take this theme and so elaborate and expand it that it is no longer the same story, but something wholly and entirely new. It must offer all new factors.

Almost any half-trained imagination can now conceive the idea of the father in love with his own natural daughter. It takes a higher imagination to evolve a situation in which a boy and girl fall in love with each other, the respective parents not knowing that the children are half related.

Anyone can conceive the once popular idea of the child stolen by gypsies to reappear and be recognized in later life. That was popular long before "The Bohemian Girl" was written, to trace it back to its most usual source. But the trained imagination will steal the child, bring back a second and hold the real claimant in reserve for new and fresher complications.

In other words you must work harder today than you did two or three years ago if you want to make sales, but the stories will be paid for on a more generous scale and so the extra work is repaid.

Synopsis Only.

Recently circumstances have made it expedient for us to write synopses only instead of putting down all the action before it is shown. This is because we submit six or eight ideas a week and develop the best one of the lot. And we have found that it is seldom that the finished story very markedly resembles the synopsis and once the most promising idea went all to pieces when we tried to make it into a play. The synopses have been brief, it is admitted, much shorter than the usual synopsis when unaccompanied by the action, but the important fact is that the synopsis is in no way the guage of excellence, and the synopsis that is not made from a full plot of action is utterly worthless to the beginner as a study in plotting.

This is what we have always contended and with this contention most practical editors have agreed, but now we speak by the book and not from theory.

Handy.

If your desk facilities are limited get a paperoid or fiberoid or any kind of "oid" envelopes large enough to contain the regulation sheet without folding. Keep your papers in these, each lot by itself. They take up less room than typewriter paper boxes, will expand to fit your needs and can be used for months without wearing out

Small Casts.

Now and then some photoplay author proudly announces that he has written a play with but three or four characters. He announces the fact with pride. Then he wonders why he does not sell it. He has been told that the best play centers the interest in one or two characters and holds the action to not more than five. Here he is within the limit and no extra people. The story can be put on for almost nothing.

That's just the trouble. Most of the men in the picture business want quantity as well as quality. They want to feel that they are buying what cost something to make. They want to see more people. They want to see a number of sets. They want stuff that does not look cheap and economical, and so, no matter what the value of the story may be, the picture with too small a cast or with any evident money saving attachment is avoided by the editors as a rule.

By all means hold the major cast to as few persons as possible, the hero, heroine and villain, with one or two more, perhaps, but do not have the girl answer the door to save the expense of the maid, or let the hero drive his own car to keep a chauffeur out of the cast. Do not deliberately try to spend money, but do not try to save it. Try, instead, to make a picture look as though it cost double what it does. That - one of the selling tricks.

There are ways of saving money without seeming to. Suppose that the heroine's father kills himself and you bring a crowd into the house. Perhaps they force their way in from the street, attracted by the shot, or perhaps they are guests at a ball who come rushing in. Plan to work the extra people in few sets. If they are in the ball room, work them in the ball room and library. Do not run them through a hall and down a flight of stairs just to get more action. The ball room, the library, the flat hall and the stairs will not all be set at the same time. One or perhaps two will be set, but it is seldom that a director can have four sets standing on the floor at the same time. Using people in four sets may involve their employment for two days where by using them in the ball room and library sets alone they can be worked in one day, saving from two to five dollars apiece for each person, since these two sets can be worked in a day and the hall and stairway be used the next day with only the regular cast.

In the same way if you show a garden party with action in the house as well, keep the extras out in the open unless they are actually needed in the house. Then they can be worked in the exterior locations and the next day the inside scenes can be picked up with the regulars They cannot as a rule work both in one day since the location may be several miles from the studio where the interiors are played off.

Getting down even finer, perhaps the maid is given a bit of big business just because she happens to be in the cast. That bit may not only hold her over from day to day, but will require the employment of a five dollar player instead of a two or three dollar player, since she must be able to act her bit, though any girl could play the part with this one scene out.

These are some of the little points that make it more economical to take a script from a trained writer at one hundred dollars than an amateur idea for fifteen.

Plotting.

If you had an automobile chassis you would not regard it as complete until you built a body on it and even then the automobile journals will tell you of half a hundred things you can add from flower vases to one-man tops. If you had the frame work of a house you would want to put on the siding, set in doors and windows, put in floors and lights and plumbing, plaster the walls, add furniture and all that and still your wife will be pulling wires for a pergola and things like that.

But if you get the basis of a plot, you hustle over to the machine write it out and then spoil your young life and your chances of salvation by damning the editors for not being able to see the story.

A plot is like the automobile chassis or the framework of the house. It is merely something on which you can build a complete structure. Starting with a chassis, you can build a seat from an old soap box and make it run. You can put a temporary sheathing on the house. It will do, but it will not be as good as a seven passenger body or a shingled house.

It is the same with a plot. It may be crude, almost a makeshift, or it may be something so excellent that editors will wonder and directors rejoice. It is all up to you.

And just remember that the man who built your automobile body did not learn in a day and that the man who puts the finishing touches to your house has served his apprenticeship. If you want to build plots you must first learn how and then gain proficiency through practice.

The true art of writing photoplay lies not in getting the plot so much as in developing the plot once the groundwork is obtained.

Take your plot and fix it up by adding factors, just as you put doors and windows and floors and furniture to the house frame. Do not suppose that at this late day you can possibly sell the bare outline of a plot. It must be well rounded and complete. It must have novel features and offer new thoughts. It must contain not only plot but the incident that rounds out the plot.

You cannot announce in a leader that John Smith is a miser. Add some action that shows that he is a miser. Do not merely announce that Henry Jones is a thief. Advance some action other than an actual theft to give color to the statement. Do not drive from the first premise to the climax with no relieving incident. Embroider your facts with related incident, matter that sustains and amplifies the demonstration of your story.

At first this will be difficult, but with constant and assiduous practice and with a proper supply of working plots, facility will be developed and you will not think in outlines but in full form, you will think not plots but the stories built around plots.

Then, and not until then, may you call yourself an author. Then and not until then will you have passed your apprenticeship.

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Important! Operators Notice!

THIS DEPARTMENT has received such an enormous number of kicks about the poor inspection of films that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the data as to what day the films were received, and what exchange they were received from. *You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope.* I will then forward the whole thing to the *headquarters* of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now please understand that I *must* have the following data: First: What make of film is it; second: Does it come from a Universal, a General Film, a Mutual, or an independent exchange; third: What day was it received? *Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was receivd, and what exchange it came from;* or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail, on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 101.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What, in your opinion, is the best form of condenser mount? Operators will please be careful in answering this question, as I intend presenting the replies to machine manufacturers, if there is a practical unanimity of opinion.

Roll of Honor on Question No. 95.

The Roll of Honor on this question consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York, and C. A. Dann, Toronto, Canada.

The replies of Brothers Smith and Dann are selected for publication.

Reply to Question No. 95.

By Joseph H. M. Smith, Fort Worth, Texas.

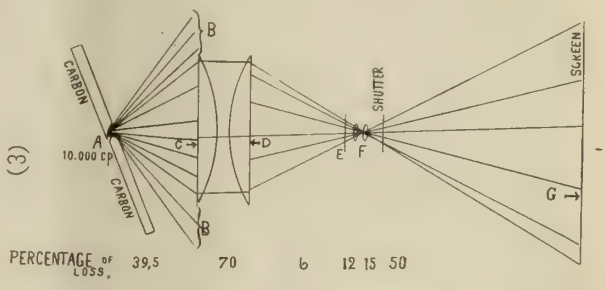
The Question:

What is axial spherical aberration, and what is its effect on the screen? Taking the total illumination of the crater as the basis, what losses of light occur between the crater of the carbon and the eye of the spectator in the audience.

The Answer:

Axial spherical aberration is that quality of an uncorrected lens which causes rays passing through its outer edge to focus at a point nearer the lens than will rays passing through points near its center. Parallel rays passing through the outer end of the lens are refracted more than are parallel rays passing through points nearer the center of the lens and this causes the above named condition.

As for the second part of the question, the diagram is self-explanatory. I have indicated the rays of light from crater to screen. There is a loss of 3,950 C. P. in the interior of the lamphouse walls. The loss in the objective lens is 1,081 C. P.; the shutter cuts 50 per cent. which equals 3,061.5 C. P., and 3,061.5, therefore, constitutes the screen illumination. The screen may be one which absorbs no light, or it may be one which absorbs a great deal of it. There is a loss of 39.5 between the crater and the condensers, or assuming the absorption to be 1,000 C. P. a loss of 3,950 C. P., leaving a total of 6,050 C. P. at the condenser. The condenser itself absorbs 70 per cent., or 4,235 C. P.



The film causes a loss of about 12 per cent., that is to say the celluloid, and the loss in the objective lens is 15 per cent.

[I have not gone over Brother Smith's figures, but I think his percentages are reasonably correct. The amount of light lost in the lamphouse itself would, I should imagine, be rather hard to determine.

The answer by C. A. Dann, Toronto, came late, and while it gives no detailed data, is so complete in indicating the various elements producing light loss that it is appended hereto.—Editor.]

Answer to Question No. 95.

By C. A. Dann, Toronto, Canada.

(a) A lens that has axial spherical aberration is one that brings the rays of light refracted through its outer edge to different focal points than those projected near its center or axis. The results of axial spherical aberration in the condenser, as far as the screen is concerned, will in some cases probably be a loss in intensity of illumination, a waste of light, and in some cases the purity of the light may be affected, and a ghost appear on the screen.

(b) The first loss of light I would suggest would be those rays which are thrown into and absorbed by the sides of the crater of the carbon; the second, those rays which are cast outside the circumference of the condenser onto the front wall of the lamphouse; the third, those rays reflected back by the back condenser; the fourth, those rays absorbed by the glass of the condensers; the fifth, those rays thrown against the edges of the slide carrier; the sixth, the rays thrown into and absorbed by the metal of the hood; the seventh, those rays intercepted by the cooling plate at the aperture; the eighth, the rays absorbed by the dark portions of the film; the ninth, all rays absorbed by the glass of the objective system; the tenth, those rays absorbed by the screen; the eleventh, those rays absorbed by foreign matter, such as dust in the air of the theater; the twelfth, those rays which are killed or neutralized by the house lighting system, or light admitted from outside.

[How about the light cut by the revolving shutter, friend Dann? Guess that's one on you.—Editor.]

In a Hurry.

Just before the second edition was entirely exhausted the following was received from G. M. W. Richmond, Geneseo, New York:

> Enclosed find money order for $2.75 for a copy of the second edition of the "Handbook for Operators and Managers," and a copy of the question booklet. This is the second Handbook I have purchased. The first I loaned to a friend, and he apparently has taken a great fancy to it. I have been without my book now for some little time, and would request that you rush this order as fast as possible; also please advise me when my subscription to the "World" expires.

I print this merely to show that operators who have purchased the Handbook and know what is in it don't care to be without it. The second edition is, as I have said, all gone. I hope I will be able to release the third edition by January 1st, but that, of course, remains to be seen. If you could see the stack of Handbook manuscript piled up around me you would wonder if it would ever be finished, and, frankly, sometimes when I look at the mess on my desk in the morning I wonder where I had better start in. The desk is full of it! one filing case is full of it; the shelves are full of it, and my secretary dreams of it by night, while by day she snaps her teeth at me when I even mention Handbook. (She says if that is a fact her teeth will soon be worn out, for I am mentioning it all the time.)

Power's 6-B

For some time past the editor has understood that the Nicholas Power Company was at work on new equipment. Recently he was summoned to the office of that distinguished corporation and invited to "look things over."

The looking-over process was a most agreeable surprise. The stand,

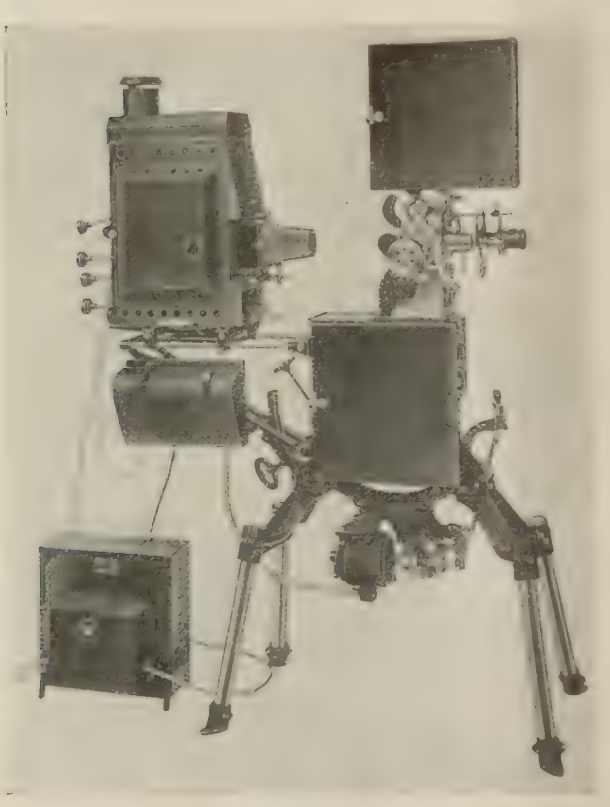


Fig. 1. Model 6B in Level Position.

lamphouse and take-up have been vastly improved—so much so that it is a newly-designated apparatus.

Starting at the top of the lamphouse, the perforated metal has been removed, and the form of the top has been changed to a sort of mansard roof affair, see Fig. 1, with a 4-inch open flue in the top near the back end. About 2 inches underneath the top of the lamphouse, in which is the flue opening, there is a partition, indicated by dotted line, Fig. 1, and heavy black line, Fig. 2, which extends from the back end to within 3 inches of the front end, so that the heat must pass around through the duct thus formed in order to reach the flue. Under the condenser is a sort of extension, 1 inch wide and open at the bottom, the bottom being guarded by perforated metal. This serves the double purpose of providing an air inlet exactly where it is needed, and allowing the lamp to be shoved further forward without bringing the bottom carbon arm into contact with the front lamphouse wall. Immediately over the condenser is another air chute extending up nearly to the top of the lamphouse, with an opening at its upper end. This is designed to allow the hot air from the condenser to pass into the top of the lamphouse and out through the afore-mentioned flue, which latter is presumed to be connected to a 4-inch pipe leading up into the operating room ventilating flue, thus carrying away practically all of the heat of the arc. The doors of the lamphouse have undergone a radical change. They are now embossed to a depth of 1¼ inches, and have an inner metal lining, with an air space of about ¼ of an inch between the inner and outer wall, the whole resulting in a very stiff double door, and one well calculated to prevent the radiation of heat.

The condenser casing is now made of cast metal, a very decided improvement over the old style sheet metal affair. The lens itself is held in an improved metal keeper. The condenser mount now is in about as good form as it can well be gotten without going directly into the heavier metal mounts which have been recommended by this department.

The magazine doors are provided with an improved catch, an improved fire-trap, and with a keeper to prevent the door from swinging backward when it is open. As it is now, the door can only swing at right angles with the magazines. The lower magazine has also been provided with an improved catch and keeper, but it is in the stand that we meet the most radical change.

The improved stand sets level all the time, the only use for the adjustable legs being to enable the operator to set his machine at any desired height. The upper part of the stand, as now made, rocks on the lower half. By loosening hand wheel A, Figs. 2 and 3, casting B is released from quadrant C, so that by turning hand wheel D the most minute change in the pitch of the stand may instantly be made, and this may be done while the picture is being projected, without in any way interfering with the result on the screen, except to move the whole picture up or down. The machine may, by this arrangement, be rocked from a position where it is actually projecting upward, to an angle which will cause a downward pitch in the projection of almost 35 degrees. When the desired angle is attained, hand wheel A, Fig. 2 and 3, is tightened, and this holds the whole thing rigidly in place. Bolts E-E-E, Fig. 3, work in slots. Behind these studs are heavy coil springs which, together with a hub-mounting on lower section, holds the upper casting carrying the mechanism, lamphouse, etc., snugly to the lower casting, yet allowing of the angle of the machine being altered at any time merely by loosening hand wheel A and adjusting wheel D.

By this arrangement the motor always sets in a level position. This is a decided advantage. The take-up pulley is designed to carry a round belt, and is approximately 4½ inches in diameter. A friction disc of similar diameter is rigidly attached to this spindle carrying the lower, or take-up reel. Between the pulley and disc is a fibre washer which, in operation, is clamped between one side of the pulley on one side of the friction disc, the three parts being held together, under pressure, by a coil spring. This form of construction provides a very much larger friction surface than was had with the old style take-up, in consequence of which it may be set much more loosely. The advantage in this is that, with ample friction surface, when the tension is set to provide sufficient pull to take up the entire reel of film, the initial pull on the film at starting is considerably less than when the small-friction-surface take-up is used. Inasmuch as great damage is done to film by excessive pull at the beginning of the run, the decrease in pull made possible by the improved take-up is a thing which will be beneficial to the entire business.

In addition to the foregoing, the 6B equipment will include many refinements in the mechanism. These having been gradually effected, as experience demonstrated their need, and opportunity permitted, their incorporation. Some of them have been in use for a considerable time, but a portion were recently designed, specially to become a part of the 6B equipment. They are thirteen in number, as follows:

1. The No. 602 top casting was changed for the purpose of making same heavier and more rigid so as to avoid any vibration of the upper magazine.
2. The No. 605 stereo holder was improved, giving same all universal adjustments.
3. The No. 607 stereo collar casting can now be used for either quarter or half size lenses.
4. The No. 641 large idler gear spindle was lengthened for purpose of adapting same for a double bearing.
5. The No. 641 bearing and oil tubes were added to the mechanism, giving an extra bearing to large idler gear and spindle.

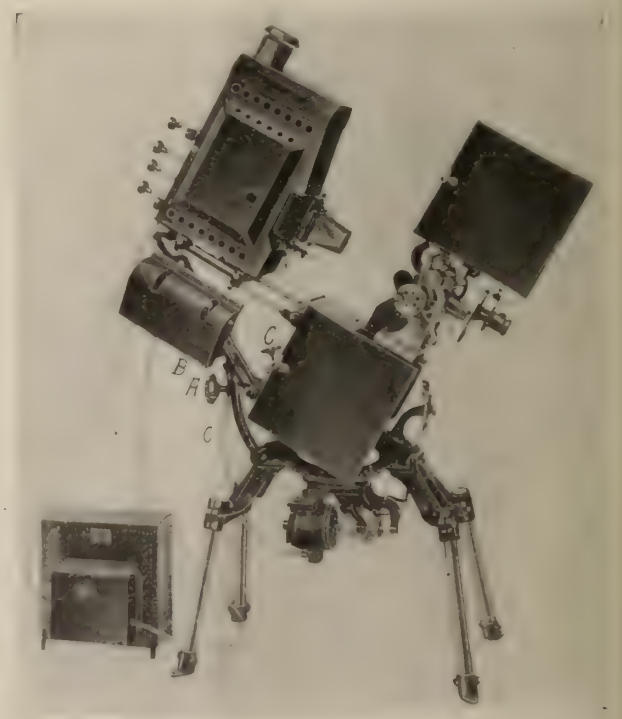


Fig. 2. Model 6B in Tilted Position.

6. The form of No. 669 apron for intermittent sprocket was changed to prevent the wear of the hooks on the sprocket teeth.
7. Side of the No. 706—a lower fire-shield now perforated so that the operator can continually see the lower loop of the film.
8. Now using an extra apron on top of mechanism in order to prevent film from winding on upper sprocket.

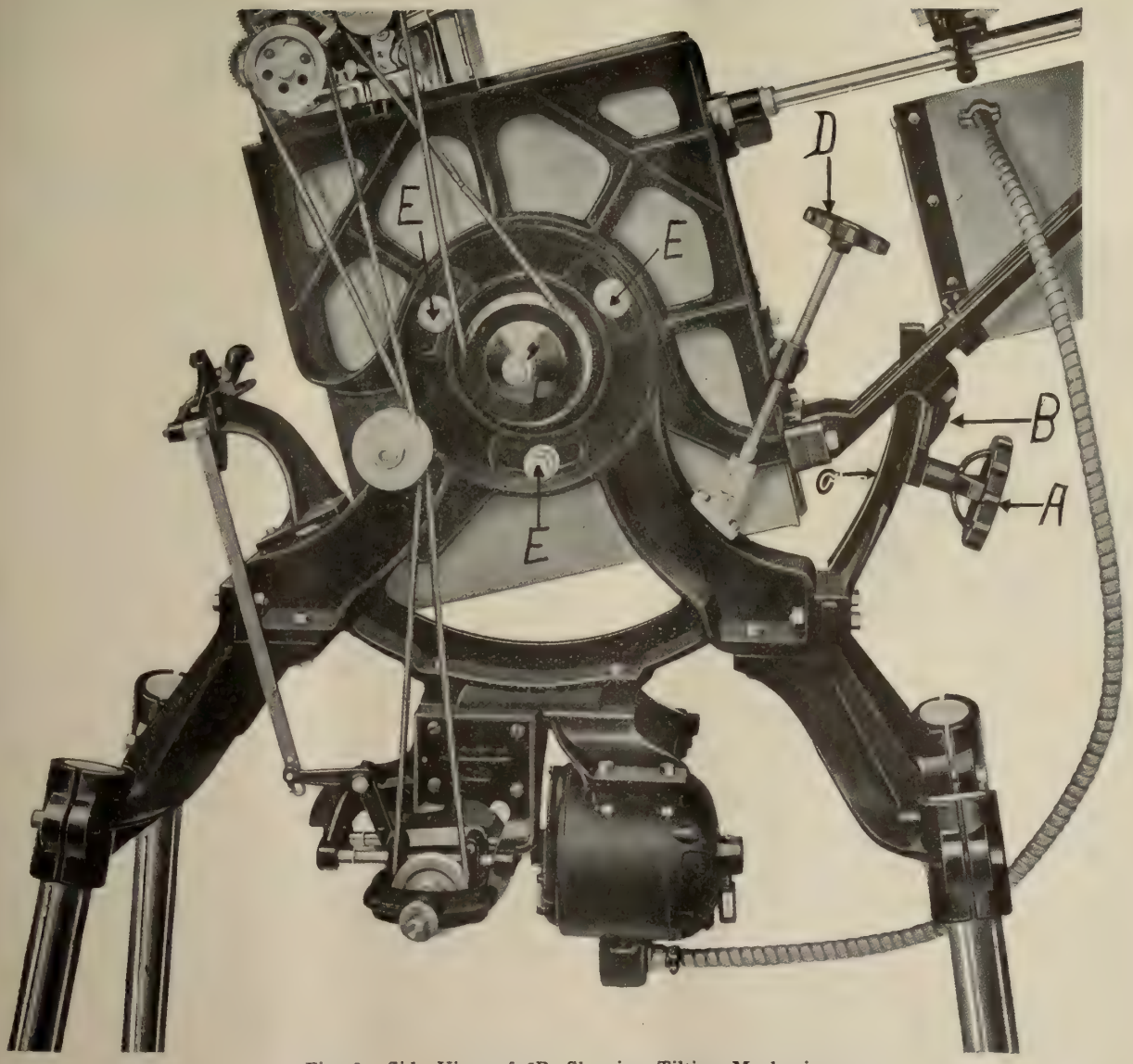


Fig. 3. Side View of 6B, Showing Tilting Mechanism.

9. All driving gears made of bronze.

10. Change made on the loop setter fork, putting a hand adjustment on same so as the operator can easily retain his lower loop if the automatic adjustment should fail.

11. All lamp houses are now equipped with the new style adjustable condenser mount, made of heavy cast iron and adjusting on sliding rods at each end.

12. On the arc lamps now using a 5/16-inch wing nut and stud in place of a machine screw and hexagon nut, for the purpose of locking the carbon holder and to keep same firm and steady.

13. A change has been made on the arc lamp by replacing the pins in the No. 813 main lateral adjusting castings and the No. 825 upper carbon slide castings by two fork shaped steel forgings. The purpose of this change was to lengthen the life of the No. 815, side adjusting sleeve, through which this forging slides. This will put the greater wearing area on the forging in place of on the pin and sleeve. The comparative wearing area between the forging and the pin has been lowered to about one hundredth part.

He Explodes.

R. S. Yancy, Decatur, Illinois, says:

This is my first "explosion," though I have been a reader of our department for a number of years. Have read, with much interest, Carl Laemmle's views of film damage on the part of operators; also your war against poor inspection. I cannot see where that will help a great deal, as the bad patches are not made in the exchanges. Why correct an outrage? Why not make it so unpleasant for the punks who make those patches that there would be no such thing as an inspection department needed. If every operator did his work right film would last longer and be in better condition. No one knows as well as an operator when a thick patch or bad sprocket holes go through the machine, and the places where the film has been wet and the emulsion smeared, and he should remove these faults right then and there. It seems that as it is the operator who makes the bad patches, mis-frames, and does many other things he ought not to do, he is, therefore, the one to get after.

Sorry, Brother Yancy, but I am afraid your explosion went off half cocked. I don't agree with you. Quite true many operators make poor patches; *also it is quite true that many operators make poor patches for the very simple reason that they don't have the time to make good ones,* and that is the *manager's* fault. Also it is quite true that many of the mis-frames, stiff patches, mismatched sprocket holes, etc., are the product of the twelve-year-old usher, who knows as much about patching film as a cat knows about ice cream, and has just about the same amount of interest in his work as a razor back swine has in the hereafter, which fault must also be laid, not to the operator, but to the theater manager.

But even granting that all you say to be true ,there is no use in pursuing a vision or chasing a rainbow. You cannot prevent the operator or reel boy from doing these things, but we *can* compel the exchange to keep reels in at least fairly good repair. *That is what they are paid to do.* It is presumed to be included in the price of the service, therefore why go after the operator? That end of it is up to the film exchange. If the film exchange manager exercised ordinary common sense, and followed good business methods, he would not only have the films thoroughly inspected and repaired, but he would require the inspector to keep a record of all repairs made on every reel, and then he could very quickly tell which theater, or, if you please, which operator or reel boy was doing the damage. It would then be

an easy matter to get after that theater and force it to mend its ways. No, Friend Yancy, you are wrong, from any and every point of view. The film exchange has the right to *demand* of the theater that it treat the goods entrusted to it with reasonable care, and pay for any excess damage, but, on the other hand, the theater has an absolute right to *demand* that the films be sent to it in good condition free from misframes, broken sprocket holes, mis-matched sphocket holes, stiff, wide patches, etc., and the operator has at least the moral right to refuse to make repairs on a film, other than damage caused by himself, unless he be paid overtime for doing it.

Picture Shooters.

Harry Everhart, Greenville, Ohio, writes:

Here is a photograph of two very brilliant I. A. T. S. E. operators of the National theater, Greenville, Ohio. The one at the right is Yours Truly, who has been operating for five years, and the Power's SixA is my favorite. The other uses Harold Cochran for a handle.

I am running the photograph because plenty of people will be glad to know what a genuine smile looks like. You are wearing a variety of standing collar that is fashionable in Louisiana. Are all the Ohio operators as affectionate as these two, I wonder. Plainly the one in the chair likes to be loved. Observe his look of joy.

Local No. 273.

Brother L. Phillips, president of Local 273, New Haven, Conn., was a visitor at the editor's sanctum recently. The editor is counting his minutes, like a miser counts his gold, these days, but, nevertheless, was glad to give a few of them to Friend Phillips, because he represents a live wire union, and a union which contains at least a leavening of high class men.

Brother Phillips informs me the local is progressive, and that in his opinion it is unwise for any local to depend wholly and simply on the power of might to improve conditions, meaning by this that the men should enedavor to improve themselves in their craft, and thus be in a position to demand high salaries on the grounds that they can, will, and do deliver high class results on the screen. In pursuance of this idea President Phillips is examining into the various avenues of projection knowledge, the idea being to induce the entire membership of Local 273 to participate in a course of study along the lines of electrics, optics, and other things pertaining to projection. Brother Phillips hopes the day will come when every member of the New Haven local will be justly entitled to style himself a projection engineer.

That kind of proposition certainly has the strongest possible approval of this department, which has long contended that, whereas the operator is unquestionably entitled to increased salary—in fact in many sections of the country to two or three times what he is now getting, still, in order to be justified in demanding better salaries it is necessary that he improve his knowledge, and improve the results he is putting on the screen.

It certainly would sound strange to a manager who really knows his business to be asked to pay his operator twenty-five, thirty, or forty dollars a week, when that operator could not give him an intelligent answer to, for instance, the question: "What optical principles are involved in the revolving shutter of your mechanism?"

We wish President Phillips all possible success in his campaign of and for education of the operators of his local. The union is fortunate in having as its official head a man who has such thoroughly progressive ideas, and I want to say right now that at any time this department can be of any service to Local 273, or its president, that fact only has to be made known. It is a pleasure to help those who are willing to try to help themselves.

Screens.

A. F. Davis, Perry, New York, says:

> Noticed A. A. Lemmert's article in August 7th issue, concerning stippled screens, and thought perhaps I might be able to help him. Have just returned home from Erie, Pa., where I installed the operating room in a new theater, the "Crescent," located at 548 West 18th street, owned and managed by Mr. H. E. Hammond. The throw is 118 feet, and he uses D. C. through an A. C. to D. C. Fort Wayne compensarc. I advised him to purchase a Mirroroid screen, as I have used one and found it to be excellent, but he said he would first try out a scheme of his own. On a plaster wall he spread a coat of flarine, consisting of zinc mixed with water. This was mixed as thickly as it could be spread, and another man followed with a soft bristle brush, 4 x 8 inches square, and stippled the surface. The stippling covered up all trace of the laps. After it had dried, which took about twenty-four hours he applied another coat, and this was repeated until he had put on three coats, each coat being stippled. The result was a flat, white surface, thickly covered with what you might describe as minute "craters," or little, round depressions. The flarine being mixed with water instead of oil gives a flat, while surface with no gloss, and when the picture was projected to it I certainly was surprised. With 30 amperes we got a sharp, brilliant picture, free from haze, and with good detail and depth. There was no distortion when viewed from the side seats, but the house is only 27 feet wide. I think, however, there would have been none to speak of in a much wider auditorium. I have always been a booster for the Mirroroid screen, but I had to remove my hat to Mr. Hammond's homemade curtain.

I certainly would like to see that surface. Dry zinc mixed with water (I did not know it would mix with water) ought to make about as white a surface as one could procure. As to the stippling idea, well that was one of my own, and, frankly, I was not sure it would work out to advantage. Yet, I would like to see that screen, and would like to see it very much.

Poor Patches.

T. K. Wood, Ardmore, Oklahoma, says:

> Here is one of the many patches I cut out of the two-reel Thanhouser, "Crossed Wires," July 29th. The sample seen ought to be enough to satisfy anyone as to the kind of would-be operator who runs these films ahead of your Humble Servant. I have been an operator for approximately four years, and previous to that served more than a year's apprenticeship before I was ever left alone in an operating room. I read the department every week, and the more I read it the more I want to do so, because it has helped me to figure out many things in the line of my profession. Am very anxious to know the result of the light ray experiments. In closing I wish the best of success to you and *our* department.

It is hardly necessary to comment on the splice. It measures exactly ¾ of an inch wide, and the gentleman who made it has actually scraped off the emulsion from the entire ¾ of an inch. Even so, it pulled apart with perfect ease, because he had not scraped the back side of the celluloid on the other end, and had applied very little pressure in making the patch; also, probably the cement was not of the best. Brother Wood has taken the right course. He served a year's apprenticeship, and he *is using his brains as well as his hands*. He is not ashamed to gather in all the knowledge available, and that is what makes a successful man, not only in operating but in any other of the many walks of life.

MANAGERS AND OPERATORS

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course.

MOVING PICTURE WORLD 17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Valuable Formula Booklet.

A BOOKLET of formulas used in cinematography is issued for free distribution to any motion picture worker who is sufficiently interested to write for a copy by the Berlin Aniline Works, 213-215 Water Street, New York City. Not only does it contain formulas for the development of Eastman film but also for the leading brands made by foreign manufacturers. In addition to developing formulas there are numbers of tested recipes with directions for use under the following heads: Fixing baths, Reducers, Intensifiers, Toning, Tinting, Color toning. A number of common troubles which occur in the use of films are discussed and remedies suggested while the back of the booklet gives a number of valuable miscellaneous formulae and tables for the conversion of metric measures to English and vice-versa. It should be a valuable booklet to any cameraman or factory worker.

What Lens?

F. A. A., San Antonio, Texas:

> Incloses a cut clipped from the Moving Picture World reproducing a scene from the Pathe serial, "Who Pays," and asks "kindly let me know what kind of a lens is used in this picture for close up scene."

The clipping is a reproduction of an ordinary still picture, such as is made in all studios for advertising and publicity work. Still camera and still picture are expressions used in moving picture studios to distinguish an ordinary camera and an ordinary photograph from a moving picture camera and a moving picture.

As I do not know what sort of an outfit was used by the photographer who made this picture, it is impossible to say exactly what kind of a lens was used. There are a great many different makes of lenses used on still cameras, but it is probable that F. A. A. wishes to know the lens used in this moving picture camera. In that case it was probably a Zeiss Tessar f 3.5 or a Voigtlander Heliar f 4.5, or perhaps a Goerz Kino Hypar f 3.5.

Books on Cinematography.

R. E. M., Mobile, Alabama, writes:

> I have been an operator for a number of years and have been more or less interested in motion picture photography and have at last decided to try and get a camera, but being inexperienced in this line I am at loss of what kind of camera to get. Could you recommend a good camera, one that will stand a good deal of wear and take a good picture, for an amateur?
> Is there any good book on Motion Picture Photography? If so, please give publisher's name and price of same if possible.

There are a number of good cameras advertised in the Moving Picture World. Write to the agents or manufacturers for catalogues and decide for yourself from their description what machine is best suited for your use.

There are no books published which can be highly recommended for the amateur cinematographer. The three following books are probably the best published at the present time in this country. They are:

Practical Cinematography and Its Application ($1.10). Moving Pictures, How They are Made and Worked ($1.50). Both by Frederick A. Talbot J. B. Lippincott Co., Philadelphia, publishers.

Cyclopedia of Motion Picture Work, by David S. Hulfish ($4.00). American School of Correspondence, Chicago, publishers.

Experience, But No Position.

Frank E. Art, Chicago, Illinois, says:

> In your new position you will doubtless have many inquiries for cameramen and I will be highly pleased if you will give me your assistance. I will tell you what I am up against. I am a mechanic and have put in about five years building motion picture apparatus. I have built dozens of cameras, printers, perforators, etc., and know how to handle dissolve, mask and trick work and get many results that the average cameraman cannot. I put in four years with Bell and Howell and one year with the American Cinematograph Company.
>
> Last summer my partner and I went into the film business and endeavored to take pictures. I say endeavored, because we tried real hard. Well, after spoiling several thousand feet of film and running into practically every obstacle known to a cameraman we finally were able to get a good negative under practically any condition. Then we ran into poor work at the various developing plants around town and finally wound up by doing our own work. This came easy, because my folks are still photographers. I also got formulas for toning and got some fine results.
>
> Then as business conditions got very bad and we were doing industrial work and taking a few features of important local happenings and booking same ourselves, we naturally ran out of money. Now it is impossible for me to find a cameraman's job. In fact people will not give me a trial unless I can show references, and when I tell them I was in business for myself and refer them to the people I did work for, they think I am a failure and will not give me a try-out. They don't realize that I have gone through the majority of knocks and bumps and with a little more development should make a good cameraman.
>
> You can see my position. I can take good pictures, I understand developing and printing and understand the mechanical end. I am sure I would make a good man for any studio, and I take the liberty of asking you for your advice in the matter of securing a position under the circumstances. I am not a fellow who never spoiled a negative. I have spoiled lots of them and paid for it myself in learning to take real pictures, and I believe that with the experiences I have gone through I will spoil less film and get better photgraphy than a man who has not been through the mill.
>
> I am anxious to get out with the camera again. I am a hustler, use good judgment and am a fellow who can get along with almost anyone.

Here is a man who seems to be running in hard luck, but I am sure that with the experience he seems to have had that he will land something good before long. Are you sure, Friend Art, that you have gone after a job hard enough? Surely there is some firm in Chicago which will give a man a chance to prove his ability, if not as a cameraman at least in one of the positions he seems capable of filling, and if he should take one of these minor positions and make good he should be able to create enough confidence in his employer to give him a chance for advancement.

Here's wishing you luck at any rate.

Operator Interested in Cinematography.

A. A., Bellefontaine, Ohio, says:

> I have just been reading your articles on Motion Picture Photography in the Moving Picture World and I am very much interested.
>
> I have been a projecting machine operator for over five years and have up to only a short time ago taken very little interest in the photographer or his work, but I have awakened to the fact that I have let the past five years slip by without gaining, or rather acquiring, any knowledge of photography whatsoever. In all this time I have been projecting the final result of the cameraman's art without any knowledge of the first principles of photography, but I would like to make a start and wish you would be kind enough to tell me of any book or books which I might buy which would give me the theory, or I might say technical side.
>
> I realize that I cannot learn this in a few short easy lessons, but I wish to start in at the beginning and study the various subjects relating to photography. I would like to qualify myself for a position in the technical part of a motion picture plant, and anything you may be inclined to suggest that I might procure or do to gain that end will be much appreciated.
>
> I am not looking for something easy with big pay and short hours, but am desirous of advancing myself in the motion picture field in any legitimate way possible.

It is interesting to hear of operators who realize what great assistance a knowledge of photgraphy might be to them in their work. There are numbers of machine operators who have become good cameramen. Many of them who do not care to leave their home town have made a substantial addition to their salary by buying a camera and taking topical news pictures and local events which were either sold to some of the weeklies or exhibited in their own local theaters.

A. A. will probably be able to find good works on photography in his local library and could purchase some of the books mentioned under "Books on Cinematography."

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Comments on the Films

General Film Company.

TWICE WON (Biograph), Aug. 23.—A masked lady figures prominently in this one-reel comedy, which is played by Charles Perley, Augusta Anderson and Kate Brice. The course of true love runs along pleasantly for the spectator, if not smoothly for the characters in the story, and the acting makes the reel fairly enjoyable.

DOES THE WOMAN FORGET? (Essanay), Aug. 23.—Ruth Stonehouse, Edward C. Cobb and Wm. Belmont, present the problem unfolded by the action in this one-reel drama. A man of position flirts with a poor girl, then leaves her, and she marries a man in her own station of life. Does the woman forget the man of birth and breeding? The proposition is well put, if not the answer. Ruth Stonehouse is natural and convincing as the woman.

THE SPARK AND THE FLAME (Lubin), Aug. 23.—A poor but honest working girl, a well-dressed villain, and a down-and-out young chap in whose bosom the spark of manhood still burns, are the characters in this one-reel drama, which are taken by Dorothy Barrett, George Routh and Robert Gray. The story is an excellent one of its class, and is adequately performed.

HEARST-SELIG NEWS PICTORIAL, NO. 67 (Selig), Aug. 23.—A children's outing at Franklin Park, Boston; "Miss Detroit" winning the motorboat race, Port Washington, N. Y.; unveiling tablet to Lucy Stone, Orange, N. J.; Dr. Ann Shaw addressing the gathering; crack trapshooters contesting,, Chicago; C. H. Newcombe wins the championship; baby zebra, Central Park, N. Y.; Moving Picture Theater Managers visit the Selig studio; aeroplane propeller tried out at Watertown, Mass.; Serbian war pictures; new park for National League, Boston; sailors from Atlantic Fleet hold athletic meet at Newport, and the fleet at anchor, are the news items in this number.

THE CUB AND THE DAISY CHAIN (Vitagraph), Aug. 23.—L. Case Russell is the author of this human and refreshing little one-reel comedy with a cub reporter as the hero. When it is stated that Sidney Drew plays the reporter and his better half is also in the cast, the quality of the acting needs no further endorsement.

HAM AND THE EXPERIMENT (Kalem), Aug. 24.—Ham and Bud make an important discovery in this one-reel comedy. A man can have too much of a good thing—even of popularity with the ladies. A love potion, injected into their veins, keeps them busy dodging smitten females, and furnishes a continuous string of laughs for the man-in-front.

DOG-GONE LUCK (Lubin), Aug. 24.—The correct character acting of James Levering, Vincent De Pascale, and Mabel Paige, gives the real Italian flavor to this one-reel comedy, written by Fred H. Hayn. The story is highly amusing. "The Victorious Jockey," a cartoon comedy by Vincent Whitman, is on the same reel.

THE DOUGHNUT VENDER (Selig), Aug. 24.—This one-reel drama tells a simple story, but one which strikes home. The picture of an aged woman bravely facing poverty for the sake of her little grandson, will find a host of sympathetic beholders. Eugenie Forde puts real feeling into the role, and is well supported by Robyn Adair as the warm-hearted Pete Rose.

THE FABLE OF "THE ROYSTERING BLADES" (Essanay), Aug. 25.—"One who would put Satan on the mat must get inside information at his training quarters," is the moral of this George Ade fable. Wallace Beery and Charles J. Stine are the two highly respected members of the celery belt who go to the wicked city and gather a large crop of information. The humor of the reel is a great provoker of chuckles.

CLOTHES MAKE THE MAN (Edison), Aug. 25.—How to make one pair of trousers cover two pairs of lower extremities is amusingly illustrated in this one-reel farce. Most of the incidents are novel, and the cast, headed by Raymond McKee, Yale Benner and Jean Dumar, keep the right tempo all through the performance.

A CITY RUBE (Vitagraph), Aug. 25.—This short-reel comedy makes up in laughs what it lacks in length. It has more fun to the square inch than many a two-reeler. Alfred Vosburgh is clever as the rube. "Pearls of the Baltic," a piece of educational, is on the same reel.

HIS BIRTHDAY GIFT (Biograph), Aug. 26.—A mild little one-reel romance, featuring Charles Perley and Augusta Anderson, this photoplay has the charm of a modest bunch of garden flowers, and will form an excellent contrast to the more stimulating numbers on a program.

THE DRUG CLERK (Essanay), Aug. 26.—The formula of this one-reel farce consists of burlesque acting 100 per cent. pure. Plot, incidents, and any loose bit of fun that came handy, have been shaken up together and labeled a specific for the blues. The article may be prescribed for the average audience.

HEARST-SELIG NEWS PICTORIAL, NO. 68 (Selig), Aug. 26.—An aviator from South America in flight at the Panama-Pacific Exposition, starts off this number. The reel also contains: Fatal fire, Houston, Tex.; Olympic games at the Exposition; on the battle line in France; opening of the new base ball park, Boston; scenes at Marietta and Atlanta, Ga., incidental to the lynching of Leo Frank; auto race, Elgin, Ill.; U. S. troops at Brownsville, Tex.

THE SHERIFF'S BABY (Biograph), Aug. 27.—A reissue of a D. W. Griffith production, this one-reel drama has a cast containing the names of Alfred Paget, Harry Cary, Henry B. Walthall, Lionel Barrymore, Joseph McDermott, Robert Harron, and Kate Bruce. The play tells a story of the western desert and pulsates with life.

HER RETURN (Essanay), Aug. 27.—In this one-reel drama G. M. Anderson appears as a man of wealth and breeding, who is won back to the path of sobriety and virtue by the birth of a son and heir. Mr. Anderson gives a forceful performance of his role, and is finely supported by Marguerite Clayton.

A BATTLE OF WITS (Kalem), Aug. 27.—There is plenty of good red blood in this one-reel re-issue, in which Alice Joyce plays the leading part. Other well-known names in the cast are Logan Paul, Tom Moore, Earle Foxe and Stuart Holmes.

THE MIRROR (Lubin), Aug. 27.—Shannon Fyfe and Lawrence McCloskey are the authors of this one-reel drama, which has been produced by Joseph Kaufman, and intrusted to a cast headed by Crane Wilbur, Ethel Clayton, Thurston Hall, and Bartley McCullum. The result is an excellent photoplay from every point of view.

THE WARDROBE WOMAN (Vitagraph), Aug. 27.—Kate Price as the whole-souled, level-headed Mary Mooney in this one-reel drama makes the character a living woman. The story reveals a certain phase of life behind the scenes with considerable fidelity, and has a strong heart interest. Mary Anderson, Billy Billings, Donald Hall and Geo. Debeck figure prominently in the cast.

THE WHIRLPOOL (Essanay), Sept. 4.—Reviewed by James McQuade on page 1663, issue of September 4.

THE VANDERHOFF AFFAIR (Kalem—Broadway Favorites), Sept. 6.—Reviewed by Hanford C. Judson on page 1490, issue of August 28.

AMONG THOSE KILLED (Biograph), Sept. 6—Reviewed by Lynde Denig on page 1492, issue of August 28.

A DIFFERENCE OF OPINION (Biograph), Sept. 7.—Reviewed by Lynde Denig on page 1324, issue of August 21.

OIL AND WATER (Biograph), Sept. 10.—Reviewed by Lynde Denig on page 1175, issue of August 14.

BREAKING THE SHACKLES (Edison), Sept. 11.—Reviewed by Louis Reeves Harrison on page 1665, issue of September 4.

THE NEED OF MONEY (Biograph), Aug. 28.—The incidents in this one-reel drama are not very plausible, but carry out the title forcibly and tell a sympathetic story. Irma Dawkins, Jack Mulhall and Gus Pixley supply an excellent quality of histrionic art.

MATILDA'S FLING (Edison), Aug. 28.—To call this one-reel drama a screen version of "The Old Homestead," with a female "Josh Whitcomb" for the leading character, would come very near the truth. The photoplay has many entertaining moments, and is cleverly acted by Jessie Stevens, Raymond McKee, John Sturgeon, Jean Dumar and the other members of the cast.

TRAIN ORDER NUMBER 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series) (Kalem), Aug. 28.—In place of an "iron horse," Helen mounts a broncho during the action of this one-reel drama, and shows her skill at cowboy stunts. Life on the rail forms the background of the story, and its supply of excitement is never sidetracked or ditched. Miss Holmes, Rex Downs, Robyn Adair and G. A. Williams make up the picture's "crew."

BILLIE JOINS THE NAVY (Lubin), Aug. 28.—Lieut. J. C. McCracken, U. S. N., is the author of this one-reel farce. The action takes place on a battleship, where unexpected opportunities are found for Billie Reeves to tumble into comic mishaps. One of the best pictures of the series.

THE MASTER OF THE BENGALS (Selig), Aug. 28.—A den of Bengal tigers, an East Indian Rajah, a young American and a beautiful Princess are given prominence in this one-reel Jungle-Zoo drama. The story is romantic, well acted, and has been carefully produced. George Larkins, Sidney Smith, John Lancaster and Irene Wallace are in the cast.

General Film Company Specials.

THE GIRL WITH THE RED FEATHER (Selig), Aug. 23.—This two-reel drama, adapted from a story by Meredith Nicholson, is a rattling good detective play, in which several of the characters have the added grace of humor. In fact, it is a wealthy man's sense of the funny side of things which supplies the happy ending, and gives freshness and zest to the entire tale, without relaxing its strong dramatic grip. Edward J. Peil realizes the character perfectly. Bessie Eyton and Edwin Wallock are equally successful in their roles.

HEARTS AND ROSES (Essanay), Aug. 24.—Joseph A. Roach has put an excellent grade of drama into this three-reel photoplay. The story at all times commands respect, and serves to introduce Darwin Karr, the new Essanay leading man, most favorably. Beverly Bayne's gracious young womanhood and thoroughly dependable art are also of pronounced value to the picture. Herbert Haywood and Richardson Cotton are members of the well-selected cast.

FROM THE DREGS (Vitagraph), Aug. 24.—One of Jasper Ewing Brady's stories of army life, this two-reel drama is a vigorous and

skilfully constructed piece of photoplay writing. Producer Lionel Belmore has maintained the atmosphere of battlefield and barracks with fidelity, and Darwin Karr, Ned Finley, Logan Paul and Eleanor Woodruff contribute a high grade of histrionic ability to the performance. Darwin Karr's embodiment of an army officer is a credit to his assumed profession.

A SPECIES OF MEXICAN MAN (Lubin), Aug. 25.—Romaine Fielding, who wrote, produced and plays the leading part in this three-reel drama, has taken present conditions in Mexico and erected upon them a high pressure romance. Mr. Fielding plays his hero in gallant style, and treats his audience to a series of melodramatic incidents that entertain even when they do not convince. The supporting company is a most capable one. Reviewed by Edward Weitzel on page 1666, issue of September 4.

A DOUBLE IDENTITY (Episode No. 6 of "The Mysteries of the Grand Hotel"—Kalem), Aug. 25.—An ingenious "crook," played by Paul C. Hurst, gives the detectives of the Grand Hotel a stiff bit of work to outwit him in this two-reel drama. Producer James W. Horne never allows the excitement to simmer down.

UNDER THE FIDDLER'S ELM (Lubin), Aug. 26.—A highly-educated snake is a novel member of the cast in this two-reel drama. The material was taken from a magazine story by Elliot Balestier, and has been fashioned into an out-of-the-ordinary photoplay by Harry Chandlee. Justina Huff, Edgar Jones and Louis Mortelle have the leading roles.

THE STRANGE CASE OF TALMAI LIND (Selig), Aug. 26.—Kathlyn Williams, who wrote this three-reel drama and who also plays the title role, has fashioned an absorbing photoplay. The theme treats of prenatal influences. The heroine's father is an animal trainer, and the girl's life is strangely bound up with that of a lioness. Miss Williams has no difficulty in realizing the character she has drawn.

THE SLAVEY STUDENT (Edison), Aug. 27.—Lee Arthur has built up a bright and entertaining comedy-drama in this three-reel photoplay, and drawn his plans so that no padding is necessary. The story is human and sensible and contains a cleverly concealed denouement. Viola Dana as the orphan girl, again demonstrates the fact that she is one of the most gifted players now acting for the screen. She is without trickery or affectation, and expresses every emotion of the heart with sure art and complete personal charm. The entire cast, and director John H. Collins, deserve much commendation.

RULE SIXTY-THREE (Essanay), Aug. 28.—P. G. Wodehouse has written a fanciful comedy and supplied his two-reeler with a number of amusing situations. The plot shows cold reason attempting to get the better of Dan Cupid, and suffering ignominious defeat. The three pairs of lovers are played by Bryant Washburn and Jean Moyer, Hugh E. Thompson and Leota Lorraine, Royal Douglas and Charlotte Mineau.

Metro Pictures Corporation.

THE SILENT VOICE (Quality), Sept. 13.—Reviewed by Lynde Denig on page 1662, issue of September 4.

Mutual Film Corporation.

WHAT'S IN A NAME? (Beauty), Aug. 21.—A well-made comedy with a simple but well outlined plot. John Steppling, Beatrice Van and John Sheehan play the principal roles. The story is about two men fishing on the opposite side of a pond where fishing is prohibited. The owners of the pond are told of the trespassers by a small boy and immediately take steps to confiscate the fish and put the fishers to route. They are treated to a good ducking for their pains. The climax of the story shows the older man overlooking pecularity in the name of his daughter's lover, on discovering that he is the same man who helped him at the fishing game.

MUTUAL WEEKLY, NO. 34, Aug. 26.—Some of the interesting items of this number are the fountains of Versailles in action for the benefit of the wounded soldiers; speedy hydroplanes competing on Manhasset Bay; the unveiling of the Beethoven bust in Golden Gate Park, San Francisco; the type of U-boat that sank the "Arabic," and the first baby zebra born in captivity.

UNCLE HECK, BY HECK (Beauty), Aug. 28.—John Steppling has the interesting role of Uncle Heck in this amusing little comedy. Uncle Heck is from the country, and in his intimation that he is coming to visit his city relatives, he makes an emphatic assertion that he will not spend any money while there. Unfortunately, his head becomes turned by the women on the street, and he conducts himself so badly, insulting his own niece, whom he has never seen, that on his arrival at the house he pays unlimited sums of money to the women as surety against his nephew learning of his misbehavior.

SHOCKING STOCKINGS (Komic), Aug. 29.—A very amusing comedy with Fay Tincher and Max Davidson, also Chester Withey and Edward Dillon. The scenes of the picture take place at the beach, where Fay Tincher again disports her attractive black and white bathing suit. At one point of the picture a couple of stockinged legs protruding from a heap of sand, after having captivated a few eccentric types, are discovered to belong, not to the pretty bather, but to a judy in a store window.

FOR HIS PAL (Reliance), Aug. 30.—A. D. Sears, Irene Hunt and G. M. Blue appear in this mountain story. The young husband becomes jealous of his pal and the Chinese cook complicates matters after being discharged by the wife. The incidents are rather crowded in this to arouse the strongest feeling. The atmosphere and photography are good.

GREEN APPLES (Beauty), Aug. 31.—A splendid little vacation comedy, with Webster Campbell and Neva Gerber in the cast. The scenes are taken on a fresh air farm where a score or so of boys furnish work for the young doctor by eating green apples. They also precipitate a love affair. Pleasing comedy.

HEARTS AND FLOWERS (Majestic), Aug. 31.—W. E. Lawrence, Francelia Billington and Walter Long appear in this. It is the story of a young musician who is slugged and loses his memory. Later he is discovered by his wife and child through playing his favorite melody. An old theme handled in a pleasing way.

THE TURNING POINT (Reliance), Sept. 1.—A number featuring Ralph Lewis in a double part, also George Stewart and Marguerite Marsh. There is a good story in this, but there is too much jerky action in its development. A Western miner makes use of his likeness to a corrupt senator to stop an attempt at graft. This is interesting, but could have been handled in a stronger way by telling the story in more simple fashion.

HIDDEN CRIMES (Reliance), Sept. 3.—A number featuring Irene Hunt, G. M. Blue and A. D. Sears. Two Western young men are rivals for the girl's hand. One accuses the other of being a former jailbird. The action which follows is very melodramatic. The scenic effects are pleasing and the story fairly strong.

BIDDY BRADY'S BIRTHDAY (Falstaff), Sept. 3.—A good comedy number, featuring Riley Chamberlain as an Irishman who releases a genii from a jug found in the dump heap. A modern story with a fairy tale feature thrown in. The characterizations are good and the comedy better than the average.

A QUESTION OF HONOR (American), Sept. 4.—Jack Richardson, Vivian Rich and Wm. Spencer appear in this number. The girl's father sacrifices his mining claim to save her husband from jail. He agreed to sell it for a thousand dollars, but after waiting to keep his word finally was able to get double that amount. The plot has a nice idea in it but is not particularly strong.

FROM THE RIVER'S DEPTHS (Thanhouser), Sept. 5.—An unusually good one-reel drama, picturing the way in which an escaped convict palms himself on a banker as the son of an English gentleman. The girl discovers the secret and the reel closes with some stirring scenes of a melodramatic character. Well constructed and absorbing in plot.

PANSY'S PRISON PIES (Falstaff), Sept. 6.—This story of the waitress whose traveling man lover almost escapes jail through her aid is amusing in a quiet way. She conveys a file to the prisoner in one of her pies. When the other convicts hold him back he gets the credit for preventing a jail break and is made a police officer. Quite pleasing.

JERRY AND THE GUNMAN (Cub), Sept. 9.—This is the most amusing of the series featuring George Ovey yet shown. It has a better plot than its predecessors and does not depend entirely upon antics, which always succeed better when strung along with a story of some sort. In this number Jerry brings a bad man to justice in an amusing way.

Mutual Film Corporation Specials.

A BOLD IMPERSONATION (Reliance), Aug. 28.—The opening of this two-reel production would lead one to expect something of unusual excellence. One's hopes are dashed, however, before the close of the picture, when in the home of an aristocratic family, a social scene is interrupted by the rival lovers leaping from their chairs and fighting a duel on the spot. The picture is beautifully set, and is in many ways of unusual excellence, barring the circumstance mentioned.

A CHILD OF THE SURF (Majestic), Aug. 29.—Perhaps it is the charming portrayal of the role of Nancy by "Teddy" Sampson that makes this two-reel production so attractive. There are also unusually well-chosen and beautiful surf scenes to add to the charm of the picture. The atmosphere of the story has been reproduced in a very vivid manner, and the story of the little girl of the sea shore who fell in love with a city chap, much to the concern of her stern old father, is one that cannot fail to interest. The business of the picture is particularly good.

REINCARNATION (Thanhouser), Aug. 31.—A splendid two-reel drama, picturing the trial of a young man falsely accused of crime. The judge in the case goes home and thinks the testimony over. While at home he sees himself and all the other principals in the trial in a previous incarnation where a case of exactly the same sort is tried. The costuming of this former period suggested the early Roman days. This vision of the past leads the judge to think the prisoner at the bar innocent, and later sensational new testimony offered by the girl proves this to be the case. The story is exceptionally strong and makes a good offering.

A LEAP FOR LIFE (Rodeo), Sept. 1.—A two-reel number, featuring Lillian Hamilton, Fred Church and Walter Rogers. The opening scenes are good, where Jose trades his mining claim for a burro. Some of the following scenes are a little obscure in development, but later, when Jose goes out for revenge, a number of stirring incidents occur. A girl is tied to the top of a runaway stage and a woman lies helpless before an on-coming train. The action becomes genuinely thrilling. All of the scenes are well photographed and, taken as a whole, this is an excellent example of the melodramatic photoplay.

WHEN THE CALL CAME (Gaumont), Sept. 10.—A two-reel number, featuring George Larkin, Mrs. Wright, Fred. G. Hearne, Irene Hunt and Louise Thompson. The plot is a conventional one, in which the son of a blind woman steals a brooch. Gleason, a real thief, is accused of the crime, but the son is sentenced eventually. Gleason then takes the son's place unknown to the mother. When the son is released a love affair follows and all ends happily. The plot contains many old situations, and while well constructed, has no particular novelty.

North American Film Corporation

THE DIAMOND FROM THE SKY (Chapter 18), Aug. 30.—A demonstration of what is supposed to be the consequences of the "charm against harm" left with Esther by her mother is given in this chapter, when in the restaurant fight and destruction by fire, Esther comes out unharmed. In this chapter the extensiveness of some of the sets, chiefly the restaurant set, and the management of the apparent multitude of people taking part in the scenes arranged in these sets is worthy of mention. Powell has caught up with the old Englishman, and the complication of affairs continues to grow interesting.

Paramount Pictures Corporation.

POOR SCHMALTZ (Famous Players), Aug. 23.—Reviewed by George Blaisdell on page 1664, issue of September 4.

Pathe Exchange, Inc.

PATHE NEWS, NO. 67, Aug. 21.—At El Paso, Texas, at a celebration in memory of Saint San Lorenzo the Indians take part in a dance that shows signs of modern influence, with "heel and toe and a polka step." The tree to which Leo Frank hung, and also the early morning funeral of the victim of the mob, in Brooklyn, is shown. A view of the fated ship "Arabic" is another reminder of the times.

PICTURESQUE JAVA, Sept. 6.—This is a beautiful scenic presenting some intensely charming views on the island of Java. On the same reel with "In Dahomey."

IN DAHOMEY, Sept. 6.—A picture of unusual interest, telling something of the customs of the people in this African province. On the same reel with the above.

A MIXUP FOR MASIE, Sept. 6.—One of the "Lonesome Luke" series, and very amusing. The rivalry between Luke and another of his kind for the hand of a pretty miss, causes disastrous results, for Luke, in his sorrow, decides that life holds no further charms for him. The picture is constituted to please almost any audience.

MONKEY SHINES (Starlight), Sept. 11.—In this picture Heine and Louie buy a bootblack stand. Their love of money causes them to cut a slit in a young woman's stocking and extract a roll of bills that she has deposited there for safe-keeping.

Pathe Exchange, Inc., Specials.

ROMANCE OF ELAINE (Episode 11, "The "Disappearing Helmets"), Aug. 23.—The usual amount of interest attaches to this episode. Elaine is again tempted into the net of the enemy, but this time with a different motive and accompanied by Jamieson. While Jamieson is being held by some electrical device, Elaine is placed in a sack and carried to the water, where a helmet of some sort is placed over her head, and, as far as we know, is consigned to the depths of the sea. The hope which we retain of her rescue, lies in the fact that Prof. Arnold is a witness of the deed.

THE FALLEN STANDARD (Balboa), Sept. 6.—A two-reel production from the Balboa studios, that is fairly interesting. The story is of a young woman who had literary ambitions, and preferred to follow them up, rather than marry at that present moment. In the city she is successful, through a story whose inspiration came from the finding of a baby in the park. This child is taken care of by her, and years later, when he has proven to be a good-for-nothing, he is shot, and it is then discovered that he is the son of the woman who married his foster mother's first love.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 181 (Universal), Aug. 25.—Pictures of baby animals at the New York zoo, peace conference with Mexican leaders, daring aviation feats at the San Diego fair, and Hy Mayer's drawings are among the best things in this.

THE CHIMNEY'S SECRET (Victor), Aug. 25.—This story of the young bank cashier who masquerades as a miserly peddler is not entirely new, but will offer a surprise to many observers. It is quite dramatic in its way and well constructed. Lon Chaney and Gretchen Lederer play the leads.

A MAID AND A MAN (Nestor), Aug. 30.—A clever little comedy, by Al. E. Christie, with Jack Dillon, Neal Burns and Billie Rhodes in the cast. The pretty daughter attires herself as a maid and succeeds in captivating the golf champion. A bright, pleasing number.

A GAME OF LOVE (L-KO), Sept. 1.—A comedy number, featuring Reggie Morris, Peggy Corday and Fatty Voss. The plot is farcical and has to do with the rivalry of two men for the girl's hand. The story is not strong but has amusing moments.

VAGABOND LOVE (Victor), Sept. 3.—A story written by L. V. Jefferson and featuring Kingsley Benedict, Violet MacMillan and Millard K. Wilson. The Italian violinist succeeds by his playing in bringing back the love of the materialistic husband for his wife. The story has a pleasing touch of sentiment in it and is fairly strong in production.

WHEN HIRAM WENT TO THE CITY (Joker), Sept. 4.—This is a rather amusing farce comedy with Max Asher in the lead. When Hiram goes to the city his experiences are many and varied, although his downfall from the social standard comes quick and fast, and he is glad to return to the country with his country sweetheart.

THEIR HAPPY HONEYMOON (Nestor), Sept. 6.—Featuring Eddie Lyons and Lee Moran as two young newlyweds. They become jealous of their wives at the beach and this leads to difficulties. The plot is very slight in this and it proves only a fairly strong offering.

SH! DON'T WAKE THE BABY! (Rex), Sept. 7.—And it's a burglar who does the trick! The theme strikes a sympathetic chord, although we laugh at the efforts of the young couple not to disturb their first born. Ben Wilson and Dorothy Phillips are the pa and ma.

SILK HOSE AND HIGH PRESSURE (L-KO), Sept. 8.—Three reels of low comedy, with Billie Ritchie, Henry Bergman, Louise Orth and others in the cast. The action follows no definite plot and does not hold the interest very strongly until the last reel. There are amusing spots in this number, but the tone is not of the best. The events of the final reel, when the hose is brought into action, will bring considerable laughter.

THE FINEST GOLD (Big U), Sept. 9.—Murdock MacQuarrie is featured in this as an old miser who hates his grandson's wife. A baby is born and after the grandson's death the child brings about reconciliation with the old miser. Not a new theme by any means, yet the story is pleasingly presented and fairly strong.

GOING TO THE DOGS (Powers), Sept. 9.—A half reel number featuring Madam Busse and her trained dogs. The canines appear in costumes and perform the usual vaudeville tricks quite skilfully. A good number for children in particular.

FROG AND TOAD CELEBRITIES (Powers), Sept. 9.—On same reel with above. Interesting and instructive nature studies conducted by Prof. Raymond L. Ditmars. A pleasing split reel.

A COUNTRY CIRCUS (Victor), Sept. 10.—A dream story, featuring Violet McMillan as a young girl who goes to a circus. The antics of the false animals will amuse children. This is a good number for juvenile observers.

HE FELL IN A CABARET (Nestor), Sept. 10.—A comedy number featuring Lee Moran as a young divinity student who undertakes to reform a cabaret girl. He, of course, falls in love with her and patronizes the place frequently, but she is married. An amusing idea handled in a pleasing way.

AT THE BEACH, INCOGNITO (Joker), Sept. 10.—A low comedy number enacted by a cast which includes Max Asher, Millburne Morantl, Lillian Peacock and Gale Henry. The action takes place at a beach, where two couples carrying carpet bags get their affairs mixed up. This is a fairly strong number.

HIS LAST "THIRTY" (Laemmle), Sept. 11.—A pleasing number featuring Charles (Daddy) Manly as an old telegraph operator who is retired by the office force on what he thinks is a pension. When he learns the truth it is too much for him and he dies wiring "thirty" to his friends. There is some real pathos in this and it makes a good offering.

Universal Film Mfg. Company Specials.

THE DECEIVERS (Gold Seal), Sept. 7.—A two-reel number with J. Thomas Dillon, Agnes Vernon, Charles Giblyn and L. M. Wells in the cast. The story is an interesting one, picturing an eccentric millionaire who advertises for his lost niece. Walsh induces Rita to pose as the girl. She meets Harry, who is introduced as the nephew. When the denouement comes it develops that Harry is another detective, Walsh is arrested for attempted burglary and the girl forgiven and adopted by the millionaire, who really had no niece at all. The yarn, as can be seen, has entertaining qualities and is quite pleasingly presented.

BOTH SIDES OF LIFE (Laemmle), Sept. 9.—A three-reel number, with Ella Hall, Alan Forest, Maude George and Wyndham Standing in the cast. The plot contains three separate threads which are brought together at the close. It contrasts criminal, social and religious life in an interesting way. The story is not in any way exceptional, but it has numerous points of interest. It pictures the manner in which a converted girl crook saves the young minister from the snare set by a society woman. The closing scenes seemed considerably overdrawn.

IN THE SUNSET COUNTRY (Bison), Sept. 10.—A three-reel Western number, written by F. McGrew Willis. The cast includes Wilfred Roger, Sherman Bainbridge, Jack Curtis and Luella Maxim. The settings are picturesque and the story a characteristic one of its type. It tells of the arrival of a minister and his daughter in a Western town, the toughest of the vicinity. The girl's father is killed and there is rivalry for her hand between the road agent and the gambler. The latter is known as a "white" gambler and eventually wins her. This makes an entertaining number and though the situations are not entirely new, it is well handled throughout.

AGNES KEMPLER'S SACRIFICE (Rex), Sept. 12.—A two-reel production, written by Tom Lewis and featuring Hobert Henley, Cleo Madison, Agnes Vernon and others. The young man marries surreptitiously, goes West on a mission and is forced to marry a second time after compromising a young girl. The situation did not seem to be one calling for such heroic measures on the part of the girl's father, who commanded the young man to marry at the point of a gun. The latter might also have shown some sort of resistance before consenting to become a bigamist. The close of the story, showing how the first wife drifts into the underworld and is then rescued by his mother, is more appealing. The moral of this is debatable, though the production, as a whole, is interesting.

THE CLASH OF ARMS (Universal Special), Aug. 30.—Episode Eleven of "The Broken Coin" series. This is the most stirring number of this series yet shown. It shows Kitty and Roleaux joining forces to save their half of the coin from King Phillips' soldiers. Kitty summons military aid from King Michael and some vivid battle scenes follow. The second reel closes with Kitty fainting in the torture chambers of the palace.

THE LAST REASONING (Gold Seal), Aug. 31.—An entertaining three-reel number, written by Harvey Gates, and featuring Herbert Rawlinson, Anna Little, Richard Sterling and Agnes Vernon. The story sets out to be a study of Morons, a low type of people susceptible to criminal tendencies. This motive is not followed through as expected, but the author has fortunately gotten together a story of sufficient dramatic strength to make the omission excusable; it at least escapes being so obvious as frequently happens in stories dealing with criminality. The presentation is good and the cast pleasing.

V-L-S-E, Inc.

MORTMAIN (Vitagraph), Sept. 6.—Reviewed by Lynde Denig on page 1665, issue of September 4.

World Film Corporation.

THE COTTON KING (Brady).—Reviewed by Lynde Denig on page 1663, issue of September 4.

Miscellaneous.

A MOTHER'S CONFESSION (Ivan Film Production).—Reviewed by Lynde Denig on page 1664, issue of September 4.

South African Letter

South Africa as a Film Producing Country.

Kroonstad, O. F. S., South Africa, June 24.

THERE is no reason whatever why a South African producing company should not be successful. Pictorial clearness is easily obtained in our glorious climate, which, though not quite; is almost equal to that of California. We have some of the most superb scenery in the world at our command. Many South African men and women are born to the saddle, and the history of the country is picturesquely crowded with exciting events such as Rorkes Drift, King's ride to Grahamstown, etc., and with a good producer success is assured.

The South African Railways and Publicity.

This department of the railway takes scenic and industrial films of railway building, townships, bridge repairing, etc. The various films are issued under the title of Union Films. Recently they completed their latest picture, the building of the Prieska-Upington Railway. This building was done at the record rate of three miles per day. The film is two thousand feet long and is crowded with interest in every section.

The Theaters Trust, who produce the African Mirror and Santry's Topicalites, have now arranged to produce pictures on a large scale and looked at from an industrial point of view Mr. Schlesinger's scheme has everything to recommend it. An enormous amount of money will be spent locally and a large number of people will be employed in the production work. A new era of industry will be opened up for South Africa and as practically every copy of the films produced will be sold outside of South Africa it means that a lot of foreign money will come into the country.

1915 Report of Bioscope Advisory Committee, Cape Town.

The committee has been criticised for the class of films exhibited at children's matinees. Where the whole art of censoring lies is in the following statement of the committee: "A film cannot be condemned because it is not suitable for a child to see." A little effort has been made by the committee to secure more suitable programs for children but of no avail. The trust remains adamant and even go so far as to admit that they do not care. In regard to the Western type of pictures particularly the committee uttered the following statement: "The cowboy film had a marked effect on children's games but there is nothing to show that the class of films exhibited in the union has led to an increase of crime."

We have had the following pictures screened recently throughout South Africa:

"The Chorus Girl's Thanksgiving," and "The House of Silence," proved to be dramas of considerable interest. "The Time, the Place and the Man," was well received and was voted exceptionally thrilling. "Recreation," a screaming Keystone, brought down the house wherever it was shown for a Keystone is always synonymous with hearty laughter in big letters. "The Painted World" is a Vitagraph Masterpiece and words cannot express the acting of the leading lady. Several of Helen Holmes' railroad pictures have been shown and everywhere have been accorded nothing but the highest praise. At present Helen Holmes is the heroine with whom we all would like to shake hands. We are having one or two scenes from German Southwest Africa in the latest African Mirror and also one or two of German East Africa. Naturally as our General Botha's army is in the Southwest and many South Africans fighting in the East African regions, they hold a timely topical interest for us.

Yours truly, S. H. CRAWFORD.

RICHARD GARRICK JOINS THE GAUMONT CO.

The Gaumont Company has secured the services of Richard Garrick, whose name has long been connected with some of the most important manufacturing companies in the country. Mr. Garrick has been placed in charge of the second Rialto Star Feature Company organized by the Gaumont Company, and is now engaged in the producing of "The House With Nobody In It," a three-reel drama with an all-star cast for release in the regular Mutual program of Sept. 22.

Zena Keefe

ZENA VIRGINIA KEEFE, a girl from out of the Golden West, and one of the youngest leading ladies of the Vitagraph Stock Company, was born in San Francisco, Cal., on June 26, 1896. She is an American girl through and through, coming from purely American stock, her father, James P. Keefe, having been born in Mobile, Ala., and her mother, whose maiden name was Allie Turbiville, in Yazoo, Miss. Miss Keefe is practically a child of the theater, as she made her first professional appearance when but three years of age in Palmer Cox's "Brownies in Fairyland." After this engagement she began her education in a convent in San Francisco, where she stayed until her parents moved to New York. Here she continued her education until an alluring offer to play the Little Mother in "The Fatal Wedding" took her on the road for three successive seasons. Her work in this part attracted so much attention, she was continually receiving offers not only from theatrical magnates, but from moving picture directors. In Miss Keefe's case, the pictures won, but only for a short time, as she was with the Vitagraph a little less than a year when she became a featured attraction in Keith Vaudeville.

Zena Keefe.

During the latter part of 1914, Miss Keefe returned to the Vitagraph Company. The most important pictures in which Miss Keefe has appeared lately include: "The Island of Surprise," "The Tigress," "Life's Yesterday," "The Esterbrooke Case," "Three Hours of a Woman's Life" and others.

PHOTOPLAY FROM HAWAIIAN NATIVE SONGS.

"Alaho-Oe," sung and played by natives of Hawaii at every opportunity, and particularly to friends about to start on a long trip, furnished the idea for the scenario of "Farewell to Thee," a tensely dramatic photoplay, screenings of which were recently completed at the Reliance Mutual studios.

Tourists who have visited Honolulu and other Hawaiian cities are familiar with the tune of the song, and many have declared it to be the most touching of its kind ever heard. In Hawaii, it is the custom for a number of the relatives and friends of the person or persons about to depart on a trip, either by land or sea, to gather at the station or pier and sing and play "Alaho-Oe" until the departure.

MINNIE REAUBEAU HAS LEGACY AWAITING.

The Moving Picture World has received an inquiry from the dramatic editor of the New York Herald as to the whereabouts of Minnie Reaubeau. Miss Reaubeau left her home in Missouri some three months ago to seek employment in motion pictures. In the recent flood in her native state the home of her uncle was overturned. In the debris was found a chest containing $20,000 in gold. Lawyers in St. Louis are now endeavoring to communicate with Miss Reaubeau.

"PEG O' MY HEART?"—NOT YET.

J. Hartley Manners, Globe theatre, London, England, owner of "Peg O' My Heart," advises that there is absolutely no foundation for the rumors relative to his play being put into moving pictures; he has given no authority to any one to produce his play in pictures nor does he intend doing so.

HAYWARD MACK AT UNIVERSAL CITY.

Hayward Mack, the well known New York photoplayer, has joined the Universal forces at Universal City, Cal., under the direction of Murdock MacQuarrie, the famous character leading man and producer of many popular Universal photoplays.

Here and There

Charles Chaplin in "The Bank" Shows Us a New Player and Opens Up Possibilities for the Future.

By George Blaisdell.

ONE frequently hears the question: "How long will Charlie Chaplin last?" The which meaning, in all probability, how long will he continue to be the favorite of a public that is as fickle in its affections as it is vociferous in praise of its idol of the moment. Of course, there are many who are not only not with Chaplin; they are against him. There are exhibitors in this category—not many, to be sure, but they are of sufficient importance, or their houses are, to be entitled to recognition—to respect. We have in mind two managers, each of the best house in his town, who do not show Chaplin pictures. They will tell you their reasons. If these lines should fall under the notice of either, let it be construed as a request to take a squint at "The Bank." They will see a new angle to the comedian's work—another Chaplin; and a welcome one.

In "The Bank" we see a serious Chaplin—not for many minutes, it is true, but for sufficient time to demonstrate that his capabilities are not limited by the boundaries of a rough-and-tumble comic. The same native talent which constitutes him the premier fun-maker enables him to reach into the field of the dramatic, into the realm of pathos. To see Chaplin merge from farce to straight drama is for a moment something in the nature of a jolt. Sitting in a house of a thousand persons the other night one could feel the stillness that settled over the gathering as the realization sunk deeper that the player was more than a comedian.

Entirely aside from its revelation of the possibilities Chaplinwise, "The Bank" is good comedy. There's slapstick a-plenty, of course, and it is fast and riotous, too; but there's a story, the staging is well done and there is a strong cast. Bill Armstrong shows that he is also legstrong; he will be a valuable member of the Boyle Heights studio.

Perhaps in time to come the Essanay may give us a production in which Chaplin will be shown as he walks into Levy's some night—shown in a straight comedy-drama. There'll be no charge for the tip, but the story might even be written around an orchestra leader. And anyone who knows what Chaplin can do with a baton will tell you that here is a chance for a feature.

* * *

I see Frank Montgomery has hooked up with Dave Horsley. Which brings to mind a visit one Sunday afternoon at

Frank Montgomery and Mona Darkfeather in Front of Their Bungalow.

the Hollywood home of Mr. Montgomery and Mona Darkfeather. A most attractive bungalow it is, too, both in its finishing and its furnishings. Offhand one would expect to see in the latter category many relics of the long-time professional association of Mr. and Mrs. Montgomery with the real American Indian. While these are not so strongly in evidence on the walls they are in the house, and on request some of them were brought out. The visit was something like two months ago, but the memory is keen on at least two full-sized Indian dresses that were shown. One of these bore on the front in rows six hundred rattles taken from the snake the mere sight or sound of which causes the wise man to reach, and in a hurry, for his weapon or in its absence a good big stick. It was said the garment represented a combined snake age of about 1,400 years. The second contained genuine Indian bead ornaments which represented in weight the greater part of the thirty-eight pounds at which the dress tipped the scales. It was this particular bit of aboriginal apparel that on one occasion nearly caused the death by drowning of the player who is so well known for her Indian characterizations.

Of revolvers and rifles there were a great number—many of them with a history; and in some cases a bit of the latter had been acquired after their coming into the possession of Mr. Montgomery. There was one revolver, though, that would arouse interest in any company. It was a long Colt "forty-five," of a vintage somewhere around 1860. Carved in the butt were nine L-shaped notches. As one handled this "hefty" weapon it was good to be assured that the revolver had for many years been the side-partner of a California stage-coach driver; that the sinister carvings did not represent the murders committed by a really bad man but rather that number of bad men suddenly converted to good ones. It was interesting, too, to watch Mr. Montgomery by passing the palm of the left hand over the hammer of the weapon held at the hip demonstrate how the old-timers got as quick action out of the pistols of former days as is possible today with an automatic—or practically so.

Out in the yard alongside the garage was tethered Cheyenne, the Indian pony who will readily obey the commands of Mona Darkfeather, but who recognizes no one else as his master. The hostility to Mr. Montgomery is the result of a disagreement between man and horse over certain things called for in a scenario. The pony, like a good Indian, does not forgive or forget. For his mistress, however, he will perform a wide variety of stunts. In the cellar of the home was stored a mass of Indian paraphernalia sufficient in bulk to equip a couple of Indian stores.

Mr. Montgomery was one of the early photoplayers on the coast, when actors were expected to make good in the work of sure-enough cowboys and when cowboys and actors used the same quarters for dressing rooms, if it so happened there were any such inclosed places for dressing and undressing. He was one of the first engaged by Frank Boggs after he brought his Selig company to Southern California and also for a long time was with the New York Motion Picture Corporation in the old Bison days. Later he was with Universal and Kalem, and then went to San Mateo, where he made pictures for the Kriterion program.

* * *

In Joe Smiley's Lubin picture "The Witness"—and a good picture it is—the young man who carries the name part does strong work.

* * *

Murdock MacQuarrie in "The Last Chance" gives us a picture that has real interest throughout in spite of the fact that it contains no spectacular situations. It is a domestic story—of the wrong done by a sister who aspired to ultimate possession of the fortune of her brother. One of the phases of the subject worth following is the changing of the fashions in both men's and women's apparel in a period covering perhaps twoscore or more of years. Mr. MacQuarrie's work is excellent. Adele Farrington has the unpopular role, and she displays rare skill. There is another player in this well-played picture whose work is striking. She is one of the youngest in the cast; her name is Betty Nathan, if out of two names on the screen we picked the right one. Her interpretations of the role of the granddaughter was worthy of an older actress.

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A card recently received from Catalina Island indicated that Mabel Condon had journeyed a half-hundred miles from Los Angeles to look over the "magic isle." On her way to Studio Town Miss Condon stopped a month at San Francisco, being in the bay city at the time of the exhibitors' convention. The well-known film writer said she intended to remain in Southern California for some time, perhaps all winter. She'll miss the ice skating of which she is so fond.

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The state of California has administered a rude shock to those who have fought so steadily against the growing use of the word "movie" as descriptive of the motion picture. The writer recalls the first time he heard the word, if for the sake of argument it will be admitted it is a word. It fell from the lips of a ten-year-old girl who said, in a putting-one-over tone to a companion of her own age: "I am going to the movies tonight." In the intervening five years

ve have seen and heard much of "movie." The purists may lay it, those with higher ideals of the motion picture may nsist that at the least it is undignified and unworthy of the rt it is intended to describe, but the word has grown with he business. And now comes the state of California—the home" of the motion picture, as they like to describe it out here, and which naturally has every reason to cherish and protect it—and grants to the operators' union of San Francisco the sole right in the state to use "Movies' Ball" as applied to a dance, annual or otherwise.

Those who have to this particular subject given any thought undoubtedly will have observed that the newspapers —and among them the best in the land—have aided in giving currency to "movie," and among newspaper men none more so than the head writers. It is practically the only inclusively descriptive expression that has the merit of being contained in few letters; and there is nothing the head writer is compelled more assiduously to seek than words that are of few letters and also descriptive.

No journal can entirely suppress "movie." Toward its partial suppression vigilance has been displayed in this shop, but there are occasions—for instance, a regard for accuracy in quotation—when its use is morally compulsory. It may be of interest to record that one of the standard dictionaries months ago entered "movie" among its new words.

In spite of the action of the state of California and others the tip is out that here the lid is still on—tight.

Cohen Views British Market

Finds a Flourishing Demand for American Product—Ruffles to Represent Metro.

THE British market for American films has never been in such a flourishing condition, in spite of the war, according to Harry J. Cohen, who has just returned from England, whither he went to complete Metro's selling arrangements in the United Kingdom. Through Ruffles' Exclusive, Ltd., Mr. Cohen arranged for the handling of the entire Metro program in Great Britain, and Metro exchanges are already in full operation in every important film center in England, Ireland, Scotland and Wales.

Harry Cohen.

"The fact that Ruffles' Exclusives contracted for the entire list of Metro releases," said Mr. Cohen, "Besides being a distinct tribute to the quality of the productions, is also a pretty fair indication of conditions in the industry in Great Britain. As a matter of fact, if you didn't see a lot of khaki-clad soldiers around the streets, it would be difficult to believe that England was engaged in a battle for her existence. Business is much as usual and there is absolutely no war scare in London, all reports to the contrary notwithstanding. In my opinion the British market for American films was never so flourishing. This is due partly to the fact that very few Continental films are being produced and partly to the warm fraternal feeling that exists between Great Britain and the United States. American films have a chance to get a foothold in Great Britain now, which nothing can ever break.

"While I was in London a rumor came into general circulation that the American film market was controlled by Germans, and had this opinion gained any ground it would have resulted in greatly decreasing the popularity of American pictures. In fact, there was talk of eliminating certain American manufacturers, because it was said they had sold English firms films of German origin. Fortunately, I was able to show conclusively how absolutely ridiculous was the idea that American manufacturers should buy foreign films for a foreign market, when their own productions were so well received.

"As a matter of fact American pictures are very popular with the British public, perhaps more so than British productions are here. This is due to the fact that there are so few British manufacturers, but those who do make films suitable for the American photoplayer find an immediate and welcome market.

"The posters used by the British picture houses were a pleasant surprise to me. While it is true that some time ago English posters were not up to the American standard, they are now as good or better, often showing much higher artistic class than the general run of American paper. In this connection, I might say that the directors of Ruffles' Exclusives, Ltd., were in turn agreeably surprised at the Metro posters, which were notably superior in workmanship to the paper usually sent over with features.

"The British exhibitor does more billboard advertising than his American cousin, although he divides it differently. For instance, an exhibitor will use fifty twenty-four sheets in a week, but twenty-five of them will advertise his program for Monday, Tuesday and Wednesday and twenty-five that of Thursday, Friday and Saturday, as against a change of bill one, two or three times weekly or daily here.

"The programs and prices are much the same on both sides of the water, most theaters showing from six to eight reels—a feature, a comedy and a scenic—for from threepence to a shilling. The seating facilities, however, are divided differently. What Americans regard as the best seats—those back of the first dozen rows in the orchestra—in England are the cheapest, while those nearest the screen are the most expensive.

"British motion picture men are quite as up-to-date as we are here. They understand and know feature pictures and are quick to see whether there is money in a given production or not. They are our equals also in recognizing the value of publicity. I was distinctly surprised at the efficiency of the publicity department of the Ruffles' Exclusives, Ltd., and the wide field they covered. George Spurin, head of this branch of the concern's activities, is said to be one of the highest paid publicity men in England, his salary in our money being $12,000 a year.

"Altogether my trip was a revelation to me, for I could hardly believe that Great Britain was engaged in the most terrible war in history, if it hadn't been for the numerous soldiers in the streets and the fact that the lights were kept down to a minimum at night. Outside of this, one would think that business was quite 'as usual,' as the Britons are so fond of averring."

DUSTIN FARNUM LEAVES FOR COAST.

Dustin Farnum, who is under a long-time contract to make pictures exclusively for Pallas Pictures, left Sunday noon for the Pallas Studio at Los Angeles, to be gone for several months. His first picture for Pallas will be Booth Tarkington's "Gentleman from Indiana," which Mr. Farnum hopes to make even more successful than "Captain Courtesy," which has won such universal commendation not only from exhibitors in the United States, but from foreign buyers who unanimously have agreed that this picture represents one of the greatest film triumphs.

Mr. Farnum's second picture will probably be "Davy Crockett." His third, according to his present plans, will be "The Call of the Cumberlands," a graphic, heart-gripping story from the pen of Charles Neville Buck, published serially in Munsey's Magazine and later issued in book form by W. J. Watt & Co., who report for it an extensive sale.

When Mr. Farnum left New York he carried with him several works by prominent authors, which he intends to review, with the idea of making the coming Pallas Pictures releases a fitting accompaniment of the pictures which are to be released the coming year upon the Paramount Program.

KNICKERBOCKER TITLE CHANGE.

Knickerbocker Star Features have changed the title of their September 15 release. Their announcement of Florence Rockwell's appearance in "Her Secret" came simultaneously with an advertisement of George Kleine's announcing another picture with the same title. The Kleine offering bearing the nearest release date and their posters already in print, Knickerbocker changed the title of their feature to "The Purple Night."

METRO OPENS NEW OFFICE.

Metro opened another office at 920 Walnut street, Des Moines, Ia. J. S. Skirboll, general manager for the Middle West for Metro, formally opened it for business on Thursday, August 26, with Cressnon E. Smith in charge as manager. The new office will carry the entire list of Metro feature releases and will supply the territory included in Iowa and Nebraska.

New Metro Studio

Through Alliance with the Federal Feature Films Corporation It Gains Large Structure in Pocono District.

THE Metro Pictures Corporation has secured exclusive control of the largest motion picture studio in the world through an affiliation entered into during the present week with the Federal Feature Films Corporation of New York. This adds another to the long list of big

Interior of World's Largest Studio, Showing Diffusing Curtains in Place. The Metro Can Operate 21 Stages in this Interior Simultaneously.

surprises to which the Metro has treated the motion picture industry.

The new studio, within four hours of New York, is located at Rocky Glen, midway between Scranton and Wilkes-Barre, Pa., in the heart of the Pocono mountain district. The scenic advantages are unrivalled and include everything except an ocean.

The Federal Feature Films Corporation, by its contract with the Metro, affords the Metro organization additional facilities for tremendous production. The main studio building is 200 by 125 feet, with 25,000 square feet of floor space and 35,000 square feet of glass covering its great roof and sides. The construction is of tubular steel on concrete foundations, and the main structure has room for the simultaneous operation of twenty-one stages.

The Federal Feature Films Corporation acquired the property, consisting of fourteen acres and a frontage on a lake, from Arthur Frothingham, a constructing engineer, who built the studio with a direct plan that it would eventually be used for motion picture making. The park, consisting of fourteen acres, is in the center of a thousand-acre tract of gorgeous mountain scenery, with climatic conditions exceptionally advantageous for good photography.

Arthur James, who left the Mutual Film Corporation to take charge of the advertising, publicity and scenario departments of the Metro Pictures Corporation, is president of the Federal Feature Films Company. Merritt Crawford, formerly of the Motion Picture News and editor of Reel Life, and now with the Metro, is its secretary; and Henry James, who as business and advertising manager of Reel Life brought that publication to financial success and left it for the larger opportunities with the Metro, is treasurer of the Federal Feature Films Corporation.

The Federal has arranged to produce star feature pictures and has placed all of its facilities at the command of the Metro.

AUSTRALIAN PICTURE MAN IN TOWN.

W. F. Rudd, who manages the Warwick Pictures, Warwick, Queensland, Australia, has been visiting the trade in New York for the past three weeks. His concern operates several large houses and contemplates the construction of another big theater.

HENRY OTTO WITH UNIVERSAL.

Henry Otto, recently with the American, has joined the producing forces of the Universal Film Manufacturing Company at Universal City. He will direct a number of special features.

Selznick Reviews Year's Work

Points to a Number of Notable Productions That Have Been Successfully Exploited by the World Film.

EXACTLY a year ago (to be precise, it was on August 24, 1914), the World Film Corporation began the regular weekly releases of multiple-reel features. Mr. Selznick, vice-president and general manager of the World Film Corporation, had definitely satisfied himself that there was a strong demand among exhibitors and the public for great Broadway successes with great Broadway actors and actresses, artists of national, if not worldwide, reputation, in film form. Shortly after the formation of the World Film Corporation he proceeded to organize his resources along such lines as would allow him to release each week a five-reel feature on a well-known, widely advertised stage success with, if possible, the original stars of the play in the photodrama. World Film releases of this nature properly began on September 21, 1914, when Robert Warwick was presented in the William A. Brady pictureplay, "The Dollar Mark." This photodrama of tense business life in New York, with romantic interludes at Cobalt, took the public by storm and definitely established that fine artist, Robert Warwick, in impregnable public esteem.

Brady's name and Brady's productions acted like magic when converted into photodramas by World Film. The success of "The Dollar Mark" was swiftly followed by that of Emma Dunn in the pathetic "Mother," Tom Wise in the breezy study of senatorial life, "A Gentleman from Mississippi" and Robert Warwick in "The Man of the Hour," a never-to-be-forgotten drama of mayor-baiting in once graft-ridden New York.

The next Brady pictureplay to be released by World Film was "As Ye Sow," in which clever and lovable Alice Brady made such a successful first appearance in pictures as the sorely tried heroine of this once popular stage drama. Robert Warwick next appeared in "The Man Who Found Himself" and then, after William Elliott in the moral warning, "Woman and Wine."

Holbrook Blinn and Alice Brady created a widespread sensation in "The Boss," Edward Sheldon's powerful indictment of provincial bossism.

Vivian Martin in "Little Miss Brown," Robert Warwick in "The Face in the Moonlight" and Martha Hedman in "The Cub" also perpetuated Brady successes in film media. George Nash in "The Cotton King," Jose Collins in "The Impostor" came next, and finally in "The Ivory Snuff Box" the fine Brady reputation for stage successes was repeated in the film to a most intensive extent by Holbrook Blinn, Alma Belwin and Norman Trevor. Thus as a Brady success began World Film's year; a Brady triumph fitly closes it.

Shubert features in film form have also made a prominent reputation on the World Film program. The delightfully piquant "Wishing Ring" brought Miss Vivian Martin to the fore as a motion picture star; and in "Lola," also a Shubert feature, the incomparable Clara Kimball Young made her first appearance as a World Film star. In "Wildfire," a Shubert feature, Lillian Russell herself made her screen debut. Lew Fields in "Old Dutch," one of the most refinedly mirthful comedies ever seen, was another triumph for World Film. It was a Shubert feature; so also was Clara Kimball Young in "Marrying Money."

Liebler features also had their turn in World Film's program. Robert Warwick electrified us by his acting in the late Paul Armstrong's "Alias Jimmy Valentine," and Clara Kimball Young appeared in "The Deep Purple," by the same author. Clara Kimball Young has probably made her greatest World Film success in "Hearts in Exile."

The Frohman production, "The Builder of Bridges," saw the screen through World Film. Similarly George Lederer made his way to filmdom with "Sunday"—all due to Selznick's acumen and enterprise. C. K. Harris in "When It Strikes Home." Nat Goodwin in "The Master Hand," Bert Levy, Julius Steger, Janet Beecher are other great names that have appeared on World Film's first year's program—which has been rich in money-making productions, many of them that give promise of being permanent and profitable items of that program.

ADLER GETS FEATURES FOR IOWA AND NEBRASKA.

Sam A. Adler, manager of the Exclusive Feature Film Company, of Omaha, Neb., was in New York last week "looking 'em over." Before returning home he contracted for Frohman's "Just Out of College," the Ivan Film Company's "Mother's Confession" and the Metropolis Film Company's female Chaplin series for Iowa and Nebraska.

Lydia Yeaman Titus With Morosco

Australian, of "Sally in Our Alley" Fame, to Appear in "Jane."

LYDIA YEAMANS TITUS, who was almost as famous for her mimicries as her musicianship, is one of the latest captures for motion pictures and is now appearing for the Oliver Morosco Photoplay Company in Charles Frohman's success, "Jane," in support of Charlotte Greenwood and Sydney Grant.

Lydia Yeamans Titus.

Mrs. Yeamans Titus became famous with "Sally in Our Alley," and although singers for over two hundred years have featured this classic of English ballads in their repertoires, it remained for this diminutive Australian songstress to come along and so outdo them with her own interpretation that she made the celebrated love song practically her private property. "Sally in Our Alley" is never mentioned but it suggests the name of Lydia Yeamans Titus.

The Australian actress took quite a chance when she first rendered the national favorite during a Christmas pantomime at the Avenue theater in London by changing a tempo in it which had been accepted since its writing. The change, however was so much for the better and was so justified by the enhanced effect the gifted little expressionist worked into the melody that no less a dignitary and musical pundit than Sime Reeves himself, the great tenor, commended her for taking the liberty.

Her baby songs, and imitations of Emma Eames, Adelina Patti and other famous stage folks, not to mention her London East End, Italian and French and "coon" types, comprise a gallery which has never been surpassed. In the Oliver Morosco production she contributes one of the most genuinely funny spinsters the screen has ever seen.

COMMODORE BENEDICT TO AID CHARITY.

Commodore E. C. Benedict, whose magnificent estate at Indian Harbor, Greenwich, Conn., has been made use of times innumerable as backgrounds for motion pictures without cost to the producers, now proposes in a letter to Edwin Thanhouser, of the Thanhouser Company, that the picture companies desiring to make further use of his grounds shall unite in contributing a fund for establishing beds in the new hospital the Commodore is building in Greenwich. He suggests that the fund be designated so that the public may know who the donors are. The contributions are to be voluntary, for the Commodore says that his place will be open to picture makers without charge, as in the past.

Mr. Thanhouser suggests to his confreres, their directors and acting staff, that Commodore Benedict himself be the treasurer of the fund, and that all contributions be forwarded to him at Indian Harbor, Greenwich, Conn. "There is no question," says Mr. Thanhouser, "but that the Commodore's kindness has enriched many a production in a manner that only a great outlay could equal. His generosity has won the admiration of all who have met him, and this request he makes for so worthy a cause will, I am sure, meet with hearty response."

ROSENBLUH TAKES ASSOCIATED PRODUCT.

The Associated Film Sales Corporation has contracted with Louis Rosenbluh, of the Variety Film Corporation, for the distribution of its product through exchanges in Greater New York, Buffalo and Syracuse. Headquarters of Variety are at 126 West Forty-sixth street, New York.

Death of William H. West

Veteran Kalem Character Actor Expires Suddenly at His Home in Glendale, Near Los Angeles.

THE news of the death of William H. West, which came suddenly at Glendale, near Los Angeles, on Sunday, August 30, will be received with deep regret, by picturegoers as well as by the trade at large. Mr. West was one of the veteran members of the Kalem Company.

William Herman West was born in Newport, R. I., about fifty-five years ago. Following an appearance in "Pinafore," he was for ten years in opera. After five years in repertoire in Brady companies, he was featured for two years in "El Capitan." He played Foxy Quiller in "The Highwayman" and the sheriff in "Robin Hood." One of his most successful roles was as Sir Peter Teazle in "Lady Teazle." For four years he was at the Tivoli Opera House in San Francisco.

Mr. West went to Kalem nearly five years ago. His ability as an all-around actor early stamped him as one of the best on the screen. His characterizations of the high caste Chinaman or the American Indian were marked by keen understanding of national traits. His last screen work will be seen in the series entitled "The Mysteries of the Grand Hotel."

Mr. West was one of the foremost members of Glendale Lodge, B. P. O. E., retiring this summer from the chair of exalted ruler. He had seen the organization grow in membership to 500 in two and a half years from a beginning of 27. He was a gentleman as well as an actor of the old school—and a splendid type of each.

Bryant Washburn

BRYANT WASHBURN, Essanay actor, has reformed. He is no longer the bold bad man, the skulking weakling and general all-around evil character he was of yore. Instead he has blossomed out into a hero, a regular St. George, whose chief delight is to find the deadly dragons that infest society and put them to an untimely death.

Bryant Washburn.

For Mr. Washburn is no longer playing t-h-e villain parts in which he was famous. Mr. Washburn is one of the cleverest portrayers of character and one of the most deft in bringing out situations requiring subtle acting and Essanay, recognizing his ability, has placed him in lead parts and characterization work in which he has proved eminently successful and had been gaining in popularity daily.

Though Mr. Washburn now is being cast almost entirely for leads, he never hesitates to submerge himself in character work compelling complete disguise of his own personality. In the photoplay, "The Little Deceiver," he plays the part of an old man with such skill in acting and with such a perfect make-up that he could not be recognized.

This is one of the characteristics of the handsome new lead, that he is so devoted to the art of his work that he throws himself completely into the part he takes. In plays not requiring a special make-up, Mr. Washburn is one of the few actors who does not use grease paint or powder or even darken his eye-brows. Although but 25 years old, he has had a wide experience both in photoplays and on the speaking stage.

HARRY WEBSTER BACK ON BROADWAY.

After an absence of a number of years Harry McRae Webster is back on Broadway and is greeting old friends and making new ones. He began work recently at the Universal studio in New York as the new director for King Baggot and is now on his second production with the Universal star. He is more than pleased to be back in New York and expects to surpass all his previous efforts for the Universal.

"Heine and Louie" Comedies Going Well

WITH practically no advertising and no publicity the "Starlight" comedies. "Heine and Louie," have won their way with the exhibitors, and assumed an important position on the Pathe program. The idea of having two leading characters, both of them men, is certainly novel, and was the conception of Mr. Mittenthal of the Mittenthal Film Co., makers of the comedies. "Heine and Louie" are a Weberfieldian pair who do all manner of comical things at a seeming utter disregard of life and limb.

James Aubrey, who plays the part of "Heine," was born in England, and came from the London Music Hall to this country. He toured the United States playing "A Night in an English Music Hall," a popular vaudeville sketch. In this sketch he played all the principal vaudeville theaters in America. Mr. Aubrey comes of a well-known English pantomime family, which explains to some degree his adaptability to screen work.

Jas. Aubrey.

Walter Kendig.

It is interesting to note that when he first came to the Mittenthal Company for an engagement the director thought he wouldn't do, but hired him at Mr. Mittenthal's special request. After he had worked in one scene Mr. Mittenthal asked the director what he thought of the new player. The answer was one word, "immense!"

Walter Kendig, the "Louie" of the comedies, was born and brought up in Philadelphia. He put in three years in the Lubin Stock Company, and then came to New York where he was engaged to play the younger brother with William Farnham in "The Gilded Fool." Through his fine work in that production he was secured by Mr. Mittenthal to play with Aubrey in the "Starlight" comedies.

Both men can do anything with motorcycles, autos, horses, etc., and have won fame in various swimming contests. Both have received many offers to go with other companies, but are under contract with the Mittenthal Company.

Pathe Exchange managers report a good and increasing business on the "Heine and Louie" comedies, which, after all, is the best proof that they are good and meet with popular approval.

ESSANAY TO PROSECUTE DUPERS.

United States District Judge Page Morris ordered the seizure of unauthorized and fraudulent Essanay-Chaplin films at Duluth, Minn., and issued an injunction against the use of films said to violate the Essanay copyright. Several films also were seized in Chicago.

Owing to the popularity of the Charles Chaplin films there have been several cases in which fake productions have been issued. In other cases films have been rented from the General Film Company, which distributes the Chaplin films for Essanay, and the films copied and these copies sold or rented out as the original Chaplin productions.

The Essanay company charges that the copying of these films is in violation of its copyright and that it will prosecute every case brought to its notice. This action was decided upon both to protect its own rights and to insure the public of seeing a genuine Chaplin film when advertised as an Essanay-Chaplin comedy.

Many complaints have been received by Essanay that films advertised as Chaplin's were spurious. Essanay announces that in order to protect the public it will not cease in its efforts to prosecute these film pirates until all have been driven out of the country.

At Leading Picture Theaters

Mary Pickford at the Strand.

MARY PICKFORD is appearing at the Strand theater, New York, this week in a photodramatization of Frances Hodgson Burnett's famous drama, "Esmeralda," produced by the Famous Players Film Company. Mrs. Burnett, it will be remembered, is also the author of two other unusual Famous Players successes, "The Dawn of a Tomorrow" and "The Pretty Sister of Jose," in the former of which "Little Mary" scored one of her greatest screen triumphs since "Tess of the Storm Country." In "Esmeralda" the authoress has cleverly interwoven real pathos, simple and beautiful sentiment and a quaint originality and humor that will reach all hearts. The story is so generally well known that it is unnecessary to more than briefly indicate its motif. This is based upon the separation of the simple little Esmeralda and her sweetheart by the unexpected finding of a fortune in ore on her father's farm, and the suddenly developed ambitions of her mother, who becomes society-smitten when she learns of her wealth.

Capably directed by James Kirkwood and ably supported by Fuller Mellish, Ida Waterman, Arthur Hoops and other screen favorites, Mary Pickford succeeds in making "Esmeralda" a character that will long linger in the memory.

The Topical Review, scientific and travel subjects, a new comedy and well selected musical numbers are also on the program.

John Barrymore at the Broadway.

John Barrymore, a favorite with all lovers of clean and wholesome film fun, is leading the program at the Broadway theater, this week, in another success produced by the Famous Players Film Company, a picturization of George C. Shedd's popular story, "The Incorrigible Dukane." The story is a unique combination of drama, comedy and romance, and Mr. Barrymore gives a delightful performance of its happy-go-lucky hero. South American travel pictures, Pathe daily news, cartoons and short comedies complete the bill.

Richard Buhler

ALTHOUGH still a young man, Richard Buhler, the new Lubin leading man, has had a varied and valuable experience since adopting the stage as a profession. Mr. Buhler's advent into the dramatic profession was not due to an unlooked-for twist in the whirligig of fate. On the contrary, he decided secretly to become an actor, or at least make the attempt, before he had finished his course at high school in Washington, D. C. His father was a sculptor of distinction and his grandfather a physician of reputation. As a boy, Buhler displayed considerable talent in modeling, but when he was called upon to choose between sculpture or medicine for a career, he selected the latter, although still inwardly resolving that some day he would be an actor. As a preliminary move, before being sent to a medical college, he was placed at work in a drug store on Pennsylvania avenue and was assigned to the soda fountain. It was here that he was thrown in daily contact with prominent senators, representatives and diplomats, as well as leading actors who happened to be playing in Washington from time to time.

Richard Buhler.

He studied Shakespeare and all literature pertaining to the stage and joined the Washington Dramatic Institute and Baker Dramatic Club. At length he was engaged to play a small juvenile part and "hustle the props" with Cora Tanner's "Alone in London" company, one of the leading traveling organizations of sixteen years ago. Now Mr. Buhler is enacting the leading male role in Louis Reeves Harrison's war play, "The Rights of Man," being filmed at the Lubin studios.

Spokes from the Hub

Vanity Fair Scenes Staged in Historic Louisburg Square.

By Marion Howard.

ON BEACON HILL is an exclusive place called Louisburg Square, where the quality still reside and which has not degenerated into lodging houses as elsewhere in the neighborhood. It is distinctly English in its appearance, recalling bits of London. For this reason Mrs. Fiske and other film players came here to stage a scene in Vanity Fair, taking that historic Square. The "Hub" is immensely flattered thereby, and we make no charge for this "atmosphere." We will later see Becky Sharp descending those queer old steps and various other characters of Thackeray walking about as he himself did on his visit here. Mrs. Fiske was delighted with the idea and an ocean voyage is avoided. It seems that the dramatization is by a Harvard man and a Tech.

Speaking of Tech reminds us that the forthcoming treat, "The House of a Thousand Candles," has for its hero a Tech graduate. It is a fat part, and I wonder where they unearth all those candle sticks.

* * *

The pet bad woman in the films round here is Cleo Ridgley, whom we have seen in "The Fighting Hope," "The Puppet Crown" and "The Secret Orchard" to excellent advantage. "By Jove," said a man back of me, "she is a mixture of mother love, and devil," referring to her in "The Secret Orchard," when she discloses a double nature. By the way, why "orchard," Mister Author? The secret meetings were held back of a huge rock by the sea with not so much as a tree in sight. There was a lot of guessing all around me until finally one said, "Well, they were tasting the forbidden fruit all right, and the apple was passed evidently." Carlyle Blackwell, the manly lover, is getting to be a rival of Tom Forman and a few others, and makes a fine opposite to Blanche Sweet. We were glad to again see Edward Mackaye, a Boston favorite, and Theodore Roberts, one of the best old-timers, in the films today; always reliable. Well, well, so Pennsylvania put a ban on this play, and it "got by" in this village, despite our City Hall censorship!

* * *

What a cast in "Sold"—another unsuitable name for such a film! Pauline Frederick, born right here, covered herself with glory and the settings were remarkably fine, eliciting much admiration, especially in the minds of the artists, not all of whom boast of such studios. Compared with Edith Storey's posing in "The Island of Regeneration, Miss Frederick's semi-nude one might have been done for a Sunday school class, much as the heroine deplored such a display. I see that St. Louis made a row over the swimming stunt of Miss Storey, as our Mayor would have done had he been at home, but I hope the film folks win out, as it is as fine a bit of work as the producers have honored us with thus far. To go back to "Sold." We had our first glimpse of Edgar Davenport in a brief part as a lawyer, and in the make-up the resemblance to his father, the late E. L. Davenport, was startling. His brother, Harry, the comedian of the family, is still making us laugh over his Jarr family bits, in addition to interesting all in his clever work like that in "The Short Circuit," with the wonderful blind boy, whose versatility is shown in the Jarr series. May Davenport (Mrs. William Seymour), enjoys the films. The Seymours are at their Duxbury summer home and have a merry family.

* * *

There is a double bill at the Park this week featuring two local favorites, Fanny Ward and Elsie Janis, who are members of the Professional Women's Club; so is May Robson, whose "A Night Out" has been released much to the delight of all who saw the play. I wonder if the fire-escape scene described so vividly by Miss Robson will be shown. It ought to be quite a feature. You recall that she had been to town with her sporty nephew just to see a bit of their life and that the place where they took her was raided—hence the escape by the outside staircase and the loss of her front hair. Aunty was quite game and I thought at the time what a dandy film that would make.

* * *

There is great rejoicing over the purchase of the rights to "The Birth of a Nation," now closing its remarkable run at the Tremont theater. A syndicate representing Boston and two smaller cities secured it for the tidy sum of $52,000, so that all New England will have an opportunity to witness the Griffith gem.

* * *

A party of us went to see "The Sins of the Mothers" at the Modern and I tell you it was pretty gruesome, but had its deep lesson for bridge fiends. It was refreshing to see Anita Stewart out of the diaphanous gown of "The Goddess" and in modern rig amid sumptuous surroundings. A gushing young thing back of me said, "I could just love Earle Williams; isn't he grand?"

* * *

I stepped into the Exeter Street theater to note progress made in the interior and found the decorators in control. There is an improvement in the balcony now enlarged, with four large boxes, the seats in which are to be 50 cents. Mrs. Marcellus Ayer, the plucky manager, has her program all made up for the opening night, September 13, and tells me that the boxes are already spoken for.

* * *

The other day I put the question to a number of theatergoers as to long runs, and all agreed that the time is coming for a continuance of the better class of films, the elimination of horse play at first-class houses and increased admission price. "The public is fast becoming educated," said a State House official; "is getting critical over slap-stick antics which amuse only the ignorant, hysterical and ill-bred, and will demand the elimination of such inflictions upon ladies and gentlemen." "Them's my sentiments, tew!"

* * *

Another flagrant violation of flag etiquette in a short film seen at the Park the other night, the title of which has gone from me, but it was a celebration of a "Pioneers Day" somewhere in the West and the American flag was hung repeatedly on projecting poles with the Union next to the building. How anyone can put out a flag that way is beyond me and it is not good for the eyes of young folks to see it so. Directors ought to know better. They should have heard some of the comments made in that audience, for over here we are keen on "Old Glory," how to hang it, etc. Yes, I mean to be critical, belonging as I do to several flag organizations. Why not? Unless attention is called through some such publication as this the violation will go on. All up for the flag!

* * *

"Affinities" ought to please the quality, for we hear that of the scenes many of them were made in and about the homes of wealthy society residents of Chattanooga and in one (posed by the families) more than $100,000,000 was represented. Mary Roberts Rinehart, author of "Seven Days," is responsible for the play.

* * *

Some one at my side asks, "What is a photoplay, anyhow?" Well, according to the lamented George Fitch, it is "one of those silences that is golden." Commend me to his latest essay on "Photo Plays," for it is richly humorous. One sentence reads thus: "It costs $2 and carriage fares to see a famous play with words and 10 cents to see the same play (plus action) with words omitted. This is why millions of people are flocking to the moving picture palaces, while the treasurer of the legitimate theatre has so little to do that he forgets to be cold and alone when the customer comes in."

* * *

"Sealed Valley" drew immense audiences at the big Boston theatre which has had to open its second balcony owing to increased demand for seats. Manager Ferguson is wearing a broad smile these days. This week we are enjoying Francis X. Bushman and Marguerite Snow playing here for the first time since the former left the Essanay for the Metro. There was an unusually fine bill at this theatre last Sunday evening, a feature being the Fadette orchestra of white gowned young women—each one a soloist.

Mayor Hetrick, Mary Pickford and Col. Aymar at Asbury Park Baby Parade.

Reviews of Current Productions

"The Woman Next Door"

Owen Davis' Popular Drama Filmed by George Kleine with Uniform Excellence—Miss Fenwick Makes Hit of Her Photodramatic Career.

Reviewed by James S. McQuade.

AFTER careful viewing, on two occasions, of George Kleine's photodramatic production of "The Woman Next Door," the predominant impression was that the story is well connected and clearly told. One never loses the thread

Scene from "The Woman Next Door" (Kleine).

for an instant, so that attention can be thoroughly centered on the other important features of the production. This, of course, is attributable to the talented adaptation of the drama to photoplay purposes, and to the cameo precision of the subtitles, letters, etc.

When Jenny Gay is telling Tom Grayson her story of the wrongs inflicted by the villain, Jack Lake, the intelligent spectator cannot fail to observe, and to appreciate, the deft manner in which concurrent incidents of the photoplay are introduced. Heretofore, so far as my observation is concerned, it has been the custom to have the pictures tell such a story continuously; but, in this instance, time is considered an important factor, and so the other incident, which takes place contemporaneously, is introduced at the proper moment. These breaks occur without impairing the continuity of Jenny's story, by the use of carefully worded subtitles, and they contribute largely to the pleasure of the spectator, because they furnish, at the proper time, essential links of the main story.

The only exceptions—and they are of minor importance—taken by me to this otherwise faultlessly produced photodrama are the characterizations of the goody-goody guardians of respectability, and the overtime permitted Jack Lake, the villain, in the typewriting scene. When shall we get away from that ultra air of sanctimoniousness, so generally affected by actors when they impersonate people of this particular class? The man in this self-constituted party of three, particularly, is a caricature of the part assigned him. It is the old, worn-out, stilled stage creation that always misses its point, and makes one feel sorry for the inanity of the depredator.

The customary good taste and artistic discernment revealed in the George Kleine productions, in the matter of settings, are observable throughout. By the use of the Eltinge theater in the production the atmosphere of realism is attained. The interiors of the Whittier home, of Jenny Gay's dressing room at the theater and of her apartments, and of the men's club, etc., are all in harmony with the demands.

I have never before seen Miss Irene Fenwick in better form, in moving pictures, than in "The Woman Next Door." Her peculiar type of beauty, it appears to me, is more pronounced in these pictures than in any others in which she has appeared. Her acting in the part of Jenny Gay goes beyond the bounds of impersonation—she seems to live the life of that sorely tried little woman. In the room, in the Kirwood Hotel, where Jenny is discovered with the villain, Lake, her face and attitude show mental and physical collapse, a stunned, hopeless condition as if the end of the world had come to her. The brave fighting spirit of a helpless, good woman at bay is shown in the Whittier supper scene and in the expose at the Grayson home. In lighter moods, as the actress in her dressing room at the theater and in Jenny's association with Cecelia, and in the tender scenes with Tom Grayson, Miss Fenwick is an adorable creature. In the final scene, where Tom Grayson places the engagement ring on Jenny's finger, Miss Fenwick and Mr. Taggart furnish the spectator with a chaste and sweet method of plighting troths. The well-worn osculatory practice is nicely dispensed with.

Ben L. Taggart is a handsome and manly lover in the character of Tom Grayson. He and Lawson Butt, who plays the part of Jack Lake, the villain of the photoplay, can take credit for much of the strength of the production. That is a lively and exciting mill in which Tom Grayson and Lake match their strength and fistic ability.

Pretty Miss Della Connor is delightfully kittenish in the role of Cecilia Grayson, and Judge and Mrs. Grayson are worthily impersonated by Albert Andruss and Miss Camille Dalberg. John Nicholson gives a fine character sketch of a chief of Mexican rural police.

"The Majesty of the Law"

Bosworth, Inc., Produce a Five-reel Drama of the South, with George Fawcett at the Head of the Cast.

Reviewed by Edward Weitzel.

A STOLEN necklace and a falsely accused hero are introduced to the audience in the early stages of this five-reel drama. The real culprit is the brother of the hero's sweetheart, and, to save the lady's sisterly feelings, young Kent, the son of a prominent judge, makes no effort to clear himself. Repudiated by his father, the young man goes to a distant city, obtains a position of trust in a bank and is again falsely accused of theft, the result of attempting to help the bank president's son. He again sacrifices himself for another. This leads up to the situation where his father presides at his trial. The boy is found guilty, and Judge Kent, like the ancient Roman, Brutus, gives his son the full penalty of the law. At this juncture, fate stops frowning on the young man and the truth becomes known.

It is quite evident, from the above synopsis, that the real interest of the photoplay is around young Kent, his father, the Judge, being hardly a good second. The material used in the story is of fair quality, although selected from well-

Scene from "The Majesty of the Law" (Bosworth).

seasoned stock, but no great amount of skill is displayed in constructing it into a photoplay. Dramaturgic rules do not admit, in one drama, of two accusations of theft against the hero. Let fate strike him with all the relentless force she pleases, but never twice in the same place—unless she is in a comedy mood, then the more repeats the better.

George Fawcett, who made his screen debut in this picture, has little difficulty in giving full value to the situations that fall to Judge Kent. Contrary to all tradition, he discards the time-honored moustache and goatee, and plays the part with

a smooth face. William Desmond is manly and earnest as young Kent. Charles Ruggles, John Oaker, Myrtle Stedman and Jane Wolfe deserve commendation for their work.

Good photography and liberally mounted stage sets are features of the production.

"Black Eyes"

Bright One-reel Edison Comedy by Lee Arthur, Will Louis Director.

Reviewed by Louis Reeves Harrison.

BRIGHT in both characterization and incident, with a cast that could not be bettered, "Black Eyes" charms through the personality of performers and stirs the risibles through its revelations of faulty human nature. We all mean well, but

Scene from "Black Eyes" (Edison).

we are creatures of impulse and sometimes forget both our good resolutions and our sacred word of honor. We yield to temptation, are overcome with regret, deceive our friends, swear "never again," and yet we stumble into the same old pitfall and do not get control of ourselves until we reach an age when it is doubtful whether we resist temptation or simply do not have it thrown so often in our way. Such is the theme of "Black Eyes."

Hubby falls for a prize fight after promising to take his wife to the theater, while she seeks recompense in the doubtful company of those who gamble at bridge whist. Incrimination and recrimination when both reach home in the wee small hours, to be followed by reconciliation and promise of reformation. These diverse "ations" are repeated later on, when hubby attends a gay party on the anniversary of his wedding. Wifey reverts to bridge. Quarrels ensue in both places; hubby gets a black eye and goes to Professor Scarab to have it restored to its natural color. Wifey gets a black eye and flies to the same resort. This is a "Frenchy" situation, but it is so well handled and so humorous in results that it wins. The story is highly amusing without resort to slapstick.

"The Call of the Dance"

In Kalem's Four-part Picture Yancsi Dolly Shows That She Is an Actress as Well as a Dancer.

Reviewed by Lynde Denig.

TO THOSE who think of Yancsi Dolly merely as a dancer in Broadway musical comedies, this picture will be something of a surprise. There are scenes in which she dances with all the grace and charm that gave her an enviable reputation on the stage; then there are others in which she acts an appealing character with the sympathy and expression of a player trained in the ways of the screen. She is natural, pleasing in appearance and altogether just the actress to play the role Natalie, a girl of the East Side tenements whose career is eventful before she rises to the heights of musical comedy. This is Miss Dolly's first picture, but no one would ever guess it from the manner in which she interprets an interesting character.

Among productions made for Kalem's "Broadway Favorites" releases, "The Call of the Dance" need give precedence to none in point of popular qualities and artistic presentation. It is a story of slum life and theatrical life combined, strong in characterization and reasonable in the sequence of dramatic happenings as Natalie is drawn from the darkness of the underworld into the glitter of Broadway. Director George L. Sargent's scenes in the tenement, where the girl is at the mercy of a drunken father, abound in atmosphere. The characters, too, are sharply outlined, with George E. Romain playing the sodden father and Frank Leonard cast as the aged musician, who seeks forgetfulness in the music of his violin.

It is in these uninspiring surroundings that Natalie first reveals an inborn passion for music and dancing. Without training, she instinctively finds steps to harmonize with the tunes of her next-door neighbor. Then, perfectly innocent, she accompanies a friend to a dance hall of the lowest order and is trapped by agents of what a sub-title terms the "Vice Trust." How the assistant district attorney releases her from the room in which she is held prisoner and begins a friendship destined to stand many tests, makes sound photoplay drama, replete with action. The picture is delightfully free from padding and there is plenty of variety as Natalie's romantic life is depicted. There is a welcome contrast in settings, some of which, notably in the final reel where Dolly appears as a musical comedy queen in all her glory, carry the spirit of the Gay White Way.

Guy Coombs as the assistant district attorney, E. T. Rose-

Scene from "The Call of the Dance" (Kalem).

mon, Orlando Daly and Rollo Lloyd are among those who assist the young star in placing "The Call of the Dance" among the pictures that can be highly recommended.

"A Little Brother of the Rich"

Five-Reel Broadway Universal Feature Based on Well Known Novel by Joseph Medill Patterson.

Reviewed by Robert C. McElravy.

THE novel by Joseph Medill Patterson yielded rich fruit for the scenario writer in the matter of picking stirring scenes of metropolitan life. Not in the entire five reels of this production is there any break in the interesting action, although it is well into the third reel before anythng of an

Scene from "A Little Brother of the Rich" (Universal).

intensely dramatic nature transpires. When this comes it is soul-stirring and convincing.

The cast employed in this production is headed by Hobart Bosworth, Jane Novak and Hobart Henley. The three principals do excellent work; Mr. Bosworth gives a fine study of the actor who carries both himself and the girl to success; Jane Novak is attractive and pleasing throughout, and Mr. Henley is at his best in picturing the little brother who tried to play the rich man's game and fell in the struggle. Others in the well-balanced cast are Maude George, Albert MacQuar-

rie, Carl von Schiller, Edmond Brown and Walter Belasco. The story begins with several separate threads of interest, including Henry Leamington's struggles to overcome the liquor habit, which threatens to undo his stage career, the love of Paul and Sylvia, and the promised effort of Carl von Schiller to make Paul acquainted with an adventuress named Muriel. Paul and Sylvia are seen in a college production of Romeo and Juliet, where the girl gets her first liking for the stage.

With the financial failure of Sylvia's father, the girl goes into the business world. She meets Henry Leamington a second time and he saves her from insult at the hands of a theatrical manager. He learns of her desire to go on the stage and offers to instruct her. This tutelage proves the means of regenerating Leamington himself, who abstains from drink through love of the girl.

Paul and Muriel are discovered by the latter's husband in a compromising situation. Muriel is divorced and later Paul marries her. He then learns of Sylvia's success and his old love for her returns. Muriel is killed in an auto wreck—a very realistically pictured scene. Paul sues for Sylvia's love and Leamington, thinking he is about to lose her again, takes to drink. But Sylvia is now really in love with the great actor and the closing scenes of the story, in which they together achieve a Broadway success, make a powerful climax.

"The Heart of Jennifer"

Hazel Dawn Is Starred in a Five-part Famous Players Subject That Is Well Made and Has Strong Situations.

Reviewed by George Blaisdell.

THE performance of Hazel Dawn in "The Heart of Jennifer," released in five parts by the Famous Players on Aug. 30, is just what might be expected from this good player. There is one phase of Miss Dawn's work, however, that stands out. It is the interpretation of a woman who may be described as a thoroughbred—a woman of breeding—who understands men and also how to handle them. If she is embraced by a man repellant to her she throws no fit. She easily and with perfect poise pushes him from her; the face reveals no measure of the inward tumult. The same dignity characterizes the work of Miss Dawn in the sterner moments of real tragedy. If there be restraint in the situations of seriousness there is a corresponding wholesomeness and spontaneity in the lighter moods.

James Kirkwood directs the production and also plays the role of Murray, the lumberman who marries Jennifer only to be misled by Weldon, a disappointed rival, following the ceremony. Mr. Kirkwood is strong as the brusque small-community business man unversed in the ways of the ultra-citified. Irene Howley, in the role of Agnes, the sister of Murray, displays real skill in the treatment of situations of power. Jennifer's tragedy is of the soul; Agnes' is that and of blood as well. Miss Howley's work adds markedly to the force of the story. The veteran Russell Bassett as the father

Scene from "The Heart of Jennifer" (Famous Players).

of Jennifer contributes his full measure, too. Harry Brown has the heavy part, that of Weldon, who when he fails to win Jennifer not only separates bride and bridegroom but adds to his misdeed the betrayal of Agnes—and meets his death at her hand.

The story is one of steady interest, with an increasing tensity in the latter half. Added to the theme and the work of the players are the backgrounds. Much of the latter is of a rolling country, picturesque indeed, with stream and wood. The camera work, too, is notable.

"Neal of the Navy"

Episodes 2 and 3 of the New Pathe-Balboa Serial Open the Way for Much That Is Interesting to Follow.

Reviewed by Margaret I. MacDonald.

THE entry of the brute man on the scene has added color to the Pathe-Balboa serial. The type is a good one and is being exceptionally well impersonated by William Conklin. In fact "Neal of the Navy" abounds with good types. Joe Welch, the foster brother of Annette Illington, is another

Scene from "Neal of the Navy" (Pathe).

fine sample, impersonating a character in which cunning and cowardice are the dominant factors.

Annette Lillian Lorraine has now reached her eighteenth birthday and has been made acquainted with her origin and future prospects by Mrs. Hardin, her foster mother, and is placed in possession of "The Yellow Packet" from which Episode 2 gets its name.

William Courtleigh, Jr., as Neal Hardin has an unpleasant experience when Joe Welch in attempted rivalry of him by foul means is the cause of his examination paper being thrown out at the naval examination at Annapolis. He wins the approval of the spectator, however, by pursuing his ambition in the face of discouragement.

Episode 3, "The Failure," presents the first attempt by Hernandez and Ponto to gain possession of the yellow packet and the map of Lost Isle, where a rich mineral deposit is supposed to exist.

Joe Welch, in league with them, in a clumsy effort to steal the packet sets fire to the house, when we are treated to a fire scene of considerable spectacular effect. Annette returning to the house to rescue the packet has fallen unconscious amid the smoke and debris, when she is rescued by the brute man and carried to Mrs. Hardin in the grounds of the house, in spite of the efforts of Hernandez and Ponto to prevent his doing so.

The interest of the new serial carries well, and there is plenty of opportunity to work out the plot of the story to a successful climax.

"The Phantom Happiness"

A Three-Reel Lubin Release, Written by Shannon Fife and Produced by George W. Terwilliger.

Reviewed by Edward Weitzel.

THE story which Shannon Fife tells in this three-reel drama focuses rather a mild light on the "eternal triangle." A temperamental young novelist, who is able to support a wife and live in a seaside cottage surrounded by a beautiful rose garden, works away, happy and contented, until his wife is left a fortune—and the other woman appears on the scene. He finds that luxury and society distract his thoughts, so he betakes himself to the home of his new friend, filled with the highly moral thought that here he will have the quiet and inspiration he craves. The to-be-expected happens; propinquity baits the trap for them and the novelist soon finds the other woman in his arms. After a brief but fervid romance, he discovers that their happiness is not the real article, and goes back to his wife, while his affinity becomes the head of a children's hospital, supported by money furnished by the novelist's wife.

Mr. Fife has displayed his usual good taste in setting forth the foregoing incidents, but has failed to sound any strong ethical or dramatic note during the progress of his play. Moral stamina is a lacking ingredient in all three of his characters, and one is forced to harbor a suspicion that the works of his hero are made up of two-thirds sophistry and one-third sentimentality. Viewed solely as an entertainment, this

photoplay will appeal to the class of spectators who find enjoyment in the writings of the Robert W. Chambers school, where well mannered, physically immaculate persons merely toy with the great passions of life.

The outdoor locations have been chosen with a keen eye to artistic effect, and the acting of Earl Metcalfe, Ormi Hawley, Rosetta Brice and William H. Turner meet every histrionic demand.

"Helene of the North"

In Which Marguerite Clark, in Strongly Dramatic Famous Players Subject, Does What Is Said to Be Her Best Yet—Dawley Directs.

Reviewed by George Blaisdell.

COMING out of the Broadway theater on Saturday afternoon, where for a week "Helene of the North" had been showing, we asked Manager Langsfeld what he had heard during the previous seven days about his feature. "They're all saying it is the best thing Marguerite Clark has done, that it's a fine picture," replied the unemotional manager in orthodox cold-blooded fashion. "We've had them standing in line waiting to get in most of the time, too."

There you have the voice of the people. If anything remains to be said it is chiefly that this Famous Players five-part subject was produced by J. Searle Dawley, that there is a story that holds tight, that there is atmosphere, and that there are good players. The tale has to do with the country that falls under the jurisdiction of the Northwest Mounted Police; and the director for his backgrounds has gone to a country that well may be typical of the north and the northwest. Waterfalls of size are frequently in evidence; there are buildings of stone, too. In the finished whole, however, the scenery is relegated to a position of comparative unimportance—it supplements, it complements, but it never dominates. The play and the players are always foremost.

The opening scenes are of a gathering known as a telltale party—where while on the open fire a few sticks are consumed one of those present tells a story. It is Marguerite Clark who as Helene Dearing relates the initial tale. It is in this anecdotal form that "Helene of the North" is unfolded to us; and if at times in the course of its telling there is the inevitable reversion in thought to the fireside party and perhaps the accompanying regret that the action is not straightforward there is a compensating kick to the denouement, and we feel the director has gained his point.

In her plain garb of the girl of the north Marguerite Clark is more charming than in her party dress. She does more than interest right at the beginning; she fascinates and grips —and this is true whether the situation be one of coquetry or of stern drama. Frank Losee gives a sterling performance as John Dearing, the well-born Englishman with a crooked streak. Brigham Royce, as Wild Buffalo, the Indian caught with the wet goods, gives an interpretation of the red man that will stand as a model. Conway Tearle as Ralph Con-

Scene from "Helene of the North" (Famous Players).

ner, the N. W. M. P. private, and also the Lord Traverse for whose arrival the party awaits, will be liked. So, too, will be Dave Wall as the white-haired curé, the friend of Helene, and who at the muzzle of a pistol in the hand of Pierre outwits that hard character and marries Helene to Ralph and not to Pierre (Latin for once proved to be a mighty live and not a dead language); Elliott Dexter as Pierre and Robert Rogers as Captain Westforth.

"Helene of the North" abounds in strong, thrilling situations. It will rank among its maker's best.

"The Impostor"

Jose Collins Featured in Five-part World Film Picturization of Douglas Murray Play.

Reviewed by Margaret I. MacDonald.

ALTHOUGH "The Impostor" as a stage play may be deemed a success, it has not lent itself to the screen with the same appeal which it may have had for the patron of the spoken drama. The screen version of the melodrama is not convincing because many of its situations are approached artificially; and the opportunities given to the star, Josie Collins, as the "Tearer," an outcast of society, and afterward Miss Gibson, a nurse, associate of the impostor, are too limited.

Alec Francis has the title role, impersonating the character of Sir Anthony Gregson, a grouchy baronet, and that of his twin brother, Blink. These two roles are nicely outlined and differentiated by Mr. Francis. The picture contains many

Scene from "Impostor" (World Film).

interesting types, and it might be suggested that in the screen version some of the play's situations might have been modified into more realistic shape.

The picture's weakest situation occurs at the death of Sir Anthony in the cabin of Blink. There is no manifest reason why Blink or the "Tearer" should reflect even momentarily the terror of guilt, when the man died a natural death; yet this effect precedes what is in many respects an admirable determination on the part of Blink to impersonate his brother and to right the wrongs committed by him.

The production as it stands has good points, especially in the earlier stages where various characteristic scenes between the baronet and the working men occur; and the impression as received by the reviewer is that had the adaptation of the play been more carefully arranged the faultiness of the picture version would be in a large measure alleviated.

"A Yankee From the West"

Four-Reel Majestic Adaptation from Opie Read, by Mary H. O'Connor, Directed by George Siegmann.

Reviewed by Louis Reeves Harrison.

WITH an underlying theme which never grows tiresome, that of a thoughtless man's redemption through the influence of a pure-minded woman, "A Yankee from the West" depends largely upon theme and the acting of admirable types for sustained interest. Wallace Reid, Signe Auen and Tom Wilson give vitality to their roles every moment they are in evidence on the screen, and they are materially assisted by those who play in minor parts, indicating a wisdom of choice on the part of Mr. Siegmann, but the story's construction adheres so closely to that of the original that it drags at times in spite of its vigorous elements. It has also the appearance of being stretched from smaller dimensions. It may be that the story is a difficult one to tell, because of its many lapses of time, but there is an art in covering these which the scenario writer should study in future efforts.

Young Milford, college boy sent West in search of his life work, loses a favorable start through careless methods of living and is led to steal from his superior officer by a rival for the affections of a pretty young girl newly arrived from Sweden. Her native purity defends her from the rival, but she is not strong enough to redeem young Milford, whom she loves. Her faith in him, however, shames him into a sturdy self-redemption that enables him to beat his pugilistic rival in a lively fight and restore the stolen funds. Realizing that he must also pay a penalty exacted by the law, he marries the young girl, who has improved herself through love for him, and manfully faces punishment. His courage spares them both humiliation and starts them on a happy career together.

Reincarnation.

Two-Reel Thanhouser of Splendid Theme and Spiritual Treatment.

Reviewed by Louis Reeves Harrison.

COURTS of law are not among God's creations. In no sense are they derived from nature, but have been devised by men of strength and position to regulate the weaker members of society and have gradually come to be regarded as a menace, quite as much as a protection, to those who seek justice. Law being in many cases merely a substitution of cunning for brute force has brought into existence highly trained men of cunning, known as lawyers, whose principal vocation is that of advising how the unlawful may be achieved without violating the letter of the law. A man need not revenge himself by direct injury of his rival. He may achieve the torture and humiliation of his rival by what is vulgarly known as a "frame-up." "Reincarnation" is the story of a "frame-up" that might easily have claimed an innocent victim but for a vision which came to the judge on the eve of rendering a decision.

Scene from "Reincarnation" (Thanhouser).

The strong theme admits of a thousand variations in its development—the one chosen in "Reincarnation" is almost purely spiritual. Such a development, impossible on the stage, not plausible in print, is admirably suited to visualization on the screen. The judge is a dreamer, a man of active imagination, and his mind is led away from the cold facts of evidence into the realms of speculation in a very pretty way. It transpires on the morrow, when there is to be summing up, that the suggestion of his dream, mystically incorporated with common-sense, leads him to the truth and to justice

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The work room of a well known Los Angeles factory, in which several hundred girls are employed, was secured for the staging of several of the scenes in "The Noon Hour," a Reliance comedy drama of exceptional human interest. "Billie West" is the featured player. Florence Elmor, Mac Diarmid, Cora Drew and G. M. Blue are other members of the cast.

Scene from "The Iron Strain" (Triangle).

"And by These Deeds—"

Biograph Dramatic Two-Reel Roy Norton Children's Story Contains an Abundance of Heart Interest.

Reviewed by George Blaisdell.

THE Biograph Company will release on Sept. 21 a two-part story in which two of the three principals are little girls, very little girls, but one of them at least displays a talent which some of her older sisters well may envy. "And by These Deeds—" is an adaptation of the story by Roy Norton. Wray Physioc, who produced it, shows a skill in the mastery of little ones that is marked; and in those little ones he had singularly good material with which to work.

"And by These Deeds—" is a story of a burglar and a poor girl and a rich girl. Of heart interest there is an abundance. The backgrounds or the great majority of them are of squalor and of the dire poverty from which it springs. Ivan Christy is the burglar who resumes his trade when he learns that through the loss of deposited money he cannot otherwise make good a promise to the poor girl to buy her a present. Burglar he may be, but his tenderness toward children compels sympathy from the first. Laura Lavarnie is the Widow Callahan, the mother of the poor girl. She gives a fine portrayal of the woman fighting for the existence of her offspring.

Katherine Lee is the poor girl, the character that at times dominates the story. She captivates as well as holds. Somehow she always does the right thing, the natural thing, never those things which one in fear expects when a child has the center of the stage. She smiles and laughs—and she cries; and surely there will be many who on these occasions will be deeply moved. Zoe Bech is the little rich girl, and she contributes her full share to the success of the picture.

The second half of this story is filled with situations that stir the heart. There are others, too, that make for mirth, as, for instance, the act of the little rich girl jumping out of bed and upbraiding the burglar for taking her toys. Her insistence on accompanying him that she may see the poor girl who has no toys is a perfectly natural sequence of the story her strange visitor has told her. The ensuing scenes, the children with their remarkable playthings; the distress of the father and mother of the rich girl when they discover their loss; the friendship of the two children; the arrest for kidnapping that follows the attempt of Slick Bill to return the rich girl to her home the morning following; the grief of the two children over the action of the police, and the happy termination in court—all these constitute real drama; it is life and it is art.

Scene from "And by These Deeds—" (Biograph).

Grace D'Armond in Selig Comedy.

"The Leaving of Lawrence," a Selig comedy in one reel, released Aug 31, is a comedy carrying unusual action and plot. It is also noteworthy because Miss Grace D'Armond, the charming young actress who has appeared almost exclusively in the support of Tyrone Power, Harry Mestayer, and Otis Harlan in Selig Red Seal Plays, takes the leading feminine role. She is supported by Mr. John Charles, the Broadway actor, who has scored such successes as "Captain Bright" in Selig's "A Texas Steer," "Dr. Pool," in Selig's "A Millionaire Baby," etc. The comedy was written and directed by Giles R. Warren.

CORCORAN SECURES BIG ORDER.

A. J. Corcoran has received a very large order from the Universal for their plant at Leonia, N. J., consisting of 100 Corcoran developing tanks and 50 special tanks. The order is being rushed through with Corcoran rapidity so that the Universal will not be delayed in getting out its several large features. Beside this order, Corcoran has received several smaller ones for western companies and the plant in Jersey City has been the scene of some activity for some time and will continue so for the rest of this year

BLANCHE SWEET IN "CASE OF BECKY" (Lasky).

Blanche Sweet, the idol of motion picture theatergoers, is to appear in a dual role in her next Paramount production, in the Lasky release of Sept. 13, of the famous Edward Locke drama, "The Case of Becky," one of David Belasco's greatest dramatic productions.

In this photodrama, Blanche Sweet is a feminine Dr. Jekyl and Mr. Hyde. As the sweet pretty girl, Dorothy, she is loved

Scene from "The Case of Becky" (Lasky).

by every one and makes many friends, but when her other self appears, as Becky, she is a mean, disagreeable creature.

Supporting Miss Sweet are the well-known stars, Carlyle Blackwell, Theodore Roberts and James Neill.

The play is produced in the established Lasky-Belasco manner and is one of the most unusual photodramas ever seen on the screen.

BLINN IN "THE IVORY SNUFF BOX."

"The Ivory Snuff Box," the mystery film, written by Frederic Arnold Kummer, produced by World Film with Holbrook Blinn as its star, supported by a company which includes Alma Belwin, has been finished at the World's Fort Lee studios. Maurice Tourneur was its director. "The Ivory Snuff Box" is the first of Mr. Kummer's writings to be picturized by the World, but it will not be the last.

"FOR LOVE OF MARY ELLEN" (Majestic).

The bad little boys who send priggish little boys to sea in fast motorboats are very far from the present acting endeavors of Georgie Stone, leading man of the Kid Comedy Company.

In "For Love of Mary Ellen" six-year-old Georgie is presented as a rich little boy with humanitarian tendencies. As George Carter in the photoplay he quite disdains the sons and daughters of wealthy men with whom his mother would

Scene from "For Love of Mary Ellen" (Majestic).

prefer to have him play. He forces an instant and lasting friendship with little Mary Ellen Rafferty, daughter of a widow who has a newsstand and tobacco shop on a street corner.

Carmen De Rue, "leading woman" of the Majestic child players, plays little Mary Ellen Rafferty. Violet Radcliffe, who is nine years old and who usually plays the villains, is the rich little girl. The adult parts are taken by Adoni Fovieri, Elsie De Wolf, James Cosgrave, Charles Gorman and Jack Hull.

"For Love of Mary Ellen" is founded upon a story by Eleanor Hoyt Brainard.

WIL REX FILMS STIRRING LIGHT.

One of the most red-blooded film scenes ever taken is to be seen in "A Woman's Past," which has just been produced by Wil Rex. The participants were Rex, who played the heavy, Dick Cowan, the sheriff and one of the best known rough riders in the country, and Al Ray, juvenile. No rehearsals were attempted. It was just a case of starting the camera and filming everything that happened. The set was the interior of a mountain home, and every prop in the room was smashed to bits. Onlookers say that the fight reminded them of conflict engaged in by William Farnum and Tom Santchi in "The Spoilers." Rex was bleeding and battered, and could scarcely stand after the bloody fray, and Ray and Cowan were scarcely better off. In fact both these actors remained in their apartments for two days after the fight. Cowan suffered most, as his face was badly cut by a bottle which fell from a side-board. Both he and Rex were on the floor, and Rex's hands were badly gashed by the broken glass. It certainly was not a pink-tea affair. Miss Margaret Harmon, leading woman with the Federal Film Company, which stands sponsor for "A Woman's Past," was near a nervous breakdown at the end of the scene as she was in the set at the time and was kept busy dodging chairs, bottles, pistol shots, etc. At the close Director Rex gave his company a three days' rest, so that they could recuperate. "A Woman's Past" will be released on the Associated Program some time in September.

"THE RED VIRGIN" (Lubin).

"The Red Virgin," a new Lubin drama in three acts, tells the story of the revenge of a woman whose mother has been wronged. It is a terrific story abounding in thrills and exciting incidents as well as scenic sensationalism.

In the cast are Helen Eddy, who plays the dual role of

Scene from "The Red Virgin" (Lubin).

Rose, a sweet country girl, and Fay, her daughter, known as the Red Virgin; L. C. Shumway, Robert Gray, Melvin Mayo, George Routh and others.

FIRST PULLMAN IN KLEINE'S PICTURE.

For the first time in the history of picture making the interior of a Pullman Car was photographed last week. George Kleine succeeded in breaking the iron-clad rule of the Pullman Company during the making of some scenes for "Hello Bill," his great five-part comedy featuring Bickel and Watson. The Pullman interiors of the past have invariably been studio built, owing to the opposition of the Pullman Company to the use of their cars for such purposes. The car was placed at the disposal of the producer for an entire day and permission was extended at the same time to string a line of Allison-Hathaway portable lights through the top of the Pullman. Scenes were made in the Lehigh Valley yards and in transit to Communipaw, N. J.

"Hello Bill" seems to be the original smasher of precedents. Many new and expensive innovations in comedy productions will distinguish the feature. Aside from an all-star cast and a series of novel and very beautiful interiors, the speedometers of the Kleine automobiles have registered more than two thousand miles traveled to date in and about New York in the filming of exteriors. Rye, N. Y., has been visited on twelve different occasions, with numerous other visits to Port Chester, East Chester, Mount Vernon, Baldwin, Governors Island and Dunwoodie.

E. J. Le Saint and his wife, Stella Rozeto, have joined the Universal forces. Mr. Le Saint is directing Frank Keenan in "The Long Chance," from the novel by Peter B. Kyne of the Denver Post.

JACK HENDERSON IN KALEM FEATURE.

Kind fate in the form of a chum who was on the stage side-tracked Jack Henderson's ambition to become a lawyer and caused him to turn to the stage for his livelihood. Not that Mr. Henderson regrets ever having given up studying briefs for manuscripts. Indeed no! It is his opinion that while he might have been a good lawyer, he is fairly certain that he has made a better actor.

Mr. Henderson, who recently deserted the stage long enough

Scene from "The Manservant" (Kalem).

to enact the title role of Kalem's three-act "Broadway Favorites" production, "The Manservant," has had a rather remarkable record of successful appearances upon the stage. One of his friends, in discussing the player, stated that Mr. Henderson has never been without an engagement for as much as a day. He has invariably stepped from one production right into another.

It was while he was studying law that the Kalem star was induced to play a bit in "Miranda of the Balcony," in which Mrs. Fiske was being featured. He did it for the sake of getting some pocket money, but the work appealed to the young man to such an extent that when Mrs. Fiske appeared in "Divorcons" and "Tess of the D'Urbevilles" he was in the regular cast. After that it was just one play after another.

Mr. Henderson appears as a millionaire sociologist in "The Manservant." Anxious to get first-hand information concerning the servant problem, he obtains a position as a valet. A remarkable series of complications result. "The Manservant" will be released in regular service Monday, Sept. 13.

"GUARDING OLD GLORY" PLACED IN THE SOUTH.

J. B. Allen, vice-president of the Southern Film Corporation of Jacksonville, Fla., made a hurried trip from Jacksonville and closed with W. H. Rudolph for F. O. Nielsen's Peace and Preparedness picture, "Guarding Old Glory," for North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Kentucky and Tennessee. The picture will receive its premier in the South in Jacksonville, Fla., on Labor Day under the auspices of the leading newspapers and prominent citizens of the town and the Navy League, after which it will be seen in the large cities of the South under the same conditions.

The Southern Film Corporation is also handling "The German Side of the War" and "Little Sunset." Mr. Allen reports that he opened "The German Side of the War" pictures at the Victoria theater in Charleston, S. C., last week and played in one day to more than 4,000 people.

Mr. Allen is spending his vacation in New York combining business with pleasure and will return to Jacksonville within the next ten days.

HANDSOME LOBBY PORTRAITS.

Hamburg, Engstrom & Co., located at 308 Mallers Bldg., Chicago, have undoubtedly in their employ some of the greatest artists in water and oil in the country. The oil paintings on exhibition at their studio of the various motion picture stars for lobby display purposes is something that before long every exhibitor who takes any pride in his lobby will purchase from this enterprising new firm.

An oil painting in their outer display room of Edna Mayo is without a doubt one of the most beautiful paintings of any motion picture star seen anywhere in this country. They are now making goods for Famous Players, V-L-S-E, Universal, Metro, Celebrated Players and D. W. Griffith's "Birth of a Nation," to say nothing of the lobbys of the new Ascher and Gumbini houses and over one hundred and fifty individual theater owners from coast to coast whom they have furnished with displays.

FAMOUS MODISTE SHOP IN KLEINE SUBJECT.

Ferle Heller's internationally known modiste shop in Fifth avenue was last week used for a series of unique scenes in a forthcoming Kleine-Grandin subject entitled "The Fashion Shop." All of Madame's pretty manikins and many of her most beautiful sample gowns acted as a fitting background for the work of dainty Ethel Grandin.

Madame gave more than her consent. She personally assisted in the selection of gowns and permitted electricians to string a row of Allison-Hathaway lamps throughout the establishment.

"The Fashion Shop" will be released by George Kleine through the General Film Company in October.

MAMMOTH SCENE IN EDISON'S "VANITY FAIR."

"Vanity Fair," the great Edison masterpiece starring Mrs. Fiske, which was recently completed at the Bronx studios of the Edison Company, contains an elaborate ballroom scene which for size and magnificence is said to be unrivaled. The Edison Company made immense preparations for this big scene, renting innumerable furniture "props" and costumes of the period. The description of Lady Richardson's ball in "Vanity Fair" is frequently referred to as one of the greatest bits of prose in the English language. To visualize this beautiful scene as Thackeray would have wished to see it, was the ambition of every one interested in its staging from director to "props." The entire Edison studio was used.

KING BAGGOT IN "THE SUBURBAN."

"The Suburban," one of the most noted stage successes of the last decade, has been filmed by the Universal with King Baggot in the leading role and will be released in four reels under the Imp brand on Sept. 17.

Real scenes from New York race tracks with Universal actors in the foreground and adventure aboard a steam yacht, a three-masted schooner, a steam launch and an island used as a smuggler's retreat are featured in the play. Besides Mr. Baggot, an all-star cast consisting of Brinsley Shaw, Frank Smith, Ned Reardon and Ira Sheppard, enact the leading roles. George A. Lessey, who handled the production of "The Suburban" on the legitimate stage, also directed the big racing drama for the Universal.

For one scene lasting only sixty seconds, King Baggot, Mr. Lessey and a camerman with the necessary paraphernalia journeyed fifty miles to Lake Mahopac, where a certain spot ideally suitable for the scene was located. The entire Baggot company later spent a week in Canada filming scenes in the wilds. Later they engaged a three-masted schooner on Long Island Sound.

Another feature of the drama is a magnificent ball-room scene in which two hundred players appear. A balcony leading from the ballroom is lit up by flashes from a lighthouse dimly seen in the distance. The resulting scene is remarkable for its photographic beauty.

"The Suburban" was first played on Broadway more than a dozen years ago and made its author, C. T. Dazie, a handsome fortune. In the stage production a horse race in the third act was the big feature and always created a sensation. After many seasons on Broadway, the original company toured the United States and Canada, playing to crowded houses everywhere.

"The Suburban," as a film play, far surpasses in realism

Scene from "The Suburban" (Universal).

the legitimate stage version and conclusively demonstrates that great scenic spectacles are more realistic in moving pictures than on the speaking stage. The race scenes in the film version are particularly true to life, having been taken during the racing season on tracks near New York. In all, two hundred scenes were taken in fifty different locations and about two hundred people were put on the Universal's payroll during the production of the play.

"THE RAJAH'S SACRIFICE" (Centaur).

After many months of preparation and after a great expenditure of money David Horsley has accomplished his purpose of presenting animal pictures in an advanced form, for on Sept. 16 he will release, under the brand name of Centaur Sensational Features, the first of his animal productions featuring the incomparable Bostock menagerie which, in the opinion of critics who have seen it, is pronounced the highest type of animal picture ever offered.

The initial release is a drama in two reels called "The Rajah's Sacrifice" with the scenes laid in far away India. The story concerns the love of the Rajah and of a high priest for Helen, an English girl, who has been kidnapped by the high priest and made his prisoner.

Scene from "The Rajah's Sacrifice" (Centaur).

While the entire two reels are crowded with thrilling scenes through the use of the Bostock animals perhaps more suspense is created by the scene in which the Rajah enters the lion's den and sacrifices his life to the beasts for the girl's safety than in any other picture. The lions leap upon the Rajah from all parts of the den and the effect that such a scene carries can readily be imagined.

The cast, besides the Bostock animals, includes a large company of people, including Capt. Jack Bonavita, who plays the part of the Rajah, and to whom a great deal of credit for the success of the animal picture is due. Captain Bonavita, with his associates has been rehearsing the Bostock animals for ten months and those thrilling scenes which the animals enact are the result of his work.

A Centaur Sensational Feature in two reels will be released every Thursday on the Mutual program.

PRESIDENT TO SEE "GUARDING OLD GLORY."

"Guarding Old Glory," F. O. Nielsen's patriotic picture, is to be shown to President Wilson probably in the next few days, W. H. Rudolph, Mr. Nielsen's Eastern representative, having received word from Secretary Tumulty to that effect. The President is the only official of importance who has not had the pleasure of seeing this wonderful patriotic picture, for at the time it was shown in Washington to Secretary of War Garrison and Secretary of the Navy Daniels and other prominent personages, the President was at his summer home in New Hampshire.

A request has also been made by the Ladies' Auxiliary of the Navy League, which by the way already numbers 15,000, to have the picture shown to them at their forthcoming meeting in Washington.

Mr. Rudolph reports that he expects to close out the entire Eastern and Southern territory within the next week. In fact, "Guarding Old Glory" seems to be the psychological picture of the day.

KLEINE'S "THE GREEN CLOAK" FINISHED.

Finishing touches were added last week to George Kleine's "The Green Cloak," featuring Irene Fenwick. Not since "Vendetta" has George Kleine presented a drama so essentially dramatic in story and treatment. From the sensational opening scene showing nothing but a thin, white nervous hand reach into a pocket to the splendid finale, the audience is kept in expectancy. Like "The Woman Next Door," the film story commences about midway of the narrative and not until the last reel are the events transpiring prior to the beginning of the film story revealed.

"The Green Cloak" is founded on Owen Davis' stage play of that name and has given Miss Fenwick a rare opportunity to display her talents in a role which verges on the tragic.

"The Green Cloak" will be released through the Kleine-Edison Feature Service Nov. 3.

An Incentive to Bible Study

World Film's "Fifth Commandment" Is an Object Lesson to Children.

"Honor thy father and thy mother" is the fifth commandment observed by, or taught to, a large majority of the people of this country, and an enterprising exhibitor of Leadville, Col., who shows World Film features has adroitly taken advantage of the fact. He advertises that the first twenty-five boys or girls who neatly and correctly write out the fifth commandment, stating exactly where, in the Bible, it can be found would be given a free ticket to see the picture on the presentation of their answers at the Elks Opera House, Leadville.

Irrespective of the religious significance of this commandment, it of course has its social importance in inculcating obedience in the family circle. The Leadville experiment was a great success, and was probably repeated, as it deserved to be.

And it merits imitation by other exhibitors.

"The Fifth Commandment" is not the only World Film feature which teaches a salutary moral lesson. All of them without exception aggrandize virtue and punish vice.

EDGAR JONES PRODUCES METRO SUBJECT.

Edgar Jones, who directed the coming five-reel Rolfe-Metro feature, "An Enemy to Society," regards this motion pcture as his greatest dramatic achievement. "An Enemy to Society" tops a long dramatic record for Mr. Jones, though but a little more than thirty years old, played important roles on the speaking stage for fifteen years and has been in motion pictures for three years and a half, during all of which time, except the first six months, he has been directing notable productions.

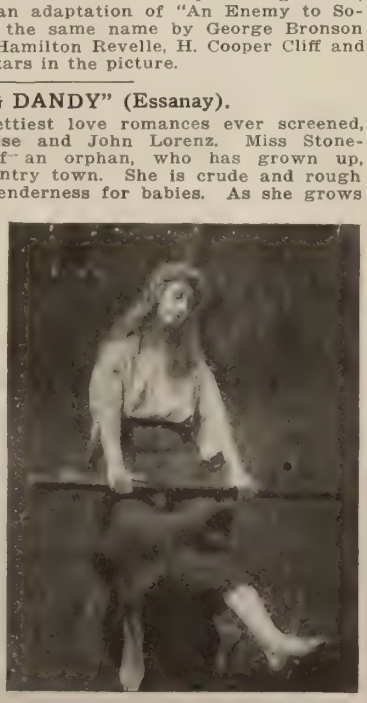
Edgar Jones was but a lad when he left his home in Steubenville, O., to go on the stage. During his fifteen years before the footlights he appeared with Kyrle Bellew in "A Gentleman of France;" he played Stephen Ghent in "The Great Divide," following Henry Miller in the role; he created the part of Marius in "The Holy City" and supported Viola Allen in "The Herfords." These roles are only a few of the high spots.

Three years and a half ago Mr. Jones left "The Herfords" to join the Lubin forces as leading man. After six months he was made a producer and for three years directed motion pictures and played his own leading roles. While with the Lubin forces Mr. Jones made many highly exploited pictures. A few of them are: "From Out the Flood," "The Girl at the Locks," "The Struggle Everlasting" and "Jackson's Way," a picture which contained the first night battle scenes ever made. In "Jackson's Way" two armies battled at three in the morning in several feet of snow.

Mr. Jones recently joined the Rolfe-Metro producing forces, where his first work is an adaptation of "An Enemy to Society" from the book of the same name by George Bronson Howard. Lois Meredith, Hamilton Revelle, H. Cooper Cliff and Henry Bergman are the stars in the picture.

"DARLING DANDY" (Essanay).

This is one of the prettiest love romances ever screened, featuring Ruth Stonehouse and John Lorenz. Miss Stonehouse takes the part of an orphan, who has grown up, neglected, in a small country town. She is crude and rough but has an unutterable tenderness for babies. As she grows to young womanhood, the minister sees this mother instinct and the womanly sweetness beneath her rough exterior and falls in love with her. She, however, falls in love with a civil engineer working temporarily in the vicinity. He makes love to her and finally leaves her suddenly. The engineer has had another love affair in the city and tries to desert the girl after she has given birth to a child. She upbraids him and he takes the child and leaves it at the minister's house, but the orphan girl carries it to her hut. The mother forces the engineer to take her to the child, which she wishes to regain for the purpose of revenge only, having no mother love for it. They are frightened away by a storm and leave the baby with the orphan girl. She learns finally of the fine character of the minister and her heart tells her he is the man she loves. This three-act photoplay will be released Sept. 27.



Miss Stonehouse in "Darling Dandy."

YANCSI DOLLY IN KALEM SUBJECT.

Miss Yancsi Dolly, the famous danseuse who is being featured in "The Call of the Dance," a four-act "Broadway Favorites" production. This drama marks Miss Dolly's first appearance in motion pictures—although a casual observer watching her at work in the various scenes would never suspect this fact. Miss Dolly is spending all her spare time in studying the technical side of the work. In fact, the director in charge of the production frankly admits that some of

Yancsi Dolly Making Up for Her Role in "The Call of the Dance," a Five-Act "Broadway Favorites" Feature.

the most artistic effects used in the drama are the results of suggestions advanced by the star.

"Do you know," Miss Dolly earnestly continued, "that 'The Call of the Dance' has enabled me to gratify a desire that has been part of me for years and years. You see, I have always wanted to do dramatic work, but my dancing proved so popular that I have never appeared in anything save operettas and musical comedies."

"Of course," she concluded, "I don't know whether I have made good or not, although the producing director assures me that I am doing splendidly. I do know that I am putting more fire and vim into my dancing in this production than I have ever put into it on the stage. At any rate, I am looking forward to the release of 'The Call of the Dance' on Sept. 20—I want to know what the public thinks of me as a motion picture actress!"

SELIG'S "THE CHRONICLES OF BLOOM CENTER."

"The Chronicles of Bloom Center," the rural comedy series to be released in the near future by the Selig Polyscope Company, will each consist of a two-reel production. "Bloom Center," the rube town erected at the Selig Zoo, Los Angeles, Cal., especially for this series remains one of the attractions of the wonderland. The entire village will be burned to the ground to carry out the action called for in the series.

One of the most entertaining of the "chronicles" will be the Bloom Center County Fair, which has been reproduced true to life of the rural agricultural exhibitions. There are the "first" and "second" premiums, the "vegetable hall," the rural "art hall," etc. There is the ever present side-shows, striking machines, etc.

And the real old fashioned country circus has not been forgotten. There have been circuses presented in motion pictures before, but the old-time wagon show seemingly has been forgotten. The old-time circus wagon show will be presented after the fashion of the days of the "real sport."

The Selig Company has spared no expense in making "The Chronicles of Bloom Center" a true comedy series devoid of slap-stick and vulgarity. It is certain to possess a universal appeal, for who amongst us has forgotten "the old swimmin' hole," the "church sociables," the volunteer fire department and all the rest of the prime essentials which made the days of our youth never-to-be-forgotten days?

The Selig Company promises an abundance of unusual exploitation to accompany "The Chronicles of Bloom Center," which is confidently expected to inaugurate a new era in screen comedy.

"BROKEN COIN" SERIES EXTENDED.

Owing to the pronounced success of "The Broken Coin" serial in theaters throughout the country, the Universal Film Mfg. Co. has decided to add five more installments to the fifteen-episode serial. Francis Ford and Grace Cunard, principals in the serial, are now at work on the fifteenth episode of the serial and will soon commence with the additional episodes which are being written by Emerson Hough to conform with the preceding installments.

V-L-S-E TRADE MARK.

The trade mark selected to brand V-L-S-E productions finally decided upon by the Big Four is like the policies and features of the four affiliated companies—decidedly distinctive.

The new trade mark which will soon be seen on the screens of the entire nation, and later when the European differences have been settled, on the screens of the entire world, consists of a number of intricate parts representing the separate individualities, aims and ambitions of the four companies, yet all welded into a concrete unit, forming a perfect circle representing the V-L-S-E as a whole.

In its entirety, the new trade mark is simplicity itself, yet by the unique arrangement of alternate white and black quarter circles, it is a trade mark that at once indelibly impresses itself on the mind and for that reason it will quickly familiarize itself, and in a short space of time will be recognized as the mark that brands the big picture play productions by the Big Four.

The new trade mark was designed and drawn by Charles J. Giegerich, publicity director of the V-L-S-E.

LAPIN'S PIANO ATTACHMENT MUSICAL BELLS.

The bells are played simultaneously with the fingering of the piano keys without changing the regular playing position at the piano in any way, while an electric switch combined with the soft pedal of piano enables the performer to continue or eliminate the playing of bells at will.

The bells range from treble C to C two octaves chromatic international pitch, cast from pure bell metal. Each bell is provided with resonator and improved vibrating mechanism, highly polished, triple plated and mounted in oak base.

The tonal quality is loud, sweet and clear. The power is derived from dry-cell batteries incased in lower panel of piano and invisible, and the up-keep of same is next to nothing.

The bells are also adapted for cabaret, dance halls, restaurants, cafes, amusement parks, skating rinks, concert halls.

ALL STAR CAST FOR KLEINE'S "THE SENTIMENTAL LADY."

George Kleine's film version of Owen Davis' "The Sentimental Lady," featuring Irene Fenwick, now in course of work, will contain as usual a supporting cast of finished artists. Richie Ling, Ben. L. Taggart, Jack Devereaux, John Davidson, Frank Belcher, Thomas McGrath, Lila Barclay, Anna Reader and Della Connor are names long familiar to theatergoers. The company is now engaged at Lake Saranac, where the first scenes of "The Sentimental Lady" are being made.

"WHERE THE ROAD DIVIDED" (Lubin).

"Where the Road Divided," a new Lubin drama in two acts, is the story of a mountain girl who is tempted to take the

Scene from "Where the Road Divided" (Lubin).

wrong road, but who, through love, reclaims herself and goes in the path which leads to happiness.

The play is an unusual one, and is splendidly acted by Louise Huff, Edgar Jones, Earl Metcalfe and George Gowan.

CLARA IS A "CRACK SHOT."

Clara Kimball Young is an artist of versatility, as well as taste and histrionic skill. As a connoisseur of women's clothes and how they should be worn, Miss Young could, if she chose, make a striking success on Fifth avenue. Then, as a woman director of motion pictures, she could easily obtain eminence. One of her greatest and least suspected accomplishments recently came to light during the stay of Miss Young and the company in North Carolina for the making of World Film's "The Heart of the Blue Ridge," in which she is the star. Rain drove the company to indoor recreation. Armed with a Winchester repeater Miss Young shot pennies at thirty paces as souvenirs for the company. She rarely misses, in out of doors shooting—one day she killed two huge snakes, a black one and a rattlesnake. She'll hit a dime at a distance of a hundred feet. Locally, Miss Young is regarded as the peer; if not the superior of the mountaineers, whose business in life is mainly shooting. One may also conjecture Miss Young at the head of a company of markswomen in the event of hostilities with a foreign power.

PATHE'S "VIA WIRELESS."

The second of Pathe's Gold Rooster plays, "Via Wireless," adapted from the well known play of the same name by Paul Armstrong and Winchell Smith, is what might be truly called a "massive" production. Scenes in foundries showing the casting of a gun, the bursting of a huge coast defence gun while being tested, the sinking of a yacht at sea by contact with a floating mine, scenes on the deck of a U. S. battleship follow one another in rapid succession. Producer George Fitzmaurice certainly had no easy task in making this play, and the finished product bears witness to his skill.

Bruce McRae, one of the best known of Broadway's favorites, is the leading man and plays opposite the charming Gail Kane, who never appeared to better advantage than in this picture. Brandon Hurst is a very effective villain, and Paul McAllister does some excellent work in the part of "Marsh," the inventor of a new gun. The cast is well filled out by Harry Weaver as Durant, the iron master.

Briefly the plot of the play is as follows: Marsh, who is employed in a big iron foundry, invents a new gun. Pinkney (played by Brandon Hurst), who is manager for Durant, the owner of the plant, sees Marsh's drawings and persuades him to let him handle them for him. Later he goes to Marsh and tells him the government has accepted the gun and will pay to the inventor a royalty of $1,200 a gun. As a matter of fact Pinkney is receiving $15,000 royalty per gun, out of which he is paying the inventor the $1,200.

Lieut. Sommers of the U. S. Navy (played by Bruce McRae) has also invented a gun, the drawings for which he brings to Durant that a gun may be made from them. Sommers meets Frances, daughter of the ironmaster, and a mutual love results in their engagement.

Pinkney, who desires to marry the girl himself, plots to ruin the lieutenant's gun and by tampering with the process of manufacture weakens it so that it explodes in testing. He also persuades Frances that her lover slandered her and her father. In consequence she refuses to receive Sommers and breaks off all relations with him.

To get away from the scenes of her unhappiness she goes on a long cruise in her father's yacht, and reaches the war zone, where the vessel strikes a hidden mine and goes down. The explosion locks Frances in the wireless room, where she has been practicing wireless telegraphy which Sommers had

Scene from "Via Wireless" (Pathe).

taught her. A series of intensely dramatic scenes follow in which Sommers with a boat's crew from his ship rescues the girl just as the yacht goes down. Of course everything comes out happily in the end.

Rarely does a picture have so much action, so much stirring incident without becoming mere melodrama. In these first Gold Rooster plays, Pathe is setting a very high standard of quality.

"THE PURPLE NIGHT" (Knickerbocker).

Abundant in big scenes, heart interest and pathos, the Knickerbocker Star Feature, "The Purple Night," is ready for release on Sept. 15.

Florence Rockwell makes her advent into the field of moving pictures in this offering in the role of Carol, an attractive young artist, who yearns to get away from a humdrum existence and a life of convention. Her wish is gratified when, by chance, she meets Billy Clark, a gangster, who shows

Scene from "The Purple Night" (Knickerbocker).

her life in the underworld. He fascinates her. She breaks with her fiance and, in company with Clark, becomes a habitue of the slums.

In a holdup which is planned at her instance the father of Warren Powers, an inventor, is the victim. He and Clark both meet their deaths in a fight which ensues. Carol escapes, discarding her bowery disguise, which is held by the police as a clue.

Later she falls in love with the inventor. He has vowed vengeance on the woman who witnessed his father's death. Carol's dilemma is solved by a fight with a Jap whom she catches stealing some secret explosive plans belonging to Powers. She kills the Jap, but is also fatally wounded. She dies in her lover's arms, her secret kept.

Miss Rockwell is supported by Noah Berry, of "Ben Hur" fame, as the gangster, Lionel Adams as the inventor, Richard Carlyle as her fiance.

GROSSMAN WITH CHARTER FEATURES.

With the appointment of Harry Grossman as sales manager of the Charter Features Corporation, the success of the Chapin Cycle of Lincoln Plays is even more assured. Grossman's long and successful experience in the sales department of some of the more important companies makes him a most valuable asset to the Charter Features Corporation.

This is the way Grossman tells how he came to join the Cycle: "I had been reading about the Lincoln Cycle in the Motion Picture World and I made inquiries on behalf of Metro. So enthused did I become in the magnitude of the proposition and the universality of the appeal that it holds for all America, that I found myself unconsciously wishing that I might be of help in showing the exhibitor what it would mean to him.

"But I thought that possibly my own imagination and my own love of Lincoln and my own personal view on the subject was running away with me—for by this time I really was seriously wondering how I could get together with Charter Features.

"So I carried on an investigation for myself among the big men of this and neighboring cities. I was amazed to find how the Cycle had reached in every part of the country, for every exhibitor and every exchange man knew it well. I was amazed to find how enthusiastically exhibitors talked of the Cycle. And how many of the exchanges were eagerly trying to win the Chapin Cycle for their program. From what I have learned if there is anything during this coming year that is going to bring money into the box office, it is this Cycle.

"And there are very good reasons for it when you come to analyze the situation. This is just what the exhibitor is looking for—something big and different. Cycle plays are the very latest achievement. Because Chapin is in this is a reason that no exhibitor can overlook. Because of the big publicity and promotion methods that the Charter Features is carrying on no exhibitor can overlook."

Starting his career with a life on the ocean waves, Grossman served for several years as chief yeoman in the U. S. Navy and while there his jovial disposition won for him the nick-name of "Smiling Harry." "It's a habit of mine, this smile," said Grossman suiting the action to the word, and before you know it you catch yourself smiling, too. Only now his smile is one of absolute faith and assurance for the success of Charter Features.

BRILLIANT CAST ON "SCHOOL BELLS."

Robert Fischer, the well known actor who has created a sensation the last two weeks in his role of the Belgian innkeeper in Roi Cooper Magrue's war play, "Under Fire," at the Hudson theater, New York City, is one of the members of the all-star cast of "School Bells," the five-reel feature picture written by Charles K. Harris, which has just been completed by Perry N. Verkroff, and will be released through the World Film Corporation. Mr. Fischer plays the role of "Adolph Rapp," a German chemist.

The leading role in "School Bells" is played by Arthur Donaldson, who will be remembered for his excellent work in "The Prince of Pilsen." He, too, plays the role of "Fritz Wagner," a German chemist, from whom Rapp steals his formula for a new and wonderful perfume. Beulah Poynter, who plays the role of "Mrs. Wagner," is a well known stock actress and has played in most of the principal cities of the country.

Among the children who are appearng in the picture, three are very unusual stage children. Frank Longacre, who plays "Hans Wagner," and Ethelmary Oakland, who plays "Amy Rapp," both have had a career on the stage, while Nicholas Long, Jr., who plays a minor child's role, is at present attracting considerable sensation on the vaudeville stage in a sketch, in which he plays the part of a little girl.

"School Bells" is at present being assembled and cut, and will be released in several weeks. There were over 76,000 feet of film exposed in making this picture, which Mr. Harris predicts will be "The Birth of a Nation" among children's pictures.

Notes of the Trade.

SOUTHERN TERRITORY sold this week on the K. & R. Company's feature, "Silver Threads Among the Gold," consists of Alabama, Georgia, Florida and Tennessee to Albert Benzing, and Virginia, North and South Carolina to Harry Newman.

* * *

Manager Garson of the Broadway Features Company bought Michigan and opened with it in Detroit for a run.

* * *

Thomas Santschi, supported by Marion Warner and Lafayette McKee, will appear soon in a Selig multiple reel drama, "In Leopard Land." Several jungle beasts will enact important roles and the largest and most intelligent elephant in the Selig Jungle-Zoo is being carefully rehearsed for the thrilling feats he has to perform.

* * *

Tina Marshall, for several years leading woman in the support of Edwin Stevens, is now playing in that capacity in the Universal film, "The Man Inside," Broadway Universal play featuring Edwin Stevens.

* * *

Eve Unsell, who is writing the scenario for "Richard Carvel" in collaboration with Fred J. Balshofer, head of the Quality Pictures Corporation, which will be released in the Metro program early this fall, used to be a newspaper woman. She also was on the stage for a while, playing leading roles in Henry W. Savage's "Excuse Me" Company and Mary Roberts Rinehart's "Seven Days."

* * *

"The Tiger Slayer" is an exciting Selig Jungle-Zoo Wild Animal drama to be released in the near future. The scenes are laid around the construction of a railroad in East India. In this release Fritzi Brunette makes her first appearance with wild animals.

* * *

Word has been received from Jimmy Young, who, with Clara Kimball Young, Chester Barnett and other members of the company, is hidden from civilization in the North Carolina wilderness, that he is obtaining wonderful backgrounds and scenery for his World Film production of "The Heart of the Blue Ridge," in which Clara Kimball Young will star.

Picture Theaters Projected

HAYWARD, CAL.—A. Shelton has converted the opera house here into a moving picture theater.

LOS ANGELES, CAL.—The Colonial theater, located at 3915 East First street, has been taken over by A. L. Drake.

DENVER, COL.—The Carr Amusement Company has taken over the Lyric theater formerly conducted by A. F. Megahan.

CHICAGO, ILL.—Harry W. Rubloff, 10 So. LaSalle street, is having plans prepared for a three-story moving picture theater, 132 by 109 feet, to cost approximately $100,000.

OAKFORD, ILL.—J. I. Davis is planning to open a moving picture theater here in the near future.

TAYLORVILLE, ILL.—T. L. Hewitt is having plans prepared for a modern one-story moving picture theater.

CHALMERS, IND.—Levi Reynolds is planning to open his new moving picture theater the latter part of September.

CONNERSVILLE, IND.—J. A. Chrismer is making extensive alterations to his Lyric theater. A number of unique features are being added.

LAFAYETTE, IND.—The Columbia Amusement Company has disposed of its interest in the Orpheum theater to Charles Richards and J. M. Chamberlin.

NEW CARYDON, IND.—V. S. Ralston is planning to open a new moving picture theater here in the near future.

NEW RICHMOND, IND.—The Crystal is the name of a new modern moving picture theater opened here.

PERU, IND.—Approximately $1,000 is being spent for improvements to the Palace theater.

VALPARAISO, IND.—The Lincoln theater has been thoroughly renovated.

ALBIA, IA.—King's opera house has been thoroughly renovated and the seating capacity increased. The house will hereafter be conducted as a first-class moving picture theater.

LINCOLN, ME.—E. B. Wilder has erected a new moving picture theater here. The house has seating capacity for 300 persons.

BOSTON, MASS.—More than $20,000 will be spent for remodeling the Shawmut theater, located on Blue Hill avenue, Roxbury district.

MIDDLEBORO, MASS.—F. L. Rounds is erecting a fireproof moving picture theater of cement blocks. The house will have many new features and will cost when completed about $25,000.

ST. LOUIS, MO.—The Monroe theater, located at the corner of California and Chippewa streets, is being enlarged and many new improvements added, including a cement floor.

NELIGH, NEB.—Freeman Brothers have disposed of their interest in the opera house here to Roy Barker. He will conduct it as a first-class moving picture theater.

CONCORD, N. H.—Work will be started shortly on the construction of a new brick fireproof moving picture theater, including a large balcony, 75 by 115 feet, with seating capacity for 1,200 persons and cost $50,000. The house will be located at the corner of Pleasant and Main streets.

NEWARK, N. J.—Extensive improvements are being made to Proctor's Broad street theater, including redecorating and increasing the seating capacity so as to accommodate 2,200 persons.

BROOKLYN, N. Y.—Comedy Amusement Co., 126 West 46th street, New York City, will expend about $50,000 for alterations and improvements to their moving picture theater here.

BROOKLYN, N. Y.—Raffaelo Domato, 608 Lincoln road, is having plans prepared for a two-story moving picture theater, 20 by 65 feet, to cost $5,000.

NEW YORK, N. Y.—Kirby & Petit, 103 Park avenue, are preparing plans for a new roof garden for the Century theater. Ned Wayburn, Inc., 1482 Broadway, are the lessees.

CLEVELAND, O.—Theodore Schmitt is having plans prepared for a two-story moving picture theater, 150 by 190 feet, including stores, offices, etc., and to cost $80,000.

EASTON, PA.—P. O. Sofa will erect a moving picture theater, 48 by 37 feet, to cost $25,000.

HARRISBURG, PA.—Peter Magaro is having plans prepared for a handsome brick fireproof moving picture theater, which he proposes to erect on a site located at Maclay and Susquehanna streets. The plot of ground measures 149 by 150 feet. The seating capacity will be about 2,000.

READING, PA.—Oakbrook Auditorium Company proposes to build a two-story auditorium, 116 by 40 feet.

WILKES-BARRE, PA.—A new moving picture theater will be erected at the corner of North Main and Maple streets by Walter Casterlin. It will have seating capacity for about 900 persons and cost approximately $25,000.

VERMILION, S. D.—A new moving picture theater has been opened here by Beckett & Richardson. The house will be devoted to high grade pictures.

DALLAS, TEX.—A new moving picture theater has been erected here by A. D. Belhard, with seating capacity for 600 persons.

PARIS, TEX.—Extensive alterations have been made to the Lyric theater.

WEIRTON, W. VA.—Frank Klier is having plans prepared for a two-story moving picture theater, 38 by 100 feet, to cost $6,000.

MILWAUKEE, WIS.—Charles Somers, H. B. Harvey and others are interested in a company formed for the purpose of erecting a four-story moving picture theater, 80 by 120 feet.

Sample slide 10c., Player or Announcement.
Send for Program.
NIAGARA SLIDE COMPANY, Lockport, N. Y.

This Is NOT Griffith

Am an originator of advanced ideas; inventor, artist, designer; write scenarios, and direct same; resourceful, practicable; strong on detail. Economic construction of sets. Difficult problems of construction and kindred troubles solved instantly.
To demonstrate my worth, seek an opportunity to direct an unusual comedy entitled "The Silent Treatment," in two parts. Quite confident that an interview will convince you of my value. Only responsible company considered. VERONA, care M. P. World.

Trade News of the Week

Many Pittsburgh Changes

Many Shifts Announced for the Opening of the Smoky City Theatrical Season—President Harrington, of the National Exhibitors, Pleased at Outlook for His Organization—Other Western Pennsylvania Notes of Interest.

Special to Moving Picture World from Pittsburgh News Service.

SWEEPING changes are to be made in Pittsburgh theaters. Principal shifts announced this week for opening of the new season on Monday, September 6, include:

Vaudeville to be transferred to the new Davis theater from the Grand Opera house, long the house of variety shows.

Grand Opera house to be devoted to high standard photoplays.

Duquesne theater expected to stage stock company productions. No definite stock management negotiating for this house. Three other theaters under consideration for new projects are the Miles, where vaudeville last season was succeeded by motion pictures; the Victoria and the Liberty, which closed as burlesque houses, with the Gayety now presenting the only burlesque show.

The Nixon is to run the photo spectacle, "The Birth of a Nation," the first five weeks of the season, starting September 1.

The Alvin opens September 6 with the staging of Louis Mann's new piece, "The Bubble."

The Harris continuous vaudeville goes on as usual. The Lyceum has announced no departure from the popular-price policy. The Schenley continues to present photplays.

The Harry Davis enterprises control the Davis theater, the Grand Opera house and the Alvin theater. It has, in addition, other important affiliations which give Mr. Davis and his associates valuable booking advantages. Mr. Davis, in removing the Keith vaudeville shows, which have for so many years occupied the Grand Opera house, to the new Davis theater, intends to install in the Grand Opera house a class of photoplay attractions, with elaborate musical and artistic accessories, on a scale never before attempted in Western Pennsylvania. With this readjustment the Alvin theater will continue its custom of playing the first-class road attractions, and the Davis Stock company will, in the near future, establish itself in another theater.

Plans are complete for the opening of the vaudeville season in the Davis theater on Monday afternoon, September 6, and new motion picture season in the Grand Opera house on the morning of the same day. For the continuous picture shows in the Grand Opera house the admission will be 10 and 20 cents. A symphony orchestra of 20 will be installed for the photoplays. Music will be augmented by a large pipe organ especially built for the Grand Opera house.

HERRINGTON PLEASED AT OUTLOOK.

In a visit to the office of Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, piles of congratulation letters are noted, all of which Mr. Herrington says are good signs for a united organization of exhibitors, along with the fact that on Mr. Herrington's return from the national convention, he was met by many of the live-wire exhibitors of the various States, and was assured of their hearty co-operation, including the Northwestern Association of Motion Picture Exhibitors, with headquarters at Minneapolis, Minn., with the promise of such men as comprise the membership of this organization, including Thomas Furness, of Duluth; Harry H. Green, president; William A. Steffes, secretary, and Otto Raths.

On Mr. Herrington's arrival home, he received a letter from Mr. Rembusch, of Mirror Screen fame, telling him where Indiana stood and assuring him that they would come over to the Motion Picture Exhibitors' League in the near future.

"My meeting with the boys from Wisconsin was nothing but one big success and the Milwaukee boys promised their support to the old league.

"Our old friend and champion, W. J. Sweeney, from Chicago, with that loyal bunch from Illinois, and others too numerous to mention, would become boosters for the league, and I feel, as president of the league, the boys will not let me fail."

NEW STRAND BEING PUSHED.

Operations on the new Strand theater in State street, Erie, Pa., are being pushed forward. It is expected the steel work will be put in place this week. The cost will be nearly $75,000. The house will have a seating capacity of about 1,500 persons.

PITTSBURGH'S NEW EXCHANGE.

The Greater New York Film Renting company opened a branch office in Pittsburgh last week at 121 Fourth avenue, second floor, adjoining the Fox Film office. It is announced that the Greater New York will make a specialty of furnishing single-reel comedies to exhibitors of feature programs. Productions of Lubin, Selig, Essanay and Vitagraph, and Edison, Biograph and Kalem will be handled, including the multiple-reel releases.

A NEW-FANGLED VOTING CONTEST.

The Rowland and Clark theaters, comprising the Regent, East Liberty, the Belmar, Homewood; the Arsenal, Butler street; the Bellevue, Bellevue; the Oakland and Schenley, Oakland, and the Rowland in Wilkinsburg, in connection with the Pittsburgh Press, have inaugurated a voting contest by means of which the first eleven contestants will be given their choice of parts in a moving picture play to be written by a qualified and well-known author, and produced by one of the large motion picture producing companies. In addition to this they will be paid salaries during the time they are occupied in acting their parts. The picture is to be not less than 2,000 feet in length.

NEW HOUSE FOR FARREL.

Farrel, near Pittsburgh, Pa., is to have an up-to-date motion picture theater on Broadway. The building, which will be 42 by 100 feet, is to be constructed of pressed brick. The theater will have a seating capacity of about 600. Fine upholstered seats will be installed. The appointments in the theater will be up to date and the decorations will be on an elaborate plan.

PROJECTION ROOM FOR F. P. F. S.

Announcement has been made by Manager Bachmeyer of the Famous Players Film Service, of Pittsburgh, that the projection room, which is located on the second floor of the company's handsome five-story building at Twelfth and Penn avenues, is completed. The room is to be used for the projecting of new films and for exhibitors who want to see any particular subject. The equipment consists of Power 6A machines, a Minusa gold fiber screen and a Johns-Manville booth.

THIEVES GET SMALL HAULS.

Petty thieves have been operating for a week among the film exchanges in Fourth avenue, between Market and Ferry streets, Pittsburgh. The Fox Film exchange, at 121 Fourth avenue, was broken into and about $1 worth of stamps and 60 cents in money were taken. A little over $2 in money and 50 cents worth of stamps were taken from the Metropolitan booking offices in the same building. The Feature Film exchange suffered the loss of some pieces of moving picture mechanism.

At the Alexander Parke exchange, 111 Fourth avenue, the thieves got nothing, though they broke in two different times. They were unlucky also at the Frank J. Hatch Film company's offices, 109 Fourth avenue. The police are investigating the robberies, but so far have found no trace of the thieves.

PITTSBURGH NOTES.

J. O. Brooks, who has been representing the Famous Players Film Service in Western Pennsylvania, has been transferred to Detroit, Mich.

Michael Adamoski, manager of the Star theater in Herminie, Pa., is remodeling and enlarging that house.

M. Y. Connors, who has just finished his fine new theater, The Regent, in Washington, Pa., has installed a Wurlitzer orchestra, style U.

The Thomas theater was reopened last week after being dark for the past few weeks on account of important changes being made. Two new machines of the latest model and a new screen have been placed in the theater.

Harry C. Grelle of the Grelle Feature Film company, of Pittsburgh, has returned from New York and Philadelphia. While in New York he bought Ohio state rights on "The Game of Three."

H. A. Lande has returned from New York and announced that the Standard program will be handled exclusively by him in Western Pennsylvania and West Virginia.

Painters and decorators have been busy about the Bijou theater in Monessen, Pa.

Fred V. Bleuel and William Bleuel, partners, trading as the Luna theater, Monessen, Pa., have filed a voluntary petition in bankruptcy, placing their liabilities at $7,320.13 and their assets at $3,505. They also filed individual petitions, giving as their occupations merchants. Fred V. Bleuel places his individual liabilities at $650.92 and his assets at $232. William Bleuel places his individual liabilities at $3,256.58 and his assets at $3,569.38.

New Cincinnati Film Co.

Veritas Photoplay Company Incorporated to Make Pictures Near This City—Capitalization at $250,000—Will Specialize on Educational Subjects with Scenarios of Dramatic Quality—Men Behind Venture.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE formal incorporation of the Veritas Photoplay Co. under the laws of Ohio, with a capitalization of $250,000, indicates an important step toward the consummation of a plan made public a few days ago by some well-known business and moving picture men, looking toward the establishment in or near Cincinnati of a big producing company. Among the incorporators of the company are numbered John von Rittberg, of Chicago, formerly general director of the Selig Polyscope Co., with Albert Kleybolte, William E. Greyble, David Rudisel and John W. Peck, all of Cincinnati, and well known in the business world.

According to an announcement from Mr. von Rittberg, the company will specialize on the production of educational subjects, which will possess an interest much greater than many films now classified under that head, by reason of combining dramatic merit with the treatment of matter of an instructive nature. The first production, it is understood, is to be made in Chicago, where facilities for that purpose are of course available, pending the location of a good site and the construction of the necessary buildings in Cincinnati. The strong backing possessed by the company, coupled with Mr. von Rittberg's known ability in the moving picture field, promises that the enterprize will be able to make a powerful bid for favor in the line of work which is to be attempted.

VINE STREET BUSINESS ASSOCIATION AGAINST FREE SHOWS.

Action of a nature rather gratifying to Cincinnati exhibitors, and resulting, very probably, from the recent affiliation of the local Motion Picture Exhibitors' League with the Cincinnati Chamber of Commerce, was taken last week by the Central Vine Street Business Association, an organization of business men on Cincinnati's principal business thoroughfare.

The association took cognizance of the showing of free moving pictures in the parks and at playgrounds by the park authorities, and indicated its intention of lodging a protest with the city against this practice. The ground taken is that it is unjust to the hundred odd exhibitors of the city, who maintain expensive houses and present worthy attractions at low prices, for the city to compete with them by offering free pictures; and the strength of the Vine Street Association, as well as that of the Chamber of Commerce, which may be expected to be behind the exhibitors if they care to take the case up, makes it reasonable to suppose that the protest may be effectual. Individual exhibitors have had good reason to complain of the matter referred to before, but have never been able to get concerted action. Under present conditions, however, after the lead given by the several exhibitors who are members of the Vine street organization, a good opportunity seems to be offered to get this particular trouble disposed of, so that it will not arise next summer.

FRANK HUSS GETS A VALUABLE LEASE ON FIFTH STREET.

Through the several transactions recently reported in this column affecting property on the south side of the block on Fifth street, between Rae and Elm, new high records have been set on rental values, which have soared upward after the manner of war stocks, and the latest deal reported, like the others preceding it, sets the mark still higher, and incidentally seems to indicate the possibility of greater changes in two of the houses on the block than have so far been announced. This deal gives Frank W. Huss, who is interested at present with I. Frankel in both the Colonial and the Sun theaters, which adjoin on Fifth street, a ten-year lease on the east 26 feet and 10 inches of the ground on which the Colonial stands, on the expiration of the present lease of the entire plot held jointly by the company in which he and Mr. Frenkel are interested.

Inasmuch as he recently arranged for a controlling interest in the Sun lease, effected through various extensions of existing rights and new contracts, this will enable Mr. Huss, if he so desires, eventually to construct a house with a frontage of over 56 feet on Fifth street, making it much the largest in the downtown section. It would rest upon the present site of the Sun and about half of that of the Colonial, thus involving the disappearance of both of these houses as they now stand. It is understood that Mr. Frankel has been able to secure extensions of the present lease on the remaining 20 feet of the Colonial site, but this would obviously be inadequate for moving picture purposes.

Messrs. Frankel and Huss have been associated in interest in the houses named, as well as others in Cincinnati and its vicinity, for some time, and it is possible that they will adjust the difference which the above transactions indicates exists between them. A significant fact, in connection with the situation as it now stands, is that there is available a lot of 20 feet front immediately west of the Colonial, now occupied for merchandising purposes, under a sublease which, peculiarly, provides for a bonus of $10,000 to the lessee if it is subleased for theatrical purposes. The status quo will necessarily be preserved, however, for some time, inasmuch as the original Colonial lease is good until 1919, by which time, of course, a good many things may have happened.

WALNUT THEATER TO FOLLOW OLD PROGRAM.

Up until last week the fate of the Walnut Street theater, the house which for several seasons has shown the popular-priced attractions of the Stair & Havlin circuit in Cincinnati, with moving pictures during the summer season, was in the balance, owing to reports of the dissolution of the firm of Stair & Havlin. It seems, however, that the Walnut will retain its former status, the opening of the season being announced for Sept. 5, under the operation of Anderson & Ziegler, with Stair & Havlin attractions at popular prices.

The extent to which first-class moving picture productions, shown at 10 cents, have cut into the business not only of low-priced theaters, but of others as well, in the past few years, was responsible for some doubt as to whether the Walnut would be kept going as formerly, rumors being current that it would enter the picture business permanently, while it was also reported that the Keith interests might take it over and turn it into a vaudeville house. John Havlin, of Cincinnati, manager of the Grand opera house, remains associated with Stair & Havlin, which will handle the bookings of the circuit formerly operated under that name, while a new firm, known as Stair & Nicolai, will take care of the producing end.

CINCINNATI JOTTINGS.

Sunday audiences at the Sun theater, at 122 West Fifth street, last week were so disturbed by a crowd of Italians on the floor above that the police were called and ejected more than a hundred men and women who were members of a "Sunday Club" holding high revel there.

"The Chalice of Courage," the Vitagraph Blue Ribbon Feature in six parts, written by Cyrus Townsend Brady, is making a decided hit in Cincinnati, inasmuch as it started a week's engagement at the Lyric last Monday immediately following a stay of the same length at the Alhambra, and has also been engaged by the Forest, among the suburban houses, for a run.

Local pride and the rampant military spirit caused by war talk were served last week by the showing of moving pictures of the First Regiment camp at Yellow Springs, Ohio, in the Enquirer-World Weekly. Most of the First Regiment comes from Cincinnati, and it was seen in a brief review, following its return from camp, some days ago, on which occasion moving pictures were also taken.

PRAIRIE STATES' LETTERS.

Special to Moving Picture World from Midwest News Service.

IOWA NOTES.

Mr. and Mrs. Leo Devendorf, of Des Moines, have taken over the management of the Call opera house at Algona and will continue it as a Paramount picture house.

Harold N. Hoyt has purchased the moving picture theater at Fayette from David Prior.

Joseph Long, of Eldora, has purchased a moving picture theater in Oelwein.

G. F. Hochswender, of Fonda, is erecting a new moving picture theater at Pomeroy.

B. G. Buffington, who managed the Lyric theater at Boone for the Summerhays, has formed a partnership with E. E. Orris, of Wilton, and they have purchased the house.

C. D. Tinsley, of the Superior Film company, of Des Moines, made a local picture, "The Man at the Throttle," at Iowa City, which had a three-day booking at the Garden theater.

The Roper theater at Council Bluffs has inaugurated a policy of five and six-reel features.

The New Casino theater at Melcher has been opened.

A new motion picture show has been opened at Fryton Hall in Washington.

John Bro and Hans Olson have razed the Magnolia theater at Magnolia and in its place will erect a modern brick and cement photoplay house.

NEBRASKA NOTES.

Horace Thomas, of Springfield, Mo., has been appointed manager of the Strand theater at Omaha. Mr. Thomas has been publicity manager for the Kansas City Feature Film company.

The Strand is the new name of the American at Omaha, which has been taken over by A. H. Blank; of Des Moines. No vaudeville will be run—nothing but high-class pictures. Early bookings include "The Eternal City" and George Beban in "An Alien." The house will open about September 15. The new lessee has started remodeling and increasing the seating capacity. A pipe organ and a symphony orchestra will furnish music. Ten cents admission will be charged, with some seats reserved at nights for 20 cents.

The Black Hills Feature Film company, of Chadron, with whom Hartman Brothers of Omaha are now associated, is busy making pictures of pioneer life in and around the Fort Robinson military reservation near Chadron. A number of old scouts and a band of 100 Indians are being used in the interests of realism.

Plans have been prepared for a new moving picture theater to be erected at Sixteenth and Locust streets in Omaha.

WHY PAY TO SEE PICTURES?

In Louisville As Elsewhere Sidewalk "Seats" Are Popular—A New Form of Bread Tickets.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

WHAT is probably the cheapest known form of amusement is that of standing in front of a motion picture theater in warm weather when it is necessary to leave the doors open and watch the pictures on the screen. This form of amusement is a nightly indulgence on Fourth street in Louisville, and it is really remarkable how many people will stop in front of a five or ten cent theater and try to get something for nothing. An interesting feature of the eye-full stealing proposition is that a great many fairly well dressed people will block traffic in front of the picture houses in an effort to see a few pictures without spending a nickel or dime which they could well afford to spend. The newsboy or small colored urchin is smiled upon, and sometimes a kind-hearted person will buy one of the youngsters a ticket to the show. It wouldn't do to give him the money, as he would return to his old pose as soon as his benefactor passed on.

NOVEL ADVERTISING SCHEME.

A rather unique form of advertising was recently entered into in Louisville between the Dealers' Baking Company and the Walnut Street theater management. The baking company leased the theater for one day and made arrangements with the management to run one of its regular bills and handle everything except the selling of tickets. There were no tickets sold, however, and the man at the door had nothing to do except collect coupons issued by the baking company. On every loaf of bread sent out by the baking company, on the advertised day, was a coupon which was good for one admission to the theater. This coupon was in addition to the regular premium coupon, and was placed on the five-cent loaf. That the advertisement proved good can be figured out by the fact that the doorman collected something over 9,000 coupons during the one day and evening. This advertisement not only did the baker a great deal of good, but it is bound to get people started to the theater who otherwise might hardly have known of its existence. Both concerns were highly pleased with the results of the day, and it is probable that similiar stunts will be handled later on. Local correspondents for the bakers' trade papers were so taken with the idea that it was played up strongly in the Louisville columns of some of the bakery journals.

GIVING THE NEWSBOYS A TREAT.

Through arrangements made between Edward Klapheke, manager of the Baxter theater, in the Highlands, and Erskine M. Brooks, of the Louisville Herald, a newsboys' night was recently arranged for at the Baxter theater. Forming in a line of parade at Hepburn and Barret avenes, 350 newsboys who distribute the Herald in the Highlands marched to the theater. The line was two blocks long and attracted a great deal of attention. The Boys' Brigade, under command of Capt. William Ruhl, was at the head of the line of march. A special program was provided for the annual occasion. This program took about three and one-half hours to run off. A large section of the theater was roped off and used exclusively by the newsboy guests.

AN EIGHT-DAY BENEFIT SHOW.

Frank Woodward, of Chicago, manager of the Dorsey Expedition Motion Pictures, recently completed arrangements with Colonel William Colston and Lieutenant Colonel Robert J. McBryde, of the First Regiment, K. N. G., for a monster benefit to add to the field equipment and hospital fund of the organization. Arrangements were made whereby an eight-day run of Oriental pictures was started in Louisville on Saturday, August 28, at the big Jefferson County Armory, which has the largest floor space of any building in the central west.

INTERESTING THE YOUNGSTERS IN FARMING.

Interesting school children in garden work by means of motion pictures is one of the latest developments in Louisville. The first of these pictures was shown at the West Broadway theater.

KENTUCKY THEATER DOINGS.

At the close of the theatrical season last year the Ben Ali theater of Lexington, Ky., was converted into a moving picture theater and it was generally thought the theater would discontinue pictures this fall. However, it has been announced by C. H. Berryman, head of the Berryman Realty Company, which owns the opera house and the Ben Ali theater, that the Ben Ali would continue as a moving picture theater.

The New Hippodrome theater, at Second and Market streets, in Louisville, has installed a new Wurlitzer instrument which is giving satisfaction.

WILKERSON RETIRES FROM TAB.

N. A. Wilkerson, of Mount Sterling, Ky., who for the past five years has leased and operated the Tabb theater, or opera house, has decided not to renew his lease, and the theater in the future will be operated by I. F. Tabb, the owner. Mr. Wilkerson will assist in the management for the time being, but expects to remain in the theatrical business.

WANTS MUNICIPAL THEATRES.

The Rev. Dr. J. W. Moore of Chattanooga Thinks These Would Prevent Decline in Artistic Standards Which He Believes Exists.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

MOVING picture patrons of Chattanooga (Tenn.) houses were somewhat surprised at the stand recently taken by the Rev. Dr. J. W. Moore, in the Centenary church pulpit, when he discussed lowering of drama standards and regulation of the modern stage and motion picture subjects. Dr. Moore has been delivering a series of discourses on "'Happiness." He recently took up the subject of amusements in relation to happiness, especially the theater. He took the position that the dramatic instinct is common in our nature, and that the drama has drifted into antagonism to the church.

Dr. Moore said the chief objection of the church to drama is the lack of artistic merit, in its being run for the sake of making money rather than for artistic ends, and added that the dramas and motion pictures are becoming more trivial every year. As a remedy for the evil, Dr. Moore suggested municipally owned playhouses, and the placing of the control and censorship of the drama and moving pictures with the school boards as a part of the educational work of the city and state. He discussed briefly why the churches have come to oppose theater amusements and why they are throwing influences against them.

PREDICTS REACTION AGAINST FILMS.

A deal is now on at Chattanooga, Tenn., whereby Fred Shepperd may lease the Bijou theater from the Chatt-Nash Company, and open the house early in the fall for big stage productions. The theater has been showing pictures for some time, and it was recently stated that it would open this fall with a big screen production and later run a series of stage productions. It is understood Mr. Shepperd will leave for New York shortly to close up contracts. In talking about these contrasts Mr. Shepperd made some predictions which are not shared by the moving picture men of the city. He said:

"There is no doubt that moving pictures have hurt the legitimate show business, but there is sure to be a reaction. The moving picture field has been overworked and the public has already begun to grow tired of the films. Naturally they will turn again to the stage for amusement. Moving pictures have largely been responsible for past theatrical failures, but I believe that the people will not be satisfied with this class of entertainment much longer. I see no reason why the Bijou should not have a successful season as a legitimate house. The criticism that Chattanooga is not a 'show going town' is not justified. Local theatergoers will turn out if they are offered an opportunity to see high-class shows."

SOUTH AGAINST FRANK PICTURES.

That the South is considerably disturbed over the recent lynching of Leo Frank cannot be denied. Dispatches were recently received to the effect that in Atlanta, Ga., moving picture theaters were ordered to quit showing films of the body swinging to the tree. In Chattanooga two young men recently went to police headquarters to get a license to sell photographs of the body hanging to the tree. The pictures were at once confiscated, and the vendors who proposed selling the pictures on the streets were given a few hours to leave the city. They left.

SUB-OPERATORS ASK INCREASE.

Relief or apprentice motion picture operators of Chattanooga, Tenn., are circulating a petition for submission to the Operators' Union, asking for an increase in wages from $7 to $10 a week. The apprentice operators complain that the high cost of living makes the increase imperative, and that the $7 wage is unfair as compared to wages received by cardholders, or regular union operators. Previous to the last strike of operators in Chattanooga the relief operators were getting $12 a week. The chief operators received $22.50 per week. When the strike was finally called off the apprentice workmen were restored to their jobs with cuts of $5 a week. The men claim that this cut was unfair.

TENNESSEE THEATER NOTES.

The Picto theater, of Chattanooga, has made a big change in its policy. A contract has been closed whereby the theater will show Metro features in the future, and the admission price has been raised from 5 to 10 cents. The first of the ten-cent shows was Olga Petrova in "The Vampire."

It is reported in Chattanooga that the Majestic theater will put on a new policy of vaudeville to commence about Labor Day. Tony Sudekum, president and general manager of the Crescent Amusement Company, of Nashville, was recently in Chattanooga where he conferred with the local managers on the subject.

It was with considerable interest that moving picture men and fans of Chattanooga, Tenn., heard of the recent refusal of Dr. J. Whitcomb Brougher, a former Chattanooga pastor, now of Los Angeles, Cal., to accept an offer of $25,000 a year to act as director of a moving picture company which is to produce sacred scenarios. Dr. Brougher was at one time pastor of the First Baptist church for several years, and was popular.

Announcement has been made at Paris, Tenn., by the Dixie Theater company that it will shortly move the fixtures of the Princess theater to Humboldt, Tenn., where a new house will be opened under the company's management. Will Miller will take charge of the new house. The Dixie theater and the Princess theater have been under the same management for some time.

NORTHWESTERN NOTES.

The Reelplays company, which recently was incorporated at Chicago, has a company of twenty near Idaho Falls, Idaho, where they will spend six weeks making "The Cowpuncher." About 10,000 feet will be taken. In addition to this company, 125 riders and Indians are being used. In the company are: Mr. and Mrs. Griffin, Mr. and Mrs. J. H. Harlow, Miss Maria Ascaraga, Miss Barbara Gordon, William Jossey, William Bond, Robert Bentley, Mr. and Mrs. Edward Linden, "Pat" Carson, C. O. Linden, James Fulton and A. Lincoln.

P. A. Counter and E. E. Wright will operate a moving picture theater in the new Counter building, which has been erected at Bremerton, Wash.

Beek & Stephenson have reopened the old Star theater at Pullman, Wash., as a five and ten-cent picture house and the Pullman theater will be devoted to higher priced features and vaudeville.

DOINGS IN THE DAKOTAS.

Floyd E. Wheeler, of Scotland, S. D., has purchased a motion picture theater at Rock Rapids, Iowa.

The new Opera house at Mohall, S. D., will be opened early in September. For the opening night a home talent show will augment the motion picture bill.

E. M. Valentine and J. L. Johnson have sold the Lyric theater at Yankton, S. D., to Harry Fisk, who owns the Yankton theater. The Lyric will be renovated and 200 new opera chairs installed.

The capacity of the Lounge theater at Huron, S. D., is being doubled.

Emerson & Son have leased the Arcade theater at Minot, N. D., to Phil Myers, a business man of that city.

C. V. Danielson has started construction of a motion picture theater at Wilton, N. D.

The Doyle building at Esmond, N. D., has been leased to the Bijou Theater Company, of Fessenden, which will fit it up as a motion picture theater.

Jack Haywood succeeds E. E. Seamans as manager of the Orpheum theater at Waubay, S. Dak.

The Electric theater has been opened in McCaig hall at Brady.

The Home theater at Blair has a new policy of four features a week. This house is conducting a pony contest.

Henry Rohlff will build a new motion picture theater seating 500 at 2561 Leavenworth, in Omaha, this Fall. It will be known as the Rohlff.

TRAVELING SHOWS LESS POPULAR.

Illinois River Towns Find Amusement Needs Filled by Local Picture Houses.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

BECAUSE many municipal officials in Illinois regard the moving picture show as a local business enterprise that needs encouragement, times are getting harder for the traveling shows which often offer a real problem for the small city photoplay manager. An instance of this co-operative attitude comes from Havana, on the Illinois River, where the city council has made the local landing look less alluring for the many floating theaters which go up and down that stream, tying up at some town and giving vaudeville and dramatic performances. The very apparent reason for leaving out only the frayed end of the latchstring is that Havana has recently acquired two high-grade picture houses, the Lawford and the Castle.

Until now it has cost the showboats only $3 license for each engagement, but under a new ordinance the fee has been raised to $25 for each performance, a price that will cause several captain-impresarios to signal for an open drawbridge and "full speed ahead" past the town. Some of the money they would have secured will go to the local houses.

A number of other Illinois towns, by raising licenses, made things a little harder for the traveling shows—the carnivals, stock companies under canvas and the medicine outfits.

In addition, the town which has a local picture show is no longer "ready money" for the traveling show. The photoplay has satisfied the amusement need. This is the view, expressed to a World representative, of an old tent show man out this year with a vaudeville aggregation. He had a good show. The picture business has closed so many vaudeville houses he could name his own salary for meritorious acts which a few years ago would be insulted at the idea of playing under canvas. But the show did not do the business. Bad weather was partly to blame, but the principal thing was that in the smaller places the moving picture habit is pretty well fixed.

TO VOTE ON SUNDAY SHOWS.

Citizens of Lincoln will have an opportunity to vote upon the question of Sunday moving picture show. A special election has been called on other local issues, and as the Sunday issue is a live one it is proposed to settle it in that manner. Mayor Beetz favors the Sunday shows, but is willing to let the people decide. City Commissioner Ballin is opposed and incidentally expressed the wish at a council meeting that the license fees for picture houses be raised from $100 to $200 a year. The Courier-Herald opposes Sunday shows on the ground that allowing them to open is the first step toward an "open town."

The Pavilion theater, at South Pekin, is interested in the Sunday show question and has been having its patrons cast ballots on the issue.

INCIDENTS IN ILLINOIS.

The Rex, at Petersburg, offered a special program on Havana Day, when thousands of visitors were in the city.

Manager Hodgson of the Oak Park theater, at Oak Park, had films made of the annual frolic of Oak Park business men at Fox River Park, near Aurora. It proved a profitable plan.

The Lyric, at Lincoln, has a baseball team.

The Columbia, at Columbia, is making Ring Lardner's "You Know Me, Al" baseball stories a regular Sunday night feature.

L. A. Castle, of the Lyceum at Wyoming, has installed an automatic popcorn machine.

The big historical pageant in Freeport, which included a reproduction of the Lincoln-Douglas debate, was filmed by the Commercial Motion Picture Manufacturing Company of Chicago, under the direction of President William L. Lehle. The pictures are booked for September 4, 5 and 6 at the Majestic in Freeport.

The post of the Grand Army of the Republic at Quincy refused to go on record as opposed to the showing of "The Birth of a Nation" as requested by the commander of the Illinois Department.

John G. Fredericks, who has been managing the Lyric theater and Lyric airdome at Belleville, is at the head of a project to erect a $30,000 vaudeville and moving picture airdome on the site of the Lyric airdome in that city.

A. C. Wilson, of Fairview, has purchased the Cort theater at Monmouth from G. E. Wynne. Paul Pasche, who has been operator, will be the manager.

Moving picture shows are a feature of Sunday night religious services at the Airdome in Roodhouse. The Rev. Mr. Wharton lectures on the pictures. A musical program is given. A collection is taken to defray the expense.

The former Vogue theater on Broadway in Lincoln has been remodeled and will be operated as a moving picture house by Joe Belaski and Charles Snyder of that city.

The American Bioscope company, Chicago, has been incorporated with a capital of $100,000. The incorporators are J. E. Keith, William B. Moulton, C. S. Burton.

ATLANTA BARS FRANK PICTURES.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE moving pictures of the funeral of Leo M. Frank, who was hanged by a mob at Marietta recently, and which also included pictures of the crowds at the lynching immediately after the body was discovered, as also the crowds at the undertaking establishment in Atlanta, were barred by the board of censorship after Manager Logan, of the Georgian theater, had run them several times. Acting Mayor Ragsdale visited the theater with City Clerk Taylor, and immediately protested to the president of the board of censorship, as also the chairman of the censorship committee.

The president and chairman went immediately to the Georgian theater and watched the Frank pictures, which, according to their statement, were a part of the Pathe Weekly. They ordered Manager Logan to cut out any part of the Weekly which showed anything about the Frank lynching or funeral. Manager Logan acquiesced.

The chairman of the censorship committee explained the action of the censorship board as follows: "Prominent officials and citizens complained to us about the pictures, and declared that their being run would be a lack of consideration for the feelings of many people in Atlanta. We, therefore, on the grounds of public policy, decided to cut them out." The pictures did not include scenes of Frank's body hanging by the rope to a tree near Marietta, where he was lynched.

W. F. CLARKE NOW A CAPTAIN.

Word has been received from W. F. Clarke, who left Atlanta last November to fight for England, his native country, and who enlisted as a second lieutenant in a company of London recruits. He has won laurels and is now a captain. Captain Clarke came to Atlanta the latter part of 1913, representing a film corporation and was very successful. After the South Africa war Captain Clarke went to the source of the Nile river with his moving picture camera and also accompanied Scott's South Pole expedition. He has also visited Africa twice, hunting for pictures of big game with his moving picture camera.

HICKMAN TO THE FORSYTHE.

George Hickman, who has been the Wells representative in Nashville, Tenn., for several years, has been appointed manager of the Forsythe theater in Atlanta, and has already assumed active charge of the house. The opening season of vaudeville has not as yet been announced, nor has it been definitely decided as to whether moving pictures are to be run in connection with the vaudeville.

ATLANTA NOTES.

"The Climbers," in which appears Miss Gladys Hanson, is running again at the Grand theater this week. Miss Hanson is so well known in this, her home, that the Grand has had to give way to the many requests for the second showing.

Abe Ginsberg, proprietor of the Royal moving picture theater on Decatur street, was arrested Monday night by city detectives charged with cheating and swindling. According to Mrs. Williams, a boarding house proprietress, she let Ginsberg have $400, which he has not paid back. He is held under a $500 bond.

Miss Alameda Holcomb, the Atlanta girl who won the title of Georgia's prize beauty in the recent contest conducted by the Universal Film Company, has signed a contract with that company and will go to the coast to appear in moving pictures. The announcement was made Saturday at the Atlanta branch of the Universal Company, Consolidated Film & Supply Company. It was also stated that Miss Lois Wilson, of Birmingham, Ala., another Universal beauty, had been engaged by the company.

DETROIT NOTES.

This week's attractions at Detroit's one-week theaters were: Marguerite Clark in "Helene of the North" at the Washington; "The Ordeal," at the Broadway-Strand; Raymond Hitchcock in "The Ring Tailed Rhinoceros," at the Majestic, and Fannie Ward in "The Marriage of Kitty." All of these theaters are now making a weekly feature of new stage and scenic effects. All have large pipe organs, in addition to orchestras.

The Artone Film Company, of Detroit, has reduced its capital stock from $100,000 to $50,000. The officers of the company, W. H. Goodfellow, Gus Froebel, Francis Reno and William Canfield, have resigned, although they will be active with the company. William H. Gregory, formerly director, has resigned and gone to New York City, where he has been engaged by the Metro Film Corporation. The Company has ceased operations for the present, but expects to start work on feature productions before long.

The Strand theater, owned by John H. Kunsky, Inc., located at Grand River and Fourteenth streets, will open Labor Day.

The Kunsky Scenic Company is furnishing the stage settings for the remodeled Globe theater, which will open Labor Day.

Howard Pierce, publicity director for the various John H. Kunsky enterprises, is now the proud possessor of a new Dodge motor car.

John Loranger, manager of the Casino Feature Film Co., has just returned from an extended trip to Milwaukee and other Wisconsin points where the company maintains a branch office.

Eddie Murphy, manager of the Gladwin Park theater, is having such good business that in order to take care of all the people who want to see the features there, he is giving a series of special matinees. "It used to be that we ran matiness only on Saturdays and Sundays, but we find that with our big features we can draw good crowds by giving matinees during the week. We take in about $30 or $35 at these special afternoon performances which helps considerably to paying the cost of the film."

Arthur H. J. Searle, organist of the Liberty theater, has returned after playing two weeks at the Strand theater, New York, where he went to help out the regular organist while on a vacation.

Because of the refusal of state legislature to allow moving pictures to be shown in auditoriums on second floors, the Y. M. C. A. of Detroit has been forced to abandon the use of its elegant and spacious auditorium on the second floor and is using the lobby for its educational movies, which are shown twice a week.

STOCK IN NEW THEATER FOR SALE.

Fred A. Schneider, president, and William H. Steffens, secretary, of the Dix Theater Company, at 605 Dix avenue, and downtown offices at 1704 Dime Bank building, are offering for sale the entire issue of $75,000, the amount for which the company is incorporated. The Stratford is the name of the theater which the company is having erected at Dix and Ferdinand avenues. It will seat 1,200 people, will have auto boxes, pipe organ, washed air, full stage and other modern equipment. It is being rushed to completion for early fall opening. The land is owned by the company and is 62 by 139 feet in size, and is in the heart of the west side business section. The territory served is a rapidly growing residential section now numbering upwards of 60,000 persons, mostly home owners. Dix avenue is the business street of that section. The company has the unqualified support of the community. Prominent business men and residents in the vicinity have subscribed liberally for stock. There is no bonus stock and none will be reserved. All stock is common. The scenic effects will be installed by the Kunsky Scenic Company of Detroit.

Detroit Exchanges Grow

Many New Picture Theaters in and About the City Make Demand for Larger Quarters in Nearly All Exchanges—Offices That Have Moved or Added to Present Space—Reports Show Encouraging Business.

By Jacob Smith, Detroit (503 Free Press Bldg.) Corresponde nt of Moving Picture World.

WITH the number of theaters in Detroit and Michigan increasing, has come the demand for more space on the part of the various exchanges. Detroit is the exchange center for Michigan exhibitors, all business for the state being transacted from Detroit, where the branches have headquarters.

A few months ago the General Film Company moved to larger quarters in the old Telegraph building, at Griswold and Congress streets; The Universal Film Mfg. Co, recently moved from Woodward and Larned streets to first-floor headquarters at 159 Jefferson avenue west, where it has one of the finest exchanges in the country; The Pathe Exchange, formerly at 414 Smith building, will move the 1st of September to 40-42-44 East Larned street, where it will occupy the entire second floor; The Metro Film Corporation, now located in the Campau building, plans to move to a new location within a few weeks; the Standard Film Service Company, in the Peter Smith building, Griswold and State, will practically double its floor space; the World Film Corporation has found it necessary to remodel its quarters at 99 Woodward avenue in order to get more room; V-S-L-E has opened offices in the Peter Smith building and will later have an exchange here.

All of the film companies report that business is great for this time of the year and that they are doing more business now than they did during the regular season. It looks very much as if the next twelve months to come will be very prosperous ones for exhibitors who have large seating capacities, up-to-date theaters and who will give their patrons the best features. During the past ten days the writer made a personal canvass of the leading theaters in all parts of the city, and from every manager he received the information that trade was much better than last year, much better than they expected, and that this fall it is not going to be a question of "will we do business," but "will we be able to handle all the business?"

THEATERS COMBINING.

The chain plan of operating moving picture theaters is very much on the increase in Michigan, as no doubt it is in other sections of the country. In the city of Detroit John H. Kunsky, Inc., operates seven theaters and will soon open his eighth at Grand River and Fourteenth street, all of them money-makers. A. Arthur Caille is a large stockholder and is responsible for the Majestic and Maxine theaters, and recently purchased the Addison theater, which he has renamed the Fine Arts. William F. Klatt, with offices in the Union Trust building, has a chain of houses which he operates under the Detroit Theaters, Inc., including the Rosedale, on Woodward avenue; the Gratiot, Vendome and Jewell theaters, and will soon have another, the Regent, seating 3,000 people, at Woodward and Horton avenues. Henry S. Koppin is president of the Woodward Theater Co., which controls the LaSalle, on Randolph street, the Comique on Pingree Square, the Pallister, in North Woodward, and the Woodward, near the Campus Martius. A. J. Gillingham, of Detroit, manager of the General Film Company branch, and owner of the Empire theater, in Detroit, owns a chain of the leading theaters in Grand Rapids, Mich., while Col. W. S. Butterfield, with headquarters in Battle Creek, operates a chain of vaudeville and photoplay houses in Saginaw, Bay City, Jackson, Flint, Battle Creek, Kalamazoo, Muskegon and other cities. There are also a number of other companies operating a smaller number of theaters, all of which goes to prove that the chain plan is very successful in Michigan and that it is rapidly increasing.

L. E. FRANCONI TAKES CHARGE OF PATHE BRANCH.

L. E. Franconi, former special representative of the Pathe Freres Company, has come to Detroit to take charge of the local branch, which is being moved from the Peter Smith building to 40-42-44 East Larned street. Mr. Franconi is well known in the moving picture industry of this country, and is the man largely responsible for many of the novel features produced by the Pathe firm.

His coming to Detroit is an indication of the splendid organization being established by the Pathe as well as the increase in business which that concern has had during the past six months. Mr. Franconi declares that his company is "only starting" to give the exhibitors of this country a class of film that will be a credit to their houses and that will actually draw trade. Pathe comedies, Pathe travel pictures and Pathe features are being used by the leading Detroit theaters every week, and the demand is increasing.

Mr. Franconi expects to be comfortably located at the new quarters by the first week in September. L. E. Davis, former manager of the Detroit branch, will continue with the company and will be east side city salesman.

WANTS SCENARIO FOR LOCAL FILM.

Manager Moule of the Alhambra theater, Detroit, has issued a circular to his patrons with the following offer: "We have arranged with a prominent manufacturer to produce for us a one-reel comedy picture, scenes laid in the parks, streets and homes in the vicinity of the Alhambra theater and acted mostly by children of the neighborhood. We want a suitable story or scenario for the picture and will present a season's pass to the one sending in the best story. Conditions of the contest are: not over 500 words in story; write on one side of paper only; use typewriter, if possible, use large sheet of paper and fold neatly; enclosed stamped envelope and addressed envelope if you wish your story returned; sign clearly, your full name and address. Mail to Scenario Editor, Alhambra theater, 2206 Dime Bank building, Detroit, or hand to any attache of the theater. Contest closes Sept. 1, 1915." Mr. Moule reports that hundreds of scenarios are submitted and the young element particularly is manifesting a great interest in the contest.

ABE SEIGEL RESIGNS.

Abe Siegel has tendered his resignation as manager of the Detroit office of the Fox Film Corporation in the Peter Smith building, and has been temporarily succeeded by William Burnstein, one of the company's special representatives. Mr. Burnstein will remain until a permanent manager is appointed. William Alexander, also special representative of the Fox Film Corporation, who has been spending a few weeks at Detroit, was called to St. Louis this week on account of the illness of the manager in that city.

Send Detroit news items of interest to Jacob Smith, 503 Free Press Bldg., Detroit.

Portland Measure Tabled

Proposed Fire Ordinance Aimed at Film Exchanges Again Meets Opposition—Compliance by Small Houses Nearly Impossible—Though Not Favored, It Is Not Strongly Opposed by Larger Exchanges, If Applied to New Buildings.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE proposed fire ordinance detailed in last week's issue of the World was submitted to the exchange men of Portland and met with nearly as much opposition as the ordinance drafted a few months ago. The city commissioners promised the film men they would look over the situation personally and the passage of the ordinance was deferred. The matter has in the past been left in the hands of the fire marshal and his assistants, but the city administration feels that in view of the opposition, they should take it personally in hand.

Most of the opposition comes from the small exchanges using one room for all the branches of the business; these will be the hardest hit by the clause of the ordinance requiring fireproof division walls. At the time the building housing the majority of the exchanges in Portland was erected, the city authorities were consulted and the owners of the building have the city's consent in writing to the method of construction used. For this reason, while the film men believe the ordinance is fair as a fire protective measure to new buildings, and are willing to comply with those parts of it relative to the operating of their exchanges, they do not feel that they should be called upon to remodel their buildings.

NEW MANAGER FOR THE COLUMBIA.

E. J. Myrick has assumed the managerial reins of the Columbia theater, and Mr. Jensen, of Jenson & Von Herberg, the lessees, has returned to Seattle to manage the Alhambra theater there and also the Mission theater temporarily in the absence of Mr. Von Herberg, on his vacation. Mr. Myrick was manager of the Alhambra for two years, coming to Seattle from Montana, where he was also engaged in theatrical enterprises.

TO BE EXPECTED.

Heralding "The Birth of a Nation," billed to show at the Heilig theater three weeks, commencing August 29, comes the usual protest by the negro population of Portland and the G. A. R., the colored people having petitioned to the Mayor and a committee from the George Wright Post, G. A. R., are contemplating like action. Mrs. Edward D. Cannady, secretary of one of the leading colored people's clubs, advises that the members of her organization have made a continuous fight against the picture ever since there was any possibility of its showing in Portland.

GROMBACHER RETURNS.

G. A. Grombacher, vice-president of Metro and the Portland head of the firm of Grombacher & Bailey, recently returned from New York City, where he has been in conference with the officials of that company. Mr. Grombacher tells of added famous stars to the Metro standards, a big publicity campaign and other good news of the company's expansion.

HIGHER PRICE A SUCCESS.

W. M. Rogers, assistant manager of the Majestic theater, reports that his house, the first in Portland to raise the admission to 15 cents, has had three of the biggest days in its history, notwithstanding the hot weather. With Charles Chaplin in "The Bank" and Madam Jomelli singing four performances daily, the increased price venture is an unlooked for success.

A new ventilating system has been installed and a permanent stage set with lighting effects completes the theater's renovating for this season.

OUTCOME UNCERTAIN.

With new complications arising every day, the musicians and the exhibitors are still at outs and non-union music is still playing at the larger houses here. A rumor circulating at the time of this writing that the Moving Picture Operators' Union had affiliated itself with the musicians and that a general walk-out would result before nightfall, was suppressed after a meeting between the employers of music and a committee from the Central Labor Council at the Pantages theater, and after the meeting every one concerned expressed a mutual feeling of relief that the operators were still behind the calciums. A strike by the operators would involve the other branches of the theater mechanics, who, it is understood, are not anxious to strike at this time.

"There is no basis for a walk-out on the part of the operators," said J. R. Cummock of the Peoples Amusement Company. "A friendly feeling exists between the managers and the operators and the outcome of our meeting today and the fact that another conference has been called with the Labor Council indicates that an amicable adjustment is desired by all parties and will in all probabilities be effected."

Capitalizing the fact that the union musicians are out of the larger houses, some of the smaller ones are advertising union music as a drawing card and one house has a union band in its lobby.

NATIONAL CHANGES POLICY AND MANAGERS.

Commencing Sept. 5, the National theater heretofore showing pictures exclusively, will discontinue the celluloid drama temporarily and run musical comedies, the Frank Rick Musical Comedy Company having been engaged for a short season. This action is taken by the representatives of the stockholders for the reason that while the house is one suitable only to first runs, it has been unable to obtain this class of pictures. Orton E. Goodwin, formerly engaged in publicity and amusement enterprises in Portland, will take over the management of the house under the new policy.

PORTLAND PERSONALS.

C. B. Pumphries, associated with W. A. Stone in the Service Film Company, recently journeyed to San Francisco to see the exposition to even the score with Mr. Stone, who has been making numerous trips to Mt. Hood, where they say the fishing is fine.

F. S. Felton, of the Paramount Company, was a recent visitor in Portland, as was F. A. Quimby, of Pathe, who stopped over for a few hours en route to Seattle.

Washington visitors in Portland this week were J. D. Jameson, Kleine Features; E. R. Redlick, Fox Films, both with headquarters in Seattle, and F. T. Bailey, of the Liberty theater, Spokane.

Other Portland visitors were: B. L. Henkle, Isis theater, Independence, Ore., and J. Shea, Electric theater, Hood River, Ore.

The Service Film Company reports the sale of two Power 6A machines, one to Pacious & Sommers, Prosser, Wash., and the other to M. H. Klaus, Vollmer, Idaho.

G. A. Metzger, manager of the Film Supply Company, of Oregon, has just returned from a trip to Denver, where he has been in conference with M. H. Hoffman, general manager of exchanges for the Universal Company and other Universal representatives west of the Rocky Mountains.

NO FRANK FILMS IN SPOKANE.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

COMMISSIONER Samuel Glasgow, local censor of amusements, to-day announced that he would not permit scenes connected with the lynching of Leo M. Frank shown in Spokane. He said: "I am not concerned with the merit of the lynching or its demerits nor the guilt or innocence of Frank. I am convinced that such pictures must be gruesome. I am ready to stop their presentation, in Spokane, on that score alone. I can't imagine how any person would have any desire to see them."

PICTURES WILL SHOW HOW FIRES START.

Due to the fact that several threshing machines have burned in the Washington wheat belt this season and last and that smut fires have caused similar damages in various sections of the country, the government is making investigations and bringing the moving picture camera into play as a demonstrator to point out the troubles and urge the diminishing of such losses.

In line with this a series of lectures on smut explosions in threshing machines will be started within the next few days at Rosalia, Washington, by Engineer D. J. Price, detailed by the government to investigate the thresher explosions. The lectures will be given throughout the Palouse country and will be illustrated by moving pictures, which are the first of their kind ever shown in the United States, according to reports made here. They depict actual explosions from pulverized sugar, starch, flour, sulphur and coal dust. These are materials which have not, heretofore, been given much attention by investigators. The films were made in Pittsburg, Pa., and have just arrived in Spokane.

Engineer Price states that the purpose of the lectures is largely to secure cooperation of the threshing men in investigating the causes of explosions.

RECENT SPOKANE ATTRACTIONS

Spokane has been exceptionally well favored during the past few days by extraordinary productions which the managers of the several theaters report have been excellent drawing cards. Pauline Frederick in "Sold" closed an engagement at the Clemmer; Myrtle Tannehill in "The Barnstormers" ran for two days at the Class A, and Theda Bara proved a good drawing attraction at the Casino for three days in "The Devil's Daughter."

Additional to this, Francis X. Bushman and Marguerite Snow appearing in "The Second In Command," were declared by the Liberty management to be among the best drawing cards, from a box office standpoint, of any picture recently shown. Miss Snow was advertised in half-page ads as Mrs. James Cruze, owing to Mr. Cruze recently appearing at the Liberty in person. In blackface type the following appeared in the same ad in the three daily papers: "July 15 was Metro Day at the Panama-Pacific Exposition. In a keen competition, in which all the big features film manufacturers were represented, the Metro Pictures Corporation was awarded the first prize medal for the best picture submitted. Their entry was 'The Second In Command,' featuring Francis X. Bushman and Marguerite Snow. In front of the Tower of Jewels 70,000 people witnessed a scene from the play, enacted by the principals, on a specially constructed stage. In the evening at an official banquet in his honor, Francis X. Bushman was proclaimed the greatest of all picture stars. This is the greatest tribute

er paid a motion picture manufacturer nd star."

SPOKANE BREVITIES.

The work of redecorating the Majestic heater, rearranging the lights and installing 200 leather upholstered opera eats has been completed. The management reports that Hughie Mack in "Rector's at Seven," featuring Lillian Gish nd Kathlyn Williams in a Selig wild animal picture have been profitable attractions.

Charles Chaplin in "Those Love Pangs," nd William S. Hart in "Mr. Silent Hawkins," were witnessed by large audiences t the Lyric for a two days' run. Lottie ickford in "The Diamond from the Sky," s proving a good attraction for this ouse.

Both the Class A and the Lyric management report the Chaplin pictures mong their best drawers.

Sidney Olcott and Valentine Grant in All For Ireland," were witnessed by nany moving picture fans.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

HEARD IN SAN FRANCISCO.

The Golden Gate Film Exchange, Inc., has sent the feature "The Inside of the White Slave Traffic," to Honolulu, for an extensive run on the islands.

Morris L. Markowitz, manager of the California Film Exchange, has returned from a business trip to Denver, Col.

The Unique theater, on Market street, has been featuring Charles Chaplin in "The Bank" in a unique manner the past week. Money sacks bearing the imprint of the Union Trust Company were filled with sand and stacked in the lobby around a cut-out of the comedian holding a bag full of money. Manager Joe Huff states that the run here during the week has been like a run on a bank.

The Portola theater recently enjoyed a splendid week's run on the Aylesworth animal pictures and installed a very attractive lobby display to attract attention. This consisted of a large collection of mounted heads, including mountain sheep, deer, moose and walrus.

The Poppy theater, on 16th street, near Mission, has been purchased by a Mr. Johnson.

S. S. Hutchinson, president of the American Film Company, Inc., was in San Francisco this week, accompanied by his wife, two sons and two daughters, together with the two daughters of John R. Freuler. The trip from Santa Barbara was made by automobile, the first night's stop being made at Paso Robles, and the second at Del Monte. After spending a few days at the Exposition the party will return to Santa Barbara and will then leave for Chicago.

TRIANGLE FILM COMPANY TO OPEN EXCHANGE.

C. Mel. Simmons, Pacific Coast manager for the Triangle Film Company, has been in San Francisco during the past week looking over the local field for an exchange site and will shortly establish coast headquarters here. Tentative arrangements have been made to take over the quarters on Golden Gate avenue, formerly occupied by the Kriterion Film Exchange, but it is possible that an upstairs location on Market street will be chosen. A decision will be arrived at shortly and the new exchange will be opened at the earliest possible date.

Censors File Report

San Francisco Film Viewers Say Public Taste on Coast Is Improving—Few White Slave Films—Exchanges Have Willingly Pruned Objectionable Scenes from Offerings—Membership of the Board—Trouble Over War Films Recalled.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

MOVING picture exhibitors of San Francisco, and the general public, have been reminded during the past week of the fact that an official board of censorship exists here by the filing of a report at the City Hall by its secretary, Mary Ashe Miller, 1595 Clay street. This report contains the information that a great improvement has taken place of late in the quality of moving pictures shown here and that the general public is demanding a better class of films. The report goes on to state that films depicting the "white slave traffic" and other unpleasant subjects are disappearing and more wholesome themes are taking their place.

Attention is called to the fact that no trouble has been experienced here in a long time regarding the presentation of any picture and a reason for this is given in the statement that the various film exchanges have co-operated with the board to the extent of giving private views of doubtful films and of making such changes as the censors suggest. The last occasion on which there was any trouble regarding the showing of films in this city was about a year ago, when a ban was placed on the presentation of war subjects. The Board of Censorship was not directly concerned in this, however, the order to stop the displaying of war subjects coming from the chief of police. This order has not been revoked, as far as is known, but the police department was restrained from interference, it being shown that it had no jurisdiction in such matters.

The local Board of Censorship consists of W. P. Wobber, president, 1325 Sixth avenue; Mary Ashe Miller, sercetary, 1595 Clay street; E. M. Hecht, Kohl Building, and Corporal Peter Peshon, of the police department. Most of the work of viewing films, especially in the theaters, devolves upon Corporal Peshon.

CALIFORNIA MOTION PICTURE CO. MOVES ITS OFFICES.

The offices of the California Motion Picture Corporation have been removed from the New Call building, back of the Palace hotel, where they have been located for several months, to San Rafael, where the producing company has a large studio. Considerable confusion has resulted in the past through having the studio in one place and the administration offices in another, and this has been done away with by combining them. The full office staff is now settled at San Rafael and preparations are being made for engaging in work there on a large scale. Beatriz Michelena, star of this producing concern, is now in New York, visiting friends and relatives, but will shortly return to the coast.

EDUCATORS ENDORSE PICTURES.

On Aug. 18 a special meeting of the National Kindergarten Association, in session in San Francisco, was held in Number Two Simplex theater, Palace of Education, on the Exposition grounds. Delegates and others interested in educational work filled the theater to overflowing and enthusiastically viewed several films showing the activities of Pratt Institute and the Froebel League, of New York. After this meeting a committee of fifty members, headed by the president of the association and accompanied by Alvin E. Pope, chief of the departments of education and social economy, of the Exposition, visited the exhibit of the precision Machine Company. All expressed their interest in the subject of visual instruction as applied to their particular branch of education, stress being laid on the remarkable results to be obtained by using moving pictures in connection with story telling and nature work. Not a few of the teachers present took a deep interest in the mechanical construction of the Simplex, the elimination of the fire hazard coming in for special attention.

SEATTLE MAN FOR LOS ANGELES EXCHANGE.

E. D. Tate, manager of the Seattle office of the Golden Gate Film Exchange, Inc., up to the time of the transfer of this branch to M. Rosenberg, has been placed in charge of the Los Angeles branch of this film concern to succeed E. H. Emmick, who has left to engage in business on his own account. Mr. Tate, is an experienced film man and was very popular in Seattle, his departure causing general regret. It was expected that he would remain in San Francisco for a time, but the new opening was found for him shortly after his arrival here.

FORMER SAN FRANCISCO FILM MAN LAUNCHES TRADE ORGAN.

The first issues of the "V-L-S-E Pals," a four-page weekly publication circulated among the exchanges and exhibitors in the Pacific Northwest handling Big Four features, have been received by some of the San Francisco pals of Tom North, so well known here through his former connection with George Kleine. Mr. North went to Seattle recently to become manager for the V-L-S-E in the Northwest, and from all accounts is meeting with great success. The publication just launched is serving as a medium of exchange of ideas regarding advertising, business methods and the like, and is being enthusiastically received. To stimulate interest a gold watch, suitably inscribed, is to be presented to the person submitting the best idea for advertising a Big Four feature, the contest to close on December 15. Tom North has not forgotten the Pals organization, of which he was a member while at San Francisco, and every exhibitor and person affiliated with the V-L-S-E exchanges is referred to in the publication as pal, instead of Mr. or Mrs.

STATE HOSPITAL HAS THEATER.

A moving picture theater has been fitted up at the State Hospital for the Insane at Patton, Cal., and will be operated as a possible cure for insanity. A careful selection of films will be made and it is believed that much good will be accomplished through the use of pictures. While moving pictures have been shown occasionally in institutions of this kind it is believed that this is the first permanent theater to be attached to a hospital on the coast.

EXPOSITION CITY JOTTINGS.

Mr. and Mrs. Emil Kehrlein, proprietors of the Kinema theater, of Fresno, Cal., have been spending two months here to escape the warm weather and to enjoy the beauties of the Exposition. They returned home last week.

Work is being rushed on the fitting up of the new Chutes theater, on Fillmore street and this house will be opened at an early date under the direction of Charles Cole. Two late model Motiographs are to be supplied by Edward H. Kemp.

EDMONTON, B. C., THEATER HAS TROUBLE WITH UNION.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

FRICTION which has for some time been manifest between the management of Pantages theater at Edmonton and its stage employees, members of Local No. 210, I. A. T. S. E., has finally resulted in a definite break. The present trouble, which is over the multiplicity of tie-on drops carried by a dancing act playing at the theater, may have the ultimate result of putting an end to the vaudeville policy at this house and at the Grand theater (playing Pantages acts) in Calgary, and the conversion of the two theaters to a straight picture policy. As the statements of both parties agree as to the essential facts, the matter seems to resolve itself into a question of whether the constitution of a local shall conflict with that of the international body.

Acting under instructions from E. J. Wolfe, business agent of the Edmonton local, the Pantages stage carpenter refused to hang more than two of the six special drops carried by the act in question, claiming that any additional work required called for the employment of another stage hand. However, after a talk with M. A. Milligan, manager of the theater, Mr. Wolfe receded from his position and ordered that the six drops should be hung. At this point Manager Milligan discharged the carpenter, who was also the stage manager, and who, it is stated, created quite a disturbance. The whole crew, consisting of electrician, property man, and moving picture operators, walked out with him, and the show proceeded with Mr. Milligan, his brother, C. G. Milligan, manager of the Pantages vaudeville in the Grand theater in Calgary, who happened to be visiting in Edmonton, and George Brown, one of the owners of the Pantages block, doing the work of the striking employees. The regular moving picture operator and electrician were on their vacation when the strike occurred, and it was announced that their positions were still open to them if they cared to return.

"The union," said Business Agent Wolfe, "will stand behind the discharged carpenter. He either had to hang the six drops and take a chance of losing his union card, or obey the union and take a chance of losing his job."

There is considerable feeling on both sides and the outcome is awaited with interest.

ALF BLOOM WITH FAMOUS PLAYERS.

Alf Bloom, formerly with the United Film Company, at Calgary, is now with the Famous Players Film Service. The United, or Warner's, as the company was sometimes known, have closed their offices in Calgary and Winnipeg. Mr. Schlater, the Calgary manager, has left for Chicago, while Abe Weinfield, who was in charge at Winnipeg, is now in Montreal.

NOTICE, EXHIBITORS.

All exhibitors in Manitoba, Saskatchewan, Alberta, British Columbia and Yukon Territory are cordially invited to send items of interest to the Vancouver correspondent of the World, 821 Rogers Building. Your co-operation in helping us to cover the ground thoroughly will be very much appreciated.

CENSORS' WIDE SWATH.

In looking over a back number of the World the Vancouver correspondent came across a statement to the effect that out of 418 subjects submitted to the Portland (Ore.) censors in June, two were rejected—and there was no appeal. Were the situation not so serious in British Columbia one would be tempted to smile In a single week in August, of the twenty-three reels submitted to the censor by the local Universal exchange (all one and two-reel subjects) thirteen were rejected. Of the first eleven reels submitted, ten were rejected. And this was by no means an accumulated collection of questionable reels, either, but the regular releases on the Universal program. And from these decisions there was no appeal; requests for repeal boards have been met with flat refusals. Evidently, however, the censor is not particularly proud of his work, because when the World man requested a copy of the public records containing statistics concerning the censor's work during last year, he was informed that the figures were "not available." When these are secured (which will be soon) they should make interesting reading. The above figures, by the way, take no note of cuts; all are straight rejections.

NO TROUBLE WITH UNION.

We are informed by G. E. Nutty, secretary of the Musicians' Mutual Protective Union of Regina, Sask., that we were in error in our issue of Aug. 7, page 1036, when stating that the Rex and Rose theaters were having trouble with the union. Mr. Nutty says that both have always been union houses.

PICTURE MEN VISITORS.

A. Johnson, of the Rex, Cranbrook, B. C., has just returned from a trip to the United States. C. G. Bowker was in Calgary recently, en route to Pincher Creek. Mr. Miley, of the Daylight theater, Saskatoon, Sask., has been to Chicago, and reports a pleasant trip. Sam Sternberg, accountant of the Famous Players' exchange in Calgary, has been in Edmonton for a rest. William Findlay, of the Monarch theater, at Medicine Hat, Alberta, was in Calgary recently. Bill is a fine chap, and is known and liked by everybody in the business. Joseph Leonard, of the Dreamland theater, Medicine Hat, was also in the city. He reports business rather quiet, but expects a great improvement in the fall.

VANCOUVER NOTES.

The Empress theater, Prince Albert, Sask., will soon be opened under new management.

Ben Cronk, manager of the Allen theater, Calgary, entertained the children on a recent Saturday by giving each child who entered the theater an ice cream cone.

A. Reich has reopened the Royal theater in Calgary.

The Johnson-Willard fight pictures played four days at the Monarch theater, Edmonton, to good business. Admission was 25 cents.

John Hazza, manager of the Empress theater, Edmonton, was in charge of the games and sports at a big picnic enjoyed by members of the Favorite Musical Company of the Bijou (Edmonton) at Cooking Lake.

Morris Gesner has sold his interest in the Opera House at Kamloops, B. C., to his partner, W. A. Wilkinson, who is now in full charge. Six reels of pictures and one act of vaudeville are used at 15 and 20 cents.

Through the courtesy of Ben Soskin a number of friends had had not seen the Johnson-Willard pictures were given an opportunity of viewing the film after the regular evening performance at the Strand.

D. Freeman and J. Levine, of the local Universal exchange, have returned from an auto trip across the line, as the guests of C. E. Bailey, of Esquimalt.

J. D. Jameson, of the Kleine office in Seattle, was a visitor in Vancouver with a view to a possible showing of the Kleine-Edison features in this territory. No deal was made, but it is considered likely that the matter will be taken up again later, possibly on a different basis.

The Symphony Orchestra, under the direction of George Walsh, has proved a distinct success in J. R. Muir's Dominion theater. Mr. Muir states that his receipts have jumped twenty dollars per day since its advent. Good music undoubtedly pays.

Manager J. Pilling is brightening up the Orpheum in preparation for the fall season. The latest improvement is the entire redecoration of the ornate lobby.

It is very likely that there will be no theater for road attractions in Edmonton next winter, as the Empire, on 103rd street, which has been used for these shows for many years, was struck by lightning two weeks ago, and has been condemned.

E. L. Drew has been in Calgary representing the Johnson-Willard pictures for Jack Curley and Lawrence L. Weber.

John Pollard has reopened the Bijou theater at Strathcona, Alberta, and is using Paramount service, filling in with Mutual.

H. B. Wright, of the World Film Corporation, was a recent visitor to Edmonton.

BRYSON IN QUARTERS NO. 5.

Manager of Laemmle Film Service in Minneapolis in Nine Years Has Seen Four Offices Outgrown—Other Western News.

Special to Moving Picture World from Midwest News Service.

THE Laemmle Film Service, J. V. Bryson, manager, at Minneapolis, held open house August 20 at the new exchange at 717-719 Hennepin avenue. Managers, operators and their families and the general public were invited. The new exchange has 8,000 feet of space and has capacious projection room, storage vault, repair and poster departments and executive offices. A big freight elevator has been installed into which a motor truck can be driven and raised to the second floor for loading or unloading. These are the fifth quarters occupied by the Laemmle exchange since is started nine years ago. Incidentally, Manager Bryson has been with it from the start.

The city council at New Ulm is contemplating fixing a license fee for moving picture houses. Acting Mayor F. H. Retzlaff approves the plan because it will give the city authorities a lever for the regulation of the character of pictures shown.

Leslie Dane and James Moudry have purchased the Montgomery theater at Montgomery.

E. T. Sandberg is remodeling and redecorating the Elco theater at Aurora.

Earl Peabody has sold the Grand theater at Redwood Falls to C. F. Martin, until recently a laundryman of that city.

Melvin Sherman, manager of the Victor theater at Little Falls, and Billy B. Watson, of Detroit, have taken a lease on the Victor and will alternate pictures and road shows.

A. A. Graves, of Willard, Col., was in Luverne to film the unusual wheat harvest for the Gaumont Company. He also secured a film of ravages of insect pests in corn fields which will be put out as "King Corn and His Destructive Enemies."

A moving picture theater has been opened at Rollingstone.

The Garden Theater company, at Minneapolis, has been incorporated with capital stock of $500,000. C. C. Taft is president and E. C. Moratin is secretary.

The H. & H. Motion Picture Film Producing company, of Winona, plans to erect a small studio in that city. The organizers are considering incorporating. The latest production is a rural comedy staged at the Galesville county fair. Another recent production, "His Wife's New Dress," staged at Winona, is described as a Chaplinette and abounds in trick photography.

IN MONTANA.

CHARLES BISE is interested in a project to establish a moving picture producing company at Harlowton. It is planned to organize a $100,000 corporation. The Chamber of Commerce will donate a site for the plant.

William Haight, manager of the Orpheum and Alcazar theaters in Livingston, recently took a vacation which he spent in making an auto tour of Yellowstone Park.

Ed Phillips has sold the moving picture theater at Terry to E. G. Gagion of Miles City, who will operate it.

The Liberty theater at Helena did a ood business with the two reels made by athe at the big stampede in the neigh- oring city of Missoula.

Dr. G. E. Condra of the University of ebraska and his family are touring Yel- owstone park in an auto. Doctor Con- ra, whose motion picture work at the ebraska school has attracted consider- ble attention, is carrying his camera and xpects to get some different films.

The new moving picture theater in Cul- ertson, which has been opened by F. E. oskin and G. G. Arnett, with Charles olsten as manager, will be known as he Princess.

IN DAKOTA.

Roy Heckman has opened a moving pic- ure theater in the Odd Fellows block at ando, N. D. The theater seats 300.

A new opera house is being erected at latte, S. D.

L. C. Darling has sold the Electric the- ter at Ambrose, N. D., to Peter Tamsen, ho will assume charge above October 1.

M. Berry has opened a moving picture how in the Starland Opera House at lexander, N. D.

W. A. KNOTTS VISITS DENVER.

Mr. W. A. Knotts, western division anager of the World Film Corporation, s stopping off in Denver for a few days, greeting his friends and also attending o business. It will be remembered that Mr. Knotts was manager of the World Film Exchange here for several months, nd that he was promoted to the position f division manager a few weeks ago. His headquarters are now in San Fran- isco and he oversees the offices at Den- ver, Salt Lake, Seattle, Los Angeles and San Francisco.

Mr. Knotts has just been to New York, where he attended the meeting of the division managers of the World and Equitable Film companies. The World corporation handles or markets the pic- tures that the Equitable people put out. On the side, the division managers had a fine time.

Mr. Knotts expressed much enthusiasm and much assurance over the new pic- tures that the World is going to put out. He says they are going to be much finer than any before, and that is saying a great deal. For example, Mr. Knotts ex- plained that the pictures the Equitable people put out are turned into the World eight weeks before they are released or given to the exhibitors to run. This en- ables the World people to thoroughly go over the film, and if in any way it is not as good as it should be then there is time to discard it, and another can be made in its place. This is only an instance of the care that the World is adopting to insure that they shall have the very best pictures.

Mr. Knotts will probably be here until Thursday, and, while he likes his new work immensely, he says it seems mighty good to be back, and that he wishes his stay were not to be so short.

W. L. LEDOUX VISITS.

W. L. Ledoux, the general manager of the Starland Circuit of moving pictures, which extends through Canada and also St. Paul, Minn., was in town Monday visiting his old friend, Mr. Frank Har- ris, who is the manager of the V-L-S-E exchange here. Mr. Ledoux is one of the proprietors of the Empress Vaudeville house of Omaha, and it was there that Mr. Harris and he were associated in business, prior to Mr. Harris' work with the V-L-S-E company. Mr. Ledoux was astonished that despite the great number of moving picture houses that Denver has there are more building. He is on his way to the Pacific coast and merely stopped off here for the day, but with what he saw of Denver he is much im- pressed with it.

Denver's New Strand

Fine New Picture Theater Built on Site of Old Isis Now Ready—F. A. Managan Is Manager—Some Special Comforts—Details of Construction—Music, Light- ing, etc.—Seats for 1,250 People.

By Muriel Lee, Denver Correspondent of Moving Picture World.

THE new Strand theater, which has been in the course of construction for the past six months, and which is built on the site of the old Isis, on Curtis street, was opened early in September. It is to be under the management of Mr. F. A. Mahagan, of late of the Lyric thea- ter, on Sixteenth street, and will surely prove a splendid addition to Denver's moving picture houses.

The management has attempted to con- sider the public in every detail. There is a beautiful little parlor upstairs, fin- ished in ivory and blue, where the women can go and rest. It will be furnished in ivory wicker and will be draped with blue. The whole will prove a delightful and attractive nook.

Close by is a play room, or nursery, with a matron, and a competent nurse in charge, where mothers can leave their children, and where the children will be well cared for, and be amused at the same time.

Nor have the men been forgotten. There is a comfy smoking room down- stairs for them, where they can smoke, and smoke to their heart's content.

The entire building, which has been in the course of construction for the past six months, is fireproof. Even the stages are of cement. Its construction is most enthusiastically endorsed by the fire chief. The aisles and stairs are unusually wide, so that the building may be cleared quickly and easily. The lighting system is also arranged to safeguard in case of fire. Of course, the operator's booth is of fireproof material. Usually, the con- trol of the lights for the interior are in this booth, but in the Strand a different arrangement has been made. Besides the switch in the booth, there is one, also, in the ticket booth downstairs, which, in case of emergency can be switched on, and which will govern the lights indepen- dent of the operator's switch.

The seating capacity of the house is 1,250, and the seats are designed with the thought of making them as comfortable as possible. They are twenty inches wide, and between every seat in the house there is thirty inches space. This insures com- fort.

There are three balconies—the first, second and third. But from every seat, a good view of the screen may be had. The grade of the balconies, too, is re- markably easy. In this theater, a per- manent vacuum system has been installed. Each day everything in the house will be gone over by this cleaner. This will do much toward keeping the theater sani- tary. Another thing so vital is the ven- tilation system. In the Strand the air will be changed every five minutes.

The theater is going to be one of the prettiest in town. An unusual feature of the exterior architecture is that it has a proscenium arch, with the shell entrance back of it. There will be three immense sunbursts on the front, which will make the place a blaze of light, and which will form a novel form of lighting system. On the outside of this building, alone, there will be 58,000 candlepower of light used. The entrance of the theater is at- tractive in tile work; in fact, it is the largest piece of tile on the exterior of any building in town.

The interior proves very attractive, with its color scheme of sea blue and gold, relieved by a touch of ivory. The hangings are to be of blue velvet, decor- ated with gold S's and fleur-de-lis. The indirect lighting system is to be used throughout in the interior, employing 15,- 000 candlepower of light. The ceiling of this theater is singularly beautiful. A graceful, simple classic design is em- ployed, and the effect is charming. Sel- dom is such a beautiful ceiling seen in any theater building.

The projection booth is unusually well fitted up, and safeguarded in every way possible against fire. The screen, which plays so important a part, in the clear- ness of the pictures, is unusually large. It measures 19 by 23 feet, and it is guar- anteed that you can see as well in the front seat as any place in the building.

The theater will have an eight-piece orchestra, which formerly played in the Isis theater, and which is one of the best theater orchestras in town. It will run the Metro and the Kleine-Edison pictures. The pictures will consist entirely of fea- tures, with a weekly news picture and a comedy. This will invariably be the program. The house will open at ten in the mornings and will close at eleven at night. Every seat in the house will be ten cents and there will be absolutely no variation to this rule. There will be three changes of program weekly and it will be the rule of the management to secure the best possible pictures for the pleas- ure of its patrons.

DENVER GIRL TO JOIN FOX FORCES EARLY IN OCTOBER.

Edna Epstein, a girl, who, up to nine months ago had always lived in Denver, is going to go into moving pictures in October with the Fox Film Corporation.

She left Denver about nine months ago, with "Hanky Panky." She worked with them on one night stands, until they got to Chicago, where they stayed for a week or more. When they got to New York, Miss Epstein, or Edna Waddell, as she is known on the stage, at once secured work, playing at the Winter Garden, as their star show girl. She has been back in Denver for two weeks, visiting her mother and friends, but she will leave early in September and go back to New York. There she will open with the Win- ter Garden, but after about two weeks she will go to the Fox studios and begin work.

At the same time Miss Waddell made a picture for the Hearst-Selig people out at one of the parks, and Miss Waddell said this was one of the most nerve rack- ing experiences that she ever hopes to have, and, because it was real, she said it made a fine picture. This was taken on horseback, too. She and another police- man were to let their horses run, so that it would give the appearance that her horse was running away, and the police- man was rescuing her. She, however, had the wrong sort of a bridle on her horse, and when he got to running she really was unable to stop him. So she jumped from her mount into the arms of the po- liceman, and by this time he had also lost control of his animal. She said she could feel herself slipping inch by inch and every moment thought that she would fall and be trampled under the horse's feet, but, at that moment another policeman came up and caught her. She said the camera man ahead in the auto- mobile came up to her, after it was all over and congratulated her with the real- ism with which she had acted, and it was not until she told him that he knew that her fright was real.

Miss Waddell is anxious to start in with her new work, for she feels she has so many things she wants to accomplish in it. She is of the vivacious and piquant type that is sure to take well. She is a young woman of determination, as well, and one who is not afraid of hard work and difficulties. It is safe to predict that she will make good.

Passengers With Films

New Jersey Moving Picture Exhibitors Will Make Vigorous Protest Against the New Film Rules of the Railroads—Danger in Films on Passenger Cars Overrated—Situation to Be Referred to Commerce Commission.

Special to Moving Picture World from Philadelphia News Service.

MOVING PICTURE men throughout the entire State of New Jersey are incensed with the railroads and express companies over the latest rule to be promulgated by these common carriers and some of them are very candid in expressing opinions in complaining of what they describe as an unnecessary and uncalled for hardship on the business.

The rule, which has already gone into effect, declares that all reels must be shipped by express or carried in the baggage cars of railroad trains. Any person endeavoring to board a passenger vehicle with a moving picture film in his possession will be ejected from the train, according to notices being spread broadcast by the railroads.

The principal reason forwarded in explaining this new system is the time-honored expression of "conducive to public safety" not to have an explosive film in a car crowded with passengers, because the danger that might arise therefrom. Officials of the railroads quote many instances, such as a boy dropping a lighted cigarette alongside of a reel of film that was wrapped in a newspaper, thereby setting fire to the reel.

It has been decided to appeal to the Interstate Commerce Commission, although that body has already expressed itself as viewing the new measure in a most satisfactory light.

According to Howard Peck, of the law firm of Liew and Peck, Newark, N. J., prompt action will be taken by his house in behalf of a number of large moving picture establishments to test the new ruling. Mr. Peck stated that it did not seem possible that the facts could have been before the Interstate Commerce Commission when they made their ruling. While the films are inflammable, he said, they are not subject to spontaneous combustion and their inflammability would not make them any more dangerous when carried in a passenger coach than when carried by express or in a baggage car.

ELSIE BARTELLE MARRIED IN WILMINGTON.

Announcement was recently made of the wedding of Miss Elsie L. Bartels, charming and accomplished daughter of Mr. and Mrs. Fred T. Bartels, 23 North Twenty-third street, Mt. Penn, Pa., to James J. O'Connor, a Boston business man. The wedding, which is quite a surprise to many friends, took place in Wilmington, Del., on Aug. 14, and was of a most quiet nature. Mrs. O'Connor, who spent the last several weeks at the home of her parents, after having completed a three months' engagement at Atlantic City, where she was starred by the Acme Moving Picture Producing Company, of Absecon, N. J., left recently for Chicago to join her husband. Miss Bartels has been connected with pictures for a number of years under the name of Elsie Bartelle, and has met with continued success. Mr. O'Connor was recently with the Liggett & Meyers Tobacco Company, but has lately taken a position with the Lorillard Tobacco Company, with headquarters in Chicago.

FIVE REELS FOR A PENNY.

Advertisements have been recently posted throughout the city of Harrisburg stating that one and two-cent motion picture shows will be exhibited at that theater in the near future. This theater, which is located at Third and Delaware streets, and has a seating capacity of fifteen hundred persons, has been closed for the greater part of the summer.

When asked to explain how he could afford to run shows at such a price and still make a profit, Mr. Roumford, proprietor of the theater, said: "The theater, being one of the largest in the city, has a seating capacity of from fourteen to fifteen hundred persons, and as almost every show is well attended I believe it possible to operate at a low rate all season and still make a good profit." He further stated that the size of the shows will not be curtailed and will consist of four or five reels, with four shows daily, two in the afternoon and two at night.

PICTURES SHOCKED LADIES OF BEVERLY, N. J.

A group of prominent women in the neighborhood of Beverly, N. J., are up in arms against what they term the very lax moving picture censorship existing at the present time in the State of Pennsylvania. It appears that this gathering of "learned" women recently ran a moving picture show in Beverly, the proceeds of which were to be used for some charitable purpose. Invitations were extended to the very select and altogether it was a very de luxe gathering which assembled to view the exhibition.

Now comes the trouble. As the pictures were run off the crowd began to get smaller and smaller, and about half an hour after the show commenced the house was nearly empty. All of which was caused by the degrading nature of the films exposed to view. The first picture exhibited and which was called "The Inevitable Retribution," caused murmurings throughout the audience. The second picture dealt with the subject of a silly flirtation between a waiter in a cheap restaurant and a cash girl. The final picture, which caused the wholesale exit of the attentive society folks, portrayed a gentleman being thrown into a den of wild and bloodthirsty brutes all because he refused to solicit the illicit love of a married woman.

HEARD IN PHILADELPHIA.

Members of the Junior Civic League of East Stroudsburg will be the most envied persons in that vicinity on a certain afternoon in the near future, when they will be the guests at a splendid moving picture show in the Plaza theater.

"Our Navy in 1915," a series of films of great educational value for every patriotic American citizen, is the principal feature of the Lyman H. Howe motion picture travel festival which recently opened at the Garrick. The pictures are in color, and they give a vivid impression of the fighting strength of the sea that could be mustered by the United States in time of need.

M. John Smith, manager of the Liberty theater, Philadelphia, has recently installed a Baird motor-driven machine in his moving picture theater. This is the first Baird machine to be placed in a local theater and was purchased from the Swaab Film Service, 1327 Vine street.

Messrs. Corson and Amsterdam, of the Amsterdam Feature Company, have leased the Amber theater, Amber and Front streets, with a seating capacity of 1,100 persons, and also the West Allegheny theater, Twenty-fifth and Allegheny avenue, with a seating capacity of 900 persons.

The Avoce theater, Sixteenth and McKean streets, was recently placed in the hands of receivers, owing to a dispute among the partners. Mr. Doyle, proprietor of the Comique theater, has taken temporary charge of the theater and will run the house until all disputes have been settled.

Mr. S. Steifel, well known New York moving picture exhibitor, has recently leased the Southern theater, Broad and Reed streets, and is preparing to gain the respect of the people living in the vicinity of this photoplay house by running nothing but first class shows.

Fred Bubeck, proprietor of the Lehigh theater, Twenty-fifth street and Lehigh avenue, reports business as being of a most satisfactory nature and declares that keen competition in the neighborhood has failed to influence his attendance. There are five theaters within several squares of the Lehigh theater and one proprietor has shown as high as twelve reels in order to obtain the crowd, but met with dismal results.

Harry Berman, part owner of many theaters in Philadelphia, has recently leased the Panama theater, Fourth and Dickenson streets. The theater will be thoroughly overhauled and many new improvements added. It is expected that this photoplay house will be ready for business in several weeks and when opened it will be known as the Penn theater.

Jack Delmar, manager of the Jefferson theater, Twenty-ninth and Jefferson streets, continues to meet with great success. This theater had changed hands many times before being taken over by Mr. Delmar and was known about town as a very poor location. However, after Jack took the reins it was an entirely different story and the theater has played to capacity houses for some time past and there is every indication that this will be the case for some time to come.

Mrs. E. Smith has leased the Victor theater at Eleventh and McKean streets and declares that it is her intention to exhibit nothing but first calibre shows.

M. Morganstein, formerly of the Bell theater, has taken charge of the Spruce theater, Sixtieth and Spruce streets and expects to play to large houses during the winter months.

Work has been started by Ketcham & McQuade on a one-story moving picture theater for Gouker & Son, at the Northeast corner of Fifty-sixth and Pine streets. The structure will be 45.6 by 140 feet and will cost in the neighborhood of $37,000. The plans were drawn by W. W. Sharpley.

Assessed at $20,000, the one-story brick motion picture theater at 456 to 460 North Sixtieth street, was recently conveyed by Israel G. Wasman to Rose Kenin, subject to mortgages of $18,400. It occupies a lot 479 by 100 feet.

LYNCHBURG NEWS LETTER.

By Julian T. Baber, Lynchburg Correspondent of Moving Picture World.

LYNCHBURG, VA.—The contract has been let by Manager Guy Barrett, of the Belvedere for the enlargement of this house, which is located in the heart of the business district. Increasing patronage is the reason for the changes that will be made, and in addition to providing extra seating arrangements the interior of the theater is to be decorated anew and other alterations are being considered with a view of converting the old house into one of the prettiest in the city.

Notwithstanding the fact that arrangements were made recently by the Trenton theater to abandon the straight picture program for vaudeville, Manager Trent, after giving vaudeville a try-out for one week, has decided to return to pictures and secured the Paramount pictures as his attraction. A new orchestra began work during the week of August 23, the musicians coming from New York.

A. Luther Chocklett, of Roanoke, representative in that city of the Mutual Weekly, accompanied several hundred merchants to Natural Bridge a few days ago when the allied commercial organizations of Lynchburg operated an excursion train to the bridge to entertain the visiting retail dealers who were in the city from all sections of the South. The cameraman

xposed two hundred feet of film and the est scenes will be included in the Mutual Weekly. Views of Natural Bridge have ever been shown on the screen.

David W. Griffith's production, "The Birth of a Nation," is booked to be shown at the Academy of Music for three days, commencing Nov. 4.

WISCONSIN NOTES.

Special to Moving Picture World for Mid-west News Service.

Manager Hickley of the Star theater at Brandon has been secured by the merchants to give a free show on the streets every Monday night.

The Orpheum theater at Fond du Lac celebrated its eighth anniversary by having a special program all week.

It is reported in Milwaukee building circles that Saxe Brothers contemplate erecting a moving picture theater on Third street, just north of the Hotel Wisconsin in Milwaukee.

J. E. Wardman has reopened the Parlor theater at Superior after increasing the seating capacity from 250 to 400 and making other improvements.

Hamilton & Grover opened the new Tarinuka theater at Galesville August 18.

The Myers theater at Janesville has been trying out the Renfax Musical motion pictures.

The new Savoy at Superior has a new policy of a five-reel show with a five-piece orchestra.

IN WASHINGTON, D. C.

Daniel J. O'Brien, formerly manager of an exchange in this city, but now in charge of the Buckeye Film Exchange branch in Charleston, W. Va., spent several days in this city last week renewing old acquaintances. During his stay in Washington, Mr. O'Brien made a host of friends and it was with regret that they parted with him when he went to assume his present position. Mr. O'Brien declares business in his territory to be improving and that he is well pleased with present events. He will visit Philadelphia and New York before returning to Charleston.

Abe H. Kaufman, of Memphis, Tenn., and Robert M. Savini, of Atlanta, Ga., manager of offices of the United Film Service in the places named, were visitors at the local office last week.

Harry Moorehead, formerly manager of the Apollo theater, is reported to have associated himself with Dr. Coblentz and will open the Truxton theater at North Capitol street and Florida avenue.

FILM EXPORTS AND IMPORTS.

During the month of June there was imported into the United States from foreign countries 4,287,633 feet of sensitized motion picture film valued at $52,795. The figures for June, 1914, are 3,356,004 feet imported with value given at $67,297. Of positive films there was imported in June of this year only 961,417 feet valued at $25,467, as against 1,937,848 feet valued at $82,551 in June, 1914. During the twelve months ending in June, 1915, our importations of positive films amounted to 10,789,439 feet valued at $411,999, as against double that amount for the twelve months ending in June, 1914, when we brought over 20,057,144 feet valued at $1,009,469.

During the month of June, 1915, our exportations of 20,542,442 feet of unexposed, valued at $512,123, greatly exceeded our exportations of June of the previous year, for then we exported but 3,044,123 feet valued at $268,800. Our exportations of exposed film fell off slightly, for in June, 1914, we sent over the ocean 2,433,950 feet, valued at $162,825, as against June, 1914, shipments of 2,732,918 feet valued at $210,239. Our total exportations for the twelve months ending June, 1915, were: Unexposed film, 115,067,424 feet valued at $2,591,444, and exposed film, 35,987,460 feet valued at $2,498,504; for the twelve months ending June, 1914, unexposed film, 155,359,550 feet valued at $4,264,722 and exposed film 32,690,104 feet valued at $2,282,924.

Censors in the Capital

Washington (D. C.) Truth Society Agitates for Local Censorship of Motion Pictures—Committees Appointed to Take Matter Up with Next Congress—No Need for Additional Supervision of Film in the City.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

A MEETING of the Washington Truth Society, held here last week, developed additional agitation for censorship of motion pictures. At this meeting there was discussed the compilation of a "white list" of motion picture houses in this city, and the members scored the tendency of so-called "fly-by-night" producers to circulate improper photoplays.

The question of the possibility of a motion picture censorship board for the National Capital was also discussed and committees were instructed to take this matter up with Congress when it reassembles in December. It was pointed out that Chicago and Boston have local boards of censors and the hope was expressed that committees of this association, of the Anti-Defamation League of America and the Young Men's Christian Associations may have a hand in bringing about a similar board for Washington.

The members of this organization took exception to a paragraph in the recent report presented to the general committee of the National Board of Censorship, reading as follows:

"The national board has never denied that infidelity and sex problem plays are legitimate subjects for the motion picture, but has insisted that they be treated with seriousness and reserve. Infidelity to marriage ties must not be treated improperly or suggestively as a comedy theme. Humorous films which emphasize loose marriage relations will be condemned. Where it is necessary to show immoral advances between the sexes these should be indicated rather than exposed in detail. Immoral advances between the sexes bound by close blood relationship will be condemned. The board insists in all cases that there be a minimum of intimate and sensual detail."

That there is no need for censorship of motion pictures in the District of Columbia was pointed out by several of the more prominent members of the local league. The present police system is amply effective and added thereto is the desire of the exhibitors to co-operate to the fullest degree in preventing the exhibition of films that will have a tendency to corrupt public morals. They feel that the censorship question should be left with the general public.

CRANDALL BUYS THE APOLLO.

Considerable surprise was occasioned last week by the announcement that Harry Crandall, president of the Crandall Amusement Company, had secured control of the Apollo theater, 624-634 H street, Northeast, through the purchase of the interest of the Apollo Amusement Company in that house. The Apollo is one of the handsomest theaters of the city. Its construction is modern in every particular with a very attractive front of ornamental face brick and stone. It occupies a plot of ground more than 60 feet wide and 140 feet in depth and has a seating capacity of about 800. Connected with it is a large open-air park which also has a large seating capacity.

In making public his future plans for the operation of his new acquisition, Mr. Crandall states that the same policies which are followed at his downtown theater will be carried out here. Country stores, amateur nights and similar events will have no place on the Apollo program. In their stead will be offered first-class photoplay productions, probably representing one large feature and two single reels and good orchestral music. The admission on all nights will be ten cents, although all of the other houses in that neighborhood charge but half that amount.

Gilbert McDonald, who has been in the employ of Mr. Crandall for several years, will be installed as manager. Mr. McDonald started in as an usher in the first venture of Mr. Crandall, the LaGrand Photoplay Park, at North Capital street and New York avenue, and went to the theater at Ninth and E streets to take entire charge of the floor. In the latter capacity he has made a lot of friends and his promotion has been well earned.

COST OF LIGHTING CURRENT.

The motion picture exhibitors of Washington are greatly interested in the investigation recently conducted into the affairs of the local electric light company which, it is stated, will without doubt result in cheaper rates for current. There has been more or less complaint of late of the high cost of electric light power and the investigation developed that the company had been furnishing current to one of the street car lines for which it received no remuneration. This has amounted to many thousands of dollars and it is believed that the utilities commission will take this into consideration when ordering a change in existing rates.

Because of the high cost of current a number of the exhibitors looked into the feasibility of installing generating plants of their own. Catalogues were procured and estimates considered, when it occurred to one of them that it might be well to look into the city ordinances referring to electrical installation. Much to his surprise, he found that the law required that a man be kept in constant attendance on the plant and the requirements demanded of such an employe would necessitate the employment of one who was almost an electrical expert and who could command a salary about equal to double the cost of the current used. At a recent meeting of the Screen Club of Washington tentative plans were discussed for bringing this condition to the attention of Congress. It was hinted at that time that it looked very much as though the power company had volunteered some little advice when the law was under consideration, for it blocks all efforts looking to individual competition.

CAPITAL CITY GOSSIP.

Ira Moore, of the Masonic Auditorium, while endeavoring to give an exhibition as a speed king and master of a motorcycle, crashed into the fence which incloses the race track at the Laurel course and sustained a compound fracture of one of his legs which will keep him confined to the hospital for several months. Mr. Moore, in company with a half dozen operators, was traveling, it is said, at about forty-five miles an hour when the accident occurred. When the motorcycle on which he was riding hit the fencing it tore up the earth for a distance of about twenty feet. The others came to his aid and rushed him to the Emergency Hospital here by train. Mr. Moore is the fourth operator victim of motorcycle accidents to be admitted to the local hospitals within the past few weeks.

F. C. Jackson, who has previously been in the hotel business, has purchased the interests of W. J. Quinn in the Alhambra theater, at 519 Seventh street, northwest. Billie Airey, who has been connected with this house on and off for the past several years, will act as manager. Mr. Quinn has decided to sever his connections with the motion picture business to succeed his father in the real estate business.

Lose Fight Film Case

Johnson-Willard Film Case at Portland, Maine, Decided Adversely by Federal Judge Hale—Kalisthenic Company Tried to Get Film Through for Private Exhibitions—Case May be Carried to Higher Courts.

By John H. Flanagan, Maine Correspondent of Moving Picture World.

ADMITTANCE to this country of the moving picture films of the Johnson-Willard fight at Havana last April, was forbidden by a decree made by Federal Judge Clarence Hale, at Portland, last week. The complaint of the Kalisthenic Exhibition Co., of New York, against Willis T. Emmons, collector of the port of Portland, who held up the films upon their arrival from Montreal, was dismissed.

The case had been hard fought in the U. S. Court here, U. S. District Attorney Merrill and his assistant, Arthur Chapman, representing the government, while the plaintiffs were represented by Loucks & Alexander of New York, Taylor, Corneau & Ames of Boston, and Woodman & Whitehouse of Portland, the active conduct of the case falling to Robert Treat Whitehouse, of the latter firm.

It is understood that the plaintiff company will enter an appeal, and in event of this the appeal will be heard in the United States Court of Appeals at the October term in Boston.

CASCO THEATER, PORTLAND, LEASED.

Richard Webb, one of the trustees of the Jose estate, announces that the Casco theater, Portland, Maine, which for several years was recognized as one of the leading photoplay theaters of New England, and which was the first motion picture theater in Portland, has been leased for a term of years to New York theatrical people, who will conduct the house on the highest and most approved plans, presenting the latest and best masterpieces. The house will be thoroughly renovated, an elaborate stage setting, similar to that in the New York Strand, will be installed, together with a magnificent electric fountain, while additional stage decoration will be afforded by palms and potted plants.

The formal opening will take place just as soon as the improvements have been completed and it is believed that the New Casco will again enjoy the exclusive patronage which it had for three years it was operated by the original management. Certainly no theater is better arranged for the proper exhibitions of photo plays, and with the complete equipment which will be installed, it will be one of the prettiest and most comfortable playhouses in Maine.

The new management is said to be associated in the operation of some of the largest and best known photoplay theaters in the East, which is taken as assurance that the Casco will be operated on a thoroughly up-to-date basis.

MAINE SHORTER ITEMS.

Mr. F. C. Leavitt, proprietor of the Leavitt theater, Sanford, is finding business very good through the summer months. Mr. Leavitt believes in advertising and keeps his own covered with paper all the time. He uses a combination of Pathe, Paramount and Phoenix service.

The play of Rupert Hughes, the story of which is laid in a small Maine village, has been produced in pictures and is now being booked in this state by Earle B. Tinker. The name is "All For a Girl," and Renee Kelly is the star.

Work has begun in razing the old building on Elm street, Portland, that is located on the site where the new moving picture theater is to be built. The construction of the new ground floor theater will be watched with universal interest, as it is the purpose of the gentlemen behind the enterprise to utilize every modern convenience and safeguard.

Manager Kelleher, of the City Opera house, Waterville, gave the many patrons of the house a surprise party last week when he presented for their approval Pullen's orchestra of six pieces. The new orchestra is a first-class one in every particular and adds much to the pleasure of the performances at the house.

At one of the social events held weekly by Bar Harbor's Four Hundred, the single reel picture, "Dances of Today," from the Phoenix offices, was the hit of the evening. Miss Grace Field and Mr. Baldwin Sloane perform the difficult steps, and both these artists are well known in Bar Harbor.

The lease of the Jefferson theater, Portland, one of the largest in Maine, is reported to be on the market and will be sold to the highest bidder. There have been many rumors, one that the Jefferson would be turned into a moving picture house, another that it would be made into a burlesque show.

That the Moving Picture World is the leading trade paper, is claimed by Earle B. Tinker, of Ellsworth, who says that the review in this paper is what decides the quantity of bookings on big attractions. Tinker claims that, without exception, exhibitors he meets accept the endorsement of the World as being final.

The Mortimer Amusement Co., of Freeport, Me., shipped out 97,000 film cleaners in the two weeks ending Aug. 23, the proprietor, F. E. Mortimer, being on the job 18 hours a day. Mr. Mortimer informs us that he has been elected a member of the board of trade and says, "Now look out for some hustling board of trade." He is going to boost his home town for all it is worth and intends to erect a ground floor moving picture theater for the first move. The plans have all been drawn up, but Mr. Mortimer has not decided which of two locations he will select. The house will be 75 by 50 feet, stage 20 by 10 feet, and a dancing floor 40 by 30 feet. Two film machines will be installed. The floor will be elevated and will have a seating capacity of 500. He hopes to have it ready to open about Oct. 4. An invitation to attend has been received by the World correspondent, for which many thanks.

The photodrama, "Creation," which is being sent out through the country by the International Bible Students' Association and Pastor Russell, with a view to instructing non-churchgoers in things religious, was shown at the Pythian Temple, Portland, last week.

Music Hall, Lewiston, has started the Paramount travel series to run Fridays and Saturdays.

FRED B. MURPHY PREPARES FOR BRISK CAMPAIGN.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

ACTIVE preparations for the opening of a fall campaign are being made by Fred B. Murphy, proprietor of the United Film Service of New England. During the past week Mr. Murphy, with George O'Brien and Charles Barolet, managers of the Springfield and Bangor offices.

During the trip Mr. Murphy purchased fifty thousand feet of film, which will be supplied to his customers in their regular service. The party visited Willard's studios and laboratories. They were entertained at a dinner by Charles Kessel, of the New York Motion Picture Company.

Mr. Murphy is pleased to report that business in the New England territory is booming very fast. Sam Moscow, assistant manager of the Boston office of the United, was in charge.

TALK OF COMING EXHIBITORS' BALL.

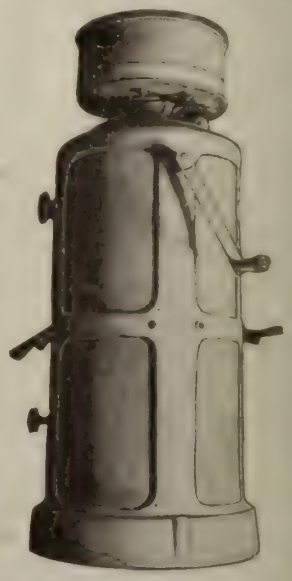
Ernest H. Horstmann, president of the Massachusetts Motion Picture Exhibitors' League, and Sam Grant returned this week from New York. While in the metropolis, they met "K. Jake" Wilk, formerly publicity director of the World Film Corporation. Mr. Wilk's first question was concerning the annual ball of the League, which last year proved to be the greatest social success ever held in Boston. He stated that the World players who attended with him were looking forward to this year's affair. He quotes Clara Kimball Young as saying that she had such a glorious time here last year that she has made up her mind to attend this year's function, whether or not she receives an invitation. That speaks well for the work of Sam Grant, who headed the committee in charge.

TRUNK LINE ACCEPTS FILMS AS BAGGAGE.

It was announced at Memphis, Tenn., that on September 15 a new ruling will go into effect on the lines in Trunk Line association territory, whereby these lines will acept motion picture films as baggage upon payment of the excess baggage rate, if the films accompany a passenger holding a first-class ticket. The films must be packed securely in metal cases, but can not be taken into passenger coaches. It is thought that the same rule will probably be adopted by other passenger associations.

A NEW RECTIFIER PLEASES.

A new rectifier, which was invented by T. J. Murphy of Rochester, N. Y., is running on test in Aleus hall at Bayside, Mass. It is showing remarkable efficiency. The apparatus permits of its installation in the booth, thereby dispensing with the many drawbacks inherent in all other systems or methods for obtaining direct electric currents. The advantage of A. C. over D. C. electricity for picture projection is well known, but the almost universal distribution by A. C. electricity necessitates



its use unless a cumbersome motor generator set or delicate mercury arc rectifier is installed at great expense. Mr. Murphy figures that the first cost of his new in-

vention will be considerably less than a motor generator of like capacity, while the maintenance is practically nothing. The only rotating part weighs but fourteen pounds.

Its power factor will make it especially welcome to the central stations. Owing to the fact that no self-inductors are used for rotation, two arcs can be run simultaneously for considerable time. This new rectifier is sixteen inches in diameter and thirty-five inches in height.

FREE CHARITABLE SHOWS.

Two free charitable shows were donated during the past week by Fred B. Murphy of the United Film Service. The Rev. Father Devlin of Boston College arranged for a picture show which was given to 1,500 nuns in the college hall. Ninety per cent. of the audience had never before seen a moving picture and all expressed great surprise at the wonderful work. E. V. Connolly of the United Office directed the performance.

Free shows were also given to the children of Milford, Uxbridge and Mendon, Mass., in the theater at Nipmuck Park, which is owned by the Milford and Uxbridge Railway Company. As this was the last week of the park season, the shows were the extra added attraction.

NEW ENGLAND GOSSIP.

"The Birth of a Nation" closed its run in Boston during the past week. The Griffith spectacle is now showing in Providence, R. I., Brockton and New Bedford. It is meeting with the same success in those cities as it did in the Hub.

Chandos St. J. Brenon and Manager Harry F. Campbell of the New England office of the Fox Film Corporation enjoyed a smelt fishing trip in Boston Harbor last Sunday. Both are dyed-in-the-wool sportsmen and never miss an opportunity to display their angling abilities.

Joseph Mack, manager of the new Onset theater at Onset, Mass., was recently surprised by a number of his friends on the occasion of his birthday. William Davis, proprietor of the New Onset hotel, presented him with a large floral tribute during the evening performance. Mr. Mack responded with a few words.

Gordon Rider, manager of Poli's Palace theater, Springfield, Mass., was awakened by the ringing of his home telephone in the wee small hours of one morning during the past week. He answered and a voice at the other end of the line informed him that he was a police official and demanded his presence at the station immediately. When asked for a reason, he was told that the safe in the theater had been robbed. Gordon thought it impossible because he is a subscriber to a burglar alarm service. As he was dressing, preparing for the trip, the telephone rang again and he was informed that he need not come to the station, as the police had discovered that the safe was in the Plaza theater and not in the Palace.

Anthony "Buck" Stein, formerly manager of the Allen Film Exchange, Boston, is now connected with the New York office of the Pathe Exchange.

Manager Michael Sheedy of the Holyoke opera house has announced that pictures will replace stock productions in his playhouse in the near future.

Manager John Hudson of the Hudson theater, Springfield, intends to reopen his playhouse next month. He will use United Film Service.

The Royal Amusement Company, proprietors of the Royal theater, Worcester, Mass., has signed a long lease of the Milford opera house, Milford, Mass., with the privilege of purchasing the property. This playhouse is located on the main street of the city. Extensive alterations have been started, in which the theater will be renovated inside and out. A new choralcello, which has made a tremendous hit in the Royal, will be installed. The house will open next month with high-class features.

Gordon Rider, manager of Poli's Palace theater, Springfield, celebrated the tenth anniversary of his marriage during the past week. His many friends presented him with a beautiful bedroom set.

Charles Riva, proprietor of the Pastime theater, Tilton, N. H., was a Boston visitor during the past week. During the visit, he called on Sam Moscow of the United Film Service and signed a contract for United program.

A ten-piece orchestra will be installed in the Shawmut theater, Roxbury, on the first of September. This house has undergone many renovations during the past few weeks. Serials, features and General Film Service, which General Manager J. Lourie holds in the highest regard, are used. Herman Sivovolos, formerly manager of the De Dreamland theater, Boston, is now the house manager.

The Strand theater, Haverhill, Mass., will be opened on Sept. 6, under the management of Harry Norton and Benjamin Kaplan. This house was built during the summer and is one of the most modern and up-to-date picture playhouses in the New England states. It has a seating capacity of 1,500.

W. J. Lynch, traveling representative of the Essanay Film Company, called on Manager Edward J. Farrell of the New England office of the General Film Company during the past week. He made his visit on runoff day and was introduced to the leading exhibitors of New England.

Sam Hasse of the General Film Company is progressing rapidly in the World's Series contest of the Boston American. Sam is in fourth position and everything indicates that he will be one of the party of twenty-five to see the baseball series this fall.

EXHIBITOR TO SUMMER FOLKS.

By Billy Bison, Buffalo (23 Victoria avenue), Correspondent of Moving Picture World.

MANAGER FRANK HOPPER, who is also operator, of the Mountainvale Airdome at Pine Hill, in the Catskill Mountains, will close his regular summer shows on Sept. 15, there being little inducement after that date, at which time closes the resort's summer season. A World man recently found Exhibitor Hopper showing "Checkers" for ten cents, and needless to say his house was crowded. It is not regularly an airdome, but a Noah's ark-like structure roofed in, as the Catskill nights are apt to be fairly chilly. At the door there were posters announcing "Paid in Full" for the next night and "Arizona" for the following night, and both at ten cents. Mr. Hopper, who is an interesting talker and an able operator, is not over-enthusiastic over the season's profits. There are not always enough people in the village to support the kind of shows demanded at the price he can get for seats and he complains of a certain sameness in the program offerings that keeps him from working up any enthusiasm.

SHEA COMPANIES OF BUFFALO REORGANIZE.

A new organization of operating companies for the Shea theaters, Buffalo, has just been effected, without change in existing ownership or policy. Two new companies, the Shea Theater Co. and the Shea Hippodrome Co., have been incorporated, each with $10,000 capital. The incorporators are Pliny B. McNaughton, Joseph F. Wadsworth and Lester F. Gilbert. Papers have also been filed, showing an increase of capital stock from $200,000 to $700,000 of the Shea Amusement Co., the operating company of which Michael Shea is the active managing head.

LYRIC'S BIG ELECTRIC SIGN.

What is said to be the largest electric sign in Buffalo has been placed on the Lyric theater. The sign is forty feet high and requires 1,500 lights. The Lyric opens Labor Day under the management of Harold B. Franklin. He is introducing his new policy of "Three in One," which includes musical revues, vaudeville and moving pictures. The prices are ten cents at all matinees and ten and fifteen cents in the evening.

PAUL FENYVESSY TO MANAGE FAMILY THEATER.

Paul Fenyvessy has been appointed house manager of the Family theater, Buffalo, operated by the Rosedale Amusement Co., of which A. A. Fenyvessy is president. Musical comedies and moving pictures are the new policy of the Family. In regard to the moving picture programs at this theater Paul Fenyvessy said: "We show feature films during the supper hour, a regular service between shows and features on Sundays. We have two musical comedy shows in the afternoon and two in the evening. Our prices are ten and fifteen cents during the week and five and ten cents on Sundays." New scenery and a brilliant lighting system have been added to the Family stage.

HIGHLAND OPENS IN UTICA.

The Highland, a new fireproof moving picture theater in Utica, N. Y., was opened recently. The building is 40x95 feet, with pressed brick and tapestry front, and brick and stucco sides. The walls of the spacious lobby are tinted with soft greens. The seats are of sanitary pressed steel and there is no rail to accumulate dirt. The exit doors are equipped with the proper safety devices. The heating, ventilating and lighting systems are modern. From top to bottom the theater is complete in every detail.

BUFFALO BRIEFS.

Moving pictures showing how the idle lands of New York State are being reforested are featured at the Rochester, N. Y., Industrial Exposition, which closes Sept. 11.

At the Bender theater, Utica, N. Y., a new $10,000 symphony organ was heard for the first time last week. The organist is Paul Forrester, who also directs the orchestra.

A contract for the installation of a fountain, a feature of the interior of the new Regent theater in Elmira, has been let by the Harton Theater Co., owners of the building.

A new moving picture theater, known as the Milfred, was opened recently at Greene, N. Y. The house is owned by Fred E. Page, an attorney of that place. The opening production was "Neptune's Daughter" and music was furnished by a six-piece orchestra.

Ereon & Giles have opened a new moving picture theater in Wilson, N. Y.

James W. Elliott of Rochester, N. Y., has signed a contract with the Universal Company to produce a series of "Thought Talks."

T. D. Lewis has closed the Happy Hour theater in Fulton, N. Y.

William W. Hatch has been appointed manager of Proctor's Griswold theater in Troy, N. Y.

The Rosedale Amusement Co. has been incorporated in Buffalo. The concern will operate a moving picture house on a capital stock of $5,000. The directors are Raymond J. Kimball, James Maisel and David Ruslander.

The Alhambra moving picture theater, Utica, N. Y., has been renovated and redecorated. A new feature at this house is a musical instrument called the choralcelo or celestial choir, which combines the orchestra, piano and pipe organ. On the stage is an electric fountain from which spray and vari-colored lights issue at intervals between the pictures. Along the footlights shrubbery and canary birds in wicker cages appear. No expense has been spared to make this house one of the most elaborate in the State.

Ohio Referendum Fails

Many Signatures and Petitions Came Too Late to Be Used in Forcing Vote of People on State Censorship—Chairman Sawyer Makes Statement—200,000 Signatures Had Been Attached—Criticises Governor Willis.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

SCORES of petitions and thousands of signatures failed to reach headquarters of the Motion Picture Referendum league in time to be of service, forced Ohio exhibitors to defer an attempt to force a fall election to oust the state board of censors. Opposition of Governor Willis and friends of the censors made it almost useless to continue the fight for a referendum election, according to Chairman Ben J. Sawyer, in spite of the fact that nearly 67,000 petitions had been signed.

"Our defeat is due primarily to the eleventh hour statement by Attorney General Edward C. Turner that censorship would remain, no matter how the people voted," said Mr. Sawyer. "That shows the spirit of those who opposed us. 'Let the people rule,' was the pre-election slogan of Governor Willis. This is the way the legislature lets the people rule. What will his friends think of the way the administration is going after all referendums, ours included? About the only time the people can rule is just before election.

"Nearly 200,000 signatures have been attached to the petitions. There were 20,000 in Cleveland alone and 4,000 in Toledo, to mention only two places. Returns have come in from fifty-seven counties, but after the statement of the attorney general and the disapproval of the governor, which was made perfectly clear to his friends, more than half of them failed to reach headquarters.

"The best thing to do was to acknowledge defeat, but the censors may rest assured that future action depends largely upon whether they are willing to accept our withdrawal in the chivalrous and generous spirit in which we give up the fight at this stage."

Mr. Sawyer has addressed a letter to the Ohio state board of censors, which reads in part:

"Yours is the victory, for after looking over petitions returned from fifty-seven counties and observing failure in a great many to sign in two places, I deem it unwise to part with signatures. Now, that the battle is over I feel it would not show the proper spirit to take it up. Let the dead past bury its dead. Let us put our hands to the plow and not look back."

"In the spirit of the foregoing I would close my letter but for the fact that one or two things have a reference to the future, to which I believe that, now that the fight is over, you will readily accept these facts:

"Your statement in the press that the national board of censors and exchange men started the referendum was an entire misstatement of fact. The impression you gave out that the manufacturers were spending a great deal of money in the fight was also a misstatement. I did not receive one penny for services I rendered in the work. I wish to say that I paid my own personal expenses. If there had been a fund to carry on a campaign we could have secured 200,000 signatures."

AMONG ST. LOUIS EXCHANGES.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

WILLIAM ALEXANDER, special representative of the Fox Film Corporation, is at the Fox Exchange, at 3632 Olive street, for a two weeks' stay. Mr. Alexander has been out of the New York office six weeks, on a trip that includes a fortnight's stop in Philadelphia, Cleveland and Detroit, and he says that while his stay in St. Louis is supposed to cover the same period of time, the chances are that he will stay longer. In fact he says that he is so favorably impressed with St. Louis as a moving picture town, that he hopes he will be able to stop on here several weeks. Mr. Alexander disclosed the fact that St. Louis airdomes are the most beautiful and complete in the country, and says the out-of-door theaters in none of the eastern cities can compare with them. J. B. Baker, manager of the Fox Exchange, is away on a selling trip to out of town exhibitors, and Mr. Alexander is managing the local office during his absence.

Simon Libros, second assistant general manager of the Picture Playhouse Corporation, arrived in St. Louis on Aug. 25 and took charge of the exchange of the corporation at 3415 Olive street, when Alfred Buck, manager of the exchange, resigned. Mr. Libros has been in the Kansas territory and has much to say about Kansas censorship. He says the moving picture manufacturers are not awake to the true danger of censorship, and that if something is not done to check the censors their work will soon extend to newspapers, books and magazines, as well as moving pictures.

Frank Tabler has resigned as manager of the General Film Exchange at 3610 Olive street, and his place has been filled by H. P. Wolfberg.

A. S. Abeles, manager of the Pathe Exchange at 3210 Locust street, was recalled to the New York office of the Pathe Corporation on Aug. 21. M. J. Dunn, cashier of the exchange, is acting as manager temporarily. Mr. Dunn says that the Pathe Gold Rooster films are creating a fine advance impression, and that already several bookings have been made in some of the largest towns in the territory controlled by the St. Louis office.

I. Leon Klasky, recently connected with the Fox Film Corp., and as traveling representative of the Pathe Exchange, of St. Louis, has been appointed manager of the World Film offices in Chicago. Mr. Klasky is very well known, and has a host of friends and business associates in St. Louis.

BUSINESS MEN GIVE ENTERTAINMENT IN AIRDOME.

Moving pictures formed part of an entertainment given by the West End Business Men's Association at Delmar garden, on Aug. 24. The admission was free to the garden, but on account of the many sufferers from the recent flood in and about St. Louis and suburbs, it was decided to add a bazaar to sell the many articles donated by members and their friends, and make the picnic a charitable one as well as a pleasurable one. The Pure Milk and Free Ice Fund was also benefited by the generosity of the patrons of the entertainment, and after speeches were made by Governor Major of Missouri and Mayor Kiel of St. Louis, and a complimentary dinner given in honor of the orators, the crowd repaired to the Garden theater to listen to a concert of vocal and orchestral numbers, and to view an excellent program of moving pictures, which wound up the day's festivities.

THOMAS JAMES BUYS INTEREST IN PATHE AIRDOME.

G. K. Dubis has sold out his interest in the Pathe airdome on North 11th street, just off Franklin avenue, to Thomas James, who owns the Movie theater at 2351 Market street. The Movie will be closed for a few weeks so as to be remodeled and enlarged for the winter season. The ceiling is to be raised and the capacity will be increased one hundred by the alterations. Mr. James is probably the youngest exhibitor in St. Louis, having started in the business five years ago at the age of fifteen, as manager of the Brighton airdome at 16th and Chestnut streets, and the World's Dream theater, at 14th and Market streets. Mr. James now confines his activities to managing the Pathe airdome and the Movie theater.

ST. LOUIS NOTES.

Miss Tillie Schwartz, manager of the Famous theater, at Sixth street and Franklin avenue, was one of several women exhibitors of St. Louis who were given a special write-up in the Sunday Magazine of the Post Dispatch recently, and Miss Schwartz says that she has received five proposals of marriage in consequence, besides several requests for charitable help, one in particular from a woman who said she was saving money to buy a home, and because of lack of a few dollars her home was to be taken away from her. Miss Schwartz sent the letter to the chief of police of the city from which the letter was mailed, and got an answer that the investigation of the case disclosed the fact that the woman had a son who was earning four dollars a day, and her husband was regularly employed as a miner in the town, and that the house in which the family lived was a rented one. Miss Schwartz is financial secretary of the Exhibitors' League of St. Louis.

The O'Fallon Park theater and airdome, 5353 Florissant avenue, is specializing on big features this season, and as business and the weather have been so favorable, the house began its Saturday and Sunday afternoon matinees on Aug. 21 and 22. The matinees are regular performances on the schedule at the O'Fallon during the theatrical season.

The Columbia theater, 6th and St. Charles streets, opened for the fall and winter season on Aug. 30. In addition to the regular vaudeville program, the Columbia will run moving pictures in color this season. The Columbia was perhaps the first house to show moving pictures in St. Louis, and although it is not an exclusive picture theater, from one to three reels of film are shown at every performance. Harry D. Buckley is manager of the Columbia.

The Strand theater, next door to the Columbia, on Sixth street, an exclusive picture house, has given big features a thorough try-out, and Louis Arado, the manager, who was formerly in the box office at the Columbia, says that business is improving all the time, in spite of the fact that four and five-part features are not supposed to be popular in the downtown district. The program is changed only twice a week at the Strand, and one comedy is usually run in addition to the special feature.

At the Aubert garden, 4937 Easton avenue, a huge benefit was given on Aug. 23 for St. Timothy's Episcopal church. Manager Haley presented a minstrel tabloid in addition to his regular program of five reels of moving pictures for the occasion.

Beisbarth & Dickerson, managers of the De Soto airdome, at De Soto, Mo., announce that as the weather has been so uncertain the program that has been showing in the outdoor theater will be moved to the K. of P. hall, across the street from the post office. Large features are shown as well as the serial, the "Diamond from the Sky." De Soto has two moving picture shows, the other one being under the direction of Manager Walther, of the Jefferson opera house.

The name of the Delmar theater and airdome, at Aubert and Delmar avenues, has been changed to Rialto, under the new management which has gone into effect recently. Mrs. O. T. Crawford is now in charge of the theater, which is one of the largest and most up to date in the west end of the city.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

MAYOR COOPER of Greencastle, Ind., declined to act on a petition that he prohibit the appearance of "The Nigger" in Greencastle. Then the film failed to arrive on time and Manager Kelley had to postpone the appearance.

Frank L. Bridges, Adjutant General of the Indiana National Guard, wants to film the state troopers in action and make use of the pictures to train others and to enlist rookies. He has asked the attorney general of the state for an opinion, and the attorney general, Richard Milburn, has stated that it is a matter for Governor Ralston to determine. The matter is in the hands of Governor Ralston now, and in view of the military agitation now current, it is believed that Governor Ralston, if persuaded that the use of the film is practical, will authorize the work.

Many local people are in pictures being taken in Goshen, Ind., for "Woman's Winning Way" and "The Haunted House," two films to be produced in the Jefferson theater, Goshen, for the benefit of the Goshen Hospital Association.

The Terre Haute, Ind., exhibitors are planning to organize and stand together against the film exchanges. Manager Jensen of the Varieties is back of the movement, it is said, and is enlisting the interest of others.

The Pennsylvania Railroad efficiency car is in charge of Clifford Harrod, an Indianapolis man and a graduate of Purdue University at Lafayette, Ind. The pictures used in promoting efficiency are shown in a special car equipped for the purpose. Just how to shovel coal, to remove the insulation from wire, and every other operation by workmen, is shown in the pictures, and the best way is compared with a poor way.

The Missouri Pacific exhibit of pictures of the Panama-Pacific Exposition, is being shown in Terre Haute, and will touch other points in the state.

The Knox Democrat, Knox, Ind., is giving a ten-cent ticket to the Fairy theater, Knox, Ind., with every subscription dollar taken in at the circulation counter.

The Grace theater, Martinsville, Ind., in conjunction with the Martinsville Democrat, will put on a local play with local talent, the characters to be selected by a voting contest requiring attendance at the theater.

Manager Galligan, of the Nelson theater, Logansport, Ind., is giving away a great big beautiful doll, so-called, at each Saturday matinee to some child attending.

The Methodist camp meeting in Lenox, Ill., just across the state line, and including many Indiana pastors in its attendance, is to feature this year some instruction in the use of the picture machine. Rev. James O'May, pastor of the Aurora, Ill., church, has solved his Sunday night attendance problem with such a machine. He proposes to show pastors how to become operators, that seeming to be the only drawback to their more general use in churches.

"Shelby's Romance," a local film being produced by the Victoria Film Company, is soon to be put on at the Alhambra theater, Shelbyville, Ind.

E. R. Allen opened a newsstand in connection with his theater in Sullivan, Ind., and the third night out the cash register was robbed.

T. C. Mayberry and W. M. Metcalf, of St. Louis, are snapping Frankfort citizens in funny poses, caught on the sly, for the Palace theater.

The Amuzu theater, Oakland City, Ind., has been incorporated with $5,000 capital stock, and A. G. Troutman, Carl Spillman and Eunice Troutman as directors.

The stairways to the balcony of the Majestic theater, Seymour, Ind., are to be removed from the lobby and built outside, and the elevated part of the lobby lowered to the street level. The entire floor of the house is to be tiled, and the walls and ceiling redecorated. The house will reopen in September.

The Idle Hour, Newport, Ind., has added another reel and will start the evening show at seven.

The Gem, Clinton, Ind., is getting a new coat of paint.

Will Odle, of the Princess, Williamsport, Ind., has added a Saturday matinee.

Harry E. Troutman will manage the Grand, Bluffton, Ind., according to the statement of Smith & Tengeman, owners.

Pleak & Howard are building a theater in St. Paul, Ind., to seat 500. The house will be electrically equipped throughout, and a big Victrola and a player piano will furnish the music.

Heller & Jean are building a theater to seat 900 at South East street and Prospect, Indianapolis.

O. P. Fauchier will travel southeastern Indiana, and A. A. Plough, southwestern Indiana for the Pathe, out of Indianapolis.

The Park theater, East Tenth and Olney streets, managed by George Bryant, has been closed.

Charles C. Rhodes is building the Strand in West Lafayette, Ind.

Will W. Bond, for the past year and a half assistant manager of the Luna theater, has tendered his resignation to Manager Johnson, to become effective Saturday, Aug. 21. Mr. Bond during his year and a half at the popular photoplay house has made many friends and has won favor with the patrons of the house.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Mayor Bosse of Evansville, Ind., plans the establishment of a moving picture board of censorship and will ask the city council to pass the necessary ordinance.

J. M. Wigton and Sydney A. Beach will open the Wigton Opera House, LaGrange, Ind., with pictures, and will run films continuously except when the house is leased for a road show.

George Ebeck, a moving picture operator at Valparaiso, Ind., has invented a new carbon that will not burn down, but can be used a year without signs of wear. The Northwestern Company, he says, offered him $35,000 for the invention without the patent.

The Pittsburgh division of the Pennsylvania System will use motion pictures to instruct their men in the use of signal apparatus. The pictures are to be taken from the front end of the train, and will show actual service conditions. The time element involved in the quickness or decision can be obtained as well as the accuracy of vision and what aspect of the signaling must be observed for the next block. The company believes this method will far outdistance in practicability a permanent exhibit of sample signals. Both old and new equipment will be filmed.

McKee and Winning of Vincennes, Ind., will conduct the John Snap theater, Oaktown, Ind.

Prof. L. E. Wheeler resigned as superintendent of the Wolcott, Ind., schools and will open a moving picture theater near Vincennes. His daughter, Miss Edna Wheeler, who is an accomplished musician, will help her father.

"Hope" and "The Temple of Moloch," two films being shown by the Indiana Society for the Prevention of Tuberculosis, are being given right of way by Indiana exhibitors everywhere in their effort to aid the society in its educational work.

Mrs. Fleet Ager, of the Ideal theater, Kokomo, Ind., is well pleased with the voting contest just closed. The winner gets a trip to Panama-Pacific Exposition. Mrs. Marie Holzhamer was winner with 80,500 votes.

The Empire Amusement Company, Indianapolis, has been incorporated with $20,000 capital stock to operate moving picture houses, with Robery Heuck, C. H. Heuck and W. Heuck as directors.

W. M. Miller has been made manager of the Triangle Film Corporation for Indiana and Kentucky. H. A. Bandy, whom Miller succeeds, goes to Cleveland as manager for Ohio and Michigan.

Norman Dixon and Arthur T. Smith are now with the Mutual, traveling the Indiana and Kentucky territory. Dixon was formerly booking "Neptune's Daughter," the Annette Kellerman feature, and Smith was with the General Film Company, New York.

DUPUIS IN MONTREAL.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

MR. CHARLES DUPUIS, vice-president of Pathe Preres, was in Montreal a few days ago looking over the Canadian moving picture situation, and during his brief sojourn had a conference with Mr. Leon Ouimet, Canadian Pathe representative. Mr. Dupuis visited a number of the leading moving picture houses, and called upon the French Consul and Sheriff Lemieux, chairman of the local censors.

He arranged to have cameras sent to each of Mr. Ouimet's offices in Canada, and in Montreal there will be apparatus to develop and print films, so that Pathe News will not be lacking in Canadian news.

"Neal of the Navy" will be released in Canada on Sept. 13. In Montreal it will be published daily in the Herald-Telegraph, and in French it will run in La Presse under the title of "Le Secret de l'ile Perdue." Applications for bookings have been numerous.

CHARITY TAX STILL RUNNING.

The one-cent charity tax continues to be collected. In the meanwhile it is just as troublesome as ever. One paper terms it the greatest nuisance yet thrust on Montrealers, then another paper comes forward and points out the fine way the public money is being wasted.

It has been proposed among the aldermen that the law be amended so that the amount of the tax shall depend on the price of the ticket, and there is every likelihood that the coming session of the Provincial Legislature will witness more discussion on the matter. It may seem superfluous to say that the local exhibitors have not acted yet, but such is the case.

HEARD IN MONTREAL.

"Tillie's Punctured Romance" has captured Montreal. It had first run at the Imperial, and played to extremely big houses during four days. The Midway showed it five days, and it was then screened at the Colonial for another four days. The Family theater had it four days.

S. H. Decker, of Allfeatures, has been away on business several weeks and reports big doings. Allfeatures is handling some Chaplin subjects.

It may be news to many to hear that down in the basement of the Imperial a fleet is being built and will proceed soon to storm the Dardanelles. This is just about the size of a new scenic stunt Mr. Conover is going to stage shortly at his theater.

Ground was broken on Aug. 23 for the Regent theater. The Independent Amusement, Ltd., has increased its stock $40,000, and the shares are selling fast.

Recent features at local houses were: Imperial theater, "Don Caesar de Bazan," General; Strand, "The Master Hand," World Film; Canada, "The Cub," World Film; Casino, "Under Two Flags," General; Moulin Rouge, "Kilmeny," Paramount; New Grand, "Rags," Paramount; "Judy Forgot," Universal, at the Mount Royal.

ATLANTIC CITY MUST PERMIT GRIFFITH FILM.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

CHANCELLOR WALKER permanently enjoined the City Commission of Atlantic City from further interfering with the production of Griffith's feature, "The Birth of a Nation." The order was signed by the Chancellor Tuesday at Trenton. The act is regarded by Jersey moving picture exhibitors as a great victory.

The Esplanade Amusement Company and the Epoch Producing Company were offering the photodrama at the New Nixon theater, and when objection was made to the film by the colored population, the management of the show house obtained a temporary restraining order on Aug. 14. Chancellor Walker said that the commissioners had no ground whatsoever for restraining the film.

METROPOLITAN NOW A PICTURE HOUSE.

The Metropolitan theater, Charlton and Montgomery streets, Newark, which formerly ran stock theatricals, will this year run moving pictures. Manager Sincoff has installed two 6A Powers projection machines and Jack Gold has been named chief operator, with Frank Bressman as assistant. Mr. Sincoff anticipates showing several of the higher class features. Only night performances will be given, but on Saturday a matinee performance will take place.

NEW THEATER FOR ARLINGTON.

A $75,000 moving picture theater will soon be erected at Kearny and Quincy avenues, Arlington. Plans for the proposed structure have already been received by John Thumm and Sons, of Arlington. The new show house will be one of the finest in the North Hudson district, and will have a seating capacity of 1,500. Work on the new building was started Wednesday, and it is expected that the playhouse will be completed by Jan. 1.

RAHWAY'S EMPIRE TO OPEN.

The Empire theater, under the managerial reins of Ned K. Miller, will open its regular season Labor Day, Sept. 6. The Empire is one of the finest playhouses in Rahway (N. J.). Four Paramount pictures a week will be shown, and vaudeville on Wednesdays and Saturdays.

EXPOSING GAMBLING.

As an extra attraction for Monday, Tuesday and Wednesday Manager Schesinger has booked John P. Quinn with his four big reels of moving pictures, "Why Gamblers Win," exposing crooked methods of gambling. The film created a sensation at its initial performance. Quinn was once a professional gambler himself, but reformed after the death of his child twenty-seven years ago. His main object is to get young men to sign an anti-gambling pledge. During his quarter of a century work, he says he has secured 600,000 names.

PATHE'S RUNNER RELEASED.

Samuel Kaiser, employed by the New Jersey branch of the Pathe Exchange, at 288 Market street, Newark, was last week released under suspended sentence. He had been previously arrested in New York City, while carrying films from the local branch to the Manhattan office of the company. Leo Singer, manager of Pathe's Jersey interests, stated yesterday that the local branch had purchased an automobile truck, which he found very satisfactory. He further stated to the World correspondent that he did not anticipate any more trouble with the railroads in regard to the transportation of films.

EARL WILLIAMS IN NEWARK.

Earl Williams, who takes the role of Thomas Bartley in Vitagraph's "The Goddess," was in Newark last Thursday, appearing in person at several places where the film is being shown. Mr. Williams made a brief curtain speech at each playhouse, speaking of his work on the legitimate stage, and the wonderful opportunity he had in the moving picture world.

Dispelling the rumor that he was soon to join the Metro forces, Mr. Williams took occasion to say that he had signed a new contract last week to continue in the service of the Vitagraph for two more years. Mr. Williams was enthusiastically received everywhere.

NEWARK SHORT ITEMS.

Residents of Linden (N. J.) are endeavoring to induce Benjamin Friedman, of Wood avenue, to give moving picture performances this winter at the Country Club.

A new moving picture program is being shown this week at the Franklin, Webster and Seventh avenue schools, under the auspices of the North End Community Boys' Work. The experiment has proved highly successful in the crowded Italian sections of the city. Between 10,000 and 15,000 people viewed the pictures last week. Educational and scenic pictures hold sway, and the crowds are greatly appreciative.

Manager Oscar A. Morgan of the Paramount theater, Newark, has announced that beginning with Labor Day and continuing for ten weeks, three first-run Paramount pictures will be shown there each week. Throughout the month of August, pictures featuring Mary Pickford and Marguerite Clark were shown, thus using old subjects of these stars. Manager Morgan will, therefore, exhibit the August subjects, which were omitted, during the weekly programs in September.

"The Woman Next Door" is featured on the program for next Friday and Saturday at the Orpheum theater, Washington and Court streets, Newark. The production is from the George Kleine studios, and is the first to be released under the newly-organized Kleine-Edison Feature Film Service.

Loew's theater, Springfield avenue, Newark, announces that it will show Pathe's new serial, "Neal of the Navy," next week. This playhouse will thus be the first in Newark to exhibit the film. The author of the picture, William Hamilton Osborne, is a Newarker.

Ernest Grande, manager of the new Columbus theater, Bernardsville, has announced that the policy of the show house will be vaudeville and moving pictures. Last Saturday he gave the following program: Essanay, "His Night Out;" Lubin, "Whom the Gods Would Destroy," a three-reel feature, and a comedy entitled "Stage Money" by Vitagraph. The place was well patronized.

SOUTHWEST NOTES.

Special to Moving Picture World from Midwest News Service.

The Lone Star Film Company held a formal opening at its new studio at San Jose (Terrell Wells), Texas, on August 19.

Don Williams, who has the Arkansas and other southwestern rights for "The Christian," gave the Business Men's League a showing of that picture, the proceeds going to the organization. Manager Wilkerson donated the use of the Princess theater. In addition, Mr. Williams, who, by the way, is a brother of Earl Williams, the Vitagraph star, offered $20 for the best 500-word descriptive article on "The Christian," which he could use for advertising purposes.

Secrecy as to the leading characters aroused interest in a local three-reel photoplay which Manager Healey, of the Healey theater, in Fort Worth, Texas, had made as a part of a five days' trip of the Young Men's Business League of that city. A prize was offered for the scenario. The names of the actors were not known until the booster train pulled out and the production started. After showing at the Healey, the film will go to Temple, Austin, San Antonio, New Braunsfels and Corpus Christi.

Dee Lampton, of North Fort Worth, Texas, has joined the Keystone company.

J. C. Stevens, manager of the Bell airdome, at Austin, Tex., has leased the Lyric theater at Brownsville, Tex.

The Dime theater at Miami, Ariz., is to be remodeled and the seating capacity increased.

J. W. Graves has purchased the Broadway Opera house at Elk City, Okla., and will operate a moving picture show.

Ramsey & Hayter have opened the Imp theater at Hominy, Okla.

The Board of Education at Santa Fe, N. M., has purchased a Pathescope for use in the schools.

H. H. Jackson has purchased the Lyric airdome and theater at Harrison, Ark., from Whitesides & Maxwell.

The Grand theater at Durant, Okla., has installed a new Wurlitzer orchestrion.

TO THE MOVING PICTURE TRADE

The Moving Picture World is glad to print short accounts of happenings in the trade—Send your news items to the nearest correspondent

IN KANSAS CITY.

The Orpheum theater, Kansas City's newest playhouse, will open for the coming season Sept. 5. It will show high-class vaudeville and the Orpheum travel weekly pictures. The theater has always opened a little early in the evening and has devoted the first half an hour to the showing of these moving pictures. They made such a hit with the crowd last year that the same policy will hold, the theater crowds coming early to see the moving pictures. It is the only theater in the city showing these travel weeklies that has made a huge success of it.

The Empress theater at Paola, Kan., has changed its policy in regards to its program. The program has been changed to make Thursday night a big feature film night. "The Rosary," "The Spoilers," "The Island of Regeneration," "The Eternal City" and the "Birth of A Nation" will be shown in the near future. On these nights the seats will be reserved and the sale of the tickets will begin the first of each week. Owing to the length of the pictures the time of the opening has been changed from 7:30 o'clock to 8 o'clock and only one showing will be made.

Mr. Long, at Osceola, Mo., opened his airdome a few days sooner than he expected to. The Majestic theater as it is known has been well filled at every performance and the pictures that he has been showing there seem to attract attention from all the surrounding territory to the new airdome. The "Exploits of Elaine" are now being shown there and the drawing ability of these pictures are still being demonstrated for the benefit of those who said serial pictures were dead. The feature "Judy Forgot" packed the theater at the first night's showing.

Charles Scherer, general manager of the Navajo Film and Supply Co., has announced that his new projection room and his repair room for the repairing of moving picture machines will soon be completed. Mr. Scherer says that this is something that he has wanted for quite some time. The repair room will be in charge of E. H. Sperberg.

L. A. Sheridan, formerly a traveler for the Pathe Exchange at Kansas City, has recently been promoted. He was sent last week to take charge of the Des Moines office of the Pathe Exchange as manager.

Manager A. Durrin of the Twelfth Street theater, says that the business has been increasing nicely during the past few weeks. Since cutting the price of the pictures to five cents, the theater seems to fill up better at each showing. One good comedy is usually mixed with the program of other pictures.

The Benton theater is the most particular in the city in regard to the posters advertising the films that they are showing. The posters must be of the best type possible without a word or picture that is in the least suggestive. Simply because a small poster was a trifle suggestive the management last week refused to show a picture. It was a single reel comedy and a very clean one all the way through. But the management wants to advertise each picture with the posters and could not see their way clear on this one.

Gaskell and Hunt recently sold the Linwood Gardens, located at Linwood and Prospect, to B. R. Parker. The theater will continue operation without a hitch.

A. W. Bennett recently sold the Dale theater at Twenty-fourth and Troost avenue to J. T. Coleman. The theater is one of the most up-to-date ones in the city and is doing a mighty good business.

The Alamo theater at Thirty-fourth and Main streets, which has had considerable difficulty all year in a financial way, has changed its price of admission from ten to five cents. The theater is situated in an excellent location on the south side of the city, where the people could easily afford to pay ten cents admission.

Must Not Whoop in Shows

Kansas State Board of Health May Make Troublesome Regulation for Picture Exhibitors—Designed to Fight Spread of Whooping Cough—Showmen Not Expert on Stages of the Disease May Have Difficulty in Diagnosis.

Special to Moving Picture World from Kansas City News Service.

ANOTHER complication for Kansas! Probably now they will be requiring each moving picture exhibitor to employ a regularly licensed medical inspector to examine the patrons and report on the character of disease of which they show active or incipient symptoms. Or perhaps the state laws as to contagious diseases are to be altered, to read that no person suffering from a contagious disease shall enter a moving picture playhouse. This change will of course obviate the necessity for the officials maintaining any other quarantines; people may wander as they please through the streets, whatever their ailments, only providing that they do not enter a picture show—for evidently the picture show has become the origin of all that is evil, as well as the means of spreading it.

Ultimately, with this view, picture shows themselves may be quarantined. * * * But to mention the present situation: Dr. J. J. Sippy, state epimediologist for the Kansas state board of health, facing the possibility of an epidemic of whooping cough, has declared that the state should make a ruling prohibiting children with whooping cough from attending moving picture shows; and compelling the exhibitors to enforce the quarantine. Officials of the state board probably have had their own troubles with parents whose children cough, but who declare positively that they have not the whooping cough, or have been over it six weeks, or otherwise resist the impeachment. Evidently they would like to shove some of these troubles onto the exhibitors.

The latter always have done their best to eliminate any possibility of contagion from their theaters, and it is highly questionable whether "official" quarantine against whooping cough will give the exhibitors any more authority than they have now to send home affected children. Certainly the rule, if enforced by the state board, would seem to put an official responsibility upon the exhibitors, which might create many highly prejudicial and dangerous situations. It seems hardly fair to put upon the moving picture exhibitors the responsibility for the checking of epidemics.

An inference in Dr. Sippy's statement is also rather unfair to the exhibitors; when it says: "It is not only dangerous to others but to the child with the disease to go to a moving picture show. The child breathes the poisoned air of the crowd and the dust that the hundreds of feet stir up from the floor. That aggravates the case of whooping cough and makes the child suffer a great deal more." Few Kansas shows have dirt floors, and those with wood or cement floors are keeping them clean so that little dust is raised.

SPRINGFIELD THEATER LEASE RENEWED.

Proprietor S. E. Wilhoit, of the Jefferson theater at Springfield, Mo., for the past five years, recently signed a lease for another five years. The circumstances of the signing were significant of the success of this playhouse, which has given to the people of this city the best attractions produced by the film companies and the highest quality of environment in which to view them. The theater property was sold Aug. 21 by Jacob C. Schweitzer for $16,000 to H. S. Jewell. Mr. Jewell had taken a lease five years ago on the property, which was the old Auditorium skating rink building, his contract having an option for renewal of the lease or purchase.

The property is now valued at a much higher figure than the purchase price then agreed upon, and naturally Mr. Jewell took advantage of his opportunity. He immediately made a contract with Mr. Wilhoit, manager of the theater, and in that sense proprietor of the theater business, for the five-year term mentioned. At the same time the announcement was made that extensive improvements would be made in the near future, involving among other things the increase of the seating capacity by 400 seats, giving a capacity of 1,800.

THINKS PICTURE PLAYERS COULD HELP.

A Kansas City insurance man has made the suggestion that actors in moving pictures co-operate in the present widespread movement for "Safety First" by occasional pointed attention to the dictates of that policy. Children (and men and women!) are more and more inclined unconsciously to imitate the actions of the picture actors, and they are in fact creating the mannerisms of the growing generation. The actors can help to create habits that will tend to the prevention of fires and accidents, without interfering at all with the effectiveness of their plays.

The subject was brought up after witnessing a production in which the insurance man noted four different characters as many different times, light matches and throw the burning stubs somewhere—apparently against a curtain, or on the drawing room floor, or among papers scattered on a table, or even among the variegated goods piled in a corner of a store.

HEARD IN KANSAS CITY.

J. W. Hardacre, proprietor of the theater at Forty-eighth and Bell streets, Kansas City, recently gave a benefit performance for the Mercy Hospital. The entire proceeds were turned over to the hospital and Mr. Hardacre reserved nothing for himself. The young people in the neighborhood gave a program of several songs and readings, which was followed by the moving pictures, showing well the comparison of the life of the little poor cripples with that of the more fortunate. The moving picture shows all through this territory are doing a great deal to help the Mercy Hospital in raising funds.

Lloyd Long of La Cygne, Kan., recently purchased the moving picture theater known as the O. K. theater and the airdome at Paola, Kan., from C. A. Jewell. Mr. Long has moved his family from Paola to La Cygne and is now engaged in operating both shows on the same nights. This is something new in Paola as the former owner operated only one of the shows at a time. He used the airdome only when the weather permitted and when it did not he used the O. K. theater. Mr. Long, however, will operate the O. K. theater every night and the airdome on the nights that the weather permits the holding of outdoor showings.

James A. McDermeit, of Carthage, Mo., has sold the Photoplay theater, and the new owners are now in possession and active management. They are Ben B. Blackford and Porter Blackford of Paris, Mo. Ben Blackford has recently returned from the Philippines, where he was in the government service. They have a nice property, and they are planning to go aggressively after business.

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Hence the price you pay for
V.L.S.E. productions
Is less than you would pay
For other productions of large standard
Were it possible to produce them

Calendar of Daily Program Releases

Releases for Weeks Ending September 11 and September 18

(For Extended Table of Current Releases See Pages 1918, 1920, 1922.

General Film Company

Current Releases

MONDAY, SEPTEMBER 6, 1915.

BIOGRAPH—Among Those Killed (Drama).
ESSANAY—Caught (Special—Three parts—Drama).
GEORGE KLEINE—Her Secret (Drama).
KALEM—The Vanderhoff Affair (Special "Broadway Favorites" —Four parts—Drama).
LUBIN—Teasing a Tornado (Drama).
SELIG—The Mystic Bill (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 71 (News).
VITAGRAPH—The Jarr Family Series No. 18—Mrs. Jarr and the Society Circus (Comedy).

TUESDAY, SEPTEMBER 7, 1915.

BIOGRAPH—A Difference of Opinion (Special—Two parts—Drama).
ESSANAY—His Crucible (Special—Three parts—Drama).
KALEM—Nearly a Bride (Comedy).
LUBIN—Finn and Haddie (Comedy).
SELIG—Never Again (Drama).
VITAGRAPH—The Kidnapped Stockbroker (Special—Two parts—Drama).

WEDNESDAY, SEPTEMBER 8, 1915.

EDISON—Cartoons on the Beach (Cartoon Comedy).
ESSANAY—The Fable of Hazel's Two Husband and What Became of Them (Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 8—When Thieves Fall Out—Special—Two parts—Drama).
LUBIN—The Irish in America (Special—Three parts—Drama).
VITAGRAPH—The Siren (Comedy).

THURSDAY, SEPTEMBER 9, 1915.

BIOGRAPH—The Broken Wrist (Drama).
ESSANAY—A Quiet Little Game (Comedy).
LUBIN—Romance as a Remedy (Special—Two parts—Drama).
SELIG—'Neath Calvary's Shadows (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 72 (News).
VITAGRAPH—The Romance of a Handkerchief (Comedy-Drama).

FRIDAY, SEPTEMBER 10, 1915.

BIOGRAPH—Oil and Water (Special—Two parts—Drama—Reissue No. 14).
EDISON—What Happened on the Barbuda (Special—Three parts—Drama).
ESSANAY—Broncho Billy and the Lumber King (Drama).
KALEM—The Little Singer (Alice Joyce Reissue—Drama).
LUBIN—Jealousy (Drama).
VITAGRAPH—Unlucky Louey (Comedy).

SATURDAY, SEPTEMBER 11, 1915.

BIOGRAPH—At the Road's End (Drama).
EDISON—Breaking the Shackles (Drama).
ESSANAY—Mind Over Motor (Special—Two parts—Comedy).
KALEM—Nerves of Steel (Episode No. 44 of the Hazards of Helen—Drama).
LUBIN—Queenie of the Nile (Comedy).
SELIG—Into the Dark (Drama).
VITAGRAPH—One Performance Only (Special—Three parts—Drama—"Broadway Star Feature").

General Film Company

Advance Releases

MONDAY, SEPTEMBER 13, 1915.

BIOGRAPH—The Man Who Never Was Caught (Drama).
ESSANAY—A Mansion of Tragedy (Special—Three parts—Dr.).
GEORGE KLEINE—The Social Law (Spec.—2 Parts—Drama).
KALEM—The Man Servant (Special—"Broadway Favorite"—Three parts—Drama).
LUBIN—Advertising Did It (Dr.).
SELIG—Man's Law (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 73, 1915 (News).
VITAGRAPH—Sonny Jim and the Amusement Company, Ltd. (Comedy).

TUESDAY, SEPTEMBER 14, 1915.

BIOGRAPH—The Rehearsal (Special—Two parts—Drama).
ESSANAY—Tish's Sty (Special—Two parts—Drama).
KALEM—Romance A La Carte (Burlesque—Comedy).
LUBIN—Babe's School Days (Comedy).
—Wandering Billy (Com.).
SELIG—Weary Goes A-Wooing (Comedy).
VITAGRAPH—West Wind (Broadway Star Feature—Special—Military—Three parts—Drama).

WEDNESDAY, SEPTEMBER 15, 1915.

BIOGRAPH—The Soul of Pierre (Special—Three parts—Drama).
EDISON—The Silent Tongue (Com.).
ESSANAY—Dreamy Dud's Cowboy (Cartoon-Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 9, "Under Oath") (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURE—The Purple Night (Special Feature—Three parts—Drama).
LUBIN—Where the Road Divided (Special—Two parts—Drama).
VITAGRAPH—Save the Coupons (Comedy).

THURSDAY, SEPTEMBER 16, 1915.

BIOGRAPH—A Lasting Lesson (Drama).
ESSANAY—Moustaches and Bombs (Comedy).
LUBIN—The Red Virgin (Special—Three parts—Drama).
MINA—Booming Trixie (Comedy).
SELIG—The Jungle Lovers (Special—Three parts—Jungle Zoo Drama).
SELIG—Hearst-Selig News Pictorial No. 74, 1915 (News).
VITAGRAPH—The Shadow of Fear (Drama).

FRIDAY, SEPTEMBER 17, 1915.

BIOGRAPH—The Girl and Her Trust (Drama—Biograph Reissue No. 15).
EDISON—Ransom's Folly (Special—Four parts—Drama).
ESSANAY—Broncho Billy and the Card Sharp (Western-Dr.).
KALEM—The Key to Possession (Special—Two parts—Drama).
LUBIN—A Heart Awakened (Drama).
VITAGRAPH—The Professional Diner (Comedy).

SATURDAY, SEPTEMBER 18, 1915.

BIOGRAPH—Heart Trouble (Comedy—Drama).
EDISON—The Call of the City (Drama).
ESSANAY—The Scapegoat (Special—Three parts—Drama).
KALEM—Hazards of Helen Railroad Series No. 45, "A Girl's Grit" (Drama).
LUBIN—The Golden Oysters (Comedy).
SELIG—Cocksure Jones, Detective (Comedy).
VITAGRAPH—His Golden Grain (Special—Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending September 11 and September 18

(For Extended Table of Current Releases See Pages 1918, 1920, 1922.

Universal Film Mfg. Co.

SUNDAY, SEPTEMBER 5, 1915.

L-KO—Gertie's Joy Ride (Comedy).
POWERS—The Shot (Two parts—Drama).
REX—No release this day.
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 12—A Cry in the Dark—Two parts—Drama).

MONDAY, SEPTEMBER 6, 1915.

BROADWAY UNIVERSAL FEATURE—A Little Brother of the Rich (Five parts—Drama).
NESTOR—Their Happy Honeymoon (Comedy).

TUESDAY, SEPTEMBER 7, 1915.

GOLD SEAL—The Deceivers (Two parts—Drama).
REX—Sh! Don't Wake the Baby (Comedy).
IMP—No release this day.

WEDNESDAY, SEPTEMBER 8, 1915.

VICTOR—No release this day.
L-KO—Silk Hose and High Pressure (Three parts—Comedy)
ANIMATED WEEKLY—Weekly No. 183 (News).

THURSDAY, SEPTEMBER 9, 1915.

LAEMMLE—Both Sides of Life (Three parts—Drama).
BIG U—The Finest Gold (Drama).
POWERS—Going to the Dogs (Vaudeville Act—Comedy).
—Frog and Toad Celebrities (Zoology).

FRIDAY, SEPTEMBER 10, 1915.

IMP—Crime's Triangle (Two parts—Drama).
VICTOR—The Country Circus (Comedy).
NESTOR—He Fell in a Cabaret (Comedy).

SATURDAY, SEPTEMBER 11, 1915.

BISON—In the Sunset Country (Three Parts—Drama).
POWERS—No release this day.
JOKER—At the Beach Incognito (Comedy).

SUNDAY, SEPTEMBER 12, 1915.

LAEMMLE—The Last Word (Drama).
L-KO—No release this day.
REX—Agnes Kempler's Sacrifice (Two parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 13—Two parts—Drama).

MONDAY, SEPTEMBER 13, 1915.

BROADWAY UNIVERSAL FEATURE—Business Is Business (Six parts—Drama).
NESTOR—Too Many Smiths (Comedy).

TUESDAY, SEPTEMBER 14, 1915.

GOLD SEAL—The Queen of Hearts (Three parts—Society—Drama).
IMP—No release this day.
REX—How Early Saved the Farm (Juvenile—Drama).
—From Frau to Spalato (Educational).

WEDNESDAY, SEPTEMBER 15, 1915.

ANIMATED WEEKLY—Number 184 (News).
L-KO—No release this day.
VICTOR—Joe Martin Turns 'Em Loose (Two parts—Com.).

THURSDAY, SEPTEMBER 16, 1915.

BIG U—In the Heart of the Hills (Drama).
POWERS—No release this day.
REX—The House with the Drawn Shades (Two parts—Drama).

FRIDAY, SEPTEMBER 17, 1915.

IMP—The Wolf of Debt (Three parts—Drama).
NESTOR—Molly's Malady (Comedy).
VICTOR—No release this day.

SATURDAY, SEPTEMBER 18, 1915.

BISON—The Surrender (Three parts—Drama).
JOKER—He Couldn't Fool His Mother-in-Law (Comedy).
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, SEPTEMBER 5, 1915.

KOMIC—Over and Back (Comedy).
MAJESTIC—Her Oath of Vengeance (Two parts—Drama).
THANHOUSER—A Call from the Dead (Drama).

MONDAY, SEPTEMBER 6, 1915.

AMERICAN—In Trust (Two parts—Drama).
FALSTAFF—Pansy's Prison Pies (Comedy).
RELIANCE—The Indian Trappers' Vindication (Drama)

TUESDAY, SEPTEMBER 7, 1915.

BEAUTY—Plot and Counterplot (Comedy).
MAJESTIC—For Love of Mary Ellen (Drama).
THANHOUSER—The Bowl Bearer (Two parts—Drama).

WEDNESDAY, SEPTEMBER 8, 1915.

AMERICAN—The Forecast (Drama).
RELIANCE—The Family Doctor (Drama).
RIALTO—The Unsuspected Isles (Three parts—Drama).

THURSDAY, SEPTEMBER 9, 1915.

CUB—Jerry and the Gunman (Comedy).
ECLAIR—Brand Blotters (Two parts—Drama).
MUTUAL MASTERPICTURE—The Wolf-Man (Reliance—Four parts—Drama—No. 371).
MUTUAL WEEKLY—No. 36, 1915 (News).

FRIDAY, SEPTEMBER 10, 1915.

FALSTAFF—Weary Walker's Woes (Comedy).
GAUMONT—When the Call Came (Two parts—Drama).
THANHOUSER—The Mother of Her Dreams (Drama).

SATURDAY, SEPTEMBER 11, 1915.

BEAUTY—When His Dough Was Cake (Comedy).
RELIANCE—The Father (Two parts—Drama).

SUNDAY, SEPTEMBER 12, 1915.

KOMIC—The Jinx on Jenks (Comedy).
MAJESTIC—His Guiding Angel (Two parts—Drama).
THANHOUSER—Out of the Sea (Drama).

MONDAY, SEPTEMBER 13, 1915.

AMERICAN—The Senor's Silver Buckle (Two parts—Drama)
FALSTAFF—Superstitious Sammy (Comedy).
GAUMONT—See America First (Scenic).
—Keeping Up with the Joneses (Cartoon).

TUESDAY, SEPTEMBER 14, 1915.

BEAUTY—Incognito (Comedy).
MAJESTIC—The Little Life Guard (Comedy).
THANHOUSER—Helen's Babies (Two parts—Drama).

WEDNESDAY, SEPTEMBER 15, 1915.

BRONCHO—Shorty's Ranch (Three parts—Drama).
RELIANCE—The Dark Horse (Drama).

THURSDAY, SEPTEMBER 16, 1915.

CENTAUR—The Rajah's Sacrifice (Two parts—Drama).
FALSTAFF—Bessie's Bachelor Boobs (Comedy).
MUTUAL MASTERPICTURE—The Man from Oregon (American—Five parts—No. 38.
MUTUAL WEEKLY—Number 37, 1915 (News).

FRIDAY, SEPTEMBER 17, 1915.

AMERICAN—The Little Lady Next Door (Drama).
CUB—The Knockout (Comedy).
GAUMONT—The Vivisectionist (Two parts—Drama).

SATURDAY, SEPTEMBER 18, 1915.

AMERICAN—The Great Question (Three parts—Drama).
BEAUTY—A Friend In Need (Comedy).

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Stories of the Films

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ESSANAY.

HEARTS AND ROSES (Special—Three Parts—Aug. 24).—(The cast includes Darwin Karr, Beverly Bayne, Richardson Cotton, Herbert Haywood.) Ruth Willard scorns the honest affection of Dr. Norton, a respected friend of the family, and accepts the proposal of marriage made by a shallow, good-looking youth, John Baxter. Her father dies and leaves the girl poverty-stricken. Baxter then jilts her. Dr. Norton assumes the responsibilities of Willard's bank at his death and later pleads with the girl to marry him. She listlessly agrees. Time passes and the girl ignores the doctor's affections. Baxter returns and visits the girl while her husband is away. Dr. Norton learns of this and decides to go away. At the station an apparition of the dead father appears and Dr. Norton goes back. The girl has awakened to the fact that she loves the doctor when she finds he has gone away. When he returns she joyously throws herself in his arms.

CAUGHT (Special—Three Parts—Sept. 6).—(The cast includes Bryant Washburn, Edna Mayo, Richard Taber, Frederick Wood, Robert Russell, Thomas Commerford, F. A. Wade, Peggy Sweeney, Hugh E. Thompson.) A newspaper starts a campaign to ruin Governor-elect Winslow. In order to do this it tries to get hold of a document on a waterway contract which it hopes to twist into a scandal. A politician and star reporter learn that Richard Ware, the fiance of the governor's daughter, has forged his name to a check. They threaten him with exposure unless he gets the document they want. To save himself, he agrees. Edna Winslow, the governor's daughter, is really in love with her father's secretary, Bryant Gordon, her engagement to Ware having been largely a family arrangement. At the Winslow country estate Ware copies the combination of the safe in which the document is kept and mails it to the newspaper. Gordon discovers what Ware had done. He with Edna and a chauffeur bind and gag the mail clerk and get the letter. Gordon is arrested for robbing the mails. Before the chief justice the letter is opened and the combination is not found. However, Marie, the Winslow maid, who has been wronged by Ware, knows his secret. She shows how the combination had been written in with invisible ink. The intriguers are arrested while Gordon is set free. He and Edna then announce their betrothal.

HIS CRUCIBLE (Special—Three Parts—Sept. 7).—(The cast includes Nell Craig, John Cossar, Edmund F. Cobb, Betty Scott, Grant Foreman.) Edward Marsden, a wealthy widower, weds Helen Belden, a girl of twenty, after having promised his son, Alfred, who is older than she is, never to take a second wife. The son meets May Worthe, an adventuress, and agrees to go away with her. The father then disinherits his son. Mrs. Marsden takes up settlement work and when Alfred is arrested with May for trying to smuggle a string of pearls into the United States she obtains Alfred's release. He then becomes a settlement worker. May, threatens Alfred, but Mrs. Marsden saves him and proves to her husband that his son has reformed, and the family is reunited.

THE FABLE OF HAZEL'S TWO HUSBANDS AND WHAT BECAME OF THEM (Sept. 8).—(The cast includes Ruth Stonehouse, Charles J. Stine, Eugene Acker.) Once there was a nice high school graduate who debuted. Of course Hazel liked the frat boys, but she wasn't looking for a banjo. Therefore, when an elderly bachelor began to hang around, Hazel harkened to the voice of reason. So Hazel found herself in a swell shack on the drive. Husband would pike to the office at 7:30, while Hazel would have her coffee in bed about 10:30. At 6:30, when the money-getter showed after an all-day battle, he was a faded flower. But when Hazel sniffed the night air she was just as kittenish as a broncho. If the producer tried to lie down Hazel accused him of being a slobsterine. So papa trailed along. The only time any one paid any attention to him was when the check came. Papa wound up as the principal attraction of a daylight function, and as soon as Hazel settled the insurance, she picked out a handsome wretch of a good family who never worked. While traveling Hubby went out to buy cigarettes. He returned in three days. Sometimes he met his wife at dinner parties. When Hazel applied for a divorce, the officers had to hunt a long time before they found him. "What are you going to do next?" a sympathetic friend asked Hazel. "I'm going to buy a dog!" Hazel answered. Moral: It is often necessary to try two or three before the right kind is landed.

A QUIET LITTLE GAME (Sept. 9).—(The cast includes Harry Todd, Lloyd Bacon, Ben Turpin, Margaret Joslin, Eva Heaslett, Robert McKenzie.) Peter Fuss and Jack Henry, being invited to sit in a game of poker, write fake telegrams to their wives telling them they have been called out of the city. The undertaker is one of the members of the party and loses all his money. In the midst of the game the constable knocks at the door. All except Fuss and Henry leap out of the window. They climb up a chimney and flee to the undertaker's house, where, exhausted, they drop asleep in his bed. In the meantime the two wives have heard their husbands were killed in a wreck. They go to the undertaker's shop and he shows them their sleeping husbands all begrimed from their trip through the chimney. The wives pay the undertaker to care for the bodies. When the husbands return home they find crepe on their doors. They vow never to play again.

MIND OVER MOTOR (Special—Two Parts—Sept. 11).—The cast includes Camille D'Arcby, Eugene Acker, June Keith, Edmund F. Cobb, Grant Foreman, Louise Crolius, Marion Skinner, Hugh Thompson. "Tish" Carberry is called upon to chaperone Bettina, a vivacious girl in love with Jasper. Lizzie and Aggie, of the quiet, home-spun variety, decide to go with her. After a harrowing automobile ride, with "Tish" at the wheel, they arrive at Bettina's, and "Tish" is arrested for speeding. A scene ensues in which Ellis, a crooked auto race promoter, comes to the rescue and wins "Tish's" friendship. He persuades her to back one of his bogus races. Lizzie and Aggie overhear, and wire Charlie Sands, "Tish's" nephew, who tries in vain to dissuade her. Jasper enters the race, while Charlie tells the sheriff the race is fixed. "Tish," at last convinced, fills the gas tanks of all the cars but Jasper's with sand. Jasper forges ahead as the other racers have trouble, but, hitting a bump, is thrown out. "Tish" leaps to his place, and, as her last opponent's car is disabled, wins the race. She is lifted to the shoulders of the crowd, while Jasper and Bettina embrace.

VITAGRAPH.

THE QUARREL (Sept. 1).—(The cast includes William Duncan, Myrtle Gonzalez, Jack Mower, Anne Schaefer, George Kunkel, Otto Lederer.) After being married some time, Mr. and Mrs. Jiggs have their first quarrel. Mrs. Jiggs finds a letter which she feels to be decidedly compromising, raises the dickens, and then both parties discover remarkable anger-provoking possibilities in each other. Hubby pretends sickness to avoid a visit from mother-in-law and he gets hold of a letter to his wife containing the suggestion that she put a little strychnine in his food! Not knowing it refers to the pet dog, he nearly has a fit. Arming himself, he sets out in search of his wife and the would-be despoiler of his home. Hennessey, the cop, and half the town join in the chase, which ends up by Mr. and Mrs. Jiggs being arrested. Frantic explanations prevent serious trouble, however.

THE FIRE-ESCAPE (Sept. 2).—(The cast includes Evart Overton, Lillian Walker, William Sellery, Edward Elkas, Harry Fisher.) On the floor below Jack Parker, lives Schwartz, lieutenant to Doyle, boss of the East Side Ward, and his pretty daughter, Minnie. Jack and the girl fall in love, but Doyle is also in love with her and Schwartz endeavors to force his daughter into a marriage with him. She refuses, and matters are at a deadlock until Krausmeyer, a saloonkeeper, sees Jack and Minnie making love on the fire-escape. He tells Doyle and Schwartz and an exciting chase follows, up and down the fire-escape and in and out of windows. Jack saves Harris, the wealthy politician, on the ground floor, from being robbed by Carlo, Doyle's tool, and Doyle is "sent up," while Jack is made Harris' secretary. Schwartz very gladly consents to the marriage of Jack and Minnie.

MR. AND MRS. DREW IN THEIR AGREEMENT (Sept. 3).—(The cast includes Mr. and Mrs. Sidney Drew and others.) Harold Keffe and his wife, Edna, possess dispositons of the most listless kind. Neither cares for anyone else or apparently very much about each other. Frank Evans, dashing man-about-town, suggests they adopt the one-night-out-a-week plan, and no questions asked. An agreement is drawn up to this effect and signed. Their first night out, both find they can be very jealous over nothing. Instead of going out as they pretend, both slam the front door and then sneak back into separate rooms. The evening is spent by both in deep misery imagining the other has gone out with Frank and his sporty friends. At midnight, Frank, the worse for wear, is admitted by Harold, who, in a towering rage demands to know where his wife is. Fortunately, at this moment, his wife appears, the mutual confessions result in the destruction of the agreement and the restoration of happiness.

THE OFFENDING KISS (Special—two parts—Sept. 4).—(The cast includes William Duncan, Myrtle Gonzalez, Alfred Vosburgh, Otto Lederer, Geo. Stanley, Anne Schaefer, Marguerite Reid, Geo. Kunkel.) A remarkable instance of bravery and self-sacrifice is shown in the story of Kate, sister of a Western settler's wife. Kate's lover is Captain Haynes, stationed at a nearby Army

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t. She sees and misunderstands a kiss ween Haynes and Milly Lee, and, heart- ken, joins her sister and husband in a long rney across the plains. Marauding Indians ck and capture Kate. The others carry the ws to the Army post and Haynes heads a cue party. He becomes separated from his n and is also captured. Kate saves him from stake by theatening to drop the Indian ef's child over a precipice, and Haynes brings his troop. The Indians are driven off, but hides near the wigwam where Kate is and empts to stab her. Haynes sees this and t as the rascal is about to strike, pounces him and kills him. On their way back to fort, Haynes explains the kiss incident sat- ctorily, and the lovers are joyfully re- ted.

THE JARR FAMILY SERIES NO. 18—MRS. RR AND THE SOCIETY CIRCUS (Sept. 6). The cast includes Harry Davenport, Rose ley, Paul Kelly, Audrey Berry, Eulalie Jen- , Florence Natol, Charles Eldridge.) Mrs. r and Mrs. Smith, on a vacation trip to nk Springs, are outrageously snubbed by petty aristocrats there and, to get even, d for Gertrude, the servant and pass her as a Swedish Baroness. Gertie is received h open arms by the local "sassiety" and rticularly a Swedish Baron. At the Society cus given by the members of the local "400," trude confesses her real identity and the ron admits he is the *real* Baron's valet. rtie becomes playful, and disliking the peze performer's work, jumps into the ring shows the shocked audience some real obatics. Mrs. Jarr shrieks, scaring Gertie she lets go of the trapeze and lands right the kettle drum. The circus breaks up then there.

THE KIDNAPPED STOCKBROKER (Special wo parts—Sept. 7).—(The cast includes Jay iggins, Dorothy Kelly, Louise Beaudet, Wil- m Dunn.) Stockbroker, strangely missing, is nd through clever girl's daring and young orter's investigations. James MacLaren, althy stockbroker, mysteriously disappears er he has threatened Oldham, his partner, misuse of the firm's money. The New York umpet puts Alan Hyde, a reporter, on the se, with orders to make good. Eileen Mac- ren, the stockbroker's daughter, is a friend Alan's, and through a clue furnished by her locates the missing man in a Haunted use, but is himself nabbed by the crooks, ting under orders from Oldham, and locked an upper room. Eileen brings help, but e crooks have escaped with the stockbroker. ter a thrilling pursuit in autos and motor- ats, the crooks are captured and father and ughter reunited. On their return the Haunt- House is found blazing furiously, and Alan's scue is effected with much difficulty. But has made good and the city editor doesn't sitate to tell him so. Oldham is arrested, d as MacLaren looks smilingly on, Alan takes leen in his arms, while she whispers, "And think you've made good."

THE SIREN (Sept. 8).—(The cast includes argaret Gibson, Alfred Vosburgh, Anne Schaef- , Gretchen Lederer.) Muriel, a little country rl, is in love with Lloyd, a dashing young city ap. He visits a fashionable cafe dansante d she follows him. He discovers her there, d, in a fatherly manner, leads her right me again. Realizing that he thinks her a ere child, Muriel decides to adopt modern ren methods. She dolls up in a most out- ndish costume and goes back to the cafe here she tries to look blase like the other omen. Lloyd is not there as she expected, ut she is not alone long. One of the habitues ttempts to engage her in conversation, and n unpleasant scene is only avoided by the mely arrival of Lloyd, who promptly squelches he fellow. On their way home, Lloyd awakens the fact that he is in love with Muriel, pro- oses and is accepted.

THE ROMANCE OF A HANDKERCHIEF (Sept. 9).—(The cast includes Maurice Costello, eah Baird, Van Dyke Brooke.) John Harmon, n Kansas City, writes Effie, his wife, to meet im in Chicago. At the same time, Trixie, an ctress, leaves Kansas City for Chicago to meet er fiance, John Courtney. On the train she urts her finger opening the window and John Harmon binds it with his handkerchief. On rrival in Chicago, John engages rooms for imself and wife at the same hotel where rixie puts up. Effie arrives to find her hus- and has been called back to Kansas City. She nd Trixie become acquainted, and after the atter is called back to Kansas City by her iance, Effie, liking her new friend's room bet- er, moves into it and finds her husband's handkerchief, also a telegram signed simply John." In a jealous rage, she starts for Kansas City and when she locates her husband here are some tall doings. They visit Trixie nd Courtney, the handkerchief incident is inally explained, then all become good friends.

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UNLUCKY LOUEY (Sept. 10).—(The cast includes Sidney Drew and others.) "That Cot! Those Eats! Them Classy Clothes! I'm going back!" Strange words for a man just out of jail, but Unlucky Louey figured that prison life was 100 per cent. more enjoyable than the bread line and sleeping in the park. To get back in jail again he steals bananas from a poor Italian, who reaps a rich harvest from sympathetic bystanders, then he kisses a woman on the street, but she is an old maid and almost strangles him with a return embrace. His effort at wallet-snatching also fails, and Louey gets rewarded for "finding" the pocketbook. He tries committing arson, but the Jew landlord kisses him on both cheeks for enabling him to collect the fire insurance. After accidentally capturing a noted outlaw, Louey is made a town official. and decides prison life is not for him, so he has bars put up on the house windows, dresses in striped suits, and sleeps on a hard cot, for old times' sake.

ONE PERFORMANCE ONLY (Broadway Star Features—Special—Three Parts—Sept. 11).—(The cast includes Thomas R. Mills, Lionel Adams, Garry McGarry, Templer Saxe, Eulalie Jensen, Stanley Dark, Chas. Eldridge.) Daring theft of priceless necklace executed in broad daylight, in prominent jeweler's office. Dwight Orme, a clever crook, determines to gain possession of a very valuable pearl necklace worn by Mrs. Heldmayer, a wealthy jeweler's wife, and secures an interview with "The Great Valdo," an actor and impersonator. After "sounding" his man, Orme offers the actor $5,000 for one performance. Valdo's cupidity aroused, he consents to aid the crook. Orme calls on the jeweler at his office, renders him unconscious with the aid of a poisoned needle, then Valdo enters and quickly makes up to closely resemble the jeweler. The rest is easy. Jack Cheney, detective, is called into the case and after careful research, locates his men. He makes up as Heldmayer, then by the use of electrical effects, so frightens Valdo that he breaks down and confesses, implicating Orme. The pair are soon doing a "Double" at Sing Sing, on long-time engagement.

SONNY JIM AND THE AMUSEMENT CO., L'T'D (Sept. 13).—(The cast includes Bobby Connelly, Tefft Johnson, Mabel Kelly, Edwina Robbins, Geo. Stevens.) Sonny Jim is told by the Sunday school teacher he cannot go to the School Picnic because he brought a huge bullfrog to school and it jumped into her lap. Sonny retaliates by getting up "The Amusement Company, Limited," then getting all the boys to stay away from the picnic to attend the "10-Act Circus" to be given in his father's barn. Result: the only ones to attend the picnic are the girls, the Superintendent, Gerald Montague, the "goody-goody" boy and Teacher. "Goody" tells where the boys are and all troop over to the barn. No one has the heart to scold the boys, so all but teacher are soon enjoying the comical efforts of the little "Circus" performers to amuse.

WEST WIND (Special—Three Parts—Broadway Star Feature—Sept. 14).—(The cast includes Ned Finley, Harry Northrup, Eulalie Jensen, Eleanor Woodruff, Darwin Karr, Logan Paul, Lionel Belmore.) Soldiers, on punitive expedition against warring Sioux, find girl who had been abducted from her father's ranch. in hands of rascally half-breed cowboy. Amy Benham, known as "West Wind," daughter of John Benham, a ranch owner, is abducted by Girot, a half-breed cowboy, and her father is killed. Kennard, a young Army Captain, in love with Amy, and Sullivan, the ranch foreman, head a searching party, but Girot dares the rapids of White River in a canoe and brings the girl to the Sioux encampment. She is aided by Mahwissa, an Indian squaw, to escape and hide in a cave, where Sullivan finds them. Sullivan and the girls are attacked by Girot and his band. Kennard arrives in time to save the women and kill Girot, but Sullivan dies from wounds received. Kennard's party is surrounded by a large band of Indians under Crazy Horse, and comes near being wiped out, but Mahwissa brings up troops in time to prevent a massacre. The Indians defeated, Amy and Kennard are married.

SAVE THE COUPONS (Sept. 15).—The cast includes Lillian Walker, Evart Overton. Lillian wants Jack to give up smoking, until she finds that coupons are given with each pack of cigarettes. Therupon she demands he smoke more than ever. After nearly smoking himself to death and getting in bad at the office in his quest for more coupons, his pile, combined with Lillian's (who also had some trouble collecting), amounts to the required number for a gaudy vase. Lillian drags Jack to the premium store only to find the offer on that vase has expired. Lillian almost expires, too, but Jack finds another store, selling those same vases at 49 cents, so Lillian disgustedly throws away the coupons and buys a vase. Jack has smoked so many cigarettes he never wants to see another, so he swears off smoking, after which

Lillian permits him to place an engagement ring on her finger.

THE SHADOW OF FEAR (Sept. 16).—The cast includes Carolyn Birch, Gladden James, Louise Beaudet, Harry Morey. Continually haunted by the knowledge that his parents both died in an insane asylum, John Sterling sumons up all his courage and confesses to his sweetheart, Grace, that the newspaper statement concerning the cause of his parents' death is true. She, urged on by Randolph Polhemus, a rival suitor, tells John she cannot marry him; that she is afraid of the inheritance of insanity. Some months later she becomes engaged to Polhemus and John is in the depth of despair, until the girl's Aunt Mary comes forward with proof that John was only an adopted son, whose real parents were killed in a train wreck. After a complete readjustment of conditions, Grace breaks with Polhemus and finds happiness with John as her husband.

THE PROFESSIONAL DINER (Sept. 17).—The cast includes Mr. and Mrs. Sidney Drew and Donald MacBride. In line for an English title, but flat broke, Gregory Buxtin, a handsome young Englishman, feels worried. He finally secures a position in the Hotel Astoria. It's a brand new specialty. He is to act as guest No. 14 at all suppers where there are 13 in the party, to avoid the popular superstition. At first it looks a snap, but he happens in to a regular run of 13 parties and has to resort to strategy to prevent trouble with his digestion. At one of these parties he meets Hortense, a charming lady, and they become most agreeable friends. He falls heir to the English title, proposes and is accepted by Hortense. Several years later, their Anniversary dinner lacks the fourteenth guest, but Gregory solves the puzzle by bringing in his son and heir to fill the place.

HIS GOLDEN GRAIN (Special—Two Parts—Sept. 18).—The cast includes William Duncan, Jack Mower, Myrtle Gonzales, George Kunkel, Alice Neice, George Stanley, Otto Lederer. John Hart, well-known bachelor-of-means, returns home to find his ward and secretary planning to secure his money after driving out the girl whom he had protected from her criminal companions and taken into his home. Elsie, the tool of crooks, had attempted to burglarize his home and he had caught her. Realizing her career was not of her own choosing, he had taken her into his home and, despite the efforts of his ward Julia and his secretary to drive her out, had believed in her. He escapes unhurt from a terrible railroad wreck, and without denying the report of his death, quietly returns home. There he overhears a crook trying to blackmail the secretary and Julia for trying to fasten a robbery on Elsie. Elsie enters at this moment and Hart bursts in the door. After a sharp fight, during which Elsie calls the police in time to save Hart's life, the crook and the secretary are subdued and arrested. Hart then orders Julia to leave his home forever, and asks Elsie to remain—as his wife.

KALEM.

THE FALSE CLUE (Episode No. 7 of "Mysteries of the Grand Hotel"—Two Parts—Sept. 1).—The cast includes True Boardman, Ollie Kirkby, Thomas Lingham, James W. Horne, Marin Sais. Shortly after his arrival at the Grand Hotel, Highcliff misses his wife's diamond rings. Having appeared in numerous detective roles upon the stage, the actor, confident of his sleuthing ability, accuses Jenkins, a bellboy, of having stolen the gems. Knowing Jenkins to be honest, Francis declines to believe him guilty. Instead, her suspicions are fastened upon Dorkins, the actor's valet. Circumstances confirm the house detective's suspicions and she follows Dorkins when he leaves the hotel that evening.

Later, Francis sees the man presenting a ring to his sweetheart. Sure of his guilt, the girl compels Dorkins to return to the hotel. She is dismayed, however, to discover that the ring really belongs to the valet. Sawdust scattered in a waste basket in the Highcliff suite, arouses Francis' curiosity and she learns that Mrs. Highcliff's gems disappeared immediately after they had been cleaned by Dorkins. At the house detective's request, the man places before her the basket containing the sawdust used to clean the gems. Groping about, Francis brings the missing jewels to light.

At this moment, Highcliff, battered and bruised as the result of his sleuthing efforts in the servants' quarters, enters the room. Filled with mortification, the actor-detective loses no time in departing from the Grand Hotel.

GANGSTERS OF THE HILLS (Special—Two Parts—Sept. 3).—The cast includes Al. Ernest Garcia, Seymour Hastings, Joseph J. Franz, Carolyn Higby, Lillian Hamilton. Sent to the hills for the purpose of locating the counterfeiters, who are flooding the countryside with spurious money, Deering makes his home with the Gordons. The Secret Service man falls in love with Elizabeth. Simpson, one of the counterfeiters, passes his product by posing as a Bible salesman. Gordon returns home, after serving a twenty-year sentence. Informed by his wife that their daughter knows nothing of his criminal career, the ex-convict consents to keep out of Elizabeth's sight.

Later, Gordon discovers Simpson in the act of victimizing his wife and daughter. The counterfeiter, however, cleverly assuages Gordon's anger and induces him to join the gang. At the same time, Deering, posing as an expert engraver, worms his way into the gang's confidence. The detective's identity is discovered by Gordon and the latter betrays him. The ex-convict then learns that the young man intends to make Elizabeth his wife. Determined that his daughter's happiness shall not be destroyed, Gordon allows Deering to escape.

The detective, enlisting the aid of the sheriff and his posse, surrounds the counterfeiters' den. A desperate battle ensues. It ends when the attackers' bullets strike a box containing dynamite. The resultant explosion kills every man in the cabin. Mrs. Gordon and Deering keep from Elizabeth the knowledge that her father was one of the victims.

THE BROKEN RAIL (Episode No. 43 of the "Hazards of Helen" Railroad Series—Sept. 4).—The cast includes Helen Holmes, J. P. McGowan, Robyn Adair, G. A. Williams. Spang, a tramp telegrapher, is knocked down by a freight car while walking up the siding near Lone Point. Helen witnesses the accident and by quick work saves him from being run over. The girl is later transferred to the Shops office and, due to her influence, Spang is given the berth at Lone Point. Failure to place his signal at danger before accepting a message for the oncoming freight, is attended with serious results. Perceiving the freight's peril, the man endeavors to set the signal, but stumbles before reaching the spot. As the result the freight is ditched.

Helen accompanies the wrecking crew which speeds toward the scene of the accident. Trow, the man in charge of the crane, loses control of his engine at a critical moment and, but for Helen's heroism, the men at work would have been crushed. This comes to the ears of Division Superintendent Markey and he dismisses both Trow and Spang for neglect of duty. Helen is ordered to return to Lone Point. Shortly afterward, Spang determines to rob the station. Overpowering Helen, the crook takes the money reposing in the safe. He then locks his victim up in the cabinet which stands against the wall. Trow enters the room. Helen, struggling to free herself, upsets the cabinet. Spang endeavors to escape, but is seized by Trow, whose suspicions have been aroused. The crook is overpowered and Helen is released. As the result of his work, Trow is reinstated.

THE VANDERHOFF AFFAIR (Broadway Favorites—Four Parts—Sept. 6). The cast includes Hal Forde, Marguerite Courtot, Henry Hallam, T. J. Dow, Helen Lindroth, Robert G. Vignola. Lester, returning from Mexico, becomes interested in Helen, a girl whose life he had saved. Helen, according to her uncle, Vanderhoff, is insane. Dr. Luchow, Lester's friend, confirms Vanderhoff's statement. Upon returning home, the author finds that the Vanderhoff's have rented the adjoining cottage. The writer sees Helen drop a note. Picking it up he finds the paper blank. Lester's window faces Helen's window. That night, the girl informs him in pantomime that the note contains a message written in milk. Scorching brings the message into view.

As the result, Lester learns that Helen is the victim of a foul plot on the part of her uncle who desires to obtain her fortune. The girl drops a note book which contains the details. The author is thus informed that Vanderhoff, by keeping his niece drugged with a loco weed preparation, succeeds in fooling the physicians who examine her. Lester breaks into the Vanderhoff house the following morning. He is discovered by Jose, who knocks the author unconscious and places him in the room above the dining room. Vanderhoff hastens his preparations to place Helen in the insane asylum. Dr. Luchow calls for the purpose of preparing the papers.

Lester, using the top of a ventilator, saws away at his bonds. The blood from his bruised hands drips down upon Luchow's paper and the doctor soon becomes aware of what is going on. Jose attacks Lester just as the latter gains his freedom, but Dr. Luchow's timely arrival saves his friend. The Mexican and Vanderhoff endeavor to make their get-away in an auto, but an explosion which wrecks the machine, ends their villainous careers.

NEARLY A BRIDE (Sept. 7).—The cast includes Bud Duncan, Ethel Teare, Dave Morris, Charles Mulgro, H. Griffith, Myrta Sterling. Until Hercules decides that he'd like to tie up with Citronella for life, Amos Quito has a first mortgage upon the maid's affection. But since Hercules' father, Hezekiah, holds a first mortgage upon Citronella's home, her parents

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or her to forget Amos and marry Hercules. Although there isn't much to Amos, and, goodness knows, he isn't handsome, Citronella prefers him to lean and lanky Hercules, who would never learn how to make love, even though he rehearsed it forever and ever! The morning of the wedding day finds the sweethearts broken-hearted.

When Amos happens to remember that Hercules is an all-fired big coward. Forthwith an idea pops into his head. Communicating this idea to Citronella, Bud prepares to carry it into execution. The lovers get busy just as the wedding guests begin to arrive. A few minutes later, Hercules, entering the kitchen in search of a snack, finds Citronella apparently murdered. In his terror, the bridegroom forgets that catsup looks just like blood. Fearing lest he be accused of the crime, he carries Citronella outside and dumps her into a packing case.

When Hercules enters the house in fear and trembling, he finds Amos there. The latter accuses his rival of having done away with Citronella. Hercules breaks away and takes refuge in the box containing the girl. In an effort to make him come out of his hiding place, his pursuers shoot at the box, scaring Citronella to such an extent that she jumps out. The lover's plot is discovered and Amos flies for his life. As for Hercules, he declines to wed the girl who has scared him and wrecks all speed laws in dashing for home.

WHEN THIEVES FALL OUT (Episode No. 8 of the "Mysteries of the Grand Hotel"—Sept. 8.—The cast includes Frank Jonasson, Paul Hurst, Marin Sais, True Boardman. Kate, the brains of the Whalen gang, conceives a plot whereby the valuable exhibit at the jewelers' convention can be stolen. Accompanied by Whalen, the woman registers at the Grand Hotel where the convention is being held. An hour later, Whalen's trunk arrives. At his request, Hilton has the trunk placed in the sitting room. With the detective's departure, the trunk opens from the side, revealing Benny Big, Whalen's lieutenant. The crook forces out the other trunks in the room and places the most valuable portion of their contents into the space he has vacated.

Shortly afterwards, Whalen and Kate inform Hilton that they have received a message which calls them home. Upon entering the strong room for the purpose of getting Whalen's trunk, Hilton is knocked unconscious by Berg. The latter also attacks Whalen, whom he hates, and thrusts the man into the strong room together with Hilton. This done, Berg locks the door. Accomplices in waiting carry the trunk away. Hilton recovers and learns Whalen's real character. A phone hidden in the wall enables the detective to summon help. Whalen and Kate are placed under arrest. Furious at Berg's treachery, Kate betrays the gang.

The police raid the crook's den, but fail to capture the band. Hilton, made a prisoner, is carried away in a launch. The police continue the chase, which is brought to an end when Hilton succeeds in fouling the propeller of the Whalen gang's launch.

THE LITTLE SINGER (An Alice Joyce Release—Sept. 10).—The cast includes Adelaide Lawrence, Alice Joyce, Earle Foxe and Mayme Kelso. Papita, a little street singer, is orphaned when her father dies of heart failure. Karl, a young musician, is attracted by the child's remarkable voice and induces his mother to adopt Papita. The child's voice continues to improve with the passing years. Karl finally decides to take her to a famous vocal instructor. The marvelous quality of Papita's voice fills the teacher with delight and he accepts her as a pupil.

The girl is given an opportunity to sing at a concert which takes place in the home of a rich patron of music. Mrs. Burleigh, a woman of wealth, is in the audience. The society woman offers to give Papita a musical education abroad. After years of study in foreign lands, Papita returns to America where she is to appear at the Metropolitan Opera House. On the night of the prima donna's debut, Karl visits the opera and sends his card in to Papita. Mrs. Burleigh intercepts it, however, and informs Karl that Papita does not care to see him. Brooding over the girl's apparent ingratitude, Karl becomes ill. Although she scores a tremendous success, the operatic star misses Karl and his mother and goes in search of them. Arriving at the former home of her old friends, Papita learns that Karl had left the place shortly after his mother's death.

Deeply touched, Papita returns home. Shortly afterwards, the sound of a violin playing her favorite air, attracts the prima donna's attention. Turning towards the house from whence the music comes, she enters. A minute later, she confronts Karl and the latter learns that Papita's heart is true.

NERVES OF STEEL (Episode No. 44 of the "Hazards of Helen Railroad" Series—Sept 11). The cast includes Helen Holmes, Robyn Adair and Rex Downs. Detective Strong is warned

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that an attempt will be made to free the crooks he is taking to the penitentiary. In spite of his vigilance, the prisoners escape when confederates start a gunfight on the train. Strong and his men scour the country-side for the fugitives. Helen, who has been warned, sees the convicts breaking into a box car. The girl gives the alarm, but before the detectives arrive, the crooks discover what has happened. Jumping from the car, the men overpower the crew of a locomotive, make them prisoners, and then start the engine down the track.

Realizing that he and his pals cannot hope to make good their escape by remaining on the engine, Bud Carson abandons the locomotive at the river and starts it running wild back towards Lone Point. The runaway is seen by a road hand and word is flashed to Helen. Believing the engine crew to be bound and gagged aboard the iron monster, Helen decides against derailing it. Instead, she induces the man in charge of the wrecking derrick to run his apparatus on the parallel track. This done, Helen seizes hold of the boom hook and is swung out over the track upon which the runaway is approaching.

Just as the wild engine flashes by, Helen drops from the hook, landing on the tender. Staggering into the cab, she brings the runaway to a halt just in time to save it from smashing into a chain of cars. Later, Helen accompanies Strong and his men in their chase after Bud Carson's gang. The pursuit ends when the outlaws perish in the quicksands along the river.

THE MAN SERVANT (Broadway Favorites—Three parts—Special—Sept. 13).—The cast includes Jack Henderson, Robert Ellis, Eve Prout and Belle Slaughter. Deeply interested in sociology, Sidney Rolfe decides to obtain a position as valet in an effort to study the servant problem at close range. An opportunity presents itself when Park's valet resigns after his employer strikes at the man in a drunken rage. Ignorant of the fact that Rolfe is a millionaire, Park engages him. The sociologist learns that the clubman neglects and mistreats his wife, Evelyn. As time passes, Evelyn and Rolfe fall in love with each other but keep what is in their hearts, secret.

On one of his nights off, the millionaire-valet visits his club. Park meets him and, struck by the likeness between the millionaire and the valet, becomes suspicious. The dissolute wretch pours his story into the ears of Georgette, an adventuress, who has ensnared him. The days which follow, find Park treating Evelyn more brutally than ever in an effort to provoke a protest from Rolfe. Shortly afterwards, the men again meet at the club. Intoxicated, the drunkard attempts to attack the millionaire, but friends intervene.

Fearing for Evelyn's safety, Rolfe returns to the Park home. Park, accompanied by Georgette, returns home and again attacks his valet. Evelyn, who endeavors to separate the men, is halted by Georgette, who threatens her with a pistol. In her agitation, the adventuress presses the trigger. The shot misses Evelyn, striking Park and killing him. Police, summoned by the frantic wife, place Georgette under arrest.

ROMANCE A LA CARTE (Sept. 14).—The cast includes Bud Duncan, Dave Morris, Ethel Teare, Martin Kinney and Margaret Keyes. So fierce waxes the rivalry between Bud and Garlico for Carmencita's hand, that the lives of the restaurant's patrons are menaced. As for the cause of the trouble, she basks in the delight of being loved by two men. Comes Eva, a vivacious blond, to assume her duties as cashier. Until Benedictine, the proprietor, saw Eve, he handled all the cash himself. Eva's soulful blue eyes, however, cause her to be added to the payroll.

Forthwith Bud and Garlico try to wish Carmencita upon each other. Both are equally determined to win the little blond. The cabaret singer views the change in her erstwhile lovers with dismay. Seizing a knife, Carmencita informs Eva of her intention to separate her from her breath. Eva, however, shows that she and fear are utter strangers. After a gentle hair-pulling match, the ladies agree to fight a duel. Bud, Garlico and Benedictine watch the fray from a distance. Swords proving to be too harmless, the girls make another try with pistols.

The first shots fired strike a couple of slumbering policemen. Seeing Bud and the cook, the officers chase the two into a lake. Carmencita and Eva witness the ducking. Their love for the hapless victims cools and when the waiter and the cook reach the bank, they find the objects of their affections strolling away with the limbs of the law!

UNDER OATH (Episode No. 9 of the "Mysteries of the Grand Hotel"—Sept. 15).—The cast includes True Boardman, Marin Sais, Thomas Lingham and Frank Jonasson. Ned Prentiss, returning to America on the Wauritania, falls in love with Celeste le Fevre. Although she returns his affection, Celeste tells

him she cannot marry until she has performed a certain mission. Fabulo Orrin, on the same vessel, loses a ring which Prentiss finds just as the vessel docks. Orrin is taken critically ill. Prentiss, unable to find the owner of the ring, wears it. The American loses track of Celeste. The latter goes to the Grand Hotel where, after exchanging certain signs with Cuneo, the head barber, she is employed as manicurist. Prentiss registers at the hotel and is astounded when he meets the girl he loves. Celeste sees the ring on his hand. It causes her to regard the young man with hatred.

That evening, the girl breaks into Prentiss' room and ransacks his papers, returning unexpectedly, Ned catches her in the act. Again the sight of the ring on his hand agitates Celeste. Sensing something wrong, Prentiss informs her as to the manner in which the ring came into his possesion. Celeste tells her story. It appears that her father, a member of a secret political organization abroad, had been betrayed by Fabulo Orrin and shot. The girl thereupon joined the society and took a solemn oath to avenge his death. Although Celeste had never seen Orrin, the ring he wore was one of the identifying marks. When the girl's story is finished Prentiss informs her of Orrin's death. Breaking down, Celeste throws herself into her sweetheart's arms.

THE KEY TO POSSESION (Special—Three Parts—Sept. 15).—The cast includes Robert Ellis, Richard Purdon, Eve Prout and Steven Purdee. Until he meets Gwen, Tony leads a wild and dissolute life. The young man falls in love with the girl. The following night Gwen sees Tony roistering in a Broadway cabaret. The contempt in the eyes of the girl he loves causes the man-about-town to sober up. A vague desire to regain his place in Gwen's favor causes Tony to motor out to her home. Unable to sleep, Gwen strolls through her garden. Tony finds her there and, rendered desperate by her refusal to listen to his pleas, kidnaps her. Morning brings to the man the realization of what he has done. Knowing that she has been hopelessly compromised, Gwen consents to become Tony's wife.

The ceremony over, Gwen informs her husband that she will live with him only upon the condition that he make no advances. As a further evidence of her distrust, the girl locks the door between their rooms. Unable to break down the barrier of his wife's reserve, Tony foolishly seeks the counsel of Denton, a friend. Gwen grows to love her husband, but pride prevents her from betraying it. Tony's story reveals to Denton a plan by which he can blackmail his friend's wife. The scoundrel attempts to put this plan into execution that night, but Gwen horrified, orders Denton from the house.

Tony comes home in time to hear his wife's call for help. Rushing to her assistance, he seizes Denton, thrashes the cur and kicks him out of the house. It is during the struggle between the men that Gwen realizes how great is her love for Tony . . . When the latter presently enters his room, he finds the key to the connecting door lying on his table.

A GIRL'S GRIT (Episode No. 45 of the "Hazards of Helen" Railroad Series—Sept. 18).—The cast includes Helen Holmes, Robyn Adair and E. Z. Roberts. After robbing the bank at Orlock, Cherry and Newton make their getaway. When on the outskirts of Lone Point, the men cut the telephone wires. Helen, however, learns of the robbery. Never suspecting that the crooks are headed for the station, the girl is taken by surprise when Newton and his pal hold her up. The men compel Helen to give them tickets for the Limited. This done, Newton and Cherry force the girl to climb into the attic. After locking the door, the men board the train. Just as the Limited is speeding past, the girl telegrapher smashes the tiny attic window, climps out upon the sloping station roof and leaps aboard the last car.

Crawling forward, Helen tells her story to the engine crew. Accompanied by the fireman, Helen hastens to the conductor who is also informed as to what has transpired. The train crew rush into the car where Newton and Cherry are congratulating themselves upon their escape. Realizing what has occurred, the thieves jump out of the window. Helen, however, is determined to bring the men to book and follows them off the speeding train. The Limited is halted and the train crew hasten to assist the girl, who is fighting both men. Newton and Cherry are overpowered by the trainmen and made prisoners.

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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 67 August. 23.)—Boston.—Five thousand children from the parks of Boston summer schools take part in mothers' and children's day at Franklin Park.

Port Washington N. Y.—Power boat "Miss Detroit" dashes through water at 30-mile clip, winning Gold Challenge Cup of American Power Boat Association for the fastest boats.

Orange, N. J.—Tablet is unveiled to Lucy Stone, pioneer suffragette in New Jersey, by Alice Stone Blackwell. Dr. Anna Howard Shaw addresses the suffragists.

Chicago.—Trap shooters gather at Grant Park for Grand American Handicap tournament. C. H. Newcomb of Philadelphia wins national amateur championship. Capt. J. F. Breitenstein, one of crew of famous Merrimac during Civil War, is prominent at the shoot.

New York.—Baby zebra is welcomed at Central Park by children who flock to see little animal and its mother.

Chicago.—Mid-west exhibitors visit home of the Hearst-Selig News Pictorial to inspect factory and studio.

Watertown, Mass.—W. T. Reed, inventor, attaches novel engine and aeroplane to rowboat and sails about 12 miles per hour.

Semendria, Serbia.—Serbians advance under heavy fire from Austrian guns and have sharp skirmish. Shells from enemy can be seen exploding in front of Serbian lines. Camp scenes showing soldiers engaged in strenuous sports as recreation after fighting.

Rockaway Park, N. Y.—"Babe" Youngetob, 8-year-old athlete, said to be perfectly developed, demonstrates athletic ability.

Boston.—Baseball officials from Federal League are received at new park under construction of Boston Nationals by President Gaffney.

Newport, R. I.—Marines from warships gathered at Naval War College for yearly instruction hold track meet. Admiral Fletcher, commander of the Atlantic fleet, and chief petty officers of the Wyoming. The fleet at anchor waiting orders that may take it to Mexican waters.

HEARST-SELIG NEWS PICTORIAL NO. 68 (Aug. 26).—San Francisco.—Silvio Pettirossi, an aviator from Argentine, pays visit to Panama Pacific International Exposition and makes daring flight.

Houston, Texas.—Stubborn fire which cost one life and many injured in wholesale liquor house fire is quelled after hard fight by firemen.

Boston.—U. S. supply ship Celtic returns fro Vera Cruz with small menagerie collected b members of the crew.

San Francisco—Olympic games at stadium Panama Pacific Exposition are dexterously co tested by track and field stars chosen in elimi ation contests in all parts of country.

On Battle Line in France.—Wonderful effic ency of German military machine is demo strated by their thorough equipment for feedi the army on its long forced marches. Picture also show a wrecked supply train and the a tillery hurriedly taking up a new position.

Boston.—Forty-seven thousand baseball fa attend opening of Braves' new park and s world pennant raised. The attendance bei 11,000 greater than any other baseball crowd

Marietta, Ga.—Crowds flock to scene whe body of Leo M. Frank was discovered after was taken from prison. Also where Frank body rested in establishment at Atlanta, G Also Mrs. L. M. Frank.

Elgin, Ill.—Earl Cooper wins Chicago Aut mobile cup in first event of Illinois road class Barney Oldfield crashes into straw barrier b finishes third over Elgin road course.

Brownsville, Texas.—Twenty-sixth U. S. I fantry arrives to guard the border with Col. L. Bullard as commander. Pictures show pi ting up camp kitchen, troopers stationed alo river where a number of Americans were kill and men digging trenches under desultory fi on Americans by Mexicans across the R Grande.

THE MYSTIC BALL (Special—Two Parts Sept. 6).—Tom Putnam, a young lawyer, is e gaged to marry Bessie Watson. Across fr Putnam's law office, Morris Kane conducts a di ruptable bucket shop, and he has designs Putnam's modest income. Mrs. Watson pr sents Tom and Bessie with money to buy furn ture for their new home, and Tom borro $1,000 to assist him in paying for its constru tion.

John Graham, a friend of Tom's dead fath visits the young attorney and has his w drawn. Being summoned from the city, Graha leaves the will and valuable stocks with To who places the papers in a safe deposit vau Kane endeavors to tempt Tom to invest stocks, but with ill success. Hurl an East I dian, calls upon young Putnam on business, a while there the native leaves his most pri possession. Then strange things happen. Ka through decoy stock memorandum, tempts T

(*Continued on page* 1898.)

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(*Continued from page 1894.*)

to invest all his money in bucket shop investments. The stocks fall and Tom is asked for margins. Money given Tom by Mrs. Watson for furniture, money received from his mortgage, and money realized from the valuable papers of John Graham disappear into the coffers of the unscrupulous bucket shop proprietor. At the marriage altar, the face of John Graham comes before Tom, whose possessions were entrusted to Tom's care, then a cablegram is received, stating that he will soon be home. The young man then writes a letter to Bessie, saying "Dearest, I am taking the coward's way out, but I cannot live and have you know me for what I am—A Thief!"

And then the gun which Tom holds in his had suddenly dissolves into a crystal ball as Huri enters Tom's office. Into the crystal glass, Tom has been peering and also into the future of what might have been. He has been permitted to see what temptation he might have been led to. He refuses the importunities of the bucket shop promoter and he and his sweetheart select the furniture for their little home given them by Bessie's old mother.

NEVER AGAIN (Sept. 7).—Tom promises his sweetheart, Vicky, that he will stop drinking. He falls in with boon companions, however, and in a saloon brawl, he accidentally shoots Ned, his pal. The sheriff and Vicky's brother find that Ned was only stunned by the bullet. At a Rodeo, Tom meets the sheriff, who arrests Tom for the shooting of Ned.

The sheriff wires Vicky, explaining the ruse he is playing on Tom. When Tom and the sheriff arrive at the town jail, they encounter Vicky, accompanied by Ned. After Tom is joyfully surprised at seeing Ned alive and well, he solemnly promises never to drink again, and with this assurance Vicky rushes into Tom's arms.

'NEATH CAVALRY'S SHADOW (Special)—Three Parts—Sept. 9).—Anne Strong and brother, a young Episcopal rector, live together in the rectory of Calvary Parish. The rector is engaged to Marjorie, who does not share in her fiance's love for children. Marjorie's father forbids her marriage to Strong. Two days later Anne disappears. Later that year Strong finds a baby upon the doorstep of the parish and to the infant is pinned a slip asking Strong to rear and protect the child, Helen. Later Strong receives a note from Marjorie, telling him that because her father has not consented to her marriage that she has entered a convent.

Strong learns to love little Helen as she grows older and his explanation to the vestrymen fails to satisfy them, so Strong presents his resignation and takes charge of a mission at Goldfield, Nevada. As years go on, Strong falls in love with Imogene, the daughter of the mine owner. He requests Imogene to become his wife and her father wires to Strong's former parish for information regarding him. The answer is that Strong was compelled to resign his parish because he could not prove the identity of the child. Rushton exposes Strong to the miners. Harold Gordon, after Anne's disappearance in the East, also goes to Goldfield, Nevada, where he becomes superintendent of Rushton's mine. He also proposes for Imogene's hand, but Imogene still loves John Strong.

Gordon in a dance hall at San Francisco meets LaBelle Favorita. They quarrel; Gordon is later found dead while Favorita makes her escape. Helen, now a beautiful young girl, saves John Strong's life. Assisted by Imogene, Helen takes Strong to a farm house. Here LaBelle Favorita is now engaged as a maid. As Strong and Favorita recognize each other, the woman confesses that she is Anne Strong, his sister; that Gordon is the father of the foundling placed on John Strong's doorstep, 'neath Calvary's Shadow. At the end of Anne's story, Strong gives Helen, the foundling, to her mother and Imogene, now satisfied to whom the child belongs, begs Strong's forgiveness.

INTO THE DARK (Sept. 11).—Ruth leaves a note to her mother stating "I have left for the city with Mr. Clark, the man I love." Ruth's brother, when informed of Ruth's flight, goes in pursuit, but Ruth and the stranger make good their escape. Clark, the city man, when he arrives in the metropolis with Ruth is conscience-stricken. The girl is unaware of the man's true character.

In the meantime Ruth is attacked by a burglar and wounded. Ruth's mother and brother reach her bedside as the crisis approaches. The doctor tells them a transfusion of blood will save Ruth's life. Ruth's brother, believing her life not worth saving, refuses to submit to the operation. The man who tempted Ruth to the city, then resolves to make the sacrifice. Physicians tell him that he will probably die, but he says "It is her life or mine." Following the operation, Clark dies, but he saves the life of the girl who has returned to her mother and brother.

MAN'S LAW (Special—Two Parts—Sept. 13). Marion Wade is known as the "Squire" of the little fishing village. She is very fond of her foreman, Will Green, whom she believes is an up-right man. Green, however, is not all that she thinks he is, for when he is absent from her he makes love to Gertie, sister of Bill Robbins, one of the fishermen. One day the ocean adds another member to the colony, when Joe Lane, a beach comber, is washed up on the shore. He is cared for by Marion and Robbins and soon recovers his health.

While watching from the rocks a short time later, Gertie hears Green propose an immediate marriage to Marion. It is then the simple little fisher girl realizes what this means to her. In terror she hurries to Green and begs him to save her honor, but he will not listen to her. The next day Green and Marion row away and are secretly married. Realizing that it will be easier to die than face what is to come, Gertie hurls herself from the cliffs. Her body is found by Joe and brought into the village. Bill immediately sets out to avenge his sister's death. Green escapes to the water and starts to swim away but Bill fires after him and the girl's betrayer goes down.

A year passes and Marion begins to forget the sorrow the event brought to her. She has discovered a greater happiness in the love of Joe. Certain that her husband is dead she consents to become the bride of the worthy man. One day a stranger comes into the village. He goes to Marion's home and finds her in Joe's arms. He asks her what right she has to have a lover when her husband is still alive. In the stranger, she recognized Green, who was merely wounded by Bill on the day of Gertie's death. Suddenly there is a rifle shot and Green falls to the ground, dead. Bill emerges from hiding and stands in triumph over the fallen man, for he has at last avenged his sister. Marion turns to Joe and he takes her in his arms, for nothing now stands between them and happiness.

WEARY GOES A WOOING (Sept. 14).—Miss Satterly, the new school teacher, is loved by all the cowboys of the "Flying U" ranch. Weary is shy and only makes the acquaintance of the pretty school teacher by main force on the part of his cowboy companions. Jack and Emmett write an invitation to Weary to go to a dance, and sign Miss Satterly's name thereto. Miss Satterly finds a rough draft of this note.

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KICKERBOCKER STAR FEATURE

THE PURPLE NIGHT (Special—Three Parts—Sept. 15).—Carol, a young and attractive woman, is recognized as a great painter. Her life has been rather commonplace, particularly in light of the fact that she is of a nature that craves excitement and adventure. She tells her fiance that she is tired of the monotony of society life. She wishes a man for a husband, a man who can hold her by force. Their engagement is broken. Chance throws her in the way of a band of crooks. They hold her up for her pocketbook and she is stopped in her pursuit of them by their leader. Her anger toward him changes to interest as she recognizes in him a handsome specimen of manhood and realizes that he would make a wonderful subject for a painting. She persuades him to pose for her.

A young inventor is showing much progress with a new explosive. He discovers his Japanese servant about to steal his plans and discharges him. Meanwhile Carol has discovered a growing infatuation for this man of the slums. It frightens her, but she finds herself passionately drawn to him. He tells her of his life and she asks for a glimpse of it. He takes her to the slums (she disguished as a bowery tough), and the rough life fascinates her. She craves for it more and more and finally becomes a habitue of the lower world, always in company with this man.

One day she expresses her desire to see a real holdup. One is planned and the inventor's father is chosen as the victim. The police have been warned and in the fight that follows both the inventor's father and the crook are killed. Carol escapes in the taxi in which she came, changing from her disguise to her regular clothes while in the machine. She then jumps out, boards a car and thereby evades the police who later find her discarded disguise and hold it as a clue.

Carol, for several months after the affair, is ill and, while convalescing, meets the inventor. Months before he had met her at a ball and since that time, has been ardently in love with her. He now tells her of his love and she responds after a time. In going through the laboratory he explains to her his inventions and shows her a little switch which, if turned, would destroy the house and all in it. Wishing to keep no secret from her, he produces her old disguise and explains that the woman who wore it was the cause of killing his father. She has sworn that she shall suffer for her crime.

He is called to a neighbor's phone—his car being out of order. Carol is left alone in the house. The discharged Japanese servant has been watching and now sees his chance. He enters, points a revolver at Carol and starts to pick up the plans. She requests him to drop the papers. He refuses. She puts her hand on the switch and turns the power on. An explosion follows. The Jap meets instant death. Carol dying, points to the Jap. Her lover understands and she dies in his arms.

BIOGRAPH.

THE MAN WHO NEVER WAS CAUGHT (Sept. 13).—The cast includes Joseph McDermott, Mary Malatesta, Wm. J. Butler and Jack Drumeir.

Shifty Steve, the elusive crook, known in the underworld as "The Man Who Never Was Caught," enters a house to rob, and, reaching the bedroom of the young householder, chloroforms her into insensibility. A policeman on the beat, becoming suspicious, has trailed Steve to the house and followed him through the open window. Before proceeding with the night's business, Steve throttles him and hurls him through the window. On coming to, he blows his whistle, and a comrade arrives on the run. The householder gives information which puts the law on Steve's trail; but in a chase over housetops and down fire escapes he makes a daring getaway.

The next day's newspapers carry a story of the crime and also an interview with a social worker on conditions in the underworld. A girl reporter is assigned by her city editor to investigate dance halls for a Sunday feature story. In a low dive she meets a girl baby who points out Shifty Steve. Steve speaks to the girl, who proudly introduces him to the reporter. A "sorehead" crook leads a gang to attack on Steve, following which the place is raided by the police. Steve gets away in company with the reporter, who tells him that she will admit him to the house where she is employed as maid. The trap is laid in the newspaper owner's home, and Steve is captured. But on the way to the station house he effects a daring escape.

THE REHEARSAL (Special—Two Parts—pt. 14).—The cast includes Vera Sisson, Jose uben, Kate Bruce, Irma Dawkins, Madge irby, G. Raymond Nye.

Cecil King, a young playwright, sees a girl tacked by footpads and rescues her. She is orphan, Evelyn Payne by name, the daughr of a former great actress. King takes her his studio building in which he lives, and troduces her to Mabel Grey, his fiancee, an tist with a studio across the hall from his n. Mabel, with an ill grace, consents to take re of Evelyn for a few days. Cecil requests s mother and sister, who live in the country, take the girl in; and when they consent elyn goes home with them. Cecil takes his ay to a manager, who reports that, while it s a good idea, it is not rightly constructed. hearing of his disappointment, Mabel tells cil that she has no time for a failure; but vows always to wear her picture, for the mory of her will inspire him to success. But ccess does not come, and he returns home. Evelyn finds his discarded play in a waste sket, and is so moved by one of the scenes at she begins to enact the principal role. cil overhears her, and she encourages him to again. Guided by her inherited dramatic stinct, he rewrites the play, and it is accepted. ring his absence, Mabel has an interview th Evelyn, in which she cruelly poisons her nd against Cecil. When he returns he sugsts that they rehearse the big scene of the ay. Maddened by jealousy, she plays the part the avenging fury with such passion Cecil s to struggle for his life. At last he wrests dagger from her and exclaims: "You meant kill me!" Sobbing, she tells of the suspicions ttered by Mabel: "She said you carry her ture always! I couldn't bear the thought t you were false to me." Thereupon, Cecil aws from his pocket the picture which he asures so jealously. It is the portrait of elyn, not of Mabel. For months he has carid it, ever since the day when he realized elyn's nobility and the shallowness of the l he once thought he loved. Mabel, her heme exposed, sees Evelyn happy in Cecil's e.

THE SOUL OF PIERRE (Special—Three Parts Sept. 15).—The cast includes Franklin Ritchie, airette Clair, Vola Smith, Louise Vale, atchen Hartman, Kate Bruce, Charles H. lles, Hector V. Sarno and Jack Drumeir.

"Marie, I bequeath you my life and soul." th these words the artist Waldimir crowned devotion to the invalid model whom he loved dearly that, at the bidding of the crystal zer, he took poison and freed the spirit which uld enter Marie's ailing body and renew her alth. From that hour Marie grew stronger. ctor Davidoff, the eminent scientist who had nounced her case hopeless, was amazed. He d of the remarkable cure to Pierre Loriot, artist, whose bosom friend, Jacques Degnes, was a victim of failing health. Pierre d come to that point in life where the will live is enfeebled. Clemence Villa, the acss renowned as a heartbreaker, had made riotously happy for a few months until he covered her baseness. Then, wishing to die, sought justification for suicide in the desire benefit his friend.

le little thought that Juliette, Jacques' sis- loved him hopelessly. Scouting Waldimir's ample, he threw himself into the sea. From moment Jacques began to mend. Once re active in society, he met Clemence and victim to her wiles. When she demanded ey he was shocked, but even that did not his passion for her. At last he learned m her own lips that the bills which annoyed had been paid by a foreign nobleman. It med to him, then, that the portrait of Pierre, had given him his soul, rebuked him for folly.

At this time Doctor Davidoff, traveling in rnica, made a startling discovery. Pierre had saved from the sea by fishermen. The ctor insisted that he return home. Juliette overjoyed, but Jacques fell mortally ill on ing Pierre. Too late, Clemence took pit d came to see her victim, but they would not mit her to profane his last moments. He already dying. The soul of Pierre, which sustained him, was the soul of Pierre— Pierre needed that soul with which to love liette.

A LASTING LESSON (Sept. 16).—The cast cludes Edward Cecil, Kate Bruce, Claire Mcwell and Alan Hale.

Because her father is addicted to drink, the rl will not marry her lover, as she deems it r duty to care for the weakling, whose pitim craving for liquor increases upon the death his wife. The lover, disgusted by the other's akness, reprimands him. Hot words follow, d in the heat of passion the drunkard strikes e young man down. His daughter is persuadby her lover to try a desperate remedy, hereby the drunkard may be cured.

She agrees, and fosters in her father's mind e delusion that he is a murderer. In despair, ter a sleepless night, he goes to a hotel, whence he sends the girl a note telling her that she must hasten if she desires to see him alive. Her lover gets the note and hastens to the hotel, arriving before her. He bursts into the room as the would-be suicide places a pistol to his head. The shock of seeing his victim's ghost, as he believes, sobers the drunkard.

THE GIRL AND HER TRUST (Sept. 17).—Biograph Re-Issue No. 15.—The cast includes Dorothy Bernard, Wilfred Lucas, Alfred Paget, Charles H. Mailes and Charles H. West.

The express agent receives a shipment of gold and leaves it in care of the girl operator at the lonely station while he goes to lunch. Two tramps drop off the train and, seeing the girl defenseless, attack the station. She barricades herself in the inner room and telegraphs for help. The tramps cut the wire, but a part of the message gets through and a special train is dispatched to the scene. The express box is in the outer room, but the girl has the key, so failing to effect an entrance, the tramps determine to take the box away and open it at their leisure.

As they place it on a hand-car the girl, true to her trust, comes out and clings to the car. They have no time to lose and make off at top speed, pursued by the special. Brought to bay at last, they are captured after a fight, and the plucky girl is rescued with the express box intact.

HEART TROUBLE (Sept. 18).—The cast includes Vola Smith, Alan Hale and Charles Bennett.

The young novelist sees a beautiful girl and, badly smitten, follows her home, where, from the name plate on the door, he learns that she is the daughter of a famous specialist on heart diseases. Eager to meet the girl on any pretext, he plans to become a patient of the doctor, and to that end deluges his system with strong coffee, to produce symptoms described in a book on affections of the heart. The scheme succeeds, and the love affair develops rapidly.

But the doctor withholds consent to the marriage on the ground that the young man's heart is badly affected. The lovers run off and get married. Months later the doctor makes a discovery which sends him posthaste to the novelist's rooms with a pistol in his hand. A minister is summoned, but he laughs and says, "I married them months ago." Whereupon father capitulates and acknowledges that, though a specialist, he doesn't know everything about the heart.

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BIG U.

THE FINEST GOLD (Sept. 9).—The cast includes M. MacQuarrie, Arthur Moon, Halel Buckham. "Scrooge" McQuoil is a miser. When his son, Bruce, marries against his wishes the old miser turns the young couple out of his ramshackle home. Bruce makes a gallant fight, and after the arrival of a baby there is an added incentive for him to work. He makes a living working on some excavation works and longs for the time when he will be able to give his wife and baby a better home. The old miser, left alone, counts his gold for comfort, and one day finds a picture of Bruce when he was a small child. The old man in a softened mood compares the glint of gold in the child's hair with the glittering hoard he has scrimped and saved, and his heart softens, but only for a moment, when he bitterly denounces the woman for taking his son away from him.

One day Bruce is killed in an explosion and his wife and baby are left penniless. The old miser comes to the house and bitterly denounces the wife, accusing her of Bruce's death. In the three years that follow the wife has an unequal struggle, and is on the point of starvation. She is unable to stand the child's pleading for bread and goes to the old man for help, taking the child with her.

At first the old miser refuses to listen to her, but he catches a glimpse of the child's golden curls and sees the resemblance between it and Bruce, when a baby. He forgets his money and is filled with a desire to possess the child. In his eagerness he pushes stack after stack of gold over to the mother to win her consent to give him the child and tempts her with thoughts of what money will buy. The mother is about to yield, but at the sight of her child she refuses. In the flash of the maternal devotion the old miser comes to himself, recognizes the woman's nobility, and pleads for her forgiveness. The mother, surprised at his change of attitude, offers him freely that which his hoarded wealth could never buy, and the story closes with the old man clasping both mother and baby to his breast.

JOKER.

AT THE BEACH INGOGNITO (Sept. 11).—The cast includes Milburn Moranti, Lillian Peacock, Max Asher, Gale Henry, Wm. Farney, Reggie Astorbilt and his wife arrive at the beach. Upon their arrival they are overwhelmed by a curious crowd and it takes the

(*Continued on page* 1902.)

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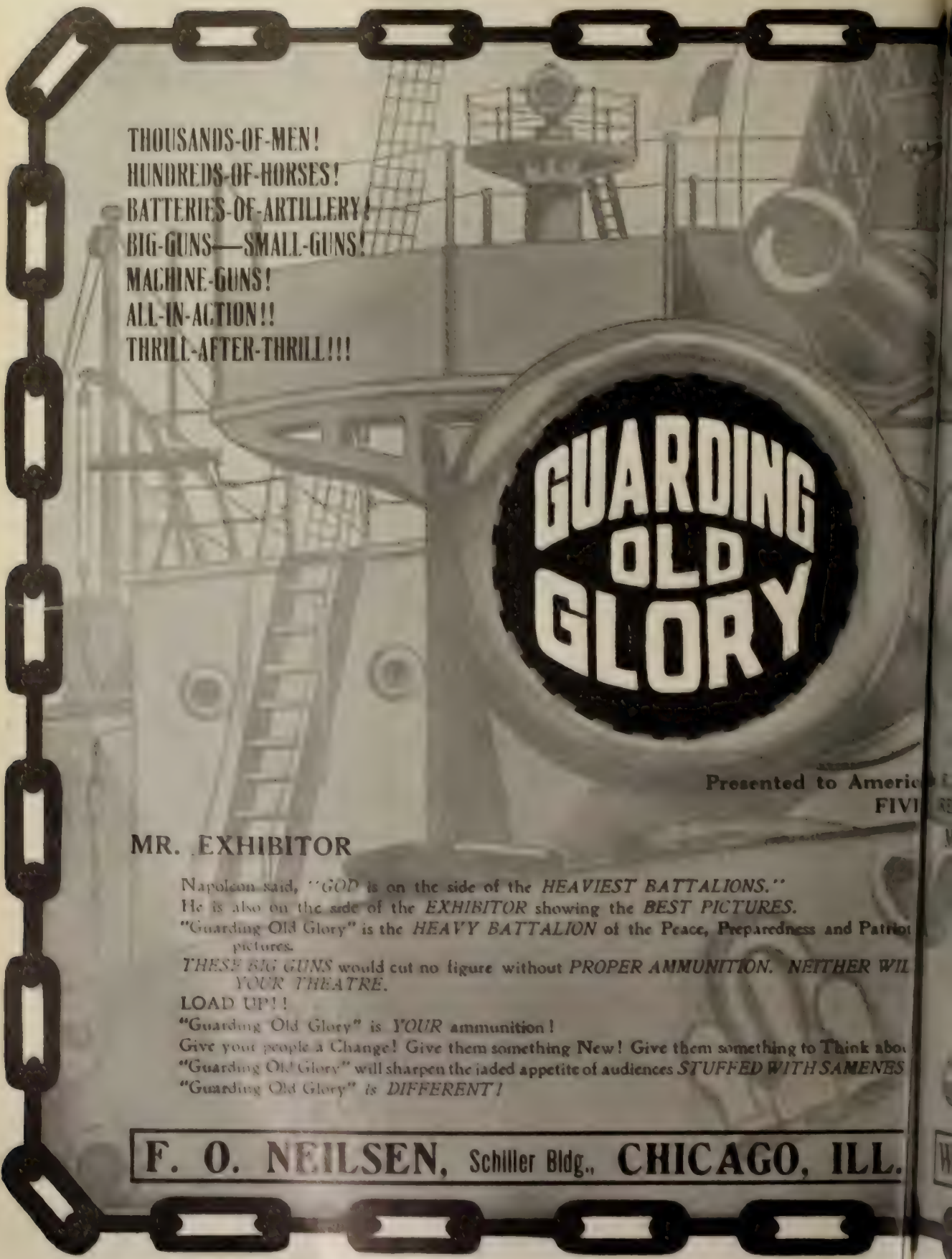

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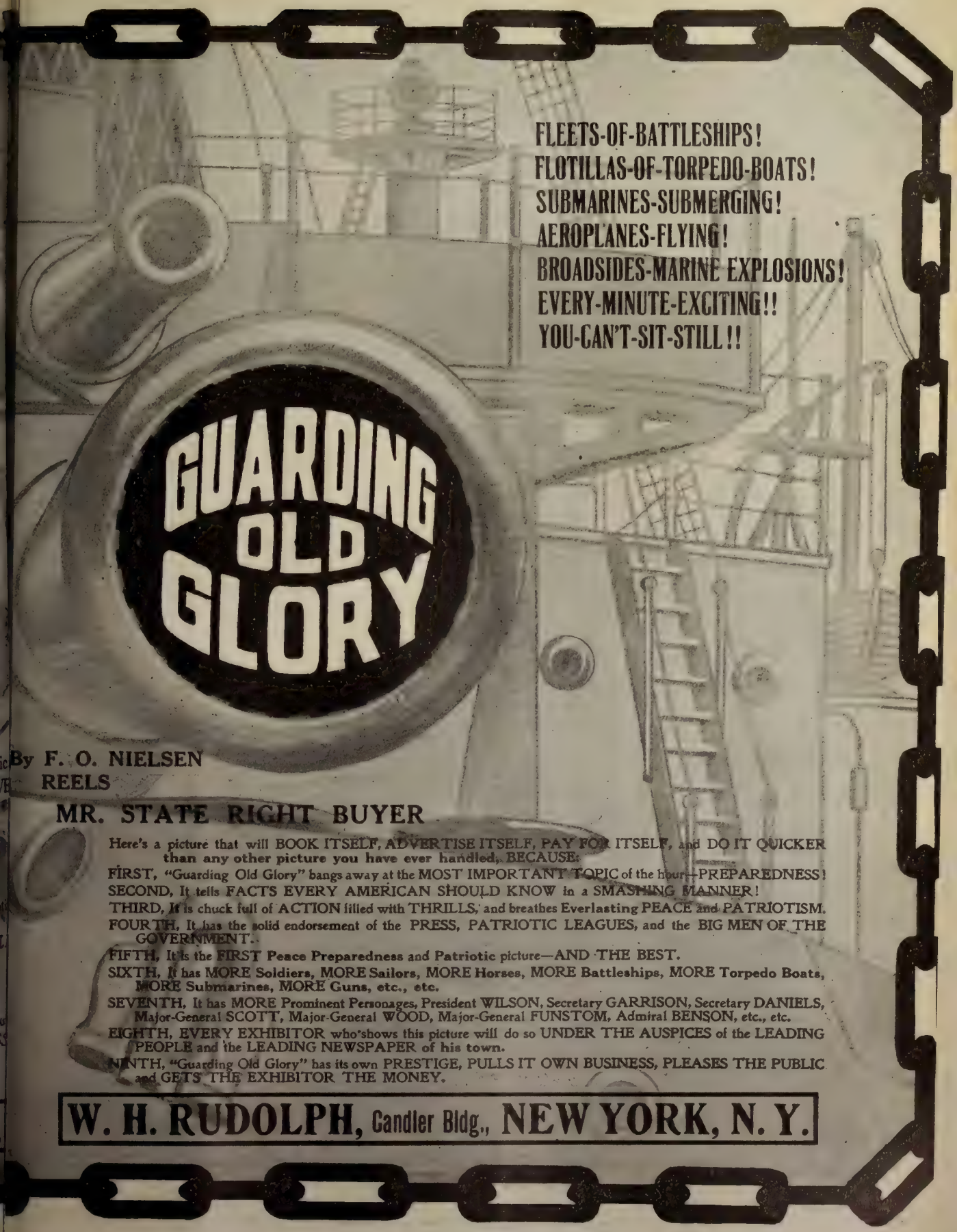
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(*Continued from page 1899.*)

combined efforts of the cops to finally get them safely inside the hotel. Hiram and Arabella, seeking release from the tedious drudgery of the farm, arrive at the same beach, accompanied by the ever-present carpet bag. Their arrival causes a disturbance in quite another way, for the cops have a hard time keeping them out of the way of people and vehicles.

Reggie and his wife in order not to be recognized array themselves as rubes. Rudolph, "the Rat," sees them come out and sees Reggie put a roll of bills in the carpet bag which he carries. He follows them, determined to get the money at all hazards. Hiram and Arabella have such a hot time that they seek a place to cool off and wander into an ice cream parlor. They have set the carpet bag in the aisle, and when the waiter brings the order he stumbles over it and kicks it beneath a nearby table. Reggie and his wife are enjoying the sights. "The Rat" has failed in every attempt he makes to get the grip and the couple finally take a ride in a "scoop," which ends in a runaway and Reggie is thrown into the lake.

Shivering with cold, they make their way to get something warm and enter the same place where Hiram and Arabella are. The waiter again stumbles over their grip, which is identical to the one Hiram and Arabella have, and kicks it beneath Hiram's table. When the latter leaves he takes the grip and the young millionaires at once grab him. Hiram is taken to the police station, but tells his tale and is allowed to go while the young couple are taken to the station as grip snatchers. In the excitement "the Rat" sneaks off with Hiram's bag, and going to a secluded spot, opens it, but intsead of money, he finds a rooster and some eggs. Hiram, growing hungry, opens his grip for lunch and finds instead boodles of money. Arabella persuades him to keep it and they decide to sneak home with it. Meanwhile, at the station, the young couple have proven their identity and a cop is sent for Hiram. He and Arabella are caught and brought to the station. "The Rat" has been seen by two cops and, after securing the grip he has cast aside, they finally capture him and take him to the station. Hiram and Arabella are about to get into serious trouble when "the Rat" and his captors arrive and straighten matters out. Astorbilt then takes the rubes out for a time.

LAEMMLE.

THE LAST WORD (Sept 12).—The cast includes "Daddy" Manley, Walter Belasco, P. Machete, Gladys Applebe. "Dad" is the manager of the telegraph room of the Kripps News Service, and for forty years has rendered them invaluable service. Everyone, from Moss, the resident manager, down to the office boy, fairly swears by Dad. A new general maanger, Harrison Cole, is engaged and starts out on a tour of inspection of the various branches. He is a firm beliver in young blood, and, as a consequence, Moss is ordered to dispense with "Dad's" services. Moss cannot bring himself to the telling of the bad news to "Dad." He calls the employes about him and tells them the news. They are staggered, and a petition to demand the reinstatement of "Dad" is suggested. This is acted upon, but without result.

A plan is then suggested by Moss to convey the impression that the company, in recognition of "Dad's" faithful services, has honorably discharged and placed him on a pension for the remainder of his days. The employes create a fund to which each subscribes a nominal sum to cover the supposed pension, which they are to deliver to "Dad" at the end of each week. So that "Dad" may not be entirely cut off from his beloved work, and in a way be made to feel that he is still one of them, Moss installs a wire running from the telegraph room to "Dad's" little room, and in their leisure moments they gossip with "Dad" and every evening at the close of work they bid him good night over the wire. Some time later the general manager makes another tour of inspection and "Dad," learning of his arrival in town, decides to personally thank him for his kindness. He calls on Cole at his hotel and there the truth comes out. Crushed and broken-hearted, "Dad" returns to his room. Just as he arrives the usual evening "Thirties" from the friends at the office begin to come in. He has just strength enough to answer one. The men, becoming alarmed, as he does not respond to the remaining calls, rush to his room, and there they find him seated at the instrument with a smile on his fact. He had sent his last "Thirty."

BOTH SIDES OF LIFE (Three Parts—Sept. 9).—The cast includes Ella Hall, W. Standing, Maud George, Allen Forest, D. Ahren, Mrs. Wright. Paul Thorne is a young theological student in a country town. He is half in love with Blanche, the belle of the village, although he finds it difficult to lay aside his studies to give her his time. Blanche chafes at the apparent disinterestedness of the coming young minister. She feels the call of the city, and after a quarrel the pair separate and Blanche soon loses herself in the whirl of the city. Young Thorne goes to the city to be given a parish. In the slums of the city, Larabie, a crook, has in his power a mere child, Ella, whom he controls through damaging knowledge he possesses relating to her father, a hopeless "dope fiend."

Blanche has married, but continues her butterfly existence. Her husband leaves upon an extended business trip, and she forthwith enters the social whirl stronger than before. Her maid having been taken ill, she finds it necessary to advertise for another. Ella is forced by the crook, who sees a chance for gain, to apply for the position and prepare the way for their later visit to the mansion. Her father dies, and, feeling the restraint lifted, she lays a trap by which her masters are captured.

Meanwhile, at a gay reception, Blanche meets the new parish minister. Thorne recognizes her, and he invites her, along with the others, to attend services at his church. Blanche promises. After the minister has left a discussion ensues, in which the hostess laughingly recalls Blanche's jesting boast that she could bring any man to her feet. Blanche, on a dare, says that she will bring even the new minister to her feet, if given time. She attends church next Sunday, accompanied by Ella, her maid. This being practically Ella's first visit to a meeting of this kind, she is deeply impressed with young Thorne's sermon. Blanche invites the minister to call, and exerts the power of her charms upon him. During the days which follow, an inward struggle takes place within the young minister's breast. Ella, a silent observer of all, is aghast at what impends. Blanche is at last on the verge of victory over the minister's better nature. Again the old temptation overcomes him, and he is on the verge of returning to Blanche's embrace. It is then the remembrance comes to him of the childish simplicity and faith of Ella, whom he first met when they attended his church together. Thorne, revengeful, goes to Blanche's home to rebuke the woman who would dare to lead him from the virtuous path.

Blanche becomes hysterical in her passion when she sees Thorne again enter her presence. She assures him she knew he would return. He says he has returned, but for a different purpose. Overcome with thoughts of revenge, he grabs a paper knife from the table and bends above her in a threatening attitude. It is then that the maid interferes, grabs the knife from his hand and recalls to him his religion. Blanche, weeping, appeals to him in her repentance, and is forgiven, while the heart of the minister goes out to the little maid.

REX.

AGNES KEMPLER'S SACRIFICE (Two Parts—Sept. 12).—The cast includes Hobart Henley, Jean Hathaway, Cleo Madison, Hilda Sloman, Ray Hanford, Agnes Vernon, Baby French. Tom Wren is the pampered son of a wealthy mother. The Wren fortunes are at a low ebb on account of the poor management of the widow and her son. It is the mother's fond wish to replenish the family fortune by a marriage between Tom and a wealthy young heiress. Tom apparently agrees with this plan, but is really in love with Agnes Kempler, a model. He has furnished a house in anticipation of his marriage with the model, and one day, while his mother is shopping in the store in which the model works, he sends the girl a note that everything is ready for their marriage and to be at the house at four that evening. The young couple are married secretly and start on their new life full of hope.

Nearly all the fortune of the Wrens is invested in coal mines in West Virginia and, on the recommendation of an old family friend, Tom is sent to look after their interests. Tom meets John Ford, a mountaineer whom he formerly knew, and his daughter, Ella. Tom is trying to figure a road out which is unfamiliar to him, when Ella offers to accompany him and they set out in the machine. An accident happens and they are forced to remain out all night. Her father has grown anxious over her absence overnight with a man and sets out to find them. He locates them and Tells Tom he will either have to marry the girl or be killed. He is forced to marry her. Soon afterwards he leaves for home.

Time passes and Tom gets a note from his mountaineer wife that she is in the hospital with a baby. He goes to his mother's house and she greets him with the news that all their fortune is gone and he will have to marry the heiress to save them from ruin. He shows her the note he has just received and tells her it is impossible. Tom arrives at his home and Agnes notices his pocket is torn and insists on fixing it. In runing her hand in the pocket to sew it she finds the note. She is horror struck, but manages to keep him in ignorance of her knowledge. She goes to his mother's house to make herself known. While

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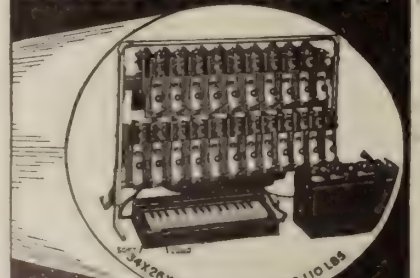

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there, Ford, the father of Ella, arrives, and Agnes, in the next room, hears him tell of the baby. She renounces her claims as a wife in favor of the wife and baby.

Time passes and Agnes has become an outcast. Ella has died and her child is left to comfort her husband. He has vainly tried to find Agnes. Ella's child is the pride of the household and has a great hold over her father. Agnes is brought into court on a charge of vagrancy. A society woman present, representative of an uplift league, takes her to the league, telling the judge she would like to try and reform her. In the room she meets Tom's mother, who is also a member of the society. Mrs. Wren overrides the girl's objections and takes her home with her. At his home Tom is playing in the garden with the little girl, when his mother sends him word to come at once. He complies and finds his long-looked-for wife. Explanations follow and there is a happy reunion.

SH-H! DON'T WAKE THE BABY (Sept. 7).—The cast includes Jos. J. Gerard, Ben Wilson, Dorothy Philips, Baby Rube. The Youngparent's baby is afflicted with insomnia. Launcelot Youngparent, coming home after a Fifth avenue "bus" ride in which he has been deprived of his watch by "Honest Bill," the burglar, is met by his wife with the pleasing information that the baby is asleep. Despite the dangers of a hand-organ and the songful canary, dinner is passing off silently and safely when the cook unfortunately drops a pile of plates and wakes the baby. She is dismissed. After two hours of strenuous effort on the part of the parents they succeed in putting the youngster to sleep by tangoing with him to the victrola, and depart to bed, tired but triumphant.

Enter Honest Bill through the nursery window. To his horror he sees that his entrance has awakened the baby, who is on the point of howling again. In desperation Bill walks the floor with the unruly infant, heats his milk over his bull's-eye lantern, and, after working to the point of exhaustion, is just easing the sleeping baby into his crib when Mrs. and Mr. Youngparent appear, suspecting the baby has awakened. Motioning them for silence, Bill finishes his nursemaid duties and proceeds to hold up the head of the house (in whispers) at the point of his pistol.

Mrs. Youngparent tiptoes to the phone and calls up the police station, begging for aid, and requesting that a policeman come, softly, as the baby is asleep. A policeman appears (on tiptoe), arrests Bill (in whispers) and searches him for dangerous weapons. The search results in the capture from his back pocket of a fearsome—milk bottle. As the Youngparents steal fearfully to the crib, the burglar having been removed, they find their young hopeful sleeping peacefully, and clutched tightly in the baby's hand is the very watch which Bill had removed from his father in the Fifth avenue "bus" a few hours before, and which the baby in turn had captured from Bill during the putting-to-sleep process.

BISON.

IN THE SUNSET COUNTRY (Three Parts—Sept. 11).—The cast includes S. Bainbridge, W. Fogers, Jas. Bensen and Suella Maxime. Kal McCloud, a road agent and gunman, has a habit of holding up the Dragon stage. He is well known in Black Mesa and makes his headquarters at the Gulch saloon. Sims, the sheriff, has suspicions that he is the bandit, but so far has been unable to prove his theory. In the same place lives "Four-Ace Baker," known as one of the whitest and squarest of gamblers. The Rev. James Thorpe and his daughter, Nan, arrive. On the way the stage was held up, but the bandit was masked and no one recognized him. Thorpe comes to the saloon and pleads with Kal and "Four-Ace" to come to the meeting, as he realizes they are leaders, but they coldly decline to come. The next morning, after an all-night gambling session, they leave just as others are going to church.

In the ensuing week the two men again meet the preacher and his daughter, and during an interesting conversation accompany the latter home before they notice it. Thorpe invites them inside to dinner, and the two gunmen agree. The preacher again reminds them of the meeting the coming Sunday and begs them to come. They are undecided. The Sunday finally arrives. Kal starts to go to church, but his courage fails him at the door and he returns to the saloon, where he finds "Four-Ace." "Kid" Marion, a cow puncher from a neighboring town, makes the acquaintance of Nan, and finally one evening persuades her to go with him to a dance hall. Kal and "Four-Ace," knowing the unsavory reputation of the cowboy, offer to take Nan home. Rather than make a choice between them, she asks both men to accompany her.

Later Thorpe enters the saloon and demands that Marion stay away from Nan. Marion, under the influence of liquor, abuses him, and finally draws his gun and deliberately shoots Thorpe as he is leaving. Both Kal and "Four-Ace" see this and shoot at the same time. The "Kid" is killed. Thorpe is carried home and found to be mortally wounded. He dies that night. Sunday comes. Kal comes into the saloon and asks all to be at the church, as he is to be master of ceremonies. All come, even "Four-Ace" taking a back seat. Kal does the best he can to make the meeting a success. Kal takes Nan to his own house and leaves her in charge of his housekeeper, while he moves his quarters to the hotel.

Nan is unable to choose between the two men. Kal hears of a large shipment of gold coming in on the stage and starts to hold the stage up, but realizes he is now one of the leading members of the church and foreswears his past. "Four-Ace" proposes to Nan and, although she loves Kal out of a sense of duty, she tells the former that she will give her answer in a letter mailed to him at Dragon. When Kal proposes she accepts him, but on the way to church she confesses that she really loves "Four-Ace," and that she has written him a letter to leave the country. Not wishing to mar the girl's life's happiness, Kal intercepts the coach carrying the mail, and destroys the letter to "Four-Ace" just before he dies of a wound inflicted by a bullet from the pursuing posse. Later Nan informs "Four Ace" why Kal held up the stage, and he at last realizes the worth of the bandit.

IMP.

CRIME'S TRIANGLE (Two Parts—Sept. 10).—The cast includes F. W. Smith, King Baggot, Edna Hunter, Wm. Bailey. John Small, assistant cashier of the Third National Bank, is married to an extravagant wife, whose only relative is a brother addicted to gambling. The story opens with John remonstrating with his wife at her extravagance. A quarrel ensues, and, after the husband leaves for work, the brother, Harold Briar, comes to her for money in order to continue his gambling. She tells him of the quarrel and he leaves. We now see John at work in the bank. Stephen Kopf has introduced him to a widow who wishes to become a depositor. She gives John her savings ($5,000), which John leaves on his desk when he is called to another part of the bank. Harold enters, and, seeing the money, puts it in his pocket and leaves. John returns, but, being preoccupied, does not miss the money until late in the afternoon, when, thinking over the events of the day, he remembers Harold's visit. John rushes to Harlod's apartment and accuses him of stealing the money. Harold confesses and tells him he has lost it at faro.

John, knowing the bank examiners are even then at work and that the loss of the money will fall on him, decides to end it all. He returns home with the intention and stops in his library to write his wife a letter of explanation. When the letter is finished he pours into a glass a dose of hydrocyanic acid and is about to drink it when he remembers that he has forgotten something of vital importance in his letter and returns to the library to add it to the note, leaving the poison in the whiskey glass on the dining room table. Stephen Kopf enters through the open French window, and, seeing John writing in the adjoining room, raises a revolver and is about to fire, but his hand shakes so much through nervousness he knows he will miss.

Seeing the whiskey on the table, he gulps it down and again raises the weapon, but before he can pull the trigger the poison overcomes him and he drops dead. John, hearing the noise, returns and sees the body on the floor. He is for the moment spellbound at the unexpected turn of events, and on closer inspection finds a note in the dead man's hand. He reads and discovers that Stephen had come there with the intention of killing him and making it appear that he (John) had defaulted to the extent of thirty thousand dollars so as to cover his own gambling losses on the stock exchange.

Stephen has forged John's writing, but has left the note unsigned. So John hides his own letter and the revolver. His wife, who has heard the fall of the body, rushes in and is

(*Continued on page* 1906.)

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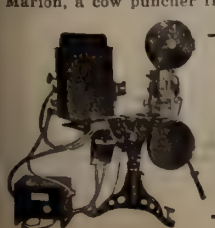

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(Navajo)
With C. K. French and Lucille Younge

"Devoted Son"
(Liberty)
Featuring Emory Johnson

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(*Continued from page* 1903.)

shown the note. Then John tells her all that has taken place. John calls the police, and, as it is apparently a clear case of suicide, the latter leave after calling an ambulance for the removal of the body. John is promoted to the cashier's position, his wife repents of her extravagant living, gives up her jewels and servants and agrees to move into a less pretentious home. Harold, who has left the city, writes his sister that he is now serving his country in the Philippines. Subsequently John returns the five thousand dollars that caused all the unhappiness.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 182 (Sept. 1).

$30,000,000 Storm's Wreckage—West Indian hurricane that cost 264 lives sweeps over sea wall, leaving widespread ruin—Galveston, Tex.

Silver Jubilee Baby Parade—75,000 cheer infant beauties in gorgeous garb on floats depicting the grave and gay in world's history—Asbury Park, N. J.

Can't Cure the Surf—Doctors dare angry waves in thrilling canoe contest at annual outing—Wrightsville Beach, N. C.

Flood Sweeps City—Heavy rains turn streets into rivers—St. Louis, Mo.

Deadly Gila Monster—Owner fondles giant Arizona member of lizard family whose bite killed a man in half an hour—Los Angeles, Cal.

Woman Race Yachts—Fair skippers hold tillers in spirited competition on Ladies' Day in Atlantic Yacht Club's Race Week—Gravesend Bay, N. Y.

A Flood of Beer—7,000 bottles of beer seized in "dry" city are poured down sewer—Fort Smith, Ark.

America Honors Statesman—Brazilian Minister to Mexico, who represented United States there, is greeted by officials when arriving to visit President—New Orleans, La. Subtitle: Mayor Behrman shakes hands with Senor Cardosa.

Parade for 32 Governors—7,000 of Massachusetts crack guard pass review when executives of many states gather for annual convention—Boston, Mass.

On the Battle Line—Maze of barbed wire before French trenches—Woevre. Subtitle: "Home" life in the Argonne Forest for Germans when off trench duty.

U. S. Tests Giant Guns—12-inch mortars hurl 750-pound projectiles 7 miles in practice for New York City's defense—Fort Totten, L. I.

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POWERS.

BEST PEOPLE ON EARTH (Aug. 26—On Same Reel with "Seeking An Inspiration."—The first scenes in this photo drama, written for members of the Benevolent Protective Order of Elks, shows the reception given to Raymond Benjamin, Grand Exalted Ruler of Elks, and the Grand Lodge officers attending the fifty-first reunion of the order at Los Angeles, Cal., on July 9, 1915.

Next is shown Gel Glendale Lodge's float in the parade. Then come the suffragettes taking part in the floral parade, the Santa Barbara Lodge's reproduction of a misssion bell in flowers, the El Paso Lodge, San Francisco drill team. the Los Angeles Lodge 99 delegation, the floral representation. Freeman Lewis entry, driven by Miss Wanda Hutz, the Cosston ostrich farm entry, with Miss Isabel Mark driving, the competitors' drill between the various lodges, and finally the inauguration of Mayor Sebestian, of Los Angeles, and Chief Swiverly and Lloyd Bowron, of Lodge No. 1, the first Elks initiated into the order.

NESTOR.

THEIR HAPPY HONEYMOON (Sept. 6).—The cast includes Eddie Lyons, Dolly Ohnet, Lee Moran and Carmen Philips. Mr and Mrs. Newlywed arrive at Coranado Beach where they are to spend their honeymoon. Mr. Newlymarried and his wife arrive at the same hotel for their honeymoon. Newlymarried is in a bad humor, for on their escape from well-wishing friends he was hit on the head with a shoe.

In the tent city nearby four clerks are taking an outing, but there is a scarcity of girls about and each begins to bore the other. Some time later they see a fine figure in a bathing suit and the least one of the gang is elected to make her acquaintance, but when he arrives he finds she is a very dark colored lady. Harry disgustedly leaves the others and goes to the hotel. Here he meets Mrs. Newlywed, who is an old chum, and in the delight of seeing each other they embrace, just as hubby arrives on the scene. Harry tells her of their camp and invites her to come down and have a good time. He hastens back to the boys with the good news and they arrange for her reception. One of the other boys go to the hotel for an errand and runs into Mrs. Newlymarried, who was a chum of his, and her husband arrives in the midst of their effusive greetings. The boy invites his old chum to pay them a visit and hurries back to arrange for her reception.

Newlywed has given his wife a calling down for her actions, and she, being of the clinging sort, takes his rebuke weepingly. He disgustedly goes for a walk. Newlymarried tries to "pan" his wife, but she is a woman with a mind of her own and she proves to be the victor and leaves him in a huff. Mrs. Newlywed and Mrs. Newlymarried makes each other's acquaintance. Mrs. Newlymarried says she is going to the boys' camp, and the other reluctantly agrees. Just before they arrive, however, Mrs. Newlywed loses her courage and insists on returning, so Mrs. Newlymarried takes her back.

The two hubbies, too, have made each other's acquaintance, and, being companions in misery, tell their woes. They see the two wives and determine to follow them. Meanwhile, the boys forget all about the expected guests in getting into their bathing suits to go out to a raft where they see four girls. The two husbands see four men and girls on the raft and at once come to the conclusion that the women are their wives. They row out to the raft, only to find they are mistaken. Seeing that their husbands are bent on following them, each of the wives sends her spouse a note to the hotel to the effect that she has left him. The men kiss the missives and the wives, who have been in concealment nearby, observe them. This mark of affection effects a reconciliation with them.

HE FELL IN A CABARET (Sept. 10).—The cast includes Lee Moran, Jack Dillon, Billie Rhodes and Harry Rattenberry. Harold was a young divinity student. When his instructor assigned him to make an investigation of the cabarets he took it very seriously. He impressed his friend, Tom, as pilot amid the haunts of high life. The first night out he saw Mazie, the cabaret singer, and he became convinced she *must* be saved. Now Tom was broke, as young collegians often are. He got busy right away and wired Harold's father to come to the rescue of his son, who seemed likely to be led astray. The old man hiked for the city, followed by Harold's ma.

And it came to pass that Tom, after he had touched Harold's old man, thought he would take Mazie out and prove that she couldn't be saved. The whole affair untangled itself in the cabaret. Harold was watching Mazie. His dad was watching them both. Ma was watching the trio, and Tom was waiting for the family to get together so he could have Mazie to himself. Did he get her? He did not. Mazie invited Pa, Harold and Tom to meet her eight children. Whereupon the would-be saviors and her would-be affinity, in the person of the naughty Tom, did a dejected lock-step out of the cabaret.

L-KO.

SILK HOSE AND HIGH PRESSURE (Three Parts—Sept. 8). The cast includes Billie Rhodes, Gene Rogers, Henry Bergman, Al. Howell, Louise Orth. A fire hose with 100 pounds pressure, some silk hose of summer weight, a theater, the police officer and two bachelors who flirted to excess, were the disturbing elements in the story. A new wife, who had been an actress and had too many callers was the cause, and a man shooting up in the air on a stream of water was the effect. There were other effects just as striking and more numerous. It all started when the actress-wife

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gave a midnight party to her former associates and Bill and Mr. Jowlish tried to horn in on the revelry.

Her husband also thought he was going to have a quiet little party with Violet Vere de Vere, the soubrette, but she invited him to the same one his wife was giving. As is known, meetings like this lead to murder. The killing started with mere pistols, but rapidly branched out until fire hoses, silk hoses, cops, explosions, geysers and volcanoes were in the itinerary. Never since have the bachelors flirted, nor the wife given parties. And also never since has the police captain talked to actresses.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Eleventh Episode—"The Clash of Arms"—Two Parts—Aug. 29).—The cast includes Grace Cunard, Francis Ford, Harry Schumm, Eddie Polo, Ernest Shields, Reese Gardner, W. C. Canfield, and Bert Wilson. At the end of the tenth episode, a story of which was published on page 1730 of issue of September 4, Count Frederick, who was following on horseback the train on which Kitty and Roleaux were riding, made a leap on to the last flat car. Kitty immediately sends a note to Count Sachio, who is in another coach, by the porter, telling him that his presence is desired in the last car and signing it with the signature of the Prime Minister of Grahoffen. When Kitty again reaches the last car she finds Frederick and Roleaux fighting. They notice Sachio and his escort coming through the train, and both realize that inasmuch as they are nearing the Principality of Grahoffen, the possession of the coin will not do either one of them any good, as the King had the other half and his soldiers, who are near the railroad station, will take it from whoever has it. As Sachio approaches, all hide and suddenly Roleaux grabs him, and Frederick extracts the half of the coin from him. At Kitty's direction the coin is handed to Roleaux, and they leave the unconscious Sachio on the floor.

As the train slows down near the station, Kitty, Frederick and Roleaux manage to leave it unobserved and make their way back to Gretzhoffen. When the chief of police of Gretzhoffen is informed that Roleaux has escaped en route to the station house, he orders a thorough search made. Meanwhile the Prime Minister of Grahoffen and the King's soldiers have discovered the unconscious form of Sachio. They bring him to and learn how he had been knocked senseless. The search of the train for the culprits is about to be abandoned when one of the men look up the side of the neighboring mountain and see a woman and two men hurrying on. Soon a number of the soldiers are scurrying after them. Roleaux happens to espy them, and realizing that their escape would be cut off if the soldiers should cross a bridge, he sends a big boulder down the hill just as a few of the soldiers are about to cross the bridge. The boulder crashes into it and smashes it. Roleaux and the others then make for the only other means of escape—that of a narrow pass—and hold the soldiers in check with their guns.

Kitty gets the coin from Roleaux and manages to escape to Gretzhoffen for help. King Michael and his soldiers appear at the pass and put the others to route. Frederick is about to introduce Roleaux to the King when they discover that he has disappeared. Meanwhile Kitty, at last finds the torture chamber she is in search of, and, upon opening the door, falls in a dead faint at the sight disclosed.

Mutual Film Corp.
CUB.

THE KNOCK-OUT (Sept. 17).—The cast includes George Ovey, Jefferson Osborne, Arthur Mund, Gordon MacGregor, Louis Fitzroy, Edith Ashton, Goldie Colwell, Janet Sully. Jerry strikes up a flirtation with Miss Smith who permits him to act as her escort. On a walk they meet Duke Earlton, her fiance, for whose company the girl dismisses Jerry. Stunned for the moment by her action, Jerry watches the chatting couple continue onward; then, recovering, he starts on a run after them. He attempts to induce the girl to desert her new found escort, but that individual, becoming annoyed, pushes Jerry aside. Picking up two boulders Jerry starts after his enemy but before he can use them in the desired way, the Duke takes the initiative and Jerry is sent sprawling into the street.

As he lays an automobile rushes over him. The occupant, Count O'Zowie, turns back. Finding Jerry unharmed he congratulates him on his fortunate escape, and gives him his card with an invitation to call. The card gives Jerry a happy idea. Armed with it he calls at the home of Dr. Gray, Miss Smith's uncle, whom she is visiting. Believing Miss Smith to be the doctor's daughter, he sends in his card for her. When he is ushered into the reception room he is dumfounded at the sight before him. Instead of Miss Smith, he sees a girl weighing only about two hundred pounds and whose form of diversion is boxing. Without much ado she captures Jerry, takes him to the gym, and in a few seconds knocks him out.

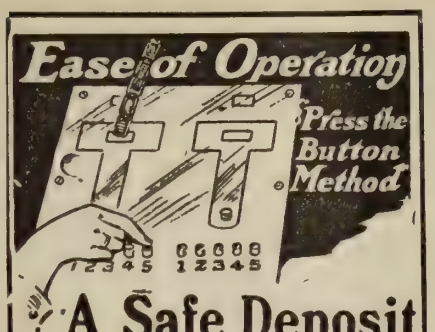
Jerry calls the Duke, who has just entered the house with Miss, Smith, and induces him to put on the gloves with the athletic girl, after putting horseshoes in the girl's gloves. Of course, one blow and the Duke is in dreamland. He then chloroforms Miss Gray and places her on a chair beside the Duke with her arms about the unconscious man's shoulders. He then calls Miss Smith to the gym. Seeing the Duke in such a compromising position with Miss Gray, Miss Smith breaks her engagement and at Jerry's insistent urging consents to elope.

Meanwhile, the Duke has revived and, suspicious at Miss Smith's and Jerry's absence from the house, 'phones the police, who start in pursuit of the eloping couple. As they cross a shallow stream Jerry falls from the horse and the police, immediately in the rear, have no trouble in picking him up. Miss Smith continues on her ride, but Jerry is escorted away by the police.

FALSTAFF.

BIDDY BRADY'S BIRTHDAY (Sept. 3).—Biddy's husband, Patrick, was one of the most popular drivers in the Street Cleaning Department. His principal fault in Biddy's eyes was that he never cared to hurry off to work, and one morning she rebuked him bitterly. He partly mollified her by his explanation: "It is your birthday Biddy, dear, and I was thinking up a great surprise for you." Toward the close of that day, when Pat had dumped his cart at the place appointed, he stepped in the shade of the cart to light his pipe. He only had one match and that went out. While looking about his eyes happened to fall upon a bottle which was lying on the rubbish heap. He took it up and opened it—a cloud of smoke came but and from it emerged a genie. This apparition thanked him for his kindness and voluntarily offered to grant the next three wishes he might make, also the next three wishes of his wife. Pat wished that his pipe be lighted. This was accomplished without the aid of matches, and as he had no more commands for the genie at the time the visitor vanished after explaining that when Pat wanted him again he should clap his hands thrice. Pat proceeded on his homeward way. He went with a chum to a nearby saloon to get a glass of beer.

In the meantime, Biddy, not knowing that the gift of three granted wishes had been bestowed upon her, utilizes her wishes wastefully. She was washing clothes in the kitchen and, as it was warm, she wished that it would be cooler.



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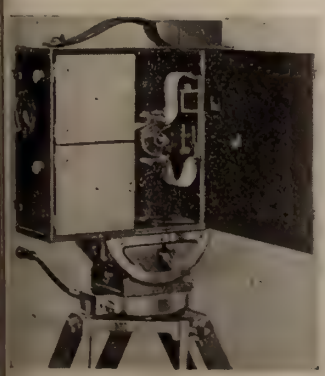

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It immediately became so chilly she had to wrap herself in a shawl and naturally enough wished that it was warmer again. The third wish went into effect when she noticed by the clock that her husband was over due and she wished that if he was in Riley's saloon he would come out and start for home. This explained why Pat left the place very hastily and very much against his own wishes. Arriving at the outside of his home he happened to think it was his wife's birthday and he had entirely neglected a birthday surprise as he promised. He summoned the genie, explained the circumstances to him and the visitor from the other world after looking in the window of the house said loftily: "I can change that wretched room into an Egyptian Harem." The driver consented to the transformation, and it took place much to Biddy's surprise. Running outside she found her husband, and the two returned into the house. There Pat unwisely explained that the change was his little surprise for her and she became enraged. She rolled up her sleeves and prepared to chastise her husband, but he hid under a piece of furniture and before she could dislodge him had summoned the genei and withdrew his third and last wish.

"Put everything back as it was and beat it." This the genei did and the house at once resumed its former appearance. Biddy, believing that something unusual had occurred and doubting the evidence of her own eyes, questioned Pat and he craftily told her he had not seen any of the remarkable changes, adding, "I fear you have been drinking again, Biddy, darling, and on your birthday, too!" The crestfallen wife admitted the accusation, took the flask from the pocket of her apron, threw it out and promised never to give cause for offense again.

GAUMONT.

MAN AND THE LAW (Two Parts—Sept. 2).—The cast includes Norbert A Myles, Henry Stanley, Edna Payne and Harvey Schenck, George Benton, a popular young business man, whose character always had seemed above reproach, is brought to trial for his life for the murder of his sister's betrayer. While the sympathy of the court goes out to Benton, the presiding judge charges the jury to bring back a verdict of murder in the first degree. The heart-broken father, mother and sister of the prisoner wait, while the hours drag by, and behind locked doors the twelve men fail to reach an unanimous decision. Four times a vote is taken and four times the verdict stands eleven to one. At last, Will Harvey, the twelfth juror, rises and tells his reason for holding out for Benton's acquittal. Ten years before, Harvey, then a blacksmith in a small country community, had seen his sister, Blanche, deceived by an unscrupulous city fellow. The girl's elopement killed her father and mother. Then Harvey set out to find Tom Meade. In a wild chase across the train yards of a big city, Meade had dashed under the wheels of a locomotive and been crushed to death. Harvey ceases speaking. Every man in the room suddenly feels himself in the place of young Benton. The verdict is returned—unanimously, "Not Guilty!"

RIALTO.

THE UNSUSPECTED ISLES (Three Parts—Sept. 8).—The cast includes Fania Marinoff, T. Morse Keupal, John Reinhard, Havia Arcaro, Sydney Mason, Helen Ronan, James Levering and Phin W. Nares. An Indian Princess is decoyed by a New York tourist from a small isle in the South Atlantic to Broadway where she dances in native costume in a cafe. Castelene becomes the petted favorite of Claud Dixon, Ned Astor, his millionaire chum, and their gay crowd. From this life she is rescued by the old captain of the ship in which she made her flight from her native island. He takes the girl to a quiet sea town in New England, where her romance turns to tragedy. Castelene returns to the isle in the Far South and seeks Lisa, her native lover. She discovers that during her absence Lores, a native girl, has been trying to win Lisa away from her memory. Lores recently has been stricken with leprosy. She believes that this calamity has befallen her as a punishment for trying to steal away the love of another woman. Now she turns about and assists the princess in wreaking revenge upon her betrayer in New York.

RODEO.

A LEAP FOR LIFE (Sept. 9).—The cast includes Malcolm Blevins, Lillian Hamilton, Frederick Church, Walter L. Rodgers and Alberta Garcia. Williams, a millionaire, takes his daughter, Lillian, west, to see the country where he made his fortune. In the early days, Williams had procured a mine, then thought worthless, from Jose, a Mexican, who eagerly swapped his claim for a burro. A week later Williams struck it rich. Twenty years later, Jose is a keeper of a dance hall. He recognizes Williams on his return and swears to avenge what he now looks upon as an unfair trade. Jose is abetted by Carlotta, a dance-hall girl of the old type, formerly betrothed to Williams and then deserted. Jose determines to get even with the millionaire by harming his daughter. Frank Broadhurst, a young man from the east, rescues the girl from the Mexican's first attempt. A few days later, Jose overpowers Lillian and binds her to the seat of the empty stage coach. He then starts the driverless horses plunging down the steep pass. Williams comes hurrying to the spot, and Jose attacks him with his stiletto. Carlotta, overcome with horror, falls fainting on the railroad track. Frank Broadhurst, in an automobile, pursues the runaway stage. Meanwhile, Lillian has managed to break her bonds. The horses are headed for a broken bridge. She leaps into Broadhurst's car, narrowly escaping death. The lariat of a cow puncher pulls Carlotta from the path of an express train. Jose, afraid of his life, staggers over a cliff to his doom.

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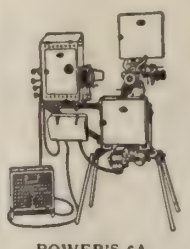

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ECLAIR.

BRAND BLOTTERS (Two Parts—Sept. 9).—The cast includes Edna Payne, Norbert A. Myles and Henry Aldrich. Melissy Lee is loved by Jack Flatray, sheriff, and by Dunc Boone, secretly in league with the famous outlaw band, the brand blotters, captained by Black MacQueen. In a fit of jealousy, Boon disguises himself to look like Flatray and reburns the brand of one of John Lee's cows with the "F" of his rival. Melissy sees him—as he intends she shall. She accuses Flatray, and when he denies the charge she coolly refuses to have anything more to do with him. Later, MacQueen meets Melissy and falls in love with her. MacQueen, Sheriff Flatray and Bucky O'Connor, a police lieutenant, keep up a guerilla fight. The captain of the brand blotters reveals his identity to Melissy and kidnaps her. She is imprisoned in the mountains. Boone becomes jealous of his leader. He is shot by MacQueen. The latter informs Melissy that Flatray, also now is in his power, and that if he goes free it will be on condition that Melissy marries Black MacQueen. But the sheriff, himself, refuses to accept his life at such a price. Melissy pleads with MacQueen and he compromises by agreeing to lead Flatray to the edge of the town and see him into exile. Instead, he imprisons the sheriff in a deserted hut. At the point of a gun, MacQueen forces the parson to marry him and Melissy. He then takes the girl and starts to leave the country. But Flatray has struggled himself free. On the brink of a precipice the two men meet. They fight. Black MacQueen is forced over the edge. Melissy and Flattery watch his body fall into the seething waters below. It rises, floats, then it sinks. The lovers turn homeward.

KOMIC.

OVER AND BACK (Sept. 5).—The cast includes Fay Tincher, Frank Darien, Chester Withey and Max Davidson. Jake, rival for the hand of Fay, gets Ed, her accepted lover, into trouble with Fay's papa. Ed is warned not to dare visit Fay. A clothesline runs from Ed's window in the house next door over to Fay's window, and the resourceful Ed, by means of a pulley, contrives to waft himself across and meet his sweetheart in secret. Jake, however, soon is "on" to this. He changes the end of the line from Fay's window to papa's, and when Ed makes a second flight he finds himself mixed up with her stern parent. Not satisfied even with this, Jake monkeys with the other end of the line. Traveling back to his boarding-house, Ed lands in the room of a spinster, Fay's school-teacher, and there is discovered by Fay herself, supporting the fainting lady in his arms. Fay refuses to be consoled, and leaves in a huff. Ed hunts down Jake and sends him off on the clothesline for a little of his own medicine. Angry papa, at his window, unconsciously clutching the clothesline, also is jerked into mid-air by the clever Ed. Ed runs off with Fay to the minister, and papa and Jake are left dangling on the clothesline.

RELIANCE.

THE INDIAN TRAPPER'S VINDICATION (Sept. 6).—The cast includes Dark Cloud, Bert Hadley, Alice Pettus, Paul Willis, Mildred Harris, Art Ortego and Charles Gorman. Dark Cloud, an Indian trapper, is unjustly accused of robbing the trader's store. Winston King forces him to leave the country and warns him never to return. Arnold and Dorothy, the children of King, while canoeing, lose their paddle and drift toward the falls. Dark Cloud hears their cries for help. Leaping upon a log, he follows them. The Indian is just in time to save the children from the rapids. He brings them ashore. While Arnold and Dorothy are pleading with their rescuer to go home with them, a shot is heard. The children and Dark Cloud discover Petro, a half-breed, who has been shot by his Indian partner. Dying, Petro confesses that they had been quarreling about the division of the money they recently stole from the trader's store. The half-breed points out the direction his partner has taken, confiding to Dark Cloud that the Indian has the money.

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Dark Cloud hunts down Hawkeye, the thief, captures him and brings him back to where Arnold and Dorothy are waiting with the wounded Petro. By this time King, who has been warned of his children's danger, has reached the place. Dark Cloud takes the stolen money from Hawkeye's belt and hands it to the trader. Refusing to accept any reward, the Indian walks proudly away.

THE FAMILY DOCTOR (Sept. 8).—The cast includes G. M. Blue, Irene Hunt, Richard Cummings, A. D. Sears, William Moody and Adoni Fovieri. Osborne Peters is opposed to the marriage of his daughter, Alice, to Dr. John Montrose. Alice goes to live with her aunt, where her lover visits her frequently. Old Mr. Peters is taken seriously ill. The family physician, Williston McGraw, is summoned. Knowing that Peters is very wealthy and that he has quarrelled with his daughter, the unscrupulous doctor hypnotizes his patient into making over his will in favor of the nurse who has attended him. The doctor and the nurse have an understanding that they will marry and share the fortune. Then, to make results absolutely sure, McGrew administers to Peters an insidious poison. Alice returns with young Dr. Montrose to see her sick father. They find him, seemingly, dead. But Montrose detects still a glimmer of life. The young physician discovers traces of the poison. He gives Peters an antidote and revives him. Montrose then investigates McGrew's laboratory. The poison phial is found. A confession is wrung from the terrified nurse, and McGrew is placed under arrest. When Peters is himself again and able to understand all that has happened, he gives Montrose and Alice his blessing.

THE FATHER (Two Parts—Sept. 4).—The cast includes Ralph Lewis, William H. Brown, Chandler House and Francelia Billington. Bill Kenare, second-story man, is sent to jail for seven years, by Charles Spaulding, a wealthy manufacturer. Spaulding takes pity on Kenare's wife and child. He adopts Henry, two years old, and employs the mother as nurse. Kenare escapes before his time and joins a band of gypsy kidnappers. Anxious to get even with the man who sent him to prison, Kenare agrees to steal the rich manufacturer's little son, as he supposes Henry to be. In the guise of a blind vagabond, he meets the child and beguiles him with wonderful stories of a gypsy's adventures. On the day set for Henry's capture, Kenare chances upon his wife on the Spaulding grounds. He learns the boy's identity. Overcome by the realization of his own son's narrow escape, Kenare returns to serve out his term.

A DARK HORSE (Sept. 13).—The cast includes Bobby Fuehrer, Fred Burns, Margie Wilson, Ben Lewis and William Rhyno. Bobby, a newsboy, protects a cripple from being tormented by the other boys, and is rewarded with a position in Wil Haverley's racing stables. Bobby is allowed to exercise "Old Ironsides," Haverley's favorite horse, which holds the track record. The young groom sees a handbill announcing $1,000 in prizes for trotting races at the county fair. He determines to take chances on winning enough money to send his sick mother to the country. At the entrance to the fair, Bobby discovers a runaway monkey. He makes the monkey perform for the crowd, and takes in enough cash to pay his admission fee. But just here a constable interferes. The monkey has stolen a watch. Bobby is made responsible for the theft, and both he and the simian are locked up. However, they escape and return to the track. Bobby has entered "Old Ironsides," on whom he has bet all his money. The horse wins. Haverley himself is in the crowd. Furious, because his stable boy has entered his horse without permission, Haverley threatens to discharge Bob. The constable complicates matters by coming to re-arrest Bob and the monkey. The man who lost his watch, however, testifies to the boy's innocence, and Bob, freed, pleads with Haverley to go with him to see his mother. He does so. Touched, yet wishing to teach Bob a lesson, Haverley takes from him all his winnings and sends him back to the stables with the trainer. Then he gives the money to Bob's sick mother. The following day she is sent to the country, and Haverley keeps her there until she is well.

MAJESTIC.

HER OATH OF VENGEANCE (Two Parts—Sept. 5).—The cast includes Teddy Sampson, Charles West, Wilbur Higby, Frank Bennett, Joseph Henabery and Elinor Stone. Sergius, a fugitive from Russia, works in a California cannery. His daughter, Sophia, is put to picking fruit in the orchard. Soon, Ivan, the overseer, offers Sergius $500 for his daughter. Sergius agrees to the bargain. He knows that Sophia and young Nicholas are in love, but Ivan possesses the secret of Sergius' political record. Ivan attempts to take advantage of Sophia. Mrs. Gray, the owner's wife, protects the girl, and the overseer is discharged. Ivan compels Sergius to incite a strike and force the owner, by threatening to blow up the cannery, to pay higher wages. Nicholas disposes of the bomb in time to save the cannery, but Ivan is killed. In the excitement, Sergius is shot by Mr. Gray and Sophia, believing her father dead, goes to the owner's house to avenge the deed. There the sight of Mrs. Gray with her baby, looking strangely like the Holy Mother, stays the hand of the very religious girl. Nicholas comes to take Sophia to her wounded father, and Sergius blesses their love.

FOR LOVE OF MARY ELLEN (Sept. 7).—The cast includes George Stone, Adoni Fovieri, Carmen De Rue, Elsie De Wolf, James Cosgrave, Violet Radcliff, Charles Gorman and Jack Hull. Little Rex McKnight, the precocious son of snobbish parents, does not like to play with the children of his mama's rich friends. Every chance he gets he runs away to enjoy life with little Mary Ellen Rafferty, whose widowed mother keeps the newsstand and tobacco shop at the corner. Mrs. Rafferty's bills for food, fuel and rent accumulate faster than the profits of the shop. Her creditors become insistent. Mrs. Rafferty falls ill. At last, Mary Ellen pours their woes into the sympathetic ear of her playmate, Rex McKnight. Rex racks his brain to think of some way to earn money for those who are in danger any hour of being thrown out on the street. An old blind woman gives Rex his inspiration. He gets the grocer's boy to paint him a sign, reading, "Pity a Blind Widow With Six Children." This he hangs about his neck, and taking a tomato can to catch the bounty, he stations himself in a busy street. A few coins and much laughter come to Rex's share—until Chief Justice Jones happens along. The justice wins from the small boy with the "Blind Widow" sign the whole story of the Rafferty's distress. Judge Jones visits the sick mother of Mary Ellen. He arranges to satisfy her creditors and give her a new start in business. Meanwhile, Mrs. McKnight is in hysterics over Rex's disappearance. But Judge Jones makes that all right too.

HIS GUIDING ANGEL (Two Parts—Sept. 12).—The cast includes Charles Clary, Gladys Brockwell, Jack Dillon and Bert Hadley. Alaric Neal, notorious "bad man" of the West, sees beautiful Vivian Gray play "Parthenia." He idealizes the actress, and she becomes his guiding angel. Chance brings to Neal's door Jack Gray, Vivian's reckless brother. Neal saves the boy, and goes with him to New York. Vivian, a heartless woman of the world and no angel in real life, meets Alaric, the reformed outlaw. His feeling for her awakens a kindred emotion in herself. For the first time, both are really in love. A former paramour of the actress's, Fred Ainsworth, threatens to give away her past unless she borrows money for him from Alaric. She fearfully agrees. Neal falls into the trap, but discovers the ruse in time. Ainsworth, foiled in his attempt to get the money, turns informant. His stories are substantiated by Vivian's confession. Neal remembers his own wild career before love of Vivian chastened him. He asks the woman to forgive him, even as he forgives her, and wins from her the promise to begin live over again with him.

THE LITTLE LIFE GUARD (Sept. 14).—The cast includes Violet Radcliff, George Stone, Carmen De Rue and Porter Strong. Dan, the boaster, wins Anita away from Adrian, her devoted sweetheart. Adrian, wandering disconsolate on the sands, overhears the beach life guard telling an admiring bevy of bathing beauties stories of his bravery in winning many medals. Adrian consults the good natured guard on how to be a hero. Larry gives the youngster lessons in how to deport himself so as to make the biggest hit with the little girls, covers his diminutive bathing-suit with medals, and sends him back to recover his lost love. Dan and Adrian come to blows over their respective claims to bravery, and Anita, thinking to test the mettle of the rivals, pretends to be drowning. She ventures out too far and finds herself sinking in earnest. Adrian, determined to live up to his medals and his ideal of heroism, dares all to save Anita. The two children are swept far out by the surf, and are barely rescued by Larry, the life guard.

THANHOUSER.

A CALL FROM THE DEAD (Sept. 5).—(The cast includes Ethyle Cooke, Justus Barnes, Boyd Marshall and Thomas Curren.) A convict escaped from a penitentiary, eluded pursuit and found a place of hiding near the river bank just outside a small town. The problem that confronted him was how to dispose of his striped uniform. A well dressed man happened to come along and the convict attacked him. Later, when he had donned his victim's clothes, he found with satisfaction that the dead man was the son of an English nobleman who had come to America on financial business and brought with him a letter to the local banker. The convict weighted the body and threw it into the river. He then took his stripes and prison shoes, wrapped them up in a bundle, weighted it and hurled them also into the stream. He then departed. The next day the convict called at the bank, gave his name as that of the victim and from the city banker's letter he had found was enabled to forge his victim's signature and open an account without any fear of being suspected. The weeks went by and the imposter and the banker became more friendly. The imposter was attracted by the banker's daughter and the father noticed this with interest and approval, for it flattered his vanity to think his daughter might join the ranks of the aristocrats.

One afternoon when the imposter called at the banker's home the latter was looking over his mail; he turned from his guest to answer the telephone and the imposter picked up an illustrated London paper his host had been looking at. In it he saw the picture of his victim and knew that his crime could not long be concealed. The thing that troubled him was whether or not the banker had seen the picture, and from his conversation over the 'phone on an entirely different matter, the criminal was convinced that he was known. Desperately he determined to postpone the inevitable, and asked the banker to accompany him to see some property which he, the imposter, was thinking of buying. Before doing this, however, he had carefully torn up the incriminating picture and thrown it into the waste basket, torn up in little pieces. His host's daughter witnessed this action and her suspicions were aroused. She pieced the scraps together and learned the truth.

The young man to whom she was engaged happened to call at this time and she told him her suspicions, and the two hurried out believing the banker was in danger. They found the two men at the river front, the banker weakly struggling against the convict's attacks. The girl and her sweetheart arrived in time, and her companion sprang upon the convict. The latter wounded his assailant and was escaping along the river when a number of other men attracted by the sound of the combat appeared and cut off his escape. With pursuers in front of him and behind him, the only way left for him was to plunge into the river. He did this, and was getting away when those on the bank saw him look down, shriek with terror, and cry, "It is he, he is calling me," and then he sank beneath the water.

They dragged the river for the body later, and discovered it. The net which brought him up also disclosed the skeleton of a man's body, the arms fastened about the convict's neck, and a bundle containing a suit of convict clothes.

MUTUAL.

MUTUAL WEEKLY NO. 34 (Aug. 28).—Paris, France.—The ashes of Rouget des L'Isle, composer of the "Marseillaise," are transferred to the Hotel des Invalides. Sub-titles: Miss Aime Chenal sings "The Marseillaise." Prominent Americans visit the tomb of Lafayette.

Versailles, France.—The beautiful fountains of Versailles are put in action for the benefit of the wounded soldiers, the first time since the beginning of the war.

Port Washington, N. Y.—Speedy hydroplanes compete for gold cup on Manhasset Bay course. Sub-title: After the first race. "Miss Detroit" the winner.

Washington, D. C.—Season's first boatload of watermelons arrive at the national capital.

San Francisco, Cal.—Thousands of German-Americans attend unveiling of Beethoven bust in Golden Gate Park.

Beechhurst, N. Y.—The Beechhurst Yacht Club holds annual water carnival.

New York City.—The stork visits Central Park Zoo. The first baby zebra born in captivity, and its mother "Kitty."

Marblehead, Mass.—Rendezvous of the N. Y. Yacht Club in historic Marblehead Harbor.

Boston, Mass. Fifty thousand enthusiastic baseball "fans" attend opening of "Boston Braves' Field," the largest ball park in the world. Type of U-boat which sank the steamship "Arabic." Sub-titles: Launching the torpedo. Showing the effect of a torpedo on a full-sized ship.

Marietta, Ga.—Scenes attending the lynching of Leo M. Frank by a Georgia mob. Sub-title: After the body had been removed to Atlanta.

Girl life-guards at Ocean Park, California. Mingle fun and frolic with their hazardous duties. Sub-titles: In an orange grove. On a mountain top in perpetual snow.

MUTUAL WEEKLY NO. 35 (Sept. 2).

President Poincare, of France, attends the opening of the Musulman Hospital.

King Manuel at Kew. His Majesty present at a garden party given to the wounded soldiers.

English engineers building a 250-foot bridge. Girders weighing five tons are handled by these men.

American mules are being broken in for the English Army.

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Boston, Mass.—Eighth Annual Governors' Conference meets here for an exchange of views on subjects of importance to the people. Subtitle: Secretary Daniels shows our navy to the Governors.

Baltimore, Md.—A new heavyweight, to wrest the world's championship from Jess Willard, is discovered. Subtitle. He is Edward Brown, of Virginia—20 years of age; weighs 260 pounds, and is 6 feet 11 inches in height.

Washington, D. C.—Senor Cardoza, Brazil's Mexican Envoy, calls on Secretary of State Lansing at the State Department.

San Francisco, Cal.—Fast yachts in Exposition race for $7,500 cup donated by King George of England.

New York City.—By the aid of sand and tide, big new steel structure is exchanged for old one without delay to elevated traffic over the Harlem River.

Washington, D. C.—The great falls of the Potomac are to be harnessed at a cost of $15,000,000 and will supply electric power to the National Capital.

Oakland, Cal.—25,000 school children take part in human flag drill at National Educators' Convention.

Galveston, Tex.—A 26 hour West Indian hurricane devastates this city, causing loss of over 100 lives and millions of dollars worth of property. Subtitles: A remarkable picture. The first scene was taken by a Mutual Weekly cameraman during the height of the storm, when the wind was blowing at 75 miles per hour. The sea wall and rip rap which saved the city from utter destruction. All wire communication was cut off. The army transport "Buford" sent the story to the outside world by wireless. City water mains destroyed, drinking water supplied by automobile tanks. Many fires started, and the only water supply was that in the streets.

Brighton Beach, N. Y.—Movie stars pose at their carnival. Film favorites engage in frolic and fun on annual outing.

Asbury Park, N. J.—"Silver Jubilee" Baby Parade attracts thousands of visitors to this famous beach resort.

PATHE EXCHANGE, INC.

PATHE NEWS, NO. 68 (Aug. 24).—Huntington, L. I.—Fitted with a roof garden, a kitchen, and shower baths, an up-to-date Noah's Ark on wheels, which is to carry the Conklin family across the Continent, starts for the Pacific coast with its seven occupants. Sub-title: A spacious ice-box holds enough provisions for a journey across the desert.

Coney Island, N. Y.—Lavishly decorated floats are exhibited in a pageant of the film trade held at the favorite seaside resort of New Yorkers.

Washington, D. C.—Secretary Lansing (in the foreground) received the Brazilian and Guatemalan ministers to Mexico, on their special visit to the capitol, and discusses with them the prospects of a peaceful settlement.

El Paso, Texas.—A border patrol of U. S. Cavalry constantly watches the Rio Grande, to prevent violation of American territory by Mexican revolutionists. Sub-titles: 1. Constant drilling keeps the men in fine trim. 2. A new phonograph relieves the monotony of endless vigilance.

Boston, Mass.—Forty-seven thousand fans swarm the new ball grounds and see the Boston Braves beat St. Louis, 3 to 1. Sub-titles: 1. Thousands of automobiles are left outside the grounds. 2. The club's mascot.

Salem, Mass.—An umbrella swimming race is a novel feature of the children's picnic held here.

New York City.—All the leading American dressmakers display their ideas of fall styles in a fashion show held under the auspices of the Shelton Looms. Sub-title: Some of the prize winners.

Chattanooga, Tenn.—A new 60-ton caisson, to be used in the construction of the $800,000 bridge across the Tennessee river, is launched with some difficulty. Sub-title: The "sand-hogs" who work in the compressed air at the bottom of the river have to rush for their lives when the air accidentally escapes from the caisson.

PATHE NEWS NO. 69 (Aug. 28).

Galveston, Tex.—Damage estimated at over $15,000,000, and the loss of a score of lives, are the results of a tropical hurricane that strikes this city. Subtitles: 1. Houses completely wrecked by the hurricane tell the sad tale of homeless families. 2. Residential boulevards are transformed into canals. 3. Business men have to wade to their offices.

St. Louis, Mo.—Many boats are used to rescue families cut off by the floods. Subtitle. 1. A scene of desolation near St. Louis.

Asbury Park, N. J.—The biggest baby parade ever held at this famous Atlantic Coast resort is attended by thousands of vacationists. Subtitles: 1. Many of the floats are unusually elaborate. 2. Patriotic subjects are plentiful. 3. The movies are also well represented. 4. The winner of the Grand Prize, Miss Edna Mannigan, of Harrison, N. J., as "The Fountain of Youth." 5. Miss Mildred Morgan, "Queen Titania XV." 6. Acting Governor E. Edge reviews the parade.

Fort Totten, N. Y.—The short range 12-inch mortars, which make a formidable defense for the city of New York on the Long Island side, are fired for the first time in several years. Subtitles: 1. Boom! 2. The hugh steel projectiles are hurled at an invisible target seven miles away. 3. Each shot weighs 750 pounds.

Philadelphia, Pa.—Before leaving for Hayti, where the United States is assuming practical control, the U. S. S. Tennessee takes up supplies and ammunition here. Subtitles: 1. 36,000 rounds of ammunition being loaded from the magazine barge. 2. Three-inch field pieces on deck, being transported to Hayti. 3. Capt. D. C. McDougal, in charge of the marines.

Wenatchee, Wash.—As a result of being declared the most popular girl of the countryside, Miss Ine Hayden is adopted by the Blackfoot Indians as a member of their tribe. Subtitles: 1. Miss Hayden is the girl with the black hair seated among the Indians. 2. The new squaw enters on her duties without delay.

Boston, Mass.—The Atlantic Fleet, on its way from Newport to the Southern drill grounds, arrives at Boston to be inspected by the governors of the United States. Subtitle: 1. Secretary Daniels arrives.

BOIS DE BOULOGNE, PARIS (Photocolor—Aug. 23).—The picture opens with views of the famous lake with countless water fowl cavorting on its surface, and pleasure seekers in all kinds of craft floating on its placid bosom make a beautiful picture. Then there are the Armenonville pond with its luxuriant lily growths, the Longchamp Meadow, the Chateau of Madrid, and other sights of unfailing interest to every audience.

THROUGH THE SIERRA NEVADAS (Spain—Globe—On Same Reel as Foregoing).—The rugged and picturesque Sierra Nevada mountain range of southwestern Spain offers scenes of wonderful and startling grandeur. Primitive methods of transportation on account of the dearth of good roads are still in use, the arid condition of the country as a result of the lack of rain and the blistering heat makes an ideal place for the growth of cactus, little villages nestle at the foot of these silent, hovering sentinels of the valley, and all go toward making this an interesting and instructive subject.

A RINGER FOR MAX (Punch—Two Parts—Aug. 23).—Albert Obry, a gentleman who lives by his wits, is down to his last jitney and his room rent is due. He is at a loss as to his next move when a friend writes him advising that he make up like Max Linder, since he looks so much like the great comedian, and pass off as Max. He finds a picture of his double and determines to follow his friend's advice. Accordingly, he rushes into the apartment of Max and starts to change his clothes for some of the fine raiment of the comedian. The valet of the real Max is somewhat put out, but the remark "I was hit by an auto," and the fact that his boss sometimes changes his clothes many times a day, makes it appear all right to the servant.

But the return of Max makes it necessary for the imposter to connive to get him out of the way again. He does this by sending a telegram saying that his mother is ill, and advising him to come at once. The real Max goes at once to the side of his "sick" mother, and is dumbfounded when he learns that she is well. While away, the suprious Max again takes possession of the apartment of his more fortunate double, and receives an invitation to tea at the home of the real Max's sweetheart. He accepts and is there eating his fill when Linder comes on the scene. The faker again makes his getaway.

Some remarks made by the valet lead Max to suspect something is wrong and it worries him. But to cap the climax the impostor answers a note from Pathe Freres telling Max to come and call for his quarterly check. So perfect is the likeness that the cashier of the motion picture concern pays the fake Max the money. However, even the best laid plans go astray sometimes, and finally the two Maxes come together, head-on. A battle ensues and they are arrested. But the fake Max makes such a fuss and so indignantly denounces the comedian that the authorities hold the real one. At the trial Max is about to be condemned when he suggests that he be allowed to do his famous boxing act which he did for Pathe in the film "Max Has the Boxing Fever." This is a "scream" and it was easy to see which is the real comedian. The imitation is then taken off to jail and Max is acclaimed a free man.

TERRIBLY STUCK UP (Phunphilms—Aug. 28).—Tanglefoot Tom was born under an unlucky star. He gets into trouble with his landlady and a cop, but covers them both with flypaper and succeeds in making his escape. He takes refuge in a flour barrel in the bakery of his father-in-law-to-be and is passed unnoticed.

Dotty Dough, the sweetheart, thinks Tom is the ideal of her dreams as handed down by her favorite authors, but goes out with Samson Strong, the village "roughneck," just the same. Tom succeeds in throwing them both in the water as they cross a rather shaky bridge on their travels, and rescues the fair one from Mr. Strong's clutches. He and Dotty then stroll to the river-front and are standing on a wharf, Tom telling what a hero he is, when the cry "woman overboard" is raised. Tanglefoot demurs at going after her, but Samson, who has followed, throws him into the deep. He has to be fished out with the aid of bystanders, however. One of the helpers is a pedler who has left his fruit cart alone, and just as Tanglefoot rescues the "woman," who proves to be the leg of a department store dummy, and is safely on the dock once more, the cart starts down the slope and again throws him into the deep, and Dotty is left for Samson.

THE FALLEN STANDARD (Balboa—Two Parts—Sept. 6).—Dick Brent, intelligent, cultured, handsome, descendant of "blue-bloods," was narrowly limited in one direction: he considered ancestry as a thing more important than aught else in the world. He felt that a human born of highly-bred parents could not help being fine in every way, while he, whose birth was humble, try as he might, could never be a gentleman. He was a bit taken back when Rose Gray, whose social position in life was not quite his, refused his offer of marriage, preferring to gratify her literary ambitions. She loved Dick, and promised to come back within a year to be his wife. So she went to the city, where she finally won her literary spurs, and returned to Dick, carrying with her the abandoned infant she had found and taken care of. But Dick, overcome by his precious pride, scented something "irregular" in the adoption of Rose's ward, and couldn't bring himself to the promised alliance.

Broken hearted, Rose returned to the city, there to bury herself again in her work. Dick, later, married Helen Morgan, daughter of the banker, John Morgan. In the city, success follows success in Rose's literary endeavors. Robert the waif she adopted, fell into bad company, however, and drifted from the straight and narrow path. It was in the home of Dick Brent and his wife he was finally caught in an attempt at burglary. It is later proved that Robert is the son of the woman whom he tried to rob.

JOCKO, THE LOVESICK MONK (Pathe—Sept. 13—Bray Cartoon).—Little Willie Squirrel, from his vantage point on a high wall, flings that ancient destroyer, the banana peel, directly in the path of Jocko, the lovesick monk. Poor Jocko has all he can do now to bear up under the crushing weight of the huge box of sweetmeats for his lady love. And there, directly in his path, lies that treacherous peel! His heel touches it——! "Slide goeth before a fall" chirps Willie and frisks off.

Jocko recovers and presents the huge box of chocolates to his baby doll, Ella Fant, who daintily swallows box and all in one scoop. Then follows an arduous few minutes in which Jocko has his lap full trying to protect his love. He is crushed by something more than the realization that Ella is a bit too much of a good thing, and has an awful time of it fighting his way from under his burden of love when a mouse makes its appearance. Here follow the adventures of Birdie Caws with a lucious worm, and the irrepressible Jocko with his new light o' love, a coy and shrinking hippo.

AN INTIMATE STUDY OF BIRDS (Part 7—On Same Reel As Foregoing).—The carrier pigeon is shown here performing its "life's mission." From time immemorial, the carrier pigeon has been used as a messenger, owing to its powers of endurance, flight and speed. Here is shown a closeup view of a message being attached to a bird. The start of a pigeon race is also shown, each contestant being numbered in the conventional way. When a large number of pigeons are entered for a contest, they are merely let loose. Here 6,000 pigeons start. By automatic checking, each pigeon is given due credit for the time of its flight. The end of the film shows a close view of a carrier pigeon that flew from Saragossa to Paris in 9¼ hours—an average speed of 100 miles an hour!

VIA WIRELESS (Gold Rooster—Five Parts—Sept. 18).—Adapted from the play of the same name by Paul Armstrong and Winchell Smith, featuring Gail Kane and Bruce McRae. Marsh, a draughtsman in the gun factory of John Durant, is swindled by Edward Pinkney, Durant's general manager, out of the huge royalty to be paid should a gun of Marsh's invention prove a success. Pinkney loves Maisie, but is far outrivalled by Lieut. Somers, U. S. N. Somers also has invented a gun which he gives to be cast by the Durant Iron Works, and which, if successful, will do Pinkney out of his expected graft on the Marsh invention. Pinkney takes good care that the Somers gun is "killed" in the making. He then misrepresents Somers to Maisie and her father, and, though Maisie loves the Lieutenant, she feels she must give him up.

Accompanied by her mother and Pinkney, she goes in the Durant yacht for a cruise in Turkish waters, formally engaging herself to Pink-

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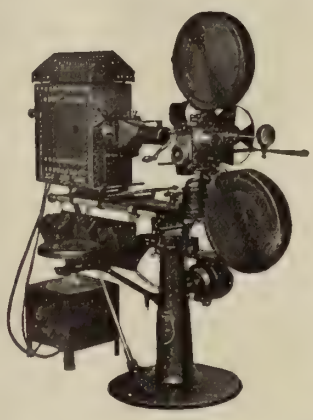

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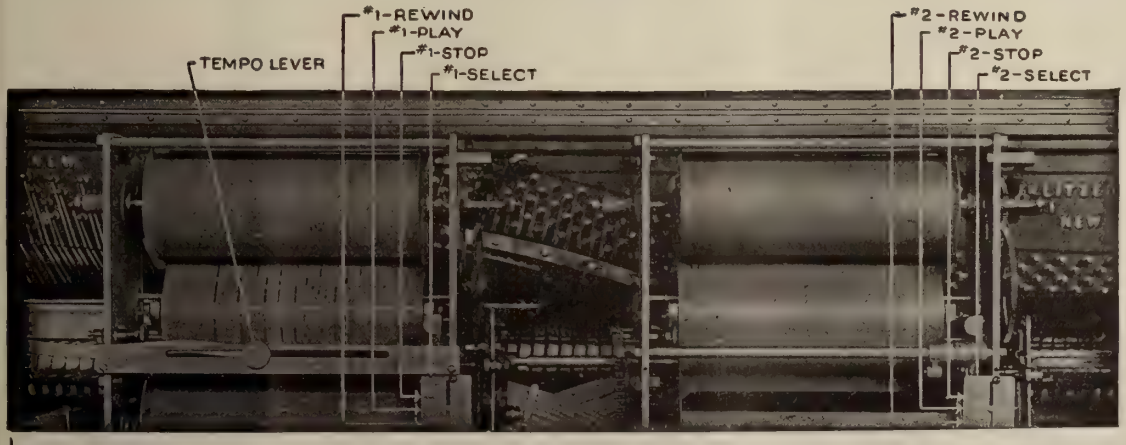

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ney. The Durant yacht hits a mine, and in the rush to leave her, Maisie is trapped in the wireless room. With the water surging up about her shoulders, and every means of escape barred, she sends out the S. O. S. signal taught her by Lieut. Somers. The lieutenant, aboard a U. S. cruiser, protecting American interests in Turkey, gets the signal, and arrives at the side of the doomed ship just in time to make a sensational rescue. Here follow a mass of complications as the plot gradually resolves itself to its end.

Miscellaneous Feature Films

WORLD FILM CORP.

THE IMPOSTOR (Brady).—Sir Anthony Gregson, Bart., a wealthy mine owner, is unpopular with his employees, because of his unreasonable temper and lack of sympathy. Sir Anthony has one son, Aubrey, a lovable young man, who has angered his father by refusing to follow the latter's dictation in the matter of his marriage. Sir Anthony also has a twin brother, whom he has not seen for years. The brother, who has humble associates, is known among them as "Blink." Blink is married to a gypsy girl, known as "The Tearer."

Sir Anthony makes a sea trip to benefit his health. By chance the yacht anchors off the coast where Blink has his hut. Sir Anthony accepts his brother's invitation to call on him; and while at Blink's hut, he has a stroke of paralysis, and dies. Blink changes clothes with Sir Anthony and, taking advantage of his striking likeness to the other man, impersonates him. He proceeds to the yacht, taking "The Tearer" with him, pretending she is Miss Gibson, his trained nurse. Blink, as Sir Anthony, sails homeward with his "trained nurse." The first thing he does is to call on Mary Priestly with Miss Gibson. Miss Gibson tells Mary that she wishes to marry Sir Anthony, but will not take this step without first getting the consent of Aubrey. Sir Anthony (Blink) is apparently reconciled to his son and gives him his consent to marry Mary. Aubrey, of course, gives his consent in return.

The troubles in the mines have reached a climax. The men have struck because of small wages and unsafe equipment. The men are enraged against Sir Anthony. To quell the disturbance, Blink, as Sir Anthony, agrees to look over the mines and investigate. This he does, taking Aubrey and Miss Gibson with him. After he investigates, he orders that new and safe equipment shall be bought, and that the miners' wages shall be raised. All this while Gouger, the friend of Blink in his former life, has been trying to see the man he thinks is Sir Anthony. Having found Sir Anthony dead in Blink's hut, he thinks that Sir Anthony has killed Blink and eloped with "The Tearer." Gouger is eager for revenge. He finds "The Tearer" and says that he wishes to have an interview with Sir Anthony. "The Tearer" (Miss Gibson), frightened for Blink's life, keeps putting Gouger off. At last, however, Blink (Sir Anthony) agrees to see him. Aubrey, Mary and Miss Gibson are in the room. To satisfy Gouger it is necessary for Blink to disclose his identity before Aubrey. This, of course, satisfies Gouger. Aubrey does not mind, as he has grown to love Blink. Blink again marries "The Tearer" for appearance's sake, and Aubrey marries Mary Priestly.

V-L-S-E INC.

MORTMAIN (Vitagraph—Five Parts—Sept. 6).—The cast includes Robert Edeson, Donald Hall, Edward Elkas, Joseph Weber, Muriel Ostriche, Karin Norman, James Morrison, J. Herbert Frank, Claude James, Roland Osborne and Helen Pillsbury. Surgeon Crisp announces to his student doctors and friends that he has solved the problem of limb-grafting, and shows proofs. Among those deeply interested is Mortmain, a friend of Dr. Crisp's. Mortmain is a gentleman of leisure and collector of rare art sujects and is heavily in debt to his friend, Gordon Russell. He is warned of that debt by Russell's lawyer, a friend of Mortmain's. While Russell at first has no desire to call in the loans, when the two men become rivals for the affections of Russel's ward, Bella Forsythe, things change. Knowing the weakness of her brother, Tom, Russell gives the latter a chance to fall into trouble, hoping to turn that fall into his own advantage. Tom falls into the trap and Russell uses this fall against Bella, who has become engaged to Mortmain. Meanwhile, Mortmain is told he is completely ruined by Flynt, Russell's lawyer. He curses Russell and his declaration that he would like to kill the man is overheard by Flaggs, the clerk of Flynt.

Mortmain is informed of the murder of Russell, also that the police are after Tom Forsythe. Mortmain faints and in falling injures his hand terribly. Dr. Crisp informs him he must lose his hand and suggests he get another man's hand to graft upon the stump. He consents and Crisp finds a man who will give his hand, it is Tom Forsythe. During the operation Tom dies. Dr. Crisp has recognized Tom and keeps the news from Bella. Mortmain regaining consciousness after the operation, sees an uncanny vision of Flaggs and learns that Tom Forsythe, who gave him his hand died in the operation. He finally awakens from his terrible dream to learn that Tom is alive and well, and that the real murderer was Flaggs' while Mortmain's hand is his own.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 18—Two Parts—Aug. 30).—Quabba, in the rowboat by the bottom of the yacht's companionway, heard the struggle upon the deck between Blair and Luke and the scream of Esther as, to escape them both, she plunged over the side. She clutched the rail of the rowboat, and Quabba drew her in. Like maddened beasts Blair and Luke tore at one another. They fell against the stanchions, which broke like frail wood, and the two men tumbled overboard. As a friend of the owner of the yacht Blair had the assistance of the sailors, while Luke swam strongly to the shore.

Meanwhile, Quabba proved himself an inexperienced oarsman and the boat was overturned. Quabba and Esther swam to shore. Quabba hired a carriage to bring Esther to her hotel. After getting into dry garments, she sent a telegram to "John Powell," president of the Good Hope Oil Company, Los Angeles. "Came here to see you urgent. Wire instructions." Within an hour she received an answer. "Replying to your wire, Mr. Powell left for mines seeking you. No way of communicating with him, as he is en route in auto. E. Gray, Secretary." Esther divined what had happened. The miners at the Lady Veronica works doubtless had learned of the hold-up in the buckboard. Perhaps the injured driver had recovered from the attack, and told the story., Then the foreman had some way got word to Arthur. Half an hour later, Esther and Quabba took train to the nearest station to the mountain mine, and, hiring horses, proceeded on.

On board the yacht, Blair found time lying heavy on his hands. Deeming from his telegrams that he was in a chastened frame of mind, Vivian thought the hour propitious to have Blair come to Los Angeles and meet Durand, the king of diamonds, and his accomplice, the dapper Count de Vaux. Blair came. Sullenly at times, and again with some show of fellowship, he accepted his new associates. Alone with Vivian, however, he muttered his protests. "But the diamond," she insisted sweetly—"we'll fight for that when it is found. I fancy my dear that you and I will be a match for our clever friends when it comes to the question of who will get the diamond." Blair grinned appreciatively. And seemingly he worked with "the pack" from that on.

PARAMOUNT.

THE INCORRIGIBLE DUKANE (Five Parts—Sept. 2).—The incorrigible Dukane, more familiarly known as Jimmy, has been leading the gay life of a millionaire's son, Dukane, Sr., being the wealthy owner of a concrete construction company. But his frivolity has finally drawn upon him the parental wrath and ended his allowance. So it becomes necessary for Jimmy to go to work.

He is sent out to the West, where his father's company is building a dam. Jimmy expects to be superintendent, but en route to the West a tramp steals his clothes, leaving his own discarded clothes. Clad in this sad uniform, Dukane arrives at the scene of the dam and tells the burly superintendent that he is Dukane, Jr., and has some to manage the job. The superintendent politely tells him to go to work with a pick and shovel at $2.00 a day. The surprises and adventures that ensue from this point, the development of the romance between himself, in the guise of a stone-cutter, and the daughter of the ranch owner who is fighting his father's company from building on his land, and his ultimate triumph in exposing the treacherous engineer who is cheating his father by substituting a cheap product for concrete, make a lively and very enjoyable photoplay.

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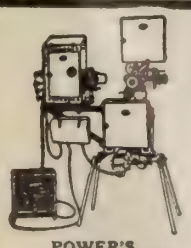
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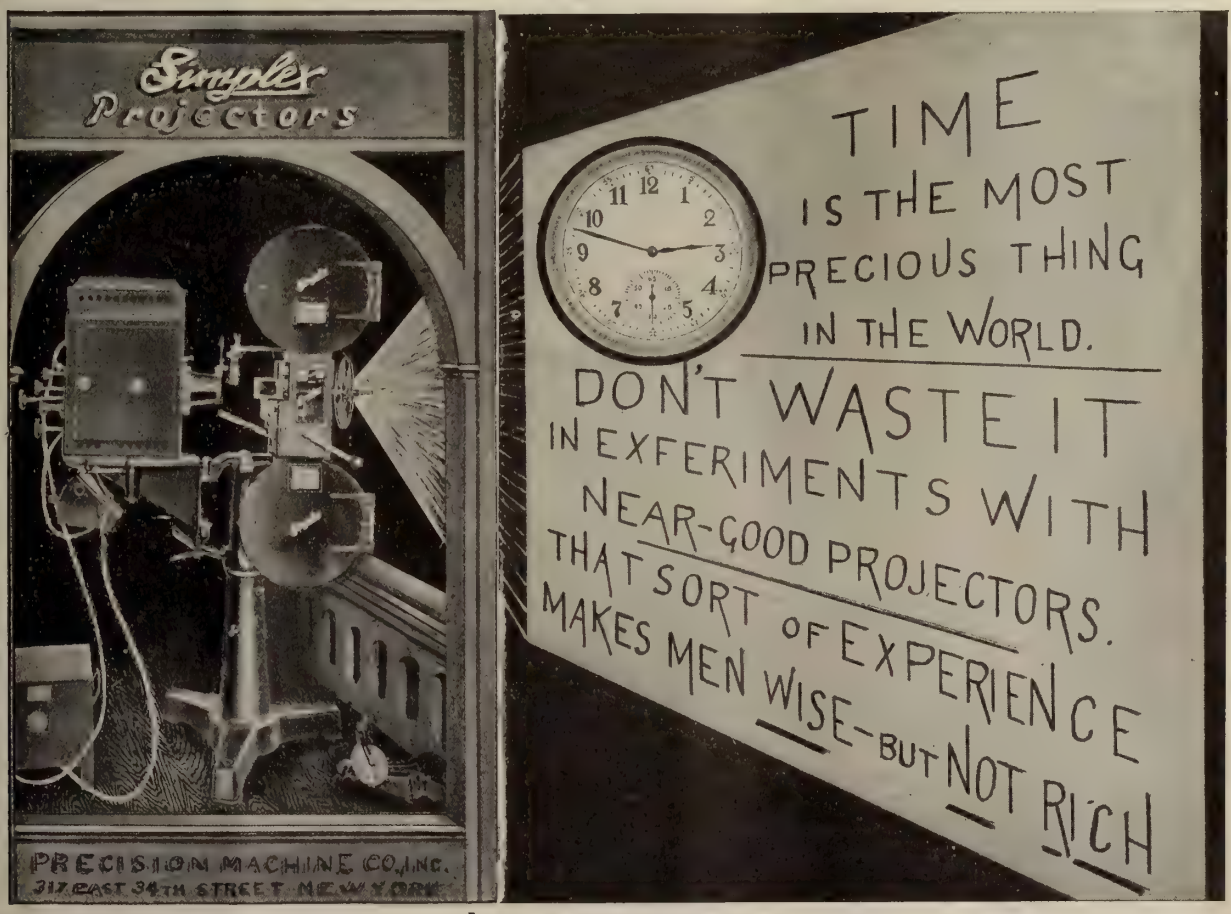

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1876, 1878.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Aug. 18—Number 180 (News).
Aug. 25—Number 181 (News).
Sept. 1—Number 182 (News).
Sept. 8—Number 183 (News).
Sept. 15—Number 184 (News).

BIG U.

Aug. 12—His Beloved Violin (Two parts—Dr.).
Aug. 19—Ethel's Burglar (Drama).
Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).
Sept. 2—Tam o' Shanter (Three parts—Dr.).
Sept. 9—The Finest Gold (Drama).
Sept. 16—In the Heart of the Hill (Drama).

BISON.

Aug. 21—The Gopher (Two parts—Drama).
Aug. 28—The Social Lion (Two parts—Dr.).
Sept. 4—Coral (Four parts—Drama).
Sept. 11—In the Sunset Country (Three parts—Drama).
Sept. 18—The Surrender (Three parts—Drama).

BROADWAY UNIVERSAL FEATURES.

Aug. 16—Just Jim (Four parts—Drama).
Aug. 23—Mrs. Plum's Pudding (Five parts—Comedy—Drama).
Aug. 30—Jewel (Five parts).
Sept. 6—A Little Brother of the Rich (Five parts—Drama).
Sept. 13—Business Is Business (Six parts—Drama).

GOLD SEAL.

Aug. 17—A Fiery Introduction (Two parts—Comedy-Drama).
Aug. 24—Extravagance (Three parts—Society Drama).
Aug. 31—Misjudged (Three parts—Drama).
Sept. 7—The Deceivers (Two parts—Drama).
Sept. 14—The Queen of Hearts (Three parts—Society—Drama.)

IMP.

Aug. 20—The Substitute Widow (Two parts—Drama).
Aug. 24—Billy's Love Making (Comedy).
Aug. 27—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).
Aug. 31—Their Only Child (Comedy).
Sept. 3—No release this day.
Sept. 7—No Release This Date.
Sept. 10—Crime's Triangle (Two parts—Drama).
Sept. 14—No release this day.
Sept. 17—The Wolf of Debt (Three parts—Drama).

JOKER.

Aug. 18—Her Wedding Night (Comedy).
Aug. 21—Bobby Bumps Adventures (Animated Cartoon by Earl Hurd.
—Seeing the Funny Side of the World with Homer Croy (Educ.).
Aug. 26—A Case of Beans (Comedy).
Aug. 28—The Bravest of the Brave (Comedy).
Sept. 4—When Hiram Went to the City (Comedy).
Sept. 11—At the Beach Incognito (Comedy).
Sept. 18—He Couldn't Fool His Mother-in-Law (Comedy).

LAEMMLE.

Aug. 19—The Little Blonde in Black (Two parts—Drama).
Aug. 22—Dr. Mason's Temptation (Drama).
Aug. 26—No release.
Aug. 29—The Lilt of Love (Drama).
Sept. 2—The Eagle (Drama).
Sept. 9—Both Sides of Life (Three parts—Drama).
Sept. 12—His Last Word (Drama).
Sept. 19—No release this day.

L-KO.

Aug. 18—No release. Replaced with No. 1 extra Joker.
Aug. 22—A Tale of Twenty Stories (Two parts—Comedy).
Aug. 25—Mr. Flirt in Wrong (Two parts—Comedy).
Aug. 29—No release.
Sept. 1—A Game of Love (Comedy).
Sept. 5—Gertie's Joy Ride (Comedy).
Sept. 8—Silk Hose and High Pressure (Three parts—Comedy).
Sept. 12—No Release This Date.
Sept. 15—No release this day.
Sept. 19—No Flirting Allowed (Comedy).

NESTOR.

Aug. 20—Kids and Corsets (Comedy).
Aug. 23—His Lucky Vacation (Comedy).
Aug. 27—His Egyptian Affinity (Comedy).
Aug. 30—A Maid and a Man (Comedy).
Sept. 3—Lizzie and the Beauty Contest (Two parts—Comedy).
Sept. 6—Their Happy Honeymoon (Comedy).
Sept. 10—He Fell In A Cabaret (Comedy).
Sept. 13—Too Many Smiths (Comedy).
Sept. 17—Molly's Malady (Comedy).

POWERS.

Aug. 19—Lady Baffles and Detective Duck in "The Dread Society of Sacred Sausages" (Comedy).
Aug. 21—A Double Deal in Pork (Comedy).
Aug. 26—Seeking an Inspiration (Comedy).
—The Best People on Earth (Topical Education).
Aug. 28—She Loved Them Both (Drama).
Sept. 2—No release this date
Sept. 4—No release this date.
Sept. 5—The Shot (Two parts—Drama).
Sept. 9—Going to the Dogs (Comedy).
—Frog and Toad Celebrities (Zoology).
Sept. 16—No release this day.
Sept. 18—No release this day.

REX.

Aug. 22—A Sea Shore Romeo (Comedy).
Aug. 24—The Cad (Drama).
Aug. 31—No release this date.
Sept. 5—No release this date.
Sept. 7—Sh! Don't Wake the Baby (Comedy).
Sept. 12—Agnes Kempler's Sacrifice (Two parts—Drama).
Sept. 14—How Early Saved the Farm (Juvenile—Drama).
—Educational Subject on the same reel.
Sept. 16—The House with the Drawn Shades (Two parts—Drama).
Sept. 19—The Pines Revenge (Two parts—Northwest—Drama).

VICTOR.

Aug. 20—The Taming of Mary (Comedy).
Aug. 25—The Chimney's Secret (Drama).
Aug. 27—The Box of Bandits (Comedy).
Sept. 1—For Professional Reasons (Two parts—Drama).
Sept. 3—Vagabond Love (Drama).
Sept. 8—No Release This Date.
Sept. 10—The Country Circus (Comedy).
Sept. 15—Joe Martin Turns 'Em Loose (Two parts—Comedy).
Sept. 17—No release this day.

UNIVERSAL SPECIAL FEATURE.

Aug. 15—The Broken Coin (Episode No. 9, "Room 22,"—Two parts—Drama).
Aug. 22—The Broken Coin (Episode No. 10, "Cornered"—Two parts—Drama).
Aug. 29—The Broken Coin (Episode No. 11, "The Clash of Arms—Two parts—Drama).
Sept. 5—The Broken Coin (Episode No. 12—A Cry in the Dark—Two parts—Drama).
Sept. 12—The Broken Coin (Episode No. 13—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Aug. 23—Drawing the Line (Two parts—Dr.)
Aug. 27—Mixed Wires (Comedy-Drama).
Aug. 30—The Divine Decree (Two parts—Dr.).
Sept. 3—The Spirit of Adventure (Drama).
Sept. 4—A Question of Honor (Drama).
Sept. 6—In Trust (Two parts—Drama).
Sept. 8—The Forecast (Drama).
Sept. 13—The Senor's Silver Buckle (Two parts—Drama).
Spt. 17—The Litle Lady Next Door (Drama).

BEAUTY.

Aug. 24—His Mysterious Profession (Comedy).
Aug. 28—Uncle Heck, By Heck (Comedy).
Aug. 31—Green Apples (Comedy).
Sept. 4—A Bully Affair (Comedy).
Sept. 7—Plot and Counterplot (Comedy).
Sept. 11—When His Dough Was Cake (Comedy).
Sept 14—Incognito (Comedy).
Sept. 18—A Friend in Need (Comedy).

BRONCHO.

Aug. 11—Shorty Inherits a Harem (Two parts—Drama).
Aug. 18—The Girl from the East (Two parts—Drama).
Aug. 25—Pinto Ben (Two parts—Drama).
Sept. 15—Shorty's Ranch (Three parts—Dr.).

CUB.

Aug. 26—Jerry's Busy Day (Comedy).
Sept. 2—Making Matters Worse (Comedy).
Sept. 9—Jerry and the Gunman (Comedy).
Sept. 17—The Knockout (Comedy).

DOMINO.

Aug. 12—The $100.000 Bill (Two parts—Dr.).
Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).
Aug. 26—The Living Wage (Two parts—Dr.).

(Mutual Releases continued on page 1920.)

ROLL TICKETS

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The Man on the Crib

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Crossette Films
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MILWAUKEE, WIS.

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A FEW OF THE FEATURES FOR IMMEDIATE SALE

TITLE	LENGTH	MAKER	PRICE
BELLE OF YORKTOWN	3000 ft.	Domino	$30.00
BLACK SHIP	3000 ft.	Dragon	30.00
BLACK LILY GANG (Detective)	2100 ft.	Cines	25.00
BANK NOTE FORGERS	3000 ft.	Exclusive	40.00
CRYSTAL BALL	3000 ft.	Werner	30.00
CELLAR OF DEATH	3000 ft.	I S P	35.00
CRIME ON THE COAST	3000 ft.	Film d'Art	35.00
CIRCLE OF FATE	2000 ft.	K B	20.00
AVIATOR'S ENEMY	3600 ft.	Exclusive	50.00
ETTA OF THE FOOTLIGHTS	2100 ft.	Vita	25.00
FOR THE QUEEN'S HONOR	3000 ft.	Ambrosio	30.00
CUSTER'S LAST FIGHT	2100 ft.	N Y M P	75.00
FROM SING SING TO LIBERTY (New)	3000 ft.	Atlas	60.00
GREAT GOLD ROBBERY	2800 ft.	Greene	60.00
HEARTS OF THE FIRST EMPIRE	2000 ft.	Vita	30.00
ILL-GOTTEN GAINS	4000 ft.	Cines	40.00
INCRIMINATING HANDKERCHIEF	3000 ft.	Cines	30.00
IRON MAN	2000 ft.	Eclipse	20.00
IN THE EAGLE'S CLAW	3000 ft.	Ambrosio	25.00
IN THE STRETCH	4000 ft.	Ramo	50.00
LIFE'S TEMPTATION	4000 ft.	I S P	60.00
LIFE FOR A LIFE	2000 ft.	Milano	30.00

Posters at cost with all above films, many have heralds and photos.
All films sent C. O. D., privilege of examination, on receipt of 25% in advance.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1876, 1878.

(*Mutual Releases continued from page* 1918.)

FALSTAFF.

Sept. 3—Biddy Brady's Birthday (Comedy).
Sept. 6—Pansy's Prison Pies (Comedy).
Sept. 10—Weary Walker's Woes (Comedy).
Sept. 13—Superstitious Sammy (Comedy).
Sept. 16—Bessie's Bachelor Boobs (Comedy).

GAUMONT.

Sept. 10—When the Call Came (Two parts—Drama).
Sept. 13—See America First (Scenic).
—Keeping Up With the Jones (Cartoon—Comedy).
Sept. 17—The Vivisectionist (Two parts—Dr.).
Sept. 19—The Pool Sharks (Comedy—All Star).

KAY BEE.

Aug. 20—A Knight of the Trails (Two parts—Drama).
Aug. 27—Keno Bates, Liar (Two parts—Dr.).

KEYSTONE.

Aug. 16—The Battle of Ambrose and Walrus (Two parts—Comedy).
Aug. 23—Only a Messenger Boy (Two parts—Drama).

KOMIC.

Aug. 22—Faithful to the Finish (Comedy).
Aug. 29—Shocking Stockings (Comedy).
Sept. 5—Over and Back (Comedy).
Sept. 12—The Jinx on Jenks (Comedy).

MAJESTIC.

Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).
Aug. 24—The Little Cupids (Comedy-Drama).
Aug. 29—A Child of the Surf (Two parts—Dr.).
Aug. 31—Hearts and Flowers (Drama).
Sept. 5—Her Oath of Vengeance (Two parts—Drama).
Sept. 7—For Love of Mary Ellen (Drama).
Sept. 12—His Guiding Angel (Two parts—Drama).
Sept. 14—The Little Life Guard (Drama).

MUTUAL WEEKLY.

Sept. 2—Number 35, 1915 (News).
Sept. 9—Number 36, 1915 (News).
Sept. 16—Number 37, 1915 (News).
Sept. 23—Number 38, 1915 (News).
Sept. 30—Number 39, 1915 (News).

RELIANCE.

Aug. 30—For His Pal (Drama).
Sept. 1—The Turning Point (Drama).
Sept. 3—Hidden Crime (Drama).
Sept. 4—Her Father (Two parts—Drama).
Sept. 6—The Indian Trapper's Vindication (Drama).
Sept. 8—The Family Doctor (Drama).
Sept. 11—The Strong Man (Two parts—Drama).
Sept. 15—The Dark Horse (Drama).
Sept. 19—The Doll House Mystery (Two parts—Drama).

RIALTO.

Sept. 8—The Unsuspected Isle (Three parts—Drama).

RODEO.

Aug. 9—Aunt Matilda Outwitted (Comedy).
Sept. 1—A Leap for Life (Two parts—Drama).

THANHOUSER.

Aug. 29—The Vagabonds (Drama).
Aug. 31—Reincarnation (Two parts—Drama).
Sept. 5—A Call from the Dead (Drama).
Sept. 7—The Bowl-Bearer (Two parts—Drama).
Sept. 10—The Mother of Her Dreams (Drama).
Sept. 12—Out of the Sea (Drama).
Sept. 14—Helen's Babies (Two parts—Drama).

MUTUAL MASTERPICTURE.

Aug. 19—A Yankee from the West (Majestic—Four parts—Drama).
Aug. 26—M. Lecoq (Thanhouser—Four parts—Drama).
Sept. 2—Infatuation (American—Four parts—Drama).
Sept. 9—The Wolf-Man (Reliance—Four parts—Drama).
Sept. 16—The Man from Oregon (American—Five parts—Drama) No. 38.

NORTH AMERICAN FILM CORP.

Aug. 9—The Diamond from the Sky (No. 15, "Deeperate Chances"—Two parts—Drama).
Aug. 16—The Diamond from the Sky (Chapter 16—"The Path of Peril"—Two parts—Drama).
Aug. 23—The Diamond from the Sky (Chapter No. 17, "The King of Diamonds"—Two parts—Drama).
Aug. 30—The Diamond from the Sky (Chapter 18—"Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phunphilms.

BALBOA.

July 26—Ima Simp on the Job (Comedy).

ECLECTIC.

Aug. 30—Prima Donna (Three parts—Dr.).

GLOBE.

Aug. 9—Native Venders, Calcutta, Inda (Split Reel—Industrial).
Aug. 30—Picturesque French Guinea (W. Africa—Travel).
—The Marcenay Fish Ponds (Fishing).

PANAMA FILMS.

Sept. 4—Neal of the Navy, No. 1 (Two parts—Drama).

PATHE.

Aug. 16—Col. Heeza Liar War-Dog (Cartoon—Comedy)
—An Intimate Study of Birds, No. 5 (Split reel).
Aug. 30—The Romance of Elaine No. 36, "The Triumph of Elaine" (Two parts—Drama).
Aug. 30—Col. Heeza Liar at the Bat (Car.).
—An Intimate Study of Birds (No. 6—Educational).

PATHECOLOR.

Aug. 23—The Bois de Boulogne, Paris (Picturesque France—Scenic).
—Through the Sierra Nevadas (Picturesque Spain—Scenic).

PATHE NEWS.

Aug. 25—Number 68 (News).
Aug. 28—Number 69 (News).
Sept. 1—Number 70, 1915 (News).
Sept. 4—Number 71, 1915 (News).

PHOTOCOLOR.

July 19—The Mongoose (Educational).
Aug. 9—In Old "Ile de France" (Colored—Scenic—Split Reel).
Aug. 2—Whiffles at the Front (Two parts—Comedy).
Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).

PUNCH.

Aug. 23—A Ringer for Max (Two parts—Com.).

PHUNPHILMS.

Aug. 9—Soaking the Clothes (Comedy).
Aug. 23—Pressing His Suit (Comedy).
Aug. 28—Terribly Stuck Up (Comedy).

STARLIGHT.

Aug. 21—The Sky Is the Limit (Comedy).
Sept. 4—A Merry Chase (Comedy).

VICTORY.

Aug. 16—The Ingrate (Three parts—Drama).
Aug. 21—The Monopolist (Three parts—Dr.).
Aug. 28—The Silent Chord (Three parts—Dr.).

Miscellaneous Feature Releases.

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangeline (Drama).

ASSOCIATED FILM SUPPLY CORP.

August—The Masterpiece (Liberty—Drama).
August—Curing Bill (Banner—Comedy).
August—Fast and Furies (Ramona—Two parts Drama).
August—The Price She Paid (Santa Barbara Two parts—Drama).
August—Her Atonement (Four parts—Drama).

CENTRAL FILM COMPANY.

August—The Eastland Disaster (Topical).

DRA-KO FILM COMPANY, INC.

August—York State Folks (Five parts—Dr.).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).
August—The Doctor's Secret (Drama).

IVAN FILM PRODUCTIONS, INC.

August—A Mother's Confession (Five parts—Drama).

LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five parts—Drama).

METRO PICTURES CORPORATION.

Sept. 6—The Soul of a Woman (Rolfe—Five parts—Drama).
Sept. 13—The Silent Voice (Quality—Six parts Drama.)
Sept. 20—The Better Man (Rolfe—Five parts—Drama).
Sept. 27—An Enemy to Society (Columbia—Five parts Drama).

MIRROGRAPH CORPORATION.

July—All for a Girl (Five parts—Drama).

M. A. NEFF.

August—The Battle of Ballots (Six parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 19—The Helene of the North (Famous Players—Five parts—Drama).
Aug. 23—Poor Schmaltz (Famous Players—Four parts).
Aug. 26.—Majesty of the Law (Morosco-Bosworth—Five parts—Drama).
Aug. 30—Heart of Jennifer (Famous Players—Five parts—Drama).
Sept. 2—The Incorrigible Dukane (Famous Players—Drama).
Sept. 6—Esmeralda (Famous Players—Drama).
Sept. 9—Out of Darkness (Lasky—Drama).
Sept. 13—The Case of Becky (Lasky—Belasco—Drama).
Sept. 16—Peer Gynt (Morosco—Drama).

PARAMOUNT TRAVEL SERIES.

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Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

STERLING CAMERA & FILM COMPANY.

Sept. 1—The Game of Three (Five parts—Dr.).

SUN PHOTOPLAY CO.

July—The Princess of India (Five parts—Drama).

THE PHOTOPLAY RELEASING CO.

August—Sarah Bernhardt at Home (Two parts).

WORLD COMEDY STAR FILM CORPS.

July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).

WORLD FILM CORPORATION.

Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).
Aug. 23—The Master Hand (Premo—Drama).
Aug. 30—The Renegade (Armstrong—Drama).

V-L-S-E, INC.

Aug. 23—House of a Thousand Candles (Selig Five parts—Drama).
Aug. 23—Wheels of Justice (Vitagraph—Four parts—Drama).
Aug. 30—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).
Sept. 6—Mortmain (Vitagraph—Five parts—Drama).
Sept. 13—The Man Trail (Essanay—Six parts—Drama).
Sept. 20—The Circular Staircase (Selig—Five parts—Drama).

KLEINE-EDISON FEATURE SERVICE.

Sept. 1—The Woman Next Door (Drama).
Sept. 8—The Money Master (Drama).
Sept. 15—Hello, Bill! (Drama).

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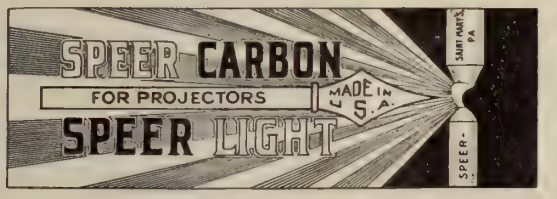

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1876, 1878.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Sept 1—Dora (Special—Three parts—Drama).
Sept 2—The Stranger in the Valley (Drama).
Sept. 3—The Wanderer (Reissue No. 13—Dr.).
Sept. 4—The Wheel of the Gods (Drama).
Sept. 6—Among Those Killed (Drama).
Sept. 7—A Difference of Opinion (Two parts—Drama).
Sept. 9—The Broken Wrist (Drama).
Sept. 10—Oil and Water (Reissue No. 14—Two parts—Drama).
Sept. 11—At the Road's End (Drama).
Sept. 13—The Man Who Never Was Caught (Drama).
Sept. 14—The Rehearsal (Special—Two parts—Drama).
Sept. 15—The Soul of Pierre (Special—Three parts—Drama).
Sept. 16—A Lasting Lesson (Drama).
Sept. 17—The Girl and Her Trust (Drama) (Biograph Reissue No. 15).
Sept. 18—Heart Trouble (Comedy—Drama).

EDISON.

Aug. 28—Matilda's Fling (Comedy).
Sept. 1—The Simp and the Sophomores (Com.).
Sept. 3—The Way Back (Special—Four parts—Drama).
Sept. 4—Across the Great Divide (Drama).
Sept. 8—Cartoons on the Beach (Cartoon—Comedy).
Sept. 10—What Happened on the Barbuda (Special—Three parts—Drama).
Sept. 11—Breaking the Shackles (Drama).
Sept. 15—The Silent Tongue (Comedy).
Sept. 17—Ransom's Folly (Special—Four parts—Drama).
Sept. 18—The Call of the City (Drama).

ESSANAY.

Aug. 18—"Dreamy Dud" Sees Charlie Chaplin (Cartoon—Comedy).
Aug. 19—Tale of a Tire (Comedy).
Aug. 20—Broncho Billy's Marriage (Western—Drama).
Aug. 21—The Woman Hater (Special—Three parts—Drama).
Aug. 23—Does the Woman Forget? (Drama).
Aug. 24—Hearts and Roses (Special—Three parts—Drama).
Aug. 25—The Fable of "The Roystering Blades" (Comedy).
Aug. 26—The Drug Clerk (Western—Comedy).
Aug. 27—Her Return (Western Drama).
Aug. 28—Rule Sixty-three (Special—Two parts—Drama).
Aug. 30—The Quitter (Drama).
Aug. 31—The Return of Gentleman Joe (Special—Two parts—Drama).
Sept. 1—Joe Boko in "Saved By Gasoline" (Cartoon—Comedy).
Sept. 2—Versus Sledgehammer (Comedy).
Sept. 3—Broncho Billy Begins Life Anew (Drama).
Sept. 4—The Whirlpool (Special—Three parts—Drama).
Sept. 6—Caught (Special — Three parts—Drama).
Sept. 7—His Crucible (Special—Three parts—Drama).
Sept. 8—The Fable of Hazel's Two Husbands and What Became of Them (Comedy).
Sept. 9—A Quiet Little Game (Comedy).
Sept. 10—Broncho Billy and the Lumber King (Drama).
Sept. 11—Mind Over Motor (Special—Two parts—Comedy).

KALEM.

Aug. 25—Mysteries of the Grand Hotel ("A Double Identity"—Sixth Episode—Special—Two parts—Drama).
Aug. 27—A Battle of Wits (Alice Joyce Reissue—Drama).
Aug. 28—Train Order Number 45 (Episode No. 42 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 30—The Masked Dancer (Special—Three parts—"Broadway Favorites"—Dr.).
Aug. 31—Mixing It Up (Comedy).
Sept. 1—Mysteries of the Grand Hotel (Episode No. 7, "The False Clue"—Special—Two parts—Drama).
Sept. 3—Gangsters of the Hills (Special—Two parts—Drama).
Sept. 4—The Hazards of Helen Railroad Series (Episode No. 43—"The Broken Rail"—Drama).
Sept. 6—The Vanderhoff Affair (Special—"Broadway Favorites"—Four parts—Drama).
Sept. 7—Nearly a Bride (Comedy).
Sept. 8—When Thieves Fall Out (No. 8, Of the Mysteries of the Grand Hotel—Special—Two parts—Drama).
Sept. 10—The Little Singer (Alice Joyce Reissue—Drama).
Sept. 11—Nerves of Steel (Episode No. 44 of the Hazards of Helen—Drama).
Sept. 13—The Man Servant (Special—"Broadway Favorite"—Three parts—Dr.).
Sept. 14—Romance a La Carte (Burlesque—Comedy).
Sept. 15—Mysteries of the Grand Hotel (Episode No. 9, "Under Oath") (Special—Two parts—Drama).
Sept. 17—The Key to Possession (Special—Two parts—Drama).
Sept. 18—Hazards of Helen Railroad Series No. 45, "A Girl's Grit" (Drama).

LUBIN.

Aug. 25—A Species of Mexican Man (Special—Three parts—Drama).
Aug. 26—Under the Fiddler's Elm (Drama).
Aug. 27—The Mirror (Special—Three parts—Drama).
Aug. 28—Billie Joins the Navy (Comedy).
Aug. 30—A Romance of Mexico (Drama).
Aug. 31—Avenging Bill (Comedy.
—The Haunted Hat (Comedy.
—A-Mile-a-Minute Monty (Comedy).
Sept. 1—The Wildcat (Special—Two parts—Drama).
Sept. 2—The Phantom Happiness (Special—Three parts—Drama).
Sept. 3—In Spite of Him (Drama).
Sept. 4—An Artful Artist (Comedy).
Sept. 6—Teasing a Tornado (Drama).
Sept. 7—Finn and Haddie (Comedy).
Sept. 8—The Irish In America (Special—Three parts—Drama).
Sept. 9—Romance As a Remedy (Special—Two parts—Drama).
Sept. 10—Jealousy (Drama).
Sept. 11—Queenie of the Nile (Comedy).
Sept. 13—Advertising Did It (Drama).
Sept. 14—Babe's School Days (Comedy).
—Wandering Bill (Cartoon—Comedy).
Sept. 15—Where the Road Divided (Special—Two parts—Drama).
Sept. 16—The Red Virgin (Special—Three parts—Drama).
Sept. 17—A Heart Awakened (Drama).
Sept. 18—The Golden Oyster (Comedy).

MINA.

Aug. 5—Waking Up Father (Comedy).
Aug. 12—Billy's Nurse (Comedy).
Aug. 19—A Case of Limburger (Comedy).
Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 2—Squeals on Wheels (Com.)
Sept. 16—Booming Trixie (Comedy).

SELIG.

Aug. 23—The Girl With the Red Feather (Special—Two parts—Drama).
Aug. 23—Hearst-Selig News Pictorial No. 67, 1915 (News).
Aug. 24—The Doughnut Vender (Drama).
Aug. 26—The Strange Case of Talmai Lind (Special—Three parts—Drama).
Aug. 26—Hearst-Selig News Pictorial, No. 68, 1915 (News).
Aug. 28—The Master of the Bengals (Jungle-Zoo Wild Animal Drama).
Aug. 30—The Way of a Woman's Heart (Special—Two parts—Drama).
Aug. 30—Hearst-Selig News Pictorial No. 69, 1915 (News).
Aug. 31—The Leaving of Lawrence (Comedy-Drama).
Sept. 2—The Man With the Iron Heart (Special—Three parts—Drama).
Sept. 2—Hearst-Selig News Pictorial No. 70, 1915 (News).
Sept. 4—The Awful Adventures of an Aviator (Comedy).
—Knock-Out Dugan's Find (Comedy).
Sept. 6—The Mystic Bull (Special—Two parts—Drama).
Sept. 6—Hearst-Selig News Pictorial No. 71 (News).
Sept. 7—Never Again (Drama).
Sept. 9—'Neath Calvary's Shadows (Special—Three parts—Drama).
Sept. 9—Hearst-Selig News Pictorial No. 72 (News).
Sept. 11—Into the Dark (Drama).

VITAGRAPH.

Aug. 28—The Tigress (Broadway Star Feature—Special—Three parts—Dr.).
Aug. 30—The Jarr Family Series No. 17—"Mr. Jarr and the Visiting Firemen"—Comedy).
Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).
Sept. 1—The Quarrel (Comedy).
Sept. 2—The Fire Escape (Comedy—Drama).
Sept. 3—Their Night Out (Comedy).
Sept. 4—The Kiss (Special—Two parts—Dr.).
Sept. 6—The Jarr Family Series No. 18—Mrs. Jarr and the Society Circus (Comedy).
Sept. 7—The Kidnapped Stockbroker (Special—Two parts—Drama).
Sept. 8—The Siren (Comedy).
Sept. 9—The Romance of a Handkerchief (Comedy—Drama).
Sept. 10—Unlucky Louey (Comedy).
Sept. 11—One Performance Only (Special—Three parts—Drama—"Broadway Star Feature").
Sept. 13—Sonny Jim and the Amusement Company, Ltd. (Comedy).
Sept. 14—West Wind (Broadway Star Feature—Special — Three parts — Military Drama).
Sept. 15—Save the Coupons (Comedy).
Sept. 16—The Shadow of Fear (Drama).
Sept 17—The Professional Diner (Comedy).
Sept. 18—His Golden Grain (Special—Two parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Aug. 17—My Lost One (Broadway Star Feature—Special—Three parts—Drama).
Aug. 28—The Tigress (Special—Three parts—Drama).
Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).
Sept. 11—One Performance Only (Special—Three Parts—Drama).
Sept. 14—West Wind (Special—Three parts—Military Drama).

KNICKERBOCKER STAR FEATURE.

June 23—The Kick-Out (Special Feature—Three parts—Drama).
July 7—Hamlet (Special Feature—Three parts—Drama).
July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).

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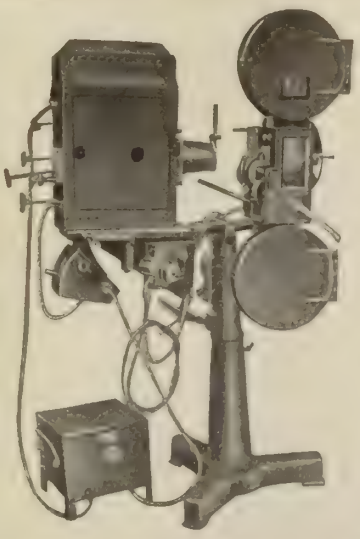

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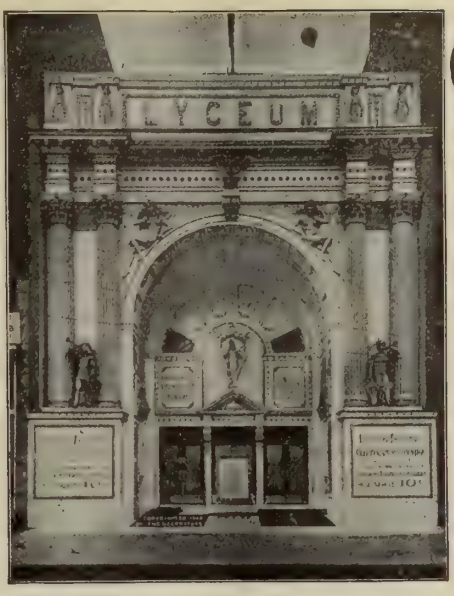

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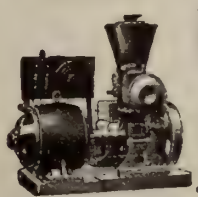

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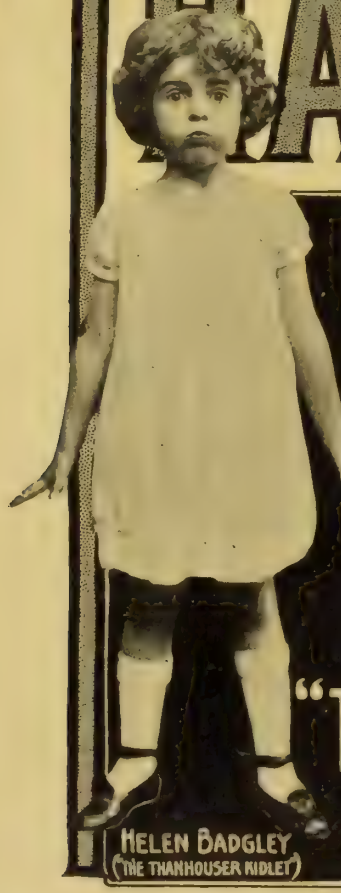

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Is extraordinary—meaning "very much out of the ordinary." It was produced by Paul Bourgeois, the noted Holland animal trainer, late with Pathe Freres, France, and as one great critic said, "It begins where other animal pictures leave off." No fake jungle stuff; no caged or toothless wild beasts. On the contrary the picture includes all the "man-eating" lions, tigers, jaguars, leopards, as well as the bears, elephants, camels, and a few wild cats from the costly and justly famous Universal City Zoo. And they are released from their cages by a gorilla, "Joe Martin," on a circus day. They chase the crowds, enter homes, stores, etc., and the fun is fast and furious, although you are expecting a tragedy every minute. THIS IS NOT PRODUCED BY TRICK PHOTOGRAPHY. REMEMBER THAT. Wire or write your Exchange for booking date if you want a picture that you can boost to the skies and draw satisfied crowds. Greatest wild animal comedy ever filmed.

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Weekly Review of Features
on the regular Universal Program

TWELFTH PRIZE RELEASE
roadway Universal Features
Released Sept. 27

THE GREAT BROADWAY FAVORITE, MISS JULIA DEAN, IN

"Judge Not, or The Woman of Mona Diggings"

DIRECTION OF ROBERT LEONARD

Direct from her remarkable dramatic triumph, "The Law of the Land," which ran for months at the 48th Street Theatre, New York City, Miss Dean made her screen bow in this very rthy play. The great gift of pantomime is surely Julia Dean's, and her thousands of admirers will the better understand her power on the spoken stage er seeing her in this silent drama. "Judge Not" is from the pen of that powerful writer, Peter B. Kyne, and never was his force and strength more tly presented than in this film drama of six swiftly moving acts. The scenes are laid first, in a Montana mining camp, where, as an orphaned waif, she epts an offer of marriage made by Lee Kirk, dance hall proprietor and gambler. In ignorance of their false marriage, Molly remains true to her marriage ws, and when the burning of the entire camp at Mona Diggings—(a most spectacular scene, by the way), with Kirk apparently trapped in the flames, sets free, she goes East, there to renew a friendship with the hero, Miles Rand, a strong character, finely portrayed by Harry D. Carey. In the many ong situations, where Molly's past balks her way to happiness, Miss Dean shows herself a truly great artist. This play will make a sure appeal to ry movie patron. The theme is big; the play is big; it is produced and acted in a big way—and the Universal is proud to put it, Miss Dean, and her able company among the best features produced anywhere—The Broadway Universal Features.

Prize Sensational Drama
Gold Seal—2 Reels
Released Sept. 28

HERBERT RAWLINSON IN

"Her Prey"

DIRECTED BY WM. WORTHINGTON

Everyone has heard of the picturesque beauties of Avalon, Catalina Island, just out of San Francisco Harbor. The Gold Seal Company, including its star, the popular Herbert Rawlin-, was taken to these rugged shores by Director Worthington for the purpose of filming scenes typical of the South Seas for the wonderful picture, "Her ey." Some remarkable scenes of the surf and beach; wonderful diving and swimming in the dangerous shark infested waters of the bay. Mr. Rawlin- is a remarkable swimmer and in the story he is in search of sunken treasure. The picture includes some wonderful film taken from glass-bottomed ats. The scenic beauties and deeds of daring added to a strong plot make this a particularly notable feature.

Prize Farce Comedy
Imp—2 Reels
Released Sept. 29

THE POPULAR UNIVERSAL STAR KING BAGGOT IN

"An All Around Mistake"

DIRECTION OF GEO. LESSEY

ious and light dramas is so well known that the mere announcement of his appearance ensures a treat. In this clever and sparkling photoplay comedy Mr. ggot is surrounded by all the favorites of the Imp Company, including Arline Pretty, Ned Reardon, Frank Smith, and the fun is fast and furious. Baggot in the lead has a part that shows his versatility, and the whole is staged with the realistic detail that marks all of Director Lessey's pro- ctions.

Prize Western Drama
Big U—2 Reels
Released Sept. 30

"The Sheriff of Red Rock Gulch"

With MURDOCK MacQUARRIE AND A STRONG CAST.

PRODUCED BY MURDOCK MacQUARRIE

," to be sure; but they are always much more than that. The "Western" atmosphere and settings are there, but in human appeal; in the gripping stories y tell; in the depiction and portrayal of human passions and emotions, they are confined to no section. The unusual story, and the gripping climax hold any audience in breathless interest to the finish. In the words of the "Colonel," you'll be "de-e-lighted," because it's a "bully" play.

rize Society Drama—In Three Reels.
IMP
Released Oct. 1

"The Wolf of Debt"

With WILLIAM GARWOOD and VIOLET MERSEREAU.

omplished by means of night photography in a rain-storm, but the story is there with a punch all the time. Handsome Billy Garwood, as the deserted sband of pretty Violet, shows himself very much of a man and will win your applause and that of every fan in your neighborhood when he chases the away wife and her lover on foot through a terrible storm. He is big enough and man enough to bring matters to the right conclusion with one of the st effective climaxes ever seen on the screen. Don't be afraid to go after business STRONG with this smashing three-reeler. It's a whale.

rize Western Drama 101 Bison
—3 Reels
Released Oct. 2

"The Ghost Wagon"

With EDITH STERLING and SHERMAN BAINBRIDGE.

at good riding is. Some of the bunko stuff put out as Western drama would make a horse laugh. But Universal actors must know how to ride, and there is a real thrill in "The Ghost Wagon" for every foot of film. The Western atmosphere is real, because this picture was made at Universal City, . The story, which carries one back to the Pioneer days, is very strong, with a particularly effective climax. "The Ghost Wagon," which appears as a rning of death, is cleverly introduced, and adds greatly to the interest. This fine picture is worth boosting strong because it will please you and your rons.

Prize Heart Interest Drama
Laemmle—3 Reels.
Released Oct. 3

"Her Three Mothers"

With AGNES VERNON, WM. QUINN and ADELE FARRINGTON.

how happiness returned to her when she found real mother love in the home of a sweet woman who adopted her. The story has remarkable continuity, the realistic scenes and settings are perfect. Slender as the story is, it fully justifies its length in the absorbing interest, the realism of the every-day it portrays, and in the splendid acting of the entire company. The sentiment is sweet and true; there is not a mawkish scene or incident in the play, in this regard at least it is vastly different from other plays of its type. It is bound to please any audience, and will prove a bright spot on the ening's program.

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John Emerson	Sarah Truax	Owen Moore
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In the past three weeks the company has seized two unauthorized two-act Chaplin photoplays and has instituted two suits for injunction, accounting, and confiscation of the films, charging violation of our copyright.

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In 6 acts. By George Barr McCutcheon

The story of a love behind a throne.

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Directed by Fred. E. Wright

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"THE SECRET ORCHARD"
PLACED MISS SWEET IN A CLASS BY HERSELF AS AN ACTRESS OF CHARM AND POWER

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THOUSANDS EVERY WEEK ARE THRILLED BY MISS SWEET IN
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FEATURE PLAY CO.

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There has just been held in Chicago a great get-together convention of the managers and salesmen from Paramount offices throughout the United States, the eastern contingent of which occupied two special cars attached to the 20th Century.

The purpose of this meeting was twofold:

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2nd—To adopt ways and means and inaugurate a campaign to help exhibitors secure the fullest benefit from the unparalleled Paramount National Advertising Campaign just launched—a campaign that will surely bring many thousands of new patrons into the theatres of Paramount Exhibitors everywhere. **That means increased box office receipts.**

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ONE HUNDRED and TEN WEST FORTIETH STREET
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OVER many a weary and wandrous mile of moor and mountain, bog and barrier, with bare feet hacked and hewed by scrub and brier, Carina the Gypsy maiden roves up and down the great round world until at the end of her faring she finds fabulous fortune and love that knows no ending.

Carina is the heroine of "AN AMERICAN GENTLEMAN," a five-act soul-stirring drama of rags, rogues and riches that unfolds as thrilling and as pleasing a story as has been put forth in many a long day.

William Bonelli for eight years played "AN AMERICAN GENTLEMAN" across the length and breadth of North America. As a motographic production it excels in every way the stage presentation. Mr. Bonelli takes the leading role in the filmized version.

"AN AMERICAN GENTLEMAN" is sold at prices so low as to astonish you. Better wire about your territory.

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Germantown Philadelphia

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CHAPIN

from the other Entertainment Folks

Mr. Chapin spent much more than $100,000 in developing the material for the Lincoln Cycle before the Charter Features Corporation began to produce it in moving pictures. This is significant of the popularity that may be expected for the Cycle, and also of the financial success of Mr. Chapin's previous Lincoln work.

As a Lincoln Entertainer

Here we might quote from a thousand authorities. Mr. Chapin has received fees for several years, ranging from $150 to $500 per day, for his Lincoln monologue portrayal, the largest fees ever paid for this line of work.

As a Vaudeville Headliner

Thousands will remember the great popular hit made by Chapin as a high-figure headliner in vaudeville. He wrote, produced, directed and acted the title part in a series of one-act vaudeville productions.

As an Educational Factor

Chapin began his educational interests by teaching country school in his own district in Ohio when a boy of sixteen. For the past fifteen years he has been in demand at the greatest educational conventions, associations, universities and colleges. His time permits the acceptance of only a few of these engagements. He has appeared in Lincoln interpretations in the capital cities of thirty-six States of the Union at the highest fees.

As an Impersonator

This came both as a natural gift and as a result of Chapin's work. He has appeared in some kind of Lincoln impersonation—play, sketch or monologues—in nearly every State—nearly every town and city in the Union.

As an Actor

Some idea of what the critics of America have had to say of Chapin as a Lincoln actor can be gained from the fact that hundreds of newspapers have given full pages to describing his art.

As a Dramatist

Chapin is a dramatist, both by training and by instinct. He has always written his own plays, sketches and monologues. But not until the moving pictures came into vogue has he had ample outlet for this side of his Lincoln genius.

Chapin is known in every hamlet throughout these United States and what these other entertainers offer Chapin is ample evidence of the drawing power Chapin's Lincoln will have in the moving picture theatres which show

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CHARTER FEATURES CORPORATION

The Chapin Lincoln Cycle, **110 W. 40th St., New York**

An All Star Cast in Regular Service!

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Florence Rockwell

(former Klaw and Erlanger Star)

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"THE PURPLE NIGHT"

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SEPTEMBER 15th

STANNER E. V. TAYLOR, Director

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ Supported by ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

LIONEL ADAMS
former star in
"The Christian," "The Man of the Hour," and other Klaw and Erlanger productions.

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NOAH BEERY
who has just completed his third successful season in "The Trail of the Lonesome Pine."

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With

Frank Sheridan

In the Role of the Money King

That's **CALVIN THOMAS** on the floor, juvenile lead with Irene Fenwick in "The Song of Songs"—and bending over him, **FRANK SHERIDAN,** described by William Winter and Ashton Stevens as "The American Coquelin"—and **ANNE MEREDITH,** one of the best known leading women on Broadway! There's **FANIA MARINOFF,** too, in the background, stage and screen star of international reputation—with **PAUL McALLISTER,** gun in hand, off to the left! And **SAM REED—MALCOLM DUNCAN!**

MORE *REAL* STARS THAN YOU EVER SAW BEFORE IN A SINGLE FEATURE!

AMPLE GUARANTEE, SURELY, OF THE SUPER-EXCELLENCE OF "THE MONEY MASTER"

It's a story of New York's East Side—of its misery and squalor and filth—of Wall Street and its guiding genius—a tale of sharp contrasts with an underlying heart appeal as powerful as it is dramatic.

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A vital and significant fact to you if you insist on **QUALITY** in your regular program.

Heavy initial orders for prints and greatly increased re-orders for paper indicate how extremely popular this captivating, winsome film star really is!

Splendid, virile, red-blooded stories, capable casts and painstaking attention to detail are rapidly making the

KLEINE-GRANDIN TWO-REEL SUBJECT

One of the most attractive offerings on the "G. F." program!

INSIST UPON HAVING THE KLEINE-GRANDIN TWO-REEL EVERY WEEK

For September

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THE SOCIAL LAW	**Monday, September 13th.**
A WOMAN'S MISTAKE	**Monday, September 20th.**
THE MYSTERIOUS VISITOR	**Monday, September 27th.**

And Remember —

Every Monday thereafter through the General Film Company

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New York City

Already In the Hearts of All

The appearance again of the

BROADWAY CHILD STAR

Viola Dana

In a play written especially to frame in and picture forth the charm and genius of this little artist

"HER HAPPINESS"

In 3 Happy Acts

"The Sweetest Girl on the Screen"

Harry Beaumont, screen-artful as actor and director, and with day-to-day study of this little girl to help him to know her better, wrote "Her Happiness" to let your public know the real Viola Dana better—to make them love her the more.

This feature is just Viola Dana, wholesomely sweet, living in a real story of life that we all have met. It's a simple theme but strong with situations, to sketch forth a sincerely convincing section of life.

Judged by the hodge-podge of "thrillers," by train-wrecking, automobile-smashing "dramas,"—"Her Happiness" stands out with a refreshing difference. It brings back memories of our own school and dream days, and somehow makes us feel better for the seeing it. Briefly, it's a "Viola Dana play." Your patrons will tell you—after the play.

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The Lyric Theatre New York success. The story is human, tender, enthralling exciting, sensational by turns.

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A powerful story of Mother-Love interwoven with strong dramatic action carrying the auditor through a series of tense-pulsating situations.

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With eight absolute attraction's of unquestionable merit-now complete -others of note, under the supervision of directors of proven ability- a constantly growing list of famous players including

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Celebrated plays and popular fiction works.

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EQUITABLE

WITH THE OPENING OF THE 1915-16 THEATRICAL SEASON IN NEW YORK, MANAGERS VIE WITH ONE ANOTHER TO SECURE FOR THEIR COSTLY HOUSES THE MOST ATTRACTIVE PRODUCTIONS. NOTHING EXISTS ON FICKLE BROADWAY BUT POTENT AND POWERFUL ATTRACTIONS -- MR. LEE SHUBERT SAW *"TRILBY"* AT A PRIVATE DEMONSTRATION AND IMMEDIATELY CONTRACTED FOR IT AT HIS MAGNIFICENT 44TH ST. THEATRE, RE-OPENING LABOR DAY.

THE WORK OF

CLARA KIMBALL YOUNG AS TRILBY *WILTON LACKAYE* AS SVENGALI

MAURICE TOURNEUR AS *DIRECTOR* EQUITABLE AS *PRODUCER* WORLD FILM AS *DISTRIBUTOR* EIGHT HUNDRED PLAYERS IN SEVEN HUNDRED SCENES. COMBINES TO MAKE THIS THE FIRST RELEASE OF THE EQUITABLE MOTION PICTURES CORP. THE MOST POWERFUL FIVE ACT FEATURE EVER CONCEIVED.

TRILBY

WILL COME TO YOU AS THE FIRST OF A LONG PARADE OF GREAT FEATURES.
INSURE YOURSELF AGAINST INCONSISTENCY.
WORLD FILM SALES MANAGERS WILL CALL AT YOUR SOLICITATION

RELEASED ON REGULAR EQUITABLE PROGRAM SEPTEMBER 20TH

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH
WORLD FILM CORPORATION

LUBIN

"THE SILENT ACCUSER"

DRAMA IN ONE ACT BY *Daniel Carson Goodman*

WITH *Mary Charleson & Francis Joyner* RELEASED SEPT. 20

"A CARELESS ANARCHIST" **"THAT BRUTE"** **"MONTY AND THE MISSIONARY"**

THE LATTER A CARTOON COMEDY RELEASED SEPT. 21

"A DESERT HONEYMOON"

DRAMA IN THREE ACTS

WITH *Vinnie Burns & Romaine Fielding* RELEASED SEPT. 22

"THE LAST REBEL"

DRAMA IN TWO ACTS WITH

Ormi Hawley, Earl Metcalfe, & Kempton Greene RELEASED SEPT. 23

"THE LEVEL"

DRAMA IN ONE ACT WITH

L.C. Shumway & Dorothy Barrett RELEASED SEPT 24

"CAPTAIN KIDD & DITTO"

FEATURING *Billie Reeves* RELEASED SEPT. 25

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HARKEN!

These things you are sure of with the Vitagraph program:

A conscientious division of releases so that you do not get all of one kind at a time.

In other words,

Our manufacturing facilities

Are so great

We can pick and choose

Our assortment.

"Sonny Jim and the Amusement Company, Ltd."
Comedy .....MONDAY, SEPT. 13
Little Sonny Jim brings a huge bull-frog to school, and to punish him, teacher tells him he can't go to the picnic. Sonny gets even by starting a circus in competition and laughable results follow. BOBBY CONNELLY as Sonny Jim.

"WEST WIND"
Three-Part Military Drama. Broadway Star Feature .....TUESDAY, SEPT. 14
A wealthy ranch-owner's daughter is abducted by a rascally half-breed cowboy and brought to an Indian encampment. In rescuing her, a troop of cavalry is nearly wiped out by warring Indians, but an Indian girl's gratitude and daring saves the day. An all-star cast.

"SAVE THE COUPONS"
Comedy .....WEDNESDAY, SEPT. 15
Lillian wants Jack to give up smoking until she finds that coupons are given with each package of cigarettes. That's different, and Jack nearly smokes himself to death before Lillian swears off saving coupons. Presenting LILLIAN WALKER and EVART OVERTON.

"THE SHADOW OF FEAR"
Drama .....THURSDAY, SEPT. 16
John Sterling confesses to his fiancee that both his parents died of insanity, and urged on by John's rival, she breaks off the engagement. Fortunately, the girl's aunt proves that John was an adopted son and all ends happily. HARRY MOREY and LOUISE BEAUDET are the principals.

"THE PROFESSIONAL DINER"
Comedy .....FRIDAY, SEPT. 17
Gregory's specialty was acting as No. 14 at all supper parties where there happened to be only 13 guests. It looked like a cinch, but Gregory found it wasn't. The ending is a joyful surprise. MR. AND MRS. SIDNEY DREW are the leads.

"HIS GOLDEN GRAIN"
Two-Part Drama .....SATURDAY, SEPT. 18
John Hart, reported killed in a railroad wreck, returns home to find his ward and secretary, to secure his money, had driven out the girl whom he had taken into his home. In the end right triumphs and Love comes into its own. Presenting an all-star cast.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"WILLIE STAYED SINGLE"
Comedy .....Monday, Sept. 20

"DOROTHY"
Two-Part Drama .....Tuesday, Sept. 21

"GETTING RID OF AUNT KATE"
Comedy .....Wednesday, Sept. 22

"THE LESSON OF NARROW STREET"
Drama .....Thursday, Sept. 23

"BACK TO THE PRIMITIVE"
Comedy .....Friday, Sept. 24

"FROM OUT THE BIG SNOWS"
Three-Part Drama. Broadway Star Feature
Saturday, Sept. 25

Vitagraph One, Three and Six Sheet Posters

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EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

am "the be all and end all" of all three-reel pictures.
I have a purpose in life.

I am of the elite,
the high-brow, as it were,
and am looked upon with wonder whenever I am shown.

People the world over know my reputation is stainless,
and I have never disappointed.
In fact I have more than pleased those with whom I have been associated.

My family name is Broadway Star Feature;
my paternal ancestor, the Vitagraph.

You will like me;
in fact, I feel that were we better acquainted
a common bond would be established between us.

Why not meet any of my family
at any General Film Exchange. Their names are
"ONE PERFORMANCE ONLY"
"WEST WIND"
"FROM OUT THE BIG SNOWS"
and "THROUGH TROUBLED WATERS"

I will write you more anon.

Vitagraphically yours,

BROADWAY STAR FEATURES

I have worked harder on the production of "The Goddess" than on any picture I have ever produced.

Ralph W. Ince

I have received more letters in reference to "The Goddess" than any picture I have appeared in.

Anita Stewart

I have made more friends through my appearance in "The Goddess" than in all my previous experience.

Earle Williams

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A PICTURE THEATRE AS IT SHOULD BE

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1000 SEATS

MEMBERS OF THE MOTION PICTURE EXHIBITORS ASSOCIATION

NEW YORK. August 24th, 1915

Vitagraph Co.,
15th St. & Locust Ave..
Brooklyn, N. Y.

Attention of Mr. A.E.Smith:

Gentlemen:

On Saturday, the 21st inst., I ran the 15th chapter of the "Goddess". The doors were open at 12.00 noon, and from 2.00 P.M. intil closing time it played to standing room only.

I am sincerely sorry, and feel sure that I am voicing the sentiment of thousands of other exhibitors, when I say that I wish there was more of it. It is a remarkably good drawing serial and a remarkable cast of clever photo players, and in all sincerity it far surpassed my expectations as a money getter.

Wishing your continued success. I remain

Very cordially yours,

E. Tindall Gregg

ST/XX

A LETTER
LIKE THIS
(WHICH IS TYPICAL OF
HUNDREDS OF OTHERS)
SHOULD ASSURE
ANY DOUBTING EXHIBITOR
THAT **THE GODDESS**

IS THE GREATEST,
THE BEST,
THE BRIGHTEST,
THE CLEANEST,
THE CLEVEREST
CONTINUED PHOTOPLAY
IN CHAPTERS
EVER PRODUCED.

WE PUBLISH IT,
BECAUSE
IT SAYS MORE
THAN ALL THE ADVERTISING
WE MIGHT PLACE.

THE VITAGRAPH COMPANY OF AMERICA

EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

JEANETTE HORTON

In the Three-Act "BROADWAY FAVORITES" Production

THE GUILT

Miss Jeanette Horton, who scored as Myra Thornhill, in "Seven Keys to Baldpate," at the Astor Theatre, is the star who enacts the role of Eleanor Gordon in this powerful drama. Among Miss Horton's other Broadway vehicles were "Maggie Pepper," at the Harris Theatre, and "The Chorus Lady."

Released in Regular Service, Monday, September 27th. Special 1, 3 & 6-sheet, 4-color lithographs

FOILED!

As bold and as bad as he is, and in spite of the aid rendered by genii's and black magic, Reckless Reginald fails to win the village belle.

Released Tuesday, September 28th. 1 and 3-sheet, 4-color lithographs for this comedy.

THE CURIOUS CASE OF MEREDITH STANHOPE

A Remarkable Two-Act Modern Drama

Can one man inherit another's soul? The answer is contained in this amazing psychological story!

Released Friday, October 1st. Striking 1, 3 and 6-sheet, 4-color lithographs.

THE MAN ON WATCH

One of the Twelve Weekly Two-Act

Mysteries of the Grand Hotel

So daring is the plot to steal from the Grand Hotel the silver service intended for a U. S. battleship, that it succeeds. The capture of the thieves is brought about in the intensely exciting climax.

Released Wednesday, September 29th. Get the 1, 3 and 6-sheet, 4-color lithographs.

THE RUNAWAY BOXCAR

An Episode of the

Hazards of Helen Railroad Series

Helen's sensational work in halting the runaway boxcar brings about the capture of two notorious crooks.

Released Saturday, October 2nd. Strong 1 and 3-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 2080)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, September 18, 1915

Facts and Comments

A FILM bearing the title "As God Made It" was recently displayed before the audience of a motion picture theater in an Ohio town. Immediately following this title was the official legend: "Approved by the Board of Ohio Censors." Question: Has J. Louis Breitinger and his staff of Catonian sages approved it?

* * *

A NEWSPAPER in Iowa, where the exhibitors defeated a proposed censorship at the session of the legislature, speaks of a "powerful lobby" in the pay of the film interests and of a vast fund to influence legislation. We wish there were some truth in what our esteemed contemporary says. The film interests ought to maintain a legitimate agitation against legalized censorship and they ought to foot the expense incident thereto. So far the film interests have been somewhat lax in their opposition. Individual producers and individual exhibitors have co-operated with THE MOVING PICTURE WORLD in fighting the censorship evils, but there is a lot of work ahead of us all. As far as we know there certainly has been no attempt at corruption. On the contrary, the fight has been waged on proper lines and has been clean all the way through. We wonder where our e. c. obtained its information; we who ought to know have never seen any trace of either a powerful lobby or a corruption fund. Indeed, funds have been conspicuous by their absence.

* * *

PICTURES exploiting the sensational lynching of a man who had been condemned to death and whose sentence had been commuted have aroused the local authorities of many cities and there is talk of censorship in places where no censorship exists today. We believe that the exhibition of such pictures is an unmixed evil, but these pictures and others of a similar nature can be reached by proper legislation. Censorship is not the remedy. A law can be passed prohibiting in terms the exhibition of any such pictures. Such a course will prevent the making of such pictures. If the producer knows that the law distinctly forbids the exhibition of such films he will not care to make them. Censors often are subject to moral and immoral suasion and their judgment may be bad. There is always the possibility of "getting by."

* * *

RETALIATION is threatened by the exhibitors of a town in the Northwest in answer to a clergyman's threat to close up the motion picture houses on Sunday. At present the down-town section is open on Sundays, while the up-town section is closed tight. Both sections are of course under the same jurisdiction and under the same laws. The up-town exhibitors vow to close up everything and to put a stop to the Sunday excursions on the river if they are not permitted to open. As a rule Sunday opening seems to be regulated by public opinion rather than by statute, but it rarely happens that there are two varieties of public opinion in the same city.

* * *

FREE motion picture shows" given by churches and social institutions do not longer alarm the exhibitor as they did some years ago. The fact is that these "free" shows are such in name only. The "silver offering" really makes a general admission of ten cents. Nothing seems quite as successful as the motion picture entertainment in helping to pay off the mortgage on the church.

* * *

WE ARE very glad to note that the big producers who often need "supers" for mob-scenes, etc., are determined to protect these men and women against rapacious booking agencies who take as much as fifty per cent. "commission." The law allows a commission of five per cent., and no more. One of these supers, a good man temporarily in hard luck, almost fainted with hunger while under the eye of his director. There was an inquiry and an investigation showed the existence of the abuses mentioned. Hereafter the supers will, in all likelihood, be paid by the producers directly.

* * *

A SOLDIER who had lost his sense of hearing and his power of speech is reported to have recovered both faculties in a flash while viewing a screen comedy. The humor in the film was said to be overwhelming and the soldier felt he must either burst or laugh. He laughed and the miracle followed. Sorry the title of the film has been omitted in the newspaper reports. The advertising value of the story will not be overlooked very long.

Interpolation by Directors*

By Louis Reeves Harrison.

THERE is a kind of director who might, as a matter of discrimination, be called "Hotspur"—he was formerly engaged in producing the "ten-twenty-and-thirty" class of melodrama. It is not difficult to pick him out at the studio. He appears to be engrossed with matters so weighty that one wonders how his brain can carry what is crowded into its convolutions. Almost wholly unconscious of his immediate surroundings, he has a far-away look in his eye, as if trying to recall where he left his umbrella. How impressive he is during rehearsal! How mindful of his changing moods are those unfortunate performers who are called upon to interpret what has never been successfully explained to them! Their mobile faces light up when he smiles. They shudder with apprehension when his massive brow is occasionally corrugated in a violent attempt to think.

Carpenters and scene painters have been hard at work. A number of shaky canvas flats have been set up to represent the solid walls of an ordinary room which has, by a delicate sense of the perspective, been given a depth little less than a hundred feet. The property man has supplied a retired rug and some weary-looking furniture. Lights are turned on and off, and all is ready during several hours that salaries cease not and patient ladies and gentlemen in ghostly make-up linger near in attitudes of philosophic expectancy, still Hotspur is lost in meditation. Either he is unable to grasp what the author meant by the scene in hand or he is intent on interpolating a little something of his own. He decides to go to lunch. Hotspur must have time to achieve a sense of completeness with the least possible expenditure of that rare article known as grey matter.

Perhaps there is a scene of mental suffering to be shown, during which a character transformation is taking place that is intended to affect the audience—the outcome of that suffering is not only a regeneration of the character but an influence exerted upon those looking on. Hotspur can see no reason for all such fuss. Better bring on the village maidens fresh from the hairdresser to dance on three-inch heels—give the people what they want. Why blame Hotspur for adhering to the theatrical convention and commonplace with which his ingrowing soul has been imbued—can he help it? Besides, he came into the game of producing moving pictures at a time when they were not accorded serious attention by men capable of giving adequate expression to what was really worth while through the new and wonderful medium. Hotspur helped to bridge a period between rank crudity and the beginning of artistic production, but his day is over,—there is a revolution going on.

Critics should have led the revolution, but few of them did more than point the way. The revolt against what is false, stale, flat, weak and meaningless in moving pictures has grown out of an access of sanity on the part of producers themselves. The advent of screen stories of strong purpose, of powerful indictment, of prophetic enlightenment, arousing a gripping interest by intelligent portrayal of our joys, sorrows, hopes, struggles and aspirations, has stirred the people and through them the producer until he is making a struggle that is little short of frantic towards leadership in the movement for fewer and better plays, those bearing the marks of creative genius and artistic treatment.

In view of the general aim to improve quality, TO WHAT EXTENT SHOULD A DIRECTOR INTERPOLATE? Live question of today, and even of tomorrow, it need not be clouded by the fact that a few authors can write plays which need not be changed to any material extent, nor by the fact that a few directors can evolve a finished statue from very common clay. The concrete problem is one involving the average good story and the average good director. Shall he follow script? Shall he edit? Shall he amplify? The answer would be easy if his judgment was infallible, his good taste assured and his imagination exhaustless, and even then the fact that the larger part of his time and his energy must be given to the arduous duties of interpretation adds a complication seldom considered. Another easy answer is to have author and director get together and thrash it out between them before the work of production is undertaken, but that is not always possible.

Admitting that a harmony of action and a completeness of understanding between author and director make strongly for perfection in any production where both are big factors, admitting also that painfully few authors know how to prepare a story so that it can be successfully visualized without a lot of interpolation, is there any rule, or set of rules, by which an experienced and capable director can be guided when called upon to materially change the form of a script having intrinsic merit in the story it tells? Merely by way of suggestion, he might read the script until he has so fully grasped its main purpose that he can *feel* the mood of the author. In sympathy with that mood, that purpose deeply impressed, he may at least avoid some serious and destructive errors of treatment.

When interpolation becomes necessary, the director's function becomes that of furthering the effect intended by the author by any and all unobtrusive means. Whether there is elimination or amplification to be done, keep in mind the keynote of the composition and its theme. Then bring all instruments, types, action and setting, into harmony with the composer's purpose and with the mood of his creation. The ability of an orchestra leader does not lie entirely in the length of his hair, nor even in his impressive manner, but partly in that sympathetic intelligence which enables him to augment the beauty of a composition without impairing its consistency.

Any changes of structure that kill suspense mean disaster. Be guarded about introducing a moment of action that distracts from the main line, and remember that obtrusive backgrounds may scatter interest in the story—they are apt to be obtrusive if out of accord with those introduced by the author. Examples and incidents intended to reveal character may be intensified, and even multiplied to a limited extent, and there is opportunity for some fine directorial interpolation in the high scenes, where the author has indicated an outburst of feeling. Before that outburst there might well be shown a period of suppression, a lull before the storm. To be comprehensive, we may go back to dear old Aristotle and apply his "unities" to interpolation, though they may no longer be exacted in creative work. Do not shift the scene from where the author has laid it. Do not remove added events from the time in which he has placed his own. Do not interpolate action, characterization and scenes of any kind or description which are irrelevant to the development of his plot.

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The Postmaster General on Moving Pictures.

By W. Stephen Bush.

THE editor of a semi-monthly publication which is read by many clergymen and others interested in social improvement calls our attention to some suggestions made by Postmaster General Burleson and relating to methods of regulating the motion picture. The Postmaster General has spent many years in the public service of the nation. He enjoys a well deserved reputation for statesmanlike qualities for fairness and for legal knowledge. It seems that the editor of the publication had written a letter to Mr. Burleson questioning him as to the "desirability of further regulation of the motion picture industry." Mr. Burleson wrote this reply which deserves to be reproduced in full:

Except possibly with respect to the transmission of moving picture advertising matter through the mails, a postal question is not involved. Being explosive, films are now excluded from the parcel post and move chiefly by express. Still it is quite within the power of the Federal Government to deal with the matter. Doubtless you know of the Act of July 31, 1912, prohibiting the importation or transmission in interstate commerce of moving pictures or other pictorial representations of "prize fights or encounters of pugilists under whatever name." That law has been upheld in the lower federal courts and seems certain to be upheld in the higher courts. This statute could be expanded to include other objectionable films—and considerably more objectionable some of them are! I think it very probable that the Government's complete control in the field of interstate commerce would be adequate to debar from interstate commerce films held to menace public morals.

State laws now reach obscene or sexually indecent representations both upon the screen and the stage proper. The principle is that embraced in Section 211 of the Federal Criminal Code which excludes from the mails publications containing "obscene, lewd, lascivious, filthy or indecent" matter. Federal legislation along this line under the interstate commerce clause of the Constitution, which would embrace matter handled by express companies as well as matter passing through the mails, might be enacted to supplement State Legislation which would assist in breaking up traffic in films of obviously indecent character.

However, such laws strike at the mere filth which appeals to thoroughly degraded or perverted minds. To draw a legal line which will prohibit not only that which is thoroughly vicious but also that which is unwholesome is exceedingly difficult. Certainly it would be folly to attempt to legislate against bad art. A law against ultra-sensationalism in moving picture plays might also reach ultra-sensationalism in all media which reach the public, including the newspapers. Coarseness and vulgarity are not confined to the moving picture industry.

These are facts to be remembered in legislation. Still there is reason to differentiate the moving picture industry which, to some extent at least, justifies what may be termed a curtailment of its artistic liberties. I am thinking of the children. Moving pictures begin their appeal to children even before they learn to read or write. A real glorifying crime will exalt the criminal in the imagination of a child of tender years. Here lies, to my mind, a proper field for legislation, Federal and State. Let the law cast out summarily the objectionable play or film; then provide, with caution, such further machinery as may be needed for the protection of youth; and, lastly, leave the regulation of those further refinements which peculiarly belong in the field of art to the court of public opinion.

I think I have noted a gradual improvement in the type of offering at the average moving picture theater.

Mr. Burleson sounds the true note of American statesmanship. Nowhere does he advocate censorship but he strikes the nail on the head by recommending the enactment of special laws against special kinds of pictures. He realizes that the "mere filth appeals only to thoroughly degraded or perverted minds" and he recognizes the great improvement in the films. This improvement has come about without the aid of censorship. What Mr. Burleson says about children is true, they must not be offended, but to say that all films must be made first, last and all the time for children is, of course, absurd. There are books and plays and even sermons which we keep from our children. Unaccompanied children below a certain age should not be admitted indiscriminately to all shows and in the case of a child in control of parent or guardian we are entitled to assume that the parent or guardian is gifted with ordinary discretion and an average sense of responsibility.

Now is The Time.

By W. Stephen Bush.

THE new President of the National League, F. J. Herrington, writes to The Moving Picture World that he intends to make a tour of the East, starting about the 15th or 20th of September. The object of the tour is the furtherance of organization. We earnestly hope that Mr. Herrington will have the intelligent cooperation of all exhibitors.

As we have had occasion to point out scores of times, the main strength of the league must always consist of numerous and representative state organizations. Unless there is a decided improvement along these lines the National League will never wield that power and influence which the exhibitor ought to wield in the councils of the industry. We believe that the most influential exhibitors in their respective states ought to be members of the organization. The man who has a substantial investment and who has standing and experience is exactly the man whom the organization needs. It needs his counsel and his support. There are altogether too many of these enlightened and progressive exhibitors who do not belong to the organization, much to their own detriment as well as to the hurt of the organization. A special and determined effort to win these men for the league will no doubt be made by the new president. The organization is the place both for the little and the big exhibitor and both must be expected to do their proportionate share toward improving conditions for all exhibitors.

Personal solicitation is by far the most effective way of getting new and valuable members. Reams of literature are worth but little unless reinforced by the personal work of a capable organizer. The new president has been an apostle and prophet of organization as early as 1907, and he is eminently fitted by reason of his eloquence and his enthusiasm in promoting the cause of organization. In his letter to The Moving Picture World he says that "no business needs organization as badly as we exhibitors need it." He goes on to repeat the ancient but often disregarded truism: "If you do not protect your business yourself you cannot expect others to protect it for you. It may be the other fellow today but tomorrow it may be your turn."

There is ample room for the work of a capable organizer here in the East. New York and New Jersey will have sessions of the state legislature and there are ominous clouds on the horizon of both states. New York escaped censorship only by a narrow margin and the agitation in New Jersey has by no means died out. Nor is censorship the only matter which ought to make organization imperative.

The "locals" no doubt will receive the attention of President Herrington. There are hundreds of towns and cities where petty jealousies and ruinous competition have put the motion picture business on the decline. What a field for effective missionary work. Common sense and fair play will often remedy the worst conditions. A man like Herrington who has been "through the mill" battling with all the ills the exhibitor is "heir to" ought to be sure of a hearing when he comes to make peace or to submit practical suggestions for the benefit of all concerned

Convention of Paramount Pictures Corporation

Held at La Salle Hotel, Chicago, September 2, 3, and 4, with Every Department of the Organization's Business Represented.

By James S. McQuade

THE first annual convention of the Paramount Pictures Corporation was held in the La Salle Hotel, Chicago, on September 2, 3 and 4, with a notable gathering in attendance. All departments of the organization were well represented, as will be seen by glancing at the printed list at the close of this article.

The convention was opened by President W. W. Hodkinson on Thursday morning, about 11 o'clock, and he explained the purpose of the convention as follows:

The purpose of the meeting is to get closer together, and to get better acquainted with each other and with the Paramount proposition. I think that we will accomplish a great deal by coming in contact with each other during the three days that we will be here, so I will not take up your time or the time allotted to the producers any further than to ask that, beginning on my right, the first gentleman will stand up and give his name and the exchange that he is connected with. In this way you will all learn each other's identity quicker than in any other way that I can think of. It will serve as a general introduction.

Mr. Hodkinson then announced that, owing to pressure of business at the Famous Players Film Company's studio, Adolph Zukor, president of that company; B. P. Schulberg, advertising and publicity manager, and Albert Weinberg, auditor, who had fully intended to be present at the convention, were prevented at the last moment. The following telegram from Mr. Zukor was then read:

I am very sorry, indeed, that unforeseen conditions prevent me from attending the Paramount convention, but I wish to take this means of communicating to you and all others present my congratulations upon the splendid results you have obtained during the first Paramount year, my great admiration for the effective manner in which you have overcome the numerous obstacles that beset you in the distributing branch of the industry and my sincere hope that your future activities in this direction will secure even greater and more complete success. I wish to take advantage of this opportunity to publicly commend the untiring and ceaseless personal endeavors of W. W. Hodkinson and Raymond Pawley toward the constant advancement of the Paramount program. Their devoted labors combined with the efforts of Messrs. Hiram Abrams, William L. Sherry and James A. Steele, and aided by the unusually efficient and loyal membership of the Paramount organization, have given the industry an example of achievement in national film distribution unsurpassed in all the annals of the screen and have created a distribution system that may not only never be excelled, but that may never be equaled. It is the earnest desire and the determined purpose of the Famous Players Film Company to bend every effort and exert every power within our possession to co-operate most fully and in every direction with the Paramount Pictures Corporation and to produce only subjects of such unquestionable merit as to further facilitate their distribution. With the plays which we now have in course of preparation and production, and the long list of favorite stars under exclusive contract with us, we are certain to continue a standard consistent with the highest ideals of the Paramount program. We have recently purchased a large tract of ground in Upper Manhattan upon which we will erect the most complete groups of studio and laboratory buildings ever devoted to the production of motion pictures. In order that we may produce Paramount pictures under the most favorable conditions and with the greatest advantages that can be secured at all times and in every manner, you can depend upon the whole-hearted and earnest support and co-operation of myself and associates, Messrs. Daniel Frohman and Edwin S. Porter.

Mr. Hodkinson then called on Samuel G. Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, whose speech is given in part as follows:

I want to thank you for giving me this opportunity of being present here today to congratulate you in person on the great work you have done for the first year of Paramount existence. Not only am I proud but I see that every one of you gentlemen should be as proud as I am, and, believe me, if you are, you will be "some proud" of your organization, not only in New York City, but all over the United States. It is quite different today from what it was a year ago. I will be perfectly frank with you. I must admit that I, myself, had no more faith in you than some of the exhibitors had throughout the United States. I thought your ideas were not quite what they ought to be, and I did not believe the thing was going to work out in the way it actually has proven.

To give you an example just how exhibitors throughout the United States talked to us, as producers, some time ago, I met Mr. Marcus Loew and, honestly, he was the worst knocker you had in any part of the country. He thought Paramount was wrong, its officers were wrong, and its pictures were wrong and its policies the worst that ever came into the picture business. He used to say to me: "It is perfectly ridiculous to think that you can revolutionize this business in a day. Your policies are too drastic. Who is going to pay four weeks in advance?" He would not play the pictures.

The other day Mr. Zukor, Mr. Lasky, Mr. DeMille and myself had lunch with him at the Knickerbocker Hotel, just after he had signed the contract for forty-two solid days' booking. He is one of the biggest exhibitors in the country. I said to him: "What do you think of the program?" He replied: "I will tell you frankly I don't have to look at it. If the Paramount will accept my booking, I will take what they give me, and I want to tell you, if your pictures were 25 per cent. worse than any others in the country, we would book through the Paramount." I looked at him and said: "Don't let friendship interfere in this thing." He answered: "No, it is not friendship, but it is their method of doing business. It is their reliability. We can take their word for whatever they say."

Now, I want to say, gentlemen, that ninety-nine per cent. of the exhibitors that I have been talking to recently—and Mr. Lasky has just returned from California, and Mr. DeMille reports from the Coast—ninety-nine per cent. of the exhibitors throughout the United States feel that way about Paramount. They feel that they can take your word for what you say, and I want to say to you that when you have a foundation like that fifty per cent of your battle is won and the other fifty per cent you have got to give in pictures. If you can make good to that extent, you can do twenty-five per cent. worse today than the other fellow does and still retain every exhibitor you have, because they have confidence in you.

No matter how good a producer tries to make his pictures, he cannot make them too good when he realizes that he has a distributing organization like yours, and I want to say to you that you look good to me, and I love to see the spirit which has been manifested by everyone present here today. Every one of you gentlemen looks like a fighter, and I want to tell you that you have got to be some fighter to measure up to what you have in New York at the executive end.

Mr. Hodkinson, Mr. Pawley and I have had some tough fights. I did not always agree with their methods. I did not always believe in the things he did. There were times when I thought he was a little bit wild, I didn't think he was all there. (Laughter.) But I want to say to you gentlemen that I consider him the greatest man in the motion picture industry today. (Loud applause.)

Jesse L. Lasky, in the course of an interesting address, said:

Now, we think that we are the greatest producers in the world, because thinking that makes us work all the harder. One thing we lack, however, is individual honest criticism.

We don't want praise. We will get plenty of praise, but what we want are suggestions or criticisms, and if every one of you will make some suggestion, make notes of your suggestions now and then and let

Informal Dinner of the Paramount Pictures Corporation Convention at the La Salle Hotel, Chicago, Friday Evening, Sept. 3.

is have them, it will be invaluable. You gentlemen have come from California, Portland, and the far corners of various states, and from Canada, and if you will only make one suggestion and the suggestion comes to us and we can carry it out, just see what you gentlemen will be doing. We want your help. My own view is that they want modern drama with as much action and vim and punch as can be put into it, and we are producing our plays accordingly.

Now every one of you gentlemen, as Mr. Goldfish has said, seems to be a fighter, and after having met you, when we go back to the studio, to the grind, I think we will go back with new vigor. We have met you and know you, and you know us, and now we will try and show you what we can do. Whatever we have done in the past is well enough, but we want to do much better, and we have got to make good. We feel that men of your type demand something better, and we are going to try and give it to you.

In the afternoon session of the opening day, able addresses were made by Cecil B. DeMille, art director of the Lasky Company; Howard E. Spaulding, advertising counsel of Paramount, and Tarleton Winchester, Paramount publicity manager.

A paragraph from Mr. Spaulding's speech regarding publicity for Paramount, follows:

We are going to acquaint more people with Paramount pictures, induce them to go see them and in this way co-operate with the exhibitor and render a more efficient service to every exhibitor showing Paramount pictures through advertising in the Saturday Evening Post, thirty-four of the strongest newspapers in the United States, The Ladies' Home Journal, The American Sunday Monthly Magazine, Woman's Home Companion, The Ladies' World, twenty-four sheet posters, ready prepared advertisements for exhibitors' use, glass slides and other forms of publicity.

On Thursday evening the members of the convention attended a private presentation of "Carmen," the famous Geraldine Farrar subject, at the Auditorium.

On Friday evening an informal dinner was given in the spacious banquet hall of the La Salle Hotel, for the purpose of bringing the members closer together and to get away from the serious discussion of business. Only one speech was made, and that in tone and substance was in the nature of a brotherly talk by President Hodkinson. During the dinner it was announced that Paramount will henceforth release two comedies, of one reel each, weekly. In connection with travel pictures these comedies will make up an entire program. Another announcement that was received with much applause referred to the weekly issue, by Paramount, of a special magazine for salesmen.

All sessions of the convention were held behind closed doors. Adjournment was made at 2 o'clock Saturday afternoon.

The following officers of the Paramount Pictures Corporation were present: W. W. Hodkinson, president; James Steele, vice president; Raymond Pawley, secretary and treasurer; Wm. L. Sherry and Hiram Abrams, directors; Frank D. Sniffen, general sales manager; Geo. R. Meeker, manager of the re-booking department; Tarleton Winchester, publicity manager, and Charles E. Moyer, assistant; Howard E. Spaulding, advertising counsel; Louis E. Loeb, statistician; Jack Eaton, manager of the travel series department, and H. I. Day, assistant editor of the Paramount Press.

The Jesse L. Lasky Feature Play Co. was represented by Jesse L. Lasky, president; Samuel G. Goldfish, treasurer and general manager; Cecil B. De Mille, director general, and John C. Flinn, publicity manager.

The Oliver Morosco Photoplay Co., and the Palace Pictures Inc., were represented by Carl H. Pierce, special representative.

The Paramount exchanges throughout the country were represented as follows: Hiram Abrams and Harry Asher, Boston; Henry Scully, New Haven, Conn.; Wm. L. Sherry and N. J. Sennott, New York City; Wm. E. Smith, Raymond Pawley and H. W. Given, Philadelphia, Pa.; George M. Mann and V. P. Whitaker, Washington, D. C.; James Steele and W. C. Bachmeyer, Pittsburgh, Pa.; F. M. Brockell, Chicago; R. O. Laws, Cincinnati; D. L. Dennison, Detroit; Albert D. Flintom, Kansas City; C. Libeau, Des Moines; Geo. E. McKean, St. Louis; Bert Barnett, Minneapolis; C. E. Tandy, Atlanta; E. C. Kirkpatrick, New Orleans; L. Marcus and Geo. E. Carpenter, Salt Lake City; Milton H. Cohn, Denver; Herman Wobber, San Francisco, and Myron H. Lewis, Los Angeles.

R. H. BLAND NOW ENGLISH OFFICER.

R. Henderson Bland, whose portrayal of the Savior in the well known Kalem production of "From the Manger to the Cross," has received such high praise, and who recently toured the United States in "Kitty Mackaye," is now a second lieutenant in the eleventh battalion of the Gloucestershires of England's new army. Mr. Bland, who has several brothers in the English service, is undergoing a course of training preparatory to departure for the front. His career will be followed with deep inteest by the many friends he made on this side of the water during his stay here.

Goulden to Produce in Milwaukee

LOUIS B. GOULDEN has secured an option from Messrs. Lex Brothers, architects and builders, to buy or lease for a long term of years a building which they are erecting and which will be one of the most modern film plants in the country. The building is located at 510-512 Edison avenue, Milwaukee, Wis.

The property is 40 by 20 feet. The old building, which is 40 by 50 feet, is being remodeled into beautiful offices and spacious dressing rooms. The new building, which is now in course of construction, will be 40 by 70 feet, and three stories in height, fireproof in every respect, no wood or nails being used in the entire structure.

Louis B. Goulden.

The first floor of the new addition will be to house cars, machinery, etc.; the second floor will be used for developing, printing and drying, and also to store scenery; the entire third floor will be used for studio purposes only. The studio proper where the photoplays will be produced will have a floor space of 2,800 square feet, 18 feet high, seven windows on each side of the building and a large skylight roof, so as to give plenty of light and therefore no artificial light will have to be used during a day when pictures are being made.

Mr. Goulden came to New York August 23 to make final arrangements with two Eastern capitalists who will be associated with him in this undertaking, which will be capitalized at $200,000.

Although Mr. Goulden is but twenty-five years of age, nevertheless he has had considerable experience in the exhibiting and exchange business, his first venture being in 1910 when he opened the Orpheum theater at Jefferson, Wis. From then on he organized the Goulden & Koppel Theater Circuit, the Goulden Hess Amusement Company, the Goulden Exhibit Company, the Northern Feature Film Exchange, Chicago; the Federal Feature Film and Supply Corporation; Chicago, and the Imperial Films Corporation, Milwaukee, but has since then severed his connections with the above mentioned companies and will devote his entire time to the management of the film producing company.

SELIG'S "ROSARY" POPULAR.

"The Rosary," the seven-reel Selig Red Seal play released through V-L-S-E is proving so popular that the Selig Polyscope Company has been forced to make many extra prints of the production. Manager Irwin of the central V-L-S-E office had calls for extra prints from certain branch managers and wired other branches to see if they could spare enough to fill the want. The reply in every case was that the branch was itself short of "Rosary" prints and could make use of several more. Mr. Irwin then took the matter up with the Selig Polyscope Company and this firm at once set its factory at work turning out the extra prints. All over the country "The Rosary" is proving one of the biggest successes in recent years. Because of its beautiful theme and the artistic manner in which it is developed, it appeals to all classes.

ELEANOR WOODRUFF IN "WEST WIND."

Eleanor Woodruff will be seen in her first big Vitagraph feature when "West Wind" is released Tuesday, September 14th. "West Wind" is a picturization of Cyrus Townsend Brady's story of the same name and was produced in Texas by a company of Vitagraph Players including besides Miss Woodruff, Eulalie Jensen, Darwin Karr, Harry Northrup, Ned Finley and Logan Paul. The story is made realistic by the introduction of regular United States Army troops and a band of Indians. Miss Woodruff will be seen as Amy Benham, known as "West Wind," a rancher's danghter, who is abducted by Indians.

"Spartacus" at Chautauqua

Kleine's Big Feature Subject Fills Great Auditorium at Popular New York State Resort.

WHAT is probably the largest gathering that ever witnessed a moving picture performance was the monster crowd that packed the great amphitheater at Chautauqua, N. Y., last week to see George Kleine's "Spartacus."

The production was the biggest event in the season of Chautauqua. The great drama of Roman life thrilled the immense audience to enthusiasm, assuring a continuation of the innovation of motion pictures in this famous center of art and learning.

One of the interesting features of the performance was the incidental music. Modest Altschuler, who originally arranged the score for George Kleine shortly after the subject reached America and who with his marvelous symphony orchestra of fifty startled Chicago critics when the film was given its initial presentation at the Chicago Auditorium at that time, was engaged by the Chautauqua. Altschuler at all times held his orchestra under an expressive direction and rendered what the Baltimore American terms "the greatest accompaniment any motion picture ever had." The crowd ran into the thousands. Long before the overture every seat had been taken and hundreds were in line four deep in the aisles and standing spaces.

Says the Baltimore American: "The film itself is one of the triumphs of motion picture photography. Many familiar Roman settings were seen including the circus Maximus, the Appian Way, the hills above Rome and the senate chamber, all accurate with respect to furnishings and detail.

"Mr. Altschuler rendered a beautiful score. In the first act a beautiful love motive for Spartacus and Narona rose to passionate heights. Pompous military marches for the Roman soldiers, wild dances for the feasting and drinking scenes, and a wonderfully worked-up climax motivating the rebellion of Spartacus and the gladiators thrilled the great audience to its feet.

"During the second act there was spirited dramatic incidental music as the gladiators climbed over the cliffs and stirring marches for the victors after the battle. In the last act came a new theme indicating the despair of Spartacus when accused of the death of Crassus, another expressive death scene and funeral march, wierdly affected music for the conspirators, all working into a final climax at the end of the picture. So well did the orchestra play this music that it was like grand opera, lacking only the voices. If motion picture dramas are to be rated as high art it will be such music as Mr. Altschuler gave last night that will make such a thing possible."

FORM SECOND MUSTANG COMPANY.

Despatches from the Western studios of the Mustang Company announce the forming of a second company for the making of the two reel releases of that brand for the Mutual program. The first of these releases will feature Helene Rosson, William Stowell and Jack Richardson. Richardson has been lined up with the Mustang for a long series of snappy Western plays. He will be cast for "the heavy," a role which eminently fits his handsome and impressive bearing and personality. The title and release date of this first of the Mustang Banner Features for the regular program are yet to be announced.

The next of the two reelers of the Mustang brand will feature Anna Little and E. Forrest Taylor as leads, and Mr. Richardson will appear in the cast in his favorite role of picturesque villainy. These photoplays carry stories strong with dramatic situations and will be in modern Western settings, with plenty of thrills and strong passages. "Man Afraid of His Wardrobe," is the title of the first of the Mustang Star Features, three reel productions for the Mutual's regular program. This is the first of the "Buck Parvin in the Movies" series, scenarios by Charles E. Van Loan, baseball fiction writer.

The preliminaries of this production have already been begun at the Mustang studio under the general supervision of Mr. Van Loan. In this first three-reeler Art Acord, famous cowboy actor, and Miss Anna Little, the feminine star of the series, are featured. They have reported at the studio and the work has begun. It is announced that "Man Afraid of His Wardrobe" will be ready for release Oct. 2.

LLOYD ROBINSON JOINS FAMOUS PLAYERS.

Lloyd Robinson, who for the past two years has acted as editor of the motion picture department of the New York Telegraph, has been engaged by the Famous Players Film Company as a member of its publicity and advertising departments.

SAVAGE GETS DAMAGES.

Ten thousand dollars damages have been awarded to the Henry W. Savage, Inc., against William C. Karrer for the putting out of a motion picture film entitled "Magda," a modern Madame X, which destroyed considerably the rights of Savage in the original Madame X. The award was made by Warren W. Foster, referee appointed by the New York Supreme Court to take testimony in the case and submit his findings to the court.

During his long editorial connection with the Morning Telegraph, Mr. Robinson has displayed a wide knowledge of the motion picture industry and its various phases, a broad sympathy with every forward trend of the trade, and a keen mastery of editorial principles as connected with the motion picture. That should make him a valuable acquisition to the exploitation department of the Famous Players.

Mr. Robinson is a graduate of Williams College, and previous to his engagement by the New York Telegraph served a long term of competent activity in the publicity and advertising departments of the Edison Company. This former practical affiliation with a producing company, combined with the journalistic experience he has subsequently acquired, have placed in his possession a truthful degree of proportion, as related to the association of producer and exhibitor, and the advertising requirements of both.

BRING SUIT FOR ECLAIR CONTROL.

An action has been brought in the Supreme Court of New York by the Societe Francaise des Films et Cinematographes Eclair against the Pine Holding Company and others seeking to regain control of the several defendant companies which it is alleged have been improperly transferred. The plaintiff company is better known here as the Eclair Company of Paris, of which Charles Jourjon is president and Marcel Vandal vice-president. When the European war broke out both these men were summoned to join their comrades and are now in the trenches. Before departing for France Mr. Jourjon and his associates gave power of attorney to Alfred W. Varian. It is now alleged that Mr. Varian exceeded his powers in disposing of the company's assets and stock in order to liquidate its obligations. The action is brought to recover control of the company. The individual defendants are Donald McLean Somers and Henry Calder as trustees, Emil Offeman, Arthur C. Rieger, Alfred W. Varian, Frederick W. Rowelle, George E. Van Vorst and others.

What Vitagraph is Doing

An Air of Unusual Activity at Its Studios Both East and West—Many Productions Under Way.

THE Vitagraph Company at its Flatbush Studios, and the Western Company at Santa Monica, California, has begun active preparations for a program of fall and winter releases that will surpass anything heretofore turned out by this company. The program will include one and two-part comedies and dramas from the pens of the best short story writers, three-part Broadway Star Features, and Vitagraph Blue Ribbon Features bearing the V-L-S-E trade mark. The majority of the Blue Ribbon Features have been picturized from books by well-known authors, books that have run through several editions, and consequently a visualization of the story will be doubly attractive on the screen. Another feature of the Big Vitagraph releases is in the fact that they are being produced under the personal supervision of Albert E. Smith and J. Stuart Blackton, heads of the Vitagraph Company.

Taking the directors in alphabetical order the pictures now in course of production include "On the Trail," a two-part drama being directed by George D. Baker, with a cast including Edith Storey, Evart Overton, Ned Finley and Arthur Cozine. "The Gods Redeem," in two parts on which Van Dyke Booke is at work with Maurice Costello, Leah Baird and Mary Maurice. Mr. and Mrs. Sidney Drew are producing "A Case of Eugenics, a typical Drew comedy, which will be one of the regular Friday (Drew Day) releases. "The Woman in the Box," which Harry Davenport is directing, will introduce Harry Morey, L. Rogers Lytton, George Cooper and Peggy Blake in the principal characters.

"The Conquest of Constantia," a one-part comedy, is now nearing completion under the direction of Courtlandt J. Van Deusen employing the services of Flora Finch, Kate Price, Rose Tapley and Florence Natol. Ralph W. Ince has just started work on a four-part Cyrus Townsend Brady story, "My Lady's Slipper," in which Anita Stewart and Earle Williams, supported by an all-star Vitagraph cast, will be seen. Tefft Johnson is producing one of the Famous Sonny Jim Series, "One Plus One Equals One," in which Bobby Connelly is featured. Director Theodore Marston has a five-part picturization of Archibald Clavering Gunter's "The Surprises of an Empty Hotel," well under way and has in his cast the distinguished actor, Charles Richman, supported by Arline Pretty, Leo Delaney, Charles Eldridge, William Dunn, Edward Elkas, Ethel Corcoran and other Vitagraph Players.

Wilfrid North is directing a production of A. E. W. Mason's delightful comedy, "Green Stockings," a five-part picturization of Margaret Anglin's successful starring vehicle in which Stanley Dark, Lillian Walker, Louise Beaudet, Charles Brown, John T. Kelly and Charles Wellesley, will portray the principal characters. S. Rankin Drew is producing "Thou Art the Man," picturized in five parts from the original manuscript, by George Cameron, with a cast including Virginia Pearson, Joseph Kilgour and George Cooper. The latest addition to the Vitagraph directing forces, Paul Scardon, is at work on another Brady story, "The Island of Surprise," with William Courtenay, Eleanor Woodruff, Zena Keefe, Charles Kent, Anders Randolf and Julia Swayne Gordon. Wally Van is directing the production of a two-part comedy, featuring Hughie Mack, Dorothy Kelly and Donald MacBride, and C. Jay Williams with a cast including Jewel Hunt and James Morrison, is working on a one-part comedy, "The Little Trespasser."

These are the most important productions now under way in the East, while at Santa Monica Director Rollin S. Sturgeon is at work on still another Brady feature picture, "Sir Henry Morgan, Buccaneer." Ulysses Davis is finishing a Broadway Star Feature, "Cal Marvin's Wife," in which Mary Anderson is playing the lead.

FORTY ARTISTS' MODELS IN AMERICAN FEATURE.

Forty artists' models appear in the four-part Mutual Master Picture, "The House of a Thousand Scandals," produced by the American Film Company. In this story, which centers around the activities of a Greek cult, these girls wear the flowing garb of the ancient Greeks, the same being the reason why artists' models were elected to do the wearing. The result is one of the most beautiful scenes the screen has given the public. The wondrously musical dances of the Greeks, the graceful and delightful movements all are shown in this picture, making an intensely artistic setting for the dramatic action carried through the story by Harold Lockwood and May Allison.

Burr McIntosh in Pathe's "Wallingford"

ACTOR, author, photographer, publisher, lecturer and coal mine magnate, here is a list of activities any one of which is sufficient to engage an ordinary man his whole life, but Burr McIntosh is no ordinary man. That's why he has been signed for the Wharton production of Pathe's "The New Adventures of J. Rufus Wallingford." George Randolph Chester said Mr. McIntosh was the one man to play "Wallingford," and his advice has been followed.

Mr. McIntosh was a classmate at Princeton University with the Hon. Job Hughes, Senator Pomerene of Ohio, Hon. John Harlan of Chicago, Wm. Stewart Tod, the philanthropic millionaire, the late "Alec" Moffat, and others, and he is by no means the least famous of that famous group. Look at the height and width of him and you will readily believe that back in his college days he held the 100-yard intercollegiate championship and played on the varsity baseball and football teams.

On leaving college he went back to his home in Pittsburgh where his father was president of the largest bituminous mining company in the country. Our college athlete at once jumped into both business and politics forming the "Six Foot Republican Marching Club" of 150 men, each of whom was six feet or over in his stocking feet. Pittsburgh still speaks with pride of that remarkable organization.

Burr McIntosh.

Tiring of the coal business, Mr. McIntosh left to become a journalist in Philadelphia, and got a job at $10 a week on the Philadelphia News. Within five weeks he had a full page expose of the most notorious thieves' resort in the city. The proprietor of the dive, James Kane, was starting for the News office with a gun in his pocket when he ran into McIntosh's brother Andy, and killed him instead.

Having sufficiently proven his versatility in business and reporting, Mr. McIntosh went on the stage, making his debut in Bartley Campbell's play, "Paquita," at the Fourteenth Street Theater. Some of the parts which he made famous are "Colonel Moberley" in "Alabama," "Jo Vernon" in "In Mizzoura," "Joe," the cowboy in "The Cowboy and the Lady," and other Southern character parts. His best work, perhaps, was as "Puddin'head Wilson" as "Senator Langdon" in "The Gentleman from Mississippi," "Col. Watterson Blossom" in "Cordelia Blossom" and "Taffy" in "Trilby."

The Burr McIntosh Monthly is everywhere admitted to have been the most perfect pictorial publication of its time, and it was Mr. McIntosh's own product. As a photographer he won the Grand Prize (1000 francs) in the Paris Figaro contest of art and beauty with a portrait of Maude Fealy. In 1905 he was the official photographer of the Taft trip to the Philippines. He also secured some wonderful photographs in the Spanish-American war. His experience in these two trips he made into the lectures "With Secretary Taft in the Orient," and "The United States and Its Menaces," which he has given before hundreds of thousands of people.

Mr. McIntosh as may be seen, has done many things and done them all well. It is safe to prophesy a splendid interpretation of "Wallingford" by him in this new Pathe series.

HERBERT J. DAISS DEAD.

Herbert J. Daiss, formerly of the General Film Company, and more recently of the Cleveland Pathe Exchange, Inc., selling organization, died September 1st at his home in Indiana Township, Pennsylvania, and was buried at Dorseyville Saturday, September 4th. Mr. Daiss had many friends in the moving picture business throughout the Ohio territory and while connected with Pathe Exchange, Cleveland, established a reputation for himself as being a Class A salesman.

Garner Organizes African Expedition

Many of America's Foremost Scientific and Financial Men Interested in the Project—Some of the Stock Will Be Sold to the Public.

PROFESSOR R. L. GARNER, whose life has been devoted to scientific research, and whose work in the study of anthropoid apes in Africa has made him famous the world over, has organized a company which will finance an expedition into Africa. The principal object of this expedition is to record in films the native life of Africa, the flora and the fauna of that continent, paying special attention to the field in which Professor Garner is the greatest living expert.

The company has in its official staff and in its membership some of the best-known names in the scientific world of America. Hudson Maxim is connected with the enterprise, as is Professor Ditmars and many prominent men in the New York Zoological Society. Among the financial men interested is Colonel A. Kuser, of Newark, one of New Jersey's foremost public men and financiers.

"There had been offers to me," said Professor Garner to a representative of the Moving Picture World, "from some moving picture concerns to back this expedition, but they wanted it featured as a sort of freak undertaking and I would not stoop to that level. I cannot forecast our work in every detail, but you know there is no white man living who enjoys the confidence of the aborigines in the way I do. I have been admitted to their inner circles and to their most secret religious and social rites. There is an aspect to this religious and social life of the natives which has never been described and made known to white men and which the kinematograph is pre-eminently fitted to record for the enlightenment and instruction of all mankind. With my experience, the cost of the expedition will be reduced to the lowest possible minimum, while the results I hope to obtain will be invaluable not only from a scientific point of view but as an entertainment as well."

Professor Garner is an old Confederate soldier, a man inured to hardships and more familiar with the dark continent than any man living. He is known as a man who gets results. His reference is practically any and every man of note in the scientific world. The work he has done for the New York Zoological Society in providing rare apes is historic. He brought Dinah, the gorilla who died lately, to this country, and under his instructions the animal lasted longer in captivity than any other of her race, with one exception, has ever done before.

Professor Garner's company has just been incorporated, and the expedition will get under way in a short time. Professor Garner will sell some of the stock in the company to the general public and may be addressed at the Hotel York, in this city.

David Keen Closes Contracts

Treasurer of the Associated Film Sales Corporation Returns from Successful Trip.

DAVID KEEN, treasurer and assistant to General Manager Arthur Bard, of the Associated Film Sales Corporation, has just returned to New York from a trip through the Middle West. He signed up the Kriterion Exchange of Detroit, and film has already been shipped. Mr. Keen also, with Joseph Hopp, settled matters that were in abeyance, and film has already gone forward to Mr. Hopp. Contracts with the Standard Film Service, of Cleveland, will be signed this week. Mr. Keen closed a five-year contract with Lee-Jones, Inc., of Chicago, to place national advertising for the Associated. The sum involved will approximate $50,000 a year.

On the Pacific Coast the Associated will be represented by an exchange the principals of which are well-known film men and the identity of whom will be disclosed as soon as incorporation papers are completed.

Mr. Keen was first identified with the moving picture business in 1906 with Siegmund Lubin in Philadelphia. He had an interest in the first moving picture house installed in that city, the Circle, on Eighth, near Race street, and has ever since been connected with the industry.

FLAMINGO SUES WORLD FILM.

For an alleged failure to perform the conditions of a contract to market its productions the Flamingo Film Company has commenced suit against the World Film Corporation in the Supreme Court of New York. Damages to the amount of $25,000 is claimed.

Open Booking Plan Succeeds

Manager Irwin of V-L-S-E Declares That Five Months' Trial Proves That Exhibitors Should Have What They Want.

GENERAL Manager W. W. Irwin of the V-L-S-E declares that "At the end of the first five months of the V-L-S-E, we have proved to our entire satisfaction that the system of permitting the exhibitor to book the particular feature he wants, when he wants it, for as long a time as he wants it, without tying him up in a contract that makes it obligatory to take features he does not want; therefore, limiting the run of each feature, is the only correct policy in the booking of feature films.

"There has never been a feature—a strong feature—exhibited long enough to give everybody interested an opportunity to see it," he very correctly asserts. "This means that the manufacturers of these strong features have probably lost hundreds of thousands of dollars, all owing to the faulty methods of booking. The main trouble with the booking arrangements, and one that has been overcome in the V-L-S-E, is the system of renting features on cast-iron yearly contracts.

"To live up to that contract, an exhibitor cannot re-book and re-run those features that score big hits. He is compelled, after showing a feature that has aroused enthusiasm and engendered a large volume of 'word-to-mouth' advertising, to let it pass on, in order to make a place for the next feature released on the program.

"Through the V-L-S-E policy of allowing exhibitors to pick and choose their features, and re-run them as long as the public demands, exhibitors may take full advantage of the 'word-to-mouth' advertising created by the exceptional merit of the production."

Harry Harvey

HARRY HARVEY, the Balboa director who has charge of the production of "Neal of the Navy," the big patriotic serial photoplay released by Pathe, comes of a well-known English theatrical family. His inherited footlight tendency asserted itself in Kansas City, Mo., when he was yet a boy. In the old Dime Museum, he operated the curtain when Fred Stone was a stage hand and Bert Williams danced for nickels.

Harry Harvey.

Harvey's interpretation of the bellboy in Hoyt's "Bunch of Keys," fifteen years ago, has become stage tradition, and many of the stunts he originated are still in use. For a decade, he played all sorts of parts in all sorts of plays, East, West, North and South, finally landing in the motion picture business, after having helped Uncle Sam to trounce Spain.

The old Federal Mutoscope Company in Boston was Harry Harvey's first engagement in pictures. He found the work novel and soon joined the Idoloscope Company in New York at the time when such men as Wallace McCutcheon, Joseph Golden, Eddie Dillon, "Billy" Bitzer and G. P. Hamilton were pioneering in the new art, which then had little or no standing.

The next few years were spent with the Biograph, Gaumont and the New York Motion Picture Company. Then, Harvey came West and filmed "The Life of Sitting Bull," for the War Department. In 1913, he joined the Balboa studio soon after its opening and has been there almost continuously. As a Balboa director, he has made many notable productions. His favorite is the "Who Pays" series, in which Ruth Roland and Henry King starred.

Right now, Harvey is working on the 28-reel "Neal of the Navy," which promises to outshine all his former efforts. For leads he has Lillian Lorraine, William Conklin and a supporting company of notable Balboa players.

Kalem Idea Endorsed

Many Letters Received Commending the Utterances of William Wright, Officer of That Company.

"The average exhibitor is of the opinion that the ideal program is that which consists of one, two, three or four-reel features; he does not care for productions which run longer than four reels; he has almost invariably found that longer features have failed to justify the extra expense they entailed," says William Wright, one of the Kalem Company officials, "and coincides with my views as set forth in the Moving Picture World a few weeks ago.

"The surprising unanimity of sentiment expressed in the mass of letters with which Kalem Company has been deluged since the publication of the interview would be a revelation and an education to whomsoever has been inclined to disagree with us, if these letters were but allowed to escape from the Kalem files. Almost two thousand have already been received and in practically every instance the writer endorses the Kalem viewpoint.

"The letter written by Thomas D. Goldberg, proprietor of the Goldberg theater, one of the highest class houses in Baltimore, Md., is typical of many others. The writer says:"

I read the remarks of your Mr. William Wright in the Moving Picture World with great pleasure. As the proprietor of one of the best picture theaters in Baltimore, I wish to say that it seems as though Mr. Wright certainly knows and appreciates conditions.

I feel confident from conversations with the leading exhibitors of this city, that he is absolutely right when he tells you to put your efforts into the one, two, three and four-reel subjects. Mr. Manufacturer, I, as one exhibitor, believe in the short program and am booked up with the General Film Company, which distributes your products. Speaking for my patrons, I know from what they tell me that they are always pleased when a Kalem production is shown at my theater—and I receive one of your big features, the Hazards of Helen and a "Ham" comedy each week. Only yesterday I had one of your features, and let me assure you that the comments were such as would do credit to any company and to my house.

"J. M. Lenney owns the 'Grand,' and the 'Lenney Photoplay' theaters, both of which are representative of the best in motion picture theaters at Harrisburg, Pa. Mr. Lenney is among the wide-awake exhibitors who believe in studying their patrons and thus accurately judging their preferences. His letter, which follows, is therefore of particular interest:"

I heartily agree with your Mr. Wright on the subject of long reels of so-called features. I study my audiences and know pretty well what they want. Few of them care for the many-reel subjects and, had I known releases of this nature continually, I would have gone out of business long ago.

I have both large houses in the best residential section and have used the whole output of the General Film Company since I opened them several years ago. As a whole, I find the people prefer one and two-reel subjects. They want variety, and if I put on a long subject and only one or two single reels, I invariably receive complaints on the score that I have shown but two, or three, pictures, as the case may be. It may be all right for exhibitors who are situated in the heart of the business sections to pay the unreasonable prices demanded for big features, but we who rely mainly upon our night trade cannot—and I, for one, would not even think of trying it.

"Changes about to go into effect," Mr. Wright explained, will undoubtedly raise the Kalem weekly program of releases to the highest quality point ever achieved by that organization. One of the most important of these changes will be the release of 'The Ventures of Marguerite,' a series of nine-reel dramas featuring Marguerite Courtot. This series will be issued on Fridays commencing October 22, in place of the Alice Joyce reissues and the alternating two-reel dramas. Another of the changes will be the release on Wednesdays of "Stingaree," a series of twelve two-act productions based upon the book of the same name, written by E. W. Hornung, author of 'Raffles,' while still another will be the appearance of Miss Helen Gibson, in the stellar role of the Hazards of Helen Railroad Series."

ZIEGFELD FILMS CORPORATION FORMED.

A new company has been organized to make pictures by F. K. Ziegfeld, and will be known as the Ziegfeld Films Corporation. Mr. Ziegfeld is president and has associated with him W. E. Koch, a manufacturer and importer of surgical instruments, as vice-president, and Irwin B. Cochran, a Brooklyn lawyer, as secretary and treasurer. The corporation's capital is stated as $100,000.

DAVIS LOSES INJUNCTION PROCEEDINGS.

Justice Shearn, of the New York Supreme Court, had denied the petition for an injunction against the Epoch Producing Corporation, owners of "The Birth of a Nation," asked by George W. Davis, of the Alcazar theater, San Francisco, Cal., who alleged that his claim was based upon a series of telegrams which passed between himself and D. W. Griffith, vice-president of the corporation.

While Justice Shearn conceded that he thought the plaintiff had been unfairly dealt with, still he could not find that there was any binding contract between the plaintiff and the defendant company.

Kalem to Produce the "Black Crook"

Star Cast and Many Novelties to Be Seen in Revival of Old Extravaganza.

IN announcing their forthcoming production of "The Black Crook," the famous old sensation of the stage, it is apparent that the Kalem Company is about to add another success to their long record of novelties. The revival of this extravaganza also revives a wealth of memories.

If you were asked to name the three most famous stage successes, what would you indicate after mentioning "Uncle Tom's Cabin" and "The Old Homestead"? A little reflection would undoubtedly suggest "The Black Crook." Produced at the celebrated Niblo's Garden in 1866, "The Black Crook" has been presented innumerable times in every city—and in every hamlet which boasts an "opera house."

Robert G. Vignola.

Perhaps you recall the time you visited the city and upon your return told your confidential friends in a whisper that you saw "The Black Crook." And it is not likely that you have forgotten how the visit of "The Black Crook" to your town was sometimes mentioned in an undertone. Nowadays the broadened public taste accepts the "ballet" as an essential to successful operas and musical comedies; but the introduction of "The Corps of Seventy Ladies" created a furore when "The Black Crook" was first produced.

Nothing could be more wholesome than the fairy story of "The Black Crook" which Kalem is now adapting for the screen. Abounding in spectacular effects, it offers extraordinary opportunities for the motion picture to outrival the memorable triumphs of the early scenic artists.

Kalem has planned many novelties which will have the effect of "modernizing" "The Black Crook." A star cast is being assembled and the production will be directed by Mr. Robert Vignola, whose wide experience admirably equips him for the difficult task.

VALLI VALLI IN "THE WOMAN PAYS."

Valli Valli, who became a Metro star when she appeared in John W. Noble's very successful picture, "The High Road," one of the earlier Rolfe offerings, has been placed under contract with B. A. Rolfe Photo Plays, Inc., for a new production for early autumn release. The feature picture will be in five acts and Edgar Jones, whose picture, "An Enemy to Society," the George Bronson Howard play, is soon to be seen publicly, will direct it. Mr. Jones has begun casting and has assembled an exceptional supporting company. The script has been done by Harry Chandlee, of the Metro scenario division, from the play by Florence Gerald, "The Woman Pays."

MRS. YOUNG WILL RETURN.

Mrs. Martha Hamilton Young, whose maiden name is Roegnerut, and who is a distinguished actress, after a stay in New York to study theatrical conditions in the United States, has just sailed on the S. S. Bergensfjord back to Christiana to visit her mother, who is also prominent in theatrical circles in Norway.

Mrs. Young has so far only occasionally devoted her talents to the motion pictures, but it is her intention to return to the United States shortly and to take up active motion picture work as has lately been done by many of the stars of the stage.

Mrs. Young is a distinct blond type peculiar to her nativity and is a young woman of many noted athletic accomplishments such as tennis champion, and also ski champion. She is a long-distance swimmer and a skilled horsewoman, which should make her services of great value in the motion picture field.

Universal Issues Warning.

Big Film Producers Disclaim Any Endorsement of the Cruze School of Acting.

THE Universal Film Manufacturing Company wishes to make disclaimer of any intention of "endorsing" the school of photoplay acting conducted by James Cruze and associated in Chicago. It has issued the following statement:

"The Universal Film Manufacturing Company wishes to announce that it has not recommended the school of photoplay acting conducted by the "Movie Actors' Assn., 1327 Michigan Boulevard, Chicago, Ill., James Cruze, Director of Instruction, Mr. Wendell Walker, Scenario Writing, Mabel Bishop Wilson, Music for the Movies; Mr. John Bobeng, Picture Theater Management."

Together with some other very lurid and highly illustrated printed matter, the "Movie Actors' Assn." sends out to prospective and actual "students" a letter of recommendation from a wig maker and one from "Don Meaney, Business Manager, Universal Film Mfg. Co." Mr. Meaney's letter was issued without the authority or knowledge of the Universal, and that company wishes to state that his letter did not and does not now express the attitude of the officials of the Universal Film Mfg. Co. toward the "Movie Actors' Assn."

Recently the Universal on the strength of their testimonials, has received a number of letters from would-be moving picture actors and actresses in various parts of the country. The following is a sample of such letters:

Kiowa, Kans
June 2.9. 1915

Dear Sir will drop you a fue lines in regerd to movies I wont you advise—as I am lerning under James. Cruze. I wont to susede. I was told. to rite to you and ask you advise I wood luke to have ex sperence. along as I lern were and I get it. I an a poor girl I make my one way will enclos. one of my letter, from Movies Actros ASSN do you think this is a place I cud fill in the Univelas Co. I an so anctous (anxious) to lern. an anley. 19.

Light hair Blue eye will send my adress hoping you will ansuer—soon and tell me. what I wont to mo (know?)

hav rot to other co in new york But I like the Univesal Better on the cont of Beter pichers and Being in Calif

You s truly

(————————)

Kiowa

Kan

The "Movie Actors' Assn." sent the young lady in question the following letter on June 4, 1915:

Dear Friend:—

The answers to our examination questions which were sent in have been gone over very carefully and we are delighted to see that you have done so well. The rating of 89% that you received shows that you are able to learn Mr. Cruze's instructions successfully and the test given you has undoubtedly given you confidence in your own talent.

The Association is glad you were so frank in telling them just why you could not enroll, so we are going to allow you to enroll upon the easy terms you suggested of $5.00 down and the balance in four $5.00 installments.

Knowing that you will wish to show your appreciation of Mr. Cruze's generosity, we are enclosing an enrollment blank for you to fill out and return without delay.

Yours very truly,

WW/Ef

Movie Actors' Ass'n.

In short, the "Movie Actors' Assn." was willing to accept the trifling sum of $25 as an instance of the Kiowa, Kan., aspirant's "appreciation of Mr. Cruze's generosity" in return for the complete course and a membership card in the "Movie Actors' Association," entitling the bearer to the full benefits of that association for the period of one full year.

The Universal wishes to state emphatically that it does not recommend the "Movie Actors' Association, James Cruze, Director of Instruction."

The Cruze school was planned during the run of Zudora and was launched with a flourish of trumpets immediately at the close of his connection with the Thanhouser Company. The usual methods of the correspondence schools was followed with letters alluringly setting forth the advantages to be derived from a course and telling the recipient that Mr. Cruze was personally interested in his application and was willing to make a cut. Had the correspondent of the Universal waited a little, she could have registered for a three-dollar fee, because Cruze, in looking over the files had noticed that she had not yet enrolled and rightly guessed that she could not afford the five dollar registration.

Apparently the acting division was more immediately profitable for little seems to have been done in promoting the other divisions of the school, though enrollment in the division of photoplay writing was offered, for a time at least, for twenty-five cents.

Mr. Cruze is by no means the first professor of photoplay acting, but he is the most aggressive in his advertising and follow-up schemes.

Beauty Contestant Wins Her Wish.

WHEN Governor Henderson of Alabama crowned Miss Lois Wilson of Birmingham the beauty Queen of his State, the little lady had just one other honor in view, to be selected from amongst the beauties of all the states as a member of the acting staff at Universal City. It was indeed glorious to have the chief executive of your state tell you that you were the prettiest girl of your state—but to be a moving picture actress at Universal City, that was a greater achievement still! But Miss Purcell of Washington, D. C., was decided the particular beauty for moving picture honors and little Lois Wilson of Birmingham, dabbed her eyes and went—not home.

Lois Wilson.

She went to Chicago where she had an aunt, for she felt that she wanted to reconcile herself to her defeat and get her sunny Southern smile back before she said "Hello" to her friends in Birmingham again.

Enter the Smalleys and a company from Universal City, to do some scenes in Chicago of their Pavlowa feature — Mme. Pavlowa was handy, dancing through the month of July at the Midway Gardens, one of the great summer amusement places of the Windy City. The Smalleys required girls for a mob in one of the scenes and word went through Chicago about it. Little Miss Wilson heard and went out to the temporary studio alongside the Midway Gardens. She was put into a costume and "made up." The natural beauty that had compelled an Alabama Governor to say kind things to her, made Miss Wilson stand out in the great mob. She was given a regular part, and, whisper it, the part carries her through all the scenes at Universal City so little Lois Wilson has after all been gratified in her supreme wish to be a moving picture actress at Universal City.

EDISON COMPANY IN BERLIN, N. Y.

The Edison Company, including the well-known performers of that organization—Viola Dana, Robert Connis, Jessie Stevens, Pat. O'Malley, Charles Sutton and others—in number about fifteen, have been for the past week in the village of Berlin, N. Y., about fifteen miles from Hoosick Falls, making a new feature picture play. The company is working and the pictures are being taken in the famous gladiola fields owned by Mr. Cowee, in the town of Berlin, and are the largest and best known in this country. The mountain and valley scenery between Hoosick Falls and Berlin is considered equal to any in the United States, and is historically known as the Old Mohawk Trail. No better location could be selected by the Edison Company for the filming of a feature.

On Saturday evening, August 28, the whole company, including Mr. Collins, director; Mr. Van Buren, photographer, and Mr. Kelley, assistant director, upon the invitation of Chas. A. McCarthy, one of the proprietors, and manager of the New theater at Hoosick Falls, N. Y., motored to Hoosick Falls, where they were entertained by Mr. McCarthy at dinner at the Phoenix Hotel, later going to the New theater, where the company was entertained with one of Edison's latest feature plays in which the company had been the principals.

After the exhibition of the picture, the different members of the company appeared on the stage of the theater and were introduced to the large audience present by Mr. McCarthy. Each person was loudly applauded, and every member certainly received a warm greeting from the audience. Miss Viola Dana and members of her company at once made themselves favorites with the Hoosick Falls people.

At the close of the entertainment at the theater all the members of the company were entertained at luncheon at the residence of Derrick L. Hall, editor and proprietor of the Hoosick Falls Standard, a large number of the leading citizens of the city were present to help entertain the guests.

The Motion Picture Exhibitor

PICTURE THEATER INFORMATION.

Philadelphia Exhibitors' League Compiles Statistics for Enlightenment of Investors.

THE secretary of the Exhibitors' League of Philadelphia has compiled his report for the opening of the new season. It includes a list of moving picture theaters that have changed hands or have been closed during the past ten or twelve months. The theaters are graded into four classes, excellent, good, possible and impossible. The latter class undergoes a gradual diminution, but there are still about fifteen such theaters in this vicinity, which are constantly in the hands of the brokers and provide wonderful bait for unsuspecting purchasers. Part of the activities of the Exhibitors' League consists in advising prospective purchasers of moving picture theaters, where and how to place their investment. Many of these persons are unsuspecting business men absolutely ignorant as to the qualifications of a first class moving picture theater. For illustration a Philadelphia business man recently paid $5,500 for the good will and fixtures of a theater which had never made good and, after losing a weekly sum of from $40 to $60 for a period of six months, he was very lucky to get a return of $2,000 and retire from the moving picture game. In another instance a shoe repairer paid $2,000 for the good will and fixtures of a theater to a party who immediately disappeared, leaving no end of debts and judgments behind him. The Sheriff attached the first Saturday's receipts and the shoe-rapairer vacated the following week, a heavy loser. The theater is being boomed at the present time as a huge profit maker for the next victim. Needless to say these gentlemen never sought the advice of the independent officials of the league, preferring of course to pay for their experience.

The following moving picture theaters in Philadelphia have been sold at sheriff's sale during the past year: Alma, Kensington avenue; Bell, N. Fifth street; Brunswick, Frankford avenue; Cariola Hall; Ideal, Sixth and Jackson streets; Liberty, Fourth and Moore streets; Lincoln, S. Fifth street; Lancaster, Lancaster avenue; Panama, S. Fourth street; Royal, N. Fourth street; Spruce, Spruce street, and the Aramingo, located on Miller street.

The following Philadelphia moving picture theaters are now closed: Apollo, N. Fifty-second street; Arcade, Baltimore avenue; Broadway, 1424 Kensington avenue; Berks, Twenty-second street; Crystal Palace, N. Fifth street; Casino, Market street; Central, Market street; Crystal Palace, S. Seventh street; Casino, Frankford avenue; Crosskey, Crosskey street; Family, Ridge avenue; Glen, Glenwood avenue; Grand, 5178 Richmond street; Ideal, Germantown avenue; Ideal, Sixth and Jackson streets; Lincoln, S. Fifth street; Liberty, Moore street; Luzerne, Old York Road; Musee, 3064 Richmond street; Owl, N. Fifth street; Vernon, 5704 Germantown avenue; Woodland, S. Forty-ninth street; Star, 2023 N. Seventeenth street; Scenic, Fifty-fifth and Vine streets; Star, Passayunk avenue; and motion picture houses at Twenty-ninth and Dauphin; Second and Willow; Stenton and Sprague; 628 Moore street; 728 Girard avenue; 1619 South street; 2042 N. Front street; 1426 South street; Twenty-first and South; 7250 Woodland avenue.

Following Philadelphia moving picture theaters have changed hands from September, 1914, to September, 1915: Belgrade, Bridesburg, Baltimore (2), Bartram (2), Auditorium, Chelten avenue (4), Auditorium, N. Second street (2); Amber, Crystal Palace, South street; Crystal Palace, N. Fifth street (4); Crystal Palace, S. Seventh street (3); Cariola Hall, Century, Columbia, N. Third street; Casino, Frankford avenue; Dazzleland (3), Eureka, Fortieth and Market streets; Eureka, Hunting Park avenue (3); Fycent, Franklin, N. Fifty-second street (3); Frolic (3), Fairmount, Forrest (3), Family, N. Eighth street; Gladstone, Grays Ferry Palace, Great Northern, Germantown, Globe, Fifty-ninth and Market streets; Globe, 1315 Market street; Glen (2), Holmesburg, Hippodrome, Lehigh and Salmon (4); Haverford, Hoffman, Italian, Ideal, S. Twentieth street (3); Ideal, Columbia avenue; Imperial, S. Sixfieth street; Keystone, Morris street (2); Keystone, Belgrade street (5); Keystone, E. Dauphin street; Knickerbocker, Little Grand (3); Lyceum, Manayunk; Lincoln, Forty-ninth street; Lincoln, S. Fifth street; Lancaster (2); Model; National, S. Fifth street (3); Olympia, Orthodox, Oxford (3), Plaza, Point Breeze, Panama, Park, Pike, Peoples, Rittenhouse, Royal, N. Fourth street (4); Star, Passayunk avenue (2); Southern, S. Broad street (2); Somerset, N. Twenty-sixth street (3); Spruce (2), South Penn, N. Tenth street (3); Tulpehocken, Victor, McKean street (2); Wayne, Wayne avenue; West Allegheny (3); Wissahickon, Windsor (3), and the Walton theater.

PITTSBURGH PICTURE MEN GET TOGETHER.

League and Screen Club Hold Joint Meeting and Plan to Work in Harmony.

A JOINT meeting of the Motion Picture Exhibitors' League of Pennsylvania, Local No. 1, and the Pittsburgh Screen Club, with a banquet, was held at the Fort Pitt Hotel, Pittsburgh, Sunday, August 29. H. B. Kester, president of the Pittsburgh Screen Club, called the meeting to order at 2 P. M. At 5 P. M. the meeting adjourned and dinner was served, to which everyone did justice to a well laid table. Close to 125 people were in attendance. After the banquet was served, the meeting again went into session and did not close until 8:15 P. M.

Many of Pittsburgh's prominent citizens attended the meeting through invitations sent out by the Pittsburgh motion picture interests. The following city and county officials and prospective candidates for city and county offices were present and delivered some very interesting addresses in which they stated their views on the motion picture industry: Samuel Jamison, Allegheny County coroner; Dr. Kerr, city councilman; Addison C. Gumbert, candidate for county commissioner; Frank J. Harris, candidate for reelection for county commissioner; Jacob Soffel, candidate for city councilman; Mr. Malone, candidate for city councilman; Mr. Blaney, candidate for prothonotary. The lecturers were all favorable to the motion picture interests. At this meeting the following resolution was read and adopted:

"*Whereas,* the banquet now being held under the auspices of the Pittsburgh Screen Club, directed by its board of governors, and invitations sent to the various department of the film industries through the Pittsburgh Motion Picture Bulletin;

"*Whereas,* there will be a general discussion for its best interest; we recognize the fact of two separate organizations being asked to participate in its deliberations in order that the combined efforts may be for its best interest;

"Therefore be it *Resolved,* that this meeting be a joint meeting of the Pittsburgh Screen Club and the Motion Picture Exhibitors' League of Pennsylvania;

"*Resolved,* further, that all actions taken or measures passed shall be made subject to the approval of both organizations, and that joint committees be appointed by the chairman or elected to work out such plan or plans of campaign that will be of material effect and for general good."

A committee of ten was appointed, five by the president of the Pittsburgh Screen Club and five by the president of the Motion Picture Exhibitors' League of Pennsylvania.

The object of the committee is to devise ways of consolidating two organizations under one head whereby it would be at all times prepared to work in conjunction for the best interest of the motion picture industry; also to investigate the various candidates for city and county offices as to their intentions, principles, etc., for the purpose of considering those whom the organizations combined shall indorse and advertise through the mediums of the screens of the city of Pittsburgh and the county of Allegheny.

National President Fred J. Harrington delivered a highly

interesting address on the evils of censorship and it was received by everyone present with renewed enthusiasm.

Addresses were also delivered by many other prominent speakers, including G. W. Sahner, president of Local No. 1.

H. B. Miller was toastmaster and did his part in making the meeting a great success and a pleasant one throughout.

PRESIDENT HERRINGTON WILL TOUR THE EAST.

The new president of the National Exhibitors' League, F. J. Herrington, is about to make a special tour for organizing purposes, beginning about the middle or latter part of September. He will visit all the Eastern states and make personal calls upon as many officials and exhibitors as possible. Mr. Herrington is full of hope and enthusiasm for the future of the league and says that his real work has only just begun. He will urge harmony organization and cooperation among exhibitors. He is a powerful and convincing speaker and there is every reason to believe that his tour will be highly successful.

PRESIDENT HERRINGTON'S MOTHER DEAD.

Fred E. Herrington, president of the Motion Picture Exhibitors' League of America, has been called to New Castle, Pa., on account of the death of his mother. Mr. Herrington accompanied the remains to Cleveland, Ohio, where burial was made. Mrs. Herrington was seventy-four years of age.

Garry McGarry.

"GARRY McGARRY is one of those 'Little Big Men,' like Davy Garrick, who carry one hundred and twenty pounds of steam and use only eighty. Garry McGarry wins by the powder he never explodes."—Elbert Hubbard.

Garry McGarry is one of the younger juvenile players of the Vitagraph Stock Company. He was born in Franklin, Pa., October 17, 1889, and rose to the position he now holds as a well-liked clever portrayer of silent drama roles through individual effort, fighting his way up from a renter of opera glasses in his home town theater. His father, James S. McGarry, was born in Mount Savage, Maryland, and is a descendant of the titled founder of the town of McGarry in Ireland, the "Mc" meaning "son of."

Garry McGarry.

During his school days, when he attended the Sacred Heart Academy at Franklin, Pa., and the Canisus College in Buffalo, N. Y., he earned money after school hours by selling papers. Possessing a voice of rare quality and exceptional range, he began the study of music and naturally drifted to the stage. His first theatrical engagement was with the Boston Ideal Opera Company, singing Pippo in "The Mascot." Here he found work best suited to his talent, and he decided to remain in the profession. The important theatrical companies and stars with which Mr. McGarry has been connected includes: "The Soul Kiss," "The Waltz Dream," "The Confession," two seasons with Tom Terris and a season each with Frank Keenan and Mme. Dore in vaudeville.

It was during an engagement with Mr. Keenan in "Vindication" that his work and appearance attracted the attention of Van Dyke Brooke, one of the Vitagraph directors, who invited him to call on the heads of the Vitagraph Company in regard to playing in pictures; and it was through Mr. Brooke's intercession that Mr. McGarry became a member of the famous Vitagraph Stock Company. His work in pictures vindicated Mr. Brooke's judgment and his appearance, in such popular photodramas as "The Daughter of Israel," "A Question of Clothes," "The Capitulation of the Major," "The Wrong Girl," "Hearts Ablaze," "The Tigress," "The Esterbrook Case," "One Performance Only," etc., established him as one of the most popular of juvenile leads.

Julian Reed, Edison Actor, Married.

JULIAN REED, versatile Edison character man, rode into the West—so far even as Jersey City—Sunday and staged a little drama all his own, cast himself and his lot as bridegroom, and picked for the bride Mrs. Mary Darcy Goodwin of Washington, D. C. In other words Julian took unto himself, in all reality, a wife, and he received a rousing welcome at the Edison studio when the news spread.

Julian Reed narrowly escaped being born on the stage, so long have so many of his family been identified with the stage. Springing from one of the oldest and most famous theatrical families of the American stage, his uncle was the great comedian, Roland Reed, it was most natural that he blinked at the footlights in a most friendly way when first carried on as a baby in an old farce called "The Foundling." When he was able to find tongue to his youthful emotions, he appeared as the child in an old play, "The Sea of Ice," and for some years afterward was popular as a clever child dancer until he became associated with the elder Thomas Jefferson.

Julian Reed.

With that actor he spent three years playing the boy and the dwarf in "Rip Van Winkle," and in Philadelphia, where he was born, played long in the old Walnut Street Theater. Mr. Reed has traveled with Kiralfy Brothers, Gus Williams, and "The Romany Rye," in the same company with the late Charles Klein, the author, then an actor.

Five years with the Proctor Stock Company in New York City and Albany passed, then as "Sphinxus" with De Wolf Hopper, when the possibilities of motion pictures for a versatile actor won him over to Edison five years ago.

PICTURE NIGHT ON MANDALAY.

With nearly one hundred prominent screen players as the center of attraction, the two thousand people that took the trip up the Hudson on the Mandalay on Wednesday evening, September 8, enjoyed a unique entertainment. It was motion picture night of the Mandalay carnival week and members of the Vitagraph, World Film and Universal companies combined in making it an unusual affair.

Most of the picture celebrities took part in the impersonation contest, appearing in the characterizations for which they are best known on the screen, and later competed in the dancing contest. Silver cups were awarded the winners.

Among those present were King Baggot, Rosemary Theby, William Garwood, Violet Mersereau, Harry Benham, Leah Baird, Lillian Walker, Hughie Mack, Flora Finch, Wally Van, Tefft Johnson, Kate Price, Arline Pretty, John Hines, Mollie King, Charles Richman, Madge Evans, Vivian Martin, Dorothy Phillips, Theodore Marston, Edna Hunter, Harry Myers, Ben Wilson, Allan Holubur, Brinsley Shaw, Audrey Berry, Belle Bruce, Zena Keefe, Vic Smith, Garry McGarry and Douglas McLean.

KLEINE OPENS OFFICE IN NEW ORLEANS.

Increasing business throughout the middle south and in particular in the immediate neighborhood of New Orleans, has made necessary the establishment of a George Kleine office in that city. Therefore, this territory, which up to the present has been handled by the Atlanta branch, will be in charge of Mr. Howard Gail, with offices at 103 Nola Building.

CORT TO PRODUCE "TRIUMPH OF VENUS."

The Cort Film Corporation has commenced work on the production of "The Triumph of Venus" in seven or eight reels, from a scenario written by Edwin Bower Hesser. The picture will be staged principally in the White Mountains under the supervision of the author. It embraces the best known legends of Venus, goddess of love and beauty.

CHICAGO LETTER

BY JAS. S. McQUADE

The Pioneer of the Film Industry on the Pacific Coast.

IN the July number of "The Script," the official organ of the Photoplay Authors League, Inc., published in Los Angeles, an editorial advocates the starting of a campaign by the members of the League to raise funds for a suitable memorial to Francis Boggs, "pioneer of the film industry on the Pacific Coast." The movement originated in a letter on the subject, written by Hobart Bosworth.

In addition to the words appearing above within quotation marks, the editorial also contains the two following paragraphs:

"Frank Boggs was the pioneer in the Western field. He set up the first camera and built the first studio on the Pacific Coast. He was a veritable giant in the industry and led the way where vast armies have followed.

"Not only the state of California, but practically all manufacturers have benefited by the film colonization here. They were led to Elysian fields by the discoverer, Boggs."

I had the pleasure to meet Francis Boggs in January, 1911, while he was on a visit, in Chicago, to consult with William N. Selig on important business connected with Selig's western plant. I interviewed Mr. Boggs for the old Film Index, and the article appeared in my Chicago Letter, in the issue of February 4, 1911. Following are several excerpts from it:

"It is the first visit made by Mr. Boggs since January, 1909, and in the interim many changes have been wrought and great advances made for the production of Selig negatives in Southern California.

"When last in Chicago Mr. Boggs took charge of a large company that proceeded from this point direct to New Orleans. After finishing up the work there, the company was taken to California, in the vicinity of Los Angeles, where Mr. Boggs has been engaged ever since. The facilities at the outset were of a primitive character, interior work being done under a canopy. Now all that has been changed, and the Pacific Coast branch at Ebendale, a suburb of Los Angeles, has the best modern facilities for handling subjects of all kinds.

"The plant of the Selig Pacific Coast branch is of much more imposing scope than many might suppose. * * * It is a lasting and powerful advertisement for the Selig Polyscope Company, as tourists are attracted by its Mission atmosphere, and go away surprised that moving pictures are born within its borders.* * *

"Mr. Boggs let me into the secret that the Selig Polyscope Company has purchased the exclusive rights for moving pictures from the missions in Santa Barbara, San Gabriel and San Juan Capastrano, in southern California."

It was in 1909 that Mr. Boggs first met William N. Selig, president of the Selig Polyscope Company. He was then seeking an engagement in some capacity, in the production of moving pictures. Mr. Selig, knowing his ability, gave him a trial. Mr. Boggs "made good," and soon requested that he be sent to New Orleans with a company. Mr. Selig assented. Mr. Boggs was not quite satisfied with the result of his stay in New Orleans and wrote to Mr. Selig about coming back to Chicago, but received a letter advising him to go out to California. So, on Mr. Selig's suggestion and at Mr. Selig's expense, Mr. Boggs went there. From the time he was engaged in Chicago by Mr. Selig until the day he was shot down by a Japanese assassin, Mr. Boggs had been in the service of the Selig Polyscope Company, without the lapse of a single day. On the orders of Mr. Selig, Mr. Boggs established the first moving picture studio in California, all bills being paid from the Chicago office.

Mr. Boggs, were he alive, would be the first to disclaim that he was "the pioneer of the film industry on the Pacific Coast," or that he "built the first studio on the Pacific Coast," or that all who followed him "were led into Elysian fields by the discoverer, Boggs."

Mr. Selig in his "show" days had seen every nook and corner of California, and when the time came, years afterwards, his full knowledge of the State and its climate caused him to instruct Mr. Boggs to go out to Los Angeles. Mr. Selig is unquestionably the pioneer, and his own money has built the splendid edifices devoted to moving pictures in Los Angeles.

Francis Boggs was a man beloved by Mr. Selig, no less for his high principle and singleness of heart than for his fine ability. No one is more desirous than Mr. Selig to have a fitting memorial tablet erected to the memory of Francis Boggs, and he is ready and willing to pay the entire cost himself; but he knows that Mr. Boggs, if he were alive, would be the last man to claim that such a memorial would establish his right to the title of "pioneer of the film industry on the Pacific Coast."

There is only one, and his name is William N. Selig.

Chicago Film Brevities.

F. O. Nielsen has made arrangements with Alfred Hamburger for first run in Chicago of the five-reel feature "Just Out of College," which will open at the Fine Arts theater Saturday, September 25th, for an indefinite run. After the close of this run the feature will be booked at Hamburger's Willard theater for one week, and afterwards will be presented, in succession, at eight more of the leading houses on the Hamburger circuit. Mr. Nielsen advises me that country bookings of this subject are being signed rapidly, and that the demand is steadily growing. "Just Out of College" is a high class comedy written by George Ade. It has already been reviewed in the columns of the World.

* * *

H. Grossman, sales manager of the Charter Features Corporation, New York City, arrived in Chicago Wednesday, September 1st, and made the return trip Sunday, September 5th. Mr. Grossman stated that the purpose of his visit was to give information to inquiring exchanges as to the manner in which the Chapin-Lincoln Cycle can be secured for Illinois, Indiana and Wisconsin.

* * *

G. P. Hamilton, vice-president and general manager of the National Film Corporation, Los Angeles, stopped over in this city on his way to New York last week. The object of Mr. Hamilton's visits to Chicago and New York is to consummate a proposed connection between the National Film Corporation and a body of Chicago and Milwaukee capitalists, so that arrangements can be made for the putting out of an entire program in Chicago. Affiliation will be made with a well-known and old-line corporation of New York City. William Parsons, president of the National Film Corporation, and Mr. Hamilton are perfecting the plan.

* * *

Paul C. Henry, who purchased the state rights last week of "Guarding Old Glory" for the state of Ohio, called last week. Mr. Henry is owner of the Grand theater in Crestline, O., and has been a subscriber to the World for the last five years. Mr. Henry is an enthusiastic admirer of F. O. Nielsen's patriotic film, and believes that he will have great success with it in Ohio.

* * *

Maurice A. Salkin, owner and manager of the Speedway theatre, 4710 Indiana avenue, this city, called at the World office last week, and subscribed for the paper. Mr. Salkin stated that when he purchased the Speedway, about six weeks ago, business was very poor, but that he is now doing very fine business. The Speedway, formerly known as the Admiral, was purchased from the May Amusement Co. The theater seats 800 people and charges an admission of 10 cents for programs consisting of seven reels, of features, exclusively. The products of the V. L. S. E., Inc., Mutual masterpieces, etc., are used. A ten-piece orchestra accompanies the pictures. "The Blindness of Virtue" and "The House of a Thousand Candles" were shown at this theater to crowded audiences. The Salkin enterprises own and operate, in addition to the Speedway, the States theater, 35th and State, the Lincoln, 31st and State, and the Ray, 39th and Grand Blvd., with seating capacities of 800, 400 and 300, respectively. Features, exclusively, are shown at these houses, at 10 cents admission. Large orchestras accompany the presentations of the pictures.

* * *

Harold A. Hill, owner of the Star theater, 1434 Fullerton Ave., this city, called last week and renewed his subscription. The Star seats 300 and charges an admission of five cents for four reels of Universal and Mutual service. Mr. Hill stated that he is doing excellent business.

* * *

One of the big enterprises now under way at the Selig studios on the Pacific Coast is the preparation of Rex Beach's vigorous Alaskan play, "The Spoilers," for re-release in its original length of twelve reels. Lanier Bartlett has been remodeling and expanding the screen play from the abridged form in which it was originally shown.

* * *

"Guarding Old Glory" is making fine headway just now at the Chicago and New York offices. Mr. Nielsen tells me that state rights are in big demand. Last week the Chicago offices sold the state rights for California, Nevada and Arizona to Sol Lesser, of San Francisco; William Cutts, of

Butte, Mont., has purchased the rights for Washington, Oregon, Idaho and Montana, and Paul C. Henry, the rights for Ohio. The New York office has sold the state rights of Florida, Alabama, Mississippi, North and South Carolina and Tennessee, to the Southern Feature Film Co.; the rights of Delaware, Maryland, District of Columbia and Virginia, to Reese & Samois, of Westminster, Md., and the rights of Greater New York have been purchased by the Greene Photoplay Company of that city. Negotiations for quite a number of other states are well under way, at the time of writing, in the Chicago and New York offices.

* * *

At a pastors' convention, called the Congress of Church Efficiency, held recently in Hammond, Ind., it was declared that moving pictures are the best medium for vitalizing the "go-to-church-movement," and initial steps were taken for the promotion of a moving picture campaign along that line. The pastors of Bloomington, Ill., who are unitedly opposed to the opening of moving picture theatres on Sundays, would do well to consider the movement advocated by the convention of pastors at Hammond. Church intolerance will not gain many supporters in this enlightened age. Moving pictures, if rightly treated, cannot fail to prove an invaluable aid to the betterment of Christianity.

* * *

On Saturday evening, September 4th, the Aschler Brothers opened their beautiful new moving picture theater, the Lakeside, on Sheridan road and Lakeside place. Selig's V-L-S-E feature, "The House of a Thousand Candles," was offered, and the house was packed to the doors. The Lakeside seats 1,000 people and represents an outlay of $150,000.

* * *

The cast in "Just Out of College" is headed by Eugene O'Brien, who, at the time of the beginning of the production of this subject, had just closed an engagement in "The Celebrated Case," for which an all star cast had been engaged by the late Charles Frohman. Mr. O'Brien's dramatic career includes many successful engagements. In addition to being a clever comedian, he is considered one of the most handsome juveniles on the American stage.

* * *

With one million and a half German Americans in Chicago, it was only natural to expect that the Studebaker would be far too small to accommodate the remarkable crowd that flocked there last week to see the Tribune's German war pictures. So popular were these pictures, it was necessary to continue their presentation for a second week, before taking them out to the Bismarck Garden, on the north side. Edwin F. Weigle's lecture, which accompanies the exhibition of these pictures, is most interesting.

* * *

Burton Holmes, the famous travalogue lecturer, has telegraphed his manager that he will be back in Chicago shortly, after a six months' tour of the United States. During his travels, Mr. Holmes secured material for his coming travelogue series, entitled "Our Own United States—at Least."

* * *

Orchestra Hall, under the direction of the Strand Theater Co., has completed its eighteenth successful week in the presentation of moving picture programs. The moving picture subjects presented at this house have been marked by careful selection, and the symphony music given in accompaniment has greatly enhanced the artistic value of the presentations. Orchestra Hall has a large following among the best circles of people in Chicago, and the programs offered by Managing Director E. Q. Cordner have done much to raise the value of the moving picture in the estimation of the better class of people.

* * *

"Billie" Burke and her husband, Flo Ziegfeld, stopped over in Chicago on Wednesday, September 1st, on their way to Los Angeles, where Miss Burke will take part in the production of an eight-reel feature under the direction of Thomas Ince. Miss Burke expects that her work there will occupy about five weeks, when she will engage in the rehearsal of her new play under Mr. Ziegfeld's management. "I am not with the Frohmans any more," said Miss Burke, while here, to an interviewer. "We had a row. Did I break my contract? Well, my contract was broken when representatives of the management made premature statements concerning my right to go into pictures. This was after Mr. Charles Frohman's death."

* * *

It is said that Charlie Chaplin recently received word from England that he ranked first in a moving picture popularity contest held there, receiving 300,000 votes over his next opponent.

The bookings for "The Diamond From the Sky," at the present time, total $850,000. That is surely "going some" for a period of four months.

* * *

William Sheehan, of the Fox Film Co., New York City, was in the city last week. Mr. Sheehan announced that Herbert Brenon, the producer of "Neptune's Daughter," is now in Kingston, Jamaica, with Annette Kellermann and a host of dancing girls from the Ziegfeld show at the Winter Garden, New York City, making a ten-reel picture for the Fox Company. He also announced that Mr. Fox was so much interested in this new Kellermann picture that he had joined Mr. Brenon on his trip to the West Indies.

* * *

Tarleton Winchester, publicity manager of Paramount, was kept as busy as a nailer during his stay in the city, at the recent convention. He got out two issues of the Paramount Convention News in four pages, which was eagerly seized by all the members in attendance. The last issue was very cleverly illustrated with caricatures of prominent personages present, by Aylesbury, cartoonist of the Chicago Examiner.

* * *

The Central Film Co. has sent out invitations to the press, professors, students and exhibitors to attend a private presentation of a feature picture entitled "At the Bottom of the Sea," at the La Salle theater, Friday afternoon, September 10th.

* * *

Alice Nielsen, beloved of hundreds of thousands in this country, arrived in Chicago Saturday, September 4th. The following Sunday night she saw "The Birth of a Nation" at the Colonial. "It is the most wonderful thing I have ever seen," said Miss Nielsen afterwards. "I couldn't help crying. I had no idea there was such a picture in the world. Little Mae Marsh does some of the best work I have ever seen. She is a dear little thing and has captured me completely. Has she ever been on the stage? Why have I never heard of her?" When Miss Nielsen was told that Miss Marsh had never been on the stage and had received all her experience in acting in front of the camera, she replied: "It seems incredible. I have never seen better acting on any stage." It is understood that the Triangle Film Corporation is endeavoring to secure the services of Miss Nielsen for a forthcoming big feature. Miss Nielsen, however, who is at present on a concert tour of the country, is non-commital.

* * *

Arline Hackett, who will be leading woman next season in stage productions with William Faversham, has been specially engaged by Essanay to play the part of Dolores Mendoza, the heroine of "In the Palace of the King," which is now being filmed at the Essanay studios. Richard C. Travers will play Don Juan, the lead.

HOSPITAL FUND GROWING.

Contributions to the Motion Picture Hospital Fund are coming in steadily to the offices of the various trade publications. This fund, the scope of which will be determined by a permanent board as soon as it is selected, is designed primarily to aid in securing hospital treatment for those connected with the industry who may be in need of treatment and who otherwise might be unable to secure it. There will be a meeting of the temporary committee on Friday afternoon at 3 o'clock at the Screen Club, at which time it is probable a treasurer will be chosen and arrangements made for public acknowledgment of the subscriptions so far sent in, as well as for an active campaign.

SCREENERS NAME BALL COMMITTEES.

At a meeting of the Board of Governors of the Screen Club on the evening of Tuesday, September 7, King Baggot was named as chairman of the committee of arrangements for the annual ball of the organization, which will be held in the grand ballroom at the Hotel Astor on the Saturday evening before Thanksgiving. Mr. Baggot was authorized to make his own selections as to the committee to aid him.

President James Kirkwood appointed as a press committee for the big event Arthur Leslie, chairman; J. H. Gerhardt, William A. Johnston, George Blaisdell, Fred Beecroft, Harry Innes, Robert Welsh, Hanford C. Judson, Wen Milligan, and Luke Severens. Jule Burnstein will be in charge of the sale of boxes.

To confer with the temporary committee on the Motion Picture Hospital Fund and to aid it in any manner possible President Kirwood appointed Dave Wall and Billy Quirk.

LOS ANGELES LETTER

Keystone Company to Build $100,000 Studio.

MACK SENNETT, managing director of the Keystone Film Company, has made the announcement this week that his company has decided to build an entirely new plant, which will cover more than twice the present area. At least $100,000 will be spent on the buildings and the equipment exclusive of the ground site.

This is rather surprising news, as an extensive re-construction of the Keystone Studio has just recently been completed. The Keystone Company's present large establishment on Allesandro street is, like most studios out here, of what we might call the temporary kind; structures of wood and plaster. These structures will now be removed and replaced with modern, attractive buildings of reinforced concrete, hollow tile and brick—absolutely fireproof. One of the first buildings to be erected will be a two-story administration building to house the executive and business offices. A glass-covered indoor studio with the very latest lighting equipment will be provided for work during the rainy season. Among other structures planned might be mentioned a large cafeteria for the sole use of the players; property and construction shops, hospital, laundry, barber shop, dressing rooms with tub and shower baths, garage and aeroplane hangars with latest models monoplanes and biplanes. The stage space, of course, will be considerably increased and will be large enough to allow 12 companies occupying an average of four sets each, to work at one time. Space for many buildings that are not as yet needed is being reserved for the future. The preliminary work on this magnificent plant will begin within a week or two, drawings and estimates now being in the hands of local architects.

An event of considerable interest at the Keystone Studios this week was the arrival of Joe Weber and Lew Fields. The well-known comedians will fulfill an engagement of indefinite length with the Keystone Film Company, and will be starred in feature comedy productions to be released by the Triangle Film Corporation. Mack Sennett, Hampton Del Ruth and the entire scenario staff of the Keystone Film Company have collaborated on the scenario of the first production to feature the world-famous comedy stars.

Scenario Department, Keystone Film Company.

The scenario staff of the Keystone Film Company is a unique combination of representative writers in widely different lines. Harry Williams, the man to the extreme left of our picture, is a song writer and the author of three of the most popular songs ever published in this country: "In the Shade of the Old Apple Tree," "I Am Afraid to Go Home in the Dark" and "It's a Long Way to Tipperary." Jean Havoz, the fifth in the row, is a well-known writer of vaudeville sketches and plays. Vincent Bryan, the second to the right, is a song sketch writer and Charles "Chuck Riesser," to the extreme right, is a vaudeville sketch artist. Hampton Del Ruth, seated at the table, is the Managing Editor of the Scenario Department, and Frederick Palmer, the man with the bow tie, is the capable and wide-awake publicity manager of the Keystone Film Company, author of many scenarios and much publicity. The combined efforts of such a cosmopolite aggregation of talented writers should produce unusual comedy productions for the Keystone Film Company. The scenario department also includes a musical staff, headed by Jean Schwartz, the well-known composer, who will compose and arrange the music for the Keystone brand of Triangle pictures.

Building Activities at Universal City.

In connection with the Nestor Studios, a structure that has been completed this week at Universal City is an observation platform for visitors. It is built over a new row of dressing rooms, which were erected for the players last

Visitors' Observation Platform, Universal City.

month. The platform has a big awning and will probably later be equipped with benches so visitors can sit down, cool and comfortable, and watch at leisure the interesting activities on the big stage. This platform also serves the excellent purpose of keeping the public out of the way; a place where they cannot interfere with the work going on. It is estimated that as many as a thousand people a day visit Universal City.

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Scream Club Exhumed.

The club, made up of correspondents for the various trade publications, and the publicity men for the progressive studios of the colony, came to life with a bang a few nights ago. A new policy was adopted. The club will have no officers. A chairman will be named for each meeting. A prominent producer, who is a publicity man, will be invited as the club's guest at its twice-a-month meeting. The first name drawn from the hat was Thomas H. Ince. The dinner will be under the direction of Prince O'Hara, of Inceville, at a beach cafe. The idea of the members is to draw the writers into closer friendship and to get the big producers more interested in their publicity departments and to bring the correspondents, writers and producers together.

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The funeral services of William H. West, whose death was announced in last week's issue, were held Monday under the auspices of the Elks Lodge, of which Mr. West was the first Esteemed Leading Knight.

* * *

George Stanley has started directing at the western Vitagraph studio. He is doing "He Got Himself A Wife," which features charming little Mary Anderson and Webster Campbell who, by the way, has left the American for the big "U."

* * *

"The Clansman" is now in his twentieth week at the Auditorium theater here and the prospects are favorable for several more weeks of good houses. The picture is worth seeing more than once, and many people are doing that.

* * *

James Horne is working on the "Mansion of Despair," a four-reel Kalem production, adapted from the novel by Howard Irving Young. Marin Sais is playing the lead with True Boardman opposite. Tom Lingham, who got "all beaten up" in the last episode of the "Grand Hotel Series," is playing the heavy part. Lingham is a player who likes to take desperate chances and scornfully refuses any substitute. In this picture he jumps 50 feet from a bridge in the water and in another scene falls backwards from a second story balcony.

Paul Hurst, the mechanical designer of the Kalem Company, has rebuilt the magnificent hotel lobby scene in the "Grand Hotel" series to a regular Monte Carlo Casino. The gambling paraphernalia is very complete and includes a complete set of roulette wheels, faro layouts, and other gaming devices. It was loaned to the Kalem Company under bond, by the U. S. Government, which had confiscated these devices.

* * *

Helen Gibson, the new Kalem railroad girl, is "considerable" a horse woman. She holds the honors for a number of Rodeos in California and Texas, and won the highest honors of any woman rider in the Los Angeles rodeo last May.

* * *

Henry Otto, ex-Balboa director, and more lately with the American at Santa Barbara, has joined the Universal and has started directing Hobart Henley in a three-reel feature entitled "The Measure of Leon Dubray," written for the screen by Harvey Gates. Mr. Otto is a well-known and popular director and will be welcomed back "home."

* * *

Mabel Van Buren has left Balboa and is hovering about Los Angeles on a vacation before accepting another engagement.

* * *

De Wolf Hopper is working like the Dickens at Griffith's studio in the role of Mr. Pickwick. Fay Tincher has abandoned the optical illusion striped dress and the pair of forehead curls and will play opposite Mr. Hopper in this big picture under the direction of Eddie Dillon. The script was prepared by S. Chester Withey.

* * *

William H. Thompson has arrived at Inceville to take up his duties as a Triangle actor under the direction of Mr. Ince. He will be seen in the Billie Burke picture.

* * *

Sadie Lindblom, who heads her own company at San Mateo, likes this sunny state and is to remain here even if she has just received a flattering offer from her own country, Sweden. They want her to "come home" with the company and make pictures there in a studio which will be furnished free.

* * *

E. H. Calvert is coming west to direct Francis X. Bushman. Calvert is a character and heavy as well as a director. He will have charge of the feature company which will star Bushman and Miss Beverly Bayne, who arrived here last Sunday with the old Essanay star.

* * *

Norman Hackett has arrived at Inceville, where he will be assigned to an important part in support of one of the noted legitimate stars now at work in the canyon plant. He is a well-known stock star and ought to make good on the canvas.

* * *

E. D. Horkeimer made a speed trip from the Balboa studios to his "Neal of the Navy" players, who were down the coast at La Jolla without a foot of "raw stock." He did the stunt in his big "Simp" and broke the speedometer. But he saved about a day's expenses by making the flying trip.

* * *

Joseph Franz and his Big U players have gone south to San Diego for a two weeks' filming expedition. They will use the Hopi Indian village in the exposition.

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At the American, Tom Ricketts is finishing a picture, all of which is made at sea. He cruised up and down Santa Barbara Bay and out to Santa Cruz Island. Harold Lockwood and May Allison are featured. A shipwreck on the island and the blowing up of a big buoy made the film a thriller.

* * *

Inceville' motor trucks are buzzing up and down the beach road hauling many carloads of lumber to the mountain studio for use in building the monster new sets which will be used in the first Frank Keenan feature. Reginald Barker will have charge of the direction. Some of the sets are so huge that they will have to be built out in the open on the mesa overlooking the city.

* * *

Jesse L. Lasky has completed "The Chorus Lady," with winsome Cleo Ridgley in the title role. She is admirably suited to this part and has done some good work in this picture. The theater scenes are exceptionally good and to one who saw the picture in the making the inside of some big playhouse might have been moved right onto the big stage, it was so real.

* * *

H. M. Horkheimer, Balboa's president, is on his way to New York, via San Francisco. He will see the exposition before going east on his fall business tour.

Joseph M. Goldstein

JOSEPH M. GOLDSTEIN, who is thirty-four years old, and has had varied success during these years, is now the sole owner of the Exclusive Features, Inc., 71 West 23d street. At the age of fifteen, he entered the employ of Messrs. Grohut & Company, as assistant architect. From there he started out as a builder for himself, finally building theaters of his own. He was the first one to build a motion picture theater, below 14th street, New York.

Joseph M. Goldstein.

Seeing the opportunity of becoming a film magnate in 1912, he organized the Exclusive Features, Inc., and was elected president. Associated with him were Harry A. Samwick and Joseph Weinberg. Mr. Goldstein has since acquired the interests of both Weinberg and Samwick, and has opened branch offices for the Exclusive Features at the Eckel Theater Bldg., Syracuse, N. Y., and at the Academy Theater Building, Buffalo, N. Y.

As Goldstein wants to become a producer on a large scale, he has appointed general manager Moe Streimer, whom he told to go ahead and buy the best plays that can be procured. Streimer is now negotiating with some of the best directors to produce some of the plays that he has bought. The names of the plays will be announced through the Moving Picture World.

KLEINE FINISHES "THE SENTIMENTAL LADY."

Kleine players returned last week from Lake Saranac, where the finishing touches were added to "The Sentimental Lady." This production, which features Irene Fenwick, marks the last subject in which that dainty artiste will appear prior to her road tour with "The Song of Songs." "The Sentimental Lady" is one of Owen Davis' best dramas. It is a story of big business and fashionable summer hotels. Miss Fenwick handles the role of "the sentimental lady," a part admirably suited to her petite stature and unusual abilities in roles of that character.

TRIANGLE MAY HAVE NEW OFFICES.

It is rumored that the New York general offices of Triangle Film Corporation will be consolidated. Many thousand feet of space in one of the largest skyscrapers devoted to film managerial offices are being contracted for. At present the executive offices are on the 17th floor of the Masonic Temple building, while the publicity department is in the Longacre building. A decided innovation is that very little office space will be used in the Knickerbocker theater, which will be the first one of the model theaters to open on or about September 23d. Every particle of available space in that historic playhouse will be utilized for the comfort and convenience of the patrons.

GEORGE VERBECK IN TOWN.

George Verbeck, of Buffalo, manager of the Empire Kriterion Film Exchange, was a visitor to the film center during the past week. Mr. Verbeck was looking over the general situation and taking up matters of concern to his exchange. He reported business in Buffalo and its vicinity to be in good shape.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

RECORDING HISTORY.

Preserving the Annals of Iowa in Moving Picture Film—Product of Superior Film Co.

THE Historical Department of Iowa has hit upon a practical plan in preserving historical records of the state of Iowa. Records which will be able to deliver to future generations the important details of the evolution of the various influences, scientific and otherwise, that have had a bearing on the history of the state of Iowa. This is to be done chiefly by means of moving picture films.

The Department has entered into an agreement with the Superior Film Company of Des Moines to furnish some fifty thousand feet of negative film made of Iowa scenes and persons during the years 1913 and 1914, the Superior Film Company reserving the right to the commercial use of these films for a reasonable period.

The negatives are filed away in the library of the department much in the same manner in which manuscripts are handled, the airtight tin retainer, sealed with adhesive tape, being regarded as the cover or binding, and carrying such library marks as would be found upon or within the binding of an ordinary book. There is a possibility that at some future time in the classification of subjects, it will be necessary to subdivide various negatives, cutting the films into separate parts.

The importance of this move by the Historical Department of Iowa will easily be recognized, encompassing as it does by necessity of association, much more than merely the history of Iowa, including much that has a bearing on the continental history of the period.

A NEW FISH PICTURE.

AN INTERESTING picture has just been released by the Pharos Film Company in conjunction with the New York Globe showing their fishing boat "Heroine" engaged in deep sea fishing off the Grand Banks.

Every phase of the activities of the "Heroine" are shown, especially the industry of deep sea fishing, from the mending of nets to the catch of several thousands of pounds of valuable market fish.

Scene from "The Globe Fishing Boat" (Pharos).

The film is as instructive as it is interesting and illustrates the commercial side of deep sea fishes as handled by A. W. McCann, whose duty it is to see that only pure food reaches the New Yorker's table and the impure or unfit finds its way to more useful purposes as a fertilizer.

C. A. Kracht, of the Globe, is handling this attractive film and has already booked it for all the Loew houses after Mr. Loew had personally reviewed the film. Proctor's and other houses are also in line for its exhibition.

OFFICIAL WAR FILMS.

The Prime Minister of England has announced in the British Parliament that the government is doing that which also the French government is doing: "allowing kinematograph records to be taken of suitable scenes at the front and along the lines of communication." These films will be available for exhibition in the picture houses throughout the country, and, as they are produced under official supervision, the public will have the satisfaction of seeing for themselves some of the real phases of the war. The experiment in which the French government took the initiative will stimulate public interest in the campaign west to a greater degree than word descriptions can possibly do.

SECULAR AND RELIGIOUS GROWTH.

The use of moving pictures is now working in three distinct directions apart from the regular picture theatre; they are Municipal, Scholastic and Religious.

Municipal control of pictures is growing in purpose varying from those in the public playground to those for hygienic purposes. This summer Boston and Cleveland have been giving special attention to these outdoor advantages, using films of educational, health and civic subjects. Boston has perhaps gone into greater detail than many other cities, their films portraying the evils of unsanitary conditions, neglect of children, and other similar subjects under the supervision of the State Health Department.

Sometimes lectures add to the interest and value of the pictures; so successful has been the experiment that after the summer campaign is over an indoor winter series will be organized. Omaha wishes to claim precedence, in that their municipal pictures have been in use for several years. The matter is now of sufficient importance to become so general that no one or more central city can claim distinction. Is not the time very near when every municipality will have its organized board of public instruction through the means of the motion pictures?

In the scholastic world we are now accustomed to the daily appearance of "—— School is going to introduce the moving pictures." The latest recorded is that of a State Normal Training School in Kansas where the moving picture is to have a distinct place in visual teaching. "How to teach" by aid of kinematography is going to become a part of normal training. In the Wisconsin State Industrial School the authorities find that "work goes a little easier and play goes a little more gaily" when the boys know that pictures are the reward for good conduct.

In church circles the field of opportunity for use of the motion picture is constantly enlarging, and the number of those taking advantage of the opportunities are constantly increasing; because of this, prejudices and difficulties are rapidly disappearing and the "old order" is giving way to the "new order," so much so that in Chicago the "St. Paul Pioneer," a church paper, says, "The Sunday evening problem is solved."

Broader conceptions, aims and ideals are assured and larger congregations are proofs of the larger purposes for which the church stands. Perhaps nowhere has the church question been more tested and contested than in Elgin, Ill., the result being that the pictures have been overwhelmingly approved so that a circuit plan is being adopted to secure that satisfaction which a permanent use demands. A most prominent clergyman declared that the church was "tired of the bare apology for an evening audience," and if the moving picture would answer the purpose of the scriptural injunction, "Go out into the highways and compel them to come in that my house may be filled," it was an expedient worthy of being tried. No less an authority than Mr. Capen, president of the American Board of Foreign Missions, has declared that the church with which he is connected in Boston has doubled its every department, from children to adults, and results have proved that the moving picture is both filling the churches as well as filling a long felt want in the lives of those attending the churches.

Music for the Picture

Conducted by CLARENCE E. SINN

Playing the High Brow Stuff for Pictures.

MR. FRANK H. ANDERSON, organist of the Rose Garden, Venice, Cal., sends the following, which he terms: "Playing the High Brow Stuff for Pictures."

Being a constant reader of this department, I find many suggestions that prove of great help to me. While the argument of playing old popular songs to fit various scenes is all very well in its place (and I use quite a few of them myself), I make a practice of using plenty of high class music from operas for the various scenes.

In a very pathetic scene I improvise plaintively on the vox, or play "Mimi's Farewell" or "Solo de Mimi" from La Boheme, or "The Stars Are Shining" from La Tosca. These numbers if played slowly and softly will give a beautiful effect. In a scene of a husband deserting his wife for another I play "Vesta la Guibba" from Pagliacci, which is identical with the same situation. Another beautiful number I play in the event of a girl awaiting the return of her lover is the "Waiting Motif" from Madame Butterfly, or "Some Day He'll Come" from the same opera. In playing for "The Tragedy of Old Japan" (Domino) I played the whole selection of Madame Butterfly, repeating at times the above mentioned numbers for plaintive scenes, interspersed with some real Japanese music which I learned in the Jap colony in Honolulu. I am very partial to Puccini's music on account of the beautiful harmony he derives through use of minor chords.

Owing to the fact that these numbers are not generally well known to moving picture patrons, it does not tire them so quickly as the time worn "Hearts and Flowers," etc. The curiosity of the hearers is often aroused—in fact, I often receive inquiries from music lovers as to the names of pieces I play. But do not misunderstand me by thinking I am saying anything detrimental to the old familiar tunes. As I said before, I use them where it is necessary.

I am playing on a Style K Wurlitzer, and when I get to improvising on the Vox I don't care "whether school keeps or not." I always follow the picture, but would not play "I Hear You Calling Me" every time the hero answers the telephone. Hardly.

* * *

Here is a program from a Wurlitzer manipulator:

The "Avenging Conscience" (Griffith).

(Musical suggestions by Jack Welch.)

1—Open with plaintive till change; then:
2—Poet and Peasant (Suppe) until "Day of the Party."
3—Knights and Ladies waltz until: "Music hath no charms."
4—Valse Oriental "Thais" (Stern) until: "Their Last Farewell."
5—Good-bye (Tosti), then surge into
6—Perfect Day (Jacobs) until girl prays.
7—Berceuse Tendre (Stern) until: "Uncle May Return Unseen."
8—Long Semi-mysterious (Orpheum Collection), "Give Me Money."
9—Fast hurry (follow action) until: "He Buys Silence."
10—Mysterious. Until: "Artful Inquiry."
11—Mona Liza (Doyle) until "Congratulations."
12—Play the "Ghost." Repeat No. 11 until Ghost appears in bedroom.
13—Ghost music (pizzicato) until end of scene.
14—After Vespers until "Avenging Conscience."
15—Very fast Agitato until Christ appears.
16—"Nearer My God to Thee" (vox humana and chimes) until detective places men.
17—Long, mysterious and agitated scene. (Tapping, owl-hoot and clock tick). Play until: "Neither Man, Woman," etc.
18—Weird and fast hurry; follow action—until he blows police whistle.
19—Very long fast hurry (Shots, whistle, etc.) until he hangs himself. Then:
20—Berceuse (Jocelyn) until he wakes up.
21—Moderato until "I Can Hear Pan," etc.
22—Morning Mood (Greig) flute solo until end.

* * *

Just one more. The "one man" (or one woman—as the case may be), picture accompanist has the floor for a brief season. You orchestra fellows look out for your laurels. Mr. Rosenthal doesn't say what particular kind of instrument he favors, but he says this program received so many pleasing comments that he felt constrained to send it to the department on the chance that it might be helpful to others:

"The Hypocrites."

(Musical suggestions by Adolph Rosenthal, Palace Theater, San Francisco, California.)

"Moonlight Sail to the Isle of Love" for introduction of characters until Gabriel the Ascetic. Then: Prayer from Lohengrin.

First Episode.

"With Prayer and Feasting," etc.—Rosary (Nevin) until Monastery scene; then: Oh Divine Redeemer (Gounod) until appearance of Nun. Ave Marie (from Cavalera Rusticana) until: "Let Us See This Work."
"Oh Livine Redeemer" again until festival scene.
Military March (Schubert) until appearance of Gabriel
First few bars of prayer from Lohengrin.
Resume March until appearance of Nuns; then: Ave Marie (Luzzi) until: "The Abbot Himself, etc.," then: first movement of Sonata (B minor) Op. 35—Chopin.
(The performer will find that with this number he can follow the action of the picture very closely.) Continue until: "The robe of mourning envelops her."
Lamentoso from the fourth movement of Tschaisky's.
Pathetic Symphony—until scene inside church.
Chorus from "The Palms" until picture passes from preacher to altar, then:
Chorus from Calvary until choir sings; then:
Handel's Largo with Vox Humana until leader: "Ask for his resignation"—then: Elevation (by Florsheim) until vision; then: Ave Marie (Gounod) until Struggling up narrow path, then: Kamennoi Ostrow (by Rubenstein) until "Truth is ever elusive," then Callirhoe (Chaminade) until "Since my people will not come to Thee," then
Prayer from Lohengrin until Political scene; then Tipperary March until appearance of Gabriel; then first bars of Lohengrin until he leaves stand, then return to Tipperary until leader "Society."
"Nights of Gladness" waltz until appearance of dancers, then Entertainers Rag until leader "Truth is Welcome, if Clothed in Our Ideas."
O Salutaris Hostia meditation (by Morrison) until beach scene, then By the Sea. At appearance of Gabriel play a few bars of Lohengrin, then return to "By the Sea" until "Home" (death scene of child), then Cavatina by Raff until death of Gabriel; then "Nearer, My God, to Thee" and Chopins Funeral March to end of picture.

Mr. Rosenthal has chosen a very dignified and musicianly program in the main. It seems too bad, though, to inject "Tipperary March" and "Entertainers Rag" into such good company. I know the pieces in question fit the scenes well enough, but they are cheap and tawdy in comparison with the balance of the program. Couldn't some light, lively music have been chosen which would have answered the purpose without such vivid contrast? And the number "By the Sea." Is that the popular song of that title or Schuberts "Am Meer?" Trivial popular stuff is good in its place, but when sandwiched between the "Prayer from Lohengrin" and "Raffs Cavatina" it is apt to jar on a refined sensibility.

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Save Your Musical Programs.

Some time ago some one wrote in for the musical suggestions for "Home Sweet Home." The Mutual Film Corporation issued a suggestion for the musical accompaniment to this picture, a copy of which was given in the Moving Picture World, page 422, July 18, 1914. Another wanted a program for a still older release—"Judith of Bethulia." Several suggestions for music to this picture were given in this department last year, one being in the issue of July 11, page 292. Scarcely a week goes by without an inquiry from some one regarding programs in back numbers of this publication. Why wouldn't it be a good idea to save all the musical programs? You may not care for them today, yet you may want them tomorrow. It will be no more trouble to save them now than to write for them after awhile, and think of the time you save. Here are suggestions for some of the feature pictures which have appeared in these pages, together with date of publication:

"Les Miserables"—July 25, 1914 (page 560).
"Antony and Cleopatra"—Aug. 29, 1914 (page 1225).
"The Christian"—Oct. 17, 1914 (page 339).
"Damon and Pythias"—Jan. 2, 1915 (page 62).
"Damon and Pythias"—Jan. 23, 1915 (page 505).
"Neptune's Daughter"—Feb. 27, 1915 (page 1303).
"Neptune's Daughter"—May 1, 1915 (page 717).
"The Hypocrites"—July 3, 1915 (page 53).
"The Hypocrites"—(This issue and page).
"Du Barry"—March 27, 1915 (page 1917).
"The Dancing Girl"—July 31, 1915 (page 827).

It might be a good idea to cut this out and paste it in your hat.

* * *

Seeburg Motion Picture Player.

J. P. Seeburg, whose "Style R" combination pipe-organ, piano and orchestra is so well known, is in the market with an improvement in the shape of a new model which he calls "Style R. P. The Wonder of Them All." This instrument has a separate manual (or key-board) for the organ attachment, and one octave of pedals. (I was told that they were being made with a larger range of pedal notes.) There are seven sets of organ pipes, consisting of 4 foot, 8 foot and 16 foot pipes.

A coupler attachment can be made to include the piano and organ together or each instrument separately. Besides the "traps" and sound effects there is a set of chimes and an xylophone.

The pipe-organ can be played at the same time or separately. It can also be played from music rolls, and these can be had from J. P. Seeburg Piano Co. containing ten different selections on one roll. These rolls are made especially for the Seeburg Motion-Picture-Player, and can be adjusted while playing to go forward or back to any part of the roll. The performer can also cut in the vox humana organ stop while playing from the roll. The chimes and xylophone can likewise be switched in to use with the roll. A small motor is in lower compartment of piano for the sole purpose of running the music roll. The "Kinetic Blower" is equipped with a one and one-half horse power motor of 3,500 revolutions; either direct or alternating current 110 or 230 volt. This is furnished with the instrument. The instrumentation of the player is given as follows:

Violin, flute, piccolo, cello, saxophone, bass melodia, echo clarinet, vox humana, cathedral chimes, organ swell, tremolo, bag-pipe effect, bass drum, small drum, kettle drum, cymbal, triangle, crash cymbal, xylophone castinets, tambourine, mandolin, tom-tom, steamboat whistle, bird whistle, baby-cry, wind siren, door and telephone bells, fire gong, horse trot, locomotive and tugboat exhausts, auto horn, cuckoo, pig grunt and human voice.

British Notes

THE BARKER COMPANY, whose studios are at Ealing, have been fortunate enough to secure the first services of Lewis Waller, an international star of the "legitimate" stage, in a picturized version of a sparkling play entitled "Brigadier Gerravel," from the pen of Sir A. Conan Doyle. The work is already in an advanced stage and in addition to numerous presentations of minor celebrities of the footlights affords ample scope for the histrionic attainments of Miss Madge Titheradge.

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Alex. M. Pyke, managing director of the Cambridge Circus Kinema, London, and well known in the trade as the controller of a former circuit of theaters, has, along with his chief engineer, been committed to trial for manslaughter. The charge arose out of a fire at the theater a short time ago in which a workman named Powley was burned to death. It was stated at the time that a ton of old films were improperly stored at the theater and that their ignition was mainly responsible for Powley's death.

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The advent of every new production of merit inspires some elated prophet to declare that the zenith of the kinema is surely at hand. In 1910, when the Itala Company astonished the growing industry with "The Fall of Troy," it was heralded around as the last word in kinemacraft, if readers will excuse this, our newest hybrid. To-day the same stereotyped allusions is being applied to "Cabiria" by the same company, released initially in this country in Manchester (London does occasionally play second fiddle in "first nights"), but despite the respective magnificence of both productions, which in rotation overtaxed the superlative exuberance of the synopsis writer, a little philosophic comparison cannot do otherwise but prove the motographic millennium remoter than ever. As a typical case in point, take Pathe's serial, also imported this last week from the U. S. A., a film in which some of the most advanced, complicated researches of modern science and survey are subjected to the fancies of the producer. I use this term discriminately because at a private view of the film in company with an M. D. from the local University. I simply had to be convinced upon authority I could not question that certain of these incidents could never be actualities. Personally, I should have enjoyed the film immensely had my friend considerately withheld his painfully technical criticisms, amongst other things of the correct way to administer the semi-anesthetic, Scopolomin, as against the way the producr employed. I reasoned with him that the producer's aim was a realistic picture-story, not an authentic medical treatise. "Then," replied the Doc, "to be successful he must maintain his realism down to the last notch by calling in the assistance of a specialist in the particulr faculty he employs as a medium." There is no contradicting the logic of this cynicism. Famous scholars and eminent men in the world of art, science and letters are now regular patrons of the moving picture and the producer who makes excursions into their domains must do so with a tolerable respect for reality. Perhaps the day is dawning when the manufacturer of motion pictures will call in a qualified medical practitioner to advise in the setting of hospital or operation scenes. Who knows but what we may soon see, after the title—"scenario by H. G. Wells, in collaboration with Thos. A. Edison and Sir Oliver Lodge?" It is perhaps a long look into the future, but in this age of specialization not impracticable. And even that would not be the zenith of the filmic art.

The London "Globe" bitterly resents the continued use of certain words and phrases which constitute the nomenclature of the kinema industry. "American slang at its best is so terse and picturesque that none but a pedantic purist would wish to raise a barrier against it on this side of the Atlantic. But English as she is spoken in the Tenderloin district is an imported article we can do without and for this reason we regret the tendency to eke out the picture-play by explanations and synopses in U. S. A. English." The particular expressions which have stuck in the gills of the writer are "released" and "featured." Without dogmatizing on the point, there does seem to be some ground for the objection, but the overworking of these words is by no means an American monopoly. Ever since films were first exhibited both here and in the States star players have, with a cast-iron rigidity, been "featured" and films invariably "released." Never once do I remember having seen or heard the equally descriptive and synonymous alternative whereby a player could be expatiated or a film liberated. The countless hybrids evolved to designate moving-picture theaters absolutely excuse the exhibiting side of the industry from terminological procrastination. The manufacturer with his unshakable faith in "features" and "releases," along with a handful of moss-grown adjectives reminiscent of the early days of kinema craft, is more at fault. His science has gone forward in leaps and bounds, but some of the terms in his vocabulary badly need revision.

* * *

It may astonish—although stagger would be the more appropriate word to those who do not realize the limitations of the fact—many people on the Western shore of the Atlantic, to know that at the present moment the city of London, the hub of the universe, is motion pictureless. The Bishopsgate Picture Palace in Bishopsgate near the eastern boundary of the city itself, closed down a fortnight ago. The reason for the noticeable absence from the city area of the ubiquitous kinema show is, of course, owing to it being given over entirely to business premises and warehouses and quite deserted after five in the evenings. Despite the fact that land in the city is sold by the inch the atmosphere of the district does not appear to lend itself successfully to exploitation by any form of entertainment. Still, it is the veritable City of London, and with the closing of the Bishopsgate theater, the one and only, the domain of the Lord Mayor will remain flickerless.

* * *

The Essanay Company's new arrangement for renting direct has precipitated trouble. Quite a large number of exhibitors are vowing right and left to dispense entirely with the firm's wares. In one provincial city with a population of over a million an exhibitors' meeting the other day resolved to show no more Essanay films until the new arrangement be cancelled or modified. The bone of contention is undoubtedly the embargo upon Chaplin films. After October 31st next to obtain a Chaplin film at the normal price the exhibitor in Britain must take 3,000 feet of film from the Essanay program in addition. Chaplin's popularity throughout Great Britain at the present moment has never been equalled, even in the wildest dreams of stars of the spoken stage, but I am under no delusion in stating there is a strong feeling rife that Chaplin's phenomenal record is being conserved as an instrument of coercion. As mentioned in previous letters, a formidable resistance to these methods is already in being.

* * *

The World Film Company's drama "Hearts in Exile" has been prohibited from public exhibition by the Government. This decision was arrived at after a conference between the Home Secretary and the Russian Consul-General.

* * *

The Cunard Film Company is probably the most preoccupied studio in England at the time of writing. A notable production nearly complete bears the title "A Cruel Revenge" and contains a remarkably truthful reproduction of the galleries of the Royal Academy. Players from Wyndham's, the Alhambra and the Ambassador's theaters figure in the play, which is characterized by a few vivid portrayals of life in the East End of London.

J. B. SUTCLIFFE.

Red Wing, the well-known Indian actress, has left Mutual to join the Mission players at San Gabriel. She will play the leading Indian part in the historical drama of California.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Houses.

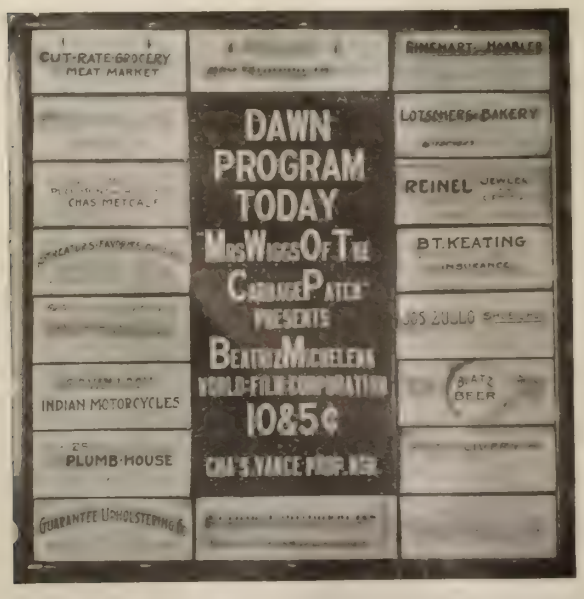
SPEAKING of a certain house in Philadelphia the other day, one of the townsmen said: "They send us tickets each week, and generally someone goes. My sister was in there last night. There were sixteen people in the audience and more than that in the orchestra. One of the musicians was 'called' by the leader, so he got the leader by the collar and dragged him into the lobby where he beat him up and brought him back to his chair." The house closed for the summer the same week. Possibly the men knew this and were a bit playful, but it is perhaps more likely that the house failed to do business, even with passes, because it was run in such a rowdy fashion. The same man who gave the passes to his sister regularly attends, on purchased tickets, another house where the management is good, not consciously because it is better managed, but because he says he likes the place. Houses where the double bass or the clarinet player can use the lobby for a prize ring are mercifully few, but there are many houses where a lack of discipline less pronounced more than offsets the heavy investment in film rentals. It is not merely the film that is shown that counts. It is the atmosphere of the house in general. Some houses welcome a patron. Others almost seem to dare the visitor to have a good time. A large orchestra will not bring the crowd where discipline does not prevail and in spite of the salary list the management does not get what it is paying for because the element of true management is wholly lacking.

Bubbling Over.

A well known and inexhaustible source of brimstone and steam heat seems to be bubbling over in Grand Junction, Colorado. The local paper ran the press dispatches of the sinking of the British battleship Majestic. Charles Decker of the local Majestic theater, got out an extra of his own publication, The Movie Fan, stating that the report was not true and that the Majestic was still able to keep afloat. Then the News came out with a shot that makes the siege guns sound like toy pistols and is going to sue the theater. It may be a double advertising stunt, but advertisement based on the misfortunes of war is about as safe to handle as frozen dynamite. It's good to keep away from.

Has a Scheme.

Charles Vance, of the Dawn, Streator, Ill., sends in a photograph of an advertising frame that is common enough around the smaller hotels, but which we do not recall having seen used in connection with theater work. No details accompany the photgraph, but we presume that Mr.



Vance arranges to place these frames in places of public resort, paying for location in cash or tickets and collecting enough from the other advertisers to make the scheme self supporting. The idea is of value only when, as in the present instance, the signs are neatly lettered or printed. Properly done, it is a source of revenue as well as publicity.

Mr. Vance also contributes a photograph of a freakish automobile with placards for the Vanderbilt cup races. He wisely used comparatively small placards and used the car itself as an attractor. It

is an even more freakish affair than Brother Richardson's much press-agented go-devil.

A car like that scouting through the streets will attract more attention than the conventional float. It is different and so will make more of an impression on the mind than a straight advertisement. *The value of an advertisement is not measured in square inches of display but by the novelty of the idea and the sensation it creates.*

No Pun?

The Orpheum, Gardiner, Mass., comes out with the Orpheum Breezelet advertising Edmund Breese. Wonder if they are punning. One good paragraph is this:

PLEASE

Take Me home with you and put Me in a convenient place and I shall be glad at any time to refresh your memory on just what pictures are being shown at THE ORPHEUM and the dates for the same

We think that a slightly more orderly arrangement of the contents would be advantageous. There is part of the program on each of three of the pages, but it looks more like display advertising than program. It seems to have been the printer's idea to use the largest possible type for the space and get it full up. A smaller face; a more sightly face (which does not necessarily mean a less legible face) and some white space would help. It would also help to run the program in the center of each page with six point rule above and below and the reading matter top and bottom.

Some theaters would profit by using this line and living up to it:

Remember

Our programs of pictures are built up to a standard and not down to a price.

That conveys a better idea of excellence than "Best show in town," or similar lines. It means something definite.

Two Novel Stunts.

Charles J. Giegerich, of the V-L-S-E sends in an account of two stunts that were worked with the four letter features. One of these was sprung by the Palace theater, Manchester, N. H., when they had "The Rosary." A special stage setting was built, showing the choir loft of a church and in this worked a prima donna, a tenor, a choir of twenty voices and a special organ. "The Rosary" could have stood by itself, but the addition of the scenic and vocal feature, while not improving the film, most assuredly placed the audience in the most receptive mood and made possible the fullest effect.

The Orpheum theater, Eau Claire, Wis., made use of a small island situated in the river about a hundred feet from a passenger bridge, for "The Island of Regeneration." Cut outs of Miss Storey and Mr. Moreno were placed on the bank as though waiting for the boat while a large banner announced the showing of the feature at the Orpheum. There have been a number of "Island" stories put out lately following the "Island of Regeneration," and if you have any of these and a

handy island, it is a capital scheme that may be inexpensively worked. The scheme can be worked in other ways. If there is a foot bridge near a dam (and generally there is) put a Chaplin or Ham cut one on a float, attach the two rear corners to strong lines and float the figure down to the very crest of the dam before tying up. Two lines are needed to keep the figure square with the bridge, but if this is done the effect will be startling, the figure being seen before the advertisement is.

Good Because It Works.

Most Exhibitors have trouble because films arrive late and the earlier the house opens the more frequent is the annoyance. Proctor's Griswold, Troy, N. Y., opens at eleven in the morning and H. R. Emde writes:

> Most feature pictures used at the Griswold are shipped from out of town film companies. On the average of once a week we were forced to fill in our show with some other feature, owing to late arrival of ours on that day.
>
> In order to protect ourselves, we are using the enclosed postal card, mailed in advance of playing date. The film company receives the card the day of shipment of feature to us.
>
> After a two months' trial, it has proved successful. I have only had to deduct on two features for late arrival. In each case a reasonable amount was deducted.

PROCTOR'S GRISWOLD
TROY, N. Y.

.....1915

Manager Booking Department:

.....

Dear Sir:

Ship . . which we play .

to arrive, **not later than 9 A. M.**, date of playing. We reserve the right to deduct a reasonable amount from cost of feature in event of late arrival.

Manager Proctor's Griswold.

NOTE.—The continued late arrival of features has forced us to take the above action.

The card is a government postal shown in the reproduction that accompanies this. It might be well, where the scheme is used, to specify, in making the booking that the films shall be in the house in time for the opening. Then the sending of this card just before the date of playing will not only jog the memory of the shipping clerk but probably "throw a scare into him."

Mr. Emde has planned his card well and it should serve as a model for others.

Sensible.

This is not an advertisement for Metro films, but since it is lifted from the house sheet of the American Feature Film Co., of Boston, we leave it in:

> MR. EXHIBITOR:
>
> Are You Realizing that Your Greatest Expense is Your Empty Seats?
>
> The money that you lose every day in empty seats, proves that the pulling power of your theater has not been strong enough to have kept those seats filled. Your own neighborhood trade, you can count upon, because of the convenience of your theater to their homes; but the empty seats prove that you must draw from other neighborhoods, outside that zone of convenience, or get the same people in your own neighborhood to come oftener
>
> To pull people five, ten and fifteen streets away, with other theaters nearer, requires a much stronger attraction. To add this "stronger attraction" you need not add more film. Film beyond a limited number of reels becomes tiresome. You must add a certain something that will make the number of pictures that you do run, more entertaining. That "something" is possessed by METRO PICTURES.

That's just about the idea. You save wear and tear on the chairs, but no patron is apt to wear a chair out ten cents' worth, so try and have the seats filled. It can be done because it is being done, but not with ten reels thirty days old and looking twice that age.

Saying Something Real.

In a recent Real Reels George E. Carpenter is moved to remark in en editorial on poor proofreading. He does not like to see "Barrymore" read Barrysore" or "The Love Route" called "The Love Rut." He says:

> It is all very well to cuss the proofreader and demand his blood after the damage is done, but the dear old public recks not of the mechanical department of a newspaper—you and your theater are the ones to suffer, while the supercilious and the knowing ones sneer at your ignorance and ask, "what license has he to be in the moving picture business?"

It may be the pot calling the kettle black, for now and then the proofreader has a lot of fun with us that we do not in the least enjoy, but there is no excuse if you can see proof, and you always can see proof when you are paying for the job.

Mr. Carpenter might have added that Picture Theater Advertising, which is now ready, tells all about the preparation of printers' copy, proofreading and the rest. It costs only $2.00, and it surely will gain more than that much in new patronage for you, so it is more than cheap at the price.

We might remark in passing that George E. has just remembered about the wall-paper announcement and says: "It made quite a flutter at the time (two years ago) and we have been waiting for somebody to spring it since."

My! If we had known he has been waiting all this time, we would have sent him a few samples. It is being used every little while by live wires who keep the back issues of this department.

Yes. That's in Picture Theater Advertising, too, along with the Public Health Notice, the one-piece coat hanger and all the rest of the good things that some of you have forgotten.

And lastly we are afraid George Editor is writing poetry again. No one man can do *everything*. And he blames it on the office boy!

Welcome.

The Movie News, published by the Piedmont Amusement Co., Lynchburg, Va., comes in with its third number. It is well done: exceptionally well done. Will they please send a copy to R. C. Wilby, Strand Amusement Co., Montgomery, Ala. It is what he is asking for. The News (we do not like that "Movie") is working on the right plan of getting out some good local stuff to boom the circulation. They give full synopses, which is *not* a very good plan. The last couple of paragraphs should be omitted and a tag written that will pique curiosity but not satisfy. Instead of saying that they were married and lived happily ever after, cut off at the point where the situation suggests that she will enter a nunnery and that he will enlist with the Allies and then add something like this:

> We are not going to spoil the story for you by telling how it came out, but the climax is thrilling and novel.

Now they can come to the theater and still be interested in the outcome. Perhaps, for that matter, they will come because they have been interested, but if they know beforehand just how everything came out, they will not care much for the story and think the program dull.

We are willing to contribute two bits to the subscription for a wreath of immortelles for some Lynchburg proofreader, though. Just look at this:

> W. A. M.—What has become of Floreboe Lawerance.
>
> Answer.—Miss Lawrance is at her home in Long Island. She is not playing in pictures at present.

It occurs in an Answer Department and surely a proofreader with only one eye should at least have spelled the name the same way both times. We have seen only one of the issues. We will appreciate it if the management will place our name on the mailing list.

W. R. Wilkinson, the resident manager, is the Editor.

New and Good.

Considerable thought seems to have been given the opening of the roof of the Soledad theater, San Antonio, Texas. The announcement is a four page folder 5½ by 7 inches. On one side is the advertisement. One of the pages of the other side is printed up "The South's largest theater invites as its guest ——— and one." This is done in imitation handwriting. Where the dash occurs is a blank for the name and address of the recipient. This space is so laid that the address appears on the back of the pass printed on the other side and which is to be torn out and presented. This makes for a real mailing list check.

With a house seating 2,000 and a room with a capacity for 1,800 they can afford to do things nicely, but it does not always follow that money means brains. In this case brains go with the money, for a restrained use of red ink, a nice eye for type faces and sobriety and convincingness of phrasing all go together. Presumably it is the work of W. J. Lytle, the manager.

Better.

J. F. Parks, of the Morris Grand, Hot Springs, Ark., sends in a four page folder for comment. It is better than his earlier efforts, but we are sorry to see that he gives a generous half of the front page to an outside advertiser. As a result the house program is crowded and lost. It would be better to trust to the inside pages for the program and put one or two punchy lines in the space. The program is detailed in the inside pages and does not need recapitulation on the front page. It would be better to pull up there just one film and not try to say too much about that in the inch and a half space.

Of the two programs sent, the green of that shade is better than the shade of yellow used, though usually a yellow shows better than a green.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Comedy Action.

ONE correspondent wastes three whole pages telling about comedy action only to show he does not know what comedy action is. The gist of his remarks is that comedy action seems to be slapstick and that is not comedy. "We laugh *at* certain comedians," he sagely observes," but we laugh *with* others." Just so. And we laugh *with* those others because they are performing comedy in action and not solely in idea. That is where he fails to make his point. Slapstick is comedy action of a pronounced sort. Straight comedy is action of another sort, but it has not dawned on his comprehension what action is, so he does not fill three pages of discussion acceptably.

Comedy action *may* be hitting another man and knocking him down. It does not *have* to be. Sydney Drew is one of the best comedy actors in pictures. He does not use the seltzer bottle or the blown bladder, but he makes his audiences laugh with a look or a gesture that emphasizes the idea of the scene. That also is comedy action.

We will suppose that Smith and Jones are deadly enemies and that their children wish to marry. That may be comedy of idea. This comedy of idea may be told in almost straight action, gotten over with the aid of leaders, or it may be told in comedy action, if you know what comedy action is. Let us suppose that the parents discover the children in a love affair. In idea alone we would get this:

> 16—*Garden*—Jim and Sally flirting. Smith and Jones enter from opposite sides—threaten each other—drag the children off.

There is action to this, it is amusing in a very mild way, deriving the comedy from the idea. Now, suppose that an intelligent writer sees that he needs action to strengthen the idea. We might get:

> 16—*Garden*—Jim and Sally making love—Smith enters at rear—discovers them—comes down threatening Jim with cane—Jim and Sally spring up—Jones enters—sees Smith about to strike Jim—hurries front parries blow with cane, fencing fashion—how does Smith dare strike a Jones?—Jones is so angry he almost chokes—for answer Smith shows Jones Jim's ring on Sallie's engagement finger—Jones turns on Jim himself—how dare he make love to a Smith—turns on Sallie—calls her a fortune hunter and a minx—Smith interposes himself between Jones and Sallie—if Jones has anything to say, let him say it to her father—Sallie and Jim exchange despairing glances—try to pull their parents out of striking distance—each parent turns on his child—wrangles—Jim and Sallie edge them around so that the young people are in the center—Sallie drops her handkerchief—asks her father to pick it up—he stoops to do so—at the same time Jim points off—Jones turns to look—Jim and Sallie kiss and run off in opposite directions—the fathers follow, stopping at the edge of the lines to exchange threats.

That is in no sense slapstick. It is not written for slapstick and will not play as slapstick if the director adheres to the script. It will be amusing; therefore it is comedy action.

But perhaps the director wants a slapstick comedy. He wants the exaggerated action. He may reconstruct to get this:

> 16—*Garden*—Jim and Sallie on—Jim tries to kiss Sallie—she laughingly resists—in the struggle the bench goes over backward—they get up, laughing—Smith enters—sees Jim get the kiss—rushes down and beats Jim over the head with his cane—Jones enters—sees Smith beats him—as he is beating Jim—Sallie sticks a pin in Jones—he jumps—pushes Smith and Jim over—all rough and tumble on the grass—they rise—Jim and Sallie clinch—Smith tries to pull her away—Jones tugs at Jim—they separate them so suddenly that all four fall down—Jones and Smith rise and clinch—Sallie takes her pin again and Jim grabs Smith's cane—they beat up the fathers—Smith knocks Jim down—Jones knocks Smith down—Sallie takes the cane and trips Jones up—runs off—Jim follows—Smith and Jones get up—threaten each other—Jones exits—Smith stands shouting defiance—rock comes in and knocks him down.

This may be what the correspondent calls "the coarse and lowbrow comedies that stir up the brutal and barbaric passions inherited from our ancestors," but there seems to be enough persons with the b. and b. passions to make low comedy profitable, though we are glad to note an upward tendency of late.

But the main thing to be remembered is that comedy action is not slapstick unless slapstick is aimed at and that a play that depends almost wholly upon its leaders for laughter is not a play but an illustrated anecdote and should not be cited as a model and an example. In straight comedy the action should spring from the idea, but the action must supplement as well as expose the idea.

Happy Endings.

Here it comes again? A Washington correspondent writes:

> Is the happy ending essential to the success of a motion picture?
>
> This question isn't as foolish as it may sound, for I am well aware that a number of features have been released with an artistically unhappy conclusion. But what I mean is this—is the catch-as-catch-can bout between the hero and heroine far more in demand at the end of a picture than the logical ending of some stories which demand that the principals do not live happily ever after?
>
> I have in mind two pictures, the stories of which were absolutely spoiled by the sentimental endings attached to them by someone.

And from The Writers' Monthly, which the same used to be The Photoplay Author, we clip from E. M. Wickes analysis of Irving Berlin, the song writer:

> Berlin realized that songs were meant for places of amusement and entertainment, and as a result did not try to drag in wrecks, or anything with a morbid atmosphere. His melodies and rhythmical phrases have helped thousands to sing and dance away the blues; and in his own way he is just as beneficial to the public as Charles Chaplin.

The average man or woman does not go to the theater to be made to weep. They want a little respite from the worries of this vale of tears. They want their emotions to be touched, but they want the tear to be chased by a smile and they want to come away feeling that this is not such a bad old world after all.

There are certain types of stories to which the happy ending is an inartistic and indecent crime. Now and then one of these will leave us more appreciative of the joy ending, but they should be used sparingly, as the Romans used assafoetida in their poultry dressings; not to get the taste, but to make the other ingredients taste better.

Some of the newspaper fiction syndicates will positively not purchase sob stories. If this correspondent's recollection will take him back to the days when Wilson Barrett toured the country, he may remember that "Ben ma Chree" was left utterly inartistic with a happy ending the second time round the circuit, but it made more money. Other dramas have been saved from financial decrepitude by the same expedient.

We are not saying that there is no place in the scheme of things for the sob ending. We do declare that there is a very limited market. Touch the fount of tears, but do not leave the water running.

Changed.

The old Photoplay Author has been changed to the Writers' Monthly and is now under the direct editorial management of Dr. J. Berg Esenwein. Fiction authors will welcome the new and very helpful magazine, but we of the photoplay will regret the passing of the one organ for photoplay writers that had never an axe to grind, even though it was conducted by a correspondence school. There is, of course, still some helpful photoplay stuff by Arthur Leeds and others, but the photoplay end is made to share the space with the song and fiction writing articles and gets just a little bit the worst of it.

Kicks.

A photoplay editor lists this catalogue of kicks:

Scripts sent to the office instead of the studio address.
Handwriting (sometimes in lead pencil) unreadable.
Postage due on improperly weighed letters.
No postage for return.
No address for return.
Long letters with scripts.
Letter and stamp in one envelope and script in another.
Scripts addressed to editor or director personally.

He wants to know why it is that these breaks are still made when such complete information is available.

The reason is simple. The authors forget all save that they want to earn a check. They either never learn or do not stop to think. They read a school advertisement to the effect that anyone can write a script. They do not even take the school course. They start right in.

And the Editor adds that he has a script he would like to buy, but the author sent in no address. That happens often.

Aligning Continuity.

Alice C. Brown expresses very simply one of the facts that new writers seldom appreciate. She says:

> I'm afraid I'm a good deal like a young mother over baby's first tooth—she never knew babies get teeth until hers did—so I may be inclined to think that nobody knows a point because I happen to learn it unexpectedly. But here's something I did discover on the continuity business; it sometimes helps the connection to change the setting, instead of merely juggling the same settings. I had a story that in a certain place would not move straight; leaders wouldn't help; nothing seemed to smooth out the crinkle—until I suddenly discovered that the action of one scene could be played just as well in a differ-

ent set, and the whole trouble vanished; simple, but I hadn't realized it before. Maybe others don't.

Lining up the action is much like putting together one of those old jig saw puzzles. You must get each piece in its proper place or the blocks will not fit properly. It does not follow that because you first think that a certain scene should play in a library that the best location for that scene will be the library. It may show better in the hall or on the street. Instead of trying to force the action into a certain set, try to find where the action will play best. This does not mean writing in a new set; perhaps a set already planned may be used. It does mean, though, that if the action cannot be played to advantage in an existing set, it is better to call for another set than to hurt the play. There is always one "best" alignment of scenes, but the first layout does not necessarily have to be the best.

Not Just That.

Recently Roy McCardell wrote in this paper that only about half a dozen manufacturers were "on the level" with the authors. Mr. McCardell meant in their desire to get good scripts at a good price, but right away the timid, who, for some occult reason, "just know" that their ideas are stolen, decided that Mr. McCardell means that most production companies are thieves. Mr. McCardell did not say this. Mr. McCardell means that few of those who advertise that they will pay the highest prices for good scripts mean what they say. His list is too small, but more than one company makes that announcement and regards twenty-five dollars a reel as a a high price.

Not the Way.

Lately a man announced that he had "done" more than a hundred scripts and had sold none. Later it developed that he told an editor his ideas verbally, and if the editor said no, he did not write it, "because it was too much trouble." He has access to one studio, comes in there, tells his incomplete idea of a yarn, is told that it is not wanted, and goes away again.

That is no way to learn to write. Get them out in full action, if only to see what is the matter with them. Men such as this one are those who complain that there is no chance for the outsider. For "outsider," substitute "loafer," and the statement would be more nearly right.

Visioning Back.

A correspondent writes that he is working on a three-reel story in which he wishes to jump three years with a time leader, cause his heroine to kill her seducer and then vision in her explanation of the action. He wants to know if this will be permissible.

Anything is permissible, but this is not good technique. A crime, which seems to be the main theme of the story is committed. This probably forms one of the chief crises of the play. Immediately the action, instead of advancing to the next higher development, stops while the lady sits down and tells the story of her past life. Interest in the murder will be lost while the plot interest is retarded by the history.

It can be done, but it is not good practice.

Child Pictures.

One reader complains that he sends a story using a child not knowing what studio uses children. He thinks it would be nice to have this department run a list of studios using children and all the rest. It would be nice, but the "dope" is very simple. Certain companies, such as the Mutual, make child stories with children. All the rest can get child players if the story is sufficiently strong to interest the director. It is not a case of having the child; it is a case of writing a story strong enough to repay the bother of using children.

It is the same way with railroad wrecks or trained dogs. If the story will repay the trouble the work can be done. No company regularly maintains an acting monkey, but two companies have recently made stories with monkeys in them and had little trouble in getting the monkeys once they had the story. The trouble is that most of the time the monkey or the train wreck is put in to bolster up a weak story and it needs plot and not a performing goose to bolster up weakness.

Penny Wise.

The other day a company advertised for an editor. A man who wanted a hundred was told that they had had several applicants who would take $20 or $25. One of these got the job. What chance has

The company,
The Editor,
The author?

There is no prize for the first correct reply to this.

Letters to the Editor.

Nothing is more foolish than the practice of writing to editors. Good wine needs no bush and all the touting in the world cannot help a poor manuscript. Real authors know this and one of the signs of the veteran is the absence of the script letter. But the beginner seems eager to advertise his or her inexperience. Somehow the beginner seems to feel that a plea for sympathy will help. It doesn't. It is the editor's business to pick good scripts, and a soft heart is not one of the requisites of the job. To the contrary, his judgment must rise superior to his personal inclinations. But even the sympathetic editor will not be moved by this appeal:

> As a graduate of the Chicago Photoplaywright College, I submit the enclosed scenario. The writing was interesting, it being original, based on facts. Hoping it will be available to you.

Being "based on facts," the story is not original. Neither was it interesting or in good form. Two other letters in one week's mail state that the writer is a pupil of the same school. Both were below standard, according to the editor who received them.

Another writer seems to have attended school very little. He writes:

> I am a new scenario writer, just begin about six weeks ago.
> I am sending you one of my five part Adventures', which takened me over a month to finish.
> The Adventure has never been offered to any other Film Co.
> I picked out the ——— Co. to be my favorite Film Co.
> This Adventure is my greatest success, but I am not very old in scenario writeing.
> I may make greater success than this.
> I have not had much education.
> All the education I have had is "The third edition how to write Photoplays," containing a one reel Model Scenario, cost only (35c) thirty-five cents.
>
> Dear Editor,
>
> I dont think you can believe this, it is true. I am a young man, nearly 22 years old. All the teaching I have had in the public schools is only 3 weeks when I was in the primmer, and one year when I was 19 years old, I went through the 6th Grade and that makes only one year and 3 weeks of my school life. I think I could do most anything.
>
> I am an honest young man and God is with me and helps me in all I do, he helped me write this Adventure I am sending herewith.
>
> I remain.
> Your friend.

Another ingenuous writer pleads:

> I am sending you a "Moving Picture Play." It is my "First" story, and if you would please take a few spare moments and read it over I would be very much obliged.
> P. S. Please write in the next litter what you think it worth.

Another writer submits a script for "judicious judgment," and one writer explains that he wishes to state that he does not think his script "as good, perhaps, as most of your plays," and so is willing to take fifteen dollars. And lastly a woman adds this postscript to an already long letter:

> As an amateur writer I have failed to signify where the scenes are to be devided only the first reel (or part one) as I have that yet to learn. yet It may show dullness of painstaking while I hope to impress you that as a beginner I have used every care to perfect my work as I possibly could. not being financially able to have It revised. and If you find my work lacking of technic. please consider that one forgets many little things during 38 years of married Life taking the rough side of life as one's lot. Am 55 years old am the mother of nine children which provides a wide field of material for writing. was raised by a step mother who married my father for money and. I needn't tell you that she ruined us all. but I assure you that all Ideas in this story are original only brought in in scenes form for the screen. So please read It.

Manuscript editors are not interested in personal history, nor yet in crude synopses. If you have something to sell that grades up to their wants, they will buy. They will not buy on the strength of a hard luck or "poor mouth" story.

Charting the Course.

No mariner sets out on a voyage without charts and compass. He wants to know where he is going and how to get there. An author's scenario is his chart, and here scenario is used in its proper sense of outline of action. A real scenario is the story of the story; the sketch of the developments. Stating the facts on paper is helpful to the beginner. The more practiced writer can keep the developments in his mind sufficiently well, but in any case the man who would write a well balanced story must know in a general way how the story is to run. In the case of four and five reel story, even the old hand will make a scenario to work from that the most orderly array of incident can be planned in advance. It is only in this way that cause can be associated with effect, that the story can be motivated.

The real writer knows that his story is always susceptible of change and improvement until it is mailed to a company. He makes his scenario not a rigid guide but merely a suggestion of what he wants. He can change as he goes along or even throw out a large part of the idea and get something better, but in a general way he wants to know how the story is going to run before he writes it. If he does not write his story immediately, the scenario is the best form of memorandum. The simplest form of scenario makes each development a separate paragraph.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 102.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

How often should the condensing lenses be cleaned, and what is the best method of cleaning them? If you were purchasing condensing lenses how would you judge of their quality? What is the advantage of a carefully polished lens surface as against a rough, uneven surface? What is a plano-convex lens? A meniscus? A bi-convex? A positive lens? A negative lens?

Roll of Honor on Question No. 96.

The Roll of Honor on Question 96 consists of Jos. H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York; M. W. Larmour, Waco, Texas; A. T. Weiss New Orleans, Louisiana; Vernon Kidd, Victoria, British Columbia; M. Nosti, Tampa, Florida; Bert Meester, Hobart, Indiana; Harold Wegmann, Tampa, Florida; William A. Burnett, Newton, Iowa, and C. A. Dann, Toronto, Canada. (This is an especially good reply, but came too late for publication.) I have selected the reply of Brother Burnett for publication.

Reply to Question No. 96.

By Wm. A. Burnett, Newton, Iowa.

The Question:

What, in detail, is the effect of your projector optical system being out of line, and how would you proceed to line it? Illustrate your reply by sketch, if necessary.

The Answer:

If the optical system of your objective is out of line it will make a difference on your screen, the amount of difference depending on how bad the condition is. This by reason of the fact that if your condenser and both ends of your objective are all exactly in line, but your aperture plate is out of line with these two, then the tendency would be to prevent you from securing a clear field; moreover, there would be loss of light which might amount to considerable if the condition was bad. Under these conditions you might have a ghost in the picture, the location of which would be either at center, top, bottom or sides, according to the way the aperture plate sets with relation to the other lenses. However, as a matter of fact, the exact effect would depend upon conditions. If the condenser aperture and rear lens of the objective were all in line, but the objective itself did not set straight (a condition hardly possible with modern projectors) the tendency would be to put a strain on the optical powers of the objective lens, and I believe to slightly distort the picture; also it might cause ghost. In fact the possible conditions are so varied that it is difficult to set forth all the possible results with any degree of confidence, but the answer is, line up your objective system, and this may best be done as follows:

Procure some fine wire. Ordinary sewing thread will do, but wire is better, as it can be stretched more tighter. First, having removed the condenser lens and the objective lens combinations, leaving the lens barrel in place, however, loop the wire or thread around the carbons of the arc lamp near the crater, and pass the other end through the condenser opening, the machien aperture (with the machine gate open, of course), and the barrel of the objective lens. Having done all this, procure a piece of ordinary wooden lath, bore a small hole through it, pass the wire or thread through the hole with the lath on the outside of the operating room, lying across the lens port opening. Now pull the wire up snugly and wrap it two or three times around the lath and fasten it. You can now stretch the wire or thread as tightly as it will stand without breaking, by pulling the arc lamp back with its forward and back adjustment screw—the lamp should be set as close to the condensers as it will go before you start.

You are now ready to line the system. First, using an inside calliper, center the wire or thread exactly in the front end of the objective lens barrel by shifting the lath to proper position. Then, again using an inside calliper, center the thread exactly in the condenser opening by moving the lamp up, down or sidewise. Having accomplished this you will probably find that the front end is now out, and will be obliged to recenter it. In fact, you may have to center these two openings several times before you get them just right. Having gotten the front end of the objective and the condenser opening centered, try the rear end of the objective. If it is out, the method of getting it into line will vary with different machines. Next try your aperture plate with a calliper, and if the wire or thread does not pass precisely through the center of the aperture, move the machine head on its base slightly until it does. If the wire or thread is too high or too low in the aperture you can remedy the condition by putting metal shims under the front or back edge of the machine, as may be necessary you should be able to shift the aperture plate slightly up or down.

A Book On Moving Pictures.

The J. B. Lippincott Company, publishers, Philadelphia, have sent a copy of "Moving Pictures, How They Are Made and Worked," by F. A. Talbot. The work comprises 331 pages of text matter and illustrations; is very completely indexed and comprehensively illustrated. It is a book which will no doubt be of much interest to the general public, in that it tells exactly how moving pictures are taken, how trick pictures are made, how pictures are projected, the process of the making of the film, and gives a complete explanation of many other points concerning the moving picture art.

The writer was particularly interested in a photograph of Mr. Edison's first Kinetoscope, which appears on page 32. On the opposite side of the leaf is an excellent photograph of an Edison film made about 1891, and one made in 1911. These two photographs offer striking illustration of the enormous advance made in the art of cinematographic photography during that time.

Mr. Talbot's book is one which can be heartily recommended to the public. Purchasers will find it both interesting and instructive. It makes no pretence to being a work of instruction for either theater managers or operators.

Probable Voltage Drop.

R. J. Wiggans, Tahlequah, Oklhoma, is in the exact geographical center of the following trouble. He says:

> I was using 110 volts A. C., through a Fort Wayne conpensare on the 40 ampere position, but am now compelled to use the 60 ampere position to get the same result I did on the 40. Before I was unable to use 60 amperes at all, on account of the carbons flaming, but now I have the same spot and as good a light as I did before. What am I going to do if this happens again? Am using ⅝ inch cored carbons top and bottom, and have had the light company test the voltage and find it is 101 to 104 when using 60 amperes, and 105 to 109 on 40 amperes. Have changed cables and cleaned all contacts, but still have to run on 60. I use a half jack knife set on carbons. What do you suggest is the possible trouble? Have tested for shorts and leaks but find none, and the compensarc only heats the usual amount.

The only possible explanation I can see is voltage drop due to overload. The fact that there is a drop of several volts when you switch on the 60 is unmistakable proof of overload somewhere. Possibly your outside transformer, if there is one, is carrying more load than it used to, and you now only get 40 amperes when using the 60 ampere contact, by reason of voltage drop caused by overload in the outside transformer. It is also possible that the street lines are now overloaded, and that is causing excessive drop. Anyhow the answer seems to be overload somewhere. If it was loose connections or anything of that sort you would meet the same trouble no matter what contact you were running on.

Interesting Letter.

C. B. Pitts, Collbran, Colorado, says:

> I read your interesting and valuable department as often as possible—which, I regret to say, is only once a week. I most emphatically would not be without it, although only operating Saturday evening shows in a one-horse town, remote from the railroad, in a western range district. I was inveigled into lending my assistance to the local movies because of the fact that I happened to be an "ingenious cuss," and it was out of the question for the boss to afford a skilled operator. Incidentally, I am a country editor, and in my youth was an artist at turning a grindstone. These facts, together with the further

fact that I once assisted an amateur showman to poke the slides in a magic lantern, very naturally made me feel that I was not altogether unqualified for the job of operator in the local picture palace. The fact that I have made good is due equally to your excellent Handbook—of which I possess a treasured and much-thumbed copy—and the streak of inventive ingenuity before mentioned. And when I say "made good" *I mean it.* We certainly hand those broncho busters some classy projection; as good, I am sure, as one could find anywhere in the state. We get our juice from a gas engine, 60-volt dynamo having a capacity of 35 amperes D. C. The screen is only 14 feet wide, so you may imagine we get a brilliant picture. (Nope. Not "brilliant," old man. Nowadays the modern large city theaters are, many of them, pumping 50 to 60 amperes D. C. into a 14-foot picture. Your picture is doubtless very brilliant for a small town show, but not brilliant in the modern city sense.—Ed.) I have, of course, run up against all manner of difficulties, but am not the kind to rush off seeking help as long as there is a chance to dope out the cause, and remedy the trouble myself. With the help of the Handbook I have been able to keep ahead of the game thus far.

The Right Spirit

Bert Meester, Hobart, Indiana, says:

The questions concerning lenses and condensers are beyond me, but I will not get anywhere without trying, therefore find enclosed answers which no doubt you will find to be quite crude.

This is the right spirit. The brother is absolutely correct when he says he won't get anywhere without making a trial. If there were more like him we would all be better off.

A Very Complete Equipment.

The Walstad Projection Stand is the product of a Tacoma, Washington manufacturer. It is a very complete piece of apparatus, designed to allow the driving of both machines and the re-wind with one motor, and also to allow the operator to handle both projectors when seated or standing between the two machines.

Fig. 1 gives a very good idea of the equipment. 1-1 are the bases upon which is mounted the projector mechanism; 2-2 are the bases upon which is mounted the lamphouse; 3 is the motor which drives both machines; 4-4 are clutches with which the machines are handled; 5 is the re-wind drive; 6 is a glass with a lamp underneath for making patches; 7-7 are the machine control handles; 8-8 shows the method of adjustment for pitch, there being a similar arrangement on the rear legs; 9-9 are lamp sockets designed to hold an incandescent lamp which swings in front of the lens for threading.

Fig. 2 is a view of the driving friction which, it will be observed, is very substantial. Where this apparatus is installed the theater will, of course, only purchase the mechanisms and lamphouses, including magazines. This particular arrangement is very substantial and solid and has much to commend it. It has been in use for quite some time out on the Pacific Coast, and is no longer an experiment. In Fig. 3 we see a top view of the apparatus showing the machine control lever and the re-wind patching table. It will be observed that the machine switches both point toward the inside, the magazines on the right hand machine being reversed, so that the threading is done from the left hand side of the machine.

I have never worked with one of these tables, but have talked with operators who have used them and they, without exception, speak highly of the equipment.

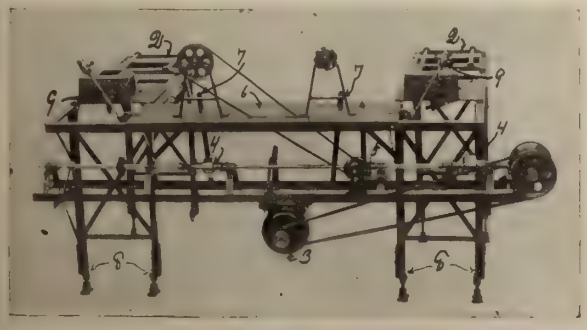

Fig. 1.

Fig. 4 is a view of the "power section" which is mounted on the front of the table as in Fig. 1. The controlling arrangement is very clearly shown in this photograph.

To Operate Stand.

Place the framing light so as to show through aperture in left hand head. Thread film in usual way. Remove left hand framing light. The motor having been started, all that is required to start machine is to drop the lever into operating position. If the speed of machine is not satisfactory, move control lever toward the motor to decrease speed and away from motor to increase speed. Having gotten left hand head under way at the proper speed, proceed to thread right hand head by putting its framing light in proper position. Thread as usual. Withdraw framing light and the right hand head is ready to start, the only requirement to start it being to drop the operating lever into operation position. In running two and three-reel subjects the film may be run through this machine until the beginning of the first scene or title. The head is then stopped until the

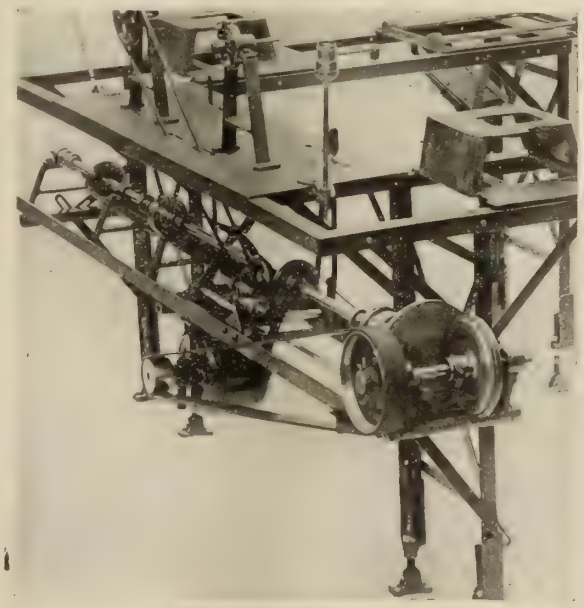

Fig. 2.

film in the left hand head has reached the last scene; then the right hand head is put into operation by dropping the handle into the operating position. This having been done, allow the left hand head to run until the tail end of film has been run through. In changing from one reel to another, no attention need be paid to the speed of the machines, unless it is desirable because of the action in the picture. Re-winding of film is done in the usual way. If it is desired to run the show to schedule, it can be done by observing the location of the lever, according to the marks on its segment, or it can be varied from time to time by moving its lever up and down to suit speed desired.

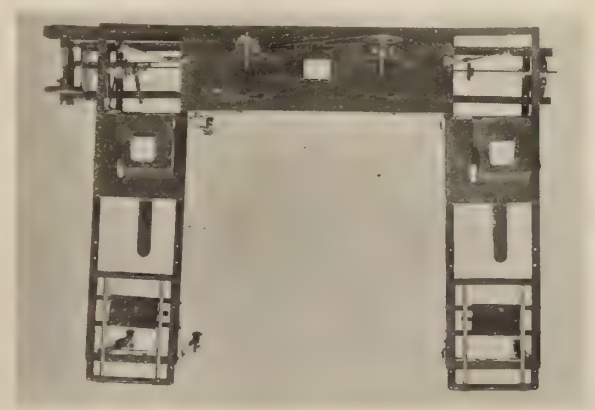

Fig. 3.

Fig. 4.

THOSE LIGHT RAY EXPERIMENTS*

Some Interesting Data Worthy of Further Study.

Part I.

IN the first place, let me say that I am approaching the task of dictating this article in no very enviable frame of mind. It is by long odds the hardest single thing that I have undertaken to do in all the years I have handled this department.

The thing is not only difficult in itself, but it consists of so many different items which seem almost impossible to link together in a smooth, orderly fashion. That is to say I cannot, for instance, deal with condensers without also dragging in the objective, and this notwithstanding the fact that the objective has got to be treated of further on. Possibly after I have the matter in print in the department I may be able to get it into shape before it goes into book form. I certainly hope so. I make this explanation because I am firmly convinced that in this first publication, while the facts are all there, they will not be exactly in the shape I want them, although the good Lord knows I have worked hard trying to get it straightened out.

Right in the beginning let it be understood there are several men entitled to credit, as well as to the gratitude of operators and managers for the work they have done in connection with the work which has finally culminated in what I believe to be a very satisfactory result. W. S. James, formerly of Camden, N. J., was the man who originally "started something" by contributing to the projection department a series of articles, illustrated by drawings and photographs forming the original basis upon which the whole structure has been built. By this I mean that, while Brother James' articles, viewed in the light of present knowledge, are in error in many particulars, still he was the man who first set the ball rolling, and let be said that his idea of the action of light rays through the objective lens was, in the main, absolutely correct.

I might add to this, however, by saying that John Griffiths, Ansonia, Conn., had an article in ahead of the original James' article, but by reason of the fact that the James' article was illustrated with photographs and drawings, and Griffith's was not, it, the James' article, was chosen for publication. As a matter of fact, however, both Brothers James and Griffiths at that time were only partly correct in their theories and conclusions.

Following the James' article Griffith shied his hat into the ring, and Professor Wall of Syracuse University proceeded to upset considerable of the James' theory. Wall, however, due to the fact that the editor had the temerity to comment on his articles, withdrew later, leaving the field to James and Griffiths, and those two gentlemen had things to themselves for quite a while, except for the criticisms of L. C. La Grow of Albany, N. Y., who later crawled back into his hole and pulled the hole carefully in after him. Along about this time Simon Arkin, New York City, entered the lists. His articles aroused considerable interest, and were of distinct value.

About that time we received some exceedingly excellent calculations and drawings from one C. D. Armstrong, Ashland, Wis., and, later, one of the most complete articles this department has ever received, accompanied by at least a dozen splendid drawings made on tracing linen. There were thirty pages of manuscript in this article. Still later Brother Armstrong sent in a supplementary article containing eighteen pages of manuscript. The trouble with the Armstrong articles, however, was that they were in such form that to the ordinary operator they would have been as so much Greek.

Light action is one of the most difficult things in the world to explain intelligently. The writer has had a fairly wide experience in literary work, particularly as applied to "explaining things," yet he feels that this task is very nearly beyond his power, therefore it is not to be wondered at that Friend Armstrong was unable to produce a publishable article, even though the work itself was excellent, and entitles him to a whole wagon load of credit.

While all this was going on the editor sat tight and watched the scrap. Frankly, he did not know who was right or who was wrong, but gradually made up his mind that, by the jumping jingo, he was going to find out, if the thing was findoutable. And the only way to determine a matter of this kind was, so far as he could see, by a series of actual, practical experiments.

Friend Griffiths meanwhile had evolved a certain theory, which he had arrived at largely by calculation and such experiments as he was able to make with his projection machine in the Pastime theater, Ansonia, Conn.

Brother Armstrong, of Ashland, Wis., also, working with a smoke-box, had evolved a theory and arrived at a definite conclusion, and here is the remarkable part: the conclusions of both of these gentlemen were received by the editor of this department at approximately the same time. The men were more than a thousand miles apart. Neither knew what the other was doing, and, while in some minor details Griffiths and Armstrong differed, in the main *their theories were identical, and their final conclusions were the same.*

This is rather a remarkable thing, and, to the mind of the editor, goes a long ways toward proving that the theory of these gentlemen is very nearly correct, and that their conclusions *are* correct.

Arkin is an optician. He views the thing purely from the optician's standpoint, and his theory of light ray action through a projection system is somewhat different from that of Griffiths and Armstrong. I have every respect for Brother Arkin's knowledge, but the fact remains that he lacks in practical experience with projection, and I believe his superior scientific knowledge is more than offset by the knowledge and practical experience possessed by Griffiths and Armstrong.

And now to sum this whole matter up: I believe that, in the end, the credit for what has been accomplished is due very largely to three men, viz.: Brothers Griffiths, Ansonia, Conn., and C. D. Armstrong, Ashland, Wis., who have both given the matter deep and continuous study, made experiments and arrived at a conclusion which harmonizes geometrical optics with that actually seems to take place in the projection system of a projector, and to the editor of this department who has brought these various things together, and made possible the reaching of the final conclusion by comparing the work of different men, preparing the means for the series of experiments just made, and putting the whole thing into at least fairly understandable form.

By this I don't wish to be understood as saying that no one else is entitled to credit. I wish to give Brothers James, Arkins, La Grow, and Professor Wall all possible recognition for the part they have taken. In fact I feel that Professor Wall, particularly, might have been of very great benefit had he continued in the discussion. Also it must not be forgotten that the Moving Picture World has paid out a very substantial sum in cash to cover the cost of the experiments.

The various experiments were conducted by the use of a 50 ampere mercury arc rectifier, loaned to us by the General Electric Company, a standard Simplex lamphouse and lamp, loaned us by the Precision Machine Company, an optical bench made by the Nicholas Power Company, and a home-made smoke-box by means of which the action of light rays was made visible to the eye. One-half of an ordinary objective lens tube was cut away, so that by the use of smoke the action of the light ray inside the lens could be observed and photographed. Brother Griffiths came down from Ansonia, and for two weeks worked continuously, experimenting and figuring during the day, and in the evening assisting the editor, who took photographs, so far as was possible, of the things observed in the smoke-box.

After the matter was in type and photographs and cuts made, I had twelve proofs made and sent them out to twelve different men in different sections of the country, asking them to make such tests as they wished, and to criticise freely.

Brother James, formerly of Camden, N. J., who started the whole matter in the first place, made a number of experiments in matching up different lens systems by the tables. In some instances the results were excellent, in others they were not. Friend James concluded that (a) the tables did not go far enough; (b) equipment would not always permit of meeting the conditions demanded by the tables.

Brother Armstrong of Ashland, Wis., did not seem to agree with any of it very well, and Brother Deutsch of Poughkeepsie, N. Y., promptly pronounced it no good—or words to that effect.

On the other hand, Professor Simon Henry Gage, of Cornell University, one of the foremost authorities in matters optical in this country, says in part:

> I found the illustrations to be excellent. They bring out with great clearness some of the fundamental things in the optics of projection. * * * I hope that before you put this into book form you will get some good fellow who knows physics to go over the explanations with you and put them in a form which will conform to the general laws and principles of optics. Now please do not think that I don't appreciate what you have been doing. All I advocate is that you go right ahead getting all the help you can from the "Good Lord" and the good men in physics. It is only by pushing ahead that we ever get anywhere.

Mr. Lester W. Bowen, chief operator of the Strand Theater, New York City, says:

> The matter you sent has all been given a thorough examination. I consider it to be a most complete explanation of the light rays in motion picture projection, and entirely correct in the ultimate object attained; but I am inclined to take exception at Brother Griffiths' way of explaining his theory in as far as he assumes there are two separate systems of light rays. While in his conclusion I consider him as being correct, his way of explaining things may lead to a wrong impression of the light ray system as a whole, the proper understanding of which is the object of these experiments.

I also sent a set of the proofs to San Francisco to a man in whose knowledge and judgment as to matters projectional I have great confidence. His reply was enthusiastic. San Francisco says:

> I have very carefully gone over the matter you sent, and also have submitted it to several operators who were inclined to take interest enough to give it more than passing attention, and I feel that you have presented the first really practical tables we have ever had, as well as advanced some very startling theories on the action of light, some of which we have only known by the results they produced, and have been entirely unable to explain. * * * Diagram 4 is very valuable, and one which I have known for a long time and for which I have had the basic lines on the walls of my operating room. On testing your table with the conditions under which I am now working, I find my lens systems agree with you to within ½ inch. As to the use of large-diameter objectives, I believe your statements to be absolutely correct, and that the large diameter lens will be of value in long focal objectives more than it would be in short focal ones. Your statements as to where the meniscus lens may be used to advantage I believe to be absolutely correct. On the many diagrams relative to the crossing of light rays, and at what point the picture is reversed I am not prepared to make comment, as I will at a further study. Your table No. 1 will probably have to be extended, but in my opinion, is going to prove to be the greatest single assistance to the operator who is seeking results, that has ever appeared in print, and while it is probable that when you produce this article you may be attacked by many who may claim to differ with you, still I believe, so far as I have gone into the matter, that you are perfectly justified in producing it, for the reason that those who will attack you and your results will be those who consider their past performances only, and who either, from lack of ability, or lack of energy, will not take the time to carry out their own experiments as guided by the tables you have produced. In my

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own case, I found myself yesterday down in the basement hunting around among the discarded apparatus for a lamphouse, lamp, aperture plate, and other necessaries with which to construct something with which to test some of your assertions. In conclusion, I think you have certainly started something. I note that you ask me to return the proofs, but the more I go into this, the more firmly I am set on telling you that if you want those proofs you will have to come out here with a shot gun

Fig. 1A.

and take them away from me, as I cannot at present force myself to let them go.

I referred all these replies to Brother Griffiths, who replies as follows:

I do not think we ought to make any decided change in the article, so far as the criticism of Friends Armstrong and Deutsch be concerned, except that Deutsch pointed out what is a serious error in diagram Fig. 4. The diagram of the lens should both read and show by the line (which it does not) 1¾ inches instead of 1½ inches. I drew that line with a curtain rod instead of a straight edge. It was also made before the tables, the tables are more accurate, being taken from a much larger diagram.

Fig. No. 4 Diagram was intended to show the action more than anything else, or, in other words, the method by which the table No. 1 was obtained. Friend Deutsch apparently has a good set of drawing instruments. If he would consent to check up some of the figures in Table No. 1 he would be of real service.

I have tried, without success, to convince Deutsch that he was wrong. He studies light action only from a photographer's point of view, and is firmly convinced he is right. So we agreed to disagree. With Armstrong it is different. He keeps trying to convince us of facts upon which we already agree, viz.: that the condenser aperture is in focus at the narrowest part of the beam of light in front of the objective lens. James demonstrated that, in his article by showing a good image of a cracked condenser in photograph No. 6. Armstrong also raps me considerable in his letter about the "effective cone." That related to my first set of tables, and was long since discarded. I do not think it is mentioned at all in the new article. With reference to his drawings showing that when the rays are crossed in the center between the two condensers, the result gave the correct size of the image, while crossing them at the first plane gave an incorrect size of image. Why this is to be expected, because they are crossed at the point of equivalent focus without refraction, but the rays do not go through that way by a long shot. They are refracted four times in passing through two condensers, the total refraction bending the rays equal to the E. F. of the combination. Friend Armstrong also states that while he has offered proof for his theory, I have only made a bare statement of what I believe to be true. This is hardly true, because I have shown actual refraction through a plane of crown glass under similar conditions, existing in the lamphouse, which shows that the rays actually cross at the plane of the condenser when the refraction is measured with a refractometer. In view of the adverse views on the two sets of rays theory, I am going to try and make it a little more clear. You will find it appended to this letter.

I thoroughly agree with Brother Griffiths. Friends Armstrong and Deutsch are undoubtedly perfectly and entirely honest in their criticism, but I, nevertheless, believe they are in error. I would like to publish all the replies from those to whom proofs were sent to in full, but it would take much space and only tend to confuse matters by a long-drawn-out argument.

And now with these preliminaries out of the way, let us proceed to examine into and view what has been accomplished.

First and foremost let us consider the condenser. For some time past it has been a recognized fact that spacing its lenses different distances apart altered results. I myself have advised spacing them, and some machine manufacturers have provided means by which it may be done, but now, in the light of recently acquired knowledge, I am obliged to upset all that, and advise that *condenser lenses always be placed with the apex of their curved surfaces not more than 1/16 to ⅛ of an inch apart*: this for several reasons. First, examine A, Fig. 1, which shows the spread of light with a single 6½" lens, with

Fig. 1B.

the arc in normal operation position, and B, Fig. 1, which shows a 7½" lens with the arc in the same position.

It will be observed from this that the light diverges rapidly after passing through the rear condensing lens, and that with the arc at a given distance from the lens, *the longer the focal length of the lens the heavier the divergence.* This means that, even with the condenser faces very close together, there is some loss of light, as is evidenced in Fig. 2, in which a thin flaring ray shows the loss from

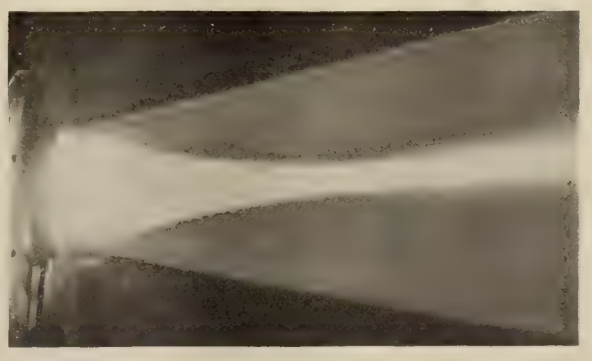

Fig. 2.

this cause. True the light so lost is of comparatively poor quality, in that it contains the greatest amount of chromatic aberration, and, with the lenses only 1/16 of an inch apart, what little light is lost would, for this reason, not be worth serious consideration.

(To be continued in next issue.)

HANDBOOK OUT OF PRINT

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course. MOVING PICTURE WORLD, 17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Work For Free Lance Photographers.

A SHORT time ago a letter from the Gaumont Company, Congress avenue, Flushing, New York, was received by this department enclosing the following notice:

> The Gaumont Company, Flushing, N. Y., is getting ready to release a travel series under the general heading of "See America First." Expert cameramen, who own their own outfit should communicate with the above company at once, addressing their letter to the attention of Mr. Pell Mitchell.

In response to a letter asking for further details Mr. Mitchell writes as follows:

> Replying to your kind favor of the 24th inst., we would be very glad if you would give us a more extended notice in your department of the Moving Picture World.
>
> For your information will say that at the present we expect to purchase scenic negative from free lance photographers and desire subjects which will cover a single trip of about 750 feet in length, each subject to be complete. We desire these pictures to be made just as though the cameraman were personally conducting a visiting friend to the most interesting and beautiful spots of his home territory. It is possible that those photographers whose photography is the best will be able to make some permanent and remunerative connection with our company. We should be delighted to have an extended notice in your department regarding these points, and we hope you will include same as early as possible.

America First.

The European war has aroused the American public to a greater interest in the slogan "See America First" than ever before. Motion pictures have followed public interest in the past and the American public has gazed upon the scenic wonders of the old world, the equatorial depths of darkest Africa and the fronded palms of southern seas almost to the exclusion of the many wonders encompassed by our own boundaries. True, we have seen a few excellent pictures of our best known scenic wonders such as Yellowstone Park, Yosemite Valley, Niagara Falls, Grand Canyon and Glacier National Park, but even their possibilities have only been touched.

How many of the thousands of visitors to Yellowstone Park have ever seen its indescribable beauties when wrapped in the mantle of hoary winter? The gorgeous spectacles of its boiling geysers driving back the ever encroaching ermine cloak of drifting snow; its trees bedecked with prismatic ice jewels from the condensing vapors; the sledges and teams of husky dogs and snow shoed drivers who maintain their lonely vigils during Jack Frost's reign? Have these been caught on the fleeting film? Where are the pictures of Alaska, that vast treasure house of which we know so little? Where is the cinematographer to record the customs and life of the Southwestern or Pueblo Indian as Curtis has done with the still camera? Where are the pictures of the romance of the new West where the cowboy has shucked his six-shooter and wears blue jean overalls instead of leather panties, who irrigates his ranch and raises blooded cattle instead of Texas long horns? Show us the pictures of the gigantic irrigation projects where the civil engineer has built mighty dams and made the miracle of gardens in the desert. Show us the life of the mining camps where machinery and resistless hydraulic streams wrest treasures from the bosom of mother earth. Take us through the Philippines, let us see what a paternal government has done for them. Let us see the hospitals and schools, the railroads and highways our Government has built. What do we know of the Tagalogs, the Moros, the Bon Tocs, the Igorrotes and the other tribes? Are Luzon, Cebu, Mindoro, Negros, Samar, Mindanao the names of brands of cigars or some of our island possessions? Show us the Maine Woods, the Michigan Forests, the commerce of the Great Lakes, the pulse of our inland waterways, the awakening of the new South, the Florida Everglades, the cities of the great Northwest, the Peoria distilleries and the Texas missions.

Surely the man with his hand on the camera crank who can select from a myriad possible subjects the high lights and shadows of human interest and cement them together into logical and sequential order, will be well repaid for his work and trouble.

It is hard to conceive of more interesting work than this; to take the things of interest in some particular place or on some particular subject and compose a graphic essay that will hold, if not a world wide, a nation wide audience's attention. Don't forget, if you take such pictures, that the little intimate touches of humanity and the close up details of little things here and there are the master strokes that limn the greater subjects into high relief. Concretely, if you are photographing the awful chasm of the Grand Canyon, don't overlook the quizzical expression on the countenance of the quaint gray burro who patiently packs your apparatus, nor the horny toad that scurries away beneath your feet, or the round faced papoose hanging contentedly to a limb while mamma squaw spins the wool for a zig-zag patterned Navajo blanket. Nor mamma squaw either, for they all fit into the picture and make for what the artist calls atmosphere and local color.

There are many avenues open for the amateur owner of a camera to make money. It sometimes happens that the amateur beats the professional out on news events—generally because he happens to be on the ground first, but even when the odds are equal, the zest of the chase or happy circumstance has often favored the amateur with better records than the salaried professional. You may live where things of general interest do not often occur but that does not prevent your making arrangements with your local theaters to supply them with pictures depicting events of local interest.

More Books on Cinematography.

Albert Thorpe, Scranton, Pa., writes:

> I would like to inquire where I can get an Instruction Handbook on Motion Picture Photography and different light effects. I will appreciate it very much if you can give me this information.

Probably the list given in the last issue of this department will give you what you want. Below are given a few additions to this list which may be of interest to those who wish to have as complete a library on the subject as possible:

Animated Photography. The A. B. C. of the Cinematograph. By Cecil M. Hepworth. 1900. 128 pp. Illustrated. Cloth, 50 cents. Living Pictures: Their History, Photo-Reproduction and Practical Working. By Henry V. Hopwood. 1899. 265 pp. and index. Cloth, $1.25.

While these two books are a long way from being up to date, they contain a great deal of interesting data of the early history of the motion picture. They may be obtained of Tennant & Ward, 122 East 25th street, New York.

The Kinematograph Weekly, Tottenham street, London, W., England, published "The Handbook of Kinematography," by Colin N. Bennett, F. C. S., in 1913, but I have not been able to ascertain its price or whether it is still obtainable from them.

Universal Camera.

Wm. K., Baltimore, Md., writes as follows:

> Enclosed please find check for one year's subscription to the Moving Picture World.
>
> Kindly advise me if you have investigated the Universal Camera made in Chicago which has been advertised in your paper lately?
>
> I am in the market for a light weight camera for outside work as I find the Pathe Studio Model too unhandy for quick work.
>
> Which camera would you advise for professional work?

Through the courtesy of Mr. McMillan, traveling representative of the Universal Camera Company, the writer was permitted to make studio tests of their camera with highly satisfactory results. It is light and compact and while the retorts hold only 200 feet of film, as against 400 in the Pathe, this makes the lightness and compactness so desirable in working outside. The tripod is also a marvel of lightness and rigidity so that with the carrying cases the camera, tripod and extra retorts for a thousand feet of film may be carried by one man as handily as he would carry two medium weight suit cases. The camera carrying case has space for four extra 200 foot retorts making with the film in the camera 1,000 feet, which is considerably more than the average day's work.

A more extended account of this camera illustrated with photographs will be given in a later issue.

If you mean by professional work studio work, it is probable that there are nearly as many Pathe Professional used in this country as there are of all the other makes combined. There are a number of other good makes which do equally as good work, but as their output is limited for various reasons, the Pathe camera at present practically rules the field. Of the American built cameras the Bell Howell manufactured in Chicago is one of the very best, but a recent letter from them states that advance orders will keep their factory going to capacity until the first of next year.

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Comments on the Films

General Film Company.

A TRIPLE WINNING (Biograph), Aug. 30.—A wide-awake western drama, this one-reeler is well put together, and tells a good story of love and adventure. Isabel Rea, Hector V. Sarno and John K. Roberts are in the competent cast.

THE QUITTER (Essanay), Aug. 30.—H. Tipton Steck has written a one-reel photoplay of decided merit. The subject treats of modern life, and points an excellent moral. It is also good entertainment. The leading roles are taken by Edmund F. Cobb, Ann Kirk and Hugh E. Thompson.

A ROMANCE OF MEXICO (Lubin), Aug. 30.—The love motif of this one-reel drama supplies all the action of the picture. It tells of a young American mining engineer and his romance with a beautiful Mexican girl. A jealous rival plots his ruin, and matters are brought to a novel and dramatic climax. Jack Lawton, Vinnie Burns, Henry Russell, Josephine Keith and John Gordon complete a well-selected cast under the direction of Romaine Fielding.

HEARST-SELIG NEWS PICTORIAL, NO. 69, 1915 (Selig), Aug. 30.—A number of striking views of the Galveston flood are followed by: Auto home-on-wheels leaving Huntington, L. I., for San Francisco; Brazilian Minister thanked at Washington; fire at Atlantic City; coast battery firing at target; Fortress Monroe; swimming class, Chicago; Citizen Troops in camp, Plattsburgh, N. Y.; school children dance, Oakland, Cal.; Atlantic Fleet in war maneuvers, off Block Island.

MR. JARR AND THE VISITING FIREMAN (The Jarr Family Series, No. 17) (Vitagraph), Aug. 30.—The male Jarr has his innings in this one-reel addition to the series, and has lots of fun rescuing Mama Jarr and the little Jarrs from a fake fire. The picture contains nothing but clean-cut comedy, and is a credit to Harry Davenport's producing.

MIXING IT UP (Kalem), Aug. 31.—The title of this one-reel comedy exactly describes the plot and the rate of speed at which the characters move through it. It is a very good example of motion picture burlesque. Bud Duncan is the chief fun-maker.

AVENGING BILL (Lubin), Aug. 31.—This one reel is made up of three different subjects: "Avenging Bill," "The Haunted Hat" and "Mile-a-Minute Monty." The first subject is an amusing comedy, written by Epes W. Sargent; the second is a clever bit of hilarity, by A. D. Hotaling, and the third a cartoon comedy, drawn by Leon A. Sells.

THE LEAVING OF LAWRENCE (Selig), Aug. 31.—John Charles, in a dual role, contributes largely to the success of this one-reel comedy-drama, written by Giles R. Warren. The plot is above the average for plays of this class, and might easily have been expanded into a two-reeler.

THE SIMP AND THE SOPHOMORES (Edison), Sept. 1.—There is much capital fooling in this one-reel farce, which has been produced by Will Lewis, scenario by Eldon Raymond. Raymond McKee gives a droll impersonation of the "simp," and the other characters are taken by Harry Eytinge, Arthur Housman, O. N. Hardy and Jean Dumar.

JOE BOKO SAVED BY GASOLINE (Essanay), Sept. 1.—One of Wallace A. Carlson's clever living cartoons, the picture consists of a half-reel of solid fun. "Through the Canadian Rockies," a series of impressive views, are on the same reel.

THE QUARREL (Vitagraph), Sept. 1.—The amusing qualities of this one-reel comedy are of generous proportions. It also contains an effective method of getting rid of a mother-in-law. William Duncan, Myrtle Gonzalez and Jack Mower are the leading members of a good cast.

THE STRANGER IN THE VALLEY (Biograph), Sept. 2.—The interest in this one-reel drama is sustained throughout, the story depicting a woman's fight for love and happiness. The plot is skilfully constructed. Claire McDowell gives a convincing performance of the woman. Herbert Barrington and little Zoe Beck have important roles.

HEARST-SELIG NEWS PICTORIAL, NO. 70, 1915 (Selig), Sept. 2.—The explosion of a six-ton blast at Ives, Wis., heads the list of items. Then follows: Running races at the Panama-Pacific Exposition; Gertrude Palmer rides on aquaplane, North Wildwood, N. J.; U. S. regulars at San Francisco in war maneuvers; canine parade, Wildwood, N. J.; cutter race by cadets at Culver, Ind.; burial of Col. John W. White, New York; on the battle line in France; Japan sends training ship to San Francisco; Appalachian Club raise flag at Bretton Wood, N. H.; girls swim nine mile race, Anglesea, N. J.

THE FIRE ESCAPE (Vitagraph), Sept. 2.—W. A. Tremayne has turned out a rattling good one-reel comedy-drama, and the acting is done in fine style by Evart Overton, Lillian Walker, William Sellery, Edward Elkas and Harry Fisher. Life on the lower East Side of New York City is thrown on the screen with amusing fidelity.

THE WANDERER (Biograph), Sept. 3.—A. Griffith reissue, this one-reel drama tells a cleverly devised romance, in which Henry B. Walthall has the leading role. Mae Marsh, Claire McDowell, Lionel Barrymore and Walter Miller are also in the cast.

BRONCHO BILLY BEGINS LIFE ANEW (Essanay), Sept. 3.—In this one-reel drama Broncho Billy finds a lost child and restores her to her mother, and so misses a chance to rob a stage coach. The child and her friends work Billy's reformation. This plot is well told on the screen. Marguerite Clayton and Lee Willard have important roles in G. M. Anderson's support.

IN SPITE OF HIM (Lubin), Sept. 3.—Ethel Clayton and Thurston Hall have the leading roles in this one-reel drama in which a suspicious husband is taught a much-needed lesson. The play is smartly written, has a comedy ending and shows careful producing on the part of Joseph Kaufman.

THEIR NIGHT OUT (Vitagraph), Sept. 3.—The situations in this one-reel comedy are richly humorous, and afford the Sidney Drews a fine field for the display of their refined fun-making. Emily Heininger, the author, has mastered the art of writing high grade comedy, and Mr. Drew has produced her work in his best style.

THE WHEEL OF THE GODS (Biograph), Sept. 4.—A very grim story is told in this one-reel drama. It shows fate overtaking a man who attempts to break up another man's home. The picture has dramatic power. Charles Perley and Augusta Anderson head the cast.

ACROSS THE GREAT DIVIDE (Edison), Sept. 4.—The dramatic qualities of this one-reel photoplay are of a high order of merit. The drama grips all the way through and is finely played by a cast in which George M. Wright, Bessie Learn and Frank McGlynn have the leading characters. Edward C. Taylor directed the picture.

THE BROKEN RAIL (Episode No. 43 of the "Hazards of Helen" Railroad Series) (Kalem), Sept. 4.—A startling incident takes place early in the action of this one-reel drama and the interest is maintained with the customary skill shown in these plays of life on the rail. Helen Holmes, J. P. McGowan, Robyn Adair and G. W. Williams are members of the cast.

AN ARTFUL ARTIST (Lubin), Sept. 4.—Epes W. Sargent discloses a great secret in this one-reel comedy—how the impressionistic school of artists paint their masterpieces. The entire picture is amusing, and Billie Reeves, Mae Hotely and Frank Smiley lend it valuable aid.

THE AWFUL ADVENTURES OF AN AVIATOR (Selig), Sept. 4.—This short reel comedy cleverly utilizes the animals in the Selig Zoo, and furnishes a number of hearty laughs. "Knock-Out Dugan's Find," a bit of lively farce with a neat finish, is on the same reel.

General Film Company Specials.

THE WAY OF A WOMAN'S HEART (Selig), Aug. 30.—The woman in this case is an actress, who is jilted by her lover when fortune smiles upon him. She is generous enough, however, to help him win a younger rival, when he comes to his former sweetheart and pleads for her help. The picture, which is in two reels, has a fair amount of merit, and is adequately acted by a cast headed by Eugenie Bresserer.

THE RETURN OF GENTLEMAN JOE (Essanay), Aug. 31.—The criminal careers of Dominica and Gaston Le Grand are brought to a close in this two-reel drama of the series written by Henry C. Rowland. Le Grand is captured and Dominica reforms and is married to "Gentleman Joe," who also takes the straight road. The offering is excellent melodrama, Nell Craig and Ernest Maupain keeping the acting at their usual high level.

HEARTS ABLAZE (Vitagraph), Aug. 31.—The plot of this three-reel drama, by Eugene Mullin, is a forcible reminder of the intensely dramatic material so often used by Victorien Sardou. Mr. Mullin has worked along original lines, but his story contains much of the highly romantic atmosphere to be found in the plays of the French dramatist. Several of the scenes are laid in the court of a mythical kingdom, and the production is elaborate. Leo Delaney, Julia Swayne Gordon, Charles Wellesley, L. Rogers Lytton and Frank Currier head a strong cast. Directed by Lorrimer Johnston.

THE FALSE CLUE (Episode No. 7, of the "Mysteries of the Grand Hotel") (Kalem), Sept. 1.—Life at the Grand Hotel continues to have more than its share of excitement. The mystery which the lady house-detective is called upon to unravel in this two-reel number, is an engrossing one, and said to be based upon fact. Marin Sais, Ollie Kirkby, James W. Horne, True Boardman and Thomas Lingham are in the cast.

THE WILDCAT (Lubin), Sept. 1.—Lucille Younge's acting of the title role in this two-reel drama is a marked factor in the success of the picture. The story is not a rehash of familiar material, and is decidedly entertaining. Marc Edmund Jones wrote the scenario, and Paul M. Powell made the production. George Routh and the other members of the cast give Miss Younge excellent support.

THE PHANTOM HAPPINESS (Lubin), Sept. 2.—Artistic photography and picturesque locations are features of this three-reel drama, written by Shannon Fife. It has no great dramatic strength, but is marked by good taste in the selection of the incidents and the manner of its production. It is well acted by a cast that includes Earl Metcalfe, Ormi Hawley, Rosetta Brice and William H. Turner.

THE MAN WITH THE IRON HEART (Selig), Sept. 2.—The familiar struggle between capital and labor is impressively shown in this three-reel drama. No new light is shed on the problem, but author and producer have presented the theme with commendable clearness. The absence of any love interest or complication of plot make the picture more a dramatic narrative than a good specimen of the playwright's art; but, it belongs to a class of screen dramas that have many admirers, dramas that rely upon their human qualities rather than their technical skill. The cast is well chosen.

THE WAY BACK (Edison), Sept. 3.—A young girl, who is cheated of her fortune by a rascally lawyer, and becomes a crook, is the heroine of this four-reel drama, written by Mary Rider. The author has made the story an interesting one and retains the sympathy of the audience for the young woman who goes wrong, but redeems herself at last. Miriam Nesbitt brings out the different phases of the girl's character very effectively. Strongly defined impersonations are also given by George Wright, Frank McGlynn, Robert Walker and Mrs. Wallace Erskine.

GANGSTERS OF THE HILLS (Kalem), Sept. 3.—The elements of a swiftly-moving melodrama enter into the making of this two-reel photoplay. The characters embrace a gang of counterfeiters, an ex-convict and a Secret Service officer. A well-handled love interest has also been supplied. The play is adequately acted by Al. Ernest Garcia, Seymour Hastings, Joseph J. Franz, Carolyn Higby and Lillian Hamilton.

THE WHIRLPOOL (Essanay), Sept. 4.—A better piece of dramatic construction than this three-reel play, written by Edward E. Lowe, has seldom been seen on the screen. The material is not new, but it has been given such skillful handling and is so well acted by Nell Craig, Warda Howard, Herbert Heyes, John Thorn, John Cossar and Frank Dayton that the picture makes an unusually strong impression.

THE OFFENDING KISS (Vitagraph), Sept. 4.—Anna L. Heath has written a very effective two-reel drama of army life in the early sixties, and it has been most creditably produced by Ulysses Davis. The picture demands the services of a large cast and an extensive body of soldiers and Indians. Aside from permitting the chiefs to wear the headdress of a medicine man, Producer Davis has given his Indian scenes the correct handling. William Duncan, Myrtle Gonzalez, Alfred Vosburgh, Otto Lederer, Geo. Staley, Anne Schaefer and Marguerite Reid deserve their prominence in the cast.

Kleine-Edison Feature Service.

THE WOMAN NEXT DOOR (Sept. 1).—Reviewed by James S. McQuade on page 1842, issue of September 11.

Mutual Film Corporation.

NEVER AGAIN (Kay-Bee), Aug. 22.—An excellent comedy in which a young woman's vacation trip is spoiled by the participation of a country station agent in a bear hunt. The telegram which should have brought her friends to meet her was not delivered and the situation arising therefrom is extremely amusing.

MUTUAL WEEKLY, NO. 35, 1915 (Mutual), Sept. 2.—The opening of the Mussulman's hospital in Paris is an interesting item of this issue; also King Manuel at Kew, American mules being trained for the British army, scenes at the Galveston flood and other minor incidents.

A BULLY AFFAIR (Beauty), Sept. 4.—John Steppling is the central figure in this amusing farce comedy. Reading of the showers of money and flowers received by a bull fighter, he resolves to try his luck. He appears in the field with an imitation bull, and receives his share of the coin at his first appearance. His second appearance in the field, however, is disgraced by the bull's legs becoming too much the worse of a bottle of whiskey.

OVER AND BACK (Komic), Sept. 5.—A comedy number featuring Fay Tincher, Ed Darien, Chester Withey and Max Davidson. The lover crosses on ropes to the girl's room; his rival puts the father wise and trouble follows. This is amusing, though the humor is not extremely laughable.

THE INDIAN TRAPPER'S VINDICATION (Reliance), Sept. 6.—This features a real Indian, Dark Cloud. He is accused of stealing furs through the machinations of some renegades, but clears himself by bringing the crime home to one of them. The story is pleasing and contains some very attractive out-door scenes.

PLOT AND COUNTERPLOT (Beauty), Sept. 7.—This is a fairly amusing comedy in which a wife believing that her husband is neglected, takes to flirting in the hope of attracting her husband's attention from his books to her charms. The husband in turn hires a secretary to make his wife jealous. The result is, of course, a reunion and perfect happiness thereafter. This theme has been done over so often that it becomes tiresome.

FOR LOVE OF MARY ELLEN (Majestic), Sept. 7.—A pleasing comedy subject, adapted from a story by Eleanor Hoyt Brainard. Three clever children are featured, George Stone, Carmen de Rue and Violet Radcliffe. The boy impersonates a blind widow to carry out his charitable intentions. An unusually good juvenile.

THE FAMILY DOCTOR (Reliance), Sept. 8.—This story of a doctor who conspires with a nurse to obtain the rich man's bequest holds the interest well. The scene in the sick room when the disowned daughter appears is quite dramatic. Irene Hunt, G. M. Blue and A. D. Sears are in the cast.

THE FORECAST (American), Sept. 10.—George Field, Lizette Thorne and Edward Coxen appear in this number. The uncle refuses his nephew permission to wed, but later has a dream which makes him change his mind. The story is well constructed and compact in its manner of handling the various interesting episodes.

WEARY WALKER'S WOES (Falstaff), Sept. 10.—An original and appealing comedy number, in which a tramp, thinking he will be able to claim an inheritance of $10,000, acquires a complete outfit of clothing by his wits. He then lands in jail. This is new and pleasing.

THE MOTHER OF HER DREAMS (Thanhouser), Sept. 10.—An orphan girl, adopted by some people who make a slave of her, dreams of a beautiful mother. In finding the small boy, lost in the woods, she attains her heart's desire. The picture is pretty and has a touching close.

WHEN HIS DOUGH WAS CAKE (Beauty), Sept. 11.—John Steppling, Beatrice Van and John Sheehan appear in this original little skit. The uncle's despised birthday cake contains a valuable diamond and the young husband breaks up the neighborhood trying to regain the various lives. Fresh and pleasing.

OUT OF THE SEA (Thanhouser), Sept. 12.—Lorraine Huling and Morris Foster appear in this seacoast story. The girl rescues from drowning a young government detective, who is searching for her father. When he recovers he stands between duty and gratitude until the surprise finish clears the father of the charge. This is only fairly strong in handling, but has a good plot.

SEEING AMERICA FIRST (Gaumont), Sept. 13.—The first of an interesting and well-photographed scenic series. This number takes us through the beautiful Ausable Chasm and is on the same reel with 'Keeping Up With the Jones'."

KEEPING UP WITH THE JONES' (Gaumont), Sept. 13.—On the same reel with the above, this subject which is presented in an animated cartoon by Harry Palmer, shows Mr. Jones learning to dance, in order not to be outdone by the rest of the family. The picture is a very amusing illustration of what happened to "Jones."

THE KNOCKOUT (Cub), Sept. 17.—George Ovey appears in this knockabout number in his character as Jerry. He arranges to have the English lord knocked out in a boxing match. Some of the small business is very funny, though the plot itself is not strong.

Mutual Film Corporation Specials.

A YANKEE FROM THE WEST (Mutual Masterpicture—Majestic), Aug. 19.—Reviewed by Louis Reeves Harrison on page 1845, issue of September 11.

ONLY A MESSENGER BOY (Keystone), Aug. 23.—A two-reeler with Ford Sterling in the lead. The situation in which the messenger boy (Ford Sterling) places himself in his pursuit of a married woman is exceedingly amusing, in spite of the fact that a portion of a bedroom scene might better be eliminated. The last we see of the messenger boy he is at the bottom of the sea in a safe in which he has taken refuge, and which has been removed from its accustomed place by robbers, ere the unfortunate "boy" has time to escape.

IN TRUST (American), Sept. 6.—A two-reel production featuring Vivian Rich. There is quite an appeal to this picture which treats of the good deed of an outlaw in defending the honor of a woman. The woman in turn covers his "get-away" at the point of a revolver. The atmosphere of the picture is realistic, some excellent horse-back riding is exhibited, and the exterior locations are very attractive.

THE BOWL-BEARER (Thanhouser), Sept. 7.—An attractive two-reel number, feturing Morris Foster as an American young man who rides into Mexico. He meets with numerous adventures while visiting a wealthy Don, also a poor niece of the latter, who saves his life. Her beauty wins him and the later scenes occur in this country when he announces his engagement to her. The girl was very pleasing and the story, on the whole, possesses unusual charm. It makes a good love tale.

THE UNSUSPECTED ISLES (Rialto), Sept. 8.—A three-reel offering, written by Rev. J. C. Harris, with Fania Marinoff, John Reinhard, Sydney Mason, Phin W. Nares and others, in the cast. The first two reels of this are entertaining and have some points of exceptional interest. Fania Marinoff is bright and vivacious in her rendition of the part of the romantic native girl, brought to Broadway by a turn of fate. The tragic episodes in the last reel will be disappointing to many observers and the story falls off greatly in strength as the result of several highly improbable happenings. The settings and general atmosphere of the production are attractive.

SHORTY'S RANCH (Broncho), Sept. 15.—An excellent three-reel comedy in which Shorty, with the aid of circumstances, and in a fit of desperation, impersonates Baron Hassenpheffer, whose gouty foot prevents his going to take charge at his new ranch for the space of a month. Shorty, getting hold of the baron's suit case by mistake, makes the necessary change of attire and plays the part to the bitter end when he is forced to vacate in disgrace.

THE RAJAH'S SACRIFICE (Centaur), Sept. 16.—A two-reel production from the Horsley studios, in which the Bostock wild animals play a prominent part. Capt. Jack Bonavita appears in the picture, and a very fair cast. The picture has been prepared with considerable care, but the story, which treats of the kidnapping of a white girl, the pride of the British regiment, stationed at a certain East Indian post, and the sacrifice of the life of a Rajah in order to restore the girl to her family, is rather ordinary.

THE MAN FROM OREGON (Mutual Masterpicture, No. 38—N. Y. M. P. Corp.), Sept. 16.—Reviewed by Louis Reeves Harrison on page 1326, issue of August 21.

North American Film Corp.

THE DIAMOND FROM THE SKY, NO. 19 (American).—Continuing from the burning of the restaurant in the last chapter, we find in nineteenth episode, "Fire, Fury and Confusion," that John Powell has been injured. He is carried to his home in Los Angeles, and by a clever turn Vivian has been able to install herself in his home as nurse while Esther begs for admittance at the door in vain. The diamond placed in the hollow of a tree by the eccentric Englishman, is found by a couple of

children, and thrown, in the course of a childish quarrel, on a hive of bees. The story continues to interest, and a word of praise is now due to Roy L. McCardell for the cleverness of the scenario.

Paramount Pictures Corporation.

HELENE OF THE NORTH (Famous Players), Aug. 19.—Reviewed by George Blaisdell on page 1845, issue September 11.

THE MAJESTY OF THE LAW (Morosco—Bosworth), Aug. 26.—Reviewed by Edward Weitzel on page 1842, issue of September 11.

THE HEART OF JENNIFER (Famous Players), Aug. 30.—Reviewed by George Blaisdell on page 1844, issue of September 11.

Pathe Exchange, Inc.

JOCKO, THE LOVESICK MONKEY, Sept. 13.—An animated cartoon from the Bray studios in which an interesting series of bouts take place between an elephant and a monkey. The film is a very amusing one.

THE WATERWAYS OF BRUGES (Picturesque Belgium—Photocolor), Sept. 13.—This is an exceedingly beautiful scenic in which we traverse the waterways of the quaint old city. The film is colored, and well photographed, the result being an exquisite offering. On the same reel with "Fishing With Cormorants in Yun-Nan-Fou."

FISHING WITH CORMORANTS (Globe), Sept. 13.—An interesting illustration of how the cormorant is made use of by Chinese fishermen. On the same reel with the above.

INTIMATE STUDY OF BIRDS, NO. 7, Sept. 13.—In this film several thousand carrier pigeons are let loose and the space of time consumed in their passage from one distant point to another and return is automatically recorded.

MATRIMONIAL BLISS (Starlight), Sept. 18.—An amusing farce comedy in which Louie and Heine have a difference over a woman whom they both wish to marry. The less favored one takes desperate means of interrupting the marriage ceremony. The picture would undoubtedly amuse the average audience.

Pathe Exchange, Inc., Specials.

THE ROMANCE OF ELAINE (Episode 36, "The Triumph of Elaine"), Aug. 30.—The concluding chapter of "The Romance of Elaine" finds the supply base of Del Mar unearthed through the capture of Elaine. The hermit unmasks in this closing episode, disclosing a fact that many no doubt have guessed at, that the Hermit, Professor Arnold and Craig Kennedy are one and the same. And so Elaine's romantic career is closed to us with the restoration of her lover and benefactor.

THE GALLOPER (Gold Rooster), Sept. 11.—Reviewed by Margaret I. MacDonald on page 1663, issue of September 4.

NEAL OF THE NAVY (Episodes 2 and 3—Balboa), Sept. 11-18.—Reviewed by Margaret I. MacDonald on page 1844, issue of September 11.

MAID OF THE WILD (Balboa), Sept. 13.—Portions of this two-reel picture have marks of real merit. The acting of the children is particularly natural. The feminine lead is also attractive, and in fact the play has been well cast throughout. The story of the play treats of the marriage of a young woodland girl to a man from the city. In his generosity he brings her little brother and sister to live with them in the city. It happens, however, that the girl is not able to adapt herself to the ways of society life, and in a fit of pique at being found fault with, returns to her woodland home. The husband seeks her out and all ends happily.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 182 (Universal), Sept. 1.—Havoc wrought by a West Indian hurricane, a baby parade at Asbury Park, a "flood" of confiscated beer in Arkansas, excellent scenes in the trenches and other features appear in this number.

TOO MANY SMITHS (Nestor), Sept. 13.—An Al. E. Christie number featuring Eddie Lyons, Dolly Ohnet, Carmen Phillips, Lee Moran and Jack Connelly. Two married couples named Smith get their affairs mixed up. The scenes are taken at Coronado Beach and contain considerable amusement, though the plot is slight.

HOW EARLY SAVED THE FARM (Rex), Sept. 14.—Baby Early, to save the animals on her father's farm, drives them all into a pasture and remains with them over night. The holder of the mortgage relents and gives her father more time on the payments. This has good sentiment in it, but is only fairly strong in production.

JOE MARTIN TURNS 'EM LOOSE (Victor), Sept. 15.—A one-reel animal comedy, directed by Paul Bourgeois, which will keep an audience on the edge of their seats. An entire menagerie is turned loose in a town and the stunts done by the two and four-footed actors are surprising, to say the least.

IN THE HEART OF THE HILLS (Big U), Sept. 16.—A mountain story, by F. McGraw Willis, featuring Adele Lane, Edward Sloman Seymour Zeiliff and Jack Wilson. The girl falls in love with a watchman in the hills who turns out to be a villain. He makes an attack on the girl and tries to kill her father for interfering. Later the watchman is accidentally shot. The number is only of about average strength.

HE COULDN'T FOOL HIS MOTHER-IN-LAW (Joker), Sept. 18.—Max Asher, Gale Henry and others, appear in this low comedy number. The mother-in-law disguises herself as a fruit peddler to spy upon her daughter's flirtatious husband. There is some amusement in this; it makes an average offering.

Universal Film Mfg. Company, Specials.

A LITTLE BROTHER OF THE RICH (Broadway Universal Feature), Sept. 6.—Reviewed by Robert C. McElravy on page 1843, issue of September 11.

A CRY IN THE DARK (Universal Special), Sept. 6.—No. 12 of "The Broken Coin" series. The most entertaining feature of this number is where Roleaux is placed, empty handed, in the bull ring by the soldiers of Grahoffen. He makes a bold dash, after facing the bull for some moments, and regains his liberty. The reel closes with King Michael and Kitty in the hands of the Apaches and Count Frederick coming to the rescue. The main situation of the story, so far as it concerns the two halves of the mysterious coin, is not advanced in this.

CRIME'S TRIANGLE (Imp), Sept. 10.—A strong three-reel production of the criminal type, featuring King Baggot, Edna Hunter, Wm. Bailey and Frank Smith. The main situation is very unusual. The hero is short in his accounts through a theft committed by his brother-in-law. The cashier is at the same time short a much greater sum and tries to kill the hero. The latter, to brace his nerves, drinks the poisonous decoction prepared by the hero for his own death. This situation, gruesome as it is, is handled in a skillful manner.. From this point the story moves on to a happy conclusion. The construction is excellent.

WAR (Universal Special), Sept. 13.—No. 13 of "The Broken Coin" series. Roleaux is free and helps King Michael and Kitty escape from the Apaches. A raid is made by the king's soldiers on the Apaches' headquarters. Some of the action is vague in intent, though quite interesting in itself. Kitty rescues Count Frederick from a predicament and Count Sachio carries the bogus half of the coin to Grahoffen. The reel closes with preparations for war between the rival kingdoms.

QUEEN OF HEARTS (Gold Seal), Sept. 14.—A three-reel number, from a story written by L. V. Jefferson. Herbert Rawlinson, Anna Little, Wm. Worthington, Barney Furey and others appear. This is the story of a gentleman gambler of the metropolitan type who wins the property of the man whose daughter he loves. Though a gambler, he has honorable intentions toward the girl, who gave him the queen of hearts as a lucky card. This has a strong tendency to melodrama, but is restrained and forceful in treatment. It makes, on the whole, an interesting story.

THE HOUSE WITH THE DRAWN SHADES (Rex), Sept. 16.—A two-reel number, featuring Ben Wilson and Dorothy Phillips. The judge's wife deserts him and runs away with a musician. Later in life she is brought before the judge, a wreck of a woman, addicted to the morphine habit. He takes her home and nurses her back to health in the old room where the shades have been drawn since her departure. This is a pathetic story, handled in a sincere manner. It makes the most of the plot and has considerable strength.

THE WOLF OF DEBT (Imp), Sept. 17.—A four-reel drama, by Hugh C. Wier, featuring Fanny Hayes, Violet Mersereau, Wm. Garwood and Brinsley Shaw. The story is well constructed and contains some strong situations, also some pretty settings. It pictures the efforts of a socially ambitious mother to wreck the happiness of her married daughter. The night scenes, taken in a pouring rain, are fine. The struggle in the office prior to the closing of the stock market has good suspense. As a whole, this maintains a pleasing grip on the interest.

THE SURRENDER (Bison), Sept. 18.—A three-reel subject presenting a story of love in a factory district. Marie Walcamp and Joe Singleton have the leads. The hero is a rough, almost brutal, fellow, who forces the girl into a marriage after saving her from a worse fate at the hands of another. His later attempts to shield her erring father arouse her love for him. The story adheres faithfully to the type of life it pictures and is quite strong in many respects.

World Film Corporation.

POKES AND JABS IN CLOVER (Wizard), Aug.—An entertaining knockabout comedy that is well up to the standard of previous offerings in this series. There is enough of a plot to prepare for amusing situations and the director has introduced several fresh bits of business. The picture is acted with spirit.

SALVATION NELL (California M. P. Co.), Sept.—Reviewed by Margaret I. MacDonald on page 1493, issue of August 28.

GRACE D'ARMOND IN OIL PAINTING.

The Selig Polyscope Company has presented V-L-S-E exchanges with beautiful oil paintings of Miss Grace D'Armond, the youngest leading lady in the world, who stars in Selig Red Seal plays, including "A Texas Steer," "The Millionaire Baby," "The House of a Thousand Candles," "A Black Sheep," etc. Each portrait, done in oil, measures 30 by 45 and is enclosed in a golden frame three inches deep. It is believed that these oil paintings will prove most acceptable interior decorations for branch V-L-S-E offices. These paintings will be furnished exhibitors who take pride in beautiful interior decorations for $15 each.

ENLARGING AMERICAN PLANT.

President S. S. Hutchinson has just approved plans to practically double the present area of the American Film plant at Santa Barbara. Present details contemplate what is to be the largest stage under glass in the world, and when work under construction is completed the "Flying A" studios will cover approximately seven acres.

The American now has twenty-one directors and is producing more film footage per week than any other film company in the United States.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

"SWAT the fakir" should be the battle cry now. The [illegible] employment agencies with good effect. Why not carry the battle of reform right down the line and exterminate the grafters and imposters from all branches of the motion picture field? Several motion picture companies have decided to form an agency for the employment of "extras," the intention being that the people employed get all that is due them and the grafting agent be cut out. Thus far no reports have been received as to the results of the new venture. The backers are confident, and those expected to benefit by the venture are enthusiastic in their praise of the movement. On the other hand, the agents to be affected by the new movement are not in a pleasant frame of mind. Some of them are inclined to be combative. It is said that more than one of the agencies are inclined to force the self-supplying companies to take out licenses as employment bureaus and conduct business accordingly. Such a course may be stamped as a legallized bluff. Legally, the challenge must be given more than passing notice. Any motion picture company may individually establish its own employment department. If several companies combine to maintain an employment agency there seems to be a doubt whether such an agency can be conducted without compliance with the laws governing employment agencies. If it is upheld that such agencies are required to be licensed and operated under the laws governing employment agencies then there will be strong comeback upon the agencies that have been so successfully pursuing their course. For this reason it is believed that the threatening agents will not uphold their bluff.

* * *

Of course, the new venture is more or less an advertising proposition on the part of the companies that have undertaken it, and they are entitled to all the credit and advertising that can be accorded them. It is a worthy cause. But none the less worthy is the course taken by one of the most prominent motion picture companies in regard to scenarios. This company is to distribute among exhibitors lessons on scenario writing which are to be furnished to the patrons of the picture houses free of charge. To encourage writing a prize contest will be conducted and the company will pay regular prices for all scenarios accepted. Personal investigation by the writer showed that this proposition was a pure advertising scheme. The promoters had no idea, when they first launched it, that they were opening a war upon the scores of fake scenario schools that have been opened in various parts of the country. These bogus institutions have reaped a harvest from the innocents who have been led to believe that anybody with the required amount of cash could be made a scenario writer. Hundreds of dupes have burned the midnight oil to attain the goal of success. Thousands of manuscripts have been submitted and never returned. In their stead the dupes have received stereotyped adverse criticisms, and yet many of the "scripts" have been doctored and marketed by the fakirs. The fakirs have not only been living upon the money of their dupes, but upon their brains as well.

* * *

Now that the good work has been started in two branches let the third be taken up. An invaluable service can be rendered the public by the same people who have taken up the employment and scenario idea, girdling themselves for a decisive battle on the schools for acting. Existing evidence shows that such schools are even more reprehensible than employment agencies, and the scenario institutions. If the producing companies would combine on a basis similar to that of the anti-agency movement, and straight-forwardly declare the truth that there is not a dearth of talent in motion picture field, that companies are not clamoring for talent, and that the so-called schools have no standing orders from them, many of the confidence schools would soon be driven out of business. A young man residing in New Durham, N. J., sought the advice of the writer as to taking up a course on motion picture acting. He said the head, or advertised head, of the school that approached him was a well known photoplayer and for that reason he had seriously thought of taking up the course, but the impatience displayed by the school to get him upon the roll had created doubts in his mind. Originally the school had tendered him a course for $50. This, he answered, was more than he could afford. Better terms were offered and while he was considering the matter another letter arrived offering him a course for a cash payment of $25. Before this letter could be answered another followed with an offer to accept $15 cash and the balance at the end of one month. Letters followed quickly urging a speedy acceptance of the latter proposition, as it was a special offer limited for acceptance. Finally he received a letter informing him that as his graduation might lead to the school securing a satisfactory enrollment from his district, it had been decided to allow him the course on a cash payment of $3 and security for the payment of $1 for each of the succeeding fifteen weeks. Of course, each offer was accompanied by an implied guaranty that the pupil would be placed with one of the many companies so much in need of talent as soon as he had attained the proficiency required by the school. It will be observed that the school skillfully avoided any possible charge of fraud on the employment question. Position could be expected only when the school deemed the pupil proficient.

* * *

These so-called schools for the teaching of photoplay acting point to many graduates from dramatic schools who have attained success upon the stage. There are very few dramatic schools in existence today and when they were more numerous there were proportionately as many fakes in existence as there are phony photoplay schools at the present time. The photoplay school of today is simply the revival of an old money-making scheme.

* * *

What has been said, however, must not be taken as a wholesale condemnation of instruction in the art of motion picture acting. There are many people who by some means have become incapacitated for the pursuance of their work before the camera and have undertaken to coach people. They are doing what many veterans of the stage have done and are doing and it is a bona fide undertaking. In such cases it will be found the instructor first takes the precaution to sound the ability of the applicant and the chances of progress. From such sources even some people actually engaged in photoplay work may derive considerable advantage.

* * *

In less than eight weeks from the present time the patchwork quilt which the constitutional fossilites at Albany put together will be spread for the people to vote upon at the polls. This will afford the motion picture people an opportunity to show their voting strength. They should not allow it to pass. A convention which refused to accord a fair hearing to the motion picture people on an equitable proposition should receive a complete and unmistakable rebuke from them at the polls. It cannot undo or amend what the autocrats did, but it will indelibly impress upon the records a protest that must be respected when the motion picture people again appeal for justice.

HOWARD MITCHELL AT THANHOUSER'S.

From Philadelphia to New Rochelle is the jump that Howard Mitchell, Lubin director, has made within the last week. Film fans all over the country know the hefty "Mitch" for his splendid work with Arthur Johnson, with whom he was a co-director; but directing did not rob him of his genius for "putting it over" in a scene, and for a long time he continued to play heavies. He shines brightest in a fight, and Mr. Thanhouser, keen student of the strong points in his organization, handed Mitchell a script with a corking fight in it for his first production. He "put it over" so successfully that George Marlo, leading man, came out of the fracas with a prettily colored eye. Mr. Thanhouser facetiously remarked that there would be more fights, and Marlo is still wondering whether that was meant for him or Director Mitchell.

"The Dead Man's Keys" will be the first Mitchell release, a two-reeler, full of good "red-blood" action and deep situations.

GERMANY STOPS EXPORTATION TO SWEDEN.

Consul General Ernest L. Harris, at Stockholm, says that according to reports from Germany the Imperial Government has prohibited the exportation of German films to Sweden. This will affect not only the industry as far as the importers in this city are concerned but the entertainment of the people as well, for the reason that some of the most interesting pictures in this respect have thus far come from Germany. While most of the moving picture establishments are closed at present on account of the summer holidays, yet they all open September 1, and it is predicted that the source of entertainment will be much curtailed.

The Men Back of Equitable.

Arthur S. Spiegel and Felix F. Feist, the Two Spirits Which Direct Its Destinies.

THE Equitable Motion Pictures Corporation, which came into actual being this week with the presentation of its first release, "Trilby," at the Forty-fourth street theater, is now girdling itself for its battle of "comparison" with the other great film makers.

Considerable has been heard of Equitable, and much has been said of its proposed work, releases, stars and plays—but as yet the dominating figures in this three million dollar concern have held themselves in the background.

Arthur S. Siegel.

Associated with Lewis J. Selznick, World Film Head, in the actual charge of Equitable are Arthur S. Spiegel and Felix F. Feist. Mr. Feist, just thirty-two years of age, began public life as a lyric writer for his brother, Leo Feist. Several years ago he became interested in picture work, through a connection with Henry Brock in the Kinemacolor Company. Mr. Brock sent Feist to Chicago for two weeks to straighten out the office, which was in a demoralized condition, and he made so good, he was kept there two years. Some time ago, Feist took charge of affairs at the Celebrated Player's office—result—business doubled in four months and it was only to satisfy an ambition to become affiliated in the production end of the film game that Feist was weaned away from Celebrated to cast his lot with Equitable.

Arthur S. Spiegel, president of Equitable, is likewise president and guiding genius of the Spiegel-May-Stern Company. The Spiegel-May-Stern Company, of Chicago, is the largest mail order concern in the world, doing an annual business exceeding ten millions of dollars and controlled at all times by this same Arthur Spiegel. Mr. Spiegel is two years younger than Feist, and succeeded his father as president of the great chain of industries in the west that bears his name. The motion picture activities of Mr. Spiegel do not take him out of touch with his Western enterprises.

Felix F. Feist.

Mr. Spiegel it was who induced Feist to join Equitable. Spiegel it was who interested Ladenberg Thalman Company, the second largest banking house in America, to finance Equitable to the tune of five million dollars, and it is Spiegel and Feist who, each day, interview stars and minor artists. Spiegel and Feist read books and plays. Spiegel and Feist who go into the projection room and overlook the finished productions, and it is Spiegel and Feist who are putting equity into the business of motion pictures.

"We have signed William Courtleigh, Jr., Helen Ware, Robert Edeson, Muriel Ostriche, Florence Reed, William Courtenay, Francine Larrimore, Charles J. Ross, Thomas Wise, Kathrine Osterman, Clara Whipple, Wilton Lackaye, Robert T. Haines, Clara Kimball Young (one picture only), and several others," said Mr. Spiegel, "don't you think this proves we are in earnest?"

Feist interposed: "and we have purchased outright the entire rights to the productions of one of the most prolific producers in New York, the picture rights to the works of five famous authors, two of the biggest novels of the past years and have options on the services of a great number of famous players, as yet unseen in motion pictures."

The staff equipment at Equitable is maintained at a minimum. There will be no great overhead expenses. Nothing costly that must of necessity be charged against the negative. Spiegel and Feist are of the new school of film magnates and their one idea is equity in business and a fair and square deal to exhibitor, public and themselves.

At Leading Picture Theatres.

"The Battle Cry of Peace" at the Vitagraph.

J. STUART BLACKTON'S remarkable spectacle, "The Battle Cry of Peace," urging in a strikingly dramatic fashion the need for improving the army and navy of the United States, is being shown every afternoon and evening at the Vitagraph theater. Aside from the lesson it teaches, "The Battle Cry of Peace" is an uncommonly good play, replete with thrillingly dramatic incidents. Charles Richman presents the central figure in the story and others in the all-star Vitagraph cast are Joseph Kilgour, Thais Lawton, Lionel Braham, L. Rogers Lytton, Tefft Johnson, James Morrison, Harold Hubert, Louise Beaudet, Mary Maurice, Belle Brice and Lucille Hammill.

In making the picture, Commodore Blackton introduced 16,000 National guardsmen, 800 G. A. R. members, 5,000 horses, 17 aeroplanes, seaplanes, dreadnaughts, torpedo boats and armored motor cars. One of the most spectacular incidents in the production is the irresistible sweep of the invading army into New York. Other startling effects are the bombardment of the city, Wall street in flames and the dynamiting of public buildings. To assure the best possible presentation of the picture, Commodore Blackton and Albert E. Smith engaged S. L. Rothapfel to supervise its staging. An excellent musical accompaniment, arranged especially for the production, is played by an orchestra of twenty-five pieces.

Charlotte Walker at the Broadway.

At the Broadway theater, Charlotte Walker is the star in an original photoplay by Hector Turnbull, entitled "Out of Darkness." It is a play of serious intent, and reveals the impossible conditions under which young women work for starvation wages. Miss Walker is seen as a woman who loses her memory and changes from a society lady to a working girl in the factory she herself owns. She is supported by the Lasky all-star company. Special music is arranged for the picture by J. C. Bradford, leader at the Broadway. Paramount South American travel pictures, Pathe latest news, cartoons and the newest comedies complete the bill.

"The Case of Becky" at the Strand.

Blanche Sweet in the latest Lasky-Belasco production, "The Case of Becky," is appearing at the Strand theater this week, supported by Carlyle Blackwell, Theodore Roberts, James Neil and a fine cast. The play was written by Edward E. Locke and was a big success on the speaking stage. It deals with hypnotism and a dual personality, Miss Sweet taking the character of Dorothy, a lovable young lady, who is forced, when her other personality asserts itself, to change into Becky, a little hoyden whose contempt of everyone gets her into all kinds of trouble. The story offers unusual opportunities for the camera, and Miss Sweet brings out the many phases of her dual role with excellent effect.

An unusually interesting selection of European war pictures are included in the Topical Review, which also contains the latest news pictures from this country and abroad. The educational feature consists of colored travel pictures of rare interest. A humorous and well constructed comedy concludes the picture part of the entertainment. An attractive musical program consisting of vocal, operatic and popular selections by Kathlyn York and Alan Turner, and Alice Fss, a harpist, complete the entertainment.

KENT GOES WEST FOR GREAT NORTHERN.

John A. Kent, publicity and sales manager of the Great Northern Film Company, has left on an extensive western trip, during which he will call on all the exchanges controlling the territorial rights to the product of his firm. At the same time he will make a thorough study of trade conditions throughout that part of the country.

Edward R. Phillips Dead

Pioneer Vitagraph Player Succumbs to Heart Disease—Was One of First of Vitagraph Stock Company.

EDWARD R. PHILLIPS, one of the original members of the Vitagraph Stock Company, and one of the best known screen players, died Sunday, August 29th, of heart trouble. He is survived by a widow and two children.

Mr. Phillips joined the Vitagraph Company about ten years ago, and for eight years was one of the most active players, appearing in every kind of character imaginable. He was advanced to the position of directorship at a time when there were only four directors including Charles Kent, the late William V. Ranous and Van Dyke Brooke regularly employed by the Vitagraph Company. Two years ago he was compelled to retire from active service on account of ill health. On his recovery, however, he again returned to the Vitagraph Company, but after a year, in which he played lighter character parts, was compelled to retire permanently on account of the recurrence of his former illness.

Previous to his appearing in pictures, Mr. Phillips was recognized as one of the leading players on the legitimate stage and appeared in support of many of the prominent actors of his day. His last road engagements were with Raymond Hitchcock in "The Yankee Counsel," and three seasons with Macklyn Arbuckle in "The County Chairman."

Mr. Phillips brought the late John Bunny into the Vitagraph fold and not only played opposite him, but directed many of the pictures in which Mr. Bunny appeared. The Vitagraph pictures in which Mr. Phillips appeared as a player and made his most pronounced success comprise "On the Altar of Love," "He Couldn't Dance," "Napoleon, a Man of Destiny," "Training Grandfather," "Future Vengeance," "A Tale of Two Cities," one of the first three-part pictures produced by the Vitagraph Company of America, "The Latent Spark," Uncle Tom in "Uncle Tom's Cabin;" "Francesca di Rimini," etc.; while those produced under his direction include "Convict 796," "A Life for a Life," "Courage of Sorts," "Birds of a Feather," "He Who Laughs Last," and not only wrote but played the principal character and directed "In the Northern Forests."

William Bonelli

WILLIAM BONELLI, who has just completed a splendid five-reel feature, entitled "An American Gentleman," for the Liberty Motion Picture Company, Germantown, Philadelphia, Pa., has had an interesting career.

Mr. Bonelli studied law at Columbia University, and during his student days was an all-around athlete. His career as a lawyer terminated when the opportunity came to join the Lilly Langtry Company in one of her late trips to America. He left Miss Langtry to go with Sir Henry Irving, and following this experience he toured the country for several seasons as a boy tragedian in Shakesperian plays.

William Bonelli.

Mr. Bonelli was for some time a member o the Denman Thompson Company, and then for eight years an author and producer, having a number of companies on the road throughout that p riod. During this time he starred for several seasons in his own play, "An American Gentleman," with Rose Stahl and Helen Ware, later appearing in his drama, "A Man of the World." Still later he starred with Rose Stahl in "Janice Meredith."

Mr. Bonelli has been a leading man for such well-known stars as Nance O'Neill, Hilda Spong, Mary Mannering and Lulu Glaser. He was also for several seasons a leading man in Ziegfeld's "Follies."

Mr. Bonelli has only recently turned his attention to motion picture work, and his success in the picturized version of "An American Gentleman" is likely to lead to further screen work.

Fawcett in "The Frame-Up" for Universal

Sterling Broadway Star to Act in Broadway Universal Feature Under the Direction of Otis Turner.

GEORGE FAWCETT, the well known American actor, is to be starred by the Universal in "The Frame Up," which was especially written for him by Otis Turner, director of "The Black Box" serial and "Damon and Pythias."

While touring the country Mr. Fawcett visited Universal City, Cal., and was much impressed with the vastness of the film industry. The Universal offered him an engagement to star in a big feature before his return east for the winter season, which Mr. Fawcett accepted. Mr. Fawcett was born in Virginia and was educated in the University of that state. He made his first stage appearance when twenty-six years old and has since appeared in about sixty successful productions.

George D. Fawcett.

In his early career he played for some time with the famous Tomaso Salvini, and at the Broadway theater, New York, appeared in the tragedians' company in such plays as "Samson," "The Gladiator," "The Outlaw" and "Othello." Later while with Alexander Salvini he played Baron Della Rocca in "A Child of Naples" and Don Jose in "Don Caesar de Bazan." This was followed by a season with Nat Goodwin in "A Gilded Fool," "David Garrick" and many other important successes.

For many years Mr. Fawcett was identified as Dow in "The Little Minister," in which Maude Adams starred. He also appeared as Prince Escalus in "Romeo and Juliet." Mr. Fawcett founded the Fawcett stock company in Baltimore and appeared in that city as a star for many years. Later he played "Caleb West," "The Squaw Man," "The Man of the Hour," "The Silver Girl," "The Great John Ganton," "The Fighter," "Getting a Polish," "Dr. Jekyll and Mr. Hyde," "A Gentleman of Leisure," "He and She," "The Herfords," "A Man's Friends," "Are You a Crook?" and "A White Man." In 1908 Mr. Fawcett created a sensation in London in "The Squaw Man" and in " A White Man."

WARWICK SIGNS WITH WORLD FILM.

Robert Warwick, the man whom Charles Frohman and David Belasco selected to play the leading role in their all-star revival of "A Celebrated Case," has deserted the speaking stage for the motion picture drama. Mr. Warwick recently signed a contract with the World Film Corporation which binds him to appear in that company's productions for the next two years. This means that for that time Mr. Warwick will not appear in the speaking drama and that all of his appearances will be in features released by the World Film. Mr. Warwick has already appeared in seven World Film releases. Among these are "The Dollar Mark," "The Man of the Hour," "Alias Jimmy Valentine," "The Man Who Found Himself," "The Face in the Moonlight," "The Stolen Voice," and the forthcoming feature, "The Flash of an Emerald."

GROSSMAN GOES TO CHICAGO.

In order to meet with the various leaders of the industry in Chicago who have been eager to talk the Lincoln Cycle, Harry Grossman, the newly elected sales manager of the Charter Features Corporation, departed for the windy city Thursday evening last. He spent a number of days interviewing interested theater owners, managers and exchange men. Incidentally he paid a flying visit to the Paramount convention and met the members of the Chicago Board of Trade who are anxious to see the Lincoln Cycle go big in Chicago.

After carrying out his program in that city Mr. Grossman sped to Milwaukee and Detroit and interviewed the big men of those cities. He returned with propositions for Western business which would delight the heart of any producer.

Polly Pathe.

Interesting Young Woman Who Is to Visit Points of Interest in the United States.

MILLIONS of people from coast to coast will be given an opportunity to see all the historic and other points of interest in their country when Polly Pathe returns from an extended "Seeing America First" tour of the country which she is making for Pathe.

Polly Pathe began in New York last week, when she was received in special audience by George McAneny, Acting Mayor of New York City, in the absence of Mayor Mitchel. Mr. McAneny gave Polly Pathe a letter to Mayor Rolph of San Francisco and had a kind word to say about Pathe's latest patriotic venture in the motion picture field.

Polly Pathe
(Miss Grace Wheeler Green).

On her trip Polly Pathe will be accompanied by Mrs. Frances Fisher Byers, who will have charge of the arrangements, and an expert cameraman. It is expected they will take about 150,000 feet of film before they return. The present plan, as announced by Pathe, is to release the pictures in weekly series, beginning about December 15. The pictures will be called "Seeing America First."

Every city of importance in the United States will be visited by the Pathe representatives. Arrangements have been made for interviews with governors, mayors and other officials, and an effort will be made to see President Wilson. According to the present itinerary the travelers will cover 14,000 miles. They will complete their work in New York this week and will start up-state.

In the metropolis they have visited such points of national interest as the City Hall, the financial district, the Central Park Zoo and the Metropolitan Museum of Art. The schedule has been carefully mapped out, and every important point of interest in the United States will be filmed for the benefit of moving picture patrons.

Polly Pathe in private life is Miss Grace Wheeler Green, daughter of Mrs. Franklin Green and the late Franklin Green, the noted architect. Miss Green is well known in society. She made her debut three years ago in New York, as well as in Paris, London and Brussels. She was educated in Brussels where her parents maintained a residence for several seasons.

Mrs. Byers is well known in newspaper circles throughout the country and her special training fits her for this important work. She has been the press representative for Mrs. O. H. P. Belmont, Ellen Terry and other notables.

EQUITABLE ISSUES ART SUPPLEMENT.

By an arrangement made by Harry Reichenbach of the Equitable Motion Pictures Corporation, that concern will, on October 2nd, be represented in six hundred daily papers throughout the United States through the medium of a magnificent sepia Rotogravure supplement, now in course of construction and similar to that issued by the New York Times, Boston Herald and other great city papers.

The supplement will be on fine stock, contains the photographs of eighteen Equitable and World Film stars, and will be free from advertising in all forms and will be issued as a special art section of the papers in their Sunday issue October 2.

The supplement is being made by Sackett & Wilhelm Company, originators of the rotogravure process and over three million are being printed to supply the papers already under contract to Equitable. Exhibitors in cities to be covered by the supplement have been notified and are working in co-operation with the newspapers.

The supplement will contain photographs of Clara Kimball Young, Muriel Ostriche, Florence Reed, Molly McIntyre, William Courtenay, Katharine Kalered, Robert Edeson, Robert Warwick, Clara Whipple, Alice Brady, Holbrook Blynn, Katharine Osterman and others of note.

Ovey Remains With Horsley.

SPEAKING of the rumor that changes are about to be made in the playing force of his company producing Cub Comedies, David Horsley, who is sponsor for this new brand of one-reelers on the Mutual program, sends out an emphatic denial of the story declaring that changes have not even been considered. In speaking of the rumor which had gained some circulation, Mr. Horsley said:

"There is absolutely no foundation in the rumor that I have contemplated or proposed any changes in my company now playing in the Cub Comedies. This refers especially to George Ovey, whose name has been specifically mentioned.

"I have signed Mr. Ovey to a contract which has a long term to run, and I am sure he is satisfied. As far as I am concerned I want Mr. Ovey to stay with me.

"Mr. Ovey has been the sensation of the film world and it may be that some interests are anxious to annex his name to their organization. It is in this way, quite likely, that the rumor started. The whole thing is a rumor with not an ounce of truth in it."

George Ovey.

George Ovey, the comedian with Mr. Horsley's Cub Comedy company, though a newcomer in the motion picture field, has risen like a meteor in popular favor.

Four months ago he was playing Los Angeles with a musical comedy company in which he was featured. Milton H. Fahrney, Mr. Horsley's chief comedy director, attended one of the performances and was so impressed with Ovey's work that without delay he made him an offer which Ovey accepted.

Arthur Langan, a "Live Wire."

ARTHUR LANGAN is one of the busiest young men in New York filmdom. He is located on the second floor of the Candler Building Annex. Here he has established the headquarters of the Sun Photoplay Company, Inc. Mr. Langan is especially familiar with the film markets of Great Britain and her colonies and he has sold numerous American features for these markets, realizing very substantial prices. He is in touch with a host of foreign buyers who repose great confidence in his judgment and experience. Incidentally, Mr. Langan maintains what he justly describes as the "largest and finest equipped screening room in New York." It is in his nature to be helpful, a fact which has gained him a generous number of friends. He aided materially in the disposing to good advantage of the remaining assets of the All Star Company, making some profitable sales to the British market. He is always on the job and always ready for business.

Arthur Langan.

Sherrill Pleased With Pathe Alliance

Manager of Frohman Amusement Corporation Says His Company Will Make Ten Subjects a Year Under New Contract.

WILLIAM L. SHERRILL, general manager of the Frohman Amusement Corporation, is feeling especially good these days over the contract recently entered into between his concern and the Pathe Exchange, Inc., whereby all future productions will be released by Pathe. Mr. Sherrill said this week it might be of interest to the trade to know that the moving factor in the negotiations leading to the new alliance was the belief of the big exchange heads in the excellence of "John Glade's Honor," a recent Frohman Corporation production. The subject will be released by Pathe on October 15 as the first of the Gold Rooster Plays. Under the contract with the exchange ten five-reel pictures will be made each year.

William L. Sherrill.

Mr. Sherrill said he had just closed a contract for "John Glade's Honor" and "Just Out of College" for the British Isles at a substantial figure. The latter subject has also been sold, on state's rights, for New England, to the Union Supply and Film Company of Boston. Other territory already sold includes Illinois, Indiana, Wisconsin, Michigan and Ohio; California, Nevada and Arizona; Pennsylvania and New York; seven southern states and Canada.

The next subject will be "Body and Soul," in which Florence Rockwell will be starred. The picture is about half completed. Mr. Sherrill said he was perfectly content with the progress his company had made and was making. He added that he preferred doing business on a smaller scale, that the Frohman Corporation had been conservative in everything and would continue to be.

"BIRTH OF A NATION" IN OSHKOSH.

Manager J. E. Williams, of the Grand Opera House at Oshkosh, opened the season with "The Birth of a Nation" August 29 for eight days' matinee and night, turning people away for every performance at 25-50-75 and $1 prices, and gave an extra performance Saturday morning at 9.30 to a crowded house. Mgr. Williams engaged an old-time minstrel, Eli Rice, to announce with a megaphone in all the surrounding towns. He also billed the country for 100 miles around.

The Grand will play pictures hereafter on all open nights: Sept. 6-7, "Graustark"; 8-9, "Juggernaut"; 10-11, "Rosary," followed with other pictures. The Grand has been equipped with all the latest improvements including the latest and best projection machine manufactured for the presentation of motion pictures.

PAULINE FREDERICK QUITS LEGITIMATE STAGE.

Pleased with her success in motion pictures Pauline Frederick, the star of "The Eternal City," a Famous Players production, now says that she has decided to quit the legitimate stage forever and devote her talents henceforth to pictures. Of course, the Famous Players have secured her future appearances at a large salary, but this is her principal reason:

"The motion picture to-day is the most illimitable form of art that the world has ever known. I have heard stage stars boast of having played, in the course of many years, before half a million people. Contrast this petty figure, obtained only after a score of years of constant activity, to the screen player's possession of an audience of thirty-five million a week in the United States alone! It was principally for these reasons that I have said goodbye to the oral stage and joined the stellar forces of the Famous Players."

MUSICAL SCORES FOR METRO PICTURES.

The Metro Pictures Corporation is to provide musical scores which will be especially prepared for each feature picture prior to its date of release. The Metro plan, which will become effective with the current releases, is to select from the classics in music melodies of popular appeal, which will give suitable atmosphere and a harmonious accompaniment to the theme of the screen play. When the classics fail to provide material that supply the precise needs, the best American composers will be called upon to write original music suited to the picture. S. M. Berg, a member of the staff of G. Schirmer, Inc., music publishers, will have charge of the work. The first music program will be issued with the release of "The Silent Voice."

THANHOUSER HAS NARROW ESCAPE.

Edwin Thanhouser and his family had a narrow escape from a fatal automobile accident on Sunday, September 5, while driving along the Hudson River near Haverstraw, N. J. The chauffeur of the Thanhouser car turned aside to avoid a collision with a swiftly approaching motor coming in the opposite direction, and was saved from going over a high embankment only by a steel derrick guy which happened to extend along the side of the road at that point and which caught and held the front wheels of the car as they went over the edge. Mr. Thanhouser calculated that the drop at the point where his car started over the edge was about sixty feet.

GO TO IT, CAPELLANI!

The energetic press department of the World Film Corporation is out with a story to the effect that Director Capellani proposes to buy a house at Fort Lee, N. J., reputed to be one of General Washington's headquarters, and that Capellani has expressed surprise that America has not taken steps to preserve this relic of revolutionary days. Of course Mr. Capellani doesn't know that if all the houses reputed to have been headquarters of General Washington were to be gathered together they would make a city several times larger than Fort Lee, N. J. But there can be no harm in Mr. Capellani's buying and restoring the said house if he desires. Go to it, Capellani.

HORSLEY'S PLAYERS WILL STICK.

David Horsley announces that he has signed long term contracts with all of his featured players and directors along with many others in his companies. Among them are George Ovey, Crane Wilbur, Milton H. Fahrney, Jay Hunt and Captain Jack Bonavita. In some of the cases the contracts were renewals of old agreements and called for big increases in salaries.

This announcement will set at rest a rumor that is being circulated in California studios that some of the stars were to leave for other fields. Additions to Mr. Horsley's staff of directors and players are being planned and announcement of the names will be given in due course.

MOROSCO ENGAGES UNA NIXON HOPKINS AS ART DIRECTOR.

Following its arrangement for a specially written musical program for "Peer Gynt" starring Cyril Maude, which marked an epoch in the annals of regular program releases, the Oliver Morosco Photoplay Company present further indication of its progressiveness through its engagement of Mrs. Una Nixon Hopkins, as art director, with jurisdiction over the furnishings of all sets in its productions.

ANTHONY KELLY ON LUBIN STAFF.

Anthony Kelly, a scenario writer of considerable promise, has been engaged by the Lubin Company, and will devote his efforts exclusively to that company. Mr. Kelly's latest creations are "Destiny," in which Emily Stevens was starred; "Body and Soul," in which Florence Rockwell was featured; "Safety First," a three-act comedy, and a one-act drama, "The Trail of the White Swan." Mr. Kelly has assumed his new duties at the Lubin studio at Philadelphia.

BIRD BACK FROM VACATION.

Frederick J. Bird, of the Nicholas Power Company sales department, and one of the valuable cogs in the organization which has placed the Power's motion picture projecting machines on such a high plane, has recently returned to his desk after a sojourn of several weeks in the Southern states. Mr. Bird reports business in general to be excellent and that we may look forward to a most prosperous year, and one that promises to outshine any previous year since the ...

Picture Actresses Want Club

Lillian Tucker Believes an Organization of Screen Women Would Help a Lot.

THE disclosures made recently that so-called "motion picture agencies" have been extorting exorbitant fees from supernumeraries for supplying them with positions in motion picture productions has brought an unexpected response from the women of the motion picture actresses who are already started in the profession. The women, headed by Lillian Tucker, an actress from the legitimate stage who has just come into pictures, are starting an agitation for a club, which shall be similar in many ways to the Rehearsal Club belonging to the actresses from the legitimate stage. Because Miss Tucker is rather new to the pictures, having made her first appearance in "Evidence," and having just completed a picture with Charles Cherry in "The Mummy and the Humming Bird," she sees the need of a club for screen actresses the better because she has a fresh perspective.

"If motion picture actresses had owned a club, fake 'agencies' would not have dared exist because they would have been found out and prosecuted. The club itself would have maintained an informal employment bureau, in co-operation with the motion picture companies, and an information bureau, which would have been a clearing house for troubles.

"Men in the motion picture profession to whom I have broached the subject, express doubts as to the ability of the women to organize and maintain such a club. I think the men discredit the intelligence of the actresses. Personal jealousies could be overcome in working for a common cause. With a distinct purpose in view—the purpose to establish the dignity of their profession, aid the inexperienced and unfortunate girls who are having a struggle to gain a foothold, and to broaden the interests of those who have succeeded—I have no doubt but what the women could maintain a club. At the same time many of the problems which surround the profession would disappear."

Miss Tucker suggests that rooms be rented in a house in the theatrical district, to be fitted up temporarily for the club. A cafeteria, she feels, would be practical at first. There should be club rooms where the actresses could meet for sociability and where they could stop in to rest. She thinks that the producing companies would be willing to help finance the club to start, because the organization might become of real advantage to them through the employment bureau, and she feels that the influence of the club would be felt in a higher standard of work.

Miss Clara Whipple, the Equitable's leading lady, who is unusually interested in the organization of the club, because she was present at the studio the day a girl fainted from lack of food, because she had been preyed upon by agency sharks, will also take an active part in the starting of the club. Miss Whipple came to New York herself alone, and from the point of view of one who has struggled to success, she can sympathize and be of assistance to those who are beginning.

Miss Tucker asks other motion picture actresses interested in the club to communicate with her at the Hotel Algonquin. A meeting will be called in the near future.

PRAISE FOR PICTURE THEATER ADVERTISING.

(From the New York Review, Sept. 1).

"Technique of the Photo Play," by Epes Winthrop Sargent, now has a companion volume, "Picture Theater Advertising," by the same well informed writer which is certain to attract as much attention as its forerunner and become a standard for those who wish authoritative guidance about motion picture publicity in all its forms.

No one is better qualified than Mr. Sargent to write upon both subjects as he has studied both exhaustively and has had wide personal experience in writing photo plays, in editing them and in carrying forward big campaigns of advertising.

Mr. Sargent's weekly pages, "The Photoplaywright," in the Moving Picture World, easily contain more valuable information for ambitious scenario writers than all other such departments combined. It was the success of his work there that determined Mr. Sargent to put the results of his knowledge and experience in compact book form. Both volumes are published by the Moving Picture World.

"Picture Theater Advertising" should be invaluable for exhibitors. No owner or manager of a picture house should be without a copy as it gives more and better ideas for exploitation of film than can be found anywhere else. The trade and the profession is indebted to Mr. Sargent for these two volumes.

Francis Doughty

FRANCIS WORCESTER DOUGHTY is a name known to comparatively few, but mention old King Brady and if you exer had enough red blood to read dime novels down behind the barn, if you lived in the country or over in the vacant lot, if you were a town kiddie, and you are speaking of an old friend. You may not know Doughty, but if you never heard of Old King Brady you belong in the minority class. And Mr. Doughty will be a pretty good model for the famous old detective himself. He has to stoop to get under the six foot mark and with his broad brimmed sombrero and ferocious moustache he could pass for a hero of strenuous fiction or a Western Sheriff without the aid of a particle of make-up. But Colonel Doughty is a more interesting character than the fiction hero he created. Descended from old Revolutionary stock, he spent his early years in New England and earned his first money "sticking" type around Gloucester, Mass. But his spirit was too adventurous for the quiet life of the fishing village and he soon came to New York. But he wanted to see more and he set out on his wanderings that took him over practically the entire United States, a goodly part of South America, most of Europe and Southern Asia. He early formed a connection with the Frank Tousey company and for years he wrote the Old King Brady stories, one a week every week until his score stands more than fifteen hundred sixty-thousand-word novels covering every walk and phase of life, and he could write from personal knowledge, for he has mixed with all classes and conditions of men in all climes and countries.

Francis Doughty.

When the motion pictures put the dime novel out of business and the house of Tousey found it profitable to reissue the earlier stories, he turned to the pictures for a new field. His work as author for motion picture stories brought him into touch with the editors and producers and turned his attention to script writing. "Hook and Hand," produced by the Blache Company, was his first screened endeavor—and his first script, as well—and this fast moving five-reeler brought him the commission to strengthen "Zudora" which, in its earlier numbers, contained more literature than action. From the eleventh instalment to the end his action was followed and the serial was whipped from failure to success. This work, in turn, brought him to the attention of David Horsley, who was looking for someone to write melodramas that should tax to the utmost the resources of his great arena in Los Angeles and Colonel Doughty was commissioned to write a series of thrillers that will be presented in print and on the screen at the same time. These will not be dime novels in any sense of the word, except perhaps the price, but will carry the vivid coloring and tense action that is Colonel Doughty's forte.

He is an exceptionally well read man, an expert in gems whose word carries weight in Maiden Lane, and his collection of old coins was at one time one of the largest and most valuable private collections in the country.

WESTLEY BOOSTING "BATTLE OF BALLOTS."

George M. Westley left Columbus, Ohio, the headquarters of the Star Film Company, for a trip through Michigan and other western states in the interest of M. A. Neff's production "The Battle of Ballots." Mr. Westley will give showings of the picture and contract for state rights in the territory visited. Arrangements have been made for a week's showing in a large Chicago theater. Mr. Neff states that he has had many inquiries from various parts of the United States for bookings, but state rights only will be contracted for outside Ohio, where bookings are being offered.

Spokes from the Hub

By Marion Howard.

THIS village is full of tourists who find delight in the current attractions at the moving picture houses, and so I was not surprised, on entering the Boston theater early Saturday night, to have dainty Miss Ward say, "No seats left except in the boxes," where I was ushered. On gazing heavenward I was amazed to find that Manager Ferguson had opened his upper balcony (one of three) on account of the overflow. When I was a kid, this used to be called the "Nigger Heaven," the home of the gallery gods; and how they used to howl and hiss the villain!

In addition to the high-class concert by the Fadettes, we had "The Chalice of Courage" for a long film, and it was intensely interesting in many ways. I had a friend from New York City along and she was most deeply impressed with the sets and dramatic story, well told—a lesson without words. For a short reel we had the visiting Governors lined up on our State House steps and the group included Governor Whitman, who made quite a hit here. Then our mobilized state militia was pictured, as well as scenes in Brazil and some clever cartoons.

* * *

Sorry to say it, but "The Second in Command" was a disappointment, save for the battle scenes, and I heard many adverse comments on the picturization—that is, the faces which did not show up at all clear in spots. We looked for better results with Francis Bushman the hero whose handsome features were marred by a steel-like mask. Especially was this true of the oil painting which figures largely at the outset when pretty Muriel gazes upon it with admiration. It looked to us as if painted a dull gray instead of flesh tints. We did like William Clifford immensely, but poor Bushman was certainly "under a cloud" too often. We expect better photography from the Metro. However, the war scenes were great and historically accurate, according to a former English army officer in our party.

* * *

So Joseph Kilgour has the part of George Washington in "The Battle Cry of Peace"! That sounds good, for well do we recall his distinguished impersonation of the part in Victor Mapes' "Captain Barrington," put on for the first time here, and for a run at the Globe theater in 1903, and played with equal success in New York City. It was then considered the "last call" in impersonations, and thousands flocked to see the play and to note the resemblance to the famous Stuart portrait of the "Immortal George." Then, too, we had Charles Richman as the hero, and a dandy one he made! He had to play double, too, so that he was in the limelight quite a bit. George Wilson, one of the few survivors of the old Museum Stock Company then in its prime, was in the cast. Surely the film men are to be congratulated in securing such favorites as Richman and Kilgour! The Hub is anticipating another treat in the latter's work, illustrating how "George did it."

* * *

Marion H. Brazier

The Hub's newest club for women starts on its career September 6, the occasion being the birthday of the founder, Miss Marion H. Brazier, who also founded the Professional Women's Club, which has a score of members in the films and many others on the speaking stage. Miss Brazier is an enthusiast on the moving pictures, so she has named the organization the "Film Club," to meet informally Sunday evenings with male guests who are connected in some way with the picture industry. Among the charter members are Mrs. Marcellus Ayer, who runs the smart picture theater in the Back Bay—the Exeter Street; Mrs. Caroline B. Nichols, founder of the famous Fadette orchestra, an important adjunct to the films at the Boston theater; Mrs. Barbara Galpin, president of the Professional Women's Club; and many others to guarantee success. They propose tendering a dinner or reception to Rose Coghlan in October, when she celebrates her fiftieth year on the stage.

* * *

"The Vampire" made a big hit here—and no wonder, for the settings were most sumptuous, as befitted a woman of the type represented by Mme. Petrova, whose beauty calls for such. What we liked best were the scenes in Washington shown to Jeanne by the young hero, the marching past of the soldiers, his remark to her anent the secret code which she had earlier conspired to secure out of revenge toward his father, only to learn that she loved the youth. Queer that the advance notices of "The Vampire" spoke of her as only suffering "anguish of heart," when she in reality sacrificed her life to save his and dies in his arms after pleading with him to return to his early love. It was tragic to a degree, but superbly done all through. Most daring, too, was the later picture of Christ and the Magdalene with its wonderful lesson.

Exeter Street Theater, Boston, Mass.

* * *

The Exeter Street theater, which is a beauty in its new dress and extended balcony with boxes, opens on the night of September 13.

The affair promises to be a most enjoyable one, and I will tell about it in the next installment of "Spokes."

* * *

Fanny Ward and Jack Dean are great favorites in the Hub, so the Park theater was crowded all day to see "The Marriage of Kitty" so well done by all in the cast, which included Cleo Ridgley, Tom Forman, dear old Mrs. McCord and that sterling actor, Theodore Roberts, whom those sending copy to the press and program printer absolutely ignored, giving Richard Morris the part. You can't fool old theatergoers, however, and I was glad to note Roberts' name on the screen (preceding his appearance), as he deserved it. Fanny Ward seems especially fitted for film work, and I predict greater success for those fortunate to sign her up.

* * *

On the double bill that night we had Elsie Janis in "Nearly a Lady," with Mary Pickford's husband, Owen Moore, playing the rustic lover—and winning out, too. My companion disputed me when I ventured to remark that Mary better look after "hubby," as Elsie was a mighty fascinating girl on and off the stage. She said that it was not Mary Pickford's husband as his name was Matt. "Oh, no," I said, "you've got the Marys mixed, as Matt is the brother who plays opposite Mary Fuller and thus far has escaped matrimony." With no desire to rub it in, I ventured to say that brother number three, Tom, married the lovely Alice Joyce, whom we've not seen here in months—and I wonder why?

* * *

Well we had a good laugh the other night over the antics of Sam Bernard in "Poor Schmaltz," more because he is a novelty on the screen and rarely smiles than for his acting which borders too close on the slapstick to suit the "high brows" (of which I am one when it comes to horse play). Bernard, however, is a comedian, never a clown, and if we must be inflicted with that sort of work it is refreshing to have a change in methods and a different setting from park scenes with adjacent pools of water into which the participants in the alleged play are knocked, regardless of age and conditions. The bomb scene in "Poor Schmaltz" was funny enough, also the masquerade of the maid, in love with "one of the finest." Conway Tearle was in the cast also in "Helene of the North," with Marguerite Clark shown the same evening at the Park. This play served to introduce our old friend, Robert Rogers, husband of Louise McIntosh, a Boston woman, and I looked in vain for her face, as this couple have never been separated professionally in the fifteen or more years of their married lives. She has just the face for the films and we hope to see her ere long. They will be recalled for their fine work in "Is Matrimony a Failure?"

"The Circular Staircase."

The Great Mystery Story of Mary Roberts Rinehart Cleverly Produced in Five Reels by Selig, with a Strong Cast.

Reviewed by James S. McQuade.

I CANNOT recollect another instance in which the visualizing possibilities of the moving picture have been so severely put to the test as in "The Circular Staircase." The complications of the plot are numerous and tangled and, to add to the difficulties, the solution of the mystery must be withheld until the very last moment. Notwithstanding these difficulties, the moving pictures visualize the story, without any excessive use of sub-titles or other announcements. Sixty-five sub-titles, four telegrams and an almost illegible fragment of script are the only aids employed throughout the five reels, a really notable showing under such trying conditions.

Exception must be taken to an oversight of the director in the fourth reel, an oversight, indeed, that might well be termed a blunder, and there are several others of minor importance. Referring to the main one, I direct attention to the scene where Aunt Ray, and Gertrude and Halsey Innes are seen standing in a room, in Sunnyside mansion, while the stables are being burned to the ground. The sub-title, "Halsey Disappears," immediately follows. The next moment an exterior shows Louise Armstrong driving up rapidly and alighting in front of Sunnyside. Then she rushes into the presence of Aunt Ray and Gertrude, and a sub-title, "I must see Halsey at once. He is in great danger. Find him; every minute is precious," is flashed. A detective and the gardener rush out to the waiting dog-cart and drive furiously away. We follow them until they reach a scene showing the wreck of an automobile, which has run into a stationary freight train.

How did the detective and the gardener sluse the way to the spot? The spectator is not shown.

Lest a wrong impression might be formed of the sterling merits of this fine Selig production, the reader is reminded that defects appear all the more glaring when they occur in close juxtaposition with prevailing completeness, and that a fault is far more pronounced in the case of a saint than in that of the sinner.

The settings show painstaking care and nice fitness for the needs of the story. The breakdown of the village fire hose cart, near Sunnyside, is a picturesque bit of realism, and the absence of water and the small-caliber hose pipes at the burning of the Sunnyside stables evidence careful attention to detail. The hidden chamber in the big chimney, at the top of the circular staircase, fits in well with the mystery of the story. So does the Armstrong grave with its bogus tenant, and the death from fright of poor old Tom, the colored butler, whose last whisper was about "the dead leaving the grave."

The characters in the cast have been excellently assigned. It would be hard to find a more typical Aunt Ray than Miss Eugene Besserer. She succeeds well in conveying the quality of the mental fiber and courageous tenacity of the new mistress of Sunnyside. In strong and mirthful contrast is the part of Liddy, by Anna Dodge, who gets frightened at her own shadow. Gertrude Innes and Louise Armstrong are happily impersonated by Miss Stella Razeto and Edith Johnson. The final scene showing the young ladies spooning with their fiances, in which old Aunt Ray catches sight, in succession, of both pairs of happy lovers, recalls sweet memories to the

Scene from "The Circular Staircase" (Selig).

aged spinster. "No place for an old maid," she sighs, as she smiles resignedly, contented with her lot.

The strong parts of Halsey Innes, Jack Bailey and Arnold Thompson are in the able care of Guy Oliver, William Howard and Clyde Benson. Old Tom, the butler, is a fine character part and is well drawn by F. J. Tyler. Jane Watson and Fred Huntley are worthy representatives of Mrs. Watson, the Sunnyside housekeeper, and Detective Jamison, who tries to unravel the Sunnyside mystery.

The release date has been set for Monday, September 20, through V-L-S-E, Inc.

"The Unsuspected Isles."

First of Three-Reel Rialto Star Features for Mutual Program Presents Fania Marinoff in Unique Role.

Reviewed by Margaret I. MacDonald.

WITH all the difficulties of presenting a romance of the South Sea Islands, Wm. T. Haddock has made for the Gaumont Company a production of considerable merit from the scenario of Rev. Clarence J. Harris.

The story of the production is of the fantastical sort, and is intended to advance the idea that a woman's moral conscience

Scene from "The Unsuspected Isles" (Rialto).

is part and parcel of the primal instinct, and is able, but for the interference of superior physical force and cunning, to keep her pure through the grime of any circumstance.

Fania Marinoff in the role of the South Sea Princess has a fair conception of the role she is portraying. John Reinhard as the Broadway cub who seeks to exhibit the morals of the maid for the sake of notoriety, as well as for the amusement of his associates, when with all the crudeness of her South Sea habitat she drops into the midst of Broadway revelry, presents a characteristic type. Sydney Mason, the Broadway Club man of better morals and some conscience, is also worthy of mention. Beside these already mentioned, but in less important roles, are T. Morse Koupal, Flavia Arcaro, Helen Ronan, James Levering and Phin W. Nares, all of whom do good work.

In the "Unsuspected Isles" we find the same passions that dominate the more civilized of the species. The jealousy of Lores, the native rival of Castelene, the fascinating princess, is the first step toward the opening up of new experiences for Castelene, who, attacked and knocked unconscious by Lores, is then carried by her to the ship of Captain Gilroy. The maid is not discovered by the Captain until he is well on his way to New York. Nothing is left for the Captain to do but to make the best of it, and guard as well as he knows how the path of the unsophisticated maid.

Having tasted of the wine of civilized life, and having been embraced by the Broadway cub, she learns to love the man with the dress suit better than her lover of the South Seas, and is easily persuaded to elude the grasp of Captain Gilroy when he is about to return to the South Sea Islands.

Later she learns that the man she loves treats other women in exactly the same way in which he treats her, and the illusion broken she returns to her own land to plot and successfully carry out her revenge. This she does by luring the Broadway cub, who follows her to the South Sea Islands, into the hut of a leper. The picture closes with the happy uniting of the former lovers.

"The Irish in America."

A Comedy-Drama in Three Reels, Written and Produced by Sidney Olcott for the Lubin Company.

Reviewed by Edward Weitzel.

THERE is much good entertainment in this three-reel comedy-drama, in which Sidney Olcott figures as author, producer and actor of the star role. The opening scenes are laid in Ireland, Mr. Olcott having wisely gone to the Emerald Isle for his locations, and used the peasants of the country in a series of authentic and picturesque scenes. The story relates of a young Irishman who is forced to leave his sweetheart behind when he sails for America to better his fortunes. True to the traditions of his race, on his arrival in New York he becomes a guardian of the peace, a friend obtaining him a position as watchman in a bank. He proudly dons his new uniform, captures two enterprising burglars, finds New York too slow and makes for the west. Here he strikes a rich mining claim, is joined by his sweetheart, marries her on the day of her arrival, and gives every indication of becoming a good Democrat and a credit to his

adopted land. A simple enough story, but so well has Mr. Olcott told it, endowing it with so much kindly feeling, unforced humor and real human nature, that it is thoroughly enjoyable from start to finish. Reference must again be made to the scenes taken on the "ould sod." Their quiet beauty, when laid near some humble cabin, or the grandeur of a view from a bold headland, are among the best features of the picture.

The acting is uniformly excellent. Sidney Olcott's characterization of Dan Murphy smacks a little of what has been called "the stage Irishman," but the actor puts so much good nature and native shrewdness into Dan and makes him so ingratiating, there is no resisting the fellow. Valentine Grant is Dan's sweetheart. A comely young woman, of the real Irish type, Miss Grant's naturalness and charm of character make her a most lovable colleen. Other noteworthy members of the cast are Laurene Santley, Arthur Donaldson and Charles McCornell.

"The Pretenders."

Kalem Broadway Favorites Four-Reel Offering, with Crawford Kent—Has Much Spontaneous Comedy, Rich in Humor—Freshly Entertaining.

Reviewed by Hanford C. Judson.

THE first few hundred feet of this worthy offering, "The Pretenders," a four-reel Kalem "Broadway Favorites" picture, may be disappointing. It's a farce built on a simple idyllic love story of an easily recognized plot. It seems at first to promise a drama. The principals are a young society girl and a rich broker, and when we see the author, C. Doty Hobart, putting his heroine in overalls that she may meet and fall in love with the hero, rusticating at a farmer's house in haying togs, one fears for the illusion. But anything is justified that paves the way for the thoroughly enjoyable fun coming later. The humor of the developing situation is subtle, not broad, and is understood and enjoyed by the spectator before he realizes its comicalness. The laughter that it provokes is not "holding both its sides," but like Emerson's rhododendron, "Is its own excuse for being."

Life requires so much earnestness that earnestness becomes the soul's taskmaster; what is more earnestness in others is always stepping on our toes. That's why we so thoroughly enjoy a farce that shows us the taskmaster getting his. In this picture two people full of earnestness begin to pretend. Fate puts a few twists in the threads and soon we find everybody barking up a wrong tree—the girl, her lover, a crook, a detective and the girl's father. Each is taking things at their face value. We have the inside, and know that the face value is all wrong. Things change and the people in the play begin to wonder, but without for a moment suspecting that their first supposition is awry. Things change again and still the wonder grows and with it the perplexity of soul of the characters and the spectator's pleasure in it all.

The story is a bit complicated, but is kept wholly clear. Most of it is excellent and the best of it is fine. There are some things in it that do not really belong—there ought to have been no automobile shown, as nothing was gained while the girl's staying at the farm house was made unbelievable by it. There were also one or two bits of fun dragged in. But, as a whole, the plot was wisely constructed and many things in it

Scene from "The Pretenders" (Kalem.)

that seemed at first uncalled for proved that there was real dramatic cause behind them.

The photography is several degrees below Kalem standard, yet it serves well enough. The players are—the chief ones—wholly acceptable. Crawford Kent as the rich young broker and Marguerite Courtot as the girl are very pleasing. Henry Hallam plays the girl's father and several other well known players carry their work ably. One notices a tendency in the players to keep strictly in the camera's lines, as though the operator was over anxious and kept admonishing them. This is only now and then. It was directed by Robert G. Vignola. Flashes of very artistic picture making brighten through it.

"The Soul of a Woman."

Five-Part B. A. Rolfe Subject Is Well and Expensively Made, but Is Unpleasant.

Reviewed by George Blaisdell.

THE B. A. Rolfe company released on the Metro program on September 6 "The Soul of a Woman," from an original scenario by Anthony P. Kelly. Edwin Carewe directs the picture. His work is well done. The staging and camera work are excellent. If the subject fails to provide good

Scene from "The Soul of a Woman" (Rolfe).

entertainment the fault is in the story, which contains few lighter or cheerful moments.

The theme is of a woman who is deserted by her artist husband when he learns she has a past. She later leaves her baby son in a monastery, where he is brought up. When the son is grown to young manhood he expresses a desire to see the world before he consents to enter the order which has educated and shielded him. His wish is gratified. We see him enter a house which proves to be under the control of his mother; it is a resort unquestionably with a reputation—its title is "The House of Lost Souls." Here the young man is tempted by avarice, lust and rum, personified by three men, and passion, typified by a woman. In the revelry the youth is crowned with a fool's cap. The mother rushes into the scene and rescues him. She does not reveal her identity. The young man goes back to the monastery. Later he is given a pastorate. In a storm the mother seeks shelter in the church and dies in the priest's arms, also without disclosing relationship.

Emily Stevens has the role of the woman and gives a strongly dramatic interpretation. George LeGuere is the boy who becomes a priest. Walter Hitchcock is the connoisseur who, when he looks upon the Madonna the husband has painted, is made most unnaturally to remark "Your model was my mistress for many months." Theodore Babcock is the husband who refuses to accept his wife's explanation and not only deserts her but his infant son as well.

"The Soul of Pierre."

Good Three-Reel Biograph Adaptation from the Novel by Georges Ohnet.

Reviewed by George Blaisdell.

THE Biograph will release on Sept. 15 the fourth of its series of three-reelers. This one, like its predecessors, is taken from a popular book or play. "The Soul of Pierre" is an adaptation from the novel of Georges Ohnet, and is produced by Travers Vale. The basic theme is the power of mental suggestion, and in the working out of the story the company uses a strong cast headed by Franklin Ritchie, Louise Vale and Charles H. Mailes. The director for his backgrounds has selected spots that conform to the prosperity of the characters—in picturesque exteriors as well as in lavish interiors.

Franklin Ritchie finely plays the role of Pierre, the artist in love with Clemence, an actress noted for the large number of her admirers. It is when Pierre comes to a realization that Clemence is as bad as she has been represented to him that he follows the example of an artist friend and commits suicide—or rather tries to—ostensibly that an invalid friend may inherit his strength, as a crystal gazer had advised in another case of which he had knowledge; really he is tired of life. That his plans fail furnishes one of the big points in the story.

Louise Vale is the actress. Her interpretation of the part that is as difficult as it is unpopular is marked by fine judgment. Mr. Mailes is a convincing Dr. Davidoff, the scientist

who is puzzled by the apparent recuperation of invalids believed to be beyond medical aid.

The picture faithfully carries out the spirit of the book—of the recovery of health and strength by the man who was sick and who believed that the life and the soul of his friend

Scene from "The Soul of Pierre" (Biograph).

bequeathed to him really was his, and his decline and death following the return after many months of the man he believed to have committed suicide.

"The Soul of Pierre" is a good picture.

"The Wolf Man."

Four-Reel Reliance of Strong Motif and Melodramatic Treatment.

Reviewed by Louis Reeves Harrison.

CRAFTY, rapacious and almost purely destructive, "The Wolf Man" exists in our midst, though he may not always be easily recognized because of his sheep's clothing. Lacking in any ability of a high order, he feeds on others through a combination of native cunning and yellow ferocity. A bluffer among the modest of real worth, a coward in the presence of aggression, a skulker ultimately destined to extermination through survival of the fittest, he is nevertheless still with us, nibbling at the product of inventive talent and swallowing it whole when he thinks he can get away with it unpunished. Such is the Wolf Man in society and such he is depicted in the Reliance feature.

The characterization of "The Wolf Man" is admirably typed and handled. Ralph Lewis interprets the title role, that of a junior partner in pottery works. While engaged in scheming to oust the senior partner, he uses one of his employees, appropriately named "Mole," to burrow into the secrets of a remarkable inventor, a lame old man splendidly impersonated by Richard Cummings, and is ultimately frustrated by the inventor's grandson and the latter's bright little sweetheart. The

Scene from "The Wolf Man" (Reliance).

inventor is murdered in a clash with Mole, and the latter is driven to compass the death of the grandson, but turns when the Wolf tries to destroy his own confederate to cover up all traces of his numerous crimes. The initial motive greed, a ravenous hunger for money and power, the initial motive of a carefully prepared war of conquest, a swift line of destruction follows, though, in this case, the Wolf Man gets his deserts.

"The Social Law."

Second Grandin Release on Kleine Program Places the Star in Sympathetic Role.

Reviewed by Margaret I. MacDonald.

THE principal idea to be set forth in this picture has been dealt with in a fairly intelligent manner. The subject is a big one, and would allow of very extensive development, but at least this picture of two reels talks about its title and gives it considerable excuse for its being, which cannot always be said of productions attempting to deal with large subjects.

Ethel Grandin is particularly appealing in the role of the fisherman's unsophisticated daughter. This character is especially pure and good. The girl's protective instinct, and also her absolute faith in the man who has won her affection are points prettily presented. The value of obedience to that portion of the social law governing the union of the sexes is also well stamped, and the types to which are intrusted the various roles of the play are well chosen.

There are some points of the play at which the technique of the picture has suffered, but not to any large extent. The passage from the city to Fisherman's Island, for instance, always made, evidently, on the ship belonging to Ethel's captain friend, is not a clearly defined bit. The ship itself appears to be always in the same dock, its people ply to and fro between

Scene from "The Social Law" (Kleine).

the island and the city, yet the ship, as we remember it, is not seen to move.

The picture has a distinct appeal, and in the outline of the story there is no confusion noticeable, excepting what has just been mentioned. The photographic quality of the production throughout is good.

Miss Margaret Hawesworth personally directed the ensemble and Grecian dances in native costume which appear as an important part of the story in the American four-reel feature picture, "The House of a Thousand Scandals." These are the same dances that created a sensation in New York, Newport and Palm Beach, and will give the general public an opportunity that has heretofore been limited to the favored few. This picture is to be released on the Mutual Program Thursday, Septembr 23d.

A seven-room house is being erected with rooms especially decorated for "Father's Child," a three-reel comedy by Harry Myers. Both Mr. Myers and his co-star, Rosemary Theby, will play the leading roles in this Victor drama.

"The Incorrigible Dukane."

John Barrymore in Famous Players Four-Part Subject Is the Greater Part of a Show That Will Be Liked.

Reviewed by George Blaisdell.

THE Famous Players released on September 2 "The Incorrigible Dukane," a four-part subject featuring John Barrymore. Mr. Barrymore is always excellent. He has a distinct personality; is in a class by himself, as it were, using an expression that is much abused, but nevertheless one that may be employed in referring to him without at all straining the truth. As the younger Dukane, the dissipated son of a dam-builder sent out to Colorado to work on one of his father's projects, to fight his own battle with the world, he shows that he is able to receive many hard knocks, physical as well as other. He gives way before the blows in a manner worthy of an acrobat or of a rough and tumble comedian.

There are many amusing situations in "The Incorrigible Du-

kane," and they all center around Mr. Barrymore. There are others of melodrama in which he is at the forefront. For instance, there are the uncovering of the crooked superintendent and the latter's attempt first to blow up the dam to conceal the evidence of his chicanery and then to destroy the younger Dukane, to be balked in the second instance by the action of a collie in picking up the bomb and carrying it to the shed occupied by the delinquent official. The misadventures of Dukane—the loss of his effects in a land where he is a stranger

Scene from "The Incorrigible Dukane" (Famous Players).

and his failure, in the garb of a tramp, to impress his father's employes—will provoke mirth.

W. T. Carleton as James Dukane, senior, gives a good performance, and his work stands out in the supporting cast. Some of the situations employing a big dam for a background lack the real ring, the mobs and some of the individuals as well, not always displaying spontaneity. There are slips in direction, as, for instance, the sunlight streaming full in the window when young Dukane retires in the little hotel and coming from the same point when he arises in the morning.

"The Incorrigible Dukane" will be liked, for a story that will interest and for the work of Mr. Barrymore.

"Via Wireless"

Pathe Gold Rooster Five-Reel Picture—Full of Melodrama's Up-to-the-Minute Wrinkles—Many Excellently Staged Scenes.

Reviewed by Hanford C. Judson.

A MINE that is floating out in the open sea, a yacht with the heroine on board, one of Uncle Sam's ships with the hero as one of its officers somewhere across the waters, an explosion and an S. O. S. that brings help after the heroine has been deserted and is jammed in the wireless room of the yacht, while the waters are rising around her, this, wonderfully staged, serves as the climax of "Via Wireless," a five-reel Gold Rooster Picture on the Pathe Exchange program. The story is taken from the popular stage play by the late Paul Armstrong and by Winchell Smith, and although it is fair and certainly holds attention well, it is the weakest part of the offering. The thing that makes the picture a safe guess for audiences is the carefully planned effects—much of the staging is truly marvelous, even for a time when realistic sets and scenes are clamorously demanded.

Of the characters, the heroine (Gail Kane), the hero (Bruce McRae), with the girl's parents and the villain are normal melodramatic figures; but the queer character, the inventor (he is merely a rearranging of the usual and useful half-witted boy of other melodramas) is too impossible to be markedly effective in even such a story, and this in spite of the fact that he is one of the best played parts in the production. Then the tale, at the point when it needs to make one unwarranted assumption that bewilders; the assumption by the villain that the hero is guilty of something or other, when up to that moment no one had accused him, and when no one in the audience knew what he was supposed guilty of, unless it was for inventing a gun that had exploded in the test. It was, of course, the villain's evil work that made the gun explode.

Many modern things of the daily press have a part in the picture, the war in Europe (there is no lack of neutrality in the picture), the need of America for big guns for coast defense, etc. There are scenes taken in a big steel factory in Pittsburgh; there is a glimpse of the West Point cadets drilling; of the great ships that fly the Stars and Stripes, of Washington, of New York harbor, of under the sea, of Constantinople, and of the ocean. It is a pretty interesting picture and should be a safe offering for special shows or for houses that are running big offerings as a regular thing—but it is not a tremendous big hit.

"Esmeralda"

Mary Pickford Has Character of Marked Appeal in Famous Players' Five-Part Production.

Reviewed by Lynde Denig.

REGARDLESS of habitual preferences in photoplay entertainment, audiences will like this latest Famous Players—Mary Pickford—production immensely. It is so human, so simply appealing that it goes straight to the heart and that, after all, is the highest of recommendations. "Esmeralda" does not need an exceptional plot to catch the interest. One does not feel the absence of novelty in the adaptation of Frances Hodgson Burnett's story, for the interest and the sympathies, too, are excited and retained by a wholesome romance, almost ingenuously simple in its construction.

The daughter of a farmer, made unexpectedly wealthy by the discovery of ore on his property, is torn from her rustic lover and betrothed to a count. She is led unwillingly to the altar, but not married, for the lover, supported by the long arm of coincidence, intervenes. Such, in substance, is the plot which offers opportunities for a Mary Pickford picture of the best caliber.

The depiction of life on a New England farm is rich in atmosphere and characterization, the winsome Esmeralda of Miss Pickford being capably supported by Fuller Mellish as her father, Ida Waterman as her mother and Charles Waldron as the lover. It would not be difficult to point out many passages in these first chapters of the photoplay that give a true impression of American rural sentiment—the normal sentiment that binds one to the old home, whatever the promise elsewhere. Miss Pickford and Mr. Mellish express this most effectively in a charmingly acted scene on the eve of their departure to the city—and riches.

For Esmeralda there is the wrench at leaving the farm, coupled with the heartache caused by the enforced break with David. Feeling quite out of place in a stately city mansion, the country girl is more than ever wistful in her demure bashfulness, her pretty gaucheries and her determina-

Scene from "Esmeralda" (Famous Players).

tion to gratify her mother by marrying the Count. Here, as in earlier scenes, the picture grips by reason of the sound human emotions on which it is based and the excellence of the acting. The direction of this admirable production should be credited to James Kirkwood.

"Trilby"

A Skillfully Constructed Screen Version of Du Maurier's Story Opened at the Forty-fourth Street Theater, New York, on Labor Day—Clara Kimball Young and Wilton Lackaye Are in the Cast.

Reviewed by Edward Weitzel.

MONDAY evening Sept. 6th, another of New York City's leading theaters entered the moving picture field, a five-reel version of "Trilby," produced by the Equitable Motion Picture Corporation, opening for a run at the Forty-fourth Street theater. In addition to the Du Maurier story, a series of war pictures entitled "With the Fighting Forces in Europe," taken by C. H. Murray, and embracing views of military life and incidents in Servia, Austria, Hungary, Russia, Germany, France, England, Japan, Turkey and Italy are on the program; also a well-selected orchestra of fifty members, led by Dr. Hugo Reisenfeld, contribute a specially composed overture and the incidental music, the entire performance being under the direction of S. L. Rothapfel. The theater was filled with an audience that expressed hearty approbation for the war pictures, and followed the fortunes of Trilby O'Farrell with every manifestation of interest and delight.

Any one at all familiar with the George Du Maurier novel might easily have foreseen that it would make an excellent photoplay. The result obtained by Maurice Tourneur and the cast under his direction place this motion-drama among the

finest examples of its kind. To start with, the scenario displays keen appreciation of what was required. The character of the Rev. Thomas Bagot has been dispensed with, and "Zou-Zou," "Dodor" and Madam Vinard, and, to a lesser degree, "Taffy," "The Laird" and Gecko have been kept in the background and Trilby and Svengali given the center of the stage, such an arrangement being necessary in order to compress the novel into five reels. The almost entire absence of "cutbacks" puts "Trilby" in the true drama class, where the human will is shown in action and tells its own story—not by the use of the

Scene from "Trilby" (Equitable).

narrative form. This makes for a firmer grip on the emotions, a stronger response from the hearts in the audience. While all the scenes in which the characters of the play appear were taken in this country, the atmosphere of the Latin quarter in Paris is reproduced most convincingly. One slight blemish mars the artistic worth of the picture—the introduction of the vision of Death in the quarrel between Svengali and Gecko. The figure is not impressive. To offset this, there are countless scenes thrown on the screen that are worthy the highest praise; the beauty and originality of thought shown in the final picture will not quickly be forgotten.

The acting of the cast, in which the names of Clara Kimball Young and Wilton Lackaye come first, is on a par with the most exacting demands of screen histrionism. Mr. Lackaye's impersonation of Svengali has long been recognized as a work of great merit. The triumph that he won for it in the spoken drama, he more than repeats on the screen. Clara Kimball Young makes an ideal Trilby. Her beauty of face, perfection of form and power as an actress fit the part splendidly, and, although she is not the type of Du Maurier's English woman, so accurately exemplified by Phyllis Neilson-Terry, the soul which animates her creation is the soul of Trilby O'Farrell. Her posing in the "all-together" is without offense. The Gecko of Paul McAllister, Chester Barnett's Little Billee, and the efforts of the remaining members of the cast are all in harmony with the performance, and responsive to every mood of the director's conception.

Terwilliger Writes War Play.

George W. Terwilliger, of the Lubin Company, has written a war play entitled "The Peril," which he has almost completed at the Newport studio, and in which he utilized the Rhode Island city, members of the "400," their palatial homes, and, incidentally, Secretary of the Navy Daniels, Admiral Fletcher, Governor Beeckman, Governor Walsh, Governor Whitman, Vice Admiral Mayo, Real Admiral Fiske, Captain Hugh Willoughby, J. K. Sullivan, Captain J. K. Robinson, Captain W. S. Sims, Lieutenant C. C. Davis, of the Birmingham; Captain J. H. Newton and Lieutenant S. S. Lewis, of the Patterson; Captain Fitch and Lieutenant Harlow of the Yankton, Commander Watson of the Utah, Captain Roger Welles, Lieutenant-Commander Frank Taylor Evans, Lieutenant Ernest Durr, Lieutenant J. T. Everson, Lieutenant C. L. Foutz, of the Newport Training Station. The cast itself is headed by Ormi Hawley and Earl Metcalfe.

"The Peril" is the story of a foreign attack on America in 1918. A strange coincidence is the use of an aerial torpedo. Since Mr. Terwilliger invented this visionary weapon, an English inventor has evolved an actual torpedo of this type and it is said to have been used in warfare against Zeppelin airships.

Paul Gilmore at Liberty.

Paul Gilmore, one of the few successful actor producers, completed his contract with the Balboa Company the 1st of September. This is Mr. Gilmore's first appearance in pictures. On the speaking stage he has played successfully, everything from musical comedy to tragedy. He was first noticed by Mr. Frohman, who engaged him to play the leading parts in "The Wife," "Americans Abroad," etc. Later he was starred in his greatest success, "The Mummy and the Hummingbird," "Captain Debonaire," "At Yale," "The Call of the North," "The Wolfe," Clyde Fitch's "The Bachelor," "The Havoc" and others. Mr. Gilmore was one of the first of the producers to see the possibilities for American productions in Western Canada, and "blazed the trail," which was later followed so successfully by many other American stars. He has appeared in the following Balboa pictures, to be released shortly, "A Shrine of Happiness," "Pawns of the War God," "The Idol of Paris," and "The Diamond Smugglers."

Picture Business in Genoa

City Has Fifty Theaters—All Admission Tickets Bear Revenue Tax Stamp—Some Theaters Employ Fifteen or Twenty Musicians.

[Consul General J. E. Jones, Genoa, Italy.]

THE Italians are great supporters of motion picture shows, and the business is developing rapidly in all parts of the Kingdom. This is remarkable because of the high prices which prevail, tickets ranging from 10 cents for third class to 18 cents for first class, with extra prices for expensive films. The city of Genoa boasts upward of 50 picture theaters; and while the large majority of these are housed in small rooms or halls, there is a tendency toward more pretentious establishments, and a picture theater has just been erected at a cost of nearly $100,000. Most of the motion picture houses are on Twentieth of September street, which is the principal thoroughfare of Genoa and the popular promenade. Italian love for adventure and all emotional impulses finds expression in the demand for films of this character. A film of intense tragedy with a short comic reel is the best program that could be presented.

Advertising Methods.

The theaters are well advertised. The newspapers carry regular notices for the more important ones, and bill posters are also extensively employed. Uniformed "barkers" are stationed before the important picture houses. A large illuminated sign on the principal square of the city flashes, at intervals of a minute, the advertisements of many of the larger houses. Since the war began, some of the more enterprising managers show the daily positions of the various armies by the aid of a map and tiny flags. To this is added a short bulletin of the important events of the day. This method of advertising attracts many. Another method of advertising is the issuance of coupons with every first-class ticket sold, which, when presented on certain days, entitle the holder to a discount of 30 per cent.

Revenue Stamps on Tickets—Music a Feature.

The success of the picture theater was utilized during the early days of the war as a method of tax collection, and since November 12, 1914, all tickets to motion picture houses must bear a revenue stamp of 1 cent gold. Recently there has been a proposal to increase this tax in accordance with the value of the ticket, but the matter has been postponed until the end of June, 1916. One of the good features of the picture theaters of Italy is the ease of egress. In selecting a location preference is given to property on corners of streets or alleys, and the doors are thrown open during intermissions with the result that the theater is quickly emptied. Great attention is paid to hygiene, and some of the houses advertise the purification of the air by germicidal preparations. As one would naturally expect in such a music loving country as Italy, great attention is paid to the orchestra. In some of the better houses it is the practice to employ 15 or 20 musicians, and the music furnished is one of the features of the entertainment.

Foreign and Domestic Films.

Before the war, films were obtained from the great supply houses of Europe and the United States, but now, because of the interruption to foreign business, Italian producers are turning out a large number of very excellent films and many of the best actors of Italy are under contract to appear in film plays. There is still some importation from foreign countries, but this does not amount to much at the present time.

There is an American agency at Milan which distributes films throughout Italy, and the business, in my opinion, could be largely augmented if the American producers would cater more to the Italian taste for emotion. It is important that American manufacturers who seek an Italian market should use the Italian language in the printed descriptions of scenes and incidents.

A short time ago the opera "I Pagliacci" was presented as a motion picture, with the music of the opera as an accompaniment. The experiment proved a great success, and now it is proposed to give motion plays or other operas under like conditions. Italian producers are showing a wonderful aptitude in the making of films. Indeed, it is my opinion, the Italian films will gradually increase in popularity as they become known.

Florence Rockwell Recovered.

Knickerbocker Star Features are pleased to announce that Florence Rockwell has recovered from her recent illness and that the production of "The Purple Night" is again under way. The illness of Miss Rockwell has caused the release date of this feature to be changed from September 1 to September 15.

Manufacturers' Advance Notes

"GERTIE'S JOY RIDE," (L-KO).

"Gertie's Joy Ride," an L-KO release featuring Hank Mann and Gertrude Selby, is a comedy thriller. Many of the most thrilling "stunts" in moving picture work are performed by the comedy companies, and, in spite of the fact that the object is to raise a laugh, it is often quickly hushed by a gasp.

In "Gertie's Joy Ride" two occupants of an auto, Hank Mann and the daring Gertrude Selby, deliberately raced down a pier at Venice, Cal., broke through the railing and dived eighteen

Scene from "Gertie's Joy Ride" (L-Ko).

feet into the Pacific. The still cameraman who accompanied the party was fortunate enough to secure the accompanying photograph just after the car had left the pier. Any doubt as to whether the leap was really made is precluded by a glance at the illustration, while a closer inspection of the moving picture taken at the same time proves conclusively that the occupants were real people and not dummies such as are sometimes employed by mollycoddle directors when they have similar scenes to be photographed. It was a perilous undertaking but Hank Mann and Gertrude Selby "got away with it."

According to the plot of the story Hank is decidedly jealous of Gertie, who is in love with Reggie. He determines that she shall die a watery death, and after he gets her in his car he skids down the wet pavements, knocking over cops, ripping out the side of a house and bowling over bystanders until he runs out on the pier, where, in a frenzy of paranoiacal jealousy, Hank sends the car through the bridge rail and into the liquid drink. "Gertie's Joy Ride" will be released on the regular Universal Program on Sept. 5.

WORLD FILM BUYS CALIFORNIA CORPORATION SUBJECTS.

The World Film Corporation announces that at a meeting of its board of directors, arrangements were completed for the purchase, outright, of all rights of the motion picture productions of "Mrs. Wiggs of the Cabbage Patch," "The Lily of Poverty Flat," and "Mignon," in which the famous film star, Beatriz Michelena, was starred by the California Motion Picture Corporation. Heretofore, the features had been released by the California corporation through the World Film, but with the closing of the present transaction the California company relinquished all the rights to the photoplays.

Another announcement made by the World Film is that of the purchase of all film rights to Edward Sheldon's famous drama, "Salvation Nell." Beatriz Michelena starred in the film version of the play in which Mrs. Fiske scored such a triumph and the World Film also announces the purchase of another Michelena feature, "Minty's Triumph."

Holbrook Blinn, now prominently identified with the World Film, was Mrs. Fiske's leading man during her successful rendition of the role of "Salvation Nell," and much interest is taken in the announcement that the company with which he is now affiliated has taken over the photoplay, which, as spoken drama, won for him no little commendation.

AL RAY PRODUCES FEDERAL SPECIAL.

Al Ray, the young director-general of the Federal Film Company, has just completed the first of the special one and two-part pictures to be produced by this company. This two-reeler, which will be called "The Waiter Who Waited," will follow the fourth release of this company on the Associated program. "Nothing But Love" is the title of the film which will precede this special. The cast of this picture was carefully picked, and many favorites will be seen. Harry La Pearl and Gertrude Bambrick head the cast. Harry La Pearl was the man who was starred in the first year's MinA releases, and was also producing clown at the New York Hippodrome. Gertrude Bambrick is widely known as a screen favorite. She played lead in the "Billionaire," and many other Biograph pictures. This will be her first appearance since playing with Pauline Bush in "Virtue Its Own Reward." Miss Bambrick retired from the screen when she became the wife of Marshall Neilan, the director, but the Federal Company made her an alluring offer, and she has consented to sign a contract with them. Others in the cast are: Will Rex, who is making his last appearance in comedies, having been appointed dramatic director of this company recently, Margaret (Fatty) Burke, Dan Howard, Margaret Harmon and Dick Cowan. Mr. Ray has many surprises in this film, among them being a brand new way of introducing his characters.

"THE GAME OF THREE" (Sterling).

The unique method of state right distribution adapted by the Sterling Camera and Film Co., for their five-part feature production, "The Game of Three," has not only proven successful but highly favorable to the state right buyers who are limited for ready capital. "The Game of Three," with Barney Gilmore and Lillian Niederaur, two well-known stage favorites, and a cast, if principals of motion picture and stage fame is, in itself, an assurance that the production is well acted. "The Game of Three" has a number of distinct novelty features, some of which are quite new to the motion picture public, among which are scenes in the streets of New York actually taken at midnight.

"A SULTANA OF THE DESERT" (Selig).

"A Sultana of the Desert," a Selig Special in two reels, written by and featuring Miss Kathlyn Williams, will be released in Selig regular service on Monday, Oct. 4. Miss Williams will be seen making a pet of a gigantic African lioness and associating with other wild animals of the Jungle.

"A Sultana of the Desert" is a Selig two-reel Special dealing with Oriental life, and of how the daughter of a wealthy

Scene from "A Sultana of the Desert" (Selig).

Oriental escapes from captivity only to fall into the clutches of a bandit. How she is rescued by an African lion and how later she is given into the arms of her faithful lover furnish a succession of thrills. Mr. Thomas Santschi assumes the leading masculine role in the support of Miss Williams. Kathlyn Williams is the one big drawing card for all theaters large and small. Kathlyn Williams in a Selig Jungle-Zoo Wild Animal picture play cannot be excelled as a box office attraction.

"SHANGHAIED" (Essanay).

Charles Chaplin's latest comedy, "Shanghaied," might almost be called a "thriller," so filled is it with intense action. But while Chaplin has injected the dramatic element into this comedy he never loses sight of his purpose to amuse the public.

In every scene the Chaplin antics predominate, and when the action is leading up to a thrill and one has set himself for a stirring climax, he is suddenly jolted into an uproar

Scene from "Shanghaied" (Essanay).

of laughter, which is all the more spontaneous and hilarious because of the unexpectedness of the turn of affairs. In fact it is this series of surprises, next to Chaplin's personality, that makes the photoplay exceptionally funny. He prepares his spectators for an intense scene, when suddenly, like a thunderbolt, he turns the trick into a most grotesque situation.

Chaplin occupies the exalted position of assistant cook. The owner of the vessel and the captain plot to blow it up and get the insurance. The owner's daughter, hearing of the plot and not knowing that her father has concocted it, hides herself on board. She is discovered by the captain and mate, who bind and gag her and cast her into the hold. Chaplin, ever on the lookout to rescue beautiful maidens in distress, releases her. The captain and mate scuttle all the small boats except one, light a bomb and prepare to flee. Chaplin and the girl steal a march on them, however, and take the small boat and escape. The ship is blown to pieces, but they are saved.

The Essanay company bought an old tramp steamer to take these scenes. The film was largely taken aboard the boat, which steamed out of Los Angeles for a short cruise. In the final action the ship is blown to pieces and burned a short distance out of the harbor at Los Angeles.

OCTOBER RELEASES FOR WORLD FILM NOTABLE.

The October schedule for the World Film releases gives the selling force a group of four features that are sure to be of a higher quality than any other four released in one month to date. The four are as follows:

Mollie King in "The Code of the Mountains." This is a story that deals with life in the Kentucky Mountains, and in Mollie King there is a new star. Everyone who has seen the stills and the sample print of the feature are boosting her as another Mary Pickford.

Holbrook Blinn in "The Family Cupboard" is the release. This play was a big success as staged by William A. Brady and Frank Crane is making the picture, with Holbrook Blinn as the star. Nothing more need be said.

There will be the second Oscar Eagle picture on October 3. This picture will bring forward Vivian Martin in a clever story called "The Little Mademoiselle."

Robert Warwick will appear in another picture made by Albert Capellani. In this picture Mr. Warwick appears as a crook hero. There will be many groups shown at the shrine of St. Anne de Beaupre, which is located near Quebec, Canada. A special trip was made to the shrine to take scenes there, and Mr. Capellani spent three days getting the settings that he wanted.

"SINS OF SOCIETY" (Brady).

A spectacular production of the first magnitude is promised in the William A. Brady Picture-plays Company's motion picture version of "Sins of Society," the popular melodrama which was staged at the New York theater a number of years ago. Under the direction of Oscar Eagle it will be given all manner of thrills. The story necessitates elaborate settings and an unusually large company of players. "Sins of Society" will be released on the World Film program.

"A FRIEND IN NEED" (American).

An exceedingly funny farce is presented, entitled "A Friend in Need," a one-reel American "Beauty" film, directed by James Douglass, which is to be released Saturday, September 18. Situations built around two young men, soda fountain clerks, who have between them but one suit of clothes, and who both love the same girl. She encourages each one alternately. Frank (Frank Borzage) is afraid to propose; Johnny (John Sheehan) is not, and wins the girl (Beatrice Van). Frank

Scene from "A Friend in Need" (American).

stays on the job for Johnny, who is being married secretly. Upon Johnny's return, the news gives Frank such a shock that he drops a glass and is discharged, so he loses girl, job and clothes.

DREW RIDES BLOODED STOCK IN "PLAYING DEAD."

When Sidney Drew was aranging for the filming of the picturization of Richard Harding Davis' story, "Playing Dead," produced by the Vitagraph company under his direction, he required three mounts. As the character portrayed by Mr. Drew, Jimmie Blagwin, a young society, club and sporting man, it was necessary for him to use horses that looked the sleek, well-groomed property of a rich young man, who spent a good part of his time in the saddle, and he was successful in securing three blooded stock. Of the three seen in the picture, the one ridden by Mr. Drew will attract the most attention, being none other than the famous jumping horse "Heatherbloom," whose record jump is eight feet two inches. Mr. Drew secured the famous jumper through the offices of a friend. The other two horses, although not so well-known, being young horses in the process of development, are from stock of the blue blood variety.

In "Playing Dead," these three horses lend a decided air of realism to the first part of the five parts it takes to tell

Scene from "Playing Dead" (Vitagraph).

the story on the screen. "Playing Dead," which is a Vitagraph Blue Ribbon Feature, bearing the V-L-S-E trade mark, was picturized by Mrs. Sidney Drew, who played Jeanne Blagwin in the production, from Mr. Davis' original story. The work of both Mr. and Mrs. Drew in this picture, is a radical departure from the line of characters with which they have become identified as their previous efforts have been confined to the portrayal of comedy roles.

"BOOMING TRIXIE" (MinA).

"Booming Trixie," the MinA release of September 16, promises to be a side-splitter. Getting away from both slapsticks on the one hand and the usual run of polite comedies on the other, "Booming Trixie" deals with the troubles of a press agent who has not been obtaining the proper amount of publicity

Scene from "Booming Trixie" (MinA).

for Trixie, a theatrical star. His efforts to gain his end make one thousand feet of comical film.

"THE TREASURE BOX" (Cub).

For the Cub Comedy release of Friday, September 24, on the Mutual program, David Horsley offers "The Treasure Box," a one-reel farce that is probably the best of the Cub series so far issued. This statement, in the light of past performances, means that "The Treasure Box" is an unusually happy vehicle in which George Ovey, the funniest man in America, and his supporting cast show to the very best advantage.

The comedy possibilities of the story left nothing to be desired and Director Fahrney did not fail to realize them. Jerry, played by George Ovey, has visions of sudden wealth upon picking up a cash box, discarded by two blackmailers with the arrival of the police, and makes away with the prize. Little did he know that instead of an array of watches, which because of the ticking he had reason to believe was his coup, he carried a box containing an infernal machine set to explode at 6.00 o'clock that evening, and intended to destroy Col. Biff, who refused the blackmailers' demands for $1,000 in cash.

With the box under his arm, Jerry sets out on a mission of pleasure which in time becomes so boisterous that Jerry is taken to the police station, arriving there just as the two blackmailers are brought in. They catch sight of the box,

Scene from "The Treasure Box" (Cub).

look at the clock, which shows but a few seconds to six, yell in terror and attempt to flee, but before they can escape the bomb goes off and the room's occupants are thrown in all directions. Jerry is last seen hanging suspended from the gas jet.

Besides its amusing qualities, "The Treasure Box" is well done in point of technicalities. In the cast besides George Ovey are Louis Fitzroy, Gordon MacGregor, Jefferson Osborne, Ray Lincoln, Goldie Colwell and Janet Sully.

"THE HOUSE WITH NOBODY IN IT" (Rialto).

Thrilling situations crowd one upon another throughout the three reels of "The House with Nobody in It," second of the Rialto Star Features produced by the Gaumont Company for release in the regular Mutual program Sept. 22. In this stirring drama, Ivy Troutman, popular young Broadway favorite, recently engaged by the Gaumont Company, makes her initial appearance as a Mutual star. She is supported by an exceptionally powerful cast, which includes Bradley Barker and Frank Whitson.

"The House with Nobody in It" was prepared for the screen by the Rev. Dr. Clarence J. Harris, famous Gaumont editor, and was produced under the direction of Richard Garrick, Gaumont director.

The story of the photodrama centers about an exclusive home maintained by an aged woman, of whom her beautiful young daughter is her sole companion. At the death of her mother the girl, now penniless, goes into the world to seek a living. A bachelor artist who scorns women meets the young girl by accident and finds himself facing the girl of whom he has so frequently dreamt but whom, he told himself, never existed outside of imagination.

Later, the now deserted mansion becomes the center of unexplained and continued flashes of lights, which appear every evening after dark. These mysterious flashes lead to reports that the house is haunted and the populace shun it as they would the plague. Many and varied are the experiences that meanwhile befall the young girl, and slowly she succumbs to the drug habit, from which she extricates herself after a gallant struggle.

Miss Troutman, in the role of the young girl, delivers one of the most telling characterizations ever screened, her wonderful ability as an emotional player being demonstrated on many occasions. While "The House with Nobody in It" is by

Scene from "The House with Nobody in It" (Rialto).

no means a preachment in any sense of the word, nevertheless it contains an exceptionally strong story—one that every woman, every girl should see.

PRIVATE SHOWING OF "TILLIE'S TOMATO SURPRISE."

Since its completion, the new Marie Dressler feature, "Tillie's Tomato Surprise," that will be released by the V-L-S-E on September 20, has been carefully guarded by the Lubin Company.

The first view that will be had of Miss Dressler's new picture will be at a private showing arranged by Miss Dressler, to which have been invited many of New York's most prominent society people and a choice gathering of celebrated stars of the speaking stage.

No one but the privileged few officials of the Lubin Company and the V-L-S-E have seen the feature screened; but it is reported to be the most excruciatingly funny production ever recorded in motion pictures. The first still pictures that have been received appear to testify to the truth of these remarks.

These stills show situations and depict facial expressions that in themselves, are irresistible laugh provokers. Marie Dressler has always been funny. She can assume more humorous attitudes, and "pull" more comical faces than any woman on the stage or screen, and the most important part of her acting is that the camera registers every one of her glances and facial contortions.

In "Tillie's Punctured Romance" Miss Dressler gave the motion picture art a screamingly funny comedy; but it is said on the best authority, that in "Tillie's Tomato Surprise," she has far outdone her previous screen effort.

MARIE DORO IN "THE WHITE PEARL."

Marie Doro, the enchanting young star, who, through her first appearance in motion pictures in the Famous Players Film Co.'s charming film creation, "The Morals of Marcus," endowed the screen with a new personality, again attains a decisive screen triumph as the interpreter of unique roles in that company's forthcoming five-part photoplay, "The White Pearl," a fanciful romance of the Orient, by Edith Barnard Delano, to be released on the Paramount Program September 20.

As the American girl whom Destiny transplants to far-off

Scene from "The White Pearl" (Famous Players).

Japan under strange and thrilling circumstances, and who later becomes a Geisha girl, Miss Doro's delicate beauty and captivating grace and attractiveness help her succeed in making a picture of exquisite charm and appeal, which provides one of the most artistic characterizations ever contributed to the screen. In the scene in which Miss Doro is rescued from the sea by the natives of the Japanese island upon which the story develops, opportunity is given Miss Doro for a wraith-like creation. Her garments and hair wet from the sea, Miss Doro is a veritable mist-sprite, a bit of drifting foam that has come to life. For beauty of character conception, for artistic presentation of combined romance and drama, "The White Pearl" will not only equal but surpass the interest and appeal of Miss Doro's former screen vehicle.

In this unusual story, the strong attachment between two young American lovers survives and triumphs over the machinations of a band of Japanese Geisha traders, the influence of a Hindu legend of death which for a time threatens the life of the girl, and the caprices of Destiny itself.

CAILLE BROTHERS' NEW CATALOGUE.

The Caille Brothers Company have just gotten out a very attractive catalogue covering their ticket devices and it is certainly a very fine piece of work, not only from an artistic standpoint but from the point of usefulness to the theater owner. It gives a complete description as well as illustrations of the Caille electric ticket seller, choppers and lightning change maker. It shows the proper arrangement for the ticket booth as well as giving some very attractive views of theater lobbies and their arrangement and shows that the Caille Brothers Company has made a study of the need of the moving picture theater of today. A copy of this book will be mailed to all theater people who contemplate improving their equipment.

Caille machines are being installed in all the late theaters, among them being the New Majestic Gardens at Grand Rapids, the Globe theater at Detroit, the New Duplex theater at Detroit. The Ben Ali theater of Lexington, Ky., is another of the new theaters which will be Caille equipped throughout.

THANHOUSER ENGAGES NOTABLE PLAYERS.

Edwin Thanhouser announces the engagement of Eugene Nowland and William Parke, ligitimate actors of considerable reputation, for his large and growing company of distinguished players assembled at New Rochelle. Mr. Nowland has had a wide experience, not only as an actor, but as a stage director and musician, both in the United States and abroad. As a director of pictures he put on "Vanity Fair" for the Edison Company with Mrs. Fiske in the cast. Other Edison successes are mentioned to his credit.

William Parke is new to picture playing. His theatrical experience dates back to the old Holland Stock Company in Philadelphia. A notable achievement of his was the staging of "Peer Gynt," in which Richard Mansfield appeared at the New Amsterdam theater, New York. Other highly important theatrical work has been entrusted to his skilled direction.

FLORENCE ROCKWELL IN "THE PURPLE NIGHT."

Miss Florence Rockwell, late Broadway star, has finished her work in "The Purple Night," Knickerbocker Star Features. This feature marks her debut before the camera and promises to bring her to the very front rank of moving picture favorites.

To rest up after the strain of this new work, Miss Rockwell has taken to her favorite retreat—the beaches of Rockport, Maine. There she will rest awhile before taking up further work. Miss Rockwell's "rest" consists of taking a one-mile row on the ocean every morning before breakfast, claiming that the exercise and salt sea air fills her with renewed vigor and "pep."

Supporting Miss Rockwell in "The Purple Night" are Noah Beery and Lionel Adams. For the last three years Mr. Beery has been playing the lead in Klaw and Erlanger's "Trail of the Lonesome Pine." Among his other stage successes are "Strongheart" and "My Man." Lionel Adams is a well-known figure on the screen and has been associated with Vitagraph, Lubin and Famous Players.

September 15 is set as the release date of "The Purple Night," which is the story of a woman artist tired of the milk and honey life, her passionate infatuation for a man of the slums and her final awakening—too late!

BARSKY NOW WITH ASSOCIATED.

The Associated is going after all the good talent in business. Their latest catch is Irving J. Barsky, a pioneer at the game. He is a man of varied experience, having started at the bottom with Miles Brothers, on 14th street, as a reel boy and has worked his way through with different concerns to his present position. After leaving Miles Brothers he went to Canada with the Allens, later became one of the managers of the Canadian Film Company, and he also owned his own exchange and theater in Western Canada. A couple of years ago Mr. Barsky came back to New York and since then has made a host of friends in the business. Since his return he has been manager of the Pee-El-Bee Films; as manager of the New York Gotham Film Exchange laboratory and sales manager of the New York Film Company, and he is president of the Barsky Photo Play Company.

"MARIANA" (Universal).

Yona Landowska and the veteran Charles ("Daddy") Manley are featured in "Mariana," a charming story of Italian-American tenement house life which is about to be released by the Universal. "Mother" Benson and Harry Mann also play important roles in the play, which was written and produced by Harry G. Stafford.

The play depends upon its appeal, its excellent staging and local color, character acting of a superlative order and a story of intense strength. Pietra Roma, a maker of plaster figures, lives in an East Side tenement with his blind wife and grand-daughter, Mariana, who peddles her father's plaster statuettes in a pushcart.

She is arrested for peddling without a license and sees no harm when the landlord of the tenement in which she dwells pays her fine. Later, however, the landlord makes unwelcome advances to her after enticing her to his apartment. Pietra is about to knife Callahan, the landlord, when a series of circumstances prevent him.

Yona Landowska will be remembered for her remarkable

Scene from "Mariana" (Universal).

dancing in several Universal feature productions. She is a graduate of the Imperial Mariensky Institute in Petrograd, which is supported by the Czar. It was from this same school that the famous Pavlowa also was graduated. Anna Pavlowa and Yona Landowska have known each other for some years and recently met in Universal City while Miss Landowska was working in "Mariana" and Pavlowa in "The Dumb Girl of Portici."

"THE BLOOD SEEDLING" (Selig).

"The Blood Seedling," a Selig Diamond Special in three reels to be released in regular service on Thursday, Sept. 23, was written by the late John Hay, former Secretary of State. John Hay was an unusual man and he naturally wrote an unusual story.

"The Blood Seedling" concerns a sapling given to a prosaic young farmer by Colonel Blood. Into the root and branches

Scene from "The Blood Seedling" (Selig).

of the "blood seedling" is woven a most surprising plot which is not uncovered until the final ending.

"The Blood Seedling" is a story of every day people which makes the sensational denouement the more amazing. Thomas Santschi is seen in one of his best character roles.

There is a "homey" atmosphere contained in his Selig Diamond Special in three reels which oddly contrasts with the solution of the story. The Selig Company predicts that "The Blood Seedling" will as a story and as a picturepiay create even more widely spread comment than have the former succession of successes released under the Diamond Special program.

The late John Hay was known to fame as one of the most successful and far-seeing of American statesmen. His literary ability and successes were somewhat obscured by the light of his world-wide diplomacy. However, "The Blood Seedling" will prove that John Hay deserves a niche in the Hall of Fame as a writer just as he won just recognition as a diplomat.

"THROUGH TROUBLED WATERS" (Vitagraph).

A picture story, whose theme is the drifting apart of a married couple and their reconciliation as castaways on a desert island, is the latest Vitagraph Broadway Star Feature to come from the Western Vitagraph Company at Santa Monica, Cal. "Through Troubled Waters" was picturized by David Smith from an original story by William MacLeod Raine, and was produced by Ulysses Davis, with a cast that includes Myrtle Gonzalez, who will be remembered for her

Scene from "Troubled Waters" (Vitagraph).

exceptional work as Enid Maitland in the Blue Ribbon Feature, "The Chalice of Courage," Alfred Vosburgh, Anne Schaefer and Jack Mower in the principal parts.

In filming this feature, the scenes which show the castaways, were taken on an island of the Pacific, Miss Gonzalez and Mr. Vosburgh using drift-wood to build their shelter and gunny sacks that were washed ashore, to clothe themselves. "Through Troubled Waters" is a picture in which realism was the keynote and action the watchword. Every person in any way connected with the production was earnest in his or her endeavor to make this Vitagraph Broadway Star Feature the quality three-part picture from the Western Company, and a recent private showing at the Vitagraph plant in Flatbush bore out the contention of Director Davis, that he had sent a masterpiece.

BLANCHE SWEET'S NEW CHARACTERIZATIONS.

Since her appearance as the star in the photoplay production, "The Secret Orchard," Miss Blanche Sweet, of the Lasky Feature Play Company and one of the Paramount stars, has passed through a peculiar transition in her work as a screen artist. Miss Sweet with only a few others, relatively, occupies a unique place among popular motion picture stars as she is essentially of the screen and never appeared on the legitimate stage except in small roles and for only a short time.

With "The Secret Orchard," Miss Sweet started a series of dual characterizations in her work for the Lasky company. In this play she appears as a young woman of refinement and sweet nature underneath whose calm poise lies a personality which is the result of pre-natal influence. In the screen version of "The Secret Orchard" this phase of the girl is only suggested, but nevertheless it is important.

In her next Paramount picture the Lasky-Belasco production, "The Case of Becky," Miss Sweet actually plays two different persons—Becky, who is mean and mischievous, and Dorothy, who is sweet and good. Here, again, pre-natalism figures as the cause of this strange feminine phenomenon as Dorothy's mother when a girl ran away with a hypnotist and for years was the subject of his wierd power. "The Case of Becky," which is by Edward Locke and which in dramatic form ran for a whole season in the Belasco theater, New York, is considered by David Belasco to be among his best productions.

Frank Reicher, who is one of the best-known players on

Blanche Sweet in a Dual Role.

the American stage and who was stage manager for several years for the late Henry B. Harris, is the Lasky director under whom Miss Sweet has acted her past several roles, including "The Secret Orchard" and "The Case of Becky." Mr. Reicher, who is having the utmost co-operation from Cecil B. De Mille, director general of the Lasky Company, has been developing Miss Sweet's powers in the direction of dual characterizations even further than revealed in the two plays above mentioned. In her next Paramount picture after "The Case of Becky," Miss Sweet, it is learned, will act throughout a long feature play as "sisters."

The accompanying photograph is one of the most interesting ever made in a motion picture studio. It shows a double exposure with two views of Blanche Sweet and in between is Mr. Reicher.

GREAT NORTHERN RELEASES "A WOMAN'S HONOR."

Announcement is made by the Great Northern Film Company, 110 West 40th street, that their next feature entitled "A Woman's Honor" will be released on or about September 15. This is a four-reel production with Rita Sacchetto, the world famous pantomimist playing the leading role, whose appearance at the Metropolitan Opera House, New York City, is pleasurably remembered.

The subject is a modern society drama, wherein the young and unsophisticated wife of a high official is quickly transformed into a bitter and vindictive woman after being abandoned by her husband. Determined to take full revenge upon the man who unscrupulously had made her a physical wreck, she stops at nothing to obtain her aim. But out of the depths of vice a glorious love comes to her, which brings her consolation for all her sufferings and disappointments.

BROTHER AGAINST BROTHER IN ALASKA PLAYS.

Alaska furnished the atmosphere for William Farnum's greatest success, "The Spoilers," a success which is now challenged by his brother, Dustin Farnum, in the first release from the Ince studios for the Triangle season at the Knickerbocker theater, New York; the Studebaker, in Chicago, and the Chestnut Street Opera House, Philadelphia.

"The Iron Strain" is the title of the Ince play, and the husky Dustin Farnum has taken full advantage of the opportunities offered for the display of his rugged personality and finished theatrical methods in this stirring story of the northland. Two of the most famous Triangle beauties, Enid Markey and Louise Glaum, are in his support. Truly Shattuck, long a favorite of Broadway in musical comedy and operetta, also has an important role.

Scene from "The Iron Strain" (Triangle).

Farnum is now in New York, waiting for the opening at the Knickerbocker during the week of September 20, and will be one of the group of stars—Raymond Hitchcock, Douglas Fairbanks, Mabel Normand and others—who will be present in the flesh at the opening of the Triangle Star Combination which presents their picture selves.

"EVERYHEART" (American).

Imagination might be termed elasticity of thought—the mind in flight beyond the prison bars of reality. Imagination has brought about some of the greatest inventions—inspired the pen of the earth's greatest authors. Imagination is influenced by what we see, by what we hear and by what we read.

A keenly constructing imagination has evolved an interesting story, with a strong moral, entitled "Everyheart," which has been filmed by the American Film Company under its "Beauty" brand. This film, directed by Archer MacMackin, is to be released Tuesday, September 21. Webster Campbell, as Everyheart, and Neva Gerber, as The Woman, enact a very pretty love story. Common personal characteristics, such as kindness, selfishness, passion, anger and jealousy, are given spirit form. In the beginning, Everyheart comes from the realm of Spirit. Upon entering the world, he gradually falls into the way of the world, falls in love with Woman, and they are married. Later he becomes neglectful and grows unkind, which nearly causes Woman's death. However, she is saved by a treatment of kindness. Everyheart appreciates the power of Kindness in life, and all their vanished happiness returns.

CHURCH DIGNITARIES IN UNIVERSAL ANIMATED WEEKLY.

When Cardinal Gibbons called on President Wilson in Washington Jack Cohn's Animated Weekly cameraman was right on the job and secured some excellent photographs of the dignitary of the church before and after his visit to the President.

Another concession was granted the Animated at Los Angeles, where three hundred noted prelates from every part of the country were filmed this week at a remarkable ceremonial consecration of the Rev. Joseph Glass of Los Angeles as Bishop of the Diocese of Salt Lake.

The consecrator was Bishop Hanna of San Francisco. One hundred feet of this solemn ceremony were taken for the Animated Weekly in St. Vincent's Church, Los Angeles, where the prelates convened. Archbishop Hanna permitted the Animated men to place lights in the church so that the pictures could be taken. This was made possible through the influence of M. G. Jonas and Beverly Griffith. Bishop Glass, accompanied by half a dozen of the Catholic churchmen who took part in the ceremony, came to Universal City the following day and the film of the consecration was shown to them in the projection theater.

ANOTHER INJUNCTION FAVORS GRIFFITH PICTURES.

Word reached New York headquarters of D. W. Griffith Monday afternoon from Pittsburgh that an injunction had been granted the representatives of "The Birth of a Nation" against Mayor Armstrong and the chief of police of Pittsburgh, restraining them from prohibiting the opening of the big spectacle at the Nixon theater, on Wednesday evening, September 1. Mayor Armstrong received a delegation of negroes on Friday, August 27, and late Saturday, served notice upon the manager of "The Birth of a Nation" and also Manager Kirk of the Nixon theater, that he would suppress the spectacle. Neither the mayor nor chief of police had seen the picture production. When this fact was made clear to the court, an injunction was issued immediately. This makes the fifth legal move the owners of the big picture have had to undertake to secure their rights. In each case they have been successful in getting injunctions which permit them to continue their presentations. These injunctions have been granted in Los Angeles, St. Louis, New Jersey, Chicago and now Pittsburgh.

NEW AMERICAN FEATURES.

The American Film Company at Santa Barbara is making rapid strides in the production of pictures which will be given the public under the Clipper and Mustang brands. The first Clipper release—a three-reel feature picture entitled "The Great Question," with an all-star cast headed by Harold Lockwood and May Allison under the direction of Thomas Ricketts, will appear Saturday, Sept. 18. From that time on, a Clipper three-reel feature picture will be released every three weeks.

The Mustang brand of Western feature pictures will star Anna Little and Art Acord. The first picture, entitled "A Man Afraid of His Wardrobe," is now in course of production. These pictures are to be film adaptations of the famous "Buck Parvin" stories by Charles E. Van Loan. Through an arrangement made by President S. S. Hutchinson, of the American Film Company, Mr. Van Loan will live in Santa Barbara to superintend the production of his well known stories, and himself write the titles, captions and inserts for the films.

Being the pioneer in the production of this class of film drama, the American Film Company enjoys an enviable reputation among picture-goers who are keenly interested in the forthcoming productions.

LARGE MIRROROID SCREEN FOR CANADA.

The Central Canada Exhibition Association of Ottawa has ordered a screen from the J. H. Genter Company, measuring twenty feet by twenty-seven feet, containing 540 square feet. This is to be first used for the presentation of the "Birth of a Nation" at the Exposition to be held in Ottawa from September 10 to 18.

"HOUSE WITH NOBODY IN IT."

Exceptional Photography in Gaumont Release.

Richard Garrick, directing the three-reel Rialto Star Feature, "The House with Nobody in It," has introduced some splendid double and triple exposure in the photographing of this subject.

Scene from "The House with Nobody in It" (Gaumont).

The close-up photograph of Miss Troutman, who takes the lead, was made from in back of her while she looked in a mirror. The other photograph, symbolic of a dream, necessitated double exposure on the "still" plate and triple exposure to obtain the same effect on the moving picture film.

This subject will be released September 22, on the regular Mutual program.

"THE DOLL HOUSE MYSTERY" (Reliance).

The company of children acting child plays for children at the Reliance studios has been promoted to larger things. All of its former productions were one-reel subjects. In response to popular demand for more of the films presenting six-year-old Georgie Stone, nine-year-old Carmen De Rue, four-year-old Francis Carpenter, four-year-old Betty Marsh and other tiny photoplayers, the child productions now become two reels.

"The Doll House Mystery" is the first of the two-reelers to

Scene from "The Doll House Mystery" (Reliance).

be produced under the direction of the Brothers Franklin. It features Carmen De Rue and Georgie Stone. They are supported by a cast of adults which includes Marguerite Marsh, Charles Gorman, Ben Lewis and Jack Hull.

"THAN-O-PLAY"—NEW THANHOUSER RELEASE.

Under the expressive designation of "Than-O-Play," Edwin Thanhouser proposes to issue every three weeks a three-reel production. The first picture under the new title will be "A Disciple of Nietzsche," from a scenario by Philip Lonergan, featuring Florence La Badie, Lorraine Huling and Harris Gordon. The teachings of Nietzsche, the great German philosopher, have been assigned as the cause of the present war, but Mr. Lonergan has not entered into any issues of the great European conflict in developing the Nietzschian theories for photoplay adaptation. Instead he has taken the theme of individual absolutism, as advanced by the great thinker. Niethsche preached that the power of self must be supreme, that for the strong to aid the weak unnecessarily detracts from the strength of the powerful.

The date of release of this subject is September 25.

"AN UNSEEN ENEMY" (Biograph).

This one-reel Biograph reissue is an excellent example of a capable director's ability to take a story, no matter how simple, and from it produce a one-reel picture which has that strange power over an audience which rivets their attention

Scene from "An Unseen Enemy" (Biograph).

on the screen. The answer is, there is human interest in the story, and capable actors, under masterly direction, have brought it out. This is true of all Biograph reissues, and which, in its measure, contributes to the widespread popularity of these famous one and two-reel Biograph subjects that are being reissued at the present time.

The story of this picture is quite simple. The young man concludes a business deal after banking hours and places the money in the safe at home. The crooked housemaid watches the transaction and telephones her friend, the crook, who arrives with his tools to burglarize the safe. The young man's sisters return home and are locked in the adjoining room by the maid. They telephone their brother at the office, but before they can give the alarm, they are cowed by a revolver in the hands of the maid, who pushes the weapon through a hole provided for a stovepipe. The girls finally brave the weapon's threat and again seize the telephone. The maid fires, and the shot is heard by the brother, who commandeers an automobile and rushes homeward, capturing the crooks just as they are leaving the house.

The well selected cast includes Lillian Gish, Dorothy Gish, Elmer Booth, Robert Harron, Harry Carey and directed by D. W. Griffith. This picture, by the way, marked the initial appearance of the Gish girls in motion pictures.

"HIS GUIDING ANGEL" (Majestic).

Charles Clary, well known leading man at the Reliance studios, is featured in "His Guiding Angel" Majestic production. He is supported by Gladys Brockwell, Jack Dillon and Bert Hadley, among others in a strong cast.

This feature presents the story of the love of a Western "bad man" for an actress. Alaric Neal (Charles Clary) first sees Vivian Gray (Gladys Brockwell) at a little Western theater hardly worthy of the name. She is playing Parthenia in "Ingomar." The scenes in which the tiny theater is shown and the performance of "Ingomar" are especially atmospheric of a small Western town.

Neal falls in love with the actress and makes her his guiding angel. He is able to perform a service for her at once. She has a worthless brother, Jack. Neal takes him from extremely dangerous moral paths and puts him on the straight road.

In reality the actress is entirely a woman of the world. Neal

Scene from "His Guiding Angel" (Majestic).

goes to New York, where he meets her again. Their love for one another works regeneration in the heart of each.

Their love, however, is not permitted to come to a speedy climax. A former associate of the actress endeavors to force her into a blackmailing scheme which shall involve Neal, but she is able to block this. Eventually, the actress and the "bad man" begin life together upon a higher plane.

"THE CODE OF THE MOUNTAINS" (World).

Charles Neville Buck, the novelist, is generally conceded to be one of the greatest living authorities on the mountain country and mountain folk of our southern states. His many novels, dealing with this region and people, have attracted world-wide attention and his reputation has been built on the fact that in all his portrayals he adheres strictly to the truth.

In the World Film production, "The Code of the Mountains," written by Mr. Buck, the author has followed his usual policy. Both scenes and characters are true to type and have been passed upon by the author himself both before and after filming.

Most persons upon seeing the play on the screen will think that the outdoor scenes were taken in the southern mountains. This is not so. They were made in the Adirondacks. It has been the intention to make the film in the south, but this was impossible. Mr. Buck accompanied the players into the more northerly mountains and there selected the locations in person. After the completion of the film, even such a stickler as Mr. Buck expressed eminent satisfaction with the portrayals of places and characters.

NEW OFFICES OF ASSOCIATED.

The Associated Film Sales Corporation is now permanently established in its new and commodious quarters on the sixth floor of the World's Tower Building, 110 West 40th street, and the initial releases of the new program will be at the various Associated exchanges for use by exhibitors during week of September 13.

"THE CIRCULAR PATH" (Essanay).

"The Circular Path" is a strong emotional drama and unusually well adapted to the talent of Henry B. Walthall, who takes the leading role. The story is that of a clergyman, who is dragged down to the depths of degradation by his love for a woman of the world, but who finally climbs back to the heights, lifting the woman up with him. The play is filled with climaxes, so intense and dramatic that often one is led to believe it is the culminating action, but so carefully graded are the different situations that they work up to the final scene without the semblance of an anteclimax. Mr. Walthall brings out the varying emotions with an intensity that holds the spectator spellbound. His overmastering jealousy of the other man in the case, his terrible anger when he finds the man with his wife in a cafe and shoots him; his bitter remorse and despair that leads him to a life of dissipation in an effort to forget, and, finally, the joy of redemption, are all brought out with clarity and telling effect. Warda Howard ably supports Mr. Walthall in all these intensely dramatic scenes. This three-act drama was written by H. S. Sheldon and directed by Capt. E. H. Calvert.

Scene from "The Circular Path."

Notes of the Trade

LYNN REYNOLDS has just completed a one-reel Universal by Harvey Gates, entitled "The Third Partner," and has started production on a two-reel drama by the same author entitled, "The Man from Panama."

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There is comedy and real drama, too, in "For His Pal," a Reliance production now in the course of work at the Reliance-Majestic studios. It is from the pen of C. D. Clapp, the Reliance-Majestic staff author.

A. D. Sears is the husband, Irene Hunt the wife, C. M. Blue the partner, and J. P. McCarty a subtle Chinaman.

* * *

The next big feature to be produced by James Young for the World Film Corporation will be "The Heart of the Blue Ridge," starring Clara Kimball Young. In this picture Miss Young will appear in the gingham gown and sunbonnet of the mountains. As in "Marrying Money," she will again have as her leading man, Chester Barnett. Robert Cummings will be intrusted with the part of the villain.

* * *

Anita Stewart, leading lady of the Vitagraph Stock Company, has been selected to create the character of Countess de Villars, in a picturization of Cyrus Townsend Brady's costume comedy, "My Lady's Slipper." It will be produced under the direction of Ralph W. Ince. Earle Williams will be Miss Stewart's leading man. The balance of the cast will include Julia Swayne Gordon, Albert Roccardi, Harry Northrup, George Stevens, Donald Hall and George O'Donnell.

* * *

The Essanay scenario and prize beauty contest, conducted in conjunction with the Age-Herald, of Birmingham, Ala., is nearing a close. The scenario contest was won by Morgan D. Jones, of Dadeville, Ala. It is entitled "The River of Romance," and will be produced by Essanay at the Chicago studios and be released under the General Film Company program. The five girls who win the largest number of votes in the contest will go to Chicago to take part in the play. The one with the highest score will take the lead in the picture and the other four will be cast for minor parts.

* * *

"A Pickled Romance," with Henry E. Dixey, the noted Broadway star, has been completed. T. Hayes Hunter directed the four-reel comedy drama which was adapted from a story furnished by Raymond L. Schrock and will be released on the regular Universal program as a Broadway Universal Feature. Playing opposite Mr. Dixey is Mabel Montgomery.

* * *

Ralph W. Ince has just completed a one-part comedy for the Vitagraph Company, entitled "The Counts." Anita Stewart and Earle Williams will be seen in the principal parts. This will be the first short picture in which these favorite Vitagraph players have appeared in some time. They will be supported by Hughie Mack, Donald MacBride, Albert Rocardi and William Dangman.

Ivy Troutman is the latest of the Broadway stars to join the Gaumont Company. Miss Troutman will make her initial bow to Mutual audiences in the second of the Rialto Star Features produced by the Gaumont Company for the Mutual program.

* * *

Moe Striemer, well known among exhibitors in New York for the last eight or ten years, has joined the staff of the Exclusive Features in the Masonic Building.

* * *

James Oliver Curwood has written a drama, "The Flashlight," which will soon be released by the Selig Company. Scenes are laid in East India and Bessie Eyton will play the part of a young English girl. A thrilling battle from howdahs on the back of a number of elephants and an escape by means of a slender rope from a high tower are only two of the many sensational incidents in the plot.

* * *

The popularity of the Essanay Western photoplays has increased so greatly that G. M. Anderson now is putting out a series of two-act dramas besides his regular releases of one-act Broncho Billy films. The first two-reeler is "A Convict's Threat," and will be released September 28.

* * *

Henry Otto, formerly of the American Company, has joined the producing staff at Universal City, to start work on the production of a three-reel story by Harvy Gates, entitled "The Measure of Leon Dubray."

* * *

Mary Anderson, who recently joined the Western Vitagraph Company at Santa Monica, Cal., to play leads, is now working on her first picture, "Cal Marvin's Wife," an original story by Lulu Case Russell, being produced under the direction of Ulysses Davis. Miss Anderson is creating the title role and has in her support William Duncan, Anne Schaefer, Otto Lederer and Carlton Weatherby.

* * *

The Speed Controller Company, Inc., furnish the information that they are operating at very nearly their capacity for moving picture equipment. Orders for the Speed Controllers have been received for the equipment of the "Tudor," "Trianon" and "Bijou Dream" of New Orleans, owned by the Pearce Interests of that city and for the "Plaza," owned by the Fichtenberg Amusement Enterprises of New Orleans. Also the new house being erected at New Haven by the Olympia Theaters, Inc. Arc Controllers will also be installed at the 44th Street Theater, New York.

* * *

Murdock MacQuarrie has completed the last scenes in his production of a two-reel detective story written by himself under the title, "The Fifty Thousand Dollar Jewel Mystery." Edna Payne, Hayward Mark, Arthur Moon, Adele Farrington and MacQuarrie himself appear in the leading roles. His next picture is to be a two-reel drama entitled "The Doll Doctor."

* * *

H. Cooper Cliffe, who played with Sir Henry Irving for many years, will soon be seen on the screen in "An Enemy to Society," a coming Columbia-Metro feature, and also in the coming Rolfe-Metro feature, as yet un-named, which will star Ethel Barrymore.

* * *

Ethel Corcoran, daughter of Captain Corcoran of the Sheepshead Bay (N. Y.) Fire Company, has been selected as leading lady by the Vitagraph Company to head a company under the direction of Courtlandt J. Van Deusen. The first picture in which Miss Corcoran will be seen playing the lead will be a one-part comedy entitled "Benjamin Hunter, Book Agent." William Dangman, a new member of the Vitagraph Stock Company, will play opposite Miss Corcoran.

Director Frank Lloy and Sydney Grant, Co-Star with Charlotte Greenwood in "Jane."

Trade News of the Week

Apprentices' Wages

Chattanooga "Times" Prints Intelligent Letter from an Assistant Picture Operator Who Had Been Accused of Agitation—Says Apprentices Will Make No Demands, But Will Appeal for Better Rates—Now Get $7 a Week.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

TAYLOR WILLIAMS, an apprentice or relief operator of Chattanooga, reports that he has been unjustly blamed and criticized in connection with the agitation recently started by relief operators of Chattanooga for a living wage. Mr. Williams is not employed as an operator at this time. He says that at "the proper time" an appeal will be made by the apprentice workmen to the union operators for higher wages. He recently asked the Chattanooga Times to print a communication from him, stating that he had been spoken of as an agitator. The letter was as follows:

"To the Chattanooga Times:

"I wish you would kindly allow me a few lines in your valuable paper in regard to a recent article concerning a petition in the hands of the apprentice motion picture operators for higher wages. I want to say in behalf of myself that I have had nothing to do with this matter whatever. It has been said by some of the operators that I was one of the agitators who started all of the misunderstanding. I want to say to those interested in the present difficulty that at the proper time the parties connected with the alleged agitation will present to the operators in the most business-like manner their appeals for higher wages—not demands. I think upon investigation it will be found that the relief operators, or apprentices, are in most cases just as competent as their fellow union operators, which shows that the third man is due some consideration, whatever that may be. As I am not connected with this affair in any way, I therefore have no apologies to make to any one for being in any agitation, for I think the matter has been badly misrepresented.

"Taylor W. Williams."

The apprentice operators in Chattanooga have been rather dissatisfied for some time over the $7-a-week wage scale which is now in force, and complain that the union operators are getting considerably too much money in comparison with what the apprentice workman is getting.

THE PRINCESS REOPENED.

The Princess theater, of Nashville, a vaudeville house owned by the Crescent Amusement Company, which quit showing pictures about six weeks ago in order to be overhauled in time for the vaudeville season, reopened on Labor Day. Harry Sudekum, manager of the theater, announced in advance that an unusual program would be handled whereby the bills would be changed every Monday and Thursday. Pictures are shown in connection with the stage performances.

MEMPHIS WRITER STICKS TO HOME STUFF.

Charles M. Brown, of Memphis, Tenn., while booking picture plays for the Mutual Company, of New York, spends his odd time in writing comedies and comedy dramas as a side line. Brown never goes out of Memphis for original plots. He says there are numerous tragedies and comedies in the streets passing before the eyes of everyone, and all that a writer has to do is to "soft-pedal the rough stuff to get a winning comedy. Mr. Brown believes all amateurs and beginners should try to write comedy instead of heavy stuff, which is supplied by staff men. He figures that there is no trick in writing comedy, as the mind drifts to such things as the seen and heard and which in many cases are new and unique. "A Mysterious Profession" was one of Mr. Brown's pictures, which was recently shown at Empire theater No. 2. He has been writing plays for eight months, and it is understood will become a staff man about the first of the year.

TENNESSEE NOTES.

Miss Blanche Sweet in the much discussed "Secret Orchard" started off the week at the Fifth Avenue theater of Nashville on Aug. 30. The Crescent simultaneously showed Miss Mary Pickford in "A Good Little Devil." The Vendome, Strand and Parthenon theaters all had good bills at the same time, and theatergoers of Nashville had an exceptionally good lot of star pictures to choose from.

The Elite theater, of Clarksville, Tenn., recently showed the big railroad drama, "Rule G," which went very well with the patrons of the theater. Charlie Chaplin in "Laughing Gas" completed the bill. The picture was one day behind its schedule in showing at the Elite through a mistake whereby the film was sent to the Elite, of Jackson, Tenn. The three-reel film, "Working of a Miracle," was run in the meantime.

The management of the Crescent theater, of Nashville, Tenn., recently had what was known as "Chaplin Jubilee Days," when for two days a selected series of Chaplin comedies were shown.

W. G. Boger, colored, of Nashville, has opened a new colored motion picture house at Fourteenth avenue and Jefferson street. The new theater, which is known as the Alpine, is said to be the only theater in the city which is owned by a negro.

AMONG EXCHANGES IN IOWA.

Special to Moving Picture World from Midwest News Service.

THE General Film Company, which moved its exchange from Omaha to Des Moines, is now occupying offices at Seventh and Mulberry streets. Activities in other Des Moines exchanges have been increased. The Laemmle exchange now in the Hubbell building will move soon to a new building at Tenth and Locust streets, where it will occupy 1,200 square feet. The Mutual in the Cohen building at Fourth and Locust streets finds changes necessary since it began releasing through Des Moines instead of Omaha and will double the space occupied and the working force.

The Pathe Company has opened an exchange in the Cohen building in charge of L. A. Sheridan, who has been with the Kansas City offices.

BURLINGTON HAWKEYE SCORES EXHIBITORS OF STATE.

The Burlington "Hawkeye" sees something sinister in the fights made by moving picture men to prevent bad censorship laws. After reviewing some fights in other states, it says: "The friends of the censorship law had to contend with a powerful lobby during the session of the legislature. The same commercial interests are likely to be felt in every state seeking to break down reasonable supervision of this popular class of public entertainment. For this reason, the 'Hawkeye' deems it prudent to interest public opinion in advance of future legislation in western states."

LOCAL 191, I. A. T. S. E., ELECTS.

Local No. 191 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, has elected officers as follows: President, Gus A. Pusateri; vice-president, Geo. O. Fox; financial secretary and treasurer, Chas. O. Tisher; sergeant-at-arms, Thomas McEachron; delegates to Federation of Labor, William Fandry, Thomas McEachron, Gus A. Pusateri; official reporter, H. F. Sublisky; trustees, Drew Roddy, Gus A. Pusateri, William Fandry; business agents, Drew Roddy, Geo. Fox.

MORE IOWA NOTES.

J. M. Logan has been making preparations to open a moving picture show at Bradford.

Archie Hanlon, the Iowa City exhibitor, recently fell at the Country Club golf links and tore the ligaments of several ribs, which kept him in bed for some time.

The Princess theater at Cedar Rapids is to have a fifteen-foot addition and will be otherwise improved.

Charles W. Peterson, who purchased the Grand theater on Commercial street in Waterloo from J. A. Nelson, has opened it as the Family. Three changes a week will be the policy under the new management.

After an unfavorable season, L. A. Ring closed the Airdome at Pomeroy and has opened another picture show in the Auditorium at Jolley.

C. R. Burnham has opened the Orpheum theater in the Orth building at Clarinda. He has the house modernly equipped, including 1916 model Motiograph. An orchestra will be featured Wednesday and Saturday nights. Barney Hatke, formerly with the Gilbert theater at Beatrice, Neb., is in charge of the projection.

The Princess theater at Webster City is now operated by the firm of Alkire & Arthur, Mrs. Alta Newman having hold her half interest to Charles M. Arthur.

Walter A. Stone, of Burlington, will produce a local moving picture, "Who Will Be Lou?" for the Gazette in that city.

The Majestic theater, which was operated at Onawa by Fairchild & Paine, has been dismantled and the equipment moved to Pisgah, where a show will be opened.

Riverview Park at Des Moines showed local films of Des Moines tango enthusiasts dancing at the Hyperion Club house.

F. S. Reese has leased the opera house at Corning to Hayes & Van Gorder of Alba

NEWS LETTER FROM MICHIGAN.

Many Re-openings and New Theaters Promise Good Season.

Special to Moving Picture World from Midwest News Service.

GEORGE L. BILLINGS and O. Lentz of Bay City have purchased the Crown theater on Midland street in that city.

Ernest Wixom of Bancroft has opened a moving picture show at Perry.

The Grand theater at St. Ignace showed for the Northern Forest Protective Association a series of moving pictures on the causes of forest fires and how to prevent and fight them. The Temple at Sault Ste. Marie also ran them.

The Newman & Dietz Company has been filming Sault Ste. Marie.

Myron Fancher has opened his moving picture theater, "The Maxine," at Imlay City. It is a neat little theater, practically fireproof, and seats 250.

The Odd Fellows at Painesdale who are erecting a new lodge hall and club house, will conduct a moving picture theater on the main floor and apply the profits toward the building fund.

An eight-pound son has made his appearance at the home of Mr. and Mrs. H. D. Brackett in Escanaba, where the father is district manager for the Universal Film Company.

Snapshots of Iron River flashed on the screen and a baby show contest on the screen were recent promotion plans of the Cozy theater at Iron River.

B. R. Adams, who will manage the Vaudette theater at Three Rivers for Starr Wilson, who bought it from W. Skinner, will operate it as a five cent motion picture house.

A. Cantwell has opened his new Crystal theater at Chesaning.

The Star Amusement Company, in which Paananen of Calumet and K. A. Bloom of Hancock are interested, have taken over the Star theater in Houghton and will operate it in connection with their houses in Calumet and South Range. The headquarters of the Star Company have been removed to Houghton.

The Bijou theater at Saginaw is giving children "scooters" for 250 coupons. A coupon is given with each ticket purchased. Every Wednesday is souvenir day for ladies.

"Tillie's Punctured Romance" was shown at the Princess theater in Cadillac twice in six weeks.

Manager Barnes of the Lyric theater at Kalamazoo has placed a clock in front of the theater with hands indicating the time the next show begins.

C. C. HITE OPENS CINCINNATI TRIANGLE OFFICE.

The opening of a branch office in Cincinnati to take care of the interests of the Triangle Film Corporation not only marks the addition of another to the already numerous ranks of film exchanges and branches, but the transfer to that company of a leading branch manager, in the person of C. C. Hite, of the Mutual. Mr. Hite has taken charge of the new Triangle offices at 215 East Fifth street, giving the Pathe Exchange at 217 East Fifth a near neighbor in the business, and one of the finest exchanges in the city will be fitted up in the ample quarters under lease there.

FLOYD LEWIS TO MANAGE MUTUAL BRANCH.

Floyd Lewis, who will succeed Mr. Hite in charge of the Mutual office here, was until recently in charge of the company's exchange in Oklahoma City, and has been in the moving picture business in various capacities for twelve years.

FOUR REELS OF CHAPLIN AT LYRIC.

One of the most appreciated things of the season was seen during the Lyric's last week of moving pictures, when the first half of the week was devoted to the Charlie Chaplin revue known as "The Mix-Up."

Biggest Film Show

Cincinnati's Great Music Hall, Where the Famous May Music Festivals Have Been Held—Became Picture Theater September 4—Milton Gosdorfer Will Manage It—Music to Be a Prominent Feature of the Shows.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

WITH the opening on Saturday, Sept. 4, of Music Hall as a moving picture theater, Cincinnati may lay claim to having the largest photoplay house in the West, and, probably, in the United States. At any rate, no one in this vicinity knows of a house with a larger seating capacity than the 4,000 which can be taken care of at the big auditorium.

Music Hall has for years been used principally for musical entertainments, the great semi-annual May Music Festival of Cincinnati, famous the country over, being the big event held there. Large gatherings of various sorts have also been held there, and, recently, occasional moving picture engagements, such as those in connection with the lecturers of Irvin Cobb and Herman Ridder on the war. Now, however, a continuous season of moving pictures has been undertaken, under the management of Milton Gosdorfer, a former Cincinnatian, who has for the past seven or eight years been connected with the moving picture business in the East, principally as an exhibitor.

Eastern and local capital is behind the venture, which, considering the size of the house and other features, may well be styled the most ambitious yet attempted here in the moving picture field. An orchestra of thirty pieces, under the direction of Walter Esberger, and supplemented by the great Music Hall organ, played by Alfred Schehl, a distinguished soloist at that instrument, will furnish a musical program which alone would be worth a good deal more than the price of admission; while an additional feature in this line will be a first-class singer each week, Mrs. Antoinette Werner-West, a well known soprano, filling the opening engagement.

The first moving picture attraction was a film version of Meredith Nicholson's "House of a Thousand Candles," produced by V-L-S-E. The policy of the management will be to show two first-class features each week, at prices ranging from 10 to 25 cents, the bulk of the seats selling at the former price, relying on the immense seating capacity to enable a profit to be made, in spite of the extraordinary expenses represented by the venture on the scale indicated. The house has been furnished up and largely redecorated for the new role which it will play, and getting off to a good start, promises to cut a considerable figure in the Cincinnati field.

WALNUT TO SHOW PICTURES.

Stair & Havlin Attractions Cancelled—Large Company Formed.

After being the subject of many conflicting rumors, the fate of the Walnut theater has finally been settled, at least for the coming season; and the settlement means that moving pictures will be shown there. This developed a few days ago when the incorporation of the Cincinnati Walnut Theater Amusement Company was announced by local interests, which will assume a five-year lease on the theater, including the privilege of purchase. This does not necessarily mean that the theater will be used for moving pictures for the entire period, but that policy has been definitely announced for the coming season, with the cancellation of the Stair & Havlin bookings which were to have been seen there. It is now planned to open the house with the first of a series of big feature films not later than Oct. 1, if possible.

Among those forming the new company are: George B. Cox and Joseph L. Rhinock, both former Cincinnatians and both large figures in the film world; A. Paul Keith, E. F. Albee, J. J. Murdoch, John P. Harris, Harry Davis, B. Heidingsfeld, and I. Libson, president of the Libson Amusement Co., and manager of the Strand and Family theaters. The apparently permanent accession of the Walnut to the ranks of the moving picture houses marks the second downtown theater which has made this change, the Strand being the other; but while the Strand succeeded the Gayety, a burlesque house, the Walnut has for twenty-five years been the home of the "legitimate" drama, and the change is therefore more notable in its case.

FIRST CINCINNATI PICTURE READY

"Silent Valley" Under Moon Brand—Dramatizes Hocking Valley Situation.

The first real Cincinnati drama, produced by a Cincinnati company in and around Cincinnati, will shortly be seen by the public, "Silent Valley," a one-reel subject, under the brand of the Moon Film Co., winning that honor. The Moon Company, of New York, which is working in connection with the Five-A Studios, with Rex Weber as producing director, is responsible for the picture, but Mr. Weber evolved the idea, and produced it under conditions which seem to promise a high degree of success for it.

The pitiable condition of some thousands of families in the Hocking Valley mining district of Ohio, caused by the virtual collapse of the local coal industry, has called for the assistance of the State and its citizens for some time, and many picture exhibitors have given a substantial proportion of their receipts on certain days for this purpose. Mr. Weber, however, has gone further, and has dramatized the situation effectively, staging the production right on the ground, and using the miners and their families as actors, thus getting an atmosphere which is realism itself. He and Miss Marjorie LeFern played the leads in the production, which has had the explicit approval of the Governor.

Aside from the appeal contained by the picture on account of the surroundings in which it was taken, it will have a further appeal to the public in connection with the plan under which it is to be exhibited in Ohio, which calls for a contribution of 50 per cent. of the proceeds to the aid of the miners. The company intends that this shall be only the first of a long string of productions, as it believes, in common with several other concerns recently organized in Cincinnati, that this location is peculiarly favorable, for several reasons, as a producing center.

"THE ETERNAL CITY" MAKES RECORD.

The Famous Players' production of "The Eternal City," featuring Pauline Frederick, which was seen at the Grand opera house last week, had the distinction not only of drawing the largest crowds of the Grand's 1915 moving picture season, but of doing so at the highest prices which have been charged since the first exhibition of "Neptune's Daughter" in Cincinnati, which was a year ago. The Grand prices last week for the Hall Caine production were 25 and 15 cents, the entire lower floor being held at the former figure. The length of the performance enabled the management to give only six shows a day, starting at 10 o'clock in the morning. The exact time of each performance was advertised, both in the newspapers and by a sidewalk sign, enabling the public to time its attendance accordingly.

PITTSBURGH'S MAYOR BANS "BIRTH OF A NATION."

Special to Moving Picture World from Pittsburgh News Service.

MAYOR JOSEPH G. ARMSTRONG last week instructed Superintendent of Police Noble W. Matthews not to allow the moving picture of "The Birth of a Nation" to be exhibited in this city, the picture having been scheduled for a five weeks' run at the Nixon theater. The mayor took this action following a protest by over a score of negro citizens who visited his office. The mayor issued the following statement:

I have notified the superintendent of police that the moving picture, "The Birth of a Nation," will not be permitted to exhibit in Pittsburgh. I take this stand for the reason that I do not think that this picture or any other picture which tends to stir up racial feelings and to rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city. I am satisfied, from statements made to me by prominent citizens, and by a delegation which called on me that this picture is of the nature described. I have been besieged on all sides for some weeks by those who are opposed to the exhibition of the picture.

That the action of the mayor and the superintendent of police in prohibiting the display of the photo play "The Birth of a Nation," is arbitrary, and that the play has been passed and approved by both the Pennsylvania State Board of Censorship and the National Board of Censorship, are the arguments advanced by the Nixon Theater Company in a bill of equity filed in Common Pleas Court in which they ask the court to issue an injunction against the mayor to restrain him from prohibiting the showing of the film.

At the Nixon theater it was said by the management that the pictures would be put on as scheduled. A great deal of money has been spent by the Nixon in securing the film and in advertising it, and the officials do not propose to lose the money, was their declaration.

TRIANGLE LOOKS FOR PITTSBURGH OFFICES.

W. S. Rogers, Arthur Lucas and C. A. Hickey, of the Triangle Film Corporation, of New York, were in Pittsburgh last week with the object of locating a branch office in this city. The storeroom at 414 Penn avenue, near the Mutual exchange, was leased and it is expected the office will be opened this week. It is rumored that Mr. Rogers will manage the Pittsburgh branch.

J. A. WEILAND DIES.

Mrs. J. A. Wieland, mother of the Weiland brothers, well known Steel City Film men, died recently at her home in Carrick Pa., at the age of 62. Mrs. Weiland is survived by her husband and the following sons: Adam M., W. J., A. A., and the following daughters: Mrs. Joseph Opperman, Mrs. Peter Spinneweber, Mrs. Nickolas Grunder and Mrs. S. Axmacher. The entire trade join in their heart-felt sympathies.

FINED ON CENSOR'S CHARGES.

Charged with having distributed films in Pittsburgh without having eliminated features disapproved by the State Board of Censors, three managers of local film companies were before Alderman Louis Alpern this week on informations preferred by Miss Florence E. Wrenshall, agent of the board. Following a hearing they were fined $25 and costs each.

W. E. Kinson, 420 Penn avenue, of the Mutual Film Company, is alleged to have permitted a film entitled "Exile of Bar K Ranch," to be shown at the Columbia, Fifth avenue, Aug. 12; M. Milder, 436 Fourth avenue, of the General Film Company, is said to have distributed to the Wonderland, Fifth avenue, a picture entitled "Bank" for exhibition on July 20, and H. C. Holah, 715 Liberty avenue, of the Pathe Company, is alleged to have distributed to the Minerva, Fifth avenue, a picture entitled "Bold Bad Boy," which was shown Aug. 20.

NEW FILM EXCHANGE.

Matthew Teplitz, formerly booker for the United Film Service, announced this week that he would open a film exchange called the Specialty Film Co., at 111 Fourth Ave., Pittsburgh, in a week or so. Mr. Teplitz also announced his intentions of acting as general manager. His first release is the five-part war drama "The Fall of Przemysl." He also intends handling a line of special attractive features.

NEW REGENT OPENED.

The Connors Brothers, of Washington, Pa., opened their up-to-date theater, the new Regent, to the public last week. At eight o'clock on opening evening the house was packed to the doors, and they had to quit selling tickets because all tickets for all performances were sold.

THE PENN NOW OPEN.

Walter Artzberger's handsome new house, the Penn, at Penn avenue and Butler street, Pittsburgh, was opened to the public last Saturday. This house is modern and up-to-date in every respect and will be conducted on a high-class policy. Music is supplied by a Style R Seeburg pipe organ orchestra.

G. W. LEDERER TO MANAGE D. A. CO. THEATERS.

George W. Lederer, assistant manager of the Pittsburgh branch of the World film Corporation, has resigned that position to accept a position as manager of the chain of theaters operated by the Diamond Amusement Company of East Liverpool, O.

SMOKY CITY JOTTINGS.

Messrs. Felber & Shea, of New York, have turned over the lease of the Majestic theater, in Erie, Pa., to O. A. Potter, a well-known amusement man of Erie, he owning and operating the successful Columbia theater.

George Sallows, formerly manager of the Cameraphone and later manager of the Vitagraph theater, on Fifth avenue, Pittsburgh, has accepted the position of manager of the Strand, in Morgantown, W. Va., one of the Harris chain of theaters, and left for that place this week. He is succeeded at the Vitagraph by Calvin Landau, son of the owner of the house.

William F. Hummel has sold his Royal at 1715 Carson street, South Side, Pittsburgh, to William F. Boehmer, a well-known picture man. William Bonbeyo is manager.

Denham Palmer, division manager of the World Film Corporation, was in this city several days last week. Mr. Palmer has charge of the Pittsburgh, Cleveland, Cincinnati, Detroit and Indianapolis offices.

Glen McDonald, manager of the Belmar, which is owned by James Clark, has resigned that position owing to ill health. He intends taking a vacation, after which he will engage in mercantile business. His successor at the Belmar is George Volkenberger, a prominent young Homewood man.

The Mishler, in Altoona, Pa., opened recently with motion pictures, having booked "The Plunderer" for one week. The admission price of 10 and 20 cents is charged and due to the success of the first week's business this policy will continue.

The Pastime theater, on Market street, Pittsburgh, has been taken over by Josiah Pearce & Sons, of New Orleans, with M. D. Martin as manager.

NO SUNDAY LAWS FOR MOTION PICTURES ONLY.

Special to Moving Picture World from Midwest News Service.

LA CROSSE, WIS., is having a Sunday show fight. "We are well aware that the downtown theaters are operating in open violation of these laws, and we are not inclined, at the present time, to interfere, since the 'downtown' people seem content to have it so," said Rev. J. E. Watson, pastor of West Avenue Methodist Church, "but if you contemplate operating in the building you expect to erect on Jackson street, near West avenue, on Sunday, you may expect some strong opposition in the form of the enforcement of these laws." F. J. McWilliams, who is erecting a new house, declared: "If the church closes my new theater the Sunday closing law will be rigidly enforced. Sunday selling will cease in La Crosse. We'll close the Mississippi river on Sundays—not an excursion will be run out of this city."

UPSET WITH PICTURE CAMERA.

The canoe expedition sent down the Wisconsin river by the Crossette Film Company of Milwaukee met with an accident at Grandmother Falls, where the craft sunk with all the paraphernalia. A reward of $100 goaded river men to the recovery of the camera and the work was resumed.

ABOUT WISCONSIN THEATERS.

The new Majestic, formerly the Mer-Mac, at Appleton, has opened with a policy of [illegible] changed daily and two acts of vaudeville changed twice a week.

The Strand theater at Milwaukee has a new policy of four shows a week, changing Monday, Wednesday, Saturday and Sunday.

"Captain Macklin" was shown at the Antigo opera house in Antigo for the benefit of the baseball team.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

The Grand theater at Green Bay was formally opened by Mayor Abrams of that city. The policy of that house is to run one stage success in 5 or 6 reels for two days in addition to the Universal program.

The Northland Theater Company of Superior is contemplating the erection of a feature photoplay and vaudeville house next spring at Tower avenue and Fourteenth street in Superior. Newton Cannon of Chippewa Falls has joined the company, which already operates the Princess, Lyric and Strand theaters.

Fourteen Milwaukee houses are using the Evening Wisconsin Universal Animated Weekly, which is being sponsored by the Evening Wisconsin.

The Grand opera house at Oshkosh has a week's booking for "The Birth of a Nation." The Lyric at Ft. Atkinson will have it three days.

Peter Post, operator at the Unique theater in Marshfield, has purchased a moving picture camera and some of his films have been shown at the Unique.

The Majestic theater at Lake Geneva gave a benefit for the Rebekkah lodge.

John P. Anton of Plymouth is manager of the new Princess theater which he and his father, John Anton of Racine, have opened at Plymouth.

Roy Hannan of De Pere has been doing a great deal of camera work in the towns near De Pere. He filmed a big Catholic Ceremonial at Robinsonville, a farmers' picnic and other subjects in a single week.

J. F. McWilliams has begun construction of his new moving picture theater at Twelfth and Jackson streets in La Crosse.

CHURCH IN ILLINOIS BUYS PICTURE SHOW.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE Rutland opera house at Rutland has passed from the control of the Mutual Improvement Company to the Sacred Heart Catholic church. New moving picture equipment has been installed and the house was opened with a free show of the first installment of "The Diamond from the Sky." Rev. Father Dickman, the pastor, will give picture shows every Tuesday and Saturday nights.

SWAPS THEATER FOR BETTER ONE.

J. B. Reilly of Kankakee has purchased the Princess theater in Kankakee from H. H. Schmidt, giving as a part of the consideration the Electric theater at Manteno. Reilly made a number of changes in the Princess, reopening Aug. 29 with "The Avenging Conscience." Schmidt will operate the theater at Manteno.

ILLINOIS JOTTINGS.

The Biograph feature "Judith of Bethulia" was one of the big night attractions at the chautauqua assembly at Lincoln.

The First Congregational church at Elgin will not use moving pictures in church services. Two reasons are given for this decision by the board: there are not enough religious films and some members are of the opinion that the time for such an innovation is not ripe.

Referring to moving pictures at the Methodist Camp Meeting at New Lenox, Rev. W. E. Way of New Lenox said: "These things were not necessary years ago, but they are needed now."

Springfield will have but one vaudeville house, the Majestic, this year. President W. W. Watts of the Vaudette Amusement Company will not resume variety at the Gaiety, but it will continue with pictures. Harry Thornton will remain as manager.

The Illinois Film Corporation of Springfield plans to begin productions of short comedies about Oct. 1 at their recently acquired location at Zoo park, north of Springfield.

The hand of Burr Swan is seen in the recent meeting of the Pike County Teachers' Institute at Pittsfield. For the first time in the history of the organization, moving pictures had a regular place on the program. The Williamson Submarine pictures and "The Hoosier Schoolmaster" were shown at the Knights of Pythias opera house.

The Empire theater at Rock Island has been opened under the management of Charles Berkell, who has leased the house from Edward Dally.

Manager Schuchert of the opera house at Chester will make every Wednesday feature night.

Bennett Brothers of Chillicothe are adding 35 feet to the Hippodrome theater and are installing a new pipe organ.

"Getting Even with Father," a Made-in-Maywood film, was shown at the Yale theater in Maywood.

"Hypocrites" ran for four days at the Empire Hippodrome in Quincy.

After six months the Court theater at Kankakee repeated "Tillie's Punctured Romance."

Bodkin & Keane of the Star theater at Evanston had a party for 150 kids who were at Camp Good Will.

C. S. Sullivan has reduced the admission of the Grand theater at Escanaba to five cents.

The Lyric theater at St. Joseph has been redecorated and a new Simplex machine installed.

Dreamland theater at Farmington has been tackling amateur vaudeville.

J. B. Dawson opened the New Primrose theater at Morris with a musical comedy, but the greater part of the time it will be a five-cent picture house.

The Lithuanian church at Kenwanee was given benefits for two days at Dreamland theater in that city.

The Active Motion Picture Company of Chicago made a film, "A Midnight Elopement," in Ottawa to be shown at the Ottawa theater there.

Mrs. Joseph Quinn, wife of the manager of the Illinois theater at Rock Island, entertained the children of the city at a morning matinee of "Old Dutch."

The Paramount feature "Rags" was the opening attraction at Clarence Irvin's new Irvin theater in Bloomington. Guy Martin has been selected as manager for the new house and Oliver Rhoads will have charge of the projection.

The Grand theater at Elgin played a three-day return engagement of "The Spoilers."

The Elite theater at Waukegan had a showing of a local picture, "The Romance of Waukegan."

Manager Wilson of the Airdome and Orpheum at Cuba has been granted permission by the city council to run Sunday shows.

Frank Heagy gave four-reel shows free on the streets of Evanston every Saturday night in August.

The Star theater at Cherry is to give away a Ford automobile.

The Idle Hour theater at St. Charles is now running every night.

The "K" theater at Clinton was closed for a week because of a chautauqua.

"The Spoilers" played a return engagement at the New Royal theater at Minonk.

Erber's theater, remodeled and redecorated at a cost of $10,000, has been reopened at East St. Louis to play feature pictures and vaudeville.

Steve Bennis has opened a free moving picture show in connection with the Lincoln Candy Kitchen at Lincoln. A mirror screen will be placed at the back of the ice cream parlor and films will be shown while patrons are enjoying refreshments.

The Hippodrome at Peoria opened for the season of 1915-16 under the management of the Strand Photoplay Company of Chicago with the film "The Melting Pot." The policy will be continuous feature pictures from 1 to 11 p. m.

The Star theater at Waukegan gives a hand-painted picture of Mary Pickford to the holders of the most coupons on certain nights.

Boy Scouts and a boys' band and the Yale theater in Maywood gave a benefit for the Eastland sufferers in Chicago.

Vernon C. Seaver, who was prominent for some time in the moving picture field at Peoria, is one of the incorporators of the New Standard Photoplay Company of Chicago. The new concern, which has a capital stock of $10,000, will manufacture and deal in photoplay moving picture devices and amusement enterprises of all kinds. The other incorporators are William W. Wheelock and Frederick W. Newly.

The Maywood theater in Maywood has been having an avalanche of special stunts—a mysterious man sitting in the audience whose identification brought a prize of $5, a country store, pay-night, and a benefit for the Rebekahs.

Manager Carrick of the Medora opera house at Medora had 100 local views as extra attractions for two nights.

PRAIRIE STATES PICTURE NEWS.

Special to Moving Picture World, from Midwest News Service.

NEW HOUSES IN IOWA.

CONTRACT has been let for construction of a new opera house at Kanawka.

The opera house at Lost Nation will be remodeled.

Will Bosse has been making arrangements to build a moving picture theater at Linn Grove.

W. A. Sheff, who leased a building in Moorhead and is remodeling it for a moving picture house, will call it the Empress theater.

W. E. Kieppisch, of Bowling Green, Mo., is now manager of the Grand opera house at Fort Madison.

E. E. Orris, of Wilton, has entered into a partnership with B. G. Buffington to operate the Lyric theater at Boone.

The Idle Hour theater at Tama closed for a week because of a chautauqua, reopened with talking moving pictures.

AMONG MINNESOTA THEATERS.

What State Exhibitors Are Doing.

THE Strand theater at St. Paul put into effect Sept. 6 a new policy of charging twenty cents for evening shows. Matinees will remain at ten cents. The musical program at the Strand has been a feature, good organists and a sixteen-piece orchestra being used. A pergola has been constructed on the stage, in which the orchestra will be placed. The interior of the house has been redecorated.

M. L. Cohen, of M. L. Cohen & Company, 339 Nicollet avenue, Minneapolis, will erect a moving picture theater and store building on Hennepin avenue near Lagoon avenue in Minneapolis. It will be 86x115 feet, four stories, pressed brick, steel and terra cotta, and the theater will seat 1,200.

Construction of E. V. Harris' and P. C. Koerner's new moving picture theater at Litchfield has begun.

The Victor theater at Little Falls has been sold to the Water Power Company, the Morrison County Lumber Company and the Adams & Love Hardware Company. Watson & Sherman will continue as lessees.

Charles Eckhart of Gary, S. D., has taken possession of the Idle Hour theater at Western Guard, which he purchased.

The Raths-Seavalt Film Company of St. Paul got the contract to film the Twin City Motor Speedway races Sept. 4.

The New Grand theater at Duluth has celebrated its first birthday anniversary.

Harry and Bert Beyerstedt ended their lease on the Winona opera house at Winona with a grand farewell week, in which some of the best features obtainable were shown every night.

C. F. Martin has taken over the Grand theater at Redwood Falls.

Leo S. Chueller purchased the interest of L. J. Killan in the Idle Hour theater at Mahnomen.

I. S. Boore has sold the Orpheum theater at Ada to Claud Wentsel.

J. Van Rhee is erecting a new opera house at Milaca.

Leon A. Hellwig will operate a moving picture show at Stillwater.

The New Grand theater at Annandale has been opened.

NEBRASKA ITEMS.

New Leases and Other Changes.

SCHULZE & NAGEL have opened the Joy theater at Florence with Universal Service.

J. Stuart has opened the New Empress theater at Central City.

Paul Poggenpohl has sold his moving picture theater at Cody to H. L. Childers.

Shields, Duncan & Goll have changed the name of the Elite theater at Blue Hill to the Sterling.

Edgar Chapman is now sole owner of the Lyric at Stockman, which has been operated by Cush & Chapman.

The Ideal theater at Sidney has been leased from J. A. Bentley by the Universal Film Company of Denver. E. D. Smith will be local manager.

Vavra & Tinker have opened the New Lyric theater at Crete.

Dick Baker again is in charge of the Lyric theater at Norfolk.

The palace theater at Lehigh has been sold to O. E. Balch of Sioux City, Ia.

IN THE DAKOTAS.

FRIENDS of Capt. R. W. Bruce, formerly a moving picture operator at Devil's Lake and other North Dakota points, heard that he was killed in battle in Europe. He has written that he is captain of the Royal Flying Corps stationed at London.

The Ruby theater at Webster, S. D., has been experimenting with the Schoeler-Jameson talking pictures.

The Idle Hour theater at Aberdeen, S. D., gave its patrons a treat with local snapshot slides.

Moving picture shows at Commercial Hall in Stratford, S. D., have been discontinued until October.

May Censor in St. Louis

Park Commissioner Cunliff Is Drafting a Bill to Provide a Local Censor Board in City—The Leo Frank Case Is the Cause of the Present Situation—Park Commissioner's Office Lacks Power to Censor as Yet.

A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS is one of the few large cities to be free of the moving picture censor and his activities, but the attempts to show the Leo Frank Case films will no doubt result in a censorship being established. Many complaints against the exhibition of these pictures have been received at the office of Chief of Police Young.

A telegram from the National Board of Censorship has been received by Park Commissioner Cunliff, who has charge of public amusements and recreations, stating that the showing of the Frank Case films had been prohibited in New York and other states, and asking what steps had been taken for their suppression in St. Louis.

Park Commissioner Cunliff is drafting an ordinance authorizing the censoring and elimination of objectionable moving pictures. "The need of such an ordinance has been strikingly demonstrated during the past few days," Cunliff said, "by the many requests to stop the exhibition of the Frank Case films. Under the new charter the park commissioner's office is in control of all amusements, but no ordinance delegating authority to censor or stop the exhibition of objectionable films has been passed, hence the bill in preparation.

EXTENDS "BIRTH OF A NATION" INJUNCTION.

A temporary injunction procured by the exhibitors of the "Birth of a Nation" to prevent the film from being stopped by the police on account of a delegation of negroes who waited upon the mayor and asked him to take steps to keep the film from being shown has been extended to Sept. 7.

A NEW DRYGOODS FILM.

A moving picture film called "The Tale of a Shirt" is to be made soon of the workings of the many factories and distributing offices of the Ely & Walker Dry Goods Company, one of the largest wholesale dry goods houses in St. Louis. David R. Calhoun, president of the company, will appear in the film, as well as several other officials of the company.

THE CHIPPEWA REOPENS.

The Chippewa theater, Broadway and Chippewa streets, opened on Sept. 4 for the fall season, after being entirely redecorated and remodeled. James J. Barret, owner and manager of the Chippewa, announces that only high-class pictures will be shown. "Neal of the Navy" is on the opening bill.

ADRIENNE KROELL LEADS IN ST. LOUIS PICTURE.

The Advance Motion Picture Corporation of Chicago have been making a moving picture feature in St. Louis that has been attracting much public attention. The scenario of the play, "The Making of John Hayes" was written by G. Prather Knapp, a well known writer and literary man of St. Louis. All of the camera work was done in and about St. Louis to get the proper local coloring that the story demanded. On Sunday, Aug. 29, the officials of the Mississippi Valley Trust Company turned the bank over to Director C. D. Cox, who directed the picture. The employes of the company seized on the novel situation and attended in a body. Breckenridge Jones, the president of the company, and several officials took part in the film.

Miss Adrienne Kroell, who has been out of picture circles since she signed a contract with the Famous Players a year ago which she was obliged to cancel on account of illness, and who has just got back in film circles again, played the leading part opposite Ernest Ingalls. Miss Kroell is a native daughter of St. Louis, and she was welcomed by the City Club, a business organization similar to the Rotary Club of New York, with an elaborate luncheon in her honor on Sept. 1.

AN INTERESTING CASE AT LAW.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

JUDGE Gilbert, of the Muscogee Superior Court, cited Roy Martin, proprietor of the Grand theater, Columbus, Ga., to appear before him and show cause why he should not be punished for contempt of court in showing a picture at his theater despite a temporary injunction issued restraining him from exhibiting the film. Mr. Martin takes the position that he was an innocent purchaser of the picture, and that the film company which furnished it is responsible. Picture men are watching the case with unsual interest.

C. E. SHURTLEFF COMES TO ATLANTA.

Mr. C. E. Shurtleff, of the New York and Philadelphia offices of the V-L-S-E, has been made assistant manager of the Atlanta branch, and has assumed his new duties.

TRIANGLE ENTERTAINS PICTURE MEN.

Thirty exhibitors from over the south met in Atlanta this week with Arthur Lucas, district head of the new Triangle Feature Film Company, of which A. C. Bromberg is the local manager.

ATLANTA ITEMS OF INTEREST.

The Strand theater will henceforth be the exclusive home in Atlanta of Theda Bara, Nance O'Neal, Bettie Nansen, and other famous stars of the Fox Film Corporation, as the result of a $15,000 contract closed Monday by Manager Ralph DeBruler of that theater.

Marie Cahill in "Judy Forgot" is packing the Savoy to its capacity Monday.

Mr. Edmund Reid, who worked up the moving picture business in Milledgeville, Ga., and who, for a number of years was the proprietor of the theater there known as the Palace, has purchased a moving picture theater in Barnesville, Ga., and will begin business there this week. His theater will be known as the "Palace."

Mr. W. F. Wasserman, of Nashville, Tenn., was an Atlanta visitor this week, making arrangements for contracts for films. Mr. Wasserman states work is going on rapidly upon his theater being erected on Capital Boulevard, in that city, which he expects to be finished and opened on January 1st.

Mr. J. Goldber, proprietor of a moving picture theater in Clarkesville, Tenn., spent several days of this week in the city, the guest of Manager Marientette, of the Consolidated Film & Supply Co.

The opening of Frank Montgomery's new "Selecta" theater Monday on Peachtree street, near Tenth, makes eleven first class moving picture theaters running full time in Atlanta, to say nothing of those in West End, Decatur and Marietta. All seem to be prosperous.

Much publicity is being given "Neal of the Navy," the new Pathe serial, which will be shown weekly at the Vaudette. Lillian Lorraine, the star, is a Georgia girl. The "Regent" theater is arranging also to exhibit the serial.

TERRE HAUTE EXHIBITORS MAY ORGANIZE.

Special to Moving Picture World from Indiana Trade News Service.

THE Terre Haute picture house owners held a meeting to organize, and the question was pretty thoroughly discussed. Manager Jensen, of the Varieties theater, expressed his opinion that the organization would be perfected soon.

WHAT INDIANA EXHIBITORS ARE DOING.

Motion pictures are being shown now of the Gary, Ind., vocational schools, which leaped into fame along with the steel city, because of the unique vocational education methods established by Superintendent Wirt.

The Keystone Amusement Company, Indianapolis, has filed suit for $500 damages against the Fox Film Corporation, asking that the "Kreutzer Sonata," a five-reel film, be attached. The Keystone company charges that the film was leased to them for a week, but after being shown three days was taken from the house without cause.

The Huntington theater, Huntington, Ind., is promoting a film play put on by local talent to be given at a local theater for the benefit of the hospital fund

W. C. Odle, of the Princess, Williamsport, Ind., is putting on a free show every Wednesday night for the Williamsport merchants.

The Pleak & Howard house at St. Paul, Ind., was opened September 4. The house seats 600. A player-piano and a Victrola furnish the music. The house is attractively furnished.

Manager Matthews, Monticello, Ind., owner of an aerdome, has given up. In the future, he advises his patrons, they will find the program at the opera house.

Actors in "Shelby's Romance," the local talent film for Shelbyville, Ind., were victims of a real for sure accident, when "the elopers" in an automobile hit the "coppers" on a motorcycle. The coppers were trying to head them off, but didn't have enough speed to get out of the way. Orville Cauzzert and Oliver Knight were pretty badly skinned up.

They had to open up the front of the Gaiety theater, Bluffton, Ind., to find room enough for the new mirror screen to enter the house. Fortunately the front was not far advenced in construction and it was easy.

The Irvin theater, Winchester, Ind., reopened September 2. It has been undergoing repairs.

Lafe Troyer, manager of the Princess theater, Elwood, Ind., is to manager the Habit at Tipton, Ind., unless the plans are changed.

Moving pictures will be a feature of the Sullivan, Ind., Chautauqua this year, a big tent being set aside for the exhibits.

With a speed almost magical, so we are informed, James Alcorn's aerdome at Greensburg, Ind., succumbed to the hammer and saw men. It was even so, according to Mr. Alcorn, with the money that went into it. Perhaps the fact that August broke all records for coolness, and July broke all July records for rain, will explain.

Manager Matthews, of Monticello, Ind., with his removal indoors, states that he will reduce the price to five cents, only charging ten cents on the big feature nights.

Manager J. A. Schull has taken charge of the Wallace theater, Peru, Ind. He is from Dowagiac, Mich., where he managed the Orpheum and Idle Hour theaters.

The Philbarg theater opened at North Vernon, Ind., September 1. It announces Tuesday and Thursday as feature nights.

The Starette, Newcastle, Ind., after being closed nearly two months, has reopened. The ceiling has been raised, a new entrance built, a new picture machine and a new ticket booth added. These with new decorations and a new piano, have made the place like new.

Manager Young, of the Grand, [illegible] Ind., found a real Charlie Chaplin helped

mightily in swelling the crowd for the reel Charlie on the inside.

The Dome, Clinton, Ind., couldn't hold the crowd for a home talent film.

Manager Bertha, of the Grand, Logansport, Ind., gave a private performance of "The Nigger" to show that there was nothing objectionable in the play which a delegation of colored folk had asked to be prohibited.

The Coburn Photo and Film company, Indianapolis, has obtained exclusive rights for the Indiana State Fair.

George Ade's "Marse Covington" is being easily booked in Indiana and well attended. Hoosiers are loyal to George.

Ned Hastings, manager of Keith's, Indianapolis, says if any manager wants to get an interested crowd around his door front, let him make a periscope. Hastings made one and they nearly blocked up the entrance, besides that a pitched battle between two Germans and two Italians was staged impromptu.

Evansville authorities put the ban on "The Birth of a Nation" for fear it would start a race riot, Evansville being subject to the breaking out of this sort of disease.

D. Kaver, Upland, Ind., has reopened the Idle Hour after being closed three weeks.

R. H. Hains, of the Mutual office, has been transferred from Indiana territory with headquarters at Louisville, to the Cincinnati office to handle Ohio and Kentucky points. Norman M. Dixon, traveling representative of the Mutual out of Indianapolis, has been transferred to Louisville.

Heller & Jean is the name of a new partnership which is building a theater at Prospect street and South East street, Indianapolis.

IN KENTUCKY.

A triple alliance has been made at Paducah, Ky., between the Gem theater, the "News-Democrat" and the Memphis, Tenn., Photoplay Association, whereby a contest is being operated to choose the actors to take part in a film which is to be manufactured in Paducah.

August 23 and 24 were "Pickford Days" in Nashville, Tenn., when Miss Mary Pickford appeared simultaneously at two theaters. The admirers of the popular film performer had their choice of seeing the little actress in her latest play, "Rags," showing at the Fifth avenue theater, or in seeing her in a return engagement at the Crescent in her famous hit, "Caprice." "Rags" was shown for three days, while "Caprice" was on for two days.

Howell Graham, manager of the Majestic theater, of Chattanooga, Tenn, which has shown big feature productions during the entire summer, recently announced that the theater would open shortly as a vaudeville house. It is understood that the Majestic will show the Keith attractions, and special moving pictures. The fact that vaudeville would be shown at the theater was announced following a meeting of the directors.

It was with surprise that Chattanoogans heard of the change made by E. H. Calvert, formerly leading man and director for the Essanay Company, as a director for the Quality Film Company. Mr. Calvert while working with a special production company for the Essanay Company at Signal Mountain, near Chattanooga, this summer, met a good many Chattanooga people, who are watching his movements in the film world with keen interest.

DESBERGER AMUSEMENT CO.

The Desberger Amusement Company, of Paducah, Ky., has filed articles of incorporation listing its capital stock at $80,000 and limiting its indebtedness to $250,000. The concern owns the Arcade, Gem and Star theaters at Paducah. The incorporators are Mrs. Rose L. Desberger, Norma Desberger, Joseph Desberger and David Desberger. The bulk of the stock is owned by Norma and Rose Desberger, Joseph and David controlling three shares each. The Gem and Arcade theaters run pictures, while the Star runs vaudeville and pictures during the regular theatrical season, but has been closed for several months. It is understood that the company contemplates establishing a chain of theaters in the western part of the state.

Higher Prices Evenings

Louisville's Exhibitors' Association Considers Raising Rates of Admission to Evening Shows—Five-Cent Houses Will Be Ten Cents and Ten-Cent Houses, Fifteen and Twenty Cents—All City's Theaters Likely to Concur.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

A MOVEMENT is on in Louisville whereby it is expected that admission prices to evening performances at the moving picture theaters will be raised. It is suggested that the legitimate houses have always maintained higher prices for night performances than for day or matinee shows, and there is no reason why an additional nickel or so should not be obtained for picture performances.

The movement has been advocated by the Louisville Photo-Play Association, of which all of the local houses are members. It is understood that practically every house in the city has agreed that such a movement would be a good thing for the business, and it is now merely a question of working out the details. It is proposed to raise the price of five-cent houses to ten cents at night, and the ten-cent houses to either fifteen or twenty cents.

At a recent meeting of the local organization, at which the matter was submitted, Louis J. Dittmar, of the Majestic Amusement Company, stated that in Louisville the moving picture theater managers had not increased prices, although film rentals have increased materially during the year. In some cities the theaters have charged twenty-five to fifty cents for showing films which have been shown in Louisville at the regular prices. Mr. Dittmar said: "Since the producers of motion pictures are employing stars of national reputation at enormous salaries to take part in the photoplays, they have advanced the price of film rentals to exhibitors in proportion to the cost of production. Patrons of moving picture theaters, who travel, are usually surprised to find that in other cities the show houses are charging twenty-five and fifty cents for some of the big productions which are shown in Louisville for ten cents. The managers feel that the time is drawing near when the public must be asked to share a portion of the burden of the increased cost of production of motion pictures."

This change will probably have the effect of improving attendance at matinees, which have never been what they should in Louisville. Local patrons of moving picture theaters patronize the houses well during the two-night performances, but it is seldom that a house is filled during the afternoon.

LEXINGTON BARS "HYPOCRITES."

At the meeting of Lexington, Ky., Board of City Commissioners Aug. 30 it was unanimously voted to forbid the exhibition here of the motion picture feature, "The Hypocrites," which has been shown in a number of cities and caused considerable discussion as to whether it was suitable to be displayed to the public.

The management of the Colonial theater asked permission to exhibit the picture, but Mayor Cassidy in the meantime wrote to the mayors of Louisville, Cincinnati and St. Joseph, Mo., to get expressions from these officials before having the request considered by the commissioners. From letters which he received it appears there was no objection and no protest against the pictures in Louisville, where it was shown for several days, but the reports from St. Joseph and Cincinnati were not favorable. Mayor Spiegel, of Cincinnati, stated that the picture had not been shown in the Queen City, as the Ohio Board of Censorship and the National Board of Censorship had not passed upon it.—[Ed. note: The National Board passed it with only two dissenting votes out of eighteen.] In St. Joseph, Mo., the picture was condemned by members of the Federation of Women's Clubs as immoral, although the president of that organization had given it her personal endorsement.

A letter from the Ohio Board of Censorship stated that the picture had been "carefully scanned, again reviewed, and pronounced harmful."

A motion by the Mayor was unanimously adopted, and the picture will not be shown in Lexington. Mayor Cassidy, in condemning the picture, stated that he did not believe that the Lexington Vice Commission could gaze upon the picture unmoved.

SCREEN NO DANGER TO SIGHT.

The Louisville Evening Post, which has followed the lead of a number of the leading papers of the country in conducting a special department to answer questions pertaining to health, recently answered an inquiry pertaining to the effect of films upon the eye in its special department known as "The People's Doctor." The question was, "I have a slight astigmatism and wear weak glasses. Would it be harmful for me, in this condition, to go to the picture shows? How near should one sit to the screen to obtain the best results?"

The answer was as follows: "With the great improvement in film operation, much of the objectionable flickering and unsteadiness is removed; yet some individuals find that any long continued concentration of vision on the moving picture screen causes headache. In the regular drama the sense of hearing shares equally with that of sight, therefore there is less concentration on one organ of special sense, with its obvious advantages. An astigmatic eye properly corrected with glasses should be, to all intents and purposes, a normal one. I think that a position well back from the screen would be preferred by most people as giving the maximum of comfort."

AIRDOMES HAD BAD SEASON.

Cold weather in Louisville has called time on the lowly airdomes, which have had a very hard season, and the only open-air theater now operating is the Westonian, which is holding a few carnivals and special performances for West End clubs. The airdome business was a money-losing proposition all summer, due to the exceptionally cool, rainy weather experienced. The Woodland airdome, on Preston street, was one of the last to surrender.

LOUISVILLE GOSSIP.

J. Johnson Mussellman, manager of the Star theater, reports that he received "The Lynching of Frank" as a part of one of his programs during the last week in August, but that he cut out this portion of the film, feeling that he could not take a chance on showing such a picture in Louisville.

The Casino and Orpheum, of Louisville, have been remodeled somewhat, and large mirrors installed at the front entrances for the benefit of the ladies who generally have to "doll up" a little after having removed their hats during the performance.

Karl Zang, of the Cherokee theater, has returned from a trip to Cincinnati, O., Covington and Newport, Ky.

M. Y. Opie and F. B. Evins, leading citizens of Eddyville, Ky., have leased and taken charge of the Princess theater.

Fire which broke out in Midway, Ky., on Aug. 29 completely destroyed the Midway opera house and adjoining property. The total damage was estimated at $20,000.

J. P. Masters, manager of the Princess theater, of Bowling Green, Ky., which is owned by the Crescent Amusement Company, of Nashville, recently returned from a short trip to New York.

Klu Klux Film in Phila.

Director of Public Safety Porter Enjoined by Judge Ferguson from Interfering with Showing of the Big Griffith Spectacle—Full Police Protection Was Given the Show, but Even the Colored People in Audience Applauded.

Special to Moving Picture World, from Philadelphia News Service.

ACCORDING to a decision handed down by Judge William C. Ferguson, Common Pleas Court No. 3, a preliminary injunction was granted restraining Director of Public Safety Porter from interfering with the showing of "The Birth of a Nation" at the Forrest theater, Broad and Sansom streets, for a period of five days. The restraining order was granted after a hearing of a suit brought by the Nixon and Zimmerman Theater Company to enjoin the police department from stopping the picture under orders from Director Porter.

Judge Ferguson declared that after the five days' time expires either party can go before a judge with a motion to have the injunction vacated or made permanent.

Under direct order from Director Porter a detail of fifteen detectives, headed by Captain Cameron, were seated at various points throughout the theater and were prepared to act immediately in case any demonstration was made against the film. A detail of policemen were also stationed in front of the theater and many private detectives were to be found in the audience.

However, there was absolutely no need for any police protection of any description. The huge audience seemed to enjoy the picture to the extreme and continued applause could be heard throughout the exhibition. Many negroes were scattered throughout the house and it is very pleasing to note that they were numbered among the most ardent applauders.

Moving picture interests are more than pleased with the outcome of the affair and are unanimous in expresisng their opinion that the injunction will not be requested to be vacated at the termination of the five-day period. Director Porter is particularly pleased with the manner in which trouble was averted and declared that as long as there is no disturbance created the picture may run for an indefinite period of time.

TRIANGLE FILMS AT OPERA HOUSE.

The Chestnut Street Opera House, Eleventh and Chestnut streets, this city, has been obtained by the Triangle Film Corporation as a permanent place for the exhibition of their productions at regular theatrical prices, ranging from twenty-five cents to two dollars.

George W. Sammis, formerly of the Klaw & Erlanger forces and now business manager of the Triangle Film Corporation enterprises, has arrived in Philadelphia and has begun the active supervision of the remodeling of the theater to suit the conditions of a first class moving picture theater. Included in the alterations will be the installation of new seats, which will be the most comfortable obtainable at any price. Mr. Sammis announces that the first shows will include Raymond Hitchcock in the Mack Sennett farce, "My Valet," Douglas Fairbanks in the D. W. Griffith adventure story, "The Lamb," and Dustin Farnum in "The Iron Strain," an Alaskan play directed by Thomas H. Ince.

TRENTON'S CITY SQUARE THEATER OPENS.

The City Square theater, Washington and Anderson streets, Trenton, N. J., the latest addition to Trenton moving picture theaters, was recently opened to the public and played to a capacity house. The new theater is of concrete and stucco construction and is one of the most handsome structures of its kind in the entire State of New Jersey. The crowd which attended the opening performance were loud in their praise of the photoplay house and intently examined the interior decorations of the theater. It is thought that this latest venture in the theatrical world in Trenton will prove to be a huge success.

PHILADELPHIA GOSSIP.

Opening week at the Alhambra was reported as being extremely successful, the new Kimball organ, the only instrument of its kind south of Market street, scoring a large hit. A well balanced program of vaudeville and high class motion picture plays was offered to the public and the attendance proved the popularity of the attractions.

The Leader, Forty-first and Lancaster avenues, continues to be one of the best attended moving picture theaters in Philadelphia.

It has recently been announced that the Garden Theater Company, proprietors of a moving picture theater at Fifty-third and Landsdowne avenue, have taken over the Rittenhouse theater, Fifty-third street and Haverford avenue.

Iva S. Johnson, well known moving picture exhibitor, has recently opened a theater in Archibald, Pa. The new photoplay house is known as the Grand, and is thoroughly modern and up-to-date in every respect.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Jack Delmar, manager of the Jefferson, this city, announces a new change in policy at his establishment. Girl ushers have been employed and a new Wurlitzer organ has been installed. The theater is now being conducted along lines similar to those employed at the Stanley.

W. H. Parker, proprietor of a moving picture theater at Long Branch, N. J., reports business as being of a most satisfactory nature and declares that the peopel of Long Branch appreciate good moving pictures.

Earl Courtwright, proprietor of the Cort, Shickshinny, Pa., was a recent visitor to this city.

Business is reported as being fine at the Charles R. Hall theater, Avalon, Cape May County, N. J.

The moving picture theater of Dr. Harrigan, located at Darby, Pa., is once more open. While the theater was closed it was completely renovated and many important changes made to the interior of the building.

It has been decided by Manager Love, of the Orpheum, Chelton and Germantown avenues, Philadelphia, to convert his theater into a moving picture playhouse for the coming season and he announces that nothing but feature pictures will be shown.

W. Spence Harvey, proprietor of the A. B. C. theater, Thirty-third and Chestnut streets, Philadelphia, reports that in order to give his patrons the best possible service he has made many improvements.

On account of the remarkable success experienced with the exhibition of first class photoplays during last winter, it has been decided to run nothing but moving pictures at the Metropolitan opera house, Broad and Poplar streets, during the coming season.

PAYS DUPLICATE FEDERAL TAX.

By Clarence L. Linz, Virginia Correspondent of Moving Picture World.

THE attention of the exhibitors of Washington was again forcibly called to the provisions of the Internal Revenue Tax law when it became known that Harry M. Crandall had been compelled to pay $25 as a tax for the balance of the current year when he took possession on September 1 of the Apollo theater on H street, Northeast. This tax was exacted regardless of the fact that but two months before the previous operators of the theater had paid a half-year's tax on the theater and park which adjoins. The exhibitors look upon this provision of the law as unjust and an effort will be made, no doubt, to combat it if Congress seeks to re-enact it upon the opening of the next session in December. The authorities had thought that Mr. Crandall had taken possession of the house on August 31, and had that been the case, he would have been compelled to pay tax for that month.

S. B. LUST BUYS EXCHANGE.

Sidney B. Lust, who has just returned from a visit to New York City, announces that he has secured possession of the business formerly conducted in this city by the United Film Service, and of which he has been the manager. In taking over the exchange Mr. Lust will have nearly eight hundred reels of multiple and single reel subjects and to this he has added additional films that will enable him to give a regular three or four-reel daily service. Mr. Lust is also negotiating with outside concerns having features. His exchange is at 903 E street, Northwest.

POLICE BAR FRANK PICTURES.

All of the motion picture theaters and parks, as well as the vaudeville houses using motion pictures in connection with their regular shows, were visited by members of the police force and requested that they refrain from showing any films depicting the hanging of Leo Frank, or that in any way referred to his life or trial. In the meantime, one of the exchange managers had received instructions from his home office to remove a part of the weekly film which had reference to Frank. The exhibitors were quick to co-operate with the police so that no effort was made in this city to disregard their desires.

TWO NEW THEATERS RUMORED.

It is rumored around town that this winter will see the commencement of construction work on two large theaters. One of these, it is stated, will be put up on Pennsylvania avenue, near Eighth street, Southeast, and will be of a size to accommodate fifteen hundred people. The other will be located in the vicinity of Ninth street, Northwest, and will seat nearly twenty-five hundred people. Plenty of money is said to be back of both projects and interested in the latter is a well known exhibitor. There is further talk about town that outside interests are about to invade the field, which invasion would result in a twenty-five-cent theater being thrust into our midst. Well informed exhibitors give these rumors little credence in view of the fact that Washington is essentially a ten-cent town and in addition is already equipped with more theaters than the public can support in a manner counted upon to give anything like large returns to their operators.

ALEXANDRIA, VA., HANDBILL ORDINANCE.

The city ordinance of Alexandria, Va., prohibiting the distribution of hand-bills in the streets of that place is to be taken to the corporation court for construction by R. A. Steele, manager of the Alexandria Amusement company, who was fined $1 in the police court. Mr. Steele was summoned to court by policemen, who found programs of his theatre on the street. He explained that he distributed the programs in his theater, and also sent them out to houses, the boys who distri-

buted them being cautioned to see that they were not thrown on the street. An appeal was noted in this case and the result thereof will be awaited with a great deal of interest. A merchant of Alexandria was also assessed $1 for the same reason, but in addition he was taxed $5 for contempt of court.

TOLD ABOUT THE CAPITAL.

William Ballinger, who has been an office assistant in the local exchange of the General Film Company, has gone on the road and is at present traveling through Maryland.

John Spellbring, operator at the Maycroft, is confined to the Walter Reed Hospital with a broken arm. The accident occurred during a ball game. Mr. Spellbring is the son of the head of the local operators' union.

NEW HOUSE IN HAMPTON, VA.

By Clarence L. Linz, Virginia Correspondent of Moving Picture World.

HAMPTON, VA., is to have another motion picture house, the New Theater, which is being erected and equipped at a cost of about $20,000. The front is to be very elaborately decorated and will present a fine appearance. The theater will have a seating capacity of about five hundred. A gold fibre screen, two Powers 6-A machines and motor generator are to be installed. Captain W. W. Scott, a Virginia pilot, is said to be back of the project. The manager will be G. C. Backus, who will inaugurate the policy of three feature nights when an admission of ten cents will be charged, and three program nights when the regular admission will be five cents.

CONSOLIDATION IN ALEXANDRIA, VA.

It is reported that Ralph A. Steele, manager of the Richmond theater in Alexandria, and representing the owners of that house has taken over the Surprise theatre, which has been its principal competitor. The Surprise was owned by Dr. William H. McClure, of Washington, D. C., and Braxton B. Smith has for several years been his Alexandria representative. Mr. Smith, it is stated, will relinquish the management of the Surprise and after a brief vacation will devote his attention to other enterprises. It is believed that Mr. Steele will assume the management of this house in connection with his duties as manager of the Richmond. The building occupied by the theater was not included in the deal, it having merely been leased and remodeled for motion picture purposes.

VIRGINIA NOTES.

George Karanicholas and his associates are said to have broken ground for what is believed will be a new motion picture theater on Granby street, Norfolk, which will seat, when completed, approximately eighteen hundred people.

A voting contest for the most popular young lady in the community is the attraction at the Lyric theater in Blacksburg and is one of the many features that have been inaugurated by the manager, J. A. Karnes. The first prize is five dollars in gold, while the contestant winning the second highest number of votes will be presented with a semi-annual pass to the theater. The contest closes on October 30. This house is at present open on Tuesday, Thursday and Saturday evenings, while matinees are given on Tuesdays and Saturdays at four o'clock.

The school board of Alexandria has secured the auditorium of the Richmond theater for temporary use in caring for some 200 school children who could not be accommodated elsewhere. The theater will temporarily be used as a school house until the new high school has been completed.

Messrs. Overbey and Lacey, operators of the LaZada theater, in South Boston, visited Washington last week to arrange their feature service for that house.

BUSINESS IMPROVES IN NORTH CAROLINA.

By Clarence L. Linz, North Carolina Correspondent of Moving Picture World.

BUSINESS throughout this section is improving in a most satisfactory manner. Being in the nature of a luxury, the pictures were among the first to feel the effects of the general depression which hit the South some months ago. Readjustments compelled or induced by now changed conditions have reached a stage in the Carolinas at which their effect is beginning to be evident. Labor of all classes seems to be very well employed. In the increasing number of cities within this territory in which manufacturing is developing, pay-rolls are much heavier than was the case about two months ago. All lines of business feel the effect of this as wages received up to this time have in large measure been used in liquidating indebtedness incurred during a preceding period of idleness. August is always a quiet month and the fact that there is some little improvement is noticeable in comparison with July possibly reflects a change of conditions which will be gradually accentuated. This year there can be no excuse for a repetition of the disasters of last fall for the cotton situation is being taken care of in a most efficient manner. With all of these facts before them, the exhibitors in this territory are looking for a most prosperous fall and winter business, and that it is their belief that this will come true is evidenced by the fact that several well known exhibitors have already erected, or are contemplating the construction of new houses.

NORTH CAROLINA CO. TO PRODUCE FILMS.

The Special Features Film Producing Company has recently been incorporated with an authorized capital stock of $100,000, of which amount the sum of $1,000 is paid in. The stock is subscribed by Robert R. Reynolds, Marcus Erwin and M. S. Erwin. The principal office of the concern will be at 17½ Patton avenue, Asheville. Its charter authorized it to produce and deal in motion pictures and, it is stated, that extensive developments along this line are contemplated by the new corporation. Mr. Reynolds recently produced "Captain Bob of the National Guard," an account of which recently appeared in the Moving Picture World, and with which he has met with considerable success.

WILMINGTON FILMS ON CIRCUIT

Requests have been received in Wilmington from various places, including points in Texas, for information concerning the reels giving views of that city which were taken in connection with the recent convention of the North Carolina Motion Picture Exhibitors' League. These films have just started out on the North Carolina circuit, having made their initial appearance at the house of Howard & Wells where they were shown to the members of the Chamber of Commerce by whom they were pronounced as excellent. The Theater News of Dallas, Tex., recently made mention of these pictures and reported that a number of Texas exhibitors had made inquiries as to where booking could be had.

WILMINGTON'S ROYAL READY.

The Royal, newest and most modern theater in Wilmington, will soon be opened to the public, there remaining but a few slight touches to the interior to be done. This house, which is owned by Howard & Wells, is located on Front street, just opposite the post office. It will be conducted as a feature house with an admission of ten cents for adults and half that amount for juvenile patrons.

The pictures will be projected by means of two Powers 6-B machines on a mirror screen. An automatic ticket-selling machine has been placed in the box office. A Seeburg Motion Picture Player of the latest type has been contracted for at a cost of $4,000. A feature of this theater will be the running of shows on a regular schedule, thus enabling patrons to know at all times of the commencement and ending of each.

A ladies' rest room has been built in at the left side of the house at the front and which will be open to all of the ladies of the city, whether they are patrons or not.

SUPERBA AT RALEIGH PROGRESSING.

Great progress is being made in the construction of the Superba theater, in Raleigh, which is to be operated by R. J. Allen. The front of the entire three-story building is to be of theatrical architecture and will be covered with electric lights. A large electric sign in pendant shape and representing a dragon will also ornament the front. Nearly one thousand electric light bulbs will be used in illuminating the front and the sign. This house will have a seating capacity of about five hundred. A Universal and Mutual program service will be used in addition to features.

NORTH CAROLINA NOTES.

Eleanor Ellis, who has been starring in the William A. Brady productions, is visiting her parents, Dr. and Mrs. Ellis, of the Paramount theater, in Winston-Salem.

A building is being constructed on Main Street, Mt. Airy, by Banner & Lovell on which a lease for ten years has been secured by A. C. Burgess. It is to be used as a motion picture theater and will have a seating capacity of about 500.

It is reported that H. J. Paradis, who operates the Lumina theater, in Wilson, has also secured the control of the Oasis, formerly operated by the Southern Circuit Corporation in that city.

The Charlotte Observer, in combination with the Universal Film Company, is furnishing to the motion picture theaters in this locality the Observer's Universal Animated Weekly. This reel will contain both national and local events of note. Local views will be taken by F. L. Plaisance, staff photographer of the Observer.

Letters were recently mailed by Chief of Police Williams, of Wilmington, to some three hundred people of that city who, it is claimed, failed to pay license taxes for which they are liable under the city ordinances. This list was prepared in the office of the city clerk and there will be some consternation on the part of those who have heretofore been doing business without paying the privilege tax. Included among those subjects to this tax are the motion picture exhibitors.

The management of the Lumina pavilion at Wrightsville beach held another very successful "Charlie Chaplin" night recently.

KANSAS CENSORS, A POOR TEAM.

Special to Moving Picture World from Kansas City News Service.

A NICE mix-up ensued at Topeka last week in which the Rev. Festus Miller and Miss Carrie Simpson, state censors under W. D. Ross, played the leading roles. The Rev. Miller gave one weekly news film the once over in one picture house and placed his official O. K. upon it. The film contained pictures of Leo Frank. Miss Simpson glanced through the same weekly news film and refused to pass it, because of the Leo Frank pictures. The films are now tied up waiting for W. D. Ross to return from California to make his official judgment on them. Wonder how much the owners care whether or not the release dates on them lapse a month or so and how much money they will lose by it?

SAFETY FIRST FILMS.

Frank Wightman, superintendent of the Safety First for the Frisco railroad, is planning on using moving pictures with his lectures to employees on safety first appliances and practices, provided the proposal meets with the approval of the higher officials of the road.

(Continued on page 2839).

Calendar of Daily Program Releases

Releases for Weeks Ending September 18 and September 25

(For Extended Table of Current Releases See Pages 2082, 2084, 2086.)

General Film Company

Current Releases

MONDAY, SEPTEMBER 13, 1915.

BIOGRAPH—The Man Who Never Was Caught (Drama).
ESSANAY—A Mansion of Tragedy (Special—Three parts—Dr.).
GEORGE KLEINE—The Social Law (Spec.—2 Parts—Drama).
KALEM—The Man Servant (Special—"Broadway Favorite"—Three parts—Drama).
LUBIN—Advertising Did It (Dr.).
SELIG—Man's Law (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 73, 1915 (News).
VITAGRAPH—Sonny Jim and the Amusement Company, Ltd. (Comedy).

TUESDAY, SEPTEMBER 14, 1915.

BIOGRAPH—The Rehearsal (Special—Two parts—Drama).
ESSANAY—Tish's Sty (Special—Two parts—Drama).
KALEM—Romance A La Carte (Burlesque—Comedy).
LUBIN—Babe's School Days (Comedy).
—Wandering Billy (Com.).
SELIG—Weary Goes A-Wooing (Comedy).
VITAGRAPH—West Wind (Broadway Star Feature—Special—Military—Three parts—Drama).

WEDNESDAY, SEPTEMBER 15, 1915.

BIOGRAPH—The Soul of Pierre (Special—Three parts—Drama).
EDISON—The Silent Tongue (Com.).
ESSANAY—Dreamy Dud's Cowboy (Cartoon-Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 9, "Under Oath") (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURE—The Purple Night (Special Feature—Three parts—Drama).
LUBIN—Where the Road Divided (Special—Two parts—Drama).
VITAGRAPH—Save the Coupons (Comedy).

THURSDAY, SEPTEMBER 16, 1915.

BIOGRAPH—A Lasting Lesson (Drama).
ESSANAY—Moustaches and Bombs (Comedy).
LUBIN—The Red Virgin (Special—Three parts—Drama).
MINA—Booming Trixie (Comedy).
SELIG—The Jungle Lovers (Special—Three parts—Jungle Zoo—Drama).
SELIG—Hearst-Selig News Pictorial No. 74, 1915 (News).
VITAGRAPH—The Shadow of Fear (Drama).

FRIDAY, SEPTEMBER 17, 1915.

BIOGRAPH—The Girl and Her Trust (Drama—Biograph Reissue no. 15).
EDISON—Ransom's Folly (Special—Four parts—Drama).
ESSANAY—Broncho Billy and the Card Sharp (Western-Dr.).
KALEM—The Key to Possession (Special—Two parts—Drama).
LUBIN—A Heart Awakened (Drama).
VITAGRAPH—The Professional Diner (Comedy).

SATURDAY, SEPTEMBER 18, 1915.

BIOGRAPH—Heart Trouble (Comedy—Drama).
EDISON—The Call of the City (Drama).
ESSANAY—The Scapegoat (Special—Three parts—Drama).
KALEM—Hazards of Helen Railroad Series No. 45, "A Girl's Grit" (Drama).
LUBIN—The Golden Oysters (Comedy).
SELIG—Cocksure Jones, Detective (Comedy).
VITAGRAPH—His Golden Grain (Special—Two parts—Drama).

General Film Company

Advance Releases

MONDAY, SEPTEMBER 20, 1915.

BIOGRAPH—Behind the Mask (Drama).
ESSANAY—The Circular Path (Special—Three parts—Drama).
GEORGE KLEINE—A Woman's Mistake (Special—Two parts—Drama).
KALEM—The Call of the Dance ("Broadway Favorites"—Special—Four parts—Drama).
LUBIN—The Silent Accuser (Drama).
SELIG—The Eternal Feminine (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 75, 1915 (News).
VITAGRAPH—Willie Stayed Single (Comedy).

TUESDAY, SEPTEMBER 21, 1915.

BIOGRAPH—And by Their Deeds—(Special—Two parts—Dr.).
ESSANAY—The Call of the Sea (Special—Two parts—Drama).
KALEM—Double Crossing Marmaduke (Comedy).
LUBIN—The Careless Anarchist (Comedy).
—That Brute (Comedy).
—Monty and the Missionary (Comedy).
SELIG—The Range Girl and the Cowboy (Drama).
VITAGRAPH—Dorothy (Special—Two parts—Drama).

WEDNESDAY, SEPTEMBER 22, 1915.

EDISON—Cartoons in the Seminary (Comedy).
ESSANAY—The Fable of "The Throng Train" (Comedy).
KALEM—The Wolf's Prey (Episode No. 10 of the Mysteries of the Grand Hotel—Special—Two parts—Drama).
LUBIN—A Desert Honeymoon (Special—Three parts—Drama).
VITAGRAPH—Getting Rid of Aunt Kate (Comedy).

THURSDAY, SEPTEMBER 23, 1915.

BIOGRAPH—A Kentucky Episode (Drama).
ESSANAY—Snakeville's Hen Nodic (Comedy).
LUBIN—The Last Rebel (Special—Two parts—Drama).
MINA—When Husbands Go to War (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 76, 1915 (News).
VITAGRAPH—The Lesson of the Narrow Street (Drama).

FRIDAY, SEPTEMBER 24, 1915.

BIOGRAPH—An Unseen Enemy (Drama—Biograph Re-issue No. 16).
EDISON—Her Happiness (Special—Three parts—Drama).
ESSANAY—An Unexpected Romance (Western—Drama).
KALEM—A Daughter's Sacrifice (Alice Joyce—Re-issue—Dr.).
LUBIN—The Level (Drama).
VITAGRAPH—Back to the Primitive (Comedy).

SATURDAY, SEPTEMBER 25, 1915.

BIOGRAPH—The Girl Who Didn't Forget (Drama).
EDISON—When Conscience Sleeps (Drama).
ESSANAY—Affinities (Special—Two parts—Drama).
KALEM—A Matter of Seconds (Episode No. 46 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Captain Kidd and Ditto (Comedy).
SELIG—The Auction of Run-Down Ranch (Comedy—Drama).
VITAGRAPH—From Out of the Big Snows ("Broadway Star Features"—Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending September 18 and September 25

(For Extended Table of Current Releases See Pages 2082, 2084, 2086.)

Universal Film Mfg. Co.

SUNDAY, SEPTEMBER 12, 1915.

LAEMMLE—The Last Word (Drama).
L-KO—No release this day.
REX—Agnes Kempler's Sacrifice (Two parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 13—Two parts—Drama).

MONDAY, SEPTEMBER 13, 1915.

BROADWAY UNIVERSAL FEATURE—Business Is Business (Six parts—Drama).
NESTOR—Too Many Smiths (Comedy).

TUESDAY, SEPTEMBER 14, 1915.

GOLD SEAL—The Queen of Hearts (Three parts—Society—Drama).
IMP—No release this day.
REX—How Early Saved the Farm (Juvenile—Drama).
—From Frau to Spalato (Educational).

WEDNESDAY, SEPTEMBER 15, 1915.

ANIMATED WEEKLY—Number 184 (News).
L-KO—No release this day.
VICTOR—Joe Martin Turns 'Em Loose (Two parts—Com.).

THURSDAY, SEPTEMBER 16, 1915.

BIG U—In the Heart of the Hills (Drama).
POWERS—No release this day.
REX—The House with the Drawn Shades (Two parts—Drama).

FRIDAY, SEPTEMBER 17, 1915.

IMP—The Wolf of Debt (Three parts—Drama).
NESTOR—Molly's Malady (Comedy).
VICTOR—No release this day.

SATURDAY, SEPTEMBER 18, 1915.

BISON—The Surrender (Three parts—Drama).
JOKER—He Couldn't Fool His Mother-in-Law (Comedy).
POWERS—No release this day.

SUNDAY, SEPTEMBER 19, 1915.

LAEMMLE—No release this day.
L-KO—No Flirting Allowed (Comedy).
REX—The Pine's Revenge (Two parts—Northwest Drama)
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 14, "On the Battlefield," (Two parts—Drama).

MONDAY, SEPTEMBER 20, 1915.

BROADWAY UNIVERSAL FEATURE—Under Southern Skies (Five parts—Drama).
NESTOR—It Almost Happened (Comedy).

TUESDAY, SEPTEMBER 21, 1915.

GOLD SEAL—The Tenor (Three parts—Drama).
IMP—His Home-Coming (Comedy).
REX—No release this day.

WEDNESDAY, SEPTEMBER 22, 1915.

ANIMATED WEEKLY—Number 185 (News).
L-KO—Scandal in the Family (Two parts—Comedy).
VICTOR—Not a Lamb Shall Stray (Human Interest—Educational).

THURSDAY, SEPTEMBER 23, 1915.

BIG U—No release this day.
LAEMMLE—The Cry of the First Born (Three parts—Drama).
POWERS—The Ham Actors (Vaudeville Act).
—Life of the Frog (Ditmars—Educational).

FRIDAY, SEPTEMBER 24, 1915.

IMP—When the Call Came (Two parts—Drama).
NESTOR—When Lizzie Went to Sea (Comedy).
VICTOR—No release this day.

SATURDAY, SEPTEMBER 25, 1915.

BISON—A Message for Help (Two parts—Indian Drama).
JOKER—He Couldn't Support His Wife (Comedy).
POWERS—Every Man's Money (Drama).

Mutual Film Corporation.

SUNDAY, SEPTEMBER 12, 1915.

KOMIC—The Jinx on Jenks (Comedy).
MAJESTIC—His Guiding Angel (Two parts—Drama).
THANHOUSER—Out of the Sea (Drama).

MONDAY, SEPTEMBER 13, 1915.

AMERICAN—The Senor's Silver Buckle (Two parts—Drama).
FALSTAFF—Superstitious Sammy (Comedy).
GAUMONT—See America First (Scenic).
—Keeping Up with the Joneses (Cartoon).

TUESDAY, SEPTEMBER 14, 1915.

BEAUTY—Incognito (Comedy).
MAJESTIC—The Little Life Guard (Comedy).
THANHOUSER—Helen's Babies (Two parts—Drama).

WEDNESDAY, SEPTEMBER 15, 1915.

BRONCHO—Shorty's Ranch (Three parts—Drama).
RELIANCE—The Dark Horse (Drama).

THURSDAY, SEPTEMBER 16, 1915.

CENTAUR—The Rajah's Sacrifice (Two parts—Drama).
FALSTAFF—Bessie's Bachelor Boobs (Comedy).
MUTUAL MASTERPICTURE—The Man from Oregon (American—Five parts—No. 38.
MUTUAL WEEKLY—Number 37, 1915 (News).

FRIDAY, SEPTEMBER 17, 1915.

AMERICAN—The Little Lady Next Door (Drama).
CUB—The Knockout (Comedy).
GAUMONT—The Vivisectionist (Two parts—Drama).

SATURDAY, SEPTEMBER 18, 1915.

AMERICAN—The Great Question (Three parts—Drama).
BEAUTY—A Friend In Need (Comedy).

SUNDAY, SEPTEMBER 19, 1915.

GAUMONT—The Pool Sharks (Comedy—All Star).
RELIANCE—The Doll House Mystery (Two parts—Drama).

MONDAY, SEPTEMBER 20, 1915.

AMERICAN—The Barren Gain (Two parts—Drama).
FALSTAFF—Simon's Swimming Soul Mate (Comedy).
NOVELTY—The Lilliputians' Courtship (Comedy).

TUESDAY, SEPTEMBER 21, 1915.

BEAUTY—Everyheart (Drama).
THANHOUSER—The Dead Man's Keys (Two parts—Drama).

WEDNESDAY, SEPTEMBER 22, 1915.

KAY-BEE—Never Again (Comedy).
RIALTO—The House with Nobody in It (Three parts—Drama).

THURSDAY, SEPTEMBER 23, 1915.

CENTAUR—The Woman, the Lion and the Man (Two parts—Drama).
FALSTAFF—Con, the Car Conductor (Comedy).
MUTUAL MASTERPICTURE—The House of a Thousand Scandals (Four parts—Drama).
MUTUAL WEEKLY—Number 38, 1915 (News).

FRIDAY, SEPTEMBER 24, 1915.

AMERICAN—It Was Like This (Drama).
CUB—The Treasure Book (Comedy).
GAUMONT ALL STAR—Busy Izzy (Two parts—Comedy).

SATURDAY, SEPTEMBER 25, 1915.

BEAUTY—Cats, Cash and a Cook Book (Comedy).
THANHOUSER—A Disciple of Nietzsche (Three parts—Drama).

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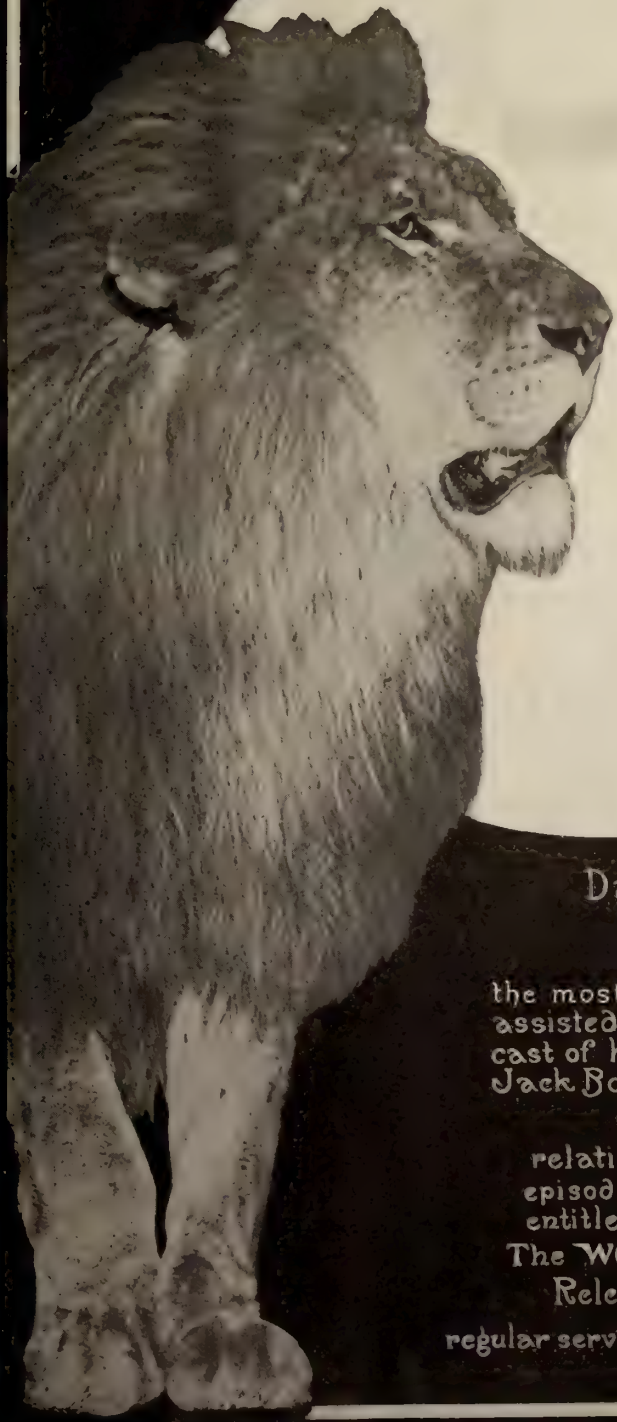
MUTUAL PROGRAM



David Horsley presents

"NERO"

the most ferocious lion in captivity assisted by the Bostock animals and a cast of human players headed by Capt. Jack Bonavita in a

CENTAUR FEATURE

relating in two stirring reels an episode of life in the animal arena entitled

The WOMAN the LION and the MAN

Released September 23 in the regular service of the $8,000,000 Mutual program

MUTUAL

A Four Part Drama Produced By
AMERICAN FILM COMPANY, INC.

THE HOUSE OF

By Theodosia Harris
Directed by Thomas Ricketts

Now comes this sparkling feature production—a wonderful drama chock-full of unbridled sensations! A cast of brilliant stars headed by

HAROLD LOCKWOOD

with

May Allison

Hal Clements
William Ehfe
Josephine Ditt
Bessie Banks

Dances by Margaret Hawkesworth!

Charming dances and ensemble under the personal direction of Miss Hawkesworth are a new distinct feature. Classic Greek dances that were the *big* sensation at Newport, New York and Palm Beach.

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Arrange Your

AMERICAN FILM

Samuel S. Hutchinson, President

MASTERPICTURES

A THOUSAND SCANDALS

A Tremendous Success!

Here are visualized thrills and romance. Most unusual settings—wonderful scenes—perfect photography. A beautiful and highly sensational production.

For Your Box Office's Sake—

Book this big feature film. Mutual exchanges everywhere can take care of you ***if you act now—at once!*** "The House of a Thousand Scandals" is well worth a run of several days. Everybody ***must*** see it. Here is your chance—a ***real*** opportunity!

Distributed throughout the United States exclusively by Mutual Film Corporation

SEPT. 23rd

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COMPANY, INC.

CHICAGO, ILLINOIS

MUTUAL PROGRAM

LOOK—THEN BOOK
THESE AMERICAN OFFERINGS

THE BARREN GAIN

A TWO-PART "Flying A" drama. An enthralling version of "The Other Man" question, and a young girl's love and sacrifice. It's great!

Featuring

Vivian Rich — Nan Christy
Charles Bartlett
Walter Spencer — Jack Richardson

RELEASED SEPT. 20 Directed by Reaves Eason

IT WAS LIKE THIS

A "Flying A" drama—a dandy story of burglars and babies

Featuring

Winifred Greenwood — Edward Coxen — George Field

RELEASED SEPT. 24 Directed by Henry Otto

EVERYHEART

An American "Beauty"—wonderful scenes and settings.

Featuring

Neva Gerber and Webster Campbell

RELEASED SEPT. 21 Directed by Archer Mac Macldn

CATS, CASH AND A COOK BOOK

An American "Beauty"

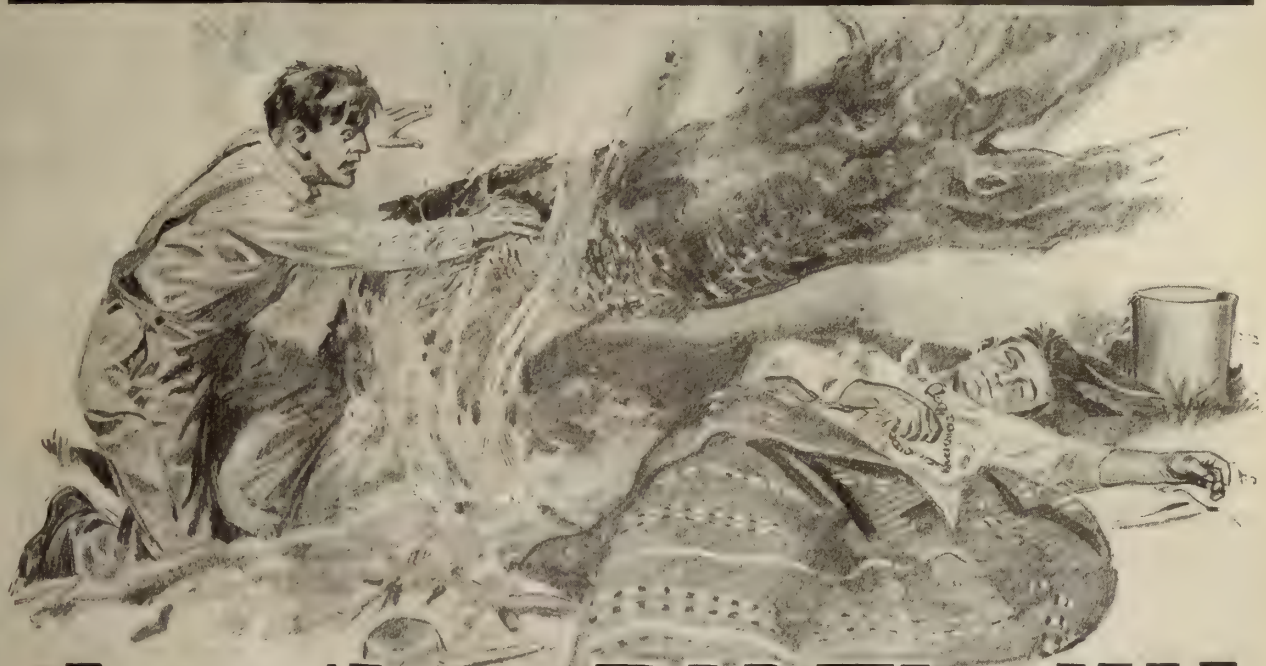
Nan Christy and John Steppling

RELEASED SEPT. 25 Directed by John Dillon

Book these American Films—they please the crowds. Distributed throughout the United States exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL SPECIAL FEATURE



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THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell Directed by W. D. Taylor

Terrific Scenes — Stupendous Thrills

These are the big features of "The Diamond From the Sky," the continued photoplay that has ***the punch—the wallop.***

Twenty chapters are now appearing. Not one dull moment in twenty big chapters! A New two-act chapter is released each week. ***Unbelievable thrills*** are coming.

Get in on this smashing success! Book "The Diamond From the Sky!" ***Heaven's sake, man, act now!*** Don't let this box office opportunity slip by.

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MUTUAL PROGRAM

RIALTO STA

PRES

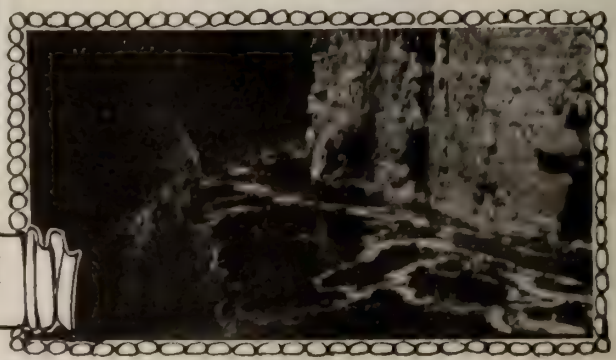
Ivy Troutman

In the three reel drama

The HOUSE WITH NOBODY IN IT

DIRECTION of RICHARD GARRICK

SEE AMERICA FIRST

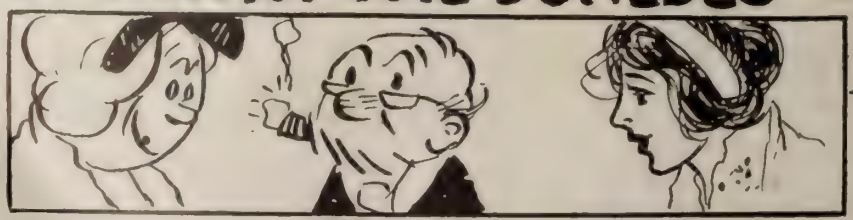


RELEASED WED. SEPT. 8th

AUSABLE CHASM
New York

KEEPING UP WITH THE JONESES BY POP

ANIMATED BY HARRY PALMER



RELEASED SEPT 13th

STUDIO & FACTORY

GAUMONT

R FEATURES

MUTUAL PROGRAM

ENTS

Fania Marinoff

In the three reel drama

The UNSUSPECTED ISLES

DIRECTION of W.F. HADDOCK

RELEASED WED · SEPT 22nd

THE POPULAR COMEDIAN OF ZIEGFELD FOLLIES

In The All Star Comedy

W·C·FIELDS

BY COURTESY OF F·ZIEGFELD JR.

"POOL SHARKS"

RELEASED SEPT· 19th

DIRECTION of ED·MIDDLETON

PRODUCED BY

COMPANY

FLUSHING N·Y·

MUTUAL PROGRAM

David Horsley presents a
CUB COMEDY
played by a company of
farceurs headed by
GEORGE OVEY
the funniest man in America
entitled

"The TREASURE Box"

a comedy of humorous
situations embellished
with a series of thrills
Released Friday Sept. 24

A CUB COMEDY RELEASED EVERY FRIDAY

NEW OLYMPIA AT NEW HAVEN READY.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE Olympia theater, which has been pronounced the most beautiful picture playhouse in the New England territory, will be opened on Monday, September 13. This house is located on Temple street, New Haven, Conn. It is owned by the Olympia Theaters, Inc., a $7,000,000 corporation, recently chartered under the laws of Massachusetts. It is up-to-date in every detail and has a seating capacity of 2,500, with one balcony.

Vaudeville and pictures are to be used and the performances, which will be continuous, will start at 10.30 in the morning. The scenic effects, which have been completed by the firm of Curran and Craig, are superior to those in any house in the country. Representative Curran, of the Massachusetts Legislature, whose work in the interests of the Motion Picture Exhibitors' League of Massachusetts, in the lower branch of the state government during the censorship fights of last year is well remembered, is the senior member of the scenic concern. All who have seen the work have claimed that it excels anything of its kind that they have ever witnessed.

Manager Curran of the new playhouse has arranged for a gala opening night. The prominent officials of the city have signified their intention of attending the opening performance.

NO FRANK FILMS IN BOSTON.

Films of the Leo M. Frank case will not be exhibited in Boston. Censor John Casey learned that a theater in East Boston was planning to show the film and immediately notified the proprietor that he could not run them. Mr. Casey bases his action on the fact that the film had not received the approval of the National Board of Censorship.

It is a standing order from the Mayor's office to the moving picture men of the city that no film of any nature shall be exhibited unless it has received the approval of the National Board.

STANLEY W. HAND ACTIVE.

Manager Stanley W. Hand, of the New England branch of the World Film Corporation, keeps in direct communication with his salesmen, when they are on the road, by writing them sales letters containing valuable suggestions regarding the merchandising of film. Mr. Hand was formerly in the advertising business in New York City and joined the World's sales force in March. Three months ago he was appointed New England manager. He reports that the Equitable releases are going big in this territory. He has already signed the Gaiety theater, Providence, R. I.; Nelson's theater, Springfield, and the New Park theater, Worcester. The sales force from the New England office comprises C. W. Bunn, H. L. Raymond and Hyman Fein.

Mr. Hand spent several days of last week in New York City, where he was in consultation with General Manager Selznick regarding the policy of the Equitable releases.

HARMONY CLUB HAS OUTING.

The Harmony Club, composed of male employees of the New England branch of the General Film Company, held their first annual outing last Sunday in Glen Echo Park, Stoughton, Mass. Over sixty members attended. A special car carried the party from the office of the park.

Upon their arrival a light luncheon was served which was followed by the athletic events. The results of the track events follow: Shoe race, won by Flanagan; potato race, won by Ernest Warren; 100-yard dash, Myers; 220-yard dash, Smith; 50-yard dash, B. Rolfe; 440-yard dash, Max Carmusin; broad jump, L. J. Hacking; fat men's race, Manager E. J. Farrell; hop, step and jump, Sam Hasse; swimming race, Joe Harris; sack race, Levine.

A ball game between two picked teams followed. Owing to the rain Umpire Edward J. Farrell called the contest in the seventh inning. The winning nine comprised Captain J. W. Farrell, third base; B. Rolfe, pitcher; J. Murphy, catcher; Harry Smith, first base; J. Bent, second base; O. Peterson, shortstop; Harry Hasse, left field; Jeff Levine, center field, and Sam Hasse, right field.

The winners of all the athletic events were awarded suitable prizes, as were the members of the winning baseball aggregation.

A dinner was served in the Glen Echo Inn. A quartet, composed of Frank Rouse, J. Flanagan, B. Rolfe and I. L. Myers, entertained all with popular selections. Peterson and Butler gave exhibitions of the modern dances in a most appropriate manner.

NEW ENGLAND JOTTINGS.

Several Bostonians attended the convention of the Paramount Pictures men, which was held in Chicago recently. The delegation included W. F. Bossner, manager of the Park theater, Boston; Hiram Abrams, W. T. Greene, Harry Asher, J. J. Leonard, I. Y. Merchant and H. T. Scully. Mr. Abrams is the head of the Famous Players Company of New England.

A huge wave swept Mary Fuller, the Universal star, from a rock at Braces' Cove, Gloucester, Mass., one day last week, as she was playing the role of a mermaid. She sustained no injury. Her companion, Robert Hull, dressed in oilskins and rubber boots, was less fortunate. He was unable to act for several days.

The proposed new Roslindale theater, which was to have been finished by the 1st of June, has struck a snag, which makes it doubtful when the house will be opened. After digging away a knoll the contractors came to a ledge of rock. For weeks workmen have been patiently drilling to get the rock out of the way, but still several tons remain. The site of the new playhouse is at the corner of Washington and South streets.

The Academy of Music, Lowell, Mass., has been reopened under the management of J. J. Lyons. During the summer the house was entirely renovated and repainted. A new stage set was installed and new operating machine has been placed in the booths. Fox and Kleine features are being used.

Manager J. A. Eslow, of the New England Universal Film Exchange, motored through the Maine woods over Labor Day.

Manager F. G. Berry, of the Magnet theater at Raymond, N. H., reports that he played to capacity business while exhibiting the six-reel feature, "A Born Warrior," released by the New England United Film Service. Mr. Berry has pronounced the feature as one of the best on the market.

Miss Della Verrill, formerly auditor of the Mutual branch at Springfield, Mass., is now employed in a similar capacity in the Springfield office of the New England United Film Service.

Through Manager Sam Bernfield of the New England Pathe Exchange, the entire Poli circuit has contracted for the forthcoming Pathe serial, "Get Rich Quick Wallingford." This contract not only includes the New England theaters, but those in Scranton and Wilkes-Barre, Penn. The negotiations were completed by Richard C. Miller of the Poli company.

Winfield H. Bradley, formerly New England manager for the Mutual, is the manager of the local Triangle Film Corporation offices, which are now located in the Kimball Building, 18 Tremont street. It is probable that a new exchange will be later established in the Pleasant street district.

George K. Robinson, formerly manager of the Park theater, Boston, is now managing the Franklin Park theater, Dorchester.

Manager Thomas Meehan, of the Plaza theater, Worcester, Mass., visited Manager Samuel Bernfield, of the New England Pathe Exchange, during the past week. Manager Meehan reports business as booming in his playhouse.

Frank A. Gardy has been appointed assistant manager of the New England branch of the "Big Four." He has contracted with the New Fenway theater for the use of V. L. S. E. features. Mr. Grady is well known to New England exhibitors, having been connected for some time with the General Film Company.

Manager Fred E. Wright, of the Plymouth and Park Square theaters, entertained a number of his friends in Chipman hall, Tremont Temple, last Friday afternoon, when the film version of his play, "York State Folks," was shown by the Dra-Ko Film Company. Director Harry Jackson was also present.

Over forty exhibitors attended a runoff, in the exhibition rooms of Fox Film Corporation, of their latest release, "The Two Orphans."

LEWISTON EXHIBITORS OBJECT TO CARNIVAL.

Picture Men's Protest, Backed by Good Reasons Heeded by City.

From John P. Flanagan, Maine Correspondent of the Moving Picture World.

A STRONG objection on the part of Lewiston theater men and merchants of that city against allowing a carnival show to come into Lewiston during the state fair week, was made to the Lewiston city government with the result that the license previously granted to the show was revoked. The theater men took the position that state fair week is one of their biggest assets and as they are in the city 52 weeks in the year and at Christmas and Thanksgiving contribute to charity, they should be protected in this instance. A theater owner said "If this show was going to benefit anyone locally I would not raise objections, but it is not under the management of any local club and I do not think we are being used right if the carnival is allowed to come into the city."

GARRITY CONTINUES PORTLAND'S JEFFERSON.

Manager M. J. Garrity, who has conducted the Jefferson theater, Portland, very successfully for a number of years, will continue to run the house. There has been much uncertainty regarding the Jefferson and various reports concerning the theater, Manager Garrity's lease having been due to expire this fall. It seems that the directors for a time thought if the theater was placed on the market a larger rental might be given by some promoter of amusements and while this idea was entertained, they were not prepared to talk to anybody about the lease. It was finally concluded that no one was so well fitted to make the theater a success as is Manager Garrity, who has demonstrated his qualifications in that direction, and it is decided to let the old good relations continue.

FRED MURPHY OPENS NEW EXCHANGE IN BANGOR.

Fred. Murphy, formerly exchange agent for the Mutual Film Company, in Waterville, has opened the third exchange office in Bangor, representing the United Film Company. Mr. Murphy has a great many friends in eastern Maine who are pleased to welcome him to the new field. The General Film Co. is represented in Bangor by A. L. Ehrgott and the Universal by Chas. M. Stern.

ITEMS FROM PINE TREE STATE.

Tucker and Darling have leased the Camden Opera House from Fred. Chase of Orono and Dorchester and have taken possession.

The opera house at Gardiner, J. Burns, proprietor, and the Bath Opera House, E. L. Crawford, proprietor, have taken on Universal service.

Mrs. Imogene Pettingell of Ellsworth, proprietor of the Strand theater, was a visitor to town this week and reports that business is excellent.

The Bijou theater at Bangor began its moving picture program for the season on Aug. 30, with Francis X. Bushman in Graustark, an Essanay production.

Right to Take Films

Idaho Falls Has Interesting Suit Over Breaking of a Camera by Police of City—Exclusive Right to Film a Street Parade Had Been Given to Another Company—Heavy Damages Asked and Basis of the Suit.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

WHILE taking a moving picture of a round-up street parade in Idaho Falls, Bonneville county, Idaho, recently, A. B. Hager, of the Orpheum theater of that place, had his camera broken by the chief of police, Larry Hansen, and Dow Williams, according to a complaint filed in the district court of Bonneville county by counsel for the plaintiff. The suit was instituted to recover damages to the amount of $10,150. The complaint alleges that the plaintiff, Hager, was taking a motion picture of the parade from a room in the Mills building over the Red Cross drug store and that while he was taking the picture and while the parade was passing, the said chief of police and other officers entered the room by force and compelled him to stop taking the picture and when he resisted, they broke the moving picture machine and placed Hager under arrest and took him down the street until they met a man who gave his word as a $500 bond for appearance in police court.

The suit asks $5,000 damages for the reels of the film which could have been exhibited and sold, and $5,000 as damage for the injury to character caused by the arrest and the mental and physical suffering caused by the arrest, also $100 is asked for the damage to the motion picture camera, and $50 dollars as a fee for the attorney who filed the suit.

It is stated in the complaint that the defendant, Dow Williams, caused the arrest, and it is said Hager was restrained from taking the picture because of the fact that the motion picture company in the city had been granted the exclusive right to take the round-up pictures.

It is understood that the defense claim they have a lawful right to grant exclusive moving pictures franchises to all the features of the round-up and the plaintiff claims that the law is that any person may take pictures of a public performance such as a free street parade and that this has been established before the supreme court of the United States.

SPOKANE GIRLS MAKE HITS.

Virginia Lee Riblet, a Spokane girl, played in "A Matrimonial Mix-Up" to 21,872 in four days, according to Ralph Ruffner, manager, in a play for which she prepared her own scenario. Miss Signe Auen, now with D. W. Griffith, appeared at the Empress in "The Mystic Jewel."

In "A Matrimonial Mix-Up," written by Miss Riblet and produced in Spokane by the Liberty for the Liberty a week before its presentation, Miss Riblet appears pleasing and some good comedy was worked into the production by William Cutts, general manager of the Liberty Amusement Company, who produced it. Miss Riblet is supported by Ed Carter and Will Paine, both of the Spokane social set, and 150 prominent Spokane society people appear in the party scene taken at the Riblet home.

A RETURN ENGAGEMENT BEATS FIRST RUN.

The ability of Mary Pickford to repeat an engagement and play to larger houses than the first time was demonstrated at the Clemmer theater for the four days ending Saturday, August 28. She played to 15,666 spectators for the four days, the house seating about 1,000, in a return engagement of "Tess of the Storm Country," according to reports furnished at the theater.

Miss Pickford appeared in the same production in the former Clemmer theater last October. The house, which had a capacity of 450, was filled to standing room for each show and many persons were turned away, while others crowded into the street to wait their turns to be admitted. I might add that during the four days I heard fully a dozen persons say they were going to or had witnessed the production for the second time, having been so impressed with the first presentation.

IT WAS MIRIAM NESBIT.

Ralph Ruffner, manager of the Liberty, reports that he had one of the surprises of his life several nights ago. Mr. Ruffner plays the Hope-Jones Unit orchestra occasionally and had just left the organ and returned to the rear of the theater when approached by a stylishly dresed woman. He said:

"The woman approached me and asked for the manager, to which I replied I would answer for him. She then said, 'I am well pleased with your theater, it is a beautiful house, the pictures are well projected and the music is fine.'

"I said, 'You must be professional,' and was trying to place her, for her face was familiar, when she told me she was Miriam Nesbit, then I knew, for I had seen her in the pictures many times before she became a woman director for the Edison company."

HEARD IN SPOKANE.

Anita Stewart and Earl Williams made a hit at the Casino in the V-L-S-E production, "The Sins of the Mothers."

Lillian Gish was a good drawing card at the Lyric in "Captain Macklin," by Richard Harding Davis. Charles Chaplin in "A Night Out," also drew well.

"Whom the Gods Would Destroy," and Lillian Drew and Richard Travers in "Vain Justice," and Mae Marsh in "The Sands of Dee," all drew well at the Majestic last week.

PROGRESS THEATER, SAN FRANCISCO, IMPROVED.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE Kahn & Greenfield Circuit, which conducts two large houses in the Fillmore street district of San Francisco, and one in the Mission, has commenced work on the improvement of the Progress theater at 1535 Fillmore street and plans to expend $25,000 in making this one of the finest houses in that section of the city. An entirely new front is to be put in, changes are to be made in the operating room, a motor-generator set added and an electric sign to cost about $1,000 will be installed. Changes will be made in the seating arrangement of the house and the theater will be redecorated. The admission price at this house has been five cents, but when the improvements are completed it is planned to advance it to ten cents.

General Manager L. L. Kahn has returned from a two weeks' trip to Portland, Seattle and British Columbia to secure a respite from business, but while away took advantage of the opportunity of inspecting some of the leading houses in the Northwest to secure ideas for the Progress and for other houses that are being planned for other districts of the city.

THEOGRAPH FILM CO. MOVES.

The Theograph Film Company is now settled in its new quarters in the Call Building, on New Montgomery street, having moved recently from the Metropolis Bank Building. This concern was organized some time ago for the purpose of manufacturing and distributing educational films for use in secular schools and a large organization has been built up for this purpose. A small moving picture projection machine, suitable for school work, will also be placed on the market.

ATLAS PORTABLE PROJECTORS.

The Atlas Educational Film Company, which recently established offices in the Pacific Building, demonstrated its portable types of projection machines suitable for school work at the recent convention of the National Education Association held here. The machines attracted much attention and a number of sales are expected to result from the exhibition. Two Atlas machines were recently disposed of to the San Francisco Board of Education for class-room work.

AT THE FRENCH EXHIBIT.

While no attempts have been made to strongly feature moving picture equipment in the French Building at the Panama-Pacific International Exposition, a neat display is being made there and this is attracting considerable attention from exhibitors. The "Provo" moving picture camera of J. Debrie, an "Optima" perforating machine and a printing machine from the same maker, forms one of the most interesting parts of the display. Gaumont, of Paris, has one case of equipment, while J. Demaria furnishes a projection machine.

J. M. TRIPLETT LOCATES AT SAN FRANCISCO.

J. M. Triplett, formerly of Wenatchee, Wash., has located at San Francisco and is busily engaged in placing his patented loop setter on the market. A good demand has been worked up here for this device and the factory is quite busy.

EXCHANGE MAN WENT FISHING.

I. H. Lichtenstein, head of the Globe Film Exchange, has returned from a three weeks' fishing trip in the Klamath Falls country, where some excellent sport was enjoyed. Marion H. Kohn, formerly manager of the Apex exchange here, has been appointed resident buyer for the Globe Film Exchange in New York, and is sending out a number of large feature productions.

NEW POWER'S MODEL SEEN.

R. W. Horn, the representative of the Nicholas Power Company at Panama-Pacific International Exposition, recently received the new 6B model put out by this concern and this has been attracting a great deal of attention from operators. On the first day it was inspected by thirty-one local operators. The past two weeks have been the liveliest ones since the opening of the Exposition at this exhibit, due largely to the meeting of the National Educational Association.

GOLDEN STATE BRIEFS.

C. N. Carrington, Jr., of Santa Rosa, Cal., was here recently to visit the Exposition and look over offerings.

Edward H. Kemp has completed a set of moving pictures on the Grand Canyon for Dr. Harry O. Reik, an eastern lecturer.

John Ratto, of Jackson, Cal., was here a short time ago.

The official Lincoln Highway Association party, headed by Henry C. Ostermann, reached San Francisco recently with more than ten thousand feet of film taken between New York and the Exposition City. Some of the most interesting of this is now being shown at the Exposition.

F. A. Richey, of Ray's Photo-play, Sacramento, Cal., was here recently for a short stay and stated that the trouble that had been experienced with the operator's union there had been settled.

The Parnassus, formerly known as the Sunset theater, located in the Sunset district, has been sold by C. Stanley to Andrew J. Hamilton, who is making a number of improvements.

The houses in the North Beach section are preparing for a good run of transient business now that the salmon fishermen are arriving from Alaska. There are no moving picture houses on the water-front so the crowds that frequent this section gravitate toward North Beach to seek amusement.

TRIANGLE FILM CLOSES DENVER OFFICES.

Walter S. Rand, Prominent Mutual Man, Chosen to Manage the New Exchange.

By Muriel Lee, Denver Correspondent of the Moving Picture World.

THE new Triangle Film corporation is to open an exchange in Denver in a few weeks. Walter S. Rand, a man well known in the moving picture world is to be associated with it. Mr. Rand, Sr., had the Gem, the second moving picture show in Denver, on the corner of 15th and Champa. In 1909 the father and son operated the Globe Film Exchange branch in Denver.

Walter S. Rand then became the manager of the Mutual Film Exchange here and was transferred to Salt Lake City as district manager for Salt Lake and Butte. In 1914 he became special representative for the Mutual, with jurisdiction over the offices at Denver, Salt Lake, Butte, Seattle, Portland, Spokane and Phoenix. In this capacity he has been with the Mutual people up till the last few weeks, when he resigned to become association with the Triangle Corporation.

The Triangle Corporation is fitting up handsome, and well equipped offices at 1435 Champa. The offices themselves, are fireproof, and include all modern equipment, including a fireproof vault for the films.

DENVER'S NEW STRAND OPEN.

The new Strand theater, which has been in the course of construction for the past six months, opened Saturday, September 4th, at 1 P. M., with Francis X. Bushman and Marguerite Snow in "The Second in Command."

FILM MEN VISITORS.

Mr. F. H. Cohen, manager of the Denver Paramount exchange, has gone to Chicago to attend the meeting of the Paramount exchange managers and publicity men. Mr. L. Marcus, president of the Notable Film Company and Mr. George E. Carpenter, the Notable publicity man, stopped off here on Monday, August the 30th, to look over the moving picture condition, and to see old friends. Mr. Marcus was well pleased with the situation here, except for the fact that so many of the moving picture houses run such splendid films for five cents admission. Mr. Marcus was pointing out how that indirectly reflected back on them, for, if the price is not secured for the picture, it cannot pay the producers to put out such expensive and finished films.

Mr. Marcus and Mr. Carpenter will stop off with Mr. Cohen on their way from Chicago, for a day or so.

MANAGER BAXTER GIVES ORGAN TO CHURCH.

Mr. Baxter, the manager of the Isis, has just given another proof of his big heartedness. He has an Estey organ, but has just installed a new Wurlitzer. The Estey instrument cost $10,000 and is in perfect condition. Father Burke, pastor of the Church of the Holy Ghost came to him to buy it. However, Mr. Baxter announced that he would give it to him, instead.

FORMER DENVER NEWSPAPER MAN TO WRITE FOR MUTUAL.

Denver people remember Charles Van Loan, as the sports editor and special feature writer for one of the local newspapers. He was here in 1907 and 1908. He has become a famous scenario writer, and is well known as the author of the great Parvin motion picture stories that ran with such remarkable success in The Saturday Evening Post.

Mr. Van Loan has been retained by the Mutual people to write the scenarios and title the films in his own breezy, original style, for they are going to make a picture of these stories, and it will be called "Buck Parvin and the Movies." Denver people will be interested to hear of this latest work of Mr. Van Loan.

Strike Truce at Edmonton

Trouble Between Management of Pantages Theater and Its Union Employes Partly Settled — Case of the Discharged Stage Carpenter Being Arbitrated — New Trouble at the Bijou May Complicate Matters.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

AFTER being at outs for three days, the parties to the strike of the Pantages stage employees at Edmonton effected a temporary settlement of their differences, and through the diplomatic offices of A. Farmilo, secretary of the Trades and Labor Council, all the men except the stage carpenter returned to work. The latter, whose dismissal by Manager M. A. Milligan of the Pantages was the cause of the strike, remained under suspension pending a settlement of his case by a board of arbitration. It was agreed that the strikers and the management of the theatre should each choose a representative—they in turn to select a member of the Trades and Labor Council. These three men will deal with the question of his dismissal, and decide whether or not it was justified. Other charges regarding his conduct will be dealt with later.

When it was thought that the trouble was over, and managers were beginning to breathe easier, the whole union question was re-opened by the sudden dismissal by the management of the Bijou of its electrician and stage carpenter—(the latter being E. J. Wolfe, business agent of Edmonton Local No. 210, I. A. T. S. E., and the man really in charge of the strike at the Pantages). The union musicians at the Bijou remained at work, however, and it is thought that they will prefer to wait advices from the Trades and Labor Council, or to rely on arbitration, rather than join the discharged employees in sympathy.

Business Agent Wolfe was inclined to attribute his dismissal to his activity in connection with the Pantages trouble, but Manager Fiddes of the Bijou stated that such was not the case, and that the dismissals would hold good irrespective of the action of the management of Pantages.

Meanwhile, a number of exhibitors are making arrangements which will enable them to continue business without interruption in case of a general strike.

FROM CENSOR'S REPORT.

Of 539 reels submitted to the censor at Winnipeg during the month, 38 were rejected, while 299 cuts were made from 133 additional reels. As showing the care of manufacturers in this respect, only two cuts were necessary to eliminate murders, and two for robbery, although 36 excisions were made for "threatening with gun," 25 for shooting, 18 for burglary, 11 for fighting, and 4 for the crime of "contemplating suicide." Fifteen letters and 41 subtitles were also cut out, presumably to the detriment of the stories.

FILLED PROGRAM FROM OUTSIDE.

Because he brought in some films from outside points to complete his show, A. Roubert, proprietor of the Globe, at Winnipeg, recently ran afoul of the government's theatre license inspectors, who threatened to assess him the regular $250 exchange license fee. The difficulty arose over the fact, as claimed by Mr. Roubert, that the Winnipeg film exchanges were discriminating against him, and refusing to supply him with all the films he required. This, he stated, was because he was running a 5-cent show; and the ten-cent houses, combining against him, had exerted pressure on the local exchanges. Color was given this statement when the treasury department, as a result of Mr. Roubert's complaint, called up the various exchanges. One, it is said, announced that it had all it could do to supply the ten cent houses, while another gave a similar answer, concluding, so the report says, "with a few added cracks at Roubert." The offending exhibitor was informed that if he could not make satisfactory arrangements with the exchanges, and continued to import films for his own use, he would be forced to pay the regular exchange license fee.

VANCOUVER BRIEF NOTES.

In Calgary, R. J. Lydiatt, manager of the Grand, denied that there was any thought of superseding vaudeville with straight picture programs in that house, and mentioned Pantages Manager C. G. Milligan as authority for the statement.

World Features Limited, distributors for Western Canada for the World Film Corporation, agents in this territory for the Minusa Cines Products company, announce the sale of the first Minusa gold fibre screen in Western Canada. This has just been installed, at an approximate cost of $500, in the Regent Theatre at Calgary, which is now showing World features. H. B. Wright, secretary and treasurer of the distributing company, has just returned from a trip through Alberta and Saskatchewan, and in a recent letter states that he found the exhibitors all very optimistic, in view of the splendid crop outlook. All the exhibitors, says Mr. Wright, seem to be clamoring for good features and Charlie Chaplin. The Minusa screen is handled in British Columbia by the Dominion Film Exchange, Vancouver.

Considerable interest was aroused in Penticton, B. C., by an advertising campaign conducted jointly by the Empire theatre and the local newspaper. Every week for a month previous to showing the first installment of "The Black Box" the paper ran coupons which were to be filled out with guesses as to the contents of a black box at the theatre, and the contents of which were hinted at in the paper. Passes to all installments of the serial were given those who guessed correctly, using the newspaper coupons. Almost everyone in town, public officials included, entered the contest.

The Camp Sewell soldier pictures have been a great success in Winnipeg, and in addition to raising a large amount for the Red Cross and Patriotic Funds, are said to have stimulated recruiting to a marked degree.

The use of a moving picture theatre as a court in which to hold a murder trial is rather a novelty, but the little theatre at Peace River crossing, in Alberta, has just been utilized for this purpose, in one of the most dramatic trials in the history of the Northland. The judge and counsel traveled overland 350 miles north from Edmonton to conduct the case.

The Johnson-Willard pictures played for two crowded days at the Princess Theatre, Edmonton.

A visit to the General Film Co. exchange a few days ago found Manager Meagher preparing for a renovation of the offices. Mr. Meagher is now sending Griffith's perennial spectacle "Judith of Bethulia," over the rounds again, and reports good business with this feature all over the Province.

The Sun theatre, in the Japanese quarter, which has been closed for some time, has been reopened by B. Griffith, using Mutual service.

Manager S. B. Taube of the Universal exchange has just brought in "Damon and Pythias," and reports that he has it booked up solid. It opened in this city at the Colonial. Other big features are soon to be brought in by the Universal.

George L. Broy and Sam W. Whitehead, special representatives of the Selig Polyscope company, have arrived in Winnipeg with the nine reel Rex Beach feature "The Spoilers."

Price Increase Proposed

Portland, Oregon, Downtown Houses Contemplate Rise of Admission to 15 Cents —Increased Cost of Service the Reason—Newspaper Gets Opinions of Prominent Citizens on Portland's Censorship.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

DECLARING that first-class picture shows at 10 cents puts the big photoplay houses in the light of charitable institutions to the Portland public, the managers of several of the downtown houses have gotten together and an increase of the admission price to 15 cents is looked for shortly. The managers advise that film service costs them nearly 50 per cent more than it did a year ago and with competition keen for big features, the service cost has reached a point where 10 cents admission is no longer profitable. With the standard of film production becoming higher every day and incidentally the cost of service increasing commensurate with the cost of production, it is folly to retain the old price of ten cents established in the infancy of the industry, said one of the exhibitors.

Manager James's increasing the admission price to the Majestic to 15 cents has been a complete success and shows that the public is willing to pay the price if value is to be had. Mr. Carl Ray, owner of a large zoo in Los Angeles and the producer of "Vengeance of the Wild," was a recent visitor in Portland and he wondered at the low price of admission charged in the first class houses, calling attention to the fact that the same class of shows were running in many other cities at 10, 20 and 30 cents. A rumor that the Globe on Upper Washington Street was to raise its admission to 10 cents was denied by the management.

UNION MUSICIANS WITHDRAW DEMANDS.

After many conferences, the troubles between the musicians and exhibitors extending over several months have been amicably adjusted and the musicians have withdrawn the minimum man law promulgated against the employers of union music. A working agreement extending over a specified period of time is now in contemplation between the exhibitors and musicians.

METRO'S PUBLICITY CAMPAIGN.

P. E. Noble, of the local office of Grombacher and Bailey, distributors of Metro, has prepared designs for 24 sheet posters which are to be used in the publicity campaign now being started by Metro in this territory. The designs cover the four biggest releases of the company and the posters will be put in every town in the Northwest. A Portland firm, the Holly Press, has secured the contract for the printing.

ON THE GRILLS.

To show that the Portland public has not lost interest in the agitation against the no-appeal censorship ordinance, the Morning Oregonian printed opinions of many of Portland's influential citizens on the issue. "Poor public!" was the sentiment accredited to P. E. Sullivan, president of the Portland Press Club, on the censorship question, and County Clerk Jno. B. Coffey, County Judge T. J. Cleeton, Circuit Judge W. N. Gatens, Deputy District Attorney T. G. Ryan, and C. C. Colt, president of the Portland Chamber of Commerce, expressed themselves as favoring an appealable ordinance.

The inspection of theaters being conducted by the censor board as to the films run, the lighting and ventilation, is about complete, 13 theatres out of the 50 in the city having yet to be viewed.

The Retail Merchants Bureau of the Portland Chamber of Commerce, of which W. E. Conklin is the secretary, is investigating the fire ordinance applying to exchanges recently proposed by the Fire Marshal.

P. J. FEENEY MAY BUILD OPERA HOUSE.

P. J. Feeney, president of Jones sanitary market, has purchased the Bangor opera house site, which has been vacant since the destruction of the building in January, 1914, from the Opera House association for $20,000. Mr. Feeney says that contrary to a published report, there is no one associated with him in the deal. He also states that it is his plan to erect a combined business block and Opera House providing an interest in the enterprise is manifested by Bangor people to the extent of subscribing for stock. It is his intention to include in the building a general food store. It would be his plan to sho moving pictures when legitimate dramas were not being presented in the new building.

NEW FEATURE FILM COMPANY.

M. Rosenberg, late of Minneapolis, has purchased the interests of the Lesser Film Company in Seattle and opened the Northwest Feature Film Company with offices in Portland and Seattle. Al. Rosenberg will have charge of the Seattle office. Mr. Rosenberg formerly conducted a film exchange here and will share his old stand with the Northwest Weekly. In the same building with Mr. Rosenberg, Happy Jack Walker has opened a vaudeville booking office.

OREGON NOTES.

H. Trull and wife, Sherry's theater, La Grande, Ore., have just completed an extensive motor trip through Eastern Oregon.

The Empire theater, Medford, Oregon, has closed.

The Orpheum theater, Seaside, Oregon, has closed, the summer season being over. E. V. Ransome, the manager, advises the venture has been very successful.

PORTLAND BRIEFS.

C. M. Simmons, of the Triangle, passed through Portland on his way to Seattle, where he will open a distributing office for the new product.

Portland theaters opening this week are the Crystal, by C. A. Rugg, the Grand, in Woodstock, by J. C. P. Westengard, and the Acme.

T. C. Malcolm, manager of the General Film company's Portland office, has gone to Los Angeles for his vacation. D. P. Merwin, former branch manager in Portland, is relieving Mr. Malcolm. Mr. Merwin motored from Seattle to Portland and he and T. J. Newell, manager of the Echo theater, spent a pleasant morning recently swapping reminiscences about the chuckholes in the road.

Portland visitors this week were: E. Lakeman, Rex theater, Chinook, Wash.; P. F. Evans, Columbia theater, St. Helens, Ore.

The Fairfield Opera House, with combined motion pictures and dancing, opened for the season on Saturday, Sept. 4.

PROMINENT FILM MEN VISIT DALLAS.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

DURING the last two weeks, Dallas exchanges have been visited by many "big guns" in the film game. Andrew J. Cobe, of the Alliance, at New York, had a day's consultation with Messrs. Hill and Lowe, of the local Alliance releasing concern; the Box Office Attraction Co., the firm under which the Fox productions are handled in Texas territory, was visited by A. S. Carlos, of New York, and Sam Dembow, special representative of the company; The Western Automatic Music Co local distributors of Wurlitzer instruments, was visited by A. G. Clancey, of th Wurlitzer factories at Cincinnati, Ohio and the World Film exchange was visited by the new Southern District manager, J Klein.

NEW TRIANGLE FILM OFFICE.

The new Triangle Film Corporation' quarters, 1814 Commerce street, is rapidly being remodeled for the opening of the exchange September 15. The Triangle' location is in the "Film Row," being next door to the V-L-S-E and the downstairs entrance to the Consolidated. In the same block are found about twelve exchanges. L. B. Remy, the local manager of the Triangle, was formerly an exhibitor in Fort Worth, was President of the M. P. E. L. of A. in Texas, and has for the past year or so been connected with the Mutual, handling the "Million Dollar Mystery," Mutual Master-pictures, etc He put over these pictures with great success and is well liked by the exhibitors he is acquainted with in the southwest— and incidentally, he knows about 99 out of every 100.

PROGRESSIVE FEATURE GETS THE GERMAN WAR FILMS.

The Progressive Feature Film Co., of Dallas, of which L. W. Miller is the head has recently secured the New Yorker Staats Zeitung German War Films for the southwestern territory. Mr. Miller started them off with a booking at the Old Mill, Dallas, the house that is considered the "Strand of the southwest."

EXCHANGE EMPLOYES PLAY BALL.

Baseball has invaded filmdom in Dallas A little late in the season, that's true but nevertheless, the fever is strong and it has hit almost every exchange and theater in the city. The Consolidated exchange, through their hustler, Jimmy Kelly, organized one team, of which the members were employed in various of the Commerce street exchanges. Another team was organized to play the Consols, which was instigated by C. A. Walker, of the Southern Theater News. L. B. Remy heard of the new team being organized, so he "framed up" with Walker's bunch, the outcome of which said Remy deposited some money for baseballs and the team henceforth has gone under the name of the Triangle.

The two teams have met three times in the past three weeks, with the Triangles winning out in each contest. Kelly says there is only one thing to blame for the defeats administered to his team, and that is hard luck. He says his bunch had the second and third games won right up to the last inning or two and then old hard luck swooped down on 'em. Both teams will meet again after a couple of weeks' rest for the championship series.

Two teams are being "framed" now— one made up of exchange managers and the other of exhibitors—and "some" game is expected to be played soon.

R. B. MORRIS RESIGNS.

R. B. Morris, for several years head of the supply department of the Consolidated Film & Supply Co., at Dallas, has resigned and it is reported that he will become general sales manager for a southern screen manufacturing concern.

E. T. PETER INVESTIGATING.

E. T. Peter, of the Dallas United exchange, has a very important question that he has been propounding to bothe exchangemen without a satisfactory answer as yet. The question was asked him in a letter from a would-be scenario writer, and he has been trying hard to secure the information to answer the question The lady wanted to know "about how many words it takes to make a good five reel feature." Anyone having the technical knowledge desired will please communicate with Mr. Peter.

LACK OF CO-OPERATION IN FILM MAKERS NOTED.

Exhibitor Complains of Heedlessness on Part of Manufacturers.

By Jacob Smith, Detroit Corespondent, 503 Free Press Building.

An exhibitor dropped into the office the other day and said to the writer: "I wish you would send something in to the World about the lack of co-operation on the part of some of the film manufacturers. I have asked four of the large companies to send me certain information regarding their productions, and not one of them did so. Instead, they sent me something entirely different from what I asked for. I wrote one company for photographs of a production I had booked and they sent me photos of everything else but the right one; another company refused to send more than one set of prints; still another failed to answer my letter. It may be that the heads of these concerns do not know of these conditions, but it's time that they took greater interest to see that the exhibitor was better taken care of on these publicity matters. Co-operation is one of the essentials between producer and exhibitor."

D. LEO DENNISON OPENS LOCAL PARAMOUNT OFFICE.

The Paramount Film Corporation has opened a Detroit exchange at 278 East Jefferson avenue, in charge of D. Leo Dennison, formerly of Pittsburgh and New York City. Mr. Dennison was here for some time looking for a location. The building he selected is a new one, two stories high, only a few blocks from Woodward avenue, and has a white tile front. Skylights over the second floor, with large windows in front and back, make the building especially desirable. The Paramount has its shipping and publicity departments on the first floor, while the second floor is given over to the general offices and the storage of film. When the writer dropped in there Sept. 1st workmen were still putting in partitions and making other needed installations. It will probably be the 15th or 20th of September before the entire building will be put into completed condition.

METRO'S NEW QUARTERS.

The Metro Film Corporation has opened its new Detroit headquarters at 159 West Jefferson avenue, occupying the second floor, which is directly above the main floor quarters of the Universal Film Exchange. The new Metro quarters are very elaborate. The front part has been carpented in green and there is a private office for the manager, who is George W. Weeks. Then comes a small reception room, back of which are the shipping and stock rooms. The Metro offices were formerly in the Campau building. The Michigan Metro Corporation is now in the hands of A. Arthur Caille, Henry J. Gutthard, George W. Weeks and a few others.

GEORGE OWENS TO MANAGE THE KNICKERBOCKER.

George "Doc" Owens is the new manager of the Knickerbocker theater. "Doc," as he is familiarly known, has been associated with Frederick Ingersoll, one of the principal owners of the Knickerbocker, for the past twelve years. For six years he managed Widdington Park in Hot Springs, Ark., at the same time handling the Lyric and Princess theaters. The Knickerbocker theater is doing a splendid business, running all of the leading features, the regular policy being a daily change, although occasionally a "hit" is run two days. Fred Grennell, of the Detroit Free Press staff, is the Knickerbocker's press agent.

WILL R. SHEEHAN VISITS.

Will R. Sheehan, general manager of the Fox Film Corporation, was in Detroit on Wednesday, Sept. 1. Paul Mooney, manager of the Fox office in Cleveland, also came over for the day. Mr. Sheehan told the World correspondent that his firm was producing a film in Central America with Annette Kellerman

GARDNER TO MANAGE STRAND IN SAGINAW.

L. H. Gardner has resigned as manager of the Rosedale theater, owned by William F. Klatt, and has become associated with the Butterfield interests. He will manage the new Strand, in Saginaw, which is scheduled to open Sept. 28. This house will seat 1,800 people, will play feature productions, and its prices will be 10, 15 and 25 cents. The house was formerly conducted as the Jeffers theater. Mr. Gardner is succeeded at the Rosedale by Charles McVicker, formerly manager of the Gratiot, and who has been connected with Mr. Klatt for the past year. Mr. Gardner, by the way, was connected with the Butterfield theaters some years ago in Kalamazoo and Battle Creek.

NATIONAL EDUCATIONAL FILM OPENS OFFICES.

The National Educational Film Company has opened Detroit offices in the Free Press building. It is official local photographer for the Selig Company, and will make independent pictures of an educational nature. J. A. Burke is president; H. M. Mavin is vice-president and director; William Beaufore is secretary and treasurer, and Frank Marshall is general manager. The company is also getting out a weekly news film for the Metro.

UNITED AMUSEMENT COMPANY ORGANIZES.

The United Amusement Co., of Detroit, has filed articles of association with the Secretary of State at Lansing, Mich. The company is capitalized for $75,000, and the stockholders are: Bert C. Whitney, proprietor of the Detroit opera house; A. J. Gillingham, owner of the Empire theater, Detroit, manager of the Detroit branch of the General Film Company, and owner of a chain of theaters in Grand Rapids; Sam Levey, manager of the Cadillac theater; J. A. Fitzgerald, stockholder in the Metro Corporation, and Frank Drew, owner of the Avenue theater and the builder of the new Drury Lane theater. No definite announcement is made as to the policy of the company. When seen by the World representative, Mr. Whitney stated: "We are not organized for any special reason. All of us have been in the show business for many years, and if anything comes along that looks good, either in the way of a good film or a legitimate attraction, we are in a position to take it on."

ON DETROIT'S MANY THEATERS.

Bert C. Whitney said recently: "I really don't know what is going to become of all of these theaters. I have never heard or seen anything like it. I am sure they will not all last. The limit must come some time. The trouble is that men build theaters who know nothing about the show business, its possibilities or its future. The other day a man came to me and wanted me to go on the board of directors of a new company he was going to promote, offering me so much free stock. I told him no, because I really could not see it and because I did not want my name attached to a proposition as a bait to get in others to buy stock. Now, don't misunderstand me. I do believe in the motion picture business. It is certainly going to be permanent. I am more enthusiastic about the business today than I have ever been, although we play legitimate attractions 40 weeks out of the year, but there are some things I do not believe in, and one is building theaters on every tenth corner."

ABE SIEGEL OPENS OFFICE.

Abe Siegel, who recently resigned as manager of the Detroit branch of the Box Office Attraction Co., has opened offices in the Peter Smith building and has a number of productions to offer Michigan exhibitors.

MAJESTIC AT GRAND RAPIDS OPENS.

A. J. Gillingham, proprietor of the Empire theater, feels very much elated over the auspicious opening of the Majestic theater, Grand Rapids, which took place Saturday evening, Aug. 28. The whole town turned out to get a peep at the new Majestic, which is now controlled by Mr. Gillingham. It was utterly impossible to accommodate all who came for the opening. They came on foot, by street cars and motor cars. The local newspapers described the event as "the greatest theater open in Grand Rapids."

CAUGHT IN DETROIT.

C. T. Hulbert has sold the New Mystic theater at Madrid to D. W. and G. W. Evans, who also have taken over the lease from Johnson & Swanson. William Evans, a son of G. W. Evans, will be manager.

Herbert & Leach, of the Opera house at Atlantic, are installing new seats, increasing the capacity, and putting in a new front. A permanent inclined floor will replace the false floor and the house will be used no more for dances or fairs.

Abraham Carlos, general representative of the Fox Film Corporation, was in Detroit August 21, 22 and 23. While here he closed a deal whereby the Broadway-Strand will become first-run theater for Fox films.

The date set for the opening of the new Lakewood theater, Jefferson and Oneida streets, is Sept. 7. John C. Cutler is president of the company and Charles J. Roberts, vice-president and manager. The Lakewood will seat 1,300.

Sidney Abel, the new Cleveland manager of the V-L-S-E exchange, was in Detroit recently and called on R. R. Hutton, the Detroit representative, who maintains offices in the Peter Smith building. Mr. Abel reported business conditions remarkably good for this time of the year, and said that he can only see long runs for V-L-S-E features. Many theaters that never ran a feature more than one day are now giving two and three days on V-L-S-E features. The Family theater, Detroit, which started two days on Big Four stuff, is now running it four days.

The Michigan Securities Commission has passed on the securities of the Harris & Warren Amusement Co., Wyandotte, Mich.

The Strand theater, Grand River and Fourteenth street, owned by John H. Kunsky, held its opening Saturday, Sept. 4.

Carston W. Spanuth, special representative of the Central Film Co., Chicago, Ill., has opened a Detroit office at 414 Peter Smith building.

The Bell Film Exchange, formerly on the 8th floor of the Peter Smith building, has moved to No. 414, the same building. J. Rosen is manager.

The management of the Alhambra theater has set aside ten large comfortable boxes, each with six chairs, for special matinee parties, making the price 25 cents per seat.

The writer has been informed of another new motion picture house to be built on Woodward avenue within the half-mile circle, plans for which are now being drawn, and requiring only one signature to make the deal final. It will be a large theater, seating under 3,000 people.

E. M. Simons, manager of the New Family theater, Adrian, Mich., has just finished extensive alterations to his theater.

Harry I. Garson, of the Broadway Feature Film Co., Detroit, is "cleaning up" on the feature, "The Melting Pot," for which he has the Michigan rights. This film played three weeks at the Broadway-Strand to big business. It has played one or two days at all of the leading outskirt theaters, and it is booked (two copies) solid until Christmas time throughout the upper and lower peninsulas. Mr. Garson also has the state on "The Christian," "Cabiria," "The Ordeal" and others.

NOTES FROM SOUTHWEST.

Special to Moving Picture World from Midwest News Service.

NATHAN & NAMAN have purchased the Arlington opera house, at Marlin, Tex. The building was damaged in the storm which recently swept the southwest, but the new owners plan to expend $6,000 this fall in remodeling it into a modern photoplay and theatrical house.

James E. Downen and Fred Harle, of Durant, Okla., will equip a building on Main street in that city for use as a moving picture theater to be known as the Colonial.

Business men of Tecumseh, Okla., have engaged the local picture shows for Saturday afternoons and are entertaining their farmer friends.

The Houston Post and the Queen theater, in Houston, Texas, enabled the kiddies at the Industrial Home to see a matinee of "The Ring-Tailed Rhinoceros."

The Globe opera house, at Medford, Okla., was destroyed by fire which swept the business portion of the town.

The Kempner theater, at Little Rock, Ark., planned to have a two-reel picture, "The Queen of the Shops," made for showing at that house the week of September 6-11. It was planned to use 1,000 persons in a mob scene at the Iron Mountain Railroad shop.

The Joie theater, at Fort Smith, Ark., gave a special Saturday matinee show of "Little Lord Fauntleroy" for children.

Manager Harry Van Demark, of the Isis theater, at Houston, Tex., has been giving special childrens' shows on Wednesday mornings. The time will be changed to Saturday mornings when school starts.

When the Rex theater, at Waco, Tex., showed "Little Lord Fauntleroy" on Saturday special inducements were offered to get the children there in the morning. One hundred pounds of candy was given to those arriving before 12 o'clock.

"His Bunkie," the Vitagraph staged in San Antonio and Fort Sam Houston, played to good business at the Empire theater, in San Antonio, Tex.

The New theater in Fort Smith, Ark., opened as a combination moving picture and road show house with the feature film, "Neptune's Daughter."

The Grand Opera house at San Antonio, Texas, has been featuring comedies made in that city by the new Excel Fotoplay Company. Among the films were "His Umps," a baseball comedy, featuring Ed. Sedgewick, "The Picnickers" and "Flirtatious Mr. Gubbs." During this engagement the three Sedgewicks, Ed., Josie and Eileen, played in vaudeville as well as pictures at the Grand.

The Yale Amusement Company of Oklahoma City, Okla., has been incorporated with capital stock of $2,000. The incorporators are O. W. Connally, C. M. Munson and X. Epstein.

Miss Fay Tincher has been visiting her mother and sister in El Paso, Texas.

The Airdome at McGehee, Ark., has moved to a new location on Railroad street in that city.

A. J. Xydias of the Rex at Houston, Texas, advertised his first run Chaplin shows by acting as judge at a Chaplin contest at a local park. Season passes to the Rex were prizes and every lady attending a dance was given a ticket to see "The Bank" at the Rex.

Charles Mahone has purchased the building at Cordell, Okla., in which his moving picture theater is located and has been increasing the seating capacity from 200 to 400 by building a 40-foot addition.

A camera man roamed ten streets of Jonesboro, Ark., getting slide material for the Princess theater.

The Odeon theater at Bartlesville, Okla., gave a free matinee of Thanhouser's "The Flying Twins" to all children under twelve years of age.

V. L. Wade, of Frederick, Okla., is remodeling the Sledge building in Duncan, Okla., for use as a moving picture theater.

R. E. Peacock has opened a moving picture theater in the McCarter building at Pond Creek, Okla.

The old home of the Queen theater at De Queen, Ark., will be used by the Princess theater which some time ago was consolidated with the Queen. The building has been redecorated and remodeled.

B. F. Libert has opened the Erie theater at Clement, Okla.

M. L. Oppenheimer is erecting a moving picture theater seating 1,000 and office building on West Houston street at San Antonio, Texas.

KARL GUIOTT, THE HAPPIEST MAN.

By Abraham Nelson.

Fifteen years ago, Karl Guiott, carrying his violin under his arm, was walking along the street of his native town when suddenly everything went black before his eyes and upon awakening from the daze into which the suddenness of the happening had thrown him, he was totally blind. The cause of the blindness was never determined and the tap, tap of the blind man's cane became a familiar sound upon the sidewalks of Pendleton, Oregon.

With the advent of moving pictures into the little town, Karl Guiott sat in the orchestra pit before the screen and played his violin following the promptings of the leader of the orchestra and for many years the people of Pendleton went to the Pastime and Orpheum theaters to hear the wonderful blind musician play stirring melodies to the pictures he could not see. He opened a music studio in his little home on Turner street and in spite of his handicap he became a useful and honored citizen of the Eastern Oregon town.

A fortnight or so ago Karl Guiott was feeling his way along the sidewalk from his home to the picture theater where he played when, as suddenly as the happening of fifteen years ago, a flood of light passed into his long sightless eyes and his vision returned to him. A few days ago he saw his first picture show, a five reel subject. He marveled at its realism, wondered at the lifelike size the characters attained upon the screen and expressed an inconsolable regret that the hundreds of pictures to which the strains from h violin had added realism for the people of Pendleton were forever beyond his view.

In the mornings, when the picture theaters are not open, Mr. Guiott's friends, of whom he has many, call on him with their automobiles to show him the changes that have taken place in Pendleton during his fifteen years in darkness. And those changes are many, for in fifteen years Pendleton has grown from a frontier village, picturesque with its cowboys and Indians, to one of the most up-to-date and flourishing cities in Eastern Oregon. Mr. Guiott's favorite pastime is to walk along the streets over which he formerly picked his way with a cane. He walks with a smile on his face, for every step is a revelation, every object an enchantment and he makes no secret of the fact that he is the happiest man in the world.

TO THE MOVING PICTURE TRADE

The Moving Picture World is glad to print short accounts of happenings in the trade—Send your news items to the nearest correspondent

Stories of the Films

General Film Company

KALEM.

THE CALL OF THE DANCE (Broadway Favorites—Special—Four Parts—Sept. 20).—The cast includes Yancsi Dolly, George E. Romain, Guy Coombs, E. T. Rosemon, Orlando Lloyd and Frank Leonard.

Jim Hall tries to discourage his daughter Natalie's love of dancing, but the girl finds a warm friend in old Carlo, a musician. Natalie's beauty attracts Brace's attention. At the latter's orders, Spud Howell kidnaps the girl. Hall, attempting to interfere, is slain. Marston, assistant district attorney, is ignorant of the fact that his uncle, Fisk, is the head of the vice ring. Marston discovers Natalie's predicament and rescues her. Falling in love with the girl, he obtains a position for her in a friend's office.

Natalie resigns when her employer later makes love to her. The girl lands a position in the chorus of a musical comedy company. Her dancing attracts the manager's attention and when the principal falls ill, Natalie takes her place. The girl's wonderful dancing makes her famous. Marston, who had lost track of Natalie, finds her again when he visits the theater. Fisk, madly in love with the girl, invites her to a dinner he is giving. Carlo, employed at the restaurant where this function is held, recognizes in Fisk the man who had blasted his life.

When Natalie and Fisk's friends accompany the man to his apartment, Carlo follows. Marston trails the party in an auto. Later, Fisk contrives to get Natalie alone. Marston, hearing the girl's cries for help, batters down the door. He comes in time to see Carlo, who had climbed through a window, shoot the girl's assailant. Brace, in coming to his master's assistance, shoots at Marston but misses and kills Carlo. While the murderer is placed under arrest, Marston takes Natalie in his arms.

DOUBLE-CROSSING MARMADUKE (Sept. 21).—The cast includes Bud Duncan, L. Trembly, Dave Morris, Margaret Keyes and Ethel Teare.

Her envy excited by the rings on Gwendoline's fingers, Violet urges her gentlemanly lover to get them for her. Marmaduke attemps to carry out his lady-fair's request, but is rudely bumped on the nose by Bud, who comes to Gwendoline's rescue. Horace falls in love with Violet. This bold beauty, however, declares she will marry none but the man who brings her Gwendoline's jewels. Horace and Marmaduke thereupon set forth to burglarize the girl's home. They come upon Bud, who has been given a job as chauffeur, and knock him over the head.

This done, the kind-hearted crooks enter the house, pick up the jewel case, commandeer an auto and then make their get-away. Bud recovers and takes up the chase. Accompanied by a number of daring policemen, Bud dashes after the fugitives who desert their auto and enter a house. The chase leads to the roof. There Bud closes with Marmaduke, while Horace continues to flee. The combatants fall through a skylight, smash through five floors and land in the gangster's den in the basement. The police enter the den at the same time. Proudly carrying the jewel case back to Gwendoline, Bud tells her the story. Smiling pityingly upon him, the girl shows her hero that the jewels had never left her fingers.

THE WOLF'S PREY (Episode No. 12 of the "Mysteries of the Grand Hotel"—Special—Two Parts—Sept. 22).—The cast includes William H. West, Ollie Kirkby, Frank Jonasson and Marin Sais.

George Duncan, who is stopping at the Grand Hotel with his wife, Dorothy, is called out of town. Mrs. Duncan, giddy and pleasure-loving, is introduced to Langdon, who is also living at the Grand. The pearls worn by the foolish woman excite Langdon's cupidity. Upon returning to her room, Mrs. Duncan repents of her violent flirtation and realizes the depth of the love she bears her husband. Acting upon an impulse, she writes him a letter, addressing the note merely to "Dearest." Langdon, who occupies the adjoining room, steals the letter from the bellboy who is sent to mail it. The contents of the missive make a powerful blackmailing instrument.

First, however, the scoundrel attempts to burglarize Mrs. Duncan's room. Failing, Langdon displays the letter. He threatens to show it to her husband and thus induce the latter to believe the woman guilty of a clandestine love affair. Terror-stricken, Mrs. Duncan allows the cur to depart with her jewels. Instead of leaving the hotel, Langdon remains. It is his intention to further victimize Mrs. Duncan. Realizing this, the woman sensibly decides to place the matter before the hotel management. As the result, Francis Ballou takes charge of the case. She confronts Langdon, but the latter defies her to find the gems or the letter. A clever ruse enables Francis to locate the hiding place of the jewels and the document. She restores them to Mrs. Duncan. Because of the latter's desire to avoid publicity, the human wolf is allowed to leave the hotel. Her lesson learned, Mrs. Duncan promises to abstain from flirtations in the future.

A DAUGHTER'S SACRIFICE (An Alice Joyce Re-Issue—Sept. 24).—The cast includes George Middleton, Alice Joyce, Tom Moore, Stuart Holmes and Hazel Neason.

Old Tom Wells, a victim of drink, is unable to pay the rent when Steve, the young landlord, appears upon the scene. Their stormy interview is broken by the arrival of Alice, Tom's daughter, whom the landlord has made many unsuccessful efforts to court. Alice, who is engaged to Martin, a farmer, entreats her father to overcome his weakness. Wells, knowing he will be dispossessed, becomes desperate and starts for the village to obtain money. The drunkard attempts to steal Steve's horse, but is caught in the act by the landlord who announces his determination to throw the man into prison unless Alice consents to become his wife.

The unhappy father therefore refuses to permit Martin to visit Alice, explaining to the latter that he is in Steve's power. Alice, to save her father, sacrifices her happiness and marries Steve. Wells makes his home with the young couple but soon finds that he is in the way. Meanwhile, Martin, heartbroken, leaves for the village. Wells, forced from the house, dies after dispatching a note to Martin beseeching the latter to look after the unhappy daughter. Steve meets a young woman and plans to elope with her. Returning home for money, the man finds Alice gazing upon Martin's picture. Wild with rage, he attacks her. Martin, fulfilling his trust, arrives upon the scene. In his jealousy, Steve attempts to shoot the young man but the weapon is accidentally discharged. The bullet strikes the brutal husband, killing him.

A MATTER OF SECONDS (Episode No. 46, of the "Hazards of Helen Railroad" Series—Sept. 25).—The cast includes Helen Holmes, Robyn Adair and E. Z. Roberts.

Dawson, a newcomer to the division, meets Helen while the girl is riding in the freight engine with Star, his engineer. Helen ignores the fireman's offensive stares, knowing that trouble would instantly result, if she reported the matter to Star. The following day, Dawson approaches the girl telegrapher and, seizing her in his arms, kisses her. Star witnesses the incident and gives his fireman a thorough thrashing. Compelled to apologize to Helen, Dawson drowns his humiliation in drink.

Intoxicated, the man picks a quarrel with the crew of the freight and is whipped. The following day brings his dismissal. Vowing vengeance, the man climbs aboard the freight just as it pulls out and knocks the relief fireman unconscious. This done, Dawson waits until the train has gathered speed when he attacks Star and hurls him from the train. This act is witnessed by a lineman who promptly wires a report of it to headquarters. Helen hears the message. Knowing the train will pass the station shortly, the girl mounts a horse and gallops down the track. In the meantime, Dawson, in leaping from the wild train, is mortally injured.

Dashing alongside the runaway, Helen throws her lariat over a piece of lumber projecting from the side of one of the flat cars. This done, the daring girl hauls herself aboard the speeding train and eventually brings the runaway to a halt. Star is found to be only slightly injured, but Dawson dies just as a searching party finds him.

VITAGRAPH.

WILLIE STAYED SINGLE (Sept. 20).—The cast includes George Stanley, Gretchen Lederer, Anne Schaefer, George Holt, Otto Lederer, Geo. Kunkel.

Hungry Weary Willie, sawing and chopping wood for a meal, piles up a lot of timbers, scatters a litle chopped wood on the top, and has the laugh on the farmer's wife who only gave him enough for a bird to eat. He "borrows" a suit of clothes from the clothes-line, then makes love to a boarding-house mistress—a widow—to secure real eats.

All he has to do is to marry her to enjoy three square meals per day for the rest of his life, but when the slavey cook mixes up two kettles and he gets a mouthful of soft soap instead of soup, he changes his mind. Under the impression that he has hydrophobia, Willie gets some pretty rough treatment, from which he is only too glad to escape, leaving behind a heartbroken widow and an upset boarding house.

DOROTHY (Special—Two Parts—Sept. 21).—The cast includes Maurice Costello, Leah Baird, George Stevens, Mary Maurice, Van Dyke Brooke.

Dorothy Manners, a school girl, falls in love with Tom Marley, son of a well-to-do cotton goods manufacturer, and he returns her affection. Marley, Sr., is negotiating with Manners for his valuable invention for the production of manufactured cotton goods. Just as Manners is about to sign an agreement with Marley, he drops dead of heart failure. Marley forges the dead man's signature, and, placing the body in a life-like position, obtains the signatures of two witnesses. Marley then carries the dead man to a lonely spot and leaves him. The body is found and unidentified, so Marley feels safe. Five years later Marley has tripled his fortune through the invention and taken his son into partnership. Dorothy finds in her father's desk a letter which starts a train of clues leading directly to Marley. She denounces him and Marley dies from a stroke of apoplexy while Tom, after making restitution, marries Dorothy.

GETTING RID OF AUNT KATE (Sept. 22).—The cast includes Kate Price, Jewel Hunt, Mary Anderson, Harry Fisher, Frank Kingsley, Frank Bunny.

Pa Jones, his two daughters, Helen and Susie and Fred and Tom, their beaux, all get along finely together until one sad day, big, husky, strong-minded Aunt Kate arrives. She changes the atmosphere of the place entirely and proves very tyrannical. The maid goes away and Auntie forces the girls to help with the general housework. Pa doesn't have a minute's peace, and unable to stand it longer, he appeals to Tom and Fred. They suggest a husband for Auntie, thus getting rid of her. Old Bill Perkins is selected as the victim, and the plan works beautifully, for, within a week after his introduction to Auntie, she leaves the Jones family in peace and quiet, to become the bride of Old Bill.

THE LESSON OF NARROW STREET (Sept. 23).—The cast includes Edward Elkas, S. Rankin Drew, Mary Maurice, J. H. Lewis, Harold Foshay.

Studying art in New York, a young artist, Phil Mayborn, is induced to invest his little pile of savings in Wall Street. He meets Sheldon, the eccentric Ruler of the Street, and mistaking him for a derelict because of his shabby apearance, asks him to pose for his painting, "What Wall Street Does to a Man."

Appreciating the ironical humor of the situation, Sheldon consents. He takes a liking to the young man and when Phil's broker (one of Sheldon's agents), absconds with all available funds, including Phil's, Sheldon brings the young artist to his private office. After impressing upon dazed Phil that the Narrow Street wrecks men, body and soul, he gives the young man his money back. Having learned his lesson, Phil swears never again to gamble in Wall Street.

BACK TO THE PRIMITIVE (Sept. 24).—The cast includes Mr. and Mrs. Sidney Drew and others.

Frances and Hugh—just married—have exactly oposite tastes. He believes in the radically Simple Life; she in the ultra-modern. Frances thinks her husband is just perfect, however, and consents to try out his doctrine by

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camping out in the deep primeval forest. At first she rather enjoys it, but soon the lack of every convenience to which she is accustomed, gets on her nerves. She determines, although her husband carries his ideas pretty far, she will go him several better, in hopes of curing him of his fad. Claiming he should be consistent, and that the aboriginal man had nothing to start with, she destroys all their actual necessities—even the matches! Hugh balks at eating raw meat, and the inevitable result is that they are both glad to get back to civilization and comfort.

FROM OUT OF THE BIG SNOWS (Broadway Star Features—Special—Three Parts—Sept. 25).—The cast includes James Morrison, George Cooper, Dorothy Kelly and Donald Hall.

Harris, a young adventurer into the big snows of the Northwest, through an accident, becomes a great friend of Dr. Brandon, who warns him against his fascination for Marie, woman of the dance hall. He tells him of Jean, her half-breed lover, and that he is a bad man. Harris disregards this and Jean, returning from a trapping expedition, finds Marie in his arms.

Concealing his hatred, he contrives a fiendish plan, and in pursuance of this, wins the friendship of Harris. They go on a hunting expedition together and in the dense forest, Jean overpowers his unsuspecting victim and ties him to a tree, leaving him there to be devoured by the wolves. Brandon becomes worried over his friend and after a long search finds Harris, just in time to save his life. After recovering from his experience, Harris goes looking for Jean, prepared to shoot on sight. They meet and Harris kills him. Dr. Brandon hides him from the Mounted Police, then sees him safely over the boundary line.

ESSANAY.

BRONCHO BILLY BEGINS LIFE ANEW (Sept. 3).—The cast includes G. M. Anderson, Lee Willard, Marguerite Clayton, Ella McKenzie, Lloyd Bacon.

Broncho Billy, through a notice posted on a tree, learns he can go free if he will give himself up. He keeps the notice, and, as he rides away, comes upon a little girl, who wandered from her mother, when an accident happened to the stage coach in which the two were riding. The mother, frantic, starts in search of her child, and meanwhile the coach drives on. She finds the little child in the arms of Broncho Billy, who takes mother and child to the home of the young woman's parents, the deacon and his wife. Broncho Billy is welcomed there, and later, attending church with the deacon's daughter and her child, is so impressed with the deacon's sermon that he goes to the sheriff's office and gives himself up. He wins his chance to begin life anew.

A MANSION OF TRAGEDY (Special—Three Parts—Sept. 13).—The cast includes Darwin Karr, Lillian Drew, Howard Lang, Minnie Stanley, Richardson Cotton, Beverly Bayne, Ted Sullivan, Jerome Kennedy.

Mr. Kelsey, a poor cobbler, dies from overwork inventing a shoe manufacturing machine, and his widow receives, through the efforts of Richard Baldwin, a friend of the family, $1,500,000 and royalties for the plans. Nell Kelsey and Hester, adopted daughter of the Kelsey's, grow up in luxury. Prince Oswald wins Hester's love, only to cast her aside when he learns she is not the heiress. Mrs. Kelsey brings about a double marriage, the prince marrying Nell and Baldwin wedding Hester. Oswald, however, keeps Hester under his mysterious spell and pleads his love for her. Mrs. Kelsey and Baldwin learn of the state of affairs, and Baldwin finds Hester trying to repel the prince's advances. In a struggle, a revolver is accidentally discharged, killing the prince, thus ending the already tragic and apparently hopeless love tangle.

TISH'S SPY (Special—Two Parts—Sept. 14).—The cast includes Richard C. Travers, Camille D'Arcy, Lillian Drew, Marion Skinner, Louise Crolius, Eugene Acker, Grant Foreman, Kate Wenster Edmund F. Cobb.

Jane Newcomb, calling Jim McDonald, a "money loafer," refuses to marry him, and to teach him a lesson becomes a "lady chauffeur" for "Tish" Carberry. "Tish" and her companions, Aggie, Lizzie and Jane go to Canada on an outing, trailed by Jim and a red-haired detective, hired by Jane's father. Aggie, a hay fever victim, sneezes constantly and ludicrous and exciting times are experienced by the women in camp. A big snake starts a wild dash toward the river. Jane and Lizzie fall over a cliff into the stream, and after many thrills, in which motorboat explosion sends a constable flying into a tree, Jim rescues Jane and the detective departs after she decides to marry Jim to take care of him.

DREAMY DUD, COWBOY (Cartoon Picture—Sept. 15).—Dreamy Dud, gazing at a bill poster announcing the coming of a Wild West Show, enthuses over the lot of the cowboy, and informs Wag, his dog, that the "blooey, blooey" life is the real thing. Forthwith Wag is transformed into a blooded steed, and Dud's commonplace "duds" give way to a regulation "Broncho Billy" outfit. Dud's steed races over hill and dale, leaping lofty crags like a mountain goat. Suddenly Dud finds himself on the edge of a canyon. On the other side a fair damsel bound to a tree is about to be tomahawked by an Indian. Dud lassoes the Indian, who falls apparently to his death, down the canyon. Dud crosses the canyon on his lariat. The damsel is freed and she is kissing him when the Indian pops up from behind a boulder and is just shaking the life out of Dud when Dreamy awakens to find his mother standing over his bed, telling him its time to get up.

BRONCHO BILLY AND THE LUMBER KING (Sept. 10).—The cast includes G. M. Anderson, Lee Willard, Marguerite Clayton, Lloyd Bacon.

Tired out, a ranger happens upon a cabin in the woods to ask for rest. He is met at the door by a pretty girl, and it is a case of love at first sight. The girl's father, leader of the lumber thieves, returns to find her before a small mirror arranging her hair, and upbraids her for her vanity. The ranger hears and, as the father is about to strike the girl, rushes out and hurls the man from her. When the ranger departs, the leader of the thieves follows with a rifle, and catching the ranger unawares, forces him to go to the thieves' rendezvous. The girl, who has seen, rushes to call the sheriff. Meanwhile the thieves draw lots to see who shall kill the ranger. It falls to the chief, who is about to shoot the ranger when the sheriff and his aides rush up and arrest the thieves. The ranger and the girl pledge their love.

MUSTACHES AND BOMBS (Sept. 16).—The cast includes Bud Jamison, Marjorie Reiger, Jack Pollard.

"Pay over $5,000 or we'll drop a bomb on your doorstep!" These startling words greet Hubby on a placard in front of his house. He remembers having seen some mustached men mysteriously wandering about that morning. As he goes down the street, every person with a package terrifies him—especially any man with a mustache. Some one drops a loaf of bread and Hubby runs for his life. Some one else picks up a round object and hands it to him. The man has a mustache. Hubby hurls the "dangerous" object back and then another race for life is on. A policeman stops them and he gets the mysterious package. He breaks it over Hubby's head. It is a head of cabbage. Hubby goes home and finds a doctor with a mustache attending his wife. He binds and gags the physician. Then a group of persons return and ask for the placard. They are motion picture actors and Hubby learns his mistake.

THE SCAPEGOAT (Special—Three Parts—Sept. 18).—The cast includes Bryant Washburn, Edna Mayo, Hugh E. Thompson, Mark J. Ellison.

Virginia Dalmar, success of the theatrical season, is secretly married to Victor Thompson, banker, despite opposition by Ezra Thompson, brother and business associate of Victor. Virginia's scapegoat brother, in a gambling fight, fires at his opponent and believing he has killed his man, appeals to his sister for aid. She meets him in a cafe, and Ezra happens in as she kisses him good-bye. Ezra forces his escort on Virginia and accompanies her home. Dick arrives as Ezra is trying to kiss her, and in a fight, in which Dick is badly wounded, Victor's brother is killed. Dick flees and Virginia is arrested for the murder. Later Dick returning to confess the crime, meets his gambling house opponent and is fatally injured in a fight. He is dragged to the court room, where he makes a dying confession just as the judge is charging the jury to find Virginia guilty.

EDISON.

THE WAY BACK (Special—Four Parts—Sept. 3).—The cast includes Miriam Nesbitt, Yale Benner, Frank McGlynn, Wallace Erskine, Robert Walker, Robert Brower, Mabel Dwight, Jessie Stevens, George A. Wright and Marjorie Ellison.

Mary Wilson, an orphan, has inherited all of her father's money. Her unscrupulous lawyer, Samuel Kingman, tells her that all her investments have turned out badly, and that she is ruined. She immediately suspects Kingman of dishonest dealings. She consults another lawyer, and is told that she really has no redress. Mary is compelled to sell all her possessions and goes to a boarding house. Then she starts out to look for employment. Unsuccessful and embittered, she is finally compelled to take a cheap room "with meals" in an East Side house. This house is the home of many noted underworld characters, and here Mary meets Dan Ready, a crook, as well as Lilly, an all-around thief.

One of the gang has stolen jewelry and brings it to Dan, who is at the gambling den. The place is raided by the police. They help their leader to make his get-away. Hastening

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IN

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AND THEN

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to the boarding house, Dan rushes into Mary's room and begs her to take the jewels out and pawn them for him. She objects, but finally agrees to help him. She passes the police at the door, pawns the jewels and returns just after the police have left. She eventually becomes one of the gang.

Meanwhile Samuel Kingman's son, Ralph, has been given a position of cashier. Although handling large sums of money each day, he draws only a moderate salary. One night Ralph meets Mary and Lilly, and Mary prevents Lilly from picking Ralph's pockets while in a semi-intoxicated state. This leads to further conversation, during which Mary discovers that the young man is the son of a man who has cheated her out of her fortune. She obtains her revenge upon Ralph's father by getting the son infatuated with her, and by having him steal a lot of money. Mary agrees to go with Ralph to South America when the shortage is discovered, but before boarding the boat, she tells him that she has forgotten something at home and leaves. Mary does not return to the ship and Ralph goes in search of her. He finds her in her apartment, and upbraids her. Mary then makes it known to Ralph that, with the aid of her lawyer, she will make good his shortage, and shows him papers to this effect. Being in love with Mary, Ralph proposes. Mary does not love him, and tells him so. She is later confronted by Dan, who pleads his love for her. Having been impressed by his manliness, she consents, and together they seek "the way back" to upright living.

CARTOONS ON THE BEACH (Sept 8).—The cast includes O. W. Foster, Maxine Brown, Gladys Leslie and Charles Mussett.

Billy and his sweetheart, Eleanor, are with a crowd of friends at the seashore. Here Billy meets Trixie, the flirt, otherwise Mrs. Brody. While Billy is paying attention to Trixie the girls are looking at a book of "Cartoons." The first picture shows "The Kelly Kid's Bathing Adventure" in which little Billy has his clothes eaten by a goat while he is in a pond. He climbs out, undaunted, and starts on his homeward way. Sitting on a freshly painted bench, he gets up with some beautiful green stripes decorating the place where his bathing suit should be. By smearing the same kind of stripes all around the little chap walks off with a very good substitute for a bathing suit. After many funny adventures, he reaches home to be soundly spanked and given a bath in the kitchen sink. In "Mr. Hicks in Nightmareland" Hercules finds himself seated on the beach with a telescope in his hand. Through it he sees a dream of summer loveliness posing in the surf. Hardly has he succeeded in "getting her eye" when he is brought back to earth by his watchful wife. In "Bunkum's Boarding House," Silas and wife start out to get rich quick by housing and feeding summer boarders. Silas is elated when a "peach" is the first arrival, and tells his wife to cut the rate in order to get her as a guest. They turn down a fat man, but take in a very thin man and dyspeptic-looking old maid. While Silas is flirting with the pretty young lady, the thin boarder eats the old maid's wig. When the frantic wife instructs Silas to feed the gluttonous boarder with a pitchfork full of hay, the human skeleton disposes of the hay and calmly picks his teeth with the pitchfork.

Meantime, Billy has introduced Trixie to his sweetheart and girl friends. While they are talking, Trixie shows sudden alarm and crawls under the table. A second or two later, her husband walks up, asking Billy if he has seen his wife. Denying all knowledge of her, Billy waits till Mr. Brody has gone and then tells Trixie that she had better not be seen with them for a while. Before going, Trixie sees the last cartoon in the book, "A Sand Microbe Flirtation," in which "Hubby" Microbe wipes up the beach with a flirtatious "dude" microbe who attempts to win wife's affections. Telling Billy that a similar fate may befall him if he is not more careful, Eleanor promises to forgive and forget.

BREAKING THE SHACKLES (Sept. 11).—The cast includes Herbert Prior, Margaret Prussing, Charles Sutton, Robert Brower and Brad Sutton.

Dr. Gilroy is made consulting physician at the Metropolitan Hospital. To relieve his overtaxed nerves he resorts to cocaine, and soon becomes addicted to its use. His wife notices his failing health, but does not suspect. One day she finds evidence. She attempts to prevent him from using it. He throws her to the floor. As the drug takes effect he becomes normal again, and realizes what he has done. When his wife recovers he begs her to forgive him.

Later the doctor and his wife attend a musicale. They all admire an Indian idol, studded with precious stones. Later the doctor begins to feel the craving for the drug. He slips out of the music room and into the hall. His wife, watching, presently follows him. Gilroy enters the general's den, in which room the idol is kept. His wife slips into another room just across the hall. Gilroy starts back to the music room, and is seen by the butler. After the guests have gone the idol is found to be missing. The butler tells that he saw Dr. Gilroy leaving the den alone during the evening. A detective is successful in finding the evidence to convince the judge. Gilroy is sentenced to a year in prison.

After having served six months he receives a visit from a brother physician. The physician tells him that he is delighted to find him in such perfect health, with all the old craving for the drug gone. A moment later comes the jailer with his clothes. He goes to the warden's office. There he finds his devoted wife. She shows him a newspaper article. She has confessed to the police how she herself stole the idol to compel him to rest and to give up the drug. She has restored the idol.

RANSON'S FOLLY (Special—Four Parts—Sept. 17).—The cast includes Marc MacDermott, Mabel Trunnelle, Marjorie Ellison, Edward Earle, Joseph Bingham, Gladys Leslie, Jessie Stevens, James Harris, George A. Wright.

Filled with memories of the Philippine campaign, Lieutenant Ranson returns to the United States. After a month or two in Washington, he tells his father that he must have a change, and a chance to see some excitement. General Ranson thereupon writes and arranges to have him go to Fort Stanton, Texas, an army post commanded by an old friend. Arrived at the railroad town nearest to the post, Ranson is conveyed to the post by stage coach. A prairie fire is in progress a few miles away from Fort Stanton, and Ranson joins the soldiers and others in fighting it. Incidentally, he is successful in rescuing Mary Cahill, the daughter of the post-trader, Patrick Cahill. Ranson is received into the life of the fort and becomes a leader among the younger men. Ranson talks of the "big doings" out in the Philippines, and is "bored to death" with the dull routine of the fort. When one of the men calls his attention to a placard announcing a large reward for the capture of "The Red Rider," Ranson declares that it is nothing at all to hold up a stage; that anyone can do it and get away with it; that on a fifty-dollar bet, he, himself, will hold up the stage coach that night—and with a pair of shears! His brother officers ridicule the idea. Ranson insists that he can—and will—do it.

Meantime, at the railway town, the coach has already started when Lieutenant Patten, the paymaster, arrives, carrying a bag containing $10,000 with which to pay off the soldiers. Finding the coach gone, he engages a man with a buckboard to drive him to the fort. Ranson successfully holds up the stage-coach. He is polite to the two lady passengers and takes nothing from anybody except a souvenir from one of the ladies, in the form of her photograph, this being sufficient proof to show his brother officers. He then rides back to the post. Meantime, Lieutenant Patten, hurrying along in the buckboard, is held up by a masked man dressed almost exactly as was Ranson. In a fight that ensues, the highwayman shoots and kills the driver of the buckboard, and wounds the lieutenant in the shoulder. The robber then gets possession of the bag of money and makes good his escape, but not before he has been himself shot in the hand by the paymaster.

At the post, the news of the robbery arrives with the return of the detachment of men who have been sent out to escort the paymaster. They bring Lieutenant Patten with them, and he tells of the robbery and of having wounded the robber in the hand. As an outcome of the whole affair, Ranson is arrested, charged with having held up both stage and the pay-train. He is confined to his quarters, awaiting court martial, and there he sends for Mr. Cahill, with whom he wishes to speak in regard to Mary. He notices that Cahill's hand is bandaged, but Cahill tells him that his pony has bitten him while he was bridling her. Mary enters, and in the course of the conversation, tells Ranson that her father has told her that he shot himself in the hand while fooling with his revolver. Ranson is at once suspicious, and when Mary goes out, he accuses Cahill of being the real "Red Rider." Finally Cahill confesses that it is true. Ranson tells him that no matter what happened, he will stick by his daughter. He urges Cahill to hurry away to Fort Worth on the pretext of buying an engagement ring. Cahill says he will do so, and that he will write a letter of confession, exonerating Ranson, after he is safely in Canada. But hardly has he entered the other room when Ranson hears a shot. Rushing in, he finds Cahill lying across the table, a bullet through his brain. By his hand is a brief note of confession, which he has hastily scribbled. As Mary rushes in, Ranson draws her back, but she has guessed the truth. Her father has paid for his long-concealed life of crime, and now she gives herself wholly into Ranson's keeping, knowing that her father's wish was to have them marry and be happy.

THE CALL OF THE CITY (Sept. 18).—The cast includes Mrs. Wallace Erskine, Bessie Learn, Robert Walker, Marjorie Ellison, Yale Benner, John Sturgeon.

Bessie Graham has been a sort of maid-of-

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all-work in her mother's boarding house for years. Determined to make a change, she tells her mother that she is going to strike out for herself and try to get a position in the city. Arrived in the city, she rents a cheap room and starts to look for work. At two or three different places she is told that only trained assistants are required. Coming out of an office building, where she has met with another refusal, she starts down the street, almost in tears. A woman of the underworld, flashily dressed, sees her, and so does the woman's male companion. Approaching Bessie, the woman tells her that if she is in trouble, she may be able to help her. Bessie is glad. The man trails along behind, and suddenly coming up with them, speaks. The woman introduces him to Bessie as her husband. Together the three continue down the street. Turning a corner, they run into a tough-looking customer, who, the moment he sees the woman's "husband," halts the party and starts in to hurl epithets at the man. When the man gets back at him the tough hits him a stinging blow in the face, declaring that this is one time his game of trapping young girls is going to be spoiled. A furious struggle commences, the woman, meantime, making a quick get-away from the scene. Bessie stands there, paralyzed with fear as the men both draw revolvers. A moment later, there is a shot fired, and the tough turns and runs down the street, leaving the other man lying at Bessie's feet dead.

In an upper room of the building in front of which the fight has taken place, Jim Ross, a young newspaper man, is hard at work, writing. He hears the shot and rushes downstairs. Taking hold of Bessie's hand, he pulls her into the hallway, closing and locking the door. A moment later, two policemen dash around the corner. The janitor tells the cops that a girl was with the murdered man when the fight started. The cops have the body removed and one of them remains on guard, waiting for a chance to get into the house, they having discovered that the door is locked. At last, Jim tells Bessie that the policeman will probably stay on guard all night, and offers to let her sleep in his room. She trusts him instinctively and accepts the offer. The next morning the police, armed with a search warrant, come to his room, accompanied by the janitor. As they knock on the door, Jim tells Bessie that she had beter pretend to be his wife. When the police enter, Jim tells them that Bessie is his wife, and that they know nothing of the murder. The janitor, "getting wise," does not give Jim away, and after the police have gone, satisfied with their investigation, Jim tells Bessie that he wishes, now that she has posed as his wife, and she would make it come true. And Bessie does.

CARTOONS IN A SEMINARY (Sept. 22). The cast includes Caroline Rankin, Gladys Leslie, Yale Boss.

Laura tells her companions at Miss Syntax's seminary that Jim, her sweetheart, is to visit her that afternoon. Shortly afterward, Jim climbs the fence surrounding the school playground and, after greeting the girls, shows them a copy of the "Grouch Chaser." The girls get a great laugh out of "Silas Bunkum's Boarders' Picnic" in which Silas, his wife and their three guests spend a lively day in the country. They spread their cloth and prepare to eat on the grass, but a huge spider from an overhanging tree steals the old maid's wig and carries it up into the branches. A bird comes along and lays an egg in it. The boss of the whole situation, however, is the Limburger cheese, which finally compels even the dog to retreat. The bird is frightened from the wig-nest by the return of the spider and the spider drops the egg on the dog's head as he prepares for another attack on the cheese. The bird gets a whiff of the cheese and, asphyxiated, drops into the open mouth of the dog. A snake passes through the tunnels in the cheese and remarks that "This subway air is awful!" Finally both humans and animals are vanquished, and the victorious cheese is left in possession of the field.

Hearing the principal coming, Jim looks about for a place to hide. As she comes out of the door, he is obliged to jump into a barrel of rain water. Miss Syntax discovers the book in Glady's hand and is soon chuckling over "Kid Kelly Krusoe" in which Billy is reading the classic story of Robinson and his man, Friday. Dozing off, Billy is transformed in his dream into a regular Crusoe, with goat-skin suit and a parrot in place of a watch dog. He finds "Friday," sure enough, and together they have some funny adventures until Billy is awakened by his mother's call to dinner. As they finish looking at this cartoon, Jim, in the rain-water barrel, sneezes loudly, and Miss Syntax discovers him. As a punishment for the invasion of the school grounds, Jim is forced to stand, wet and shivering, until they look at the last cartoon, "Mr. Hicks in Nightmareland," in which Hercules, the oppressed, is seen smoking a big perfecto while sitting on the window sill. At the approach of his better half, he puts the cigar in his pants pocket, and shortly afterwards falls asleep. He dreams that he has descended to the "Heated Region" and the devil proceeds to make him feel "at home." He is invited to eat some smoking dynamite bombs, but they all blow up just as he reaches for them. He is harassed by imps and denizens of the lower regions, and finally a miniature devil applies a fiery torch to his trousers. As the blaze burns him, he wakes up, and finds that his cigar has set fire to his pocket, and that the smoke is being noticed by Mrs. Hicks, who jumps up, seizes a fire extinguisher, and turns it upon him compelling him to jump out of the window to escape. Miss Syntax restores the book to Jim with a warning to never again invade the sacred precincts of the seminary.

HER HAPPINESS (Special—Three Parts—Sept. 24).—The cast includes Viola Dana, Charles Sutton, Nellie Grant, Johnnie Walker, Gladys Leslie, Mabel Dwight, Helen Strickland.

Viola Winters and Harry Palmer are sweethearts, and members of a choir in a church in a small town. Viola is the daughter of James Winters, a small town banker. Harry is a chauffeur in a small garage in the town. Mr. Winters has higher ambitions for his daughter, and refuses his consent to their marriage, forbidding them to see each other. They confide their troubles to a girl chum of Viola's, who suggests that they see each other at her home. There they meet a Mrs. Curtis. Mrs. Curtis and Viola's father were, at one time, sweethearts, but were separated by her father, she being forced to marry a friend of her father's for financial reasons. Mrs. Curtis is told of the situation and tries to help them. She goes to Viola's father, but fails to gain his consent. Harry and Viola decide to take matters into their own hands. They elope to New York and are married.

Her father vows never to let her enter his house again. Her mother is heartbroken. They live in New York with Mrs. Curtis, who has grown very fond of them, and is practically a mother to Viola. A thief enters her home, and during a struggle between Harry and the thief, Mrs. Curtis is accidentally shot and killed. They find, upon reading the will, that she has left everything she has in the world to them. In the meantime, Viola's father has been speculating with the bank's funds, and is caught in the net. The market breaks, and he is ruined. Viola's mother wires her to come home. They arrive in time to cover her father's shortage in the market and a reunion is effected. They return to their old places in the choir, where they pay a last tribute to the woman who was responsible for all their happiness.

WHEN CONSCIENCE SLEEPS (Sept. 25).—The cast includes Bessie Learn, Robert Walker, Margaret O'Meara, Sally Crute.

Robert Selwyn, a wealthy broker, has been married about six years and is very happy with his young wife and a baby girl. Later Selwyn meets and falls in love with Grace Bailey, one of those actresses who bring bad repute upon the theatrical profession. On the morning of the anniversary of their wedding, Mrs. Selwyn prepares a "surprise breakfast" for her husband, and is heartbroken when she sees that he pays absolutely no attention to the specially prepared table and decoration.

One day, at the office, Selwyn receives a telephone message to come at once to the stock exchange as a business in which he is financially interested, has failed. He has just come to his office after purchasing a magnificent pearl necklace to present to the woman who holds him in her power, and he leaves it lying on his desk as he rushes out to go to the exchange. His wife has come down to see him, and approaches the office building just as he hurries out. As she starts to cross the street, she calls to him, not heeding an automobile that is bearing down upon her. Selwyn, however, sees her danger, and springs forward to save her. He thrusts her back into a place of safety, but is himself struck by the oncoming car and knocked down. He is unconscious when picked up, and a brief examination shows that he is severely injured. He is placed in an ambulance and taken to his home, where for several days he is in a most critical condition. While lying there, almost within the shadow of death, he dreams. In his dream, he sees the accident re-enacted, only it it is his wife who is knocked down by the car. He sees her brought home, dead, and is pathetically unable to answer little Betty's question, "Why won't mamma talk?" He sees Grace taking his wife's place in the home, and the child happy with the stepmother. Then he sees himself proposing marriage to Grace, and even in his dream, feels the sting of her taunting reply as she declares while she has been satisfied to have him show her several good times, she is not interested in the idea of married life and a career as a mother and home-maker.

While he dreams, one of his employees has brought the necklace bought for Grace to his home, telling his wife that it has been found on his desk, and that they feared to leave it at the office on account of its value. Mrs. Sel-

(Continued on page 2053.)

Notice to Exhibitors

Joseph M. Goldstein, President of the

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begs to announce that owing to the large increase in business, was compelled to move the offices of the

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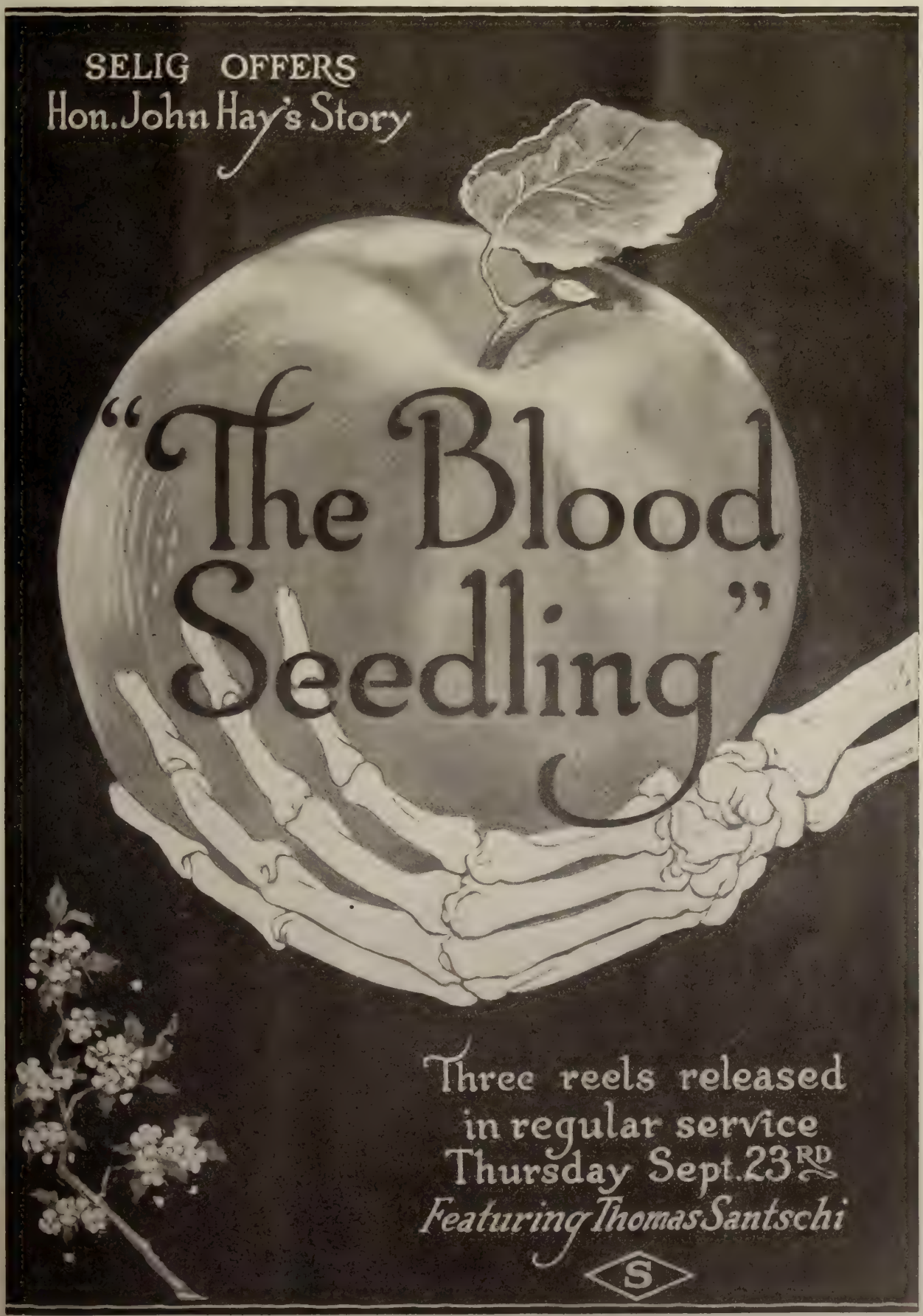
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(Continued from Page 2048.)

wyn brings it to her husband just as he awakens and he, realizing that she suspects nothing of the truth, tells her that he has bought it to give her upon the anniversary of their wedding. Forgetting his past indifference, she thanks him for his gift, while she mentally resolves that never again will she have cause to even accuse him of neglect.

BIOGRAPH.

BEHIND THE MASK (Sept. 20).—The cast: Isabel Rea, Edward Cecil, Claire McDowell, Herbert Barrington and Hector V. Sarno.

The new maid, a crook in disguise, overhears Mrs. Rathbone tell her daughter that the Rajah of Ramptura will wear his famous ruby at the masked ball. Ascertaining what costumes the girl and her lover will wear, the maid duplicates them for herself and an accomplice. A wig completes her disguise of Miss Rathborne, and by making skillful love to the rajah she succeeds in stealing the ruby. Her partner, meanwhile, has drunk too much. Miss Rathborne's lover, who has seen her in the rajah's arms, chances to be at the trysting place when she arrives, and she gives him the ruby. Her accomplice, meanwhile, has accosted Miss Rathborne by mistake, and she, believing her lover intoxicated, is heartbroken; while he, deeming her false, is astounded to learn that she is also a thief. The tangle of mistaken identities is finally unraveled, the crooks being captured after the girl has made a clean haul of the Rathbone jewels.

AND BY THESE DEEDS — (Special—Two Parts—Sept. 21).—The cast: Laura La-Varnie, Ivan Christy, Joseph McDermott, Mary Malatesta and Zoe Bech.

Slick Bill Hudges was a burglar with ideas of his own. He had no pals and saved his money. Thus he minimized the risk of being betrayed to the police, and could afford to go methodically about his business. He had a professional contempt for banks, so he deposited his money with Tom Blink, a politician whom he knew he could trust. One eventful night Bill decided that the time was ripe for a job, and he was making ready for business when, from the flat of the widow Calahan downstairs, he heard the sound of a child crying. Investigating, he discovered the widow's crippled daughter alone and desolate, her brother and sister having deserted her—basely, as she thought, but actually from the highest motives. They had stolen out to buy her a doll with their entire fortune—one cent. Bill, his heart touched, promised the child a lot of toys, and went to Tom Blink's saloon to draw some money. But when he arrived there he found another man in charge, a low-brow, who informed him that Tom was dead, and that he knew nothing about any money deposited in Bill's name. Thunderstruck, Bill decided that he must make good his promise by "doing a job." That night he entered a Fifth avenue house, where he saw the most wonderful child's playroom in the world, with amazing toys. It was the room which the millionaire Stanley Biggins had provided for his little daughter. While he was helping himself to some toys for the Callahan children, little Miss Biggins came on the scene. Learning his errand, she insisted on being taken to see the children. Bill tried to dodge her, but he couldn't. So, in mortal fear of the police, he took her to the Callahan domicile, where they all had the time of their lives. But when morning broke Bill began to experience qualms of conscience. From a drug store he called the Biggins residence, where a distracted millionaire and his wife at once placed detectives on the trail. Following the clue, the police arrested Bill. But little Miss Biggins wouldn't let him go to jail, and papa squared it with the detectives to give Bill a chance.

A KENTUCKY EPISODE (Sept. 23).—The cast: Charles Perley, Jack Mulhall and Augusta Anderson.

Seeking vengeance for his imprisoned father, Tom Theron kills the judge who passed sentence on him. Jack Benson, sweetheart of the judge's daughter, is a witness of the crime. The Theron gang warn him to leave the country on pain of death, and he obeys. In the next township he meets the judge's widow and daughter, who have left their home, and the girl upbraids him for cowardice when she discovers his knowledge of the crime. Her information comes through a note sent by the Therons to Jack, warning him to move on. Stung by the girl's taunt, Benson returns to the forbidden ground, tells the sheriff what he knows, and then, attacked by the Therons, fights a desperate battle until help, summoned by the girl, arrives in the nick of time, and he is saved, although his wounds are many.

AN UNSEEN ENEMY (Biograph Re-Issue No. 16).—The cast: Lillian Gish, Dorothy Gish, Elmer Booth, Robert Harron and Harry Carey.

The young man concludes a business deal after banking hours, and places the money in the safe at home. The slattern maid-of-all-work telephones to her friend, the crook, who arrives with his tools to burglarize the safe, The young man's sisters return from a last walk with the sweetheart of the younger, who is going away to college. The maid locks them into the room adjoining the parlor, where her accomplice attacks the safe. They telephone their brother at the office; but, before they can give the alarm, they are cowed by a revolver in the hands of the maid, who pushes the weapon through a hole provided for a stovepipe. The girls finally brave the weapon's threat and again seize the telephone. The maid fires, and the shot is heard by the brother who cammandeers an automobile and rushes homeward. Meanwhile, the college boy, longing for the kiss his sweetheart has refused, returns. The crooks are captured just as they rush out of the house.

THE GIRL WHO DIDN'T FORGET (Sept. 25).—The cast: Helen Bray, Jack Mulhall and Alan Hale.

The grocery clerk in the little village discovers that the girl he loves is being illtreated by her uncle, and proposes that she give him the right to protect her. But she demurs, saying that she must first achieve independence. He offers her his savings to start her on the road to success, and after some hesitation she accepts the money. But she refuses to wear his ring until the time comes. In the city she obtains employment in a fashionable shop, where she is seen by a theatrical manager, who engages her for a stage production. She writes the news to her sweetheart, but he does not receive the letter, because he has gone to the city, intending to surprise her. But he does not find her.

Years pass; she becomes a star under a stage name, while he is the trusted employee of a large firm. At the theater he recognizes his former sweetheart, and when he ventures behind the scenes she greets him affectionately. This arouses the jealousy of his employer's son, who has lavished gifts on the star; and when a shortage in the firm's accounts is discovered, he accuses the cashier, saying: "He spends our money on an actress." But the girl establishes her lover's innocence of the charge, and shows that the other stole the money to buy her costly presents which she didn't want, although she had accepted them reluctantly rather than provoke a quarrel with the donor.

LUBIN.

ADVERTISING DID IT (Sept. 13).—The cast: Jack Lawton, Vinnie Burns, Horace Morgan, Kenneth Davenport and Henry Russell.

Phil Humphreys has lived his entire life at Silverton, a small mining town in Arizona. He is in love with a picture of a "Ladies' Dress Model" in a mail order catalogue, the price of which is $26.00, and which he misreads for $2,600. He has struck rich placer ground, so he sets out for town and confides his unusual desire to the town merchant. The merchant, impressed by Phil's earnestness and his gold, promises to have the "order filled" for him. Phil interprets the outfit "complete" to include the model. Harriet Millet has also fallen in love with a kodak picture. Her life of luxury and the persistent attentions of Gerald La Vane, a self-indulged society man, becomes boresome, so she goes with her father to his ranch in Arizona. La Vane accompanies them.

Harriet and Gerald start out for town one day and while at a water hole on the way, he declares his love, is repulsed by Harriet and, becoming angered, Gerald takes both horses, leaving her to hike it to town afoot. The merchant, in his attempt to "fill the order" for Phil places an advertisement in his window which reads: "Any young lady who can wear this costume and complete the model, shall not only win the costume, but the handsomest man in Maricopa county for a husband."

The girls of the town respond in a stampede. The girls, used to Arizona mode of dress, find it difficult to appear at ease in the evening gown. The boys, seeing the girls in tears, turn against the merchant as the cause of the girls' humiliation and he, in order to save himself, is forced to explain about the agreement. Plans are made to take their revenge on Phil. They leave the store just as Gerald passes. The idea strikes them to dress Gerald in the costume. After attiring Gerald in women's clothes, they put him on a horse, and all the cowboys start out after Phil for revenge. In the meantime, Harriet is almost overcome with thirst and loneliness when she stumbles into Phil's cabin on the desert. He revives her and she recognizes him as the original of the photograph which she has admired, while he, in turn, recognizes her as his ideal. While they are talking, the party come in with Gerald on the horse and the crowd following, Phil demands an explanation. They explain. Phil tells them that the order has been filled and after the explanation all leave for town, preparing for a hasty marriage, while Gerald follows, afoot, trying to free himself from the costume.

BABE'S SCHOOL DAYS (Sept. 14).—The cast: Babe Hardy and James Levering.

Ikie is a very good boy, but does not seem to get along with the other boys at school. His father taught him to be diplomatic but he gets no chance to display it. His very appearance on his way to school is a signal for a grand rally of bricks. His father often follows him to school to protect his dear little boy, but it costs him the price of so many high hats that it's no fun. One day Ikie and his father thought they would retaliate by throwing a few bricks too. They made such a success of it that they put the law out of business and are now happy.

WHERE THE ROAD DIVIDED (Special—Two Parts—Sept. 15).—The cast: Louise Huff, Edgar Jones, George Gowan and Earl Metcalfe.

The girl is a dainty little school miss of the mountains, still ignorant of the world. She is loved by the teacher. He is a kindly, grave young man of the Puritan type, and the girl, though she loves him, resents his just severity and impartiality. They quarrel, and the angry girl wanders off until she comes to a fork in the road. She hesitates, undecided whether to take the right or left branch, or to turn back.

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If she takes the right-hand road—the girl meets a stranger, who is leisurely touring the country, casually looking for mineral prospects. At the sight of her fresh and dainty beauty his jaded interest is aroused, and he deliberately determines to possess her. Flattered, and still angry with the teacher, the girl allows herself to be lured on, and at length agrees to run away with the stranger. There is a young mountaineer who has loved the girl since she was a little child, and he attempts to save her. There is a fight in which the stranger is killed, and the girl mortally wounded by a stray bullet, dying in the teacher's arms. The mountaineer, broken-hearted, flees the country. His spirit crushed, the teacher goes back to his dreary life, without hope or ambition for the future.

If she takes the left-hand road. The girl meets the young mountaineer, who renews his suit, and, impulsively, she agrees to marry him at once. They make their way across the mountain, and are married. Returning, they encounter the stranger, who wants water for the radiator of his machine, and the mountaineer conducts him to a spring off the road. The stranger observes an outcrop of mineral, learns that the land belongs to the mountaineer, and purchases it for a sum which seems a fortune to the mountaineer and the girl. The stranger hurries away to arrange for the development of his mine, and becomes very wealthy. He has scarcely noticed the girl, his attention being given entirely to his interesting and exciting discovery. The teacher, broken-hearted, leaves the region, and in the city becomes a famous author. The girl and the mountaineer are prosperous in a rude way, but she is never happy—too late she realizes that the teacher had her love for all time.

If she turns back. The girl finds the teacher as sorry for the quarrel as she is, and there is a reconciliation. The stranger, having found nothing to interest him, turns back and never returns to the mountains. The mountaineer, having lost hope of winning the girl, and the teacher being his friend, goes quietly away. The teacher gradually puts aside his ambitious dreams, being busily engaged with the practical problems of making a living for the girl and himself. They, the teacher and the girl, live a commonplace but contented life together.

Which road will she take.

THE RED VIRGIN (Special—Three Parts—Sept. 16).—The cast: Helen Eddy, L. C. Shumway, Robert Gray, Jay Morley, Melvin Mayo, George Routh, Riccardo Espino, Florine Garland and Edythe Sterling.

Prince William of Moravia, unwilling to marry the Princess Hilda of Sunderland, goes to America. In a village he meets Rose, daughter of a deacon, and secretly marries her. A few months later, William is traced, and the Prime Minister of Moravia comes to America with the Princess Hilda. William is told that his father, the King, is dead, that the country is in great danger of war, and that only his marriage to the Princess Hilda will avert the catastrophe. Thinking to gain time for his country, William consents to go back, and takes the Princess in his arms. And thus Rose, who has come to tell William she can no longer keep the marriage secret, finds them. William denies the marriage, intending to explain later, but when he goes after Rose, she has already jumped off a precipice, and he finds only a farewell note and her handkerchief. Believing her dead, he goes to Moravia, marries the Princess, and is crowned King. Rose is not killed by her fall. She is taken care of by Madeleine, a woman, whose life has been ruined by Clinton Steele. Rose loses her mind, and dies after giving birth to a daughter. Madeleine registers a vow that the child shall get vengeance on men for the wrong done her mother. Later, in Moravia, a son is born to the King and Queen.

The years pass. Rose's daughter, Fay, is taught to hate men, and especially her father, whose picture she has in a locket. One day, Vera Hamilton, an actress, is motoring through the woods with her latest admirer, Clinton Steele. They meet Fay, and Steele is fascinated. Madeleine, coming up, sees her betrayer, and later tells Fay to accept Vera's offer to go to the city and makes Steele shed a drop of blood for every tear of hers. Fay goes, and in a few months blossoms forth as a radiant creature. Vera introduces her to her friends, and a young artist, Pierre Legarde, falls in love with her. Fay poses for the artist's painting, "The Rer Virgin." She toys with Steele's affections, and goads him to such a frenzy, that one day when he finds her at the artist's studio, he slashes the painting to shreds. Then he attacks the artist, and in the struggle, is killed.

In Moravia, King William, and his motherless son, Prince Franz, are forced to abdicate. They come to America, and one night Fay meets the young Prince, her half-brother. She sets out to ruin him, and when she discovers that his father is the man who ruined her mother's life, she redoubles her efforts. She manages to ruin Franz at the roulette table, and gets him to promise to do anything for her. Then she tells him to rob the safe of the gambling establishment. She warns the proprietor in advance that an attempt will be made to burglarize his safe. The fateful night comes. William is alarmed when he finds that his son has left the house, and goes in search of the woman who is ruining him. And so he comes face to face with his own daughter. She tells him that she has secured vengeance for the wrong done her mother, but when William explains who he is, and the real circumstances surrounding his denial of the marriage, ray weakens and father and daughter are united. But suddenly Fay remembers the danger that awaits Franz. She and William hurry to the gambling establishment to find Franz desperately wounded. The matter is "fixed" with the proprietor of the place, and Fay nurses her brother back to health. Then comes a message—the people of Moravia are clamoring for their King, and so Fay goes with her father and brother to face a new future across the sea.

A HEART AWAKENED (Sept. 17).—The cast: Earl Metcalfe, Ormi Hawley, Eleanor Barry and William H. Turner.

Dr. George Graham returns home to find his wife, Betty, absent from dinner. Betty has fallen in with a pleasure-loving set, and has come to spend more and more of her time away from home. He finds a letter in his office from a charitable institution, asking him to take upon himself the care of at least one poor person in bad health. In the slums he finds a woman suffering with a serious illness, but forced to work to support her infant, and undertakes to care for her. In the course of time he finds that Betty is becoming careless of conventional things. On one occasion he asks her to remain at home with him, but her reply is that she has already been asked out and cannot disappoint her friends. After Graham has gone, Betty receives a phone message that the evening's affair is postponed, and she hurries to the office on the first floor of the house to tell Graham that she has decided not to go. She is outraged when she finds that Graham has left the house. When he returns after midnight, he finds Betty indignant at his having gone out. Graham tries to explain, but Betty will not listen.

Graham reads in the paper that "Studio Trots" are the latest sensation. These somewhat questionable affairs are given by members of the artist colony who are really "near-artists" and who take this means of gaining popularity and advertising. On one of his visits to his patient, he is surprised by a gathering of women at the door, talking in whispers. From one he learns that the unfortunate mother is dead, and that they are in a quandry as to what is to become of the baby. One poor neighbor offers to take the child, but when Graham has gone to her home with her, she is met with a refusal from her husband to assume the extra expense represented. Graham takes the child home, intending to take it to an asylum. When he reaches home, he finds that he is called at once for an operation and must keep the baby overnight. He asks the maid to attend to the child, but that domestic flatly refuses to give up her evening out. In the argument which follows, Betty enters and is horrified when she learns that Graham has dared to bring the baby into the house. Her indignation is unbounded when he suggests that she remain home and care for it. She is going to Cuyler Schofield's studio dance. This is the first that Graham has heard of Betty's interest in the studio affairs. He leaves for the hospital.

Betty leaves a note in his office, saying that she has gone, and then hurries upstairs to dress. She is in the midst of her preparations when the baby wakes and begins to cry. She stands it as long as she can, and then goes into Graham's room to quiet it. She is surprised when, with only a few caresses, grudgingly given by Betty, it falls asleep. She is nearly ready to go when she hears the infant's cry again. This time Betty is startled. She rushes into the other room, and is relieved when she finds that it is only exercising its lungs. Betty starts to go, but unknown even to herself, the baby has struck a hidden cord within her. She can't leave it in such apparent agony. She soothes it back to slumber. Then she places it on the bed, goes to the door, stopping to look back at it as she turns out the light. Hours later Graham returns from the hospital, tired out. He goes into the office, and there finds her note. It tells him that she has gone to the studio, that she does not intend to be dictated to by him, and he is at liberty to apply for a divorce. Graham takes her at her word. He writes his attorney a letter instructing him to bring proceedings against his wife. He is going out to mail the letter, when he remembers the baby. He goes up the stairs and enters his own room. There, on the bed, he finds the child, nestled on the arm of his wife, both fast asleep.

THE GOLDEN OYSTER (Sept. 18).—The cast: Billie Reeves, Mae Hotely, Charles Griffiths, George S. Bliss, Bernard Siegel and Billy Potter.

The Black Brotherhood has stolen the crown jewels of Rootoonia to keep that country from going into the war. Rudolfo, Crown Prince of

(Continued on page 2058.)

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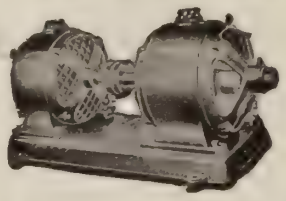

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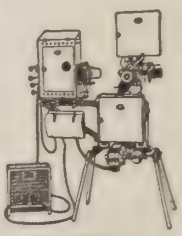

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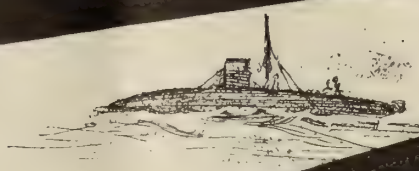

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(Continued from page 2054.)
the tiny kingdom, comes to America to locate the Brotherhood and recover the crown jewels. He is in disguise, but the Brotherhood knows that he must always wear the order of the Golden Oyster, most ancient of the orders of Rootoonia. Rudolfo fools them by wearing it under his shirt instead of over his vest. Rudolfo, fond of a night off now and then, takes a couple of handsful of gold from the royal dough bag, and starts off to see what the town is like. The navigating officer and commander in chief of the cab is Billie Brown, who hopes to earn enough money nighthawking to marry Sally Sprag.

Rudolfo comes home late but very happy. He has had a night of it and does not notice that the jewel of the oyster has been lost. Bill finds it and offers to return it, but Rudolfo's valet thinks Bill wants to give him a second beating and will not stand for it. Bill stands admiring the oyster as one of the men told off by the Brotherhood to make the capture happens to pass. Next morning the Fatal Four are on his track and capture him in an automobile. Sal sees the abduction and runs after the auto. She locates the home of the Brotherhood and runs in search of a disguise. She finds it in the shape of the tool kit and overalls of a thirsty plumber.

Meanwhile the sentence of death has been passed upon Bill. The use of a bomb is avoided and it is decided to drown him in a bath tub. Sal, now disguised in overalls, returns to the house, and climbs up the side, peering through the windows. Failing to find out anything, she gets to the roof and comes down through the chimney. She discovers the plot and gets the water key out of the plumber's kit and returns. She turns the water off at the street main, then goes to the house and asks if they called a plumber. They have not had time, but they tell her they can use one, so she goes down cellar to tinker with the pipes, carrying the men with her to hold candles to light her at her work. On the pretext that she needs more tools, she regains the lodge room and locks them down there. Then she rescues Bill, and together they exterminate the anarchists with their own bombs just as the police rush in. Bill is knighted and given real money, besides, and when last seen Bill and Sal are on their way to the minister's.

THE SILENT ACCUSER (Sept. 20).—The cast: Richard Wangemann, Mary Charleson, Francis Joyner, James Cassady and Bartley McCullum.

Dr. Mills is a succesful physician with a daughter, Jane, in love with his assistant, John Howard. There is also working for the doctor a man named Joe King who does odd jobs about the office. One evening money is taken from the doctor's desk. Howard is found semi-conscious nearby, and when he is revived tells a story of being choked in the dark by someone unknown to him. The doctor's suspicions are allayed so far as the servants are concerned. The detectives he has called in find the windows locked and King asleep in his room, and after the usual deductions arrive at the conclusion that Howard had something to do with the theft.

Just as the net is closing around young Howard, Jane discovers some pencil marks on his collar. She takes the collar to her father, who examines them under a lens and sees that they are peculiar marks, up and down like a jagged teeth of a saw. They are, in fact, the markings of a pencil held in Howard's hand while he was being choked, and record the up and down movements of the victim's hand as he struggled.

Believing more in the boy's honesty now, Dr. Mills calls in the porter as the first one whom he will test. The doctor asks him to assist him in an experiment, and puts the pencil in the porter's hand, and makes him clench his hand in the same manner in which Howard says he was choked. Then the doctor turns on the revolving globes. King becomes hysterical, at first tries to stab the doctor with a paper knife, and then, as a vision comes to him of his deed the night before, cries out his own guilt.

THE CARELESS ANARCHIST (Sept. 21).—The cast: Harry Loraine, Roy Byron, Frances Ne Moyer, C. W. Ritchie and George Welch.

Ivan Petroff and Peter Vasillovitch are anarchists. Ivan is working on a new explosive. His reward is to be Anita, Peter's pretty daughter. Ivan discovers the explosive. It is shown that it is good, because it blows Ivan and Peter through the window. Ivan goes home with Peter to claim his reward.

But Anita loves Jim, a young American. Ivan decides that Jim shall be the first to be killed by the new explosive. He carefully prepares the bomb, but leaves it outside a saloon while he goes in for a drink and a tramp steals it and tries to tell it to a junk dealer. The tramp runs down a side street and leaves it in the gutter. Jim, on his way to see Anita, picks it up and finds it very handy on which to crack nuts. Ivan is horrified to see the use to which it is put, but Jim does not worry and finally throws it at Ivan. The humbled inventor takes it to the wood pile to smash it. This time it works, and Jim and Anita are free to marry. Peter mourns over a pair of shoes, all that is left of his compatriot, Ivan.

THAT BRUTE (Sept. 21).—The cast: Mabel Paige, Sadie Midgley and C. W. Ritchie.

Leave it to Mayme, her hubby is a brute. The finish comes when Mayme telegraphs her mother that James has struck her. Mother is pretty handy with a six shooter but on the way to the station she picks up a bull whip and a stiletto. When she gets to her daughter's home she is a little uneasy, even though she has a bomb planted beside the steps, so she buys a yacht cannon. Mayme shows up and is mean enough to laugh at these warlike preparations. Mother does not know what her daughter is laughing at and drives her into the house.

Then James comes home. He is delighted to see mother and "beats" Mayme for not telling him she was coming. The beating is done by slapping her on the wrist. When mother realizes she has taken Mayme's hysterical outbursts too seriously, she shoots the cannon after dear daughter and blows her out the back door. When Mayme returns she finds James and mother chatting on the steps. James lights a cigarette, but does not see that the lighted match drops beside the bomb. When the smoke clears away, mother and Mayme scramble to their feet, and mother decides to let Mayme fight her own battles.

A DESERT HONEYMOON (Special—Three Parts—Sept. 22).—The cast: Romaine Fielding, Vinnie Burns, Jack Lawton, Violet Malone, Eleanor Mason and Jack Dillon.

Out of the East came a young man, cleanly fashioned and nobly made, answering the call of the desert's waste, that pioneers have responded to from time immemorial. On the desert's rim, the moral youth, whom we had known as such, tastes of the bitter fruit of the cactus, a plant of death, and as the poison gurgles madly through his veins, he meets with Chiquita, a Spanish dancer, and the quiet, sane youth is turned by this foreign incense into a mad animal, bent on lust. The girl of his boyhood dreams comes into the West after her mother's death to wed him, and finds the wreck of a man, the shell of the youth she had known and loved.

THE LAST REBEL (Special—Two Parts—Sept. 23).—The cast: Ormi Hawley, Earl Metcalfe, Kempton Greene and Herbert Fortier.

At the end of the war, Betty Carew receives word of her father's death and that Clay, her sweetheart, fell in the same battle. The overseer of the plantation tells her that since the war he has run the plantation at his own expense and if she can't pay the money due him, the plantation will be his. He holds out but one hope—marriage. She refuses. For reply he seizes her in his arms as she is watching the remnant of Lee's army which is passing her home. One crippled Yankee, seeing Betty's predicament, made his way to her assistance. Betty recognized him as Howard Goodrich, a lieutenant in the Northern army, who early in the war had saved her home from a raiding band of Yankee foragers. He winced under the pity of her gaze, then, hearing the reason for the overseer's arrogance, told her he could still be of assistance by buying him off. Betty's objections are overruled, for, he explains, being alone in the world, he could not put what is left of his fortune to better use. The papers are signed and the overseer leaves, vowing to get even.

Betty and Howard are later united in marriage. The ceremony is seen by the overseer and Clay. The latter, contrary to reports, was not killed and never surrendered. Still fostering a hope of rekindling the rebellion, Clay lays in hiding until night. Betty, who has gone to her room, is awakened from her brooding by a pebble against her window. She hastens to Clay, who explains his being alive, their love flames forth again, but Clay is man enough to admire Howard's action in the matter and leaves. Betty is panic-stricken and Howard wonders how he can help her in this new predicament. The overseer, having heard Clay and his followers planning further rebellion, informs the Union soldiers. They locate Clay's rendezvous after all but a little drummer boy have gone on their respective errands. Clay sees the end at hand and, in the hope of escape, manages to send the boy with a note to Betty. Howard gets the note and sees his opportunity. Leaving a note for Betty, Howard goes to the rendezvous. He stops the firing and, waving a white handkerchief, enters the old shack in which Clay is making his last stand. He compels Clay to change his clothes and impersonating him, get away. This Clay does successfully and Howard continues the fight. Betty gets to the rendezvous in time to take the dying Howard in her arms. Before he dies, he secures immunity for Clay providing the latter gives up his seditious actions and Clay and Betty are reunited.

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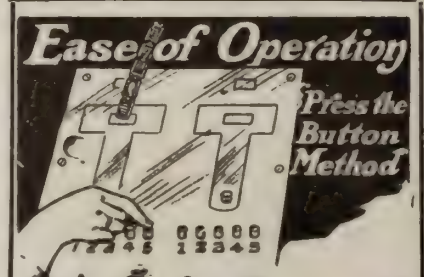

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THE LEVEL (Sept. 24).—The cast: L. C. Shumway, Melvin Mayo, Dorothy Barrett, Edythe Sterling and Robert Gray.

Dorothy Brooks is a proud, haughty girl of the upper class. She rejects the proposal of Philip Craxton, a young settlement worker, because she considers him beneath her station. Kenneth Brooks, her uncle, is interested in Philip, and takes Dorothy to Philip's refuge in the slums to show her the good work that is being done, but Dorothy remains unconvinced of Philip's worth as a suitor. She has an unpleasant experience at the Refuge with Mary, a girl of the streets, who bitterly censures her for her unsympathetic attitude. The doors of Dorothy's home are opened wide to Alan Dart, a young society man, who knew Mary in her better days, and is the father of her child. Dorothy accepts his proposal, as he is of her station.

The wedding day comes. Mary reads the announcement, and, fired by the injustice of it all, breaks up the wedding at the church. Dorothy is led away, and at home, her troubled mind conjures up symbolic visions of the levels of life. She sees herself garbed in the white robes of virtue, walking on the heights, and casting a deaf ear to the cries of the unfortunate souls below her level. Then comes a vision of what true humanity stands for. Philip is helping the unfortunates to rise, and she, moved by a more kindly spirit, descends to do likewise. When Alan calls at the Brooks home the next day, and explains that he couldn't marry Marry and sink to her level, Dorothy tells him that he might have tried to raise her to his level. Alan, chastened in spirit, determines to do the right thing, Dorothy, casting pride aside, gives Philip another answer.

CAPTAIN KIDD AND DITTO (Sept. 25).—The cast: Billie Reeves and Charles Griffith.

Billie likes stories of adventure, so he reads the "Life and Adventures of Capt. William Kidd" until, like a modern Don Quixioto, he thinks that he, too, should sail the Spanish Main. It is a mild enough monomania until he visits the seashore, then it becomes virulent and he breathes his secret to several of the beach promenaders. Griff, too, has the idea that he is a pirate bold, and he knows that Billie's last name is not Kidd. How can it be? He is Capt. Kidd himself. But Billie's flag is larger than his and Billie's is the dominating personality, so he decided to dissemble until he can get a privateer with Billie's help and then all experienced pirates will have no difficulty in recognizing him as the original inventor of piratical proceedings.

They pick out a sight-seeing boat, and once they get well out from shore, they take possession of it. This is a simple matter, since they have guns and the sight-seers have not, and once in possession the two men strip off their conventional attire and show their colors on the fronts of their jerseys. Here again Billie wins, because his shirt is more piratical than the other. But Nemesis is aboard, if not on the passenger list, and the only thing that cheers the would-be pirates is that they will not be sent to jail for life, but hanged for their piratical outing and they go quietly with the officers after inviting everyone to the execution.

MINA.

LOST IN THE SWIM (Sept. 9).—Jesse's choice is a handsome young country gentleman, but her mother will have none of it, and calls upon the proprietor of the hotel for his listed notables—it is clear she is looking for a count as the proper match for Jesse. It is up to the proprietor to furnish a count or lose a boarder.

Coincident, Brake Beam Pete, a good-natured hobo, makes his appearance and the crafty proprietor decides to make him earn his board. Pete is disguised as a count and starts out to win the hand of Jesse. As he is on the verge of success, he is "Lost in the Swim."

BOOMING TRIXIE (Sept. 16).—The popularity of Trixie, a theatrical star, has been waning. Her press agent is given notice that he must either bring her back into prominence or resign his job. He goes to his cousin, Tom, and relates his woe to him. There is only one plan he can think of. Tom shall kidnap Trixie and elope with her.

Tom, however, is in love with another girl but has been too bashful to propose. He reluctantly consents to the press agent's scheme and preparations are begun to "boom" Trixie. The girl with whom Tom is really in love learns of the plot and decides to intervene. Her plotting ends in Tom's mistaking her for Trixie and finally finding that he has eloped with and married the girl he loves.

The press agent has put the reporters on the trail and as they think that the girl is the actress the newspapers start booming Trixie and everybody's happy.

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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 69 (Aug. 30).

Galveston, Texas—Great sea wall, built after disaster of 1900, saves the city from destruction as tropical hurricane sweeps Gulf of Mexico. Sixty mile gale leaves mass of wreckage.

Texas City—Hundreds fleeing from storm stricken island city seek safety on mainland where they are cared for in spite of damage there. A tug from Galveston lands high and dry on Eighth avenue car tracks.

Huntington, N. Y.—A big house mounted on auto will journey to San Francisco Fair with Mr. R. R. Conklin and party in coast to coast tour.

Washington, D. C.—Secretary of State Lansing thanks Jose M. Cardosa de Oliveira, Brazilian minister to Mexico, for his aid in handling American affairs.

Atlantic City, N. J.—Fire at famous resort causes $250,000 damage when blaze visits buildings and burns big promenade. Great crowds visit scene of ruin.

Fortress Monroe, Va.—Coast battery sends big shells crashing from powerful war engine of fort mortars at moving floating targets in experimental target practice. Military airship observes.

Chicago—After following Martin Delaney's newspaper lessons on dry land swimming, intrepid aspirants gather on beach for final instruction, then plunge into Lake Michigan.

Plattsburg, N. Y.—Recruits at Business Men's Camp are taught to handle the deadly machine guns and to shoot accurately on the rifle range. The men show their skill at elementary maneuvers.

Oakland, Cal.—Members of National Educational Association are greeted by two thousand school children at school convention fete.

Block Island Sound, N. Y.—Remarkable pictures of Atlantic fleet in anual maneuvers made by staff photographer Sears. The men drill with loading machine, with the collision mat, and turret guns.

HEARST-SELIG NEWS PICTORIAL NO. 70 (Sept. 2).

Ives, Wis.—Blast of fifty pound packages of dynamite dropped down hole and tamped in with 900 pound drill lifts 50,000 yards of rock.

San Francisco—Horse races at track of Panama-Pacific Exposition attract crowds who eagerly witness feature event.

North Wildwood, N. J.—Daring life saving feat is performed by Gertrude Palmer, girl aquaplanist, who demonstrates novel aquatic feats on board trailing motor boat.

San Francisco—Monster sham battle in which U. S. Army and Navy take part is staged at Panama-Pacific Exposition where biggest crowd yet gathered at fair witness the military spectacle.

Wildwood, N. J.—Novel open air show on resort promenade shows pedigreed canines being wheeled along five-mile board walk.

Culver, Ind.—Crew of Culver Military Academy defeats oarsmen from naval militia and navy training station in contests on Lake Maxinkuckee. Also drill with cavalry horses in the lake.

New York—Remains of Col. John V. White, formerly in charge of New York coast defense, is taken to Fort Hamilton by military escort where services take place.

On the Battle Line in France—Fresh troops from interior march to front to relieve Kaiser's soldiers who have withstood long fighting in the ditches. Wire entanglements used by Allies are utilized by Germans to protect own defenses. Also the arrival of German wagon train.

San Francisco—Japanese naval training ship Taisei Maru, drops anchor while Nipponese midshipmen review Panama-Pacific Exposition.

Bretton Woods, N. H.—Club house of the Appalachian Club, situated at the highest point of Mount Washington, is dedicated. Pictures show novel sights of surroundings and of Patrick Campbell, an officer of the Mt. Washington Railroad, traveling down steep railroad incline at high speed on a slide board.

THE JUNGLE LOVERS (Special—Three Parts—Sept. 16).—The cast includes Bessie Eyton, Edward J. Peil, Richard Morris, Tom Bates, Edwin Wallock, Cash Darrell.

Van Cleeve, an eccentric scientist, goes into the jungle in order to perfect an explosive. Peter Rand and his little family living in the jungle, are visited by Herman Blaas and his little son, Jan. Naida Rand and little Jan wander away from the cabin into the jungle. The Rands' cabin is attacked and razed by Zulus while the two children cower in the jungle growth, and horror stricken see their parents slain. Van Cleeve later finds Naida and Jan and takes them under his care.

Fifteen years later Naida has become a beautoful girl and is loved by Jan. Starling, an ivory trader, arrives in the neighborhood and falls in love with Naida. Van Cleeve refuses to give his adopted daughter's hand to Starling,

(Continued on page 2062.)

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SAN FRANCISCO, CAL.—Kulla & Cohen.
SALT LAKE CITY, UTAH—Exhibitors Film Exchange, Judge Bldg.
LOS ANGELES, CAL.—Kulla & Cohen.
TOLEDO, OHIO—Detroit-Kriterion Film Service, Inc., 428 Huron Street.
CHICAGO, ILL.—Union Film Company, 164-166 W. Washington Street.
BUFFALO, N. Y.—Variety Films Corporation.
DETROIT, MICH.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
BOSTON, MASS.—Exchange to be announced next week.
BALTIMORE, MD.—Electric Theatre Supply Co.
SEATTLE, WASH.—Kulla & Cohen.
PITTSBURGH, PA.—H. B. Miller, 1014 Empire Bldg.
CLEVELAND, OHIO—Exchange to be announced next week.
COLUMBUS, OHIO—Asso. Film Co., 212 N. High St.

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ARTHUR BARD, General Manager

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ASSOCIATED SERVICE

Film Business On a Business Basis

RELEASES
Second week, September 20th

	Brands	Name
2 reel	Drama	Navajo — A Kentucky Girl
2 "	Drama	Liberty — Devoted Son
2 "	Drama	Ramona — A Cattle Queen's Romance
2 "	Drama	Empire — Accusing Finger
1 "	Comedy	Federal — A Watery Romance
1 "	Comedy	Alhambra — Happy Awakening
2 "	Comedy	Santa Barbara — Borrowing Hogan

RELEASES
Third week, September 27th

	Brands	Name
2 reel	Drama	Santa Barbara — Brother's Redempt'n
1 "	Comedy	Banner — Dusty's Finish
2 "	Drama	Ramona — The Woman He Married
1 "	Comedy	Alhambra — Pete's Adventure
2 "	Drama	Federal — Woman's Past
1 "	Comedy	Empire — What's the Name, Please?
2 "	Drama	Deer — The Bent Gun
1 "	Comedy	Liberty — Rose's Victor

See list of exchanges on opposite page; if your territory is not covered get in touch with us direct.

ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager

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(Continued from page 2059.)

who vows he will take her by force. Wamba and his hunters have traveled many miles from their village in search of game. They meet one of the abused native runners of Starling's camp, who tells Wamba that Starling has made slaves of the native people. Van Cleeve, in his cave, makes a successful test of his new explosive.

Starling discovering Naida alone, endeavors to abduct her but Jan opportunely appears. Naida runs for her life, while Jan is made a prisoner by Starling and his aids. A shot from Starling's rifle causes Van Cleeve's explosive to let go and Van Cleeve is rendered unconscious in the cave, where Naida tries to revive him. The natives seeing the flames issuing from the cave, believe it is witchcraft. They mistake Naida for a witch, and she offers to lead the natives in war against Starling, who has made slaves of the native people. Jan has been tied to a tree near the Starling camp. Naida, leading the natives, approaches. Led by Naida, the natives attack Starling's camp. As they retreat, Naida discovers that a leopard is about to attack Jan. The animal is compelled to leave his prey just in time.

Wamba, the native chief, and Starling, with clubbed rifles, engage in a combat at the edge of a precipice where Starling falls to his death. Van Cleeve is then rescued by Jan and Naida from the cave. Later Naida and Jan observe their wedding day with Van Cleeve and the natives as witnesses.

COCKSURE JONES, DETECTIVE (Sept. 18).—Jones, who longs to be a detective, arranges for board on a Western ranch. He proves a pest to Monroe, the ranch owner, to Mabel, Monroe's daughter, and to the cowboys. His one admirer seems to be Jennie, the fat woman cook.

Rustlers are active near the ranch and Mabel asks the frightened Jones to show them some modern detective methods. The boys organize as fake rustlers and frighten Jones. In the meantime "Shageared Dick," the real rustler, visits Monroe ranch where he is made prisoner by Jennie, the cook, under direction of Jones, who has appeared. When the cowboys reach the house, they find that Jennie and Jones have captured a real rustler.

Universal Film Mfg. Co.

NESTOR.

MOLLY'S MALADY (Sept. 17).—The cast includes Billie Rhodes, Harry Rattenberry, Neal Burns, Jack Dillon.

Jack, a young doctor, upon finishing his course at college, decides to make his start in a small town. On his way to the station, however, he happens to notice a charming girl, whom he later sees buy a ticket to Centerville. He decides that Centerville is the place for him to start practicing medicine, and accordingly purchases a ticket.

In Centerville an old couple are awaiting the return of their daughter, Molly, who has been attending school in the city. Molly and the doctor get acquainted on the train. Molly is met at the station by her brother and an old sweetheart, who is annoyed at seeing her with the doctor. The young doctor is invited to call at Molly's home. Later finding himself "cut out" by the doctor, the country sweetheart remonstrates with father, who has always favored his suit. Father orders the doctor out; but the young people, assisted by Molly's brother, arrange to so closely counterfeit an accident to Molly that they are not discovered, and Jack, being the only doctor within five miles, is necessarily called in to attend the case.

Thus it is that the young people manage to spend a great deal of time in each other's company. Jack, by a clever ruse, convinces Molly's father that she will never walk again, and then pretends to discover a remedy to cure her. Her father is so happy at the prospect of his daughter recovering the use of her limbs that he tells the young doctor he can have her if he cures her. A cure of course is speedily effected. A confession of the deception follows, and the young folks finally gain forgiveness from the girl's father.

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L-KO.

VENDETTA IN A HOSPITAL (Three Parts—Sept. 8).—The cast includes Billie Ritchie, Henry Bergman, Gene Rogers, Louise Orth.

The three suitors tried to serenade the girl all at the same time, but there was a discord in their regard for one another as well as in their instruments. In fact, the ill-feeling grew so pronounced that a couple of them took refuge in a shed.

This didn't relieve the situation, as the shed was blown up and they were all taken to the hospital. On the way the ambulances ran over Billie, the only uninjured Romeo, and he had to go to the hospital also. Meantime Henric, the other suitor, got chummy with a fat gentleman who was suffering from an over-indulgence of liquor.

The friendship was all right, but the sousy one imagined he was seeing things and started following a bomb. The unpleasantness and confusion was enhanced when the girl came to visit Henric, when everything went wrong and there was a big, unexpected explosion. The great question was, who suffered most?

REX.

THE PINE'S REVENGE (Two Parts—Sept. 19).—The cast includes Cleo Madison, Arthur Shirley, Lon Chaney, M. K. Wilson.

Dick Rance, forest ranger, incurs the everlasting hatred of Black Scotty, mountain renegade, when he arrests him for wilful burning of forest land and game-killing out of season. Scotty vows vengeance. That same afternoon Rance rescues a girl whose canoe is overturned by her escort. To his surprise he discovers that the girl is Grace Milton, whom he was to have married, but whom he left when he found her in the arms of John Harding.

Upon Grace's recovery she decides, still ignorant of the ranger's true identity, to reward her rescuer. Accordingly she goes on horseback to Rance's cabin. Harding follows her, fearful of a renewal of the engagement he so successfully severed. At the cabin the lovers meet. Grace finds Rance cold and unforgiving. Later Harding finds her and again presses his suit, but she denounces him and runs away. Harding meets Black Scotty, who, still determined to be revenged, is seeking an easy tool.

It happens that the fires in Rance's district have been more frequent and dangerous than in any of the outlying districts, and he is warned that stricter vigilance must be exercised or a new man found for the post. Scotty steals and opens correspondence relating to this matter, in which he himself is accused of being the incendiary of these fires, and he sees a safe and sure way of removing his enemy and saving his skin. He lays the matter before Harding and they agree upon a plan. Grace writes to Rance, begging his forgiveness and asking him to meet her at Pine Cove. The letter written, her pride will not permit her sending it and it is thrown away. Harding recovers it and sees that it reaches Rance, who immediately rides to Pine Cove, where he is held up by Harding while Scotty lays the death trap and sets fire to the King Pine. Far across the lake, Rance sees the flames and, after a terrific struggle, escapes from Harding and reaches the fire in time to stop information reaching the next district in his absence. The fire is fought and conquered. Rance is rewarded for his bravery; Harding confesses to his deceit and the lovers are reunited.

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IMP.

THE SUBURBAN (Four Parts—Sept. 17).—Robert Gordon, wealthy stock owner, has a home near Sheepshead Bay. His son, Donald, loves the lodge-keeper's daughter. Gordon is informed that Sir Ralph Gordon and his sister are to visit them. Gordon gets the idea that Donald should marry Helen, and tells him so. Donald, however, is not interested, and, later, marries Alice, the lodge-keeper's daughter. The guests arrive. Ralph covets Alice. He is a gambler, and begins playing in Thurston's faro joint, finally falling into Thurston's power.

Gordon tries to force matters and Donald tells of his marriage with Alice. Donald's father disinherits him and the boy, leaving home, takes the stocks and bonds willed him by his mother. He leaves a note for his father and does not close the safe. Sir Ralph, to pay Thurston, takes a large amount of money from the open safe, and Hyde, the butler, catches him and gets a written confession from him. Donald hunts work and leaves Alice in the care of Joe, the stable boy, who is ever her guardian angel. The time of the Suburban arrives, and Gordon puts all of his fortune on the race. Sir Ralph plots with Tom, the jockey, to throw the race and let Thurston's horse win, thereby evening up Ralph's I. O. U.'s to Thurston. Tom, the jockey, thwarted by Joe while trying to give the powder to Gordon's horse, fights with him and is worsted. In another city, Donald sees in the newspapers that his father has staked his fortune on the race and decides to go back. He receives a letter from Joe and immediately leaves for his home. There he finds Ralph making love to Alice, and, after a thrashing, Sir Ralph is ejected from the house. The day of the great race arrives and Donald goes to the course. There he finds that Tom has been bribed to throw the race for Thurston's horse, and, after a heated argument with his father, who doubts that Donald tells the truth, he substitutes Joe to ride his horse and wins the race.

Later they go to the house. In the meantime Sir Ralph receives a note from Hyde demanding money or he (Hyde) will turn over Sir Ralph's written confession to Gordon. Ralph kills Hyde as Don and Alice come upon the scene, but before dying Hyde manages to get the paper to Donald who takes it to his father. The police bring on Ralph and a big scene ensues. Sir Ralph asks to be allowed time to get his coat, and in his absence the father makes everything right with Donald and Alice. They hear a shot and, rushing to the hall, find Ralph stretched dead on the floor.

VICTOR.

THE COUNTRY CIRCUS (Sept. 10).—Claribel is looking out of the window when she sees a circus parade pass the house. She is enraptured with the sight, but nurse tells her that "circuses are only for little boys, and not for girls. Take your nap, now." Poor little Claribel jumps into bed and dreams a wonderful dream.

Dressed as a tiny boy, but with long trousers, she steals under the flap of a circus tent and finds herself confronted by a huge lion in a cage. Later a monkey jumps at her, but when the elephant comes to her and offers to take her on his back—they are extremely human animals, by the way—she is delighted. Suddenly a big man, really the trainer, appears and tells her, "You are not a boy!" Poor Claribel breaks down and cries and confesses that she isn't, but wants to see the circus so much!

She has a dandy time visiting the circus lady's room and donning the prettiest circus costume! She visits all the grounds and makes the acquaintance of all the trick animals. Just as she is about to jump on the back of the balky mule she falls out of the bed and finds that she has only been dreaming again.

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A SHRIEK IN THE NIGHT (Two Parts—Sept. 15).—The cast includes J. Warren Kerrigan, Helen Leslie, Ethel Phillips, Robert A. Myles, T. D. Crittenden and Mary Talbot.

The story deals with a "bull movement" engineered by C. P. Allison, a prominent New York operator, whose daughter, May, is visiting at a mountain resort, where the Lathrop family—father, mother and son—are staying for the summer. Miss Allison is pressed into service by her father to obtain information from Billy Lathrop, whose father is supposed to control the stock of an Eastern railroad, and to gain that end she attempts to win him from his sweetheart, Patsy. While the stock movement is progressing the elder Lathrop receives a telegram from his New York office conveying the information that Allison is about to carry out a coup, that the railroad deal is tied up, and that "personal means" are necessary to save him from bankruptcy. Lathrop shows the telegram to his son. The son asks what is to be done and is told the only chance is for him to marry Miss Allison.

Jim Kirkley has connived to make the acquaintance of Patsy, who, piqued because of Billy's attention to May, accepts Jim's invitation to take a stroll, and afterwards rides with him through a pass in the mountains. They dismount at the roadside, where, while Patsy is picking flowers, Jim starts the animals back to the resort. Billy is on the point of asking May to become his wife, when two horses, which he recognizes as those used by Patsy and Jim, return riderless. Billy mounts one of the animals and rides off, while guests at the resort quickly organize a searching party. Billy, riding through the forests, hears a woman's screams. He follows the sound to an abandoned cabin in the mountains, where Patsy is struggling with Jim to save her honor.

Billy attacks Jim. Billy gains the advantage and is about to close on Jim's throat when Jim draws his revolver. Patsy jolts Jim's gun arm, but the cartridge is discharged, the bullet lodging in Billy's left leg. Thinking he has inflicted a mortal wound, Jim rushes from the cabin and mounts the horse upon which Billy came on the scene, and, on reaching the resort, escapes in a high-powered racing car. Meanwhile, Billy has been ministered to by Patsy. Patsy helps Billy into the cabin, where they pass the night, Patsy acting as physician and nurse. The searching party has not been successful in finding Billy and Patsy and its members return to the resort.

Early the following morning Patsy is successful in inducing a passing rancher to drive her and Billy to town, where a marriage license is procured. The rancher drives Billy and Patsy to the home of a minister and the young people are married. They start home and Billy is taken to his parents' suite where he is made comfortable. While the Lathrops and Patsy are gathered about the couch, Mrs. Jones, Patsy's guardian and chaperone, calls to Patsy, requesting her to leave the room. But when Patsy tells her that they are now married, consternation reigns. At this point a messenger arrives with a telegram, which advises Lathrop that Allison is merely a figurehead in the railroad deal, and that Patsy's father, C. P. McGrath, is really the power behind the big deal. When the unique situation dawns upon Lathrop he joins his wife in congratulating Billy and Patsy.

UNIVERSAL.

ANIMATED WEEKLY, NO. 183 (Sept. 8).

After Tennis Title.—M. E. McLoughlin, California star, fighting to regain crown as tennis king.—Forest Hills, L. I.

For Alaskan Waters.—Leading 100-foot boat for use on rivers in gold district aboard big liners.—Seattle. Wash. Sub-title: All aboard.

Mountain Quarry.—Monument dealers visit place where Lincoln Memorial at Capital was

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obtained.—Yule Quarries, Col. Sub-title: Riding 500 feet down into quarry.

Racing at Big Fair.—Battleships mark course as fastest motor boats in West fight for speed crown.—San Francisco, Cal.

Unveil "Hiker" Monument.—Shaft to Spanish War veterans with base made of metal from the "Maine," dedicated before throng.—Monongahela, Pa.

Deadly Gala Monster.—Owner fondles giant Arizona member of lizard family, whose bite killed a man in half an hour.—Los Angeles, Cal.

Up-to-Date Farming.—Giant tractors plow 10 furrows at once, then reap and bind wheat at record speed.—Los Angeles, Cal.

America's Best.—Pick of U. S. horses get death sentence by being selected for war use in French Army.—Philadelphia, Pa. Sub-title: Branding horses' hoofs.

Germans on March.—Veteran troops from Western battle line transferred to the Eastern frontier to reinforce armies advancing upon Czar's forts.—War Zone, Germany. Sub-title: Crown Prince in Argonne Forest.

Hauling Big Guns.—Sturdy oxen drag huge field pieces to battle line where they hurl shell at foes.—Argonne Forest, France.

Newest U. S. Warship.—Launching 29½-knot torpedo boat Porter, named after most famous American admiral.—Philadelphia, Pa. Sub-title: The sponser, Georgiana Cusachs, great-granddaughter of Admiral Porter.

Sing Sing Welcomes Warden.—Seventeen hundred prisoners give unprecedented greeting on his return from vacation to T. H. Osborne, humanitarian ruler, whose wonderful reform work wins respect and admiration of criminals.—Ossining, N. Y. Sub-titles: Warden Osborne. Prisoners parade in prison yard. Father Cashin.

Cartoons.—By the world famous caricaturist Hy. Mayer of Puck.

"Smoke Eaters'" Convention.—Fire chiefs from all parts of the country witness continuous 12-hour water pumping contest.—Cincinnati, Ohio. Sub-title: Engine runs 12 hours without moving 6 inches out of track.

GOLD SEAL.

THE QUEEN OF HEARTS (Three Parts—Sept. 14).—The cast includes Herbert Rawlinson, Wm. Worthington, Barney Furey, Jack Welch, Anna Little and Miss Bonnie.

Col. Phillipot is one of the experts in the government ordnance department. In his official capacity he has a bundle of plans and prints of the latest inventions in the new guns. The Colonel has become involved to the amount of $50,000 in a gambling house conducted by Bruce Henderson. The Colonel's daughter, Bernice, has just finished her schooling and as a reward for her faithful study she is to make her coming out at the inaugural ball at the White House. Jim, the Colonel's son, has the gambling fever and is identified with Horace Westlake, seemingly an idler, but in reality an international spy, and his mistress, Olga Merode. Bruce Henderson, although a gambler, is respected in a sort of way and has access to exclusive circles in society. He attends the ball and makes the acquaintance of the Colonel's daughter. There is mutual attraction. Bernice's brother comes up with Westlake and introduces him to his sister. He orders Henderson to have nothing more to do with his sister, be being a gambler.

The next day, Henderson, while out riding, again meets Bernice and tells her of his life, but out of his strong regard for her offers to quit his gambling. She takes him at his word, and Henderson says he will close his gambling house that day. That evening the Colonel arrives for his nightly game and is again a loser. Henderson then announces that he is going to close the house. Phillipot, furious at his losses, and slightly under the influence of liquor, accuses him of trying to keep the losers from recouping their losses. The Colonel calls for his account. He is staggered at the size of it and finally puts his home in the balance against the I. O. U.'s, the winner to be decided by one cut of the cards. Again he loses. Henderson, drawing a queen of hearts. The deed is made out, the name being left blank, and later Henderson fills it out in Bernice's name and mails it to her.

Next morning Bernice gets the deed and thinks her father sent it to her. He is afraid to explain the real transaction, and the son, coming in at the moment, thinks his father has willed all his property to the daughter to cut him off. Angry words follow and the son leaves, vowing never to return. The Colonel goes to Henderson to demand satisfaction for interfering in his family affairs, and the hot words finally lead to a duel.

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Henderson does not wish to fight the father of the girl he loves and resolves to sacrifice himself by firing into the air in the duel. He calls upon Bernice for what he himself thinks is the last time. He drops one of his gloves and, unobserved, it is kicked under the Colonel's safe. Through Westlake's pleadings, Jim steals his father's plans. The time for the duel arrives, and Henderson keeps his resolution by shooting into the air while the Colonel aims at his opponent. This is witnessed by Bernice, who has followed her father. Henderson is rushed to his apartments while the Colonel goes home and discovers his loss. Bernice finds the glove, recognizes it and goes to Henderson, who knowing that the plans are in Westlake's possession, journeys to him with Bernice. Henderson gets the plans and takes the blame upon himself to shield his sweetheart's brother. At home Jim confesses his theft. The Colonel also tells how the deed came to be made out to his daughter. While father and son are making their peace, Bernice slips up to Henderson's room and begs for forgiveness, which is readily granted.

BROADWAY UNIVERSAL FEATURE.

BUSINESS IS BUSINESS (Sept. 13—Six Parts).—The cast includes Nat. C. Goodwin, Mr. Nelson, Maude George, Mlle. Marguerite, Gretchen Lederer, Marc Robbins, Frank Newburg, Wellington Playter, Wyndham Standing.

Isidore Lechat, a wealthy Frenchman, lives in his castle in the south of France, together with his daughter, Germaine, and his wife, Madame Lechat. Although Isidore has a craving for money, he is fond of Germaine and his son, Xavier, who is attending college in Paris. Isidore hates the nobility and conceives a plan of having a nobleman working for him. He hires the Vicomte le da Fountenelle, who is in poor circumstances, supports his son in college by working as steward at the castle.

Madame Lechat is a woman of slovenly appearance. Isidore gives his usual Sunday banquet to the neighbors to impress them and win their favor, and refuses to let his wife attend because of her dress. Germaine is in love with Lucien Garraud, overseer of the castle, but they realize that Isidore would never give his consent to their marriage. Isidore goes to Paris to see his son, Xavier. Xavier is leading a fast life, entertaining girls of the boulevards and the cafes. Isidore is not displeased with this, and, in fact, abets Xavier by giving him money for his expenses. Celeste Saint Jean, a friend of Xavier, urges Isidore to leave his wife, but he tells her it is impossible, because he must live for the future of his two children.

Pierre Dauphin, a lifelong friend of Isidore who is on the verge of bankruptcy, finds Isidore is in town and decides to appeal to him for a loan. Isidore refuses because of unsuitable security. In despair, Dauphin kills himself in Isidore's office. Isidore is accused of murder by Dauphin's wife, who has followed. He sympathizes with her, but tells her that with him business is business. Isidore goes back to the castle and the Marquis de Porcelet calls upon him and asks for a loan upon his land. Isidore conceives the idea of marrying Germaine to the Marquis' son and offers him the loan upon this condition. The Marquis refuses.

Xavier goes to Monte Carlo, where he loses several hundred thousand francs at the gambling tables. Gruggh and Phinck, two swindlers, call upon Isidore and attempt to interest him in a mine which is inside the military lines and cannot be worked without the consent of the Minister of War. Isidore evolves a plan to secure a permit to work the mine and thus turn the tables upon the swindlers. Xavier comes to his father for money. Xavier's chum is Henri de Braggard, son of the Minister of War. Isidore bargains with Xavier to get Henri to use his influence with his father to allow the operation of the mine and in return for this he agrees to pay Xavier's debts.

In the meantime, the Marquis, having to raise money, decides to accept Isidore's offer to have his son marry Germaine. Germaine refuses to marry the Marquis. Isidore is astounded and demands an explanation. At first Germaine refuses to explain her reasons, but after an angry scene with her father, she tells the Marquis that evidently his son would not wish to marry a woman about to give birth to a child. Isidore is thunderstruck. He orders the Marquis from the room and seizing Germaine, attempts to strangle her. Lucien enters and forces Isidore to leave Germaine alone, telling him that he is the father of the child

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to be. Grugh and Phinck see in the paper that Isidore has secured a permit to operate the mine and realize too late that he has turned the tables upon them. However, they have signed an agreement to deliver the deeds at a certain hour and must carry out their contract.

Isidore appeals to his wife to prevent Germaine from leaving. As Madame Lechat is on the point of persuading Germaine to stay, Celeste enters. At this his wife turns against him. The Vicomte enters and tells Isidore that they are bringing the body of Xavier in; that he has just been killed on his way back to Monte Carlo. This completely unnerves Isidore. Learning of Xavier's death, Grugh and his partner, Phinck, hurry to the castle, believing that they can escape giving up the deeds to the mine, thinking that the tragedy that has overtaken Isidore will prevent him from carrying out the deal. Isidore does carry out the deal and receives the deed to the mine. In his room, Isidore is about to kill himself when Celeste prevents him. In the struggle for the possession of the gun Celeste is killed. The story closes with Isidore on the verge of insanity.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 12—Two Parts—"A Cry in the Park"—Sept. 5).—Kitty lies unconscious in the palace of Gretzhoffen. Frederick and Michael return to the palace. The King of Grahoffen returns to the palace, angry because he cannot start war with Gretzhoffen and its ruler. Roleaux, upon arriving in Gretzhoffen, goes to the hotel, hoping to find Kitty there with the coin. Inquiring at the desk, he learns that she has not returned since the murder. As he is about to leave the hotel he is arrested. At the palace, Frederick is about to bid the King good-bye and go in search of Kitty and the other part of the coin when he overhears the King asking the housekeeper if Miss Grey is feeling any better. Frederick, surprised, sneaks from the room and follows the housekeeper to the room Kitty had occupied. Opening the door to Kitty's room, Frederick, who is hiding behind nearby curtains, hears the housekeeper give a cry of surprise as she finds the room empty. Frederick sneaks down to the cellar where, after looking about for Kitty, he is about to give up, when he hears a groan, and, listening at the door leading to the torture chamber, hears the same thing repeated. He opens the door and finds Kitty prostrate upon the floor. Kitty slowly comes to, and, seeing the face of her enemy, Frederick, forgets for the moment the horror of the place she is in and asks him what he wants there with her. He helps her to her feet. Leading her toward the door, Frederick tries to get her out of the place, but she stops to fix her hair a bit and, in doing that, she again sees the skeletons that frightened her before. She faints in the arms of Frederick.

At police headquarters Roleaux is given the third degree. He pleads his innocence, telling them he was not in the hotel until after the murder was discovered. Then, remembering that the body had mysteriously disappeared, asks the chief how he knew there had been a murder, saying his word was as good as that of the hotel proprietor. The chief pays no attention to him, but orders him back to the cell to await trial. As he approaches the door, Roleaux remembers the King's fondness for Kitty and asks the chief if he would have the King notified that a friend of Kitty's was being held. The chief promises to go himself. At the palace of Grahoffen the King calls his prime minister and other members of the council together, with them Count Sachio, tells them that he will give them a very short time to get the other half of the coin, so they can lay their plans to start war against Gretzhoffen and secure its wealth of gold. Frederick meanwhile takes Kitty to a small room in the palace, and, with the aid of the housekeeper, finally succeeds in bringing her back to consciousness. They then take her to the King. Michael is much concerned about her health and insists that she go to bed and reamin there until she is quite well. She is about to refuse, when a servant announces that the chief of police wants to see the King regarding the murder. The King and Frederick go to the chief, leaving Kitty in the small room. Kitty hides behind the curtains of the door leading to the room, hoping to hear something about Roleaux. The chief tells the King what Roleaux has said and asks what he shall do, as they have not yet found any dead body. Learning Roleaux is Kitty's friend, the King tells the chief to wait until he has asked Miss Grey about it, and goes to her.

After the chief has gone Michael returns to Kitty, trying to persuade her to remain at the palace, but Kitty, more anxious than ever to get back to the hotel, makes her excuses to Michael and leaves the palace. Frederick, believing Kitty had heard the chief tell about Roleaux, and suspecting she will go to him, follows her. The chief returns to the prison, and, sending for a guard, tells him to give Roleaux a chance to escape and then follow him. This they do, and Roleaux goes directly to the hotel hoping to find Kitty there. As he gets into the hall, outside her door, he hears a noise in her room, and, hiding around the end of the hall, watches for the intruder to come out. He has not long to wait, for no sooner had he gotten out of sight when an Apache sneaks out. He follows the Apache out of the place, just as Kitty enters by way of the front door and goes to her room, closely watched by Frederick. The Apache, unaware of Roleaux following him, makes his way to his den, and Roleaux keeps close watch, unaware of the gendarmes not twenty feet back of him.

At the hotel Kitty is told that Roleaux has not returned. She then phones police headquarters and learns that he has escaped and that the gendarmes are tracing him to the lower parts of the city. Frederick, on the outside of her room, overhears her repeat that the police are on Roleaux's track in the lower part of the city, decides to follow her. Kitty leaves the hotel for the Apaches' den. Just as she leaves the hotel, followed by Frederick, another Apache, who has been keeping watch, follows the both of them. Roleaux succeeds in entering the dive of the Apaches, unseen by the one he was following, and is about to follow him into the main cellar, when something stops him and he waits for his chance. Blanc, the chief, comes into the dive just as another of his men sees Roleaux and makes a grab for him. Roleaux, unaware of the two, stands still, waiting his chance to enter the room as Blanc draws his gun and fires at him.

Mutual Film Corp.

AMERICAN.

THE SENOR'S SILVER BUCKLE (Two Parts—Sept. 13).—The cast includes Edward Coxen, Charles Newton, Winifred Greenwood, Robert Klein, George Field.

The Senor Cabello, a Spaniard, is threatened with seizure by an invading party of "Gringoes." He leaves his home, accompanied by a peon servant, Miguel, taking with him the family treasure to be buried until safer days come. The treasure is buried near a certain tree and the location marked on a silver buckle. The Senor is killed by Miguel, who retains the silver buckle that he may later recover the master's gold. A settler, passing through the country, pitches his camp near the treasure tree; and later the tree is cut down to make way for his home.

Twenty years later the settler is living in the original cabin with his daughter, when Miguel sends his son, Felipe, to recover the buried treasure. Felipe is misled in his search because the treasure tree is gone, and the stump has been covered with a tub which is used by the settlers for a table. George Davis, a young surveyor, is in love with Alice, the settler's daughter. He is instrumental in foiling Felipe's work and the treasure is recovered for Alice.

THE LITTLE LADY NEXT DOOR (Sept. 17). The cast includes Vivian Rich, Walter Spencer, Louise Lester, Jack Richardson, Parry Banks, Virginia Fordyce, Harry Edmondson.

Charles Bender is wrapped up heart and soul in his motherless child, Betty. A pretty young woman rents the cottage next door. Betty is attracted to the "little lady" and a warm friendship springs up between them. The "little lady" (an artist) asks permission to paint a portrait of the child. The father readily consents, worshipping the "little lady" from afar; but through diffidence, does not express himself. He knows her only as "the little lady next door."

Before the painting is finished the child falls ill. Hastening to his neighbor for assistance, he arrives just in time to witness an affectionate meeting between the "little lady" and a handsome stranger. Heartsick, and without completing his errand, he stumbles away utterly crushed. The village doctor fails to bring the child relief, saying that she must have the care of a specialist. The father rushes to the telegraph office only to learn that the wires are down and that he is shut off from the outside world. He returns home frantic, to find that in his absence the "little lady" has arrived with the handsome stranger.

In his grief, the father is about to resent the intrusion when the stranger is introduced to him as Dr. Stirling, the "little lady's brother" —a noted specialist. His arrival is indeed opportune. The child's life is saved. The lonesome father overcomes his hesitancy, gains a loving wife, and the little family lives on happily.

THE BARREN GAIN (Two Parts—Sept. 20). —The cast: Walter Spencer, Vivian Rich, Jack Richardson, Louise Lester, Nan Christy, Charles Bartlett and Teddy Lynch.

Through years of struggle, Philip Cameron has won literary fame. His close application to work during those hard years has erected a barrier between him and his pleasure-loving wife. Their child, Helen, a girl of five, is their only tie. Philip longs for someone, sympathetic and interested, to share his dreams and ambitions. Lois gives all her time to society. Philip receives a letter from his boyhood friend, John Daunt, that he is sending his daughter to him that she may develop her literary talent. Philip finds that she has talent, and also that she shares his dreams and ambitions. It becomes a joy to work with Meta.

Dr. Bainbridge, a frequent visitor at the Cameron home, falls in love with Meta, but she feels toward him only a casual friendliness. Barr, a wealthy man of the world, is paying assiduous attention to Lois—and his attentions are not unwelcome. Meta and Philip are facing a serious situation. They find that their mutual attraction has ripened into love, but, for the sake of Helen, they do not give in to their feelings.

Meta overhears Barr and Lois planning to elope; and sacrificing her own love, she decided to stop the elopement. She confides in Dr. Bainbridge. He administers a sleeping powder to Helen and pretends she is seriously ill. Lois is summoned from packing her grip and Philip is called away from a banquet in his honor.

Midnight finds Barr waiting in vain at the railway station. The crisis of the child's illness has brought husband and wife together. Finding his ruse successful, Dr. Bainbridge revives Helen, with the announcement that she is out of danger. And Meta! She has given up eternally the man she loves.

IT WAS LIKE THIS (Sept. 24).—The cast includes Edward Coxen, Winnifred Greenwood, George Field, Lizette Thorne, Robert Klein.

Adams is hoping for a son the same night that "Spider" Barlow plans to make a haul at the Adams house. While Adams smokes in the library, outside "Spider" waits for him to retire. The burglar enters the house. The maid is awakened and corners him in a closet. Adams comes, and explains the need for quiet, leaving the maid on guard with a gun.

When Adams goes to send a hurry call for the doctor, "Spider" relieves the maid of the gun, and, taking advantage of the opportunity, rifles the house. Acting as self-appointed butler, "Spider" admits the doctor, and, removing the gag long enough to give the maid three kisses, departs in the doctor's limousine with the doctor's coat and bag.

AMERICAN STAR FEATURE.

THE GREAT QUESTION (Three Parts—Sept. 18).—The cast includes Harold Lockwood, May Allison, Harry Von Meter, William Stowell, Eugenie Ford.

Prior to his marriage it behooves every man to destroy mementoes of his cast-off loves, else they become ghosts of his future life. Bagley sits before the open fire in his apartments and, in burning the souvenirs of former days, has visions of each of the charmers. A series of dissolves ends with the showing of his flirtation with Lois Valerie in a brilliant cafe, followed by the enactment of the story portraying her inroads on the heart of young Bagley. Realizing her motive, Bagley, Sr., buys her off for $20,000. After his first fit of anger at what he considers an intrusion on the part of his father, the younger man appreciates the wisdom of the act, and goes West to his father's ranch to think it over and begin over.

His meeting with Flora Donner, the daughter of a rancher, soon ripens into love. The young people are married and live in New York. On tango night at Bagley's club, his wife discovers, to her sorrow, the duplicity and artificiality of both men and women of New York's high society. Through an innocent indiscretion, she is estranged from her husband and is victimized and imprisoned by society vultures who thrive on family discord. Finally succeeding in getting word of her imprisonment to her repentant husband, he rescues her. They go directly to the station, pausing only long enough to dispatch a letter to his father, telling him that they are going back to the ranch; that the city with its lusts and riches spells nothing but misery and ruin for them.

BEAUTY.

INCOGNITO (Sept. 14).—The cast includes Webster Campbell, Neva Gerber, Rae Berger, Lucille Ward, Wallace MacDonald, William Carroll.

John Cross, a millionaire, and his daughter, Patty, visit Oak Forrest Inn, traveling incognito to avoid fortune seekers. Much to their surprise, they are snubbed by the elect and refused admission to the social set. About this time Dick Ellis arrives at the hotel, and is also snubbed. The situation throws the three together, and they form a little circle of their own. Staying at the hotel is an impostor posing as a count who is much sought after by the fond parents.

John Cross chances to drop a note which is found by the count, and which reveals its owner's identity. The count immediately lays seige to Patty's fortune through feigned love. He finds Dick in favor and manufactures tales which grieve and disappoint Patty. Dick becomes disheartened and decided to leave the hotel. Through mistake, Dick gets into the

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SEM-PACO

room next to his which is occupied by a woman of wealth and is seen emerging. He leaves the hotel and starts for home. At this time John Cross received a telegram telling him that his wife is ill; so that he and Patty hastily leave.

At this juncture, the woman, into whose room Dick accidentally stepped, misses some jewels, and suspicion is cast upon Dick. Detectives sent after Dick are successfully eluded. In the meantime, the count has found it necessary to leave the hotel. The three different parties are arrested, the count is detained and Dick cooly walks off with Patty.

A FRIEND IN NEED (Sept. 18).—The cast includes Frank Borzage, John Sheehan and Beatrice Van.

Frank and Johnny, two clerks at a soda fountain, have but one suit between them. They are in love with the same girl. She strings them alternately on their respective hours off duty. Frank is afraid to propose. Johnny isn't, and she accepts him. He makes a date to meet her at the church, and rushes back to ask Frank to stay on the job for him while he gets married. Not knowing who the girl is, Frank cheerfully agrees. When Johnny returns with the girl, Frank is so surprised he drops a glass of soda and is discharged, losing out on the girl, the job and the clothes.

EVERYHEART (Sept. 21).—The cast includes Webster Campbell, Neva Gerber, William Carroll, John Sheehan.

In the beginning, Everyheart comes from the Realm of Spirit. On his way to the World, he enters the Garden of God's Gift, where he received many good gifts at the hands of the Angel attendants. He asks abundantly of the Angels of Kindness and Protection, knowing in the World he will need these gifts. He is admonished that, according to "Life's Eternal Law every unused gift shall be taken away." At the entrance to the World, he is cautioned not to exchange his priceless gifts for worldly goods of temporal glory. He forgets this warning, and trades his gifts for money, passion and selfishness. As he is about to trade for more money, the detaining hand of Woman touches him and reminds him of the warning at the entrance. Later he falls in love with Woman and promises her kindness and protection while she pledges everlasting love. They are married.

As the years pass, Everyheart becomes neglectful of his kindness, until Woman seeks kindness in the friendship of a man. Everyheart accuses Woman of infidelity, but she swears it is only kindness she seeks, not the man's love. Everyheart becomes the prey of anger and departs, leaving Woman alone. She sinks to the floor. Returning a few hours later, he finds her where she sank to the floor earlier in the evening. He seeks a Doctor, who is helpless and who tells Everyheart that only kindness can cure Woman. He searches everywhere but cannot find kindness, until finally, in desperation, he offers a fervent prayer to the Angel of Kindness. She answers his prayer, and he hurriedly returns to Woman, whom he is able to treat with kindness. Slowly she revives; and, as she recognizes Everyheart's kindness, all of her vanished happiness returns.

CATS, CASH AND A COOK BOOK (Sept. 25).—The cast includes John Steppling, Nan Christy, Bessie Banks, Dick Rosson.

Jeremiah Brown and his wife live in a city apartment. He is a broker. Through high living, much entertainment, and a lavish wasting of money by his wife, bankruptcy stares him in the face. Brown appeals to his Aunt Clarinda for $5,000 to tide him over the crisis, and is informed that she has just endowed a home for stray cats at the behest of Rev. Amos Doolittle. This is a great shock to Brown. However, Aunt Clarinda writes that she will pay them a visit and bring a jewel that will provide them the lives of kings. This rumor is circulated, the newspapers get hold of it, and announce that Miss Clarinda Peabody of Cloverdale will visit the city and bring with her some rare jewels.

Second-story Sam reads this, and decides to make a rich haul. The jewel turns out to be Aunt Clarinda's cook book. Brown tires of her, and plots to have her scared away. One of his club members is to enter Aunt Clarinda's room in the disguise of a burglar. On the fatal night, she routs the intruder and goes back to bed, when Second-story Sam comes upon the scene. She knocks him out and ties him securely with the cord from her bathrobe. It later develops that a reward of $5,000 has been offered for his capture. She claims the reward, and loans it to Brown on the condition that the firm name be changed to Brown & Co. and she is the "Company."

FALSTAFF.

PANSY'S PRISON PIES (Sept. 6).—Pansy ran a restaurant, and because of her good cooking Pansy was much sought after, but she repulsed the local swains with scorn. She declared she would only wed a man who had traveled and knew the world, and that was why fortune smiled upon the fat and impecunious drummer. As a drummer he was not a financial success. He traveled for a musical supply house but found it almost impossible to sell cornets and violins to the farmers in his territory. He was nearly at the end of his resources when he struck the little town where Pansy lived, and a kindly fate led him to her restaurant.

It was love at first sight. Something told her that the drummer was in a state of financial stringency, so she showered pies and doughnuts upon him. Another suitor saw all this and was jealous. He was the local policeman, who because he was the only member of the force, had the right to sport the title "Chief" on his helmet. But Pansy did not like him because he was not a big eater. That evening the drummer serenaded Pansy and the policeman arrested him on a charge of being a band without a license. The drummer was cast into jail but Pansy did not forget him. Day after day she appeared outside the cell window and recklessly hurled pies and doughnuts through the bars. The drummer thrived upon this diet and when Pansy urged him to escape he consented. She had concealed a file in one of her pies and with this he busily sawed away at the bars.

This happened to be the police chief's hoodoo day. The sheriff, who was also president of the village board, told the chief to keep an eye on the jail while he, the sheriff, went into town on business. The chief stood under the drummer's window and the drummer carefully dropped a loaf of prison bread upon his head. Then the chief lost all interest in the proceedings. The other prisoners had got wind of the drummer's attempted escape, tore down the doors of their cell in frenzy, swarmed into the drummer's cell, and several of them plunged out to safety. The drummer tried to follow them but the doughnuts and pies had made him so plump that he could not pass through, but simply blocked up the opening. The sheriff returned just as the police chief regained his senses, staggered to his feet and remarked, "The jail is out." The sheriff looked up and from what he saw was convinced that the drummer was preventing the escape of the other men. He rushed inside, secured them in his capacity as sheriff, then as president of the town board he ousted the policeman and bestowed his helmet and shield upon the convict drummer.

The little town where Pansy lives now boasts of the fattest police chief in the world, and they talk with reverence of his devoted wife who meets him while he is patrolling his beat and lavishes pies and doughnuts upon her jolly husband.

WEARY WALKER'S WOES (Sept. 10).—A tramp reclining on a park bench picked up a letter lying on the ground which read: "Dear Sir: Call at our office and receive $10,000 left by your late uncle. The single stipulation is that you are prosperous. This letter is the only identification required." Fortune came the tramp's way for right at the start he managed to annex a large furlined overcoat. This covered his shabbiness and induce a simple-minded clerk to trust him for a pair of shoes. In a barber shop his gorgeous coat hid his ragged clothes and he got a shave, haircut, massage, manicure, shoe shine, and cigar without being called upon to pay in advance. On his way out he annexed the collar and tie of the man in the next chair, lifted the same unfortunate's silk hat from the rack and even had the nerve to borrow his victim's auto for a getaway. Being thoroughly dressed "prosperous" he sauntered around to the lawyer whose address appeared upon the letter.

The lawyer was the man who had lost the silk hat, collar and auto. He recognized his hat and under a plea of taking Weary to his inheritance leads him to the police station. There the tramp meets the other man who was swindled. The tramp was led to a cell, followed by his "creditors." One by one they returned each carrying an article of Weary's raiment. As the last one filed out, the doorman came from the back room and approached his superior.

"Say, boss," he remarked languidly, "that new guy is chirping about an inheritance that's due him. Shall I send him down to this foolish ward at Bellevue?"

The Lieutenant laughed and from his desk picked up the letter. He turned over the second page and called the doorman's attention to it.

"He forgot to read the second page," exclaimed the Lieutenant. "This isn't a letter about property. It's just a cleaver that lawyer got up. If you don't turn over the page and read that it's an ad you may get fooled."

The Lieutenant then added: "That guy wants his inheritance," he chuckled. "Give him my compliments and tell him his inheritance will be either three or six months, depending upon how the judge enjoyed his breakfast." This made Weary Willie's bones tremble, and he cursed the day that he tried to be prosperous.

THANHOUSER.

THE BOWL BEARER (Sept. 7—Two Parts).—Romance came into the life of the young American when he took a horseback trip through upper Mexico. One afternoon he found himself lost in a strange country. Coming to a cross roads he debated which way to go and finally took the right hand path. Proceeding along it for some miles he noticed a ranch house and rode up to it. A pretty girl smiled out of the kitchen window at him and indicated the bowl which she had just put out and which was filled with Mexican Torta. She told the rider that if he would sing again that she would give him some of her tarta. He sang an appropriate ditty, helped himself to a cookie and rode around to the front of the house, where he was greeted by the proprietor, a stately Spaniard, who gave him a most cordial welcome. He then introduced him to his daughter, a handsome young woman but not the one to whom the adventurer had lost his heart. The young man accepted their invitation to remain until the following morning, and a few minutes later supper was announced.

At the table in addition to his host and hostess there were two scowling young men who were introduced as cousins. Both seemed to resent the presence of the young American. During the progress of the meal the visitor again met the young girl whom he had dubbed "The Bowl Bearer" and found that she was a poor relation and practically treated as a drudge. Her name was Delicia. The dainty torta which he had seen earlier were passed around by Delicia, and in her progress around the table she accidentally bumped into one of the cousins. He became enraged, and brutally shoved her aside. The American jumped to his feet and thrashed the bully. Later he apologized to his host.

In the morning the American rode away and after he was gone Delicia learned that the two cousins had plotted to lay in ambush and kill the man who had struck one of them. Hoping to be able to warn him, Delicia mounted a horse and rode swiftly away. She arrived too late, however, for the plotters had succeeded and left the American lying in the road. An old servant who accompanied the American to act as guide, told Delicia that aid was useless, but the girl put up a little camp in the woods, and tenderly nursed the young man. When the young American recovered, he was very grateful and urged the girl to marry him. She refused, however, until he could obtain his mother's consent, and yielding to her entreaties he returned alone to his home. Days lengthened into weeks, but no message came to her. Delicia was confident of his loyalty and finally a chance came whereby she could investigate for herself. Another relative of the old servant with whom she was staying was a caterer in Pasadena, the home town of her lover, and she secured a position with this estimable woman. Their first engagement was at one of the finest homes in Pasadena and the caterer told Delicia that at the affair the engagement of the only son of the wealthy hostess would be announced. The entertainment was in progress before Delicia learned that the young man was the one with whom she had plighted her troth. From the pantry where she was preparing the bowl of torta for the banquet, she saw her sweetheart, his mother on one side of him, while on the other was a beautiful girl to whom he seemingly paid much attention. She picked up the bowl of torta and entered the banquet room to serve the guests.

As she approached the table unnoticed by all, one of the women guests asked the young man whom he was to marry. Delicia stopped to listen. The young man, realizing that someone was near him, looked back for a moment and saw her. He rose to his feet, placed his arms around the trembling girl and said: "Here she is, my friends, here she is—the little bowl bearer—Delicia—meaning Delight."

THE MOTHER OF HER DREAMS (Sept. 10).—The little girl has been at the orphan asylum as long as she could remember. Who her parents were she knew not, but the happiest moments of her pitiful life were those when she lay asleep, and, "the mother of her dreams" visited her. She was a beautiful woman, always clothed in white. From time to time women visited the institution to select children for adoption. Finally she was adopted, but her hope of securing a "mother" was cruelly blasted. The woman who took her did not want a daughter, she had sought a drudge and treated the little orphan most cruelly. One evening the child crept abed weary after a hard day's toil. In the night "the mother of her dreams" reappeared, and beckoned her to follow. With rapture the child arose, hastily dressed herself and wandered out into the night. Where she was going she did not know, but later she declared that the "mother of her dreams" was with her all the time. Finally the girl came upon a little boy, lost in the woods. The boy could not explain where he lived, but the girl remained with him.

Some hours later searchers arrived, headed

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by a wild-eyed woman, a wealthy widow, the mother of the boy. She took her child in her arms, while others of the party questioned the girl, believing at first she kidnapped the youngster, but the boy explained matters and his mother came forward to thank his protector. The girl looked at her with awe and said, "Why, you are the mother of my dreams.'" Gently questioned, she told her pitiful story. The woman listened with compassion, her boy whispered in her ear, she nodded, then taking the girl by the hand, she led the child to her beautiful home.

OUT OF THE SEA (Sept. 12).—An old fisherman lived alone with his daughter in a little cabin on the sea coast. The natives soon saw that the man and his daughter were well educated people and suspected that there was a mystery connected with their lives. One day the fisherman's daughter saw a man struggling in the surf. Despite his efforts to keep afloat he disappeared beneath the surface of the water and would undoubtedly have perished if the girl had not plunged into the water and brought the man to land. In the little cabin father and daughter cared for the stranger, but their solicitude changed to terror when a police officer's shield was found in their guest's possesion, and he was identified by a newspaper article as a detective who had been searching for a bank embezzler. And the man for whom the detective was searching was the old fisherman.

The fugitive was innocent, but circumstantial evidence was so strong that if he was placed on trial it would mean a long term in prison, and would leave his daughter without a protector. The detective recovered. During his illness he had grown to care for his nurse, and, although he realized that he owed his life to her and to her father, he was tormented by the fact that his oath as an officer of the law obliged him to arrest the fugitive and bring him back to the city with him. The officer telegraphed his mother of his safe return, and then the conflict between love and gratitude on one side, and duty on the other began, and duty won.

The detective told the fisherman that he was under arrest, and the fugitive obeyed without protest, but as they turned to go the police officer read the mute appeal in the girl's eyes. Love seemed so much stronger than duty, he wavered, and it seemed to the anxious girl that he had decided to disregard his duty as an officer and let her father go free. But he did not have to make a decision, for a messenger arrived with a telegram for the detective, telling him to return to the city, for the embezzler for whom he was in search had been proved innocent by the death bed confession of the real culprit. A happy girl bade farewell to the detective, who told her that he would soon return, and she knew in her heart the question which he would ask when he came back to her

CENTAUR.

THE RAJAH'S SACRIFICE (Two Parts—Sept. 16).—The cast includes Mlle. Ottowa, Capt. Jack Bonavita, Roy Watson, H. Batty, M Gay, Vera Robson and others.

Captain Roberts reports to Col. Sanders of the appearance of sudden threatening activities in the native secret society. Reaching home he discovers his daughter, Helen, has gone to a reception. He follows her but en route receives a decoy note. While returning he is overpowered by natives and taken to their rendezvous. When Col. Sanders arrives at the place of reception he finds that Helen is not there. A disturbance outside attracts the attention of the party and when Col. Sanders returns to the reception room he finds a note informing him of the capture of Helen. The party imediately mount their horses and hasten to rescue her.

Helen is obliged to assume native garb and mount an elephant. The natives see the approach of the rescue party and bind and gag their victim. The rescue party passes without discovering her identity. Helen is carried to far away Hindoo City and presented to the Rajah, who falls in love with her. He removes her from the power of the high priest and places her in the hands of his women Having been educated in England, the Rajah has high respect for Christian women. The high priest insists on keeping her in his power. The Rajah objects and to secure Helen's freedom suggests that she go through the formality of marriage. The Rajah will then have the right to return her to her father. Helen consents and Captain Roberts is notified to come for her.

The Rajah enters the room of a group of lions who attack and kill him. The high priest again makes Helen prisoner to be burned alive with the body of her husband, according to the custom of the country. Captain Roberts, upon receiving the Rajah's letter, becomes hysterical and takes a party of friends with him to free his daughter. Helen has been tied to a stake and the funeral pyre is fired. But the high priest, desiring Helen for himself, has constructed a trap door. While the fire burns she is lowered to a sacred chamber and is placed in charge of Jumba, keeper of the sacred animals, who is in love with the high priest. The high priest attempts liberties but is repulsed by Helen. Jumba endeavors to free Helen and passes her through the den of sacred animals and the secret chambers. Captain Roberts and the rescue party gain entrance to the chamber when the high priest enters the secret door with natives. They attack the rescuing party when suddenly Helen rises from the altar and the natives, thinking her a ghost, flee in terror. Helen recognizes and rushes to her father and the high priest, angered at Jumba, attacks her. In the fight Jumba kills the high priest in self-defense and then flees from the temple. Roberts, Helen and the rescue party make good their escape.

KAY BEE.

NEVER AGAIN (Sept. 22).—The cast includes Leona Hutton, Harry Keenan, Jack Hamilton, Virginia Philly.

Mr. and Mrs. Davis live in a lonely part of the Catskill Mountains and are entertaining a young chap named Roy Gill. They invite to see them a young New York girl named Ellen Watts. Ellen accepts the invitation, telegraphing she will arrive on a certain train. She misses this train and telegraphs again that she will arrive on a later train. This latter telegram never reaches the Davises, as the old telegraph operator at the country station has been persuaded to go on a bear hunt. The Davises meet the first train, find Ellen is not on it and return home and go to bed.

Ellen arrives later, visits the house and finds the inmates asleep. She effects an entrance through a side window but is scared away by the inmates rising and firing a couple of shots at her, under the impression she is a burglar. She gets out of the window again, is seen by the dog, who chases her. Ellen beats a hasty retreat and manages to elude the dog.

Meanwhile the bear hunt has been progressing and the Rubes have been chased by the bear. The bear is frightened from under a tree where the Rubes are, and moves toward the station. Ellen arrives at the station and sees the bear. In fright she climbs to the top of the station roof while the bear claws underneath in an attempt to reach her. In the pouring rain Ellen swears that never again will she leave the city.

MUTUAL

MUTUAL WEEKLY NO. 36 (Sept. 9).

Paris, France.—A Regiment of Dragoons departs for the front.

Paris, France.—3,000 school children are reviewed in front of the City Hall. Big German shell on view at the Invalides.

Copenhagen, Denmark.—20,000 Danish women pay tribute to their king.

Members of the Knollwood Country Club, at White Plains, N. Y., enjoy a "polo" game between the "Blues" and the "Reds."

New Pork City.—Monkey dinner season opens. Simian youngsters introduced at a dinner dance, with the idea of giving monkeys and marmosets a standing as fashion's latest fad.

San Francisco, Cal.—Japanese training ship, "Taisei Maru," arrives with 107 future commanders of Nippon's merchant marine.

Philadelphia, Pa.—New war craft launched. The torpedo boat destroyer "Porter" takes the water at Cramps' shipyards. Subtitle: Miss Georgiana Porter Cusachs the sponsor.

San Francisco, Cal.—Fast motor boats race off the Exposition grounds for vaulable trophies.

Washington, D. C.—President Wilson reviews the National Guard of the District of Columbia on their return from annual encampment.

Medford, Ore.—Talisman Lodge, Knights of Pythias, holds unique initiation in extinct volcanic cone, 700 feet above the waters of Crater Lake. The story of Damon and Pythias is staged in a natural amphitheater at Crater National Park, Ore.

Atlantic City, N. J.—Prominent railway men enjoy outing. The N. Y. City Association of Passenger and Ticket Agents are the guests of famous seashore resort.

Forest Hills, N. Y. National Amateur Lawn Tennis Championship Games are held here for first time. 128 contestants play on the 24 turf courts of the West Side Tennis Club for World's championship title.

Monongahela, Pa.—Spanish War Veterans attend annual reunion and unveil "Hiker" monument.

Key West, Fla.—President Menocal, of Cuba, attends Centennial Day Celebration held in Uncle Sam's southermost city.

Brownsville, Tex.—U. S. Regulars and "Texas Rangers" are guarding border towns.

RELIANCE.

THE STRONGER MAN (Two Parts—Sept. 11).—The cast includes Irene Hunt, Francis J. MacDonald, Jack Brammell, A. D. Sears.

Cecil Graham learns that her husband is faithless. They agree to be divorced. At a house-party Cecil meets James Long, with whom she flirts to divert her mind from her troubles. A love affair develops between them, but they soon tire of one another and drift apart. Cecil then goes West. On the train she meets Stanley Hargrave, whom she later marries. Long's enthusiasm for her revives and he follows her across the continent. Finding her married to Hargrave, he tries to persuade her to leave her husband, pleading that their love comes first. Cecil at last is won over. On the point of going away with Long, however, she is discovered by Hargrave, who orders her from the house. She pleads with him. The story of her unhappy life affects Hargrave profoundly. Cecil is sure now that she loves only Hargrave. At last he sees everything through his wife's eyes and gladly forgives her.

KOMIC.

THE JINX ON JENKS (Sept. 12).—The cast includes Max Davidson, Frank Darien, Ann Slater, Pearl Elmore.

Jenks and his friend, Max, are out celebrating. They separate, and Max goes home to his hotel where he flirts with a pretty young woman in the lobby. Max's wife catches him, and gets a sound beating for his duplicity. Jenks, in the meantime, has broken a window. He is followed to his office by a detective. He manages to give the sleuth the slip by locking himself in private sanctum, where he stays all night. In the morning he is a trifle nonplussed to find the detective waiting in the hall to make the arrest. Jenks phones Max for help. Max's wife has gone away for the day, and her husband is free to enter into any piece of deviltry he pleases. He loses no time in getting hold of a dress belonging to his large mother-in-law and securing a quantity of false hair. These he contrives to pass into the office. Cleverly disguised, Jenks makes his getaway. He meets Max down the street and they repair to the later's hotel together. A gossip sees them enter the lobby and immediately phones Mrs. Max, who hurries home. Over the transom she sees her husband smoking and drinking with an unknown companion in petticoats. She bursts into the room, and before Max can collect his wits to explain, he is caught up in a hurricane of marital vindictive and violence.

GAUMONT.

WHEN THE CALL CAME (Two Parts—Sept. 10).—The cast includes Mrs. Wright, George Larkin, Fred C. Hearn, Louise Hamilton.

Jim Gleason long has had an evil reputation. One night he breaks into the home of the Widow Hunter, and overhears Will, her son and sole support, resolving to enter a life of crime to save his mother from starvation. Half from pity, half from curiosity, Gleason follows Will to the house of Harvey Elliott. Strangely fascinated, the hardened crook hides to watch this boy commit his first crime. A diamond brooch of peculiar design lies on the table. Will seizes it. Gleason starts from his place of concealment to prevent the deed. But before he can intervene, young Hunter has fled. The crook stealthily follows. He is brought face to face with Elliott, however, and the police are summoned. Gleason, accused of the theft, is locked up.

Meanwhile, the boy has been tracked by two men. Once safely inside his own house the enormity of his offense comes over him and he starts on a run back to the home of the millionaire to replace the diamonds. The two men who have been shadowing Will, waylay him. A struggle ensues in which the boy is knocked senseless. At daybreak he comes to himself. He reads of Gleason's arrest. Forgetting everything else, he goes to the station and gives himself up. Gleason, meanwhile, has been released. He steals around to Hunter's house after dark, meaning to leave there the few dollars he has. Old Mrs. Hunter, who is both deaf and blind, discovers his presence, and, mistaking him for her son, implores him not to leave her again. Gleason resolves to fill Will's place as best he can. By this time he has learned in full the story of Will's adventures of the preceding night. Gleason determines not to rest until he has run down the two men and brought them to justice. He gets a respectable job, and at night still visits his old haunts in the hope of tracing the thieves.

Months pass. Several times he is on the point of capturing the crooks when the opportunity evades him. At last, through a woman's whim, their whereabouts are betrayed, and Gleason triumphs. Will Hunter is freed. He is convinced that his mother must be dead But on reaching home he is amazed to find that a stranger has been substituting for him all through his absence and that Mrs. Hunter is well and happy. Will is overcome with gratitude to Gleason. But all the latter asks in return is the boy's promise that never again will he resort to the crooked path. Then Gleason goes away—a changed man for the rest of his life.

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MUTUAL MASTERPICTURE.

THE MAN FROM OREGON (American—Five Parts—Sept. 16).—The cast: Clara Williams, Howard Hickman, Herschel Megall, Fanny Bidgley and Jos. J. Dowling.

"Honest Jim" Martin is elected by popular vote to the U. S. Senate in the fight against the Railway Land-Grab Bill. When Jim goes to Washington his mother accompanies him. At the first reception of the season, Jim is introduced to Harriet Lane, the most dangerous woman in the Capital, by Wm. Landers, chief of the secret railway lobby. Harriet is a lobbyist and is supposed to win the votes of the Senators for the Land-Grab Bill. Jim becomes fascinated by Harriet's wit and beauty and she and Landers set a snare for him. Harriet writes him that she is in great trouble and asks him to call at her hotel. In his sympathy for her he places his arm about her and she leans against him, burying her face against his shoulders. As she does this she manages to loosen her hair, which falls in a tangled mass over her shoulders. She also disarranged her waist, giving evidence of a struggle having taken place between herself and Jim. While they are in this position Landers snaps their picture from a curtained doorway where he is concealed. He then confronts Jim and tells him that the negative will be given the newspapers if Jim doesn't give them his vote. Jim leaves the hotel in no pleasant frame of mind, first telling Harriet of his scorn for her. Harriet, who has become friendly with Jim's mother, is vary unhappy because of the part she has been obliged to play and when Mother Martin calls on her that afternoon, bringing her a pie which she has baked herself for Harriet's birthday, Harriet determines to get the negatives from Landers and destroy them. To do this she goes to Lander's office that night and unable to open the safe, because Landers has anticipated some such move on her part and changed the combination, she telephones to police headquarters and asks them to send up an expert to open the safe. This is done and while Harriet and the expert are still in the office (Harriet with the negatives in her hand) Landers enters and snatches the negatives from her. He has drawn his pistol and as he stands there talking with the safe expert, Harriet snatches the pistol from his hand and shoots the negatives to pieces as they lay on Lander's besk. The next day she sends them to Jim with a note telling him that all the evidence the lobby had against him is enclosed and asking him in future to try to live up to his mother's belief in him.

THE WOLF MAN (Reliance—Four Parts—Sept. 9).—The cast: Ralph Lewis, Jack Brammall, Richard Cummings, William Hinckley, "Billie" Lee West, Alberta Lee and William H. Brown.

Benjamin Lord, an old chemist, after many years of investigation and experimenting, involves a new glaze for pottery, which promises to revolutionize the industry and bring a fortune to him. Hilbert Grinde, head of the nation's largest pottery, is given a sample and, realizing the fortune it means, commands Timothey Mole, the company's chemist, whom he holds in his power, to secure the formula. Mole goes to Lord's home and secures part of the formula. He manages to make a glaze almost perfect, but not to Grinde's satisfaction. Returning again, Mole encounters the old chemist and in a struggle for the formula, kills him. Grinde enters and assures Mole of his protection if he will get the formula for him. In an effort to hide the crime, Mole prepares a chemical solution which explodes, destroying the laboratory.

David Lord, the dead chemist's grandson, who is also a chemist, and his sweetheart, Mary Field, determine to complete the task begun by the murdered chemist. David, after much work, completes the formula and offers to sell it to Grinde. That night Grinde and Mole steal into the house, lock David and Mary in a windowless room, steal the formula book and flood the room where the two young lovers are imprisoned, with the fumes of chlorine gas. Then Grinde attacks Mole and leaves him, supposedly dead, on the floor. While Grinde is informing the directors of the pottery works of his wonderful discovery, by means of which he hopes to oust the president and assume the controlling interest of the concern, Mole, his head cut and bruised, staggers into the room and makes a complete confession, implicating Grinde. He tries to escape, but is captured. Then Mole leads the police to the house and David and Mary are rescued just in the nick of time. Later Grinde is sent to prison for a long term. David and Mary marry and the former, by means of the glaze invented by his grandfather and perfected by himself, is elected president of the pottery concern. The glaze not only revolutionizes the industry, but makes David one of the country's wealthiest men.

Associated Film Sales Corp.

HER DEVOTED SON (Liberty—Two Parts—Rel. Week of Sept. 20).—Mr. Burns, a rich farmer in Scotland, holds a mortgage on an adjoining farm, owned by a widow, Mrs. Thomas, whose son Paul, is in love with Mr. Burns' daughter, Esther. When Mr. Burns learns of the young couple's infatuation, he refuses to countenance it, owing to Paul's poverty. Paul, heartbroken, tells his mother he will go to America to earn the money necessary to pay off the mortgage.

Mona Higgins, the postmaster's daughter, is also in love with Paul. Finding that Paul rejects her love, she destroys all communications between Paul, his mother and his sweetheart. Paul secures employment in America at the home of a wealthy landowner, and at a critical moment rescues his master's baby from a gypsy kidnapper, for which deed he receives a check for $5,000 and also a medal.

Paul eventually returns to his home, just in time to rescue the old homestead from Mona, who had endeavored to secure it. It is needless to add that Paul and Esther "lived happily ever after."

BORROWING HOGAN (Two Parts—Santa Barbara—Rel. Week of Sept. 20).—Hogan is the manager of a small dramatic company and a succession of bad houses finally lands the company back in the city broke. The company is dispersed and Hogan finds shelter at the boarding house of Mrs. McStinger, a widow of ancient and acidulated vintage. The blarneying tongue of the witty Irishman and his evident admiration for her, coupled with possession of the company's wardrobe trunks, wins the heart of the unusually obdurate landlady, and she foregoes her regular rules and takes the shelterless Hogan in.

Hogan ingratiates himself with various members of the household, from all and each of whom he borrows indiscriminately. The leading woman of the troupe succeeds in finding an "angel" and the company is booked to open at a nearby town at an early date. But Hogan is found to be in pawn; the landlady has discovered him in a tender love scene with a cafe entertainer, and after she has inflicted condign punishment on him, she, assisted by the lodgers, incarcerates Hogan in his room. He subsequently escapes and joins the company.

THE HAPPY AWAKENING (Banner—Rel. Week of Sept. 20).—A city chap arrives at a ranch and decides that he will spend a few days with the kindly people who have given him a hearty welcome. He is at once smitten with the daughter of the rancher and shows her much attention. Rube, a farm hand, is in love with the girl, and he notes the attentions of the city chap to his girl with much concern. During a troubled sleep, the Rube dreams that his fair enslaver has been decoyed away from the old home, taken to a big city and once there she has been forced to don male attire to become an assistant to a gang of thieves.

Finally, in his dream the Rube takes a hand himself and succeeds in rescuing the heroine from her perilous surroundings and brings her back to her old home, thereby covering himself with glory and winning the eternal love of the girl. When things are brought to this happy pass, the Rube awakes to find that the girl and the stranger are still bent on a flirtation and that his troubles instead of ending are just beginning.

A CATTLE QUEEN'S ROMANCE (Ramona—Two Parts—Sept. 20).—Muriel Dallia, a western girl, has a large ranch inherited from her father who has but lately died, with the expressed wish that she marry Edward Douglas, an Englishman, son of his former partner, who has returned to England after making a fortune. Edward, who is a dissolute man about town, abhors the idea of marrying a rough western girl, but having spent the fortune left him by his father, he is persuaded by the family lawyer to go to America and marry Muriel.

On his arrival, Muriel has brought home Bart, a strange cowboy who caught her runaway horse and who, by his good looks, has created more than a passing interest in Muriel's mind. Edward, after a few days on the ranch, proposes to Muriel and is refused. Edward swears revenge upon the girl who has dared refuse him. That night Ed, the foreman, brings to the ranch a large sum of money, the receipt of a cattle sale. Both the Englishman and a half-breed attempt to steal the money. The half-breed is caught by the Englishman and threatened with death, but is turned loose with the promise that he will assist in abducting the girl. Edward then places the money in Bart's pocket while he is asleep.

The next morning the money is missed and all hands are searched. Bart is discharged, but after cogitating the incident, Muriel comes to the conclusion that Bart is innocent. She goes in search of him, and, while riding beneath a tree, the half-breed drops on her horse and carries her away. She is rescued by Bart. The half-breed confesses. They return to the ranch and confront the Englishman. He is sent to town under guard, while a love scene between Muriel and Bart shows who will be the boss of the ranch.

A WATERY ROMANCE (Federal—Rel. Week of Sept. 20).—Mr. Smaltz and Mr. Fish are in love with the same girl. She gives neither much encouragement. Smaltz awakes one morning before his roommate and, dressing himself, goes out to meet his sweetheart. Fish awakes a little while later to find his roommate gone, and sees him from his window spooning in the park with the girl. Fish quickly reaches the spot and asks Mabel to go for a row. She consents. Smaltz becomes furious and plans revenge. He bores a hole in his rival's boat, placing a cork in the hole to which is attached a long string. When Mabel and Fish get out in the middle of the lake, Smaltz pulls the string and the cork comes out of the hole filling the boat with water. The water police set out to rescue them but meet with a mishap. Smaltz jumps into a boat and rescues Mabel and Fish. He changes his mind and kicks Fish back again. Fish is finally rescued and goes after Smaltz. Both are locked up. Mabel goes down to bail them out, but falls in love with the Chief and elopes with him. When they hear the news, Smaltz and Fish fall into each other's arms in a dead faint.

ACCUSING FINGER (Empire—Two Parts—Rel. Week of Sept. 20).—A young bank employee attempts to ged rid of his rival for the affection of the president's daughter. The girl favors the suit of the intended victim of the jealous clerk and the latter, learning of this preference, locks the favored suitor in the bank vault. Later his conscience awakens. He breaks away from a ball which is in progress at the banker's house and hastens to the vault. The accusing finger of the time clock on the massive door is forever pointing at the hour of twelve. He sees the safe about to be blown by a cracksman; he struggles with and overcomes the robber, only to find that in the struggle the alarm has been turned in and the arrival of the banker, his daughter and the police make the opening of the bank vault imperative. The door is opened and the dying clerk lives long enough to point the accusing finger at the trembling fellow clerk who is arrested, tried and convicted of murder.

The scene changes to the condemned cell. The visions of his boyhood come to the felon and as morning dawns, he is led forth to the scaffold. As the executioneer approaches him he wakes with a violent start to find that he is standing at the vault door with the crime and its accomplishment only a figment in his brain. The younger man enters from the interior of the vault and is surprised by the alteration in the demeanor of the man who, up to that moment, had been his bitter rival. The men shake hands and later we see wedding ceremony performed with the tempted man as the best man at his rival's nuptials.

A SHATTERED ROMANCE (Deer—Two Parts—Rel. Week of Sept. 20).—LHlian Wiggins, a society girl and an admirer of fine arts, while motoring along a rocky beach, comes across Jack Bryce, a handsome young artist, who is painting a herd of seal. She stops to admire his work. They become acquainted and exchange cards. Lillian is infatuated with the artist, and the romance of his profession appeals to her. The next day she writes him asking him to call and arrange for painting a portrait of her. He accepts the commission. Her love is reciprocated as the picture proceeds, and soon he proposes and is accepted.

Soon after the betrothal, Lillian, again riding along the country road, stops her car at a scenic point. Suddenly she beholds a little girl fighting with a great eagle. As she rushes to her rescue, the eagle flies away and perches on a rock above them. Lillian then learns that the eagle had stolen the little girl's baby brother and carried him off to its nest from which the baby had been rescued by the courageous sister. Lillian took the baby and the girl, Violet, into her car and drove to the children's home, where she found their mother sick in bed. One object in the poorly furnished room where the sick woman lay attracted the attention of Lilian. It was a picture of Jack, her fiance, holding the little girl on his lap. As she washed the child's wounds, Lillian asked Violet who the man was. "My papa," was the reply. Surreptitiously slipping the photo into her bosom, she asked the sick woman's permission to take Violet home with her that the wounds may be properly dressed.

That evening, when Jack calls at Lillian's home, Lillian accuses him of being married. He denies it until Lillian calls his daughter, Violet, from the next room. Jack bangs his head in shame, takes his little girl by the hand, and goes home. Gathering his sick wife in his arms, he asks her forgiveness, though she had not known of his perfidy. While that scene is being enacted, Lillian, seated at her fireplace, tears Jack's photograph to pieces and throws it into the grate. The fire flares up and fades out.

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There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stere Lenses were specified after exhaustive tests had been made.

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NEAL OF THE NAVY (Episode No. 1, "The Survivors"—Two Parts—Sept. 1).—The cast: Lillian Lorraine, William Courtleigh, Jr., William Conklin, Ed. Brady and Henry Stanley.

Capt. Hardin of the tramp steamer "Princess," his wife, and Neal, their son, are making away from the port of St. Pierre, Martinique. Welcher, the mate, and his son, Joe, are the only others aboard beside the crew. In St. Pierre, Thomas Ilington, an American, owner of Lost Island, enlists the services of Hernandez and Ponto, two evil adventurers, to assist him in exploiting his mine. When they learn that Ilington has a map showing the whereabouts of the isle, they exchange sinister glances, but decide to do their knifing only after they know more of the mine's whereabouts. While Ilington is talking over the details of the trip, and just as Capt. Hardin's tramp steamer "Princess" is getting out to sea, Mount Pelee starts belching forth fire and lava, and thousands of the inhabitants of Martinique rush madly to the sea. Capt. Hardin, at Neal's supplication, and against the will of mate Welcher, puts back to port to rescue as many people as possible.

Meanwhile, Ilington, his daughter Annette, her nurse Manuella, Hernandez and Ponto escape to the sea in a leaky boat. They sight the "Princess," which has already picked up an overload of people. Capt. Hardin, to protect those already aboard, has to refuse them succor, but Neal, his heart touched by the terror-stricken Annette, implores his father to take her aboard. Unknown to Hernandez and Ponto, Ilington gives Manuella an oilskin packet containing the map showing the location of Lost Isle. To the child's clothing he also pins a note explaining her identity and the value of the map. Hernandez, Ponto and Illington, after a terrific struggle to keep afloat in their leaky boat, finally land on an island and drop exhausted to the sands. Hernandez and Ponto are the first to awake, and going up to Ilington, demand the map showing the location of Lost Isle. There is a terrific struggle, in which Ilington is felled with a great stick and left on the sands for dead. In the hold of the "Princess," a cinder from the fiery volcano starts a conflagration that menaces the ship, and boats are put off. Mrs. Hardin, Neal, Annette, and Joe Welcher are thrown together in one boat which is later picked up by a U. S. cruiser, and the seed of a great naval career is sown in the mind of young Neal Hardin.

NEAL OF THE NAVY (Episode No. 2, "The Yellow Packet"—Two Parts—Sept. 8).—Cast as usual.

Mrs. Hardin, Neal Harden, Annette Ilington and Joe Welcher are rescued by a U. S. cruiser when the tramp steamer Princess goes down. Pinned to Annette's underclothing is a map showing the location of Lost Isle. Hernandez and Ponto, two evil soldiers of fortune, know of the existence of Lost Isle, and seek the map.

The second episode opens eighteen years later. Neal is a clean cut, manly young American, while Joe is a slinking young man of bad habits. Hernandez and Ponto are drug smugglers, and have, as their slave and beast of burden, a gigantic beast-man bereft of all reason. A young adventuress, Inez Castro, is in league with the smugglers and insinuates herself into the Hardin household, to steal the map of Lost Isle. Hernandez, Ponto and their brute-man are apprehended in an attempt to land some drugsdrugs off the Seaport coast, and a running fight follows. Mrs. Hardin explains to Annette about her heritage of Lost Isle, and shows her the map. They are all alarmed by many shots outside and run out in time to see the smugglers, pursued by the officers coming toward the house. After Annette is knocked down by Hernandez in his mad rush. Neal is mainly instrumental in capturing the two outlaws who are put in the town jail. Late that night the brute tears out the bars from their cell and frees them. Neal decides to try for Annapolis.

NEAL OF THE NAVY (Episode No. 3, "The Failure"—Two Parts—Sept. 15).—Cast as usual.

Mrs. Hardin, Neal Hardin, Annette Ilington and Joe Welcher are rescued by U. S. Cruiser when the steamer Princess goes down. Pinned to Annette's underclothing is a map showing the location of Lost Isle. Hernandez and Ponto know of the existence of Lost Isle, and see the map. Eighteen years later, Annette learns from Mrs. Hardin the secret of Lost Isle; and Hernandez and Ponto learn the whereabouts of Annette. Neal Hardin decides to try for Annapolis.

After the test Joe slips the stolen exam. papers into Neal's pocket, where they are found. Neal starts for New York to enlist in the U. S. Navy. That night, in an attempt to secure the Yellow Packet, Joe sets the house afire. Annette rescues Mrs. Hardin, and then rushes back into the burning building, but is overcome by the smoke. Outside, Hernandez, Ponto and the Brute assemble with a host of others. The Brute enters the blazing building and rescues Annette, who he lays at the feet of the hysterical Mrs. Hardin, much to the rage of Hernandez, who felt the Yellow Paeket almost within his grasp. Joe Welcher loses the Annapolis appointment.

PATHE NEWS NO. 70 (Sept. 1).

Lake Forest, Ill.—The "Breadwinners' Steeplechase," in which riders are supposed to jump between hurdles and paper bags containing flour, leads to amusing mishaps at the County Fair. Subtitles: 1. Children's flower-decorated vehicles. 2. A bull fight in which the bull dies gracefully. 3. Society girls serve lunch and sell grape juice.

New York City.—Guarded by two heavily armed detectives the Jewel Girl, wearing half a million dollars' worth of precious stones, is exhibited at the Jewelers' Convention by Powers and Mayer. Subtitles: 1. The bandeau and necklace consist of over 1,500 diamonds and pearls. 2. Hereafter do not ask a lady what the time is. Her watch might be worn in the latest style. 3. A knee-watch, set in emeralds and diamonds.

Bloomington, Ill.—This is not a picnic of some politicial club. It is one out of 500 wagonloads of farmers from all over the Middle West proceeding to the demonstration of a new tractor plow. Subtitles: 1. The new tractor is shown drawing a "cultivator," working in a circle without a driver. 2. A tractor known as the "steel mule" and an old-time horse plow working side by side. 3. Other kinds of improved machinery are being demonstrated at the same time.

Newark, N. J.—A "jockey dance" by public school children is one of many quaint features of the County Fair at Branch Brook Park. Subtitles: 1. The weaving and spinning dance. 2. The scarecrow dance.

Cardiff, England.—Crowds of miners' families rush to catch a glimpse of David Lloyd George, Minister of Munitions, who is attempting to settle the labor disputes in South Wales. Subtitle: 1. Lloyd George (facing camera) talks with the miners' and colliery owners' representatives.

Paris, France.—After a whole year in the trenches, French soldiers are given a few days' leave to visit their families. The various expressions on their faces as they arrive home are a psychological study.

London, England.—Everything that can appeal to the imagination is used by the British Government to stimulate the warlike activities of the nation. A Canadian sergeant is seen here addressing a crowd in Trafalgar Square.

Castedes-by-the-Sea, L. I.—Parisian autumn fashions are displayed at a show held here for the benefit of French war sufferers. (Exclusive film by permission of J. M. Gidding & Co., New York.)

PATHE NEWS NO. 71, 1915 (Sept. 4).

Forest Hills, L. I.—Opening rounds of the National Tennis Championships furnish many exciting contests. Sub-titles: Richard Norris Williams, national champion, who beat Frederick C. Inman. Merrill Hall beats Wallace Johnson after gruelling struggle through five long sets. McLoughlin (on left) and Dean Mathey, whom he easily defeated. Maurice E. McLoughlin, the California Comet.

Naco, Mexico.—Carranza's troops, under command of Gen. P. Elias Calles, move off to attack Maytorena's forces at Naco, which is only a few hundred yards inside the Mexican border. Sub-titles: After a five-minute battle Carranza's troops enter the town and the news of their success is flashed by heliograph to Gen. Calles. To prevent the soldiers becoming unruly, Gen Calles orders that all liquor in the town be allowed to run waste.

Boiness, Scotland.—Men of the British Grand Fleet which is watching the North Sea enjoy a bit of sport during a day ashore.

Chicago, Ill.—Rodman Law, performer of thrilling stunts, tries to ride a motorcycle over the Chicago River after the swing bridge has turned. Sub-title: A patrol boat is soon on the scene and rescues Law, little the worse for his immersion.

Weedon, England.—Owing to the breaking of the coupling rod of an engine going in the opposite direction, two engines of the Irish Mail Express left the rails, causing a terrible wreck. Sub-title: Among the saved were many soldiers on their way to the front.

Washington, D. C.—Cardinal Gibbons leaves the White House after delivering to President Wilson a message from the Pope, urging the President's mediation in the European war

Fashions.—Pathe's Parish fashions. (In natural colors.) Either very high or very low collars are worn on Paris waists this season. Evening cloaks trimmed with white fox fur are fashionable. A striking evening dress effect is produced by the use of black on one side and white on the other.

Sea cliff, L. I. The famous Chinese baseball team of the University of Hawaii play against the Sea cliff team, beating them 10-4. Sub-titles: The Chinese team are very keen in passing the ball. Mark scores on catcher's error.

San Francisco, Cal.—Gold cup presented by King George of England is the trophy for which many motorboats compete in international regatta in San Francisco Bay. Sub-title: Misfire is first across the finish line, Rosie B. coming second.

San Francisco, Cal.—Japanese naval cadets, on tour around the world in the training ship Taisei Maru, arrive at this city. Sub-title: The cadets show their skill in playing "Waiuge."

THE MAID OF THE WILD (Balboa—Three Parts—Sept. 13). James Sterling, wealthy bachelor, is told by his doctor that he must go up into the mountains if he would recover the health lost in his midnight parties. He goes, leaving behind Clarice Driscoll, a society girl whom he loves. In the mountains he meets Lucy Bingham. Away from the city influences, he falls in love with this maid of the wilds, and she, blinded by his polished manner and the prospects of magnificent city life, consents to marry him. She, in her turn, leaves behind David Graham, a young mountaineer who wants her as his wife.

Once in the city, Lucy finds that her fine new clothes and many servants cannot change the real Lucy who cannot understand or be understood by her new friends. Even her husband, so charmed with her wild freedom in the mountains, becomes angered at her inability to become conventional and upbraids her for it.

But Lucy cannot reconcile herself to this strange, cramped city life with its pretenses and restraints, and longs again for the unrestricted freedom of her home in the mountains. One morning, unable to bear it longer, she starts away for the great hills, where she again breathes freely. Her husband follows her; and once again they find love and a complete understanding.

THE WATERWAYS OF BRUGES (Photocolor Picturesque Belgium — Sept. 13). — Bruges, a quaint mediaeval town, is traversed by many waterways. It is connected with the North Sea by three canals. Situated on one of these is the beautiful "Rosary Quay" shown in this picture. Sailing over the calm waters, one passes many moss-covered walls and stone bridges. The "Quay of the Fiddlers" is another enchanting spot. The houses are erected on the very edge of the canal. On approaching the Lion Bridge, one is greatly impressed by the lovely scenery, and the clear reflections mirrored in the limpid waters. In the distance stands "The Belfry," whose tower was originally erected in 1098. Here is also shown one of the many ancient cathedrals which grace the Old World city.

FISHING WITH CORMORANTS (Globe—China—On the same reel as foregoing).—Catching fish with cormorants has been practiced by the Chinese from time immemorial. Before setting forth for a day's fishing, the fishers indulge in their favorite tipple—tea. To prevent the cormorants from swallowing the fish which they catch, a ring of silk thread is fastened about their necks. This operation meets with little resistance from the birds. With the well-trained birds' perched nonchalantly on the edge of the dory the fishers start for the "grounds." On their arrival the cormorants are forcibly given to understand by a rough though effectual method, that their activities must now commence. How efficient the cormorants are as fishers is here shown. The apparent enthusiasm of the birds and the manner in which they are drawn into the boat and relieved of their catch is startling.

MATRIMONIAL BLISS (Starlight—Sept. 18). —Heinie and Louie decide to get married. They strike a snag, however, when they each decide to marry the same girl. Heinie and Louie are anything but sentimental, and their choice is governed by the girl's earning capacity. Louie nips in first, and gets the girl's promise just before Heinie proposes. Black rage is in Heinie's heart and he decides to get even. Disguised as a waiter, he goes to Heinie's wedding carrying a large cake well loaded with gunpowder. Just before the knot is tied, the deep plotting Heinie, from his vantage place on the floor above, deluges the whole party with bundreds of gallons of water.

After the soaking, the guests decide to dine "a-la-bedsheet," and robe themselves accordingly. The dinner is considerable "blow-off," especially when Heinie's ambitious cake is cut into. Heinie is unmasked, but defends himself with the assurance that Louie put him up to it. The window is the nearest and out of it Heinie and Louie make their speedy exit.

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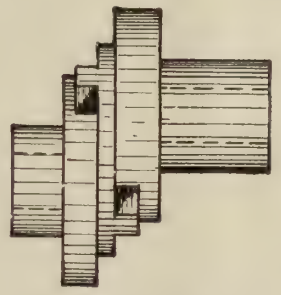

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ESMERALDA (Sept. 6).—The unexpected good fortune which falls to Esmeralda Rogers in the discovery of a valuable vein of ore on the old farm of her parents, where she and Dave have known and loved each other from childhood, result in Esmeralda being at once removed by her over-ambitious, society-stricken mother from the humble associates of her childhood and young womanhood to the society into which her mother seeks admittance. Both Esmeralda and her father are very much upset and ill at ease at this sudden wealth and the decided change in their lives.

Dave leaves prior to the Rogers' departure when he realizes that he must make something of himself to be ever able to claim his sweetheart from her ambitious mother. Esmeralda, despite the many protests of her mother, remains true to her sweetheart and refuses to listen to her mother's protestations to marry suitable suitors—all of whom are nothing more than fortune-seeking men. But the mother becomes more firm when she learns that the Marquis de Montessin is seeking a bride. The mother overlooks the fact that he is nothing more than a poverty-stricken nobleman ready to sell his title—and to force Esmeralda to consent to marrying him she spreads the report that David Hardy is dead.

Esmeralda is easily blinded and preparations are quickly made for the wedding, but when, on the day of the marriage, Dave finally confronts her, after reading the notice in the paper just before he is about to do away with himself, the wedding is stopped and the lovers are reunited. Later he learns that the ore has given out on the Rogers' farm, but that a wealthy vein has been found on his own property, thus enabling David to care for Esmeralda's parents and finally gaining their consent to his marrying Esmeralda.

THE MAJESTY OF THE LAW (Morosco—Five Parts—Aug. 26).—Judge Randolph Kent repudiates his son when the latter makes no satisfactory explanation of how the jewels which were stolen at Mrs. Monroe's ball came to be found in his coat pocket. That young Kent, heretofore the idol of the little city and the apple of his father's eye, was, after all, hopeless from the beginning seemed proven when he was later indicted for embezzlement.

By an irony of fate Judge Kent himself is forced to hear the case, and on considering the incontrovertible evidence instantly gives his son the maximum sentence, ten years in state's prison. But before the sheriff starts with the condemned youth it is discovered that young Kent has all along been sacrificing himself to shield others. Innocent himself, he protected the thief of the jewels at the Monroes' because it was the brother of the girl he was about to marry, and shouldered the crime of the real embezzler because the latter had befriended Kent and got him his position at the bank when the Monroe scandal had made him an outcast.

THE HEART OF JENNIFER (Famous Players—Five Parts—Aug. 30).—Jennifer refuses to marry Stephen Welton, the man who makes her hand the condition of his helping her father out of his financial crisis. Jennifer and her father leave for a lumber camp in the West, resolved to renounce society. Here Jennifer meets James Murray, owner of a lumber tract, with whom she falls deeply in love. In the meantime Welton has discovered a spurious note which Jennifer's father had issued before he left the East, and tracing him locates and threatens him with exposure unless Jennifer is compelled to marry him. When Welton learns of her marriage to Murray, he seeks the latter out and tells him she has married him for his money, offering such convincingly circumstantial proof that Murray leaves Jennifer.

In the subsequent development of the story, it transpires that Welton has had a previous affair with Agnes, Murray's sister, who, when he is about to leave, pleads with him to marry her. Upon his refusal and in the desperation of her plight, she kills him. Jennier discovers the murder, and to save Murray from learning of his sister's disgrace takes the blame upon herself. Murray at last learns of the heroic sacrifice of his wife and seeks her out, with a greater love and regard.

INDUSTRIAL MOVING PICTURE COMPANY.

TRIBUNE ANIMATED WEEKLY, NO. 13 (Aug. 30).—.

Top of the World; raising U. S. flag on summit of Belhoud Pass, Colorado, highest point on any transcontinental auto road. Altitude, 11,349.

Houston, Texas.—Horrible hurricane hurls homes high, causing great damage.

San Francisco, Cal.—The balloon in flight takes on passenger from nearby roof.

Washington, D. C.—Secretary of State Lansing and South American diplomats discuss Mexican situation.

New York, N. Y.—Dowling swims 23 miles and establishes a new record.

Keokuk, Ia.—Harnessing the Mississippi. One of the big Keokuk Dam locks in operation.

San Francisco, Cal.—Pacific fleet steams through and anchors off Exposition grounds.

Brighton Beach, N. Y.—Motion picture players hold first annual outing.

Galveston, Texas.—Mad rush of water leaves death and destruction in its wake.

Erzherzog Friedrich, brother of Emperor Josef, and commander-in-chief of the Austrian Army.

Austrians building pontoon bridge over the River San on their way to Przemysl.

Austrian sharpshooters in the advance trenches.

Doc Yak Cartoon.—Subject, "Doe in the Ring."

TRIBUNE ANIMATED WEEKLY (No. 14).

Babyland.—Asbury Park enjoys annual Baby Pageant.

Chicago, Ill.—Mardi Gras festivities signalize approaching close of park season.

Boston, Mass.—State executives review parade in honor of Governors' Conference.

Panama-Pacific Exposition.—Glimpse of Festival Hall, Tower of Jewels and Marine Camp.

San Francisco, Cal.—Tender Cheyenne and submarine H-2 anchored off Panama Exposition.

Philadelphia, Pa.—Granddaughter of late Admiral Porter is sponsor at launching of torpedo boat Porter.

Idaho Falls, Idaho.—Reckless riders give exciting exhibition at Frontier Celebration.

Chicago, Ill.—Sinai Social Center holds third annual swimming contest. Subtitles: E. Royal wins forty yard swim. A. Olsen wins forty yard breast swim.

Germany.—Apparently there is no food famine at this place. Subtitles: When finished these automobiles will be sent to the battlefront. Blind and wounded soldiers are treated with the greatest respect and consideration by citizens of Berlin.

V-L-S-E, INC.

THE MAN TRAIL (Essanay—Six Parts—Sept. 13).—The cast includes Richard C. Travers, June Keith, Ernest Maupain, Thomas McLarnie, Arthur W. Bates, John Lorenz, Betty Scott, Jack Meredith, Hugh Thompson, John Cossar, Sam Cramer.

John Peabody, an athletic young man, tires of city life and goes to his uncle's logging camp in search of adventure. His uncle, "Wolf John," a rough giant of a man, thinks his nephew an effeminate youth and refuses to recognize him, although he gives him a job. When the young man wins a lumber sawing contest and later subdues a crowd of lumberjacks engaged in a drunken brawl, the uncle announces he will make him a partner in the firm.

Peabody falls in love with Belle, the adopted daughter of "Wolf John." "Bull' Bart, foreman of the camp, also is in love with her. He is the crude, unscrupulous type of the backwoods and hates Peabody with all his soul because the girl favors him. Bart quits the lumber camp and takes a place with a rival concern. He and his men constantly interfere with Peabody, who succeeds to the foremanship, in the hope of making him forfeit the right to a certain timber tract, as the contract calls for a time limit in clearing it away. Peabody foils him at every turn, and, goaded into a fury, Bart stalks Peabody in an attempt to kill him. He is wounded in a gun battle between the two factions, but Bart is driven away. Later the two meet face to face and then comes the battle to death. Peabody proves the better man, and slays the man who boasted he would kill him on sight. The camp troubles finally are over, and Peabody has proved to his uncle he is a real man. He wins to the partnership, and Belle confesses her love for him.

THE GREAT RUBY MYSTERY (Lubin—Five Parts—Sept. 10).—The cast: Beatrice Morgan, Octavia Handworth, Eleanor Barry, Frankie Mann, Jeanette Hackett, Miss Nordine, Geo. Soute Spencer, Peter Lang, Chancey Keim, Walter Hitchcock, Ferdinand Tidmarsh, Howard Mitchel, Charles Brandt, James Farrell, Douglas Sibole, Richard Wangemann, William H. Turner, Geo. S. Trimble, Bernard Siegel, Alan Quinn, Clarence Jay Elmer, James Cassady, Walter Law, Ruth Bryan, Geo. Clark and Edith Ritchie.

On her wedding night, a valuable ruby is stolen from the bride by a Rajah. It later falls into the hands of General St. Edmunds when the English conquered India, and two generations later it is offered for sale by Sir John Garnett, a jeweler. Sir John's wife is a somnambulist, and while in that state has an inclination to hide articles of jewelry which she afterwards claims have been stolen. With the recurrence of such incidents, Sir John begins to doubt his wife and hires a detective to watch her. Through the aid of Princess Wadia, a direct lineal descendant of the original owners of the ruby, Countess Mirtza Charkoff and her lover, Longman, a notorious criminal, locate the whereabouts of the jewel and the terms of its sale. By a unique subterfuge Longman gets possession of the precious stone. To hide its identity he places it in a chocolate box and leaves it in the care of the Countess, who is a guest of Lady Garnett. The Countess makes an artful excuse to have Lady Garnett consent to have the box of chocolates placed in her safe.

Mrs. Elsmere, her daughter, Brenda, and Captain Dalrymple, a baloonist, are also guests of Lady Garnett. In order that Brenda's mother should not be aware of his offer of marriage to her daughter, Dalrymple plans to leave a note with a token for his sweetheart in the Japanese vase in the office of the hotel, where they are all staying. The token is in a rose which it taken is to be construed as Brenda's consent to marry him. The next morning Brenda finds a diamond bracelet with the note and flower, and thinking it is the token named in the letter, wears it. In reality Lady Garnett, who again walked in her sleep, put the bracelet in the vase, and the chocolate box, which she had also taken from the safe, she accidently dropped on the stairs. This is later found by the captain's valet

Dalrymple observes that the rose is still there, and thinking that this is his answer from Brenda, departs with his valet, who, unmindfully, packs the chocolate box in his suit case, to Islington. The theft of the bracelet is discovered, but this is explained by Detective Brett, who had seen the action of the somnambulist. Upon consulting Dalrymple, the whereabouts of the chocolate box is revealed, and the Countess, remembering the threat the diamond gang made to her regarding the diamond on account of her confessed fascination for Prince Kassim, is compelled to report the loss of the gem to the gang. Wishing to secure the ruby for herself, she plays upon the credulity of the Prince, who believes that the precious stone is really his, and who arranges to secure it from Longman. The ruby is taken from Dalrymple's tent by Longman and his confederates just as Detective Brett arrives. Giving the password to Longman, Prince Kassim is given the ruby. In a fight which follows Longman is killed and the Prince forgets to give the ruby to the Countess in his enthusiasm to get to the military tournament. On his way he falls from his horse and is wounded seriously. The first one to reach him before his death is Countess Mirtza, to whom he gives the great ruby, but not in time to escape the eye of Detective Brett. Brett is about to arrest her in order to complete his round-up of the diamond gang, but is dissuaded from his purpose by Lady Garnett.

METRO.

AN ENEMY TO SOCIETY (Five Parts—Sept. 27).—The cast includes Hamilton Revelle, Lois Meredith, H. Cooper Cliff, Henry Bergman, William C. Cowper, L. M. Horne, F. G. Bell, Richard Carlyle, Master Thomas B. Caranahan, Jr., John O'Hara.

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really believes that his mission on earth is to rob the undeserving rich that he may help the poor. Returning to America with his associates, Hilary Quackenbos and George LeFay, after a rich haul on the chateau of a French lottery swindler, he meets on shipboard Stephen Janissary, head of the great chain of Janissary grocery stores, and Janissary's ward, Decima Duress.

On the ship, Adams takes $5,000 away from Janissary at cards and gives the money to Decima for the model tenements she is building for the poor. An active enmity springs up between the two men. Adams reports his success abroad to the two men who have schooled him in crime, Wulf Axtell, a modern fagin, and Balthazar Van Trump, another doddering old man. Adams comes to realize that his past life is an effectual bar to asking Miss Duress to marry him, so he goes to his old pals to tell them he is through with them. Van Tromp, before Adams speaks, proposes that Adams next rob the Janissary home. Adams refuses and tells the other that he is going to live straight.

Meanwhile Decima has been approached for help by Alderman McKenna, whom Janissary threatens to crush unless he votes his way on a traction franchise. Janissary holds over McKenna's head some old falsified indictments. Janissary keeps them in his safe. Decima asks Adams to get the indictments. He agrees. He goes to his old associates and says he has decided to rob the Janissary home. They get him the plans of the house.

On the night of a big ball, Stephen Adams opens the Janissary safe. Then Balthazar Von Trump has the revenge for which he labored many years. He goes to the ball and tells Janissary that his safe is being robbed. When Adams comes down stairs with the police at his heels Von Trump tells his secret. Adams is Janissary's son whom Von Trump kidnapped when Adams was an infant in arms, and reared in a life of crime. The son has robbed his own father for the love of a girl. To substantiate his statement Van Trump dangles before Janissary's eyes the shoes which the kidnapped baby wore. Janissary, broken in heart, dismisses his guests and bids the police release Adams. Then his better nature asserts itself and the father and son are reunited. Later Stephen Adams marries Decima Duress, the girl for whom he attempted to re-enter the life of crime temporarily, nd for swears his old associates and ways forever.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 19—Two Parts—Sept. 6).—Where was the diamond from the sky? It was not in the grasp of Frank Durand, erstwhile King of Diamonds. It was not in the hands of Kansas Em, the dance hall fury. It was not in Esther's possession, as Quabba, the ever-watchful Italian, drew her from the maelstrom just in time to escape the falling roof of Pete's Palace. Ahead of them spurted the English lawyer, Marmaduke Smythe, still holding to his cherished deer head. On one of the horns of the head dangled the diamond from the sky! In the excitement and struggle he had not noted the diamond had been hurled through the air when Luke Lovell, struggling for it like the rest, had struck the arm of Kansas Em, loosening her grasp upon the chain of the locket as she held it high above the throng. The fallen roof had crushed, maimed and pinioned down a score of men and women, among them being Arthur Stanley. Though sick and faint, Esther, with the help of Kansas Em, found her way to her lover's side. She tried to drag him out, but her strength was not enough. Quabba and Kansas Em joined their efforts with hers, and, together, they dragged the unconscious man from the ruins. Peter Huff came along just then and announced that he has sent for a doctor. At this remark Frank Durand said that he was a doctor. It was no idle boast of Durand's though he did not happen to have by him his certificate from Heidelberg to prove it. His skill had been marked in his profession, especially in surgery. But he had debased his great talent, and mixed in several scandals, he had been forced to fly from New York, Paris and Vienna. For a while he smuggled illicit drugs, and then abandoned this for the desperate profession of international gem crook. Arthur was badly injured. But Durand had surmised that his patient's youth and strong constitution would enable him to stand a hurried journey to Los Angeles. A daring scheme already was forming in Durand's mind. Arthur was wholly at his mercy. When Esther came to herself she was in the cottage of Kansas Em—and Arthur had been carried back to Los Angeles. A few days later she parted with the dance-hall virago, who had become sentimentally fond of her. When first the woman's fingers, grasping the diamond from the sky, had touched a secret spring in the locket, a folded paper dropped out. On it Esther's dying mother had written a prayer for her baby girl.

Marmaduke Smythe, next day, twenty miles from Mammoth, hid the diamond from the sky under a stone by an oak tree. Here it was found by two little girls and clasped about the neck of Toodle's dolly. At the ruins of his dance hall, Huff watched the diggers in the debris with a keen glance which never wavered. But tireless excavatiosn failed to bring to light the treasure which would have requited him for the destruction of his property. At last, from one of the workmen, Huff got hold of a rumor that the Englishman had gone off with the diamond. Huff procured a cheap roadster car and set out to track down Marmaduke. He found the lawyer and compelled him at the point of a gun to lead him to the stone under the oak. But by this time the diamond was gone. On their way back to Mammoth, Huff and his men passed Toodles in the road. The diamond, forgotten by the scampering child in pain, the result of the sting of a bee, lay on the board of a bee-hive.

In Los Angeles, the newspapers made much of the dramatic first homecoming of John Powell. The papers spoke feelingly of the skill and untiring attention of the eminent physician, Dr. Durand, and of the care given the young magnate by a favorite cousin from Virginia, Blair Stanley, who would take complete charge of Mr. Powell's affairs. No one could be admitted to Mr. Powell's bedside, except Dr. Durand, and the nurse in charge, Miss Marston.

WORLD FILM CORP.

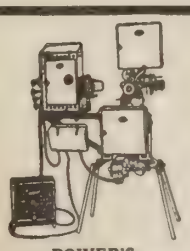
THE IVORY SNUFF BOX (Brady).—The cast includes Holbrook Blinn, Alma Belwin, Norman Trevor, Robert Cummings.

Richard Duvall is a young American detective in the employ of the French Secret Police. While in Paris he meets Grace Ellicot, also an American, with whom he falls in love. He marries her and is about to start on his honeymoon when he is called on by Mons. Lefevre, chief of the secret police. The French Ambassador to England, Monsieur De Grissac, has lost an ivory snuff box which must be found. They depart for London to interview the Ambassador. In London they go to the Embassy. There the Ambassador tells them that he was robbed of the snuff box while he was dressing and suspecting his valet, Noel, he locked him in his room. When Duvall goes to interview the valet, he finds that he has been murdered.

Meanwhile in Paris, Lefevre has broken the news to Duvall's wife of his departure to London. She, wishing to follow Duvall, asks Lefevre where she can find him. Lefevre tells her that if she will help in the recovery of the snuff box she will find Duvall. She consents, and Lefevre tells her to go to Brussels and try to place herself in the sanitarium run by Dr. Hartmann, who is supposed to be a German spy and whom Lefevre believes to be instrumental in the theft of the snuff box, which box, Lefevre hints, is of diplomatic importance. Richard Duvall, aboard the boat for Antwerp, finds the man whom he is following, asleep in a saloon, and during the night he opens the stranger's suit case. He finds the package given the stranger in the barber shop and, on opening it, discovers the contents to be rice powder.

By this time Duvall has learned that Grace is in the sanitarium, and that she furnished the news to Lefevre's agents. He feels that Grace should leave the sanitarium as soon as possible. He goes to Mr. Phelps, the American Ambassador, and has him invite Grace to dinner, planning to escape after dinner. During dinner, that night, Dr. Hartmann, who is beginning to suspect Grace and Duvall, turns up at Mr. Phelps' house as an unexpected guest. When Richard and Grace leave on the pretext of Duvall's escorting Grace back to the sanitarium, Hartmann asks if he might ride with them. Because of no plausible reason, Duvall is forced to consent. On arriving at the sanitarium, Duvall is taken prisoner by two of Dr. Hartmann's attendants. His failure to discover the snuff box angers Dr. Hartmann. He knows that Duvall must have it with him, as his luggage has been searched and his friends imprisoned on various trumped-up charges. He gives Duvall until the next evening to confess the whereabouts of the box.

The time allotted him is up, and Duvall refuses to confess. Hartmann resorts to torture. Finally Richard, at night, finds his opera hat behind a packing case and secures the box from the hat. Experimenting with several ornaments on the top of the box, he discovers that it has a double top. Inside the box is a piece of tissue paper, on which a series of numbers are written. Duvall substitutes another set of numbers, and conceals the set found in the box. In order to make Grace confess where the box is, as Dr. Hartmann believes she knows, he lets her see Duvall being tortured. She is almost crazed by watching his pain, so gets the box and delivers it to Hartmann. They are at once released, and proceed to Paris. They are not able to deliver the box to Lefevre, but they give him the series of numbers. Duvall and Grace at last start on their delayed honeymoon.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EDUCATIONAL PICTURES—Florida scenes, Jungle Wonders, Animal Life. Send for list. "Tropical Films," 63 Boulevard, Tampa, Fla.

WALLA WALLA—"Frontier Days," three reels, exhibited only eleven times, practically new, new paper, $95.00. Pan American Camera Co., Portland, Oregon.

100 SINGLE REELS, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—Six, five, four and three-reel features, complete, posters, $10 a reel; two-reel features, $10.00; single reels, $2.50; posters. Chaplins. Ideal Film Service, 145 West 45th St., N. Y. City.

FOR SALE—200 reels film, $1.50 per reel, 100 reels with paper $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

FOR SALE—"Fire and Sword," 6 reels, spectacular American production, 24s, 6s, 3s, 1s, photos, slides, heralds. Good condition, $150.00. Two-reel features, with paper, $16.50. Good commercials, with paper, $4.00. Keystones, $25.00. Peerless Film Co., Inc., 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

WURLITZER—One-man orchestra for sale. Apply Crystal Theater, 148 Greenpoint Ave., Brooklyn, N. Y.

MISCELLANEOUS.

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FORMULA for a cement that will patch any make of film without scraping emulsion, twelve cents. L. Second, 330 East 59th St., Chicago, Ill.

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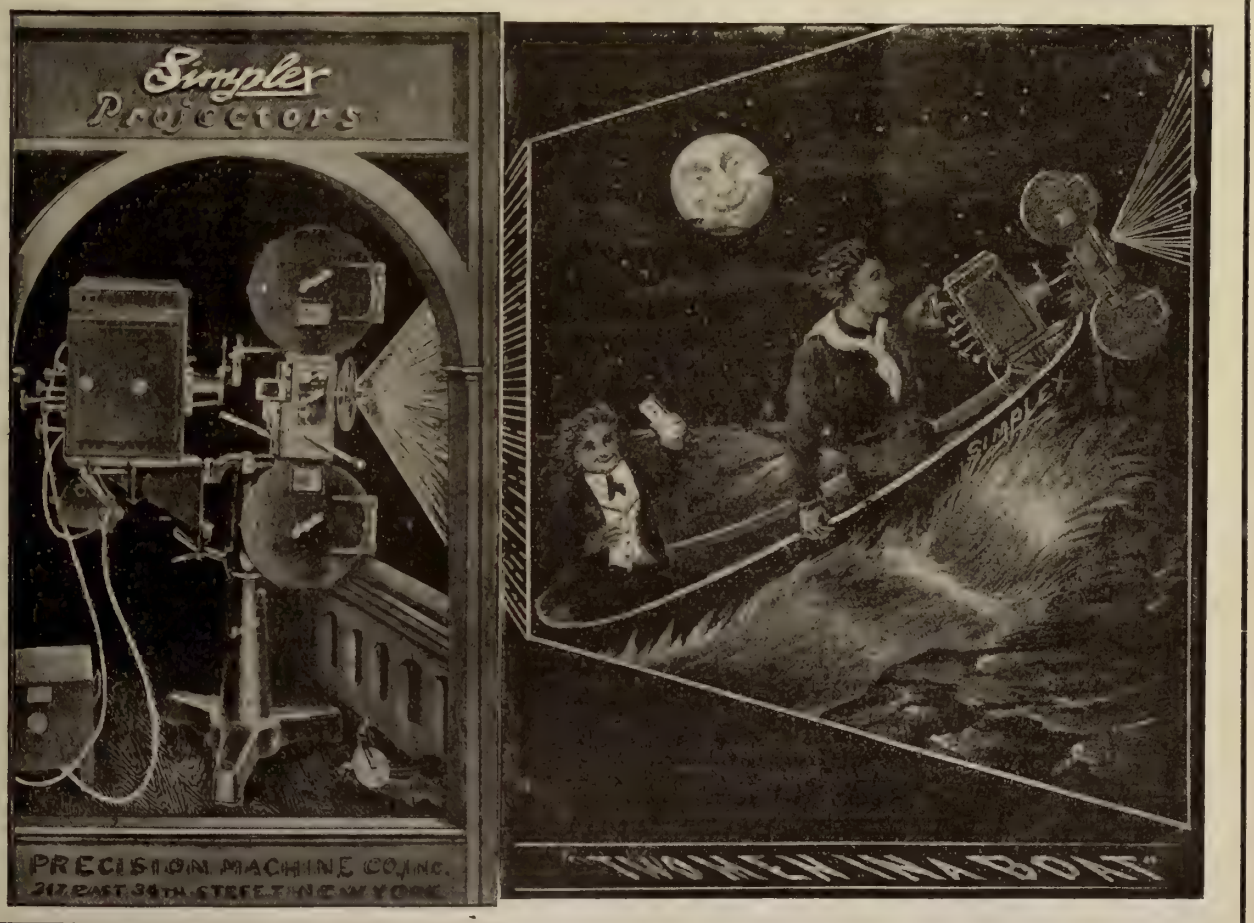

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2028, 2030.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Aug. 25—Number 181 (News).
Sept. 1—Number 182 (News).
Sept. 8—Number 183 (News).
Sept. 15—Number 184 (News).
Sept. 22—Number 185 (News).

BIG U.

Aug. 19—Ethel's Burglar (Drama).
Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).
Sept. 2—Tam o' Shanter (Three parts—Dr.).
Sept. 9—The Finest Gold (Drama).
Sept. 16—In the Heart of the Hill (Drama).
Sept. 23—No release this day.

BISON.

Aug. 28—The Social Lion (Two parts—Dr.).
Sept. 4—Coral (Four parts—Drama).
Sept. 11—In the Sunset Country (Three parts—Drama).
Sept. 18—The Surrender (Three parts—Drama).
Sept. 25—A Message for Help (Two parts—Indian—Drama).

BROADWAY UNIVERSAL FEATURES.

Aug. 23—Mrs. Plum's Pudding (Five parts—Comedy—Drama).
Aug. 30—Jewel (Five parts).
Sept. 6—A Little Brother of the Rich (Five parts—Drama).
Sept. 13—Business Is Business (Six parts—Drama).
Sept. 20—Under Southern Skies (Five parts—Drama).

GOLD SEAL.

Aug. 24—Extravagance (Three parts—Society Drama).
Aug. 31—Misjudged (Three parts—Drama).
Sept. 7—The Deceivers (Two parts—Drama).
Sept. 14—The Queen of Hearts (Three parts—Society—Drama.)
Sept. 21—The Tenor (Three parts—Drama).

IMP.

Aug. 27—Dr. Jekyll and Mr. Hyde (Two parts—Mystery—Drama).
Aug. 31—Their Only Child (Comedy).
Sept. 3—No release this day.
Sept. 7—No Release This Date.
Sept. 10—Crime's Triangle (Two parts—Drama).
Sept. 14—No release this day.
Sept. 17—The Wolf of Debt (Three parts—Drama).
Sept. 21—His Home Coming (Comedy).
Sept. 24—When the Call Came (Two parts—Drama).

JOKER.

Aug. 21—Bobby Bumps' Adventures (Animated Cartoon by Earl Hurd).—Seeing the Funny Side of the World with Homer Croy (Educ.).
Aug. 26—A Case of Beans (Comedy).
Aug. 28—The Bravest of the Brave (Comedy).
Sept. 4—When Hiram Went to the City (Comedy).
Sept. 11—At the Beach Incognito (Comedy).
Sept. 18—He Couldn't Fool His Mother-in-Law (Comedy).
Sept. 25—He Couldn't Support His Wife (Com.).

LAEMMLE.

Aug. 26—No release.
Aug. 29—The Lilt of Love (Drama).
Sept. 2—The Eagle (Drama).
Sept. 9—Both Sides of Life (Three parts—Drama).
Sept. 12—His Last Word (Drama).
Sept. 19—No release this day.
Sept. 23—The Cry of the First Born (Three parts—Drama).
Sept. 26—No release this day.

L-KO.

Aug. 25—Mr. Flirt in Wrong (Two parts—Comedy).
Aug. 29—No release.
Sept. 1—A Game of Love (Comedy).
Sept. 5—Gertie's Joy Ride (Comedy).
Sept. 8—Silk Hose and High Pressure (Three parts—Comedy).
Sept. 12—No Release This Date.
Sept. 15—No release this day.
Sept. 19—No Flirting Allowed (Comedy).
Sept. 22—Scandal in the Family (Two parts—Comedy).
Sept. 26—Avenged by a Fish (Comedy).

NESTOR.

Aug. 20—Kids and Corsets (Comedy).
Aug. 23—His Lucky Vacation (Comedy).
Aug. 27—His Egyptian Affinity (Comedy).
Aug. 30—A Maid and a Man (Comedy).
Sept. 3—Lizzie and the Beauty Contest (Two parts—Comedy).
Sept. 6—Their Happy Honeymoon (Comedy).
Sept. 10—He Fell In A Cabaret (Comedy).
Sept. 13—Too Many Smiths (Comedy).
Sept. 17—Molly's Malady (Comedy).
Sept. 20—It Almost Happened (Comedy).
Sept. 24—When Lizzie Went to Sea (Comedy).

POWERS.

Aug. 28—She Loved Them Both (Drama).
Sept. 2—No release this date
Sept. 4—No release this date.
Sept. 5—The Shot (Two parts—Drama).
Sept. 9—Going to the Dogs (Comedy).—Frog and Toad Celebrities (Zoology).
Sept. 16—No release this day.
Sept. 18—No release this day.
Sept. 23—The Ham Actors (Vaudeville Act).—Life of the Frog (Ditmars Educ.).
Sept. 25—Every Man's Money (Drama).

REX.

Aug. 31—No release this date.
Sept. 5—No release this date.
Sept. 7—Sh! Don't Wake the Baby (Comedy).
Sept. 12—Agnes Kempler's Sacrifice (Two parts—Drama).
Sept. 14—How Early Saved the Farm (Juvenile—Drama).
Educational Subject on the same reel.
Sept. 16—The House with the Drawn Shades (Two parts—Drama).
Sept. 19—The Pines Revenge (Two parts—Northwest—Drama).
Sept. 21—No release this day.
Sept. 26—The Fascination of the Fleur De Lis (Three parts—Drama).

VICTOR.

Aug. 27—The Box of Bandits (Comedy).
Sept. 1—For Professional Reasons (Two parts—Drama).
Sept. 3—Vagabond Love (Drama).
Sept. 8—No Release This Date.
Sept. 10—The Country Circus (Comedy).
Sept. 15—Joe Martin Turns 'Em Loose (Two parts—Comedy).
Sept. 17—No release this day.
Sept. 22—Not a Lamb Shall Stray (Human Interest Educational).
Sept. 24—No release this day.

UNIVERSAL SPECIAL FEATURE.

Aug. 15—The Broken Coin (Episode No. 9, "Room 22,"—Two parts—Drama).
Aug. 22—The Broken Coin (Episode No. 10, "Cornered"—Two parts—Drama).
Aug. 29—The Broken Coin (Episode No. 11, "The Clash of Arms—Two parts—Drama).
Sept. 5—The Broken Coin (Episode No. 12—A Cry in the Dark—Two parts—Drama).
Sept. 12—The Broken Coin (Episode No. 13—Two parts—Drama).
Sept. 19—The Broken Coin (Episode No. 14, "On the Battle Field"—Two parts—Dr.).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Aug. 27—Mixed Wires (Comedy-Drama).
Aug. 30—The Divine Decree (Two parts—Dr.).
Sept. 3—The Spirit of Adventure (Drama).
Sept. 4—A Question of Honor (Drama).
Sept. 6—In Trust (Two parts—Drama).
Sept. 8—The Forecast (Drama).
Sept. 13—The Senor's Silver Buckle (Two parts—Drama).
Sept. 17—The Little Lady Next Door (Drama).

AMERICAN STAR FEATURE.

Sept 18—The Great Question (Three parts—Drama).

BEAUTY.

Aug. 28—Uncle Heck, By Heck (Comedy).
Aug. 31—Green Apples (Comedy).
Sept. 4—A Bully Affair (Comedy).
Sept. 7—Plot and Counterplot (Comedy).
Sept. 11—When His Dough Was Cake (Comedy).
Sept. 14—Incognito (Comedy).
Sept. 18—A Friend in Need (Comedy).

BRONCHO.

Aug. 18—The Girl from the East (Two parts—Drama).
Aug. 25—Pinto Ben (Two parts—Drama).
Sept. 15—Shorty's Ranch (Three parts—Dr.).

CENTAUR

Sept. 16—The Rajah's Sacrifice (Two parts—Drama).
Sept. 23—The Woman, the Lion and the Man (Two parts—Drama).

CUB.

Sept. 2—Making Matters Worse (Comedy).
Sept. 9—Jerry and the Gunman (Comedy).
Sept. 17—The Knockout (Comedy).

DOMINO.

Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).
Aug. 26—The Living Wage (Two parts—Dr.).

ECLAIR.

Sept. 9—The Brand Blotters (Two parts—Dr.).

FALSTAFF.

Sept. 3—Biddy Brady's Birthday (Comedy).
Sept. 6—Pansy's Prison Pies (Comedy).
Sept. 10—Weary Walker's Woes (Comedy).
Sept. 13—Superstitious Sammy (Comedy).
Sept. 16—Bessie's Bachelor Boobs (Comedy).
Sept. 20—Simon's Swimming Soul Mate (Com.).
Sept. 23—Con, the Car Conductor (Comedy).

GAUMONT.

Sept. 13—See America First (Scenic).—Keeping Up With the Jones (Cartoon—Comedy).
Sept. 17—The Vivisectionist (Two parts—Dr.).
Sept. 19—The Pool Sharks (Comedy—All Star).
Sept. 24—Busy Izzie (Two parts—Comedy).

KAY BEE.

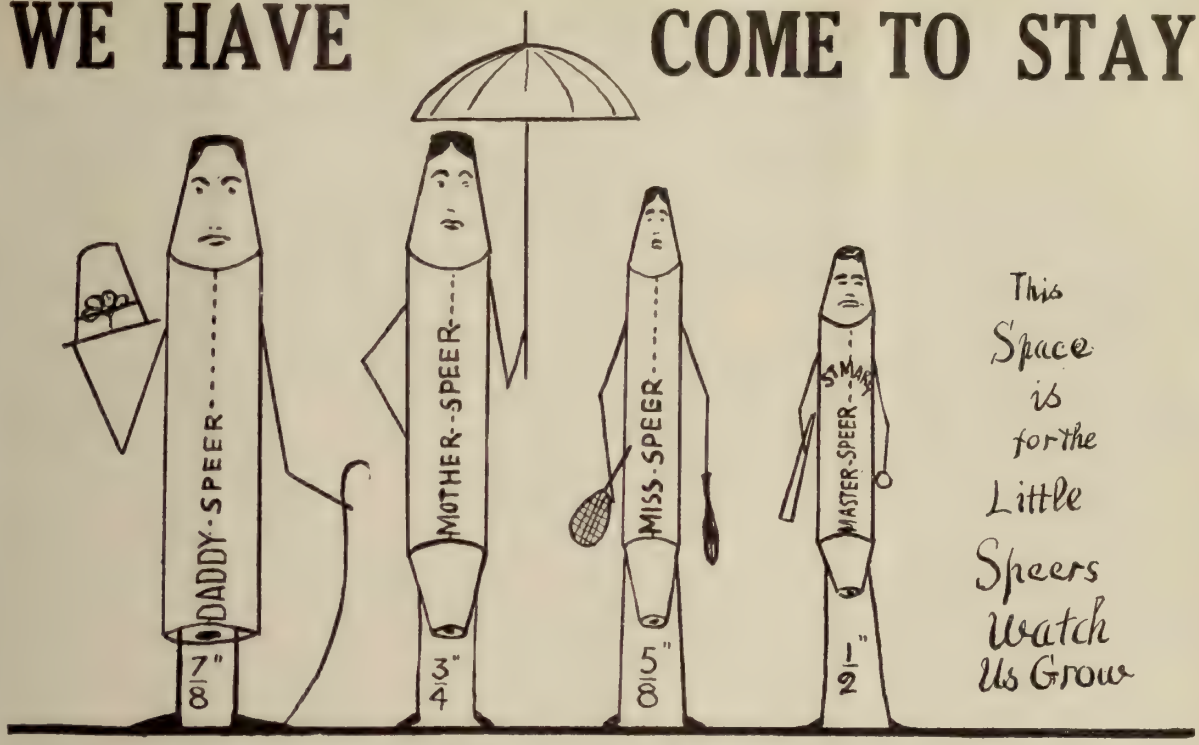
Aug. 27—Keno Bates, Liar (Two parts—Dr.).
Sept. 22—Never Again (Comedy).

KEYSTONE.

Aug. 16—The Battle of Ambrose and Walrus (Two parts—Comedy).
Aug. 23—Only a Messenger Boy (Two parts—Drama).

(Continued on page 2084.)

WE HAVE COME TO STAY



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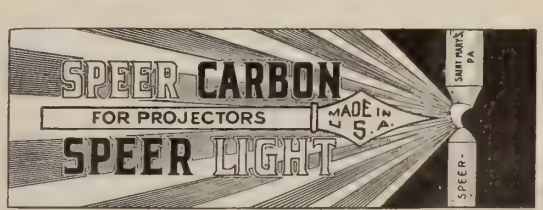

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2028, 2030.)

(Mutual Releases continued from page 2082.)

KOMIC.

Aug. 22—Faithful to the Finish (Comedy).
Aug. 29—Shocking Stockings (Comedy).
Sept. 5—Over and Back (Comedy).
Sept. 12—The Jinx on Jenks (Comedy).

MAJESTIC.

Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).
Aug. 24—The Little Cupids (Comedy-Drama).
Aug. 29—A Child of the Surf (Two parts—Dr.).
Aug. 31—Hearts and Flowers (Drama).
Sept. 5—Her Oath of Vengeance (Two parts—Drama).
Sept. 7—For Love of Mary Ellen (Drama).
Sept. 12—His Guiding Angel (Two parts—Drama).
Sept. 14—The Little Life Guard (Drama).

MUTUAL WEEKLY.

Sept. 9—Number 36, 1915 (News).
Sept. 16—Number 37, 1915 (News).
Sept. 23—Number 38, 1915 (News).
Sept. 30—Number 39, 1915 (News).
Oct. 7—Number 40, 1915 (News).

RELIANCE.

Sept. 1—The Turning Point (Drama).
Sept. 3—Hidden Crime (Drama).
Sept. 4—Her Father (Two parts—Drama).
Sept. 6—The Indian Trapper's Vindication (Drama).
Sept. 8—The Family Doctor (Drama).
Sept. 11—The Strong Man (Two parts—Drama).
Sept. 15—The Dark Horse (Drama).
Sept. 19—The Doll House Mystery (Two parts—Drama).

RIALTO.

Sept. 8—The Unsuspected Isle (Three parts—Drama).
Sept. 22—The House With Nobody In It (Three parts—Drama).

RODEO.

Aug. 9—Aunt Matilda Outwitted (Comedy).
Sept. 1—A Leap for Life (Two parts—Drama).

THANHOUSER.

Sept. 7—The Bowl-Bearer (Two parts—Drama).
Sept. 10—The Mother of Her Dreams (Drama).
Sept. 12—Out of the Sea (Drama).
Sept. 14—Helen's Babies (Two parts—Drama).
Sept. 21—The Dead Man's Keys (Two parts—Drama).
Sept. 25—A Disciple of Nietzsche (Three parts Drama).
Sept. 26—The Miracle (Drama).

MUTUAL MASTERPICTURE.

Aug. 26—M. Lecoq (Thanhouser—Four parts—Drama).
Sept. 2—Infatuation (American—Four parts—Drama).
Sept. 9—The Wolf-Man (Reliance—Four parts—Drama).
Sept. 16—The Man from Oregon (American—Five parts—Drama) No. 38.
Sept. 23—The House of a Thousand Scandals (Four parts—Drama).

NORTH AMERICAN FILM CORP.

Aug. 16—The Diamond from the Sky (Chapter 16—"The Path of Peril"—Two parts—Drama).
Aug. 23—The Diamond from the Sky (Chapter No. 17, "The King of Diamonds"—Two parts—Drama).
Aug. 30—The Diamond from the Sky (Chapter 18—"Two parts—Drama).
Sept. 6—The Diamond from the Sky (Chapter 19—Two parts—Drama).

Associated Film Sales Corp.

Releases for Week of September 13:

The Price She Paid (Santa Barbara—Two parts—Drama).
For His Wife's Sake (Navajo—Two parts—Drama).
A Shattered Romance (Deer—Two parts—Drama).
His Masterpiece (Liberty—Two parts—Dr.).
Love and Installments (Federal—Comedy)
Curing Bill (Banner—Comedy).
Fast and Furious (Ramona—Two parts—Comedy).

Releases for Week of Setpember 20:

A Kentucky Girl (Navajo—Two parts—Dr.).
Devoted Son (Liberty—Two parts—Dr.).
A Cattle Queen's Romance (Ramona—Two parts—Drama).
Accusing Finger (Empire—Two parts—Dr.).
Her Atonement (Five parts—Drama).
A Water Romance (Federal—Comedy).
Happy Awakening (Alhambra—Comedy).
Borrowing Hogan (Santa Barbara—Two parts—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Eclectic, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, G. R. Plays, Panama Films, Pathe News, Phunphilms.

BALBOA.

July 26—Ima Simp on the Job (Comedy).
Sept. 6—The Fallen Standard (Two parts—(Drama).

ECLECTIC.

Aug. 30—Prima Donna (Three parts—Dr.).

GLOBE.

Aug. 30—Picturesque French Guinea (W. Africa—Travel).
—The Marcenay Fish Ponds (Fishing).
Sept. 6—Picturesque Java (Scenic).
—In Dahomey, West Africa (Scenic).

GOLD ROOSTER PLAYS.

Sept. 11—The Galloper (Five parts—Drama).

PANAMA FILMS.

Sept. 4—Neal of the Navy, No. 1, "The Survivors (Two parts—Drama).
Sept. 8—Neal of the Navy, No. 2, "The Yellow Packet" (Two parts—Drama).

PATHE.

Aug. 30—The Romance of Elaine No. 36, "The Triumph of Elaine" (Two parts—Drama).
Aug. 30—Col. Heeza Liar at the Bat (Car.).
—An Intimate Study of Birds (No. 6—Educational).

PATHECOLOR.

Aug. 23—The Bois de Boulogne, Paris (Picturesque France—Scenic).
—Through the Sierra Nevadas (Picturesque Spain—Scenic).

PATHE NEWS.

Sept. 1—Number 70, 1915 (News).
Sept. 4—Number 71, 1915 (News).
Sept. 8—Number 72, 1915 (News).
Sept. 11—Number 73, 1915 (News).

PHOTOCOLOR.

July 19—The Mongoose (Educational).
Aug. 9—In Old "Ile de France" (Colored—Scenic—Split Reel).
Aug. 2—Whiffles at the Front (Two parts—Comedy).
Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).

PUNCH.

Aug. 23—A Ringer for Max (Two parts—Com.).

PHUNPHILMS.

Aug. 23—Pressing His Suit (Comedy).
Aug. 28—Terribly Stuck Up (Comedy).
Sept. 6—A Mix-Up for Maisie (Comedy).

STARLIGHT.

Sept. 4—A Merry Chase (Comedy).
Sept. 11—Monkey Shines (Comedy).

VICTORY.

Aug. 16—The Ingrate (Three parts—Drama).
Aug. 21—The Monopolist (Three parts—Dr.).
Aug. 28—The Silent Chord (Three parts—Dr.).

Miscellaneous Feature Releases.

CENTRAL FILM COMPANY.

August—The Eastland Disaster (Topical).

CONTINENTAL PHOTOPLAY CORP.

Sept. 6—A Continental Girl (Five parts—Dr.).

DRA-KO FILM COMPANY, INC.

August—York State Folks (Five parts—Dr.).

FOX FILM CORPORATION.

Sept. 6—The Two Orphans (Drama).
Sept. 13—The Regeneration (Drama).
Sept. 20—The Song of Hate (Drama).
Sept. 27—The Wonderful Adventure (Drama).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).
Sept.—Body and Soul (Drama).

GREAT NORTHERN FILM CO.

August—The Doctor's Secret (Drama).

IVAN FILM PRODUCTIONS, INC.

August—A Mother's Confession (Five parts—Drama).

LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five parts—Drama).

METRO PICTURES CORPORATION.

Sept. 6—The Soul of a Woman (Rolfe—Five parts—Drama).
Sept. 13—The Silent Voice (Quality—Six parts—Drama.)
Sept. 20—The Better Man (Rolfe—Five parts—Drama).
Sept. 27—An Enemy to Society (Columbia—Five parts—Drama).

M. A. NEFF.

August—The Battle of Ballots (Six parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 30—Heart of Jennifer (Famous Players—Five parts—Drama).
Sept. 2—The Incorrigible Dukane (Famous Players—Drama).
Sept. 6—Esmeralda (Famous Players—Drama).
Sept. 9—Out of Darkness (Lasky—Drama).
Sept. 13—The Case of Becky (Lasky—Belasco—Drama).
Sept. 16—Peer Gynt (Morosco—Drama).
Sept. 20—The White Pearl (Famous Players—Drama).
Sept. 23—'Twas Ever Thus (Bosworth—Dr.).
Sept. 27—The Explorer (Lasky—Drama).
Sept. 30—The Fatal Card (Famous Players—Drama).

PARAMOUNT TRAVEL SERIES.

The Panama Canal of Today.
Tropical Birds and Animals.
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Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

STERLING CAMERA & FILM COMPANY.

Sept. 1—The Game of Three (Five parts—Dr.).

SUN PHOTOPLAY CO.

July—The Princess of India (Five parts—Drama).

THE PHOTOPLAY RELEASING CO.

August—Sarah Bernhardt at Home (Two parts).

WORLD COMEDY STAR FILM CORPS.

July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).
Aug. 16—Pokes and Jabs "In Clover" (Wizard—Comedy).

WORLD FILM CORPORATION.

Aug. 2—Sunday (Lederer Drama).
Aug. 9—The Stolen Voice (Brady Drama).
Aug. 16—The Little Dutch Girl (Shubert Dr.).
Aug. 23—The Master Hand (Premo—Drama).
Aug. 30—The Renegade (Armstrong—Drama).
Sept. 6—The Impostor (Brady—Drama).
Sept. 13—The Ivory Snuff Box (Brady—Dr.).
Sept. 20—Evidence (Shubert—Drama).
Sept. 27—The Flash of an Emerald (Shubert—Drama).

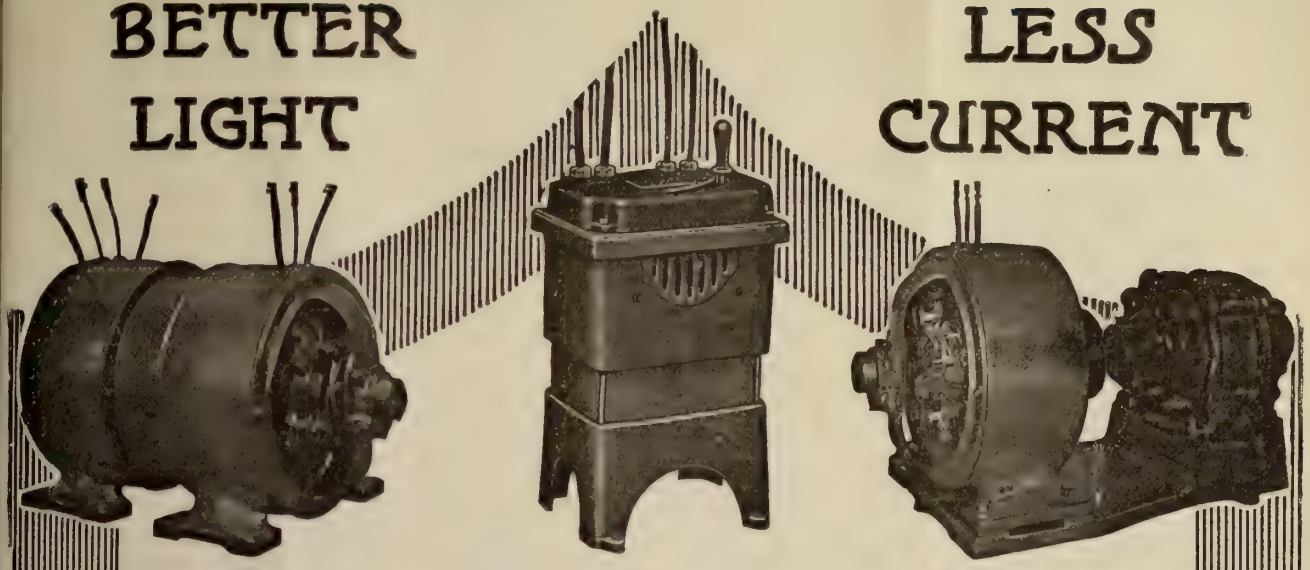
V-L-S-E, INC.

Aug. 23—House of a Thousand Candles (Selig Five parts—Drama).
Aug. 23—Wheels of Justice (Vitagraph—Four parts—Drama).
Aug. 30—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).
Sept. 6—Mortmain (Vitagraph—Five parts—Drama).
Sept. 13—The Man Trail (Essanay—Six parts—Drama).
Sept 20—The Circular Staircase (Selig—Five parts—Drama).
Sept 20—Playing Dead (Vitagraph—Five parts—Drama).
Sept. 20—Tillie's Tomato Surprise (Lubin—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Sept. 1—The Woman Next Door (Drama).
Sept. 8—The Money Master (Drama).
Sept. 15—Hello, Bill! (Drama).

BETTER LIGHT LESS CURRENT



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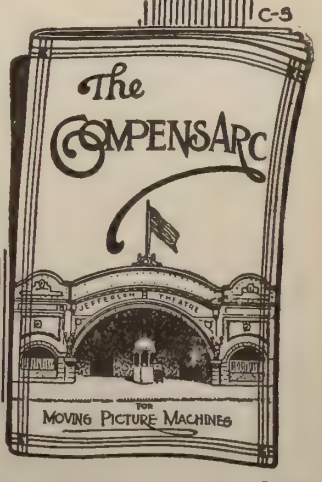

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2028, 2030.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Sept. 7—A Difference of Opinion (Two parts—Drama).
Sept. 9—The Broken Wrist (Drama).
Sept. 10—Oil and Water (Reissue No. 14—Two parts—Drama).
Sept. 11—At the Road's End (Drama).
Sept. 13—The Man Who Never Was Caught (Drama).
Sept. 14—The Rehearsal (Special—Two parts—Drama).
Sept. 15—The Soul of Pierre (Special—Three parts—Drama).
Sept. 16—A Lasting Lesson (Drama).
Sept. 17—The Girl and Her Trust (Drama) (Biograph Reissue No. 15).
Sept. 18—Heart Trouble (Comedy—Drama).
Sept. 20—Behind the Mask (Drama).
Sept. 21—And by These Deeds (Special—Two parts—Drama).
Sept. 23—A Kentucky Episode (Drama).
Sept. 24—An Unseen Enemy (Drama) (Biograph Reissue No. 16)
Sept. 25—The Girl Who Didn't Forget (Dr.).

EDISON.

Sept. 4—Across the Great Divide (Drama).
Sept. 8—Cartoons on the Beach (Cartoon—Comedy).
Sept. 10—What Happened on the Barbuda (Special—Three parts—Drama).
Sept. 11—Breaking the Shackles (Drama).
Sept. 15—The Silent Tongue (Comedy).
Sept. 17—Ransom's Folly (Special—Four parts—Drama).
Sept. 18—The Call of the City (Drama).
Sept. 22—Cartoons in the Seminary (Comedy).
Sept. 24—Her Happiness (Special—Three parts Drama).
Sept. 25—When Conscience Sleeps (Drama).

ESSANAY.

Sept. 1—Joe Boko in "Saved By Gasoline" (Cartoon—Comedy).
Sept. 2—Versus Sledgehammer (Comedy).
Sept. 3—Broncho Billy Begins Life Anew (Drama).
Sept. 4—The Whirlpool (Special—Three parts—Drama).
Sept. 6—Caught (Special — Three parts—Drama).
Sept. 7—His Crucible (Special—Three parts—Drama).
Sept. 8—The Fable of Hazel's Two Husbands and What Became of Them (Comedy).
Sept. 9—A Quiet Little Game (Comedy).
Sept. 10—Broncho Billy and the Lumber King (Drama).
Sept. 11—Mind Over Motor (Special—Two parts—Comedy).
Sept. 13—A Mansion of Tragedy (Special—Three parts—Drama).
Sept. 14—Tish's Sty (Special—Three parts—Drama).
Sept. 15—Dreamy Dud's Cowboy (Cartoon-Comedy).
—A Scenic Subject on the same reel.
Sept. 16—Moustaches and Bombs (Comedy).
Sept. 17—Broncho Billy and the Card Sharp (Western-Drama).
Sept. 18—The Scapegoat (Special—Three parts—Drama).

GEORGE KLEINE.

Sept. 6—Her Secret (Special—Two parts—Drama).
Sept. 13—The Social Law (Special—Two parts—Drama).
Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).

KALEM.

Sept. 1—Mysteries of the Grand Hotel (Episode No. 7, "The False Clue"—Special—Two parts—Drama).
Sept. 3—Gangsters of the Hills (Special—Two parts—Drama).
Sept. 4—The Hazards of Helen Railroad Series (Episode No. 43—"The Broken Rail"—Drama).
Sept. 6—The Vanderhoff Affair (Special—"Broadway Favorites"—Four parts—Drama).
Sept. 7—Nearly a Bride (Comedy).
Sept. 8—When Thieves Fall Out (No. 8, Of the Mysteries of the Grand Hotel—Special—Two parts—Drama).
Sept. 10—The Little Singer (Alice Joyce Reissue—Drama).
Sept. 11—Nerves of Steel (Episode No. 44 of the Hazards of Helen—Drama).
Sept. 13—The Man Servant (Special—"Broadway Favorite"—Three parts—Dr.).
Sept. 14—Romance a La Carte (Burlesque—Comedy).
Sept. 15—Mysteries of the Grand Hotel (Episode No. 9, "Under Oath") (Special—Two parts—Drama).
Sept. 17—The Key to Possession (Special—Two parts—Drama).
Sept. 18—Hazards of Helen Railroad Series No. 45, "A Girl's Grit" (Drama).
Sept. 20—The Call of the Dance ("Broadway Favorites" Special—Four parts—Drama).
Sept. 21—Double-Crossing Marmaduke (Com.).
Sept. 22—The Wolf's Prey (Episode No. 10 of the "Mysteries of the Grand Hotel" —Special Two parts—Drama).
Sept. 24—A Daughter's Sacrifice (Alice Joyce Reissue—Drama).
Sept. 25—A Matter of Seconds (Episode No. 46 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Sept. 1—The Wildcat (Special—Two parts—Drama).
Sept. 2—The Phantom Happiness (Special—Three parts—Drama).
Sept. 3—In Spite of Him (Drama).
Sept. 4—An Artful Artist (Comedy).
Sept. 6—Teasing a Tornado (Drama).
Sept. 7—Finn and Haddie (Comedy).
Sept. 8—The Irish In America (Special—Three parts—Drama).
Sept. 9—Romance As a Remedy (Special—Two parts—Drama).
Sept. 10—Jealousy (Drama).
Sept. 11—Queenie of the Nile (Comedy).
Sept. 13—Advertising Did It (Drama).
Sept. 14—Babe's School Days (Comedy).
—Wandering Bill (Cartoon—Comedy).
Sept. 15—Where the Road Divided (Special—Two parts—Drama).
Sept. 16—The Red Virgin (Special—Three parts—Drama).
Sept. 17—A Heart Awakened (Drama).
Sept. 18—The Golden Oyster (Comedy).
Sept. 20—The Silent Accuser (Drama).
Sept. 21—The Careless Anarchist (Comedy).
—That Brute (Comedy).
—Monty and the Missionary (Com.).
Sept. 22—A Desert Honeymoon (Special—Three parts—Drama).
Sept. 23—The Lost Rebel (Special—Two parts—Drama).
Sept. 24—The Level (Drama).
Sept. 25—Captain Kidd and Ditto (Comedy).

MINA.

Aug. 5—Waking Up Father (Comedy).
Aug. 12—Billy's Nurse (Comedy).
Aug. 19—A Case of Limburger (Comedy).
Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).

SELIG.

Sept. 2—The Man With the Iron Heart (Special—Three parts—Drama).
Sept. 2—Hearst-Selig News Pictorial No. 70, 1915 (News).
Sept. 4—The Awful Adventures of an Aviator (Comedy).
—Knock-Out Dugan's Find (Comedy).
Sept. 6—The Mystic Bull (Special—Two parts—Drama).
Sept. 6—Hearst-Selig News Pictorial No. 71 (News).
Sept. 7—Never Again (Drama).
Sept. 9—'Neath Calvary's Shadows (Special—Three parts—Drama).
Sept. 9—Hearst-Selig News Pictorial No. 72 (News).
Sept. 11—Into the Dark (Drama).
Sept. 13—Man's Law (Special—Two parts—Dr.)
—Hearst-Selig News Pictorial No. 73, 1915 (News).
Sept. 14—Weary Goes A-Wooing (Comedy).
Sept. 16—The Jungle Lovers (Special—Three parts—Jungle Zoo—Drama).
Sept. 16—Hearst-Selig News Pictorial No. 74, 1915 (News).
Sept. 18—Cocksure Jones, Detective (Comedy).

VITAGRAPH.

Sept. 6—The Jarr Family Series No. 10—Mrs. Jarr and the Society Circus (Comedy).
Sept. 7—The Kidnapped Stockbroker (Special—Two parts—Drama).
Sept. 8—The Siren (Comedy).
Sept. 9—The Romance of a Handkerchief (Comedy—Drama).
Sept. 10—Unlucky Louey (Comedy).
Sept. 11—One Performance Only (Special—Three parts—Drama—"Broadway Star Feature").
Sept. 13—Sonny Jim and the Amusement Company, Ltd. (Comedy).
Sept. 14—West Wind (Broadway Star Feature—Special — Three parts — Military Drama).
Sept. 15—Save the Coupons (Comedy).
Sept. 16—The Shadow of Fear (Drama).
Sept 17—The Professional Diner (Comedy).
Sept. 18—His Golden Grain (Special—Two parts—Drama).
Sept. 20—Willie Stayed Single (Comedy).
Sept. 21—Dorothy (Special—Two parts—Dr.).
Sept. 22—Getting Rid of Aunt Kate (Comedy).
Sept. 23—The Lesson of the Narrow Street (Drama).
Sept. 24—Back to the Primitive (Comedy).
Sept. 25—From Out of the Big Snows ("Broadway Star Features"—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Aug. 28—The Tigress (Special—Three parts—Drama).
Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).
Sept. 11—One Performance Only (Special—Three Parts—Drama).
Sept. 14—West Wind (Special—Three parts—Military Drama).
Sept. 25—From Out of the Big Snows (Special—Three parts—Drama.)

KNICKERBOCKER STAR FEATURE.

June 23—The Kick-Out (Special Feature—Three parts—Drama).
July 7—Hamlet (Special Feature—Three parts—Drama).
July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).

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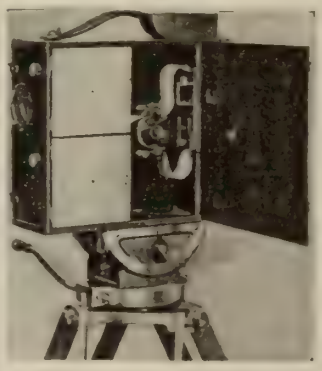

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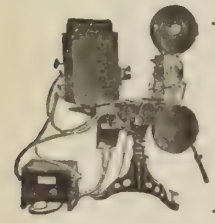

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Paid in Full	5000	All Star	125	1-3-6
Ten Nights in a Bar Room	5000	Photo Drama	225	1-3-6
Spanish Blood	5000	Asta Nielsen	100	1-3-6
Aviator's Enemy	3600	B & B	100	1-3-6
Great Gold Robbery	2800	Greene	60	1-3-6
Bank Note Forgers	3000	Film D'Art	60	1-3-6
In the Stretch	4000	Ramo	50	1-3-6
The Knockout	2000	Keystone	75	1-3-6
Caught in a Cabaret	2000	Keystone	75	1-3-6
His New Profession	1020	Keystone	40	1-3
Fatal Mallet	1000	Keystone	40	1-3
Face on the Bar Room Floor	1000	Keystone	40	1-3-6
Property Man	2000	Keystone	100	1-3-6
'Neath the Lion's Paw	3000	Gaumont	150	1-3-6
In the Midst of the Jungle	3000	Selig	75	1-3-6
Thor, Lord of the Jungle	2800	Selig	75	1-3-6
Oliver Twist	4000	Nat. Goodwin	150	1-3-6
Prisoner of the Owl Gang	4200	Cines	150	1-3-6-9
Trapped in the Great Metropolis	5000	Gotham	200	1-3-6

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"Miss Flimy Film, star of the X Company, has just returned from New York where she purchased a large number of gowns."

Why did he send it out?

Because he didn't know any better.

It isn't

Publicity That Advertises

It isn't News, not even in a hamlet without a newspaper.

Now consider if he had written a human interest story about Miss Film's fondness for gowns, had described them from a woman's point of view (his wife's, perhaps), had cuts made of them and had hitched the story to one of his corporation's forthcoming productions.

In that case the newspapers would have printed the story with the pictures; the production would have been advertised, the women would have been on the lookout for the gowns and the photoplay. That's

Publicity That Advertises

And it's better than advertising because it's FREE. You couldn't buy it for $10,000. But you get it because of your point of view.

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Most advertising is "bull": Extravagant claims that exhibitors have learned to discount. It is valueless—except for getting over the name of the picture.

Now there is a kind of advertising that will place before the exhibitor the great facts of your picture, and that is so craftily planned that the exhibitor in the end, without thinking that he has been led, decides that he wants your picture.

In this sort of advertising you prove something about your picture, not merely assert it boastfully. That's ADVERTISING THAT ISN'T BULL.

Publicity That Advertises
Advertising That Isn't Bull

These are my stock in trade. I am employed by one of the largest motion picture corporations. But I am willing to make a change under proper circumstances. I have written for the magazines over my signature, I have been star reporter and editor for more than ten years on great New York dailies. I have an extended motion picture and theatrical experience. I know the motion picture business thoroughly, and could be more than advertising man, more than publicity man to a corporation. And I am still in my thirties.

Sincerely,

L. L. J., care Moving Picture World, New York City

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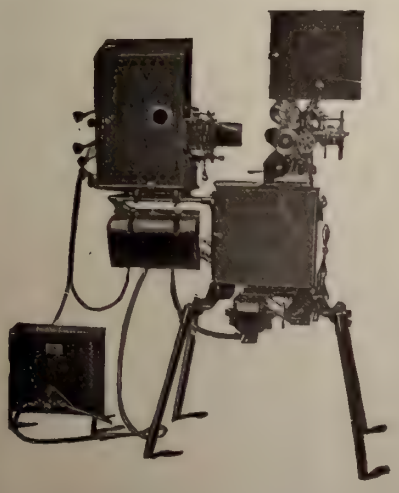

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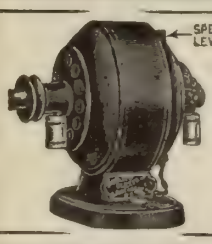

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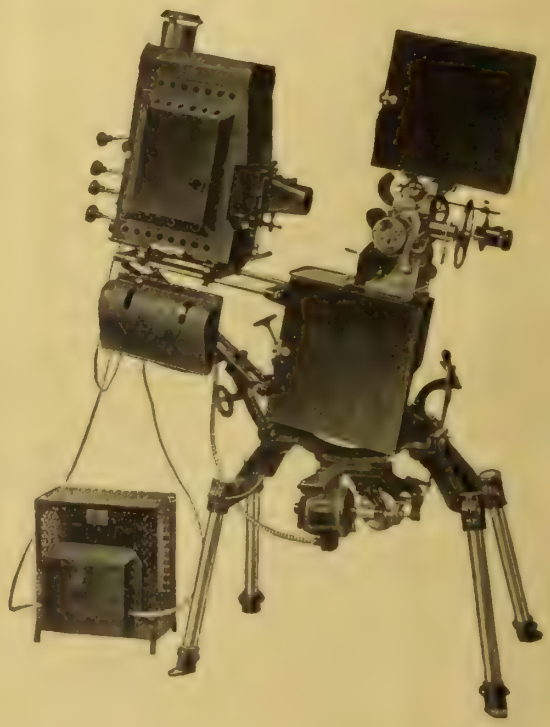

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MOVING PICTURE WORLD

THE FILM INDEX

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Hobart Bosworth in "Fatherhood"

Written and Produced by Hobart Bosworth

Thirteenth Prize Release. Broadway Universal Features Released Oct. 4.

Further proof of the uniform excellence of Broadway Universal Features is shown in the vigorous and absorbing play, "Fatherhood," which features Hobart Bosworth in a notable character portrayal. Mr. Bosworth is always to be depended upon for a play with a punch that appeals to an audience through its intense human interest. Rarely indeed, does a Western play get over as big as this feature, which was both written and produced by Mr. Bosworth. The story deals with a large-hearted ranchman, who partly from lonesomeness and partly through pity, marries a girl much younger than himself. Through his absorption in his ranch duties, the wife suffers from neglect, and the husband is awakened to the fact that she is showing more than a friendly interest in a handsome young range rider. How he is brought to a sense of his own responsibility, and saves his wife's honor, through the advent of a little son, is beautifully and sympathetically told in four reels of swift action. In settings and costumes the play is both realistic and convincing, while the heart interest provides some big scenes in which Hobart Bosworth's genius is given ample opportunity. This good feature is aptly described by the phrase—"as big as all outdoors."

"The Silent Battle" with Hobart Henley and Agnes Vernon

Directed by Leon Kent

Prize Regeneration Drama Gold Seal Three Reels Released Oct. 5.

Vigorous young manhood never made a stronger appeal than in this cleverly written and realistically staged and acted drama which features that virile young actor, Hobart Henley. The continuity proves the excellence of the directing and the story is swiftly unfolded in a way that holds the interest throughout. Hobart Henley as "Wild Bill" Lovett, the scapegrace son of an Eastern millionaire, is disinherited and leaves home to make a man of himself. In the hands of the average posing leading man the story would be ordinary only, but the athletic Henley, riding the bumpers of a freight train; sawing wood for his breakfast, engaging in a free-for-all fight with a bunch of bullies, and his silent battle to overcome his craving for drink, gives us scene after scene with the punch that thrills and satisfies. A splendid picture and one that will stand a lot of boosting.

Mary Fuller in "The Woman Who Lied"

Direction of Lucius Henderson

Prize Emotional Drama Victor Three Reels Released Oct. 6.

Lovers of Mary Fuller, and they number millions, will see that many-sided and most charming actress in an entirely new character as Cleo Martel, in the strong play "The Woman Who Lied." As an actress with more self-indulgence than character, Miss Fuller gives a portrayal that will astound those who have hitherto seen her only in "sweet" parts. Her strength in the big emotional scenes with which the play abounds, marks her work as far beyond the ordinary. To shield a lover, Miss Fuller in the part is guilty of the conviction of an innocent man, and her work in this and in the climax marks a wonderful advance in her more serious work. This is a play that will delight all who care for a meaty plot with strong emotional acting, and it will go big any and everywhere.

"The $50,000 Jewel Theft" with Murdock MacQuarrie and Adele Farrington

Direction of Murdock MacQuarrie

Prize Detective Drama Big U Two Reels Released Oct. 7.

Murdock MacQuarrie is another sterling actor who knows the value of vigorous characterization. He has created in old Sparks, the detective, a character that will live. Looked upon by his chief and fellow officers as a fine man and a good detective, "but too old," Sparks shows them what experience and an alert and keen mind will do in a battle to outwit a bunch of crooks. The interest is much better sustained than is usual in plays of this character, and Mr. MacQuarrie's directing as well as his acting in the leading part leave nothing to be desired.

"The House with the Drawn Shades"

with Ben Wilson and Dorothy Phillips.

Direction of Ben Wilson

Prize Heart Interest Drama Rex Two Reels Released Oct. 8.

Heart Interest is but faint praise for this beautiful picture in which Ben Wilson adds notably to his long list of artistic characterizations. The outcome is a startling and truly climactic ending, and the whole gives Wilson an opportunity that few other screen stars could so well seize and make the most of. The growing popularity of this favorite Universal actor is largely due to his almost uncanny sense of appealing to the sympathies of an audience. His work in this regard is always sure and faithful.

"The Queen of Jungle Land"

with Edythe Sterling, Wellington Playter and Rex de Rosselli

Direction of J. J. Franz

Prize Animal Drama 101 Bison Three Reels Released Oct. 8.

The work of the animals at Universal City Zoo under capable direction is proving that an animal picture can be something more than faked jungle scenes, caged animals and a plot in which the animals play both unwilling and unnecessary parts. To see Edythe Sterling, stroking the head of a full-grown leopard or making a pet of the biggest lion in the zoo is a thrilling sight,—one rarely found in the usual so-called animal picture. Miss Sterling's work with animals is a new experience to her, but her fearlessness as shown in this strong picture leads to the belief that she has found a new outlet for her capable activities. This picture should go big with any audience because there is a plot with a punch, a good climax and the animal feature is a necessary part of the whole.

"A Bath House Tragedy" with Hank Mann and Peggy Pearce

Direction of Pathe Lehrman

Prize Comedy Scream L-Ko Two Reels Released Oct. 10.

New antics by the funny L-Ko comedians will give the fans two reels of hilarity in this ridiculous picture. There are more new stunts than ever before have been crowded into one picture, and every one of them is a scream. The life saver at the swimming pool has a trained fish which leaps through his arms like a circus rider through a hoop; the fish tackles a bather and grasps his bathing suit with a bulldog grip; a wheeled bath chair is sent bump against the coping of a twenty-story building, and spills a bunch of policemen over the edge. Aside from the comedy, there is some remarkable acrobatic work, and that on the roof with the moving traffic in plain view a hundred feet below will give the most hardened fan a thrill. Should be on the program for a big comedy night.

The wonderful UNIVERSAL
the Exhibitors of the en

THIS double page advertisement is published to explain the great UNIVERSAL MOVIEGAME to Exhibitors, and to show how simple it is and why your patrons will become fascinated with it. The following explanation is just a general description which may be applied in any town where the UNIVERSAL MOVIEGAME is used. 1st—The Newspaper will publish, either every day—4 times, 3 times or twice a week, a pen and ink drawing, such as you see illustrated by figure No. 1 on the next page, which will suggest the title of a Photo-play, book-story or novel. This pen and ink drawing will be surrounded by a decorative film border and will contain spaces underneath the drawing for Name of the participant, address, etc. See figure No. 1.

Now then—the readers of the paper will try to suggest the best titles to fit the illustrations every day as they appear in the newspaper. For example. Note figure No. 1 again. This pen and ink illustration shows a man leading his bride. Sticking out of his pocket is a check. To the left stand two men who are commenting upon the luck of the bridegroom. Notice now that under the picture is the space left for your patrons to insert their suggestion as to the best title to fit the illustration, name, address, etc., etc.

Now—if the person who plays the MOVIEGAME desires to have assistance in getting the best titles for the different illustrations as they appear,—he may secure such assistance by purchasing a catalogue from the newspaper, which contains over 3,000 titles of stories, plays, photo-plays, books by popular authors, etc., etc. This catalogue will contain ALL of the best titles that will fit ALL the illustrations used in the UNIVERSAL MOVIEGAME. These titles will be mixed in with all the other titles. If the player wishes to secure more assistance in suggesting the best titles, he may do so by seeing short moving pictures in your theatre which will illustrate the pictures that appear in the newspaper daily.

It will not be necessary in either case to buy a catalogue nor to see the moving pictures to enter into this game, for anyone can suggest titles to every and all pictures as they appear in the newspaper. The publishing of the catalogue and the showing of the moving pictures in the theatre are done to assist patrons in suggesting the best titles for the illustrations as they appear in the newspaper. The catalogue will be placed for convenient reference and free for usage to all,—at the newspaper office—library—prominent news stands, etc., etc. Also the catalogues will be on sale at these same places, or purchasable direct from the newspaper that runs the MOVIEGAME.

Take a glance at the cuts below. These are miniature reproductions of entire full page ads that constitute the opening advertising campaign that the newspaper expects to conduct. These big full page ads will give every detail necessary to the public to cause them all to play the great UNIVERSAL MOVIEGAME. Note the headings and matter. Then we have prepared a series of 5 column ads and 4 column ads, also 3 column ads to be used by the newspaper to keep the game going and growing each succeeding day.

Figure No. 1 on the next page shows the manner and style of each illustration. Figure No. 2 shows a cut of the official catalogue.

Figure No. 1 shows you the style of the illustrations as they will appear either every day—4 times a week—3 times a week or twice a week as the different newspapers see fit to publish them. This is up to the newspaper. Each illustration will show a different picture every time. Under the picture is left a space for the best title to the picture. Also a space is left for name, address, etc. These are cut out of the newspaper and mailed in to the newspaper (after the game is all over). To the person who sends in the largest number of best titles for all of the illustrations published in the newspaper, that person will receive the largest award. The person sending in the second largest number of best titles will be awarded the next largest amount and so on down the line.

There is no restriction as to the number of titles to each picture sent in by one person. A person may send in one, five or a dozen titles to each single illustration. But each must be written on a picture clipped from the paper. No one can write more than one suggestion on one picture clipped from the paper. Each suggestion must have name, address, etc., etc., of the participant.

NOW—In each city where the UNIVERSAL MOVIEGAME is to be used, there will be exhibited in a theatre, the moving pictures in short strips of about 50 to 75 feet which will assist the participants in applying the best title to each illustration as it appears in the newspaper. The Theatre will announce through the aid of posters and by tacking on to the large full page ads of the newspaper that the titles to THE FASCINATING UNIVERSAL MOVIEGAME PICTURES that appear daily in the _____ newspaper can easily be solved by seeing the moving pictures at the _____ Theatre every night, 4 times a week, 3 times a week, or twice a week as the plan might call for. Heralds are distributed broadcast that explain the rules of the game to all. On the back of each herald and in the newspaper ads appears this announcement, "SEE the

MOVIE GAME has taken tire country by storm..

FIGURE 1

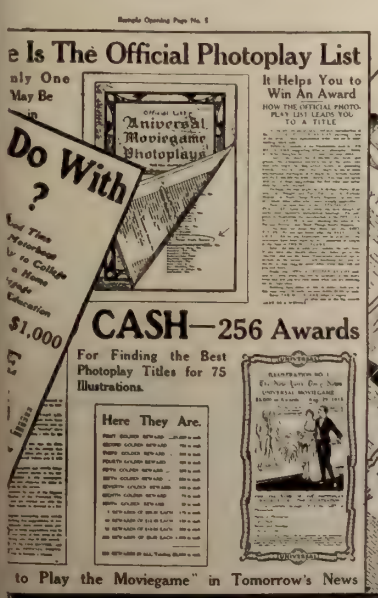
MOVIEGAME PLAYERS to the House that shows the strips of moving pictures. Heralds can be secured. Posters are all ready, and the big newspaper campaign will turn your town into a storm of moviegame fans. AND YOU can reap the harvest of this colossal plan by co-operating with the newspaper that runs the illustrations and by plugging the game yourself. Every night you announce on slides—Read the————then see the moving pictures that will help you suggest the best titles for the illustrations. On your posters you say—We show the fascinating moving pictures each night that will help you suggest the best titles to the illustrations that appear in the————on the UNIVERSAL MOVIEGAME. Come tonight. Come every night.

Figure 2 shows titles with pencil rings marked around them—showing how the titles can be found in the catalogue to help the participants. Notice that the titles marked read—"Such Is Life"—"Such Things Really Happen"—"Sue"—"The Fortunate Youth"—"A Fortune Hunter," etc., etc. These are examples of the suggestive titles as applied to the Illustration Fig. 1. The catalogues together with seeing the moving pictures at your Theatre will make the suggesting of the best titles very easy and simple to the participants. This plan

FIGURE 2

illustration each day in the————paper." "Then see the moving pictures that will help you suggest the best titles,—every night at the————Theatre." That means sending the entire crowd of

is more huge than you have any idea. The possibilities are tremendous. It grows daily, and reaches colossal proportions. Everybody joins in the game sooner or later. All who join are prospective patrons of your house if you show the moving pictures. Your nearest Exchange will give you more facts and figures. Wire for reservation for your Theatre in your territory. Universal Exhibitors have best chance being Universal Theatres, although any theatre can use the game with wonderful results. ACT TODAY. USE the special coupon attached. Tear it off, fill it in and mail it to your nearest Universal Exchange today.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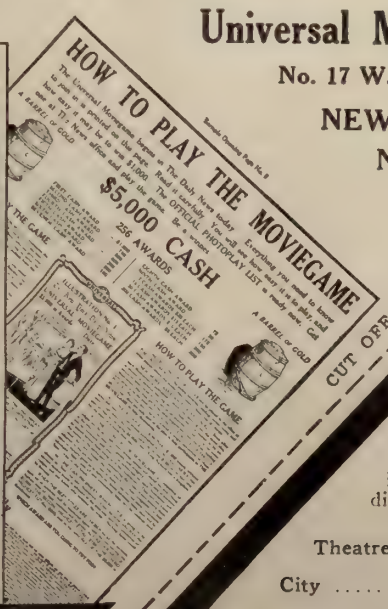
It Helps You to Win An Award
Do With
CASH—256 Awards
For Finding the Best Photoplay Titles for 75 Illustrations.
Here They Are.
to Play the Moviegame" in Tomorrow's News



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Universal Moviegame Co.

No. 17 W. 38th Street

NEW YORK

N. Y.

MOVING PICTURE WORLD

Sept. 25, 1915

(Insert name and address of your nearest Universal Exchange in the space left vacant for same here below.)

(Name of your nearest Universal Exchange on above line

(Address on above line)

Gentlemen:—

I read your advertisemnet on the UNIVERSAL MOVIEGAME in the MOVING PICTURE WORLD and I desire to use this UNIVERSAL MOVIEGAME in my Theatre in my territory. Please send me immediately full particulars.

Theatre .....

City ..... State .....

Address .....

I (am) (am not) using Universal Service.

RE-ASSURANCE

To the Trade

DESPITE the destructive fire which occurred last week at the studios and laboratories of the Famous Players Film Company, and the tremendous losses which have resulted, we can definitely assure the trade at large, and Paramount exhibitors in particular, that all plans for productions formulated before the outbreak of the fire will be immediately continued and matured without interruption. We are glad that the loss is ours alone, and that exhibitors will in no way be affected by it. For, though the greatest disaster that has ever befallen a producing company in the entire history of the industry, we are totally undismayed, and can substantially state to all exhibitors that the unrivaled standard of our past productions will not be lowered in the slightest degree in our forthcoming releases.

The erection of the new studio and laboratory buildings now in the course of construction on our recently acquired tract of ground in upper Manhattan will be rushed to completion at a maximum speed. We intend these studios and laboratories to be the most modern, efficient and comprehensive plants ever devoted to the production of motion pictures, and under these unparalleled advantages we are wholly confident that we will not only continue, but by far excel, our record of achievement, which from the very inception of our organization has been a tradition in the trade.

The Famous Players Film Co. expresses its sincere gratitude and appreciation for the messages of sympathy received from thousands of exhibitors, exchangemen and manufacturers, and determinedly assures them that it will emerge from this temporary inconvenience stronger, greater, and firmer than ever.

FAMOUS PLAYERS

New Headquarters, 507 Fifth

EDWIN S. PORTER, Treas. and Genl. Mngr. ADOLPH ZUKOR,

Altered Schedule of Future Release Dates!

NOTE: Due to the necessity of hasty removal and the unavoidable delays occasioned by the fire, we deem it feasible to rearrange our forthcoming productions on the Paramount Program. The production of Marie Doro in "The White Pearl," scheduled for release Sept. 20th, will be postponed to Nov. 15th, the original date to be filled by the Jesse L. Lasky Feature Play Co.'s production of Lou Tellegen in "The Explorer." Charles Cherry in "The Mummy and the Humming-Bird," intended for Oct. 4th, will be issued Nov. 18th. The official schedule of our forthcoming releases is now as follows:

Sept.	30	John Mason and Hazel Dawn in "The Fatal Card"
Oct.	4	Marguerite Clark in "The Prince and the Pauper."
"	7	Mary Pickford in "A Girl of Yesterday"
"	11	Pauline Frederick in "Zaza."
"	28	Hazel Dawn in "The Masqueraders"
Nov.	4	Marguerite Clark in "Still Waters"
"	8	Mary Pickford in "Madame Butterfly"
"	11	John Barrymore in "The Red Widow"
"	15	Marie Doro in "The White Pearl"
"	18	Charles Cherry in "The Mummy and Humming Bird"
"	29	Pauline Frederick in "Bella Donna"

It is needless to add that we are determined to rise—Phoenix-like—upon our ashes, greater in artistic strength and prestige, even more efficient and progressive, but with all the old ideals that have made our name synonymous with feature history and advancement!

FILM COMPANY

Avenue, New York City

President **DANIEL FROHMAN, Managing Director**

PARAMOUNT

FAMOUS PLAYERS ~ CHARLES FROHMAN CO.
Presents

JOHN MASON AND HAZEL DAWN,

In a picturization of the famous dramatic success,

"THE FATAL CARD,"

By C. Haddon Chambers and B. C. Stephenson.

In Five Parts
Released Sept. 30th.

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Treasurer and General Manager
Canadian Distributors—Famous Players

36 FAMOUS FEATURES A YEAR

PROGRAM

For Changes
of
Release Dates

made necessary by the
fire which last week
destroyed our studios

Please see page 2105

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

m Service, Ltd., Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

HENRY B. WALTHALL

and

WARDA HOWARD

are now appearing in

"The Circular Path"

In 3 Acts, Directed by E. H. Calvert

Can you imagine a more heart gripping story than that of a minister dragged down to the depths through his love for a selfish woman, but who wins back to the heights? It is the struggle of a soul from darkness into light, and no one is so able to bring out these great heart emotions as Mr. Walthall.

"Shanghaied"

In 2 acts
Is the latest

ESSANAY-CHAPLIN COMEDY

It is Charles Chaplin at his best. Chaplin with his funniest antics and Chaplin in that weird humor that turns tragedies into laughs.

"The Convict's Threat"

In 2 acts
Featuring

G. M. ANDERSON

The first of this great actor's new series of 2-act thrillers.

Released September 28th.

"ROBINSON CRUSOE"

soon will be presented in an eight-act spectacular drama.

"BRONCHO BILLY MISLED"

Drama Oct. 1
Featuring G. M. Anderson

"OFF FOR A BOAT RIDE"

Comedy—Sept. 30

DREAMY DUD"

"At the Old Swimmin' Hole"
Cartoon laughs Sept. 25
By Wallace A. Carlson.

"DARLING DANDY"

3-Act Drama—Sept. 27
Featuring Ruth Stonehouse and John Lorenz.

"THE HOUSE DIVIDED"

3-Act Drama Oct. 2
By H. S. Sheldon
Featuring Edna Mayo and Br ant Washburn.

RELEASED THROUGH THE GENERAL FILM COMPANY

A 50-foot strip of "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters..... $1.75 } Essanay
25-foot strips of Essanay stars ..... 1.50 } Publicity Dept.

Life sized Chaplin cut-outs for lobby stands, $2.50, at the General Film Co. offices.

Trademark Reg.
U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO,

"THE MAN TRAIL"

has set every heart throbbing to the call of the wild.

It is a man's picture, where great deeds are done without counting the cost.

It is a woman's picture for what woman does not respond to the heroism in man that recks not of life to win her love?

It is a boy's and girl's picture, for every child is close to nature and yearns for the thrilling action of life in the open.

Richard C. Travers

is featured in this 6 act drama adapted from the novel by Henry Oyen. Directed by E. H. Calvert.

"A BUNCH OF KEYS"

in 5 acts
By Charles Hoyt

IS MAKING THE WORLD
RING WITH LAUGHTER

Featuring June Keith, John Slavin and William Burress

Directed by Richard Foster Baker

"THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton
Featuring
Edna Mayo and Bryant Washburn
Directed by Joseph Byron Totten

"THE SLIM PRINCESS"

In 4 acts. By George Ade
Featuring
Ruth Stonehouse
Directed by E. H. Calvert

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford
Featuring
VIOLA ALLEN and Richard C. Travers
Directed by Fred. E. Wright

"GRAUSTARK"

In 6 acts. By George Barr McCutcheon
Directed by Fred. E. Wright

BOOK THROUGH THE V. L. S. E., Inc.

Trademark Reg. U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

Skeletons of the Dead Past Stalk Boldly Forth "In the Palace of the King"

Cruel, fanatical, revengeful, Philip II was one of the most hated monarchs of history. Plots and intrigues characterized his reign. Tortures of the inquisition and the executioner's axe were resorted to without mercy.

In the midst of this reign of blood and horror, the king lived in daily fear of usurpation and death. He shrank from the skeletons that filled the royal closets, from the grim ghosts of his own conjuring.

But romance lived, for knights were bold and ready to risk their lives for the love of a woman.

F. Marion Crawford wove a thrilling romance around Philip the Second's reign of terror in his novel "In the Palace of the King." This great drama, in which Viola Allen won such a success on the stage, has been made into a wonderful spectacular six act photoplay by Essanay.

Five thousand persons appear in the various scenes. There are 1,000 horsemen, 1,000 foot soldiers, peasants, courtiers and royal personages.

The all star cast includes E. J. Ratcliffe, the noted actor; Richard C. Travers, Essanay leading man; Arleen Hackett, who plays opposite William Faversham in "The Hawk" next season; Lewis Edgard, famous on Broadway; Ernest Maupain, Nell Craig, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.

Book this great feature through the V. L. S. E., Inc.

Trademark Reg.
U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

WARNING!

OWING to the great popularity of the Charles Chaplin photoplays, many unauthorized prints of our productions, portraying him in his different pictures, are being handled in the United States. Some of these are fake prints and some are duplicates.

This company has adopted a policy of vigorous prosecution or every violation that comes to its notice, whether it be by the person who makes the unauthorized films or the person who rents or distributes them.

In the past three weeks the company has seized two unauthorized two-act Chaplin photoplays and has instituted two suits for injunction, accounting, and confiscation of the films, charging violation of our copyright.

It is our intention to protect our property rights and also to assure the public that it will see a genuine Chaplin picture when it is advertised as an Essanay-Chaplin Comedy.

We intend to pursue this policy until there is not a fake or duplicate Chaplin picture in the country.

This announcement is made so that dealers, exhibitors and the public may be put on their guard.

We earnestly request that you assist us in this campaign for Picture Honesty by sending us notice of any fake Essanay-Chaplin picture that you may know of.

For such information we thank you.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

George K. Spoor, President

PARAMOUNT

JESSE L. LASKY
PRESENTS
THE INTERNATIONALLY FAMOUS ROMANTIC STAR

LOU-TELLEGEN

IN A PICTURIZATION OF THE
POPULAR PLAY

"THE EXPLORER"

BY WILLIAM SOMERSET-MAUGHAM

RELEASED THROUGH
PARAMOUNT PICTURES CORP.
SEPT. 27th

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS
FILM CO. LTD.
MONTREAL, TORONTO, CALGARY

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDF

PROGRAM

LASKY

LEADS THE WORLD

IN PERFECT PHOTO-

PLAY PRODUCTIONS

LASKY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr CECIL B. DE MILLE Dir. Gen.

Important!

Paramount

Announces to its Exchanges and Exhibitors that, due to the destruction by fire of the plant of the

Famous Players Film Co.

it has been obliged to rearrange the release dates of some of the pictures, which has been done in accordance with the following list:

	Date	Manufacturer	Play	Star
106 T	Sept. 2	Famous Players	The Incorrigible Dukane	John Barrymore
107 M	" 6	Famous Players	Esmeralda	Mary Pickford
108 T	" 9	Lasky	Out of Darkness	Charlotte Walker
109 M	" 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
110 T	" 16	Morosco	Peer Gynt	Cyril Maude
111 M	" 20	Lasky	The Explorer	Lou Tellegen
112 T	" 23	Bosworth	'Twas Ever Thus	Elsie Janis
113 M	" 27	Lasky	Voice in the Fog	Donald Brian
114 T	" 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
115 M	Oct. 4	Famous Players	The Prince and the Pauper	Marguerite Clark
116 T	" 7	Famous Players	The Girl of Yesterday	Mary Pickford
117 M	" 11	Famous Players	Zaza	Pauline Frederick
118 T	" 14	Lasky	Blackbirds	Laura Hope Crews
119 M	" 18	Lasky	The Chorus Lady	All Star Cast
120 T	" 21	Lasky	The Secret Sin	Blanche Sweet
121 M	" 25	Morosco	The Yankee Girl	Blanche Ring
122 T	" 28	Famous Players	The Masqueraders	Hazel Dawn
123 M	Nov. 1	Lasky, By arrangement, Morris Gest	Carmen	Geraldine Farrar
124 T	" 4	Famous Players	Still Water	Marguerite Clark
125 M	" 8	Famous Players	Madame Butterfly	Mary Pickford
126 T	" 11	Famous Players	The Red Widow	John Barrymore
127 M	" 15	Famous Players	The White Pearl	Marie Doro
128 T	" 18	Famous Players	The Mummy and the Humming Bird	Charles Cherry
129 M	" 22	Lasky	Chimmie Fadden out West	Victor Moore
130 T	" 25	Pallas	A Gentleman from Indiana	Dustin Farnum
131 M	" 29	Famous Players	Bella Donna	Pauline Frederick

The schedule as given here is of equal quality and importance with the previous announcement, and we wish to assure our exhibitors that this unfortunate occurrence will not deprive them of any of the pictures formerly announced.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

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Paramount Pictures

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wants

Cameramen!

The Best in the World—Experienced in Topical, Weekly and News-Pictorial Work

Everywhere!

Address, with offer of services, or price per foot on exclusive negative, to

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ONE HUNDRED and TEN WEST FORTIETH STREET
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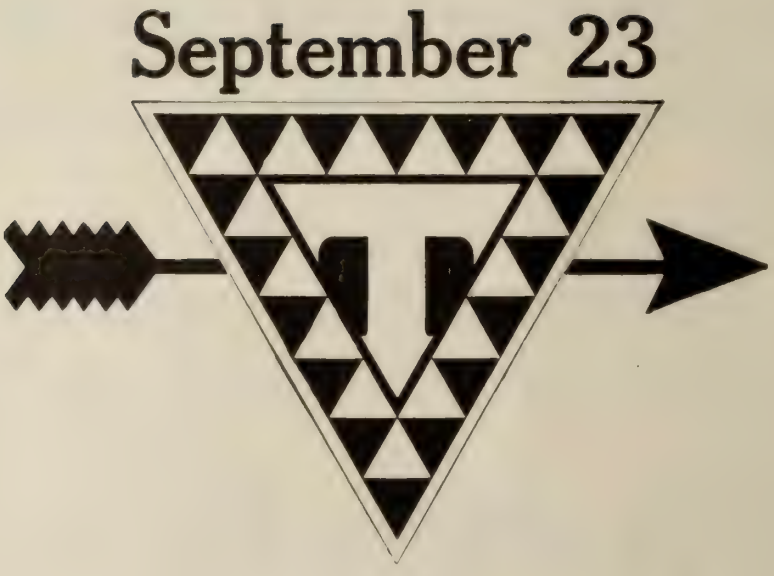

September 23

First Triangle Model Theatre

THE Knickerbocker Theatre in New York will open Thursday Evening, September 23rd. The opening has been moved forward from September 20th, the date mentioned last week, not because it would be impossible to give the first presentation of the Griffith-Ince-Sennett plays then, but because the Triangle Plan requires that every detail shall be plus-perfect.

These details have been most carefully worked out, not only because the Triangle offerings deserve the best, but for the purpose of setting a standard that shall bring out the highest qualities of this newest dramatic art.

Effects wholly new to the art have been devised to set forth the supreme qualities of these coming Triangle Plays.

The special music for each picture, written by William Furst, will be interpreted by an orchestra of 30 musicians under the personal leadership of the composer.

The initial three part bill made up of a splendid five reel Griffith-supervised Mexican drama, "The Lamb," with Douglas Fairbanks in the title role, supported by Seena Owen; a stirring five reel Ince-supervised Alaskan love play, with Dustin Farnum in the leading part and Enid Markey as his chief support; and then the Sennett-Keystone three reel farce, "My Valet," with Raymond Hitchcock as the star, supported by Mabel Normand.

At a date later to be announced, the Model Theatres in Philadelphia, Boston and Chicago will open with first offerings to be presented with the same care and artistry.

You will find much of value and interest in the new methods of presentation which have been devised.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

The Story of an
EXHIBITOR

SINCE the day when first a "moving picture" was thrown on the screen the exhibitor has been tossed about by scores of various forces intent on gaining supremacy in the infant industry of America. Giant monopolies have been fighting for their manufacturing leadership. The exhibitor has been the last consideration—the exhibitor who is the prime factor in the whole chain—the exhibitor who knows the ultimate public and is to decide what shall be given.

No business in all the history of the world has gone through such transformations. There have been developments, evolutions, changes of all sorts. And they have come so rapidly that we have had none of us scarcely time to realize just what was happening.

It might be said that we have been working in a sort of fog. But, men with the interests of the exhibitor in mind have been gradually clarifying all the problems and after years of investigation have rebuilt the whole structure with the exhibitor as the prime factor.

The Associated Service has chosen to make the exhibitor the leading element of its distributing plans because it believes that in so doing it has won the confidence of the controlling elements of the business so that the Associated Service is bound to win an immediate showing.

This is what the Associated Service has done for the exhibitor:

It has brought together a group of producers of exceeding excellence, each manufacturing varied types of pictures essential to a well rounded and finely balanced program. These manufacturers have thrown together their sales problems and have co-operated in a mutual distributing channel, retaining for the pictures the majority of the appropriation and cutting the overhead to a trifling fraction of what it was before.

(*Continued on next page*)

The Roster of
Associated Exchanges

NEW YORK CITY—Variety Films Corporation, 126-132 West 46th St.
WASHINGTON, D. C.—Electric Theatre Supply Co.
ATLANTA, GA.—C. E. Buchanan, 65 Walton St.
PHILADELPHIA, PA.—Electric Theatre Supply Co., 13th and Vine Sts.
SAN FRANCISCO, CAL.—Kulla & Cohen.
SALT LAKE CITY, UTAH—Exhibitors Film Exchange, Judge Bldg.
LOS ANGELES, CAL.—Kulla & Cohen.
TOLEDO, OHIO—Detroit-Kriterion Film Service, Inc., 428 Huron Street.
CHICAGO, ILL.—Union Film Company, 164-166 W. Washington Street.
BUFFALO, N. Y.—Variety Films Corporation.
DETROIT, MICH.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
BOSTON, MASS.—Exchange to be announced next week.
BALTIMORE, MD.—Electric Theatre Supply Co.
SEATTLE, WASH.—Kulla & Cohen.
PITTSBURGH, PA.—H. B. Miller, 1014 Empire Bldg.
CLEVELAND, OHIO—Exchange to be announced next week.
COLUMBUS, OHIO—Asso. Film Co., 212 N. High St.

¶ **Big exchange men have an opportunity to fill in here where territory is not yet covered, but the exchange to meet with our requirements must be up to all the points indicated in this advertisement. If you are interested and think you are up to the mark, we believe we have a proposition that is second to none in the field today.**

Mr. Exhibitor, if your territory is not represented by the above exchanges, get in touch with us direct. Note the releases on the opposite page.

ASSOC
SER
Film Business O

ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager

110 WEST 40th STREET, NEW YORK CITY

Result: Better pictures at lower prices for the exhibitor.

Furthermore, the Associated Film has so limited its program that the Exhibitor can use it as the basis and the leader for every week's showing. The exhibitor's hands are not tied. He is at liberty to select additional features from the great thousands of pictures being made. He is not forced to shelve parts of his program that he is paying for, in order to do this. The pictures of the Associated Program are not fillers in any sense of the word, because they can be shown at any time as headliners. This program was laid out along exhibitor lines, with the exhibitor in mind, and the program was not made as a sure dumping ground for any productions thrown into it.

Moreover, Associated Program is bound to retain a certain standard of quality because every picture is censored by a committee of all manufacturers represented, who, jealous of the general quality will not permit a black sheep to enter the fold.

Further, Associated Service owns no Exchange except its central office. This means that no picture is thrown to a manager who must accept anything that comes, but is passed on by an independent owner who has his own standards and his own exhibitors to satisfy and who has in addition his own business to maintain.

But not only on quality of the pictures does this new arrangement bear merit. The exhibitor again has been kept in mind. There are no overhead charges to enter into the prices of the film for the exhibitor—no rents, salaries, tremendous organization plans. The independent exchange buys for you at the best possible price.

Associated Service is the rebuilded structure of the entire motion picture fabric—distribution, manufacturing, advertising is now made with the exhibitor first in mind, the producer second and the exchange last.

Associated Releases

(The twelve reel program, backed by a 120,000 feet of film held in reserve.)

Third week, September 27th

BRANDS	NAME
2 reel Drama Santa Barbara	Brother's Redemption
1 reel Comedy Banner	Dusty's Finish
2 reel Drama Ramona	The Woman He Married
1 reel Comedy Alhambra	Pete's Adventure
2 reel Drama Federal	Woman's Past
1 reel Comedy Empire	What's the Name, Please
2 reel Drama Deer	The Bent Gun
1 reel Comedy Liberty	Rose's Victor

WATCH THE NAME Grow

Associated is going to grow in meaning all over the country as it is pounded away by exhibitors, exchange men and shortly by us through a wide spread, forceful, virile, national advertising campaign. Watch the name grow, but connect with it now.

IATED
VICE
a Business Basis

ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager

110 WEST 40th STREET, NEW YORK CITY

EQUITABLE

TRILBY

Was announced as the biggest and most profound success, before it was shown.

NOW READ WHAT THE PAPERS SAID

"ZIT"
in the NEW YORK JOURNAL
Said:
"It is greater than any other TRILBY, and I've seen many. It is the final word in filmdom."

The World.
Said:
"TRILBY is a genuine masterpiece. The camera work is faultless, the portrayals without a flaw."

New York American
Said:
"The screen play of "TRILBY" is in every sense a masterpiece. In many ways they have accomplished things impossible in other companies.
It is gripping and entrancing."

The Evening Sun.
Said:
"TRILBY captured a huge audience and held it to the finish. The picture would have amazed Du Maurier himself. Svengali was greater and TRILBY finer than ever in the spoken drama."

NEW YORK HERALD
Said:
"Equitable made "TRILBY" live again in all its picturesque charm."

The Evening Post.
Said:
TRILBY makes Du Maurier live again. It is most impressive."

THE EVENING MAIL
Said:
"It is a temptation to say that "TRILBY" is the greatest offering of the screen drama. It relies on a powerful closely knit theme, splendidly produced and played.
It is unbelievedly vivid."

NEW YORK CLIPPER
Said:
"TRILBY assures the future of Equitable. It met the unqualified approval of a blase, critical audience."

MOVING PICTURE WORLD
Said:
"The result obtained in TRILBY places this motion drama among the finest examples of its kind. It takes a firm grip on the emotions and elicits a stronger response from the hearts in the audience"

MOTION PICTURE NEWS
Said:
"Everybody went away with the impression that they had seen the best picture in years."

Released Sept. 20th *through*
WORLD · FILM · CORPORATION

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

EQUITABLE

Among the noted players to be seen in forthcoming Equitable productions are

CLARA KIMBALL YOUNG (in TRILBY) -- WILTON LACKAYE (in TRILBY)
ROBERT EDESON -- KATHARINE KAELRED
LENORE ULRICH -- HELEN WARE
KATHRYN OSTERMAN - MARGARITA FISCHER
MURIEL OSTRICHE - WILLIAM COURTLEIGH
GEORGE SOULE SPENCER - CLARA WHIPPLE
HENRY KOLKER -- THOMAS A. WISE
FLORENCE REED -- JULIUS STEGER
CYRIL SCOTT -- LILY CAHILL

And others — *Under direction of*

CULLISON - POLLARD - INCE - SEAY - GOLDEN

Supervised by

SELZNICK - SPIEGEL - FEIST - BERNSTEIN

in plays by

The greatest authors and foremost producers

and books by

The most successful fictionists

adapted to the screen by expert scenario constructors, and finished in the most complete laboratory in the world.

Surely this is sincerity in every sense of the word.

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

WORLD FILM

LEWIS J. SELZNICK

If—

ONE NIGHT IN *YOUR* HOME *YOU* FOUND *YOUR* WIFE IN THE ARMS OF ANOTHER MAN AND IF, ON THE FOLLOWING DAY, *YOU* BROKE INTO A HOTEL ROOM & THERE FOUND *YOUR* WIFE AND THAT SAME MAN IN A SITUATION FAR MORE COMPROMISING, WOULD *YOU* GET A DIVORCE?

DON'T ANSWER! FIRST SEE—

"EVIDENCE"

A SHUBERT FEATURE STARRING

EDWIN AUGUST

AND

LILLIAN TUCKER

PRODUCED BY EDWIN AUGUST

HOME OFFICE 130 West 46th Street New York

CORPORATION

Vice Pres. & Gen. Mgr.

There could be no better proof that the World Film Corporation service is necessary to your success than the following schedule of releases:—

VIVIAN MARTIN in The Little Mademoiselle
ROBERT WARWICK in The Flash of an Emerald
ALICE BRADY in The Lure of Woman
HOLBROOK BLINN in The Family Cupboard
MOLLIE KING in The Code of the Mountains
BEATRIZ MICHELENA in Salvation Nell
CLARA KIMBALL YOUNG in The Heart of the Blue Ridge

Seldom, if ever, has there been offered to motion picture exhibitors such a series of features, each one starring an artist whose very name assures box office success; each feature in every detail commensurate with the name that heads the cast.

READ AGAIN THAT SCHEDULE of RELEASES. HAVE YOU EVER SEEN ITS EQUAL?

Phone BRYANT 4020 BRANCHES EVERYWHERE

MUTUAL PROGRAM

The First of the "BUCK PARVIN" Film Stories

by C.E. VAN LOAN

Whose "Buck Parvin" Stories Proved so deeply interesting to Saturday Evening Post Readers

MAN AFRAID OF HIS WARDROBE

featuring

Mr. Arthur Acord and Miss Anna Little

THREE REELS

Released Oct. 2nd

On the Regular MUTUAL PROGRAM

– NO EXTRA CHARGE

A Mustang Star Feature

MUTUAL PROGRAM

IN THE NEW $8,000,000 MUTUAL PROGRAM
(All Stars - All Features) NO EXTRA CHARGE

FLORENZE TEMPEST AND MARION SUNSHINE

Stars of the Ziegfield Follies and New York Winter Garden Show

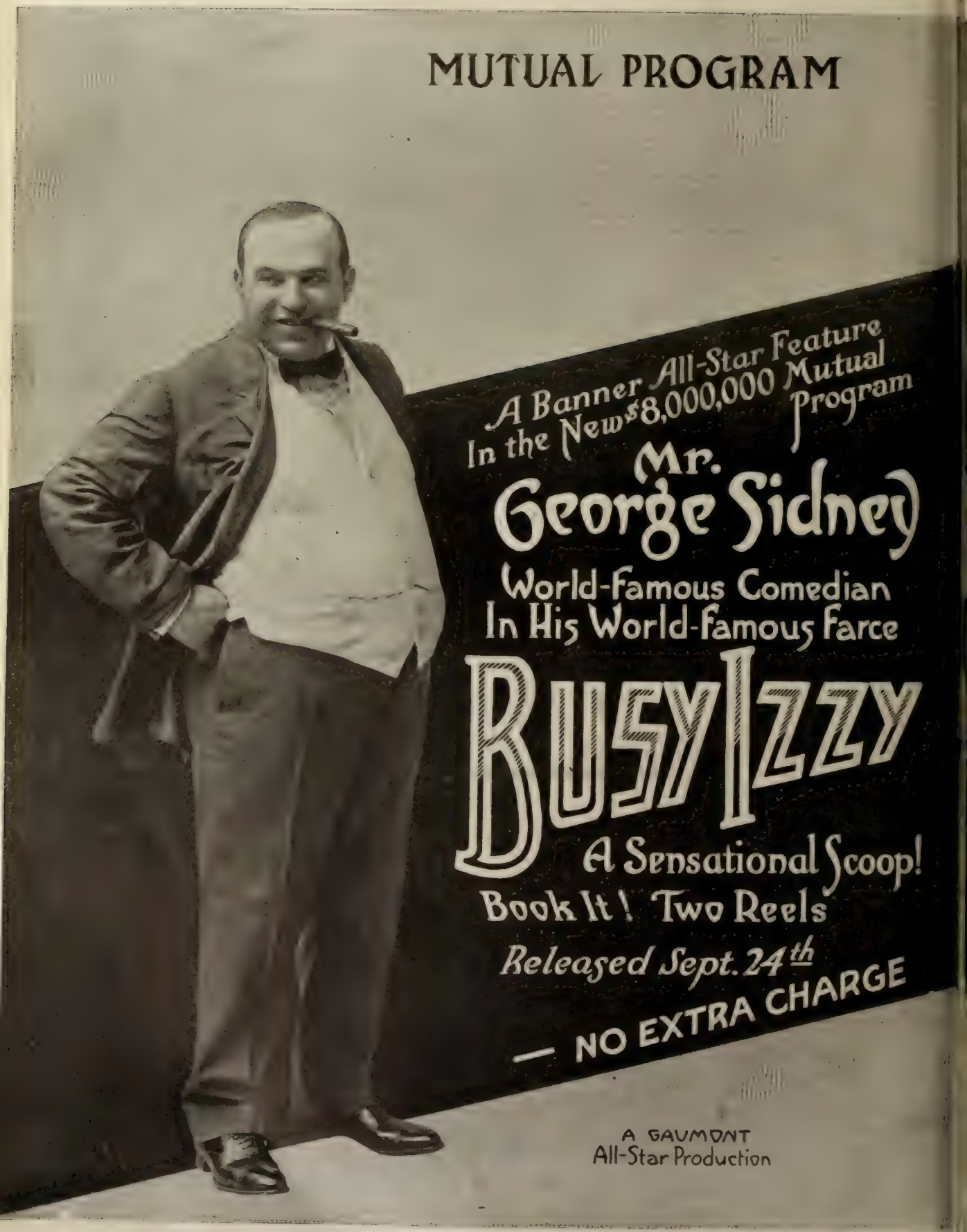
in

SUNSHINE AND TEMPEST

A Three Reel Rialto Star Feature

Released Oct. 6th

On the Regular Mutual Program — NO EXTRA CHARGE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A Banner All-Star Feature
In the New $8,000,000 Mutual Program
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George Sidney
World-Famous Comedian
In His World-famous Farce
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A Sensational Scoop!
Book It! Two Reels
Released Sept. 24th
— NO EXTRA CHARGE
A GAUMONT
All-Star Production

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A Superb Masterpicture
Featuring
Miss Florence La Badie
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Stupendous Scenes!

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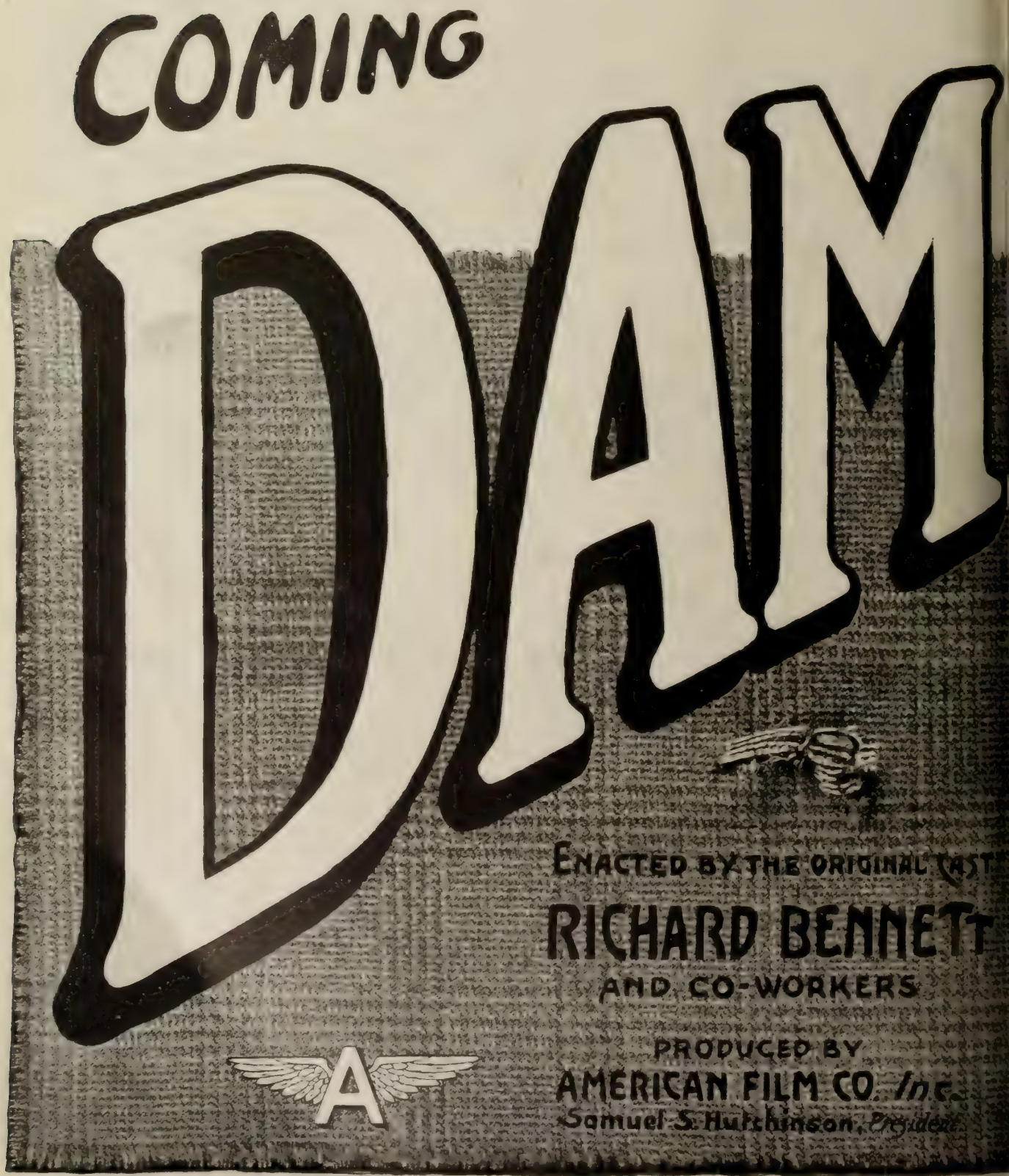

MUTUAL SPECIAL FEATURE

AGED GOODS

The Intense Sociological Drama

Released Through Mutual Film Exchanges Oct. 4th

SEVEN REELS *The Rental Fee Is* $100. *daily*

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David Horsley announces the first appearance in a David Horsley production of

CRANE WILBUR

the popular photo play star and a strong supporting cast including Leona Hutton and Margaret Gibson in

"The PROTEST"

an absorbing drama of life, told in three reels, in which a girl of the tenements striving for happiness voices a powerful protest against man's assumption that woman must trade on her honor for every favor in life she receives. In her protest she is joined by a young district attorney, played by Mr Wilbur, and overcoming all the obstacles which her station in life presents, works out her triumph. A drama with a punch.

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Bostock Animals

in Pictures

Not spirit broken beasts with claws cut down to the quick and teeth pulled out, but splendid selected specimens from all parts of the world, as gently cared for and as carefully groomed as a collie.

Through scientific methods developed not by "lion tamers" but by **students** of animal life—this celebrated collection has been trained to do the most amazing feats. It has become, in fact, something that neither scientists nor trainers have believed possible—a troupe of animal actors.

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are more than mere "animal pictures"—they entertain and thrill and educate, and their appeal is to all the public—of every age and class and sex. They are released every Friday on the eight million dollar Mutual Program—book them now with the other

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MUTUAL PROGRAM

Mutual Special Feature

Gr-r-r-r!

You Can't Get Away–

From the Terrific Thrills in

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By ROY L. McCARDELL *Directed by W. D. TAYLOR*

The powerful thrills hold you spell-bound! In Chapter 21, released this week, an angry lion springs upon a woman. The beast strikes her down and tears from her breast a gleaming jewel—"The Diamond From the Sky."

A new, two-act chapter released each week! Exhibitors pronounce "The Diamond From the Sky" the greatest money-maker in the business.

North American Film Corporation representatives at every Mutual Exchange in America. For bookings, wire, write or apply in person, or write or wire us.

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JOHN R. FREULER, Pres. Executive Offices: 71 W. 22rd St., New York City

Mutual

FIRST NEW MUSTANG
MAN AFRAID of

Here It Is—

The first of the much-talked-about "Buck" Parvin Series—a 3-reel Mustang film from the famous "Buck" Parvin story, "Man Afraid of His Wardrobe." Story of the "movies" in the "movies."

By Charles E. Van Loan
Foremost Humorous Writer of the Day

Release Date Oct. 2nd!

LOOK AT THIS CAST!

Art Acord **Anna Little**

Larry Peyton Hardy Gibson
E. Forrest Taylor Ashton Dearholt

Director—William Bertram

Anna Little is the champion horsewoman of the films; Art Acord—the King of the Cowboys! Acord actually inspired "Charlie" Van Loan to write the "Buck" Parvin stories. There'll be a "Buck" Parvin film every three weeks. ***Mr. Van Loan himself has written all the titles!***

American Film
Samuel S. Hutchinson, President

Program

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—Arrange Your Bookings Now!

Don't overlook this drawing card. The "Buck" Parvin Stories ran in the Saturday Evening Post. The whole nation read them. ***The whole world will want to SEE them!*** Remember the date—***Oct. 2nd.***

A Two-reel Mustang Film

Breezy Bill, Outcast

A snappy, bang-up Western drama featuring

Jack Richardson **Helen Rosson**
William Stowell

Director—Donald MacDonald

Date of Release, Oct. 8th

All Mustang Films are distributed throughout the United States exclusively by Mutual Film Corporation.

Company, Inc.
CHICAGO, ILLINOIS

Mutual Program

"Flying A" Releases

The Terror of Twin Mountains

(TWO REELS)

With Helene Rosson and E. Forrest Taylor

Released Sept. 27th Director - William Bertram

Hearts in Shadow

with Vivian Rich and Jack Richardson

Released Oct. 1st

Director - Reaves Eason

"Beauty" Releases

Love, Mumps & Bumps

A Comedy

with Neva Gerber and William Carroll

Released Sept. 28th

Director - Archer MacMackin

Mixed Males

with Beatrice Van and Frank Borzage

Director - James Douglas

Released Oct. 2d

Distributed Throughout the United States exclusively By Mutual Film Corporation

American Film Company, Inc.

Samual S. Hutchinson President

Chicago, Illinois

MUTUAL PROGRAM

FEATURE DAYS IN EVERY WEEK

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TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY

PRODUCED BY

GAUMONT COMPANY

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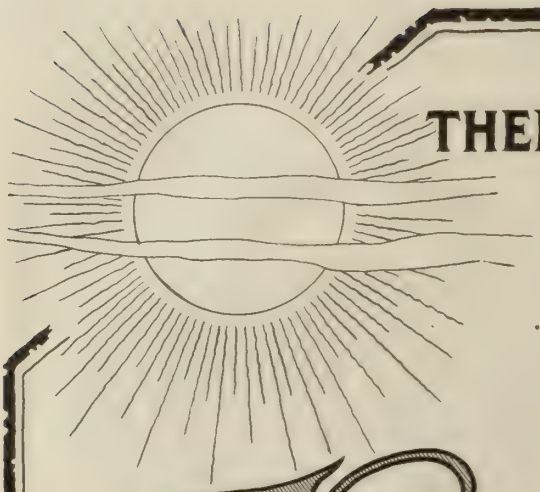

THERE IS SOMETHING NEW UNDER THE SUN!

Than-o-play

THANHOUSER 3 ACT FEATURE

IN WHICH **EDWIN THANHOUSER**

will present, ON THE MUTUAL PROGRAM, a 3 act feature every three weeks. This, in addition to the current single and double-reel releases of the THANHOUSER brand and the single-reel FALSTAFF COMEDIES

THE FIRST Than-o-play THANHOUSER 3-ACT FEATURE

will be released SATURDAY, September 25TH entitled

"A DISCIPLE of NIETZSCHE"

with *Florence La Badie*

LORRAINE HULING-HARRIS GORDON-BOYD MARSHALL-MARSHALL WELCH

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MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA.

A MUTUAL MASTERPICTURE

WITH THAT INEXPRESSIBLE SENSE OF SUPREME SATISFACTION WHICH COMES TO HUMANS WITH THE CONSCIOUSNESS OF A TASK WELL PERFORMED

THANHOUSER TRADE-MARK

Edwin Thanhouser

PRESENTS

"THE PRICE OF HER SILENCE"

Five acts of artistic triumph, achieved by GERTRUDE THANHOUSER and LLOYD LONERGAN, the authors, and

FLORENCE LA BADIE
MIGNON ANDERSON
HARRIS GORDON
THOMAS CURRAN
ARTHUR BAUER

The story is rare —
The cast is formidable —
The offering is epochal-magnificent!

THANHOUSER FILM CORPORATION

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. - SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

A MUTUAL MASTERPICTURE

Paramount Pictures

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INCORPORATED

PRESENTS

elsie janis

THE INTERNATIONAL STAR

IN

"'Twas Ever Thus"

A ROMANCE OF THE AGES

RELEASED SEPT. 23 YD

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NEW YORK CITY

BOSWORTH
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LUBIN

Presents

"TONY AND MARIE"

DRAMA IN ONE ACT WITH
MARY CHARLESON & FRANCIS JOYNER
RELEASED SEPTEMBER 27

"IN ZULULAND"

"THE WAYVILLE SLUMBER PARTY"
COMEDIES
RELEASED SEPTEMBER 28

"THE LAST ROSE"

DRAMA IN TWO ACTS
FEATURING
ARTHUR V. JOHNSON
RELEASED SEPTEMBER 29

"VOICES FROM THE PAST"

DRAMA IN THREE ACTS WITH
LILIE LESLIE & WILLIAM COHILL
RELEASED SEPTEMBER 30

"WHEN THE WIRES CROSSED"

DRAMA IN ONE ACT WITH
L.C. SHUMWAY & GEORGE ROUTH
RELEASED OCTOBER 1

"THE 'CELLO CHAMPION"

COMEDY IN ONE ACT FEATURING
BILLIE REEVES
RELEASED OCTOBER 2

GENERAL FILM LUBIN RELEASES

Siegmund Lubin

The Kleine-Edison Feature Service

Announces

FOR SEPTEMBER

THE WOMAN NEXT DOOR — **September 1st** — **Kleine**
By Owen Davis—5 parts.
Featuring IRENE FENWICK, Richie Ling, Della Connor, Lawson Butt, Ben. L. Taggart, John Nicholson.

THE MONEY MASTER — **September 8th** — **Kleine**
Founded on Cleveland Moffett's stage drama "The Battle"—5 parts
Featuring FRANK SHERIDAN, Paul McAllister, Calvin Thomas, Sam Reid, Anne Meredith, Fania Marinoff, Bert Gudgeon.

THE FIXER — **September 15th** — **Kleine**
Founded on W. M. Goodhue's famous farce "Hello Bill"—5 parts.
Featuring BICKEL and WATSON, Ben. L. Taggart, Ruby Hoffman, Alma Hanlon, Snitz Edwards, John Nicholson.

FOR OCTOBER

VANITY FAIR — **October 6th** — **Edison**
Founded on the novel by Thackeray. In seven parts.
With MRS. FISKE.

THE MAGIC SKIN — **October 13th** — **Edison**
In 5 parts. Featuring EVERETT BUTTERFIELD and MABEL TRUNELLE.

THE GREEN CLOAK — **October 20th** — **Kleine**
By Owen Davis and Henry K. Webster—5 parts. Featuring IRENE FENWICK, Della Connor, Richie Ling, Anna Reader, Kathryn Brook, Frank H. Belcher, John Davidson.

FOR NOVEMBER

THE POLITICIANS — **November 3rd** — **Kleine**
By Aaron Hoffman—5 parts. Featuring BICKEL and WATSON, Ruby Hoffman, Alma Hanlon, Florence Morrison, John Nicholson, Snitz Edwards.

THE PURPLE DAWN — **November 10th** — **Edison**
By Mary Rider—5 parts. Featuring VIOLA DANA

THE SENTIMENTAL LADY — **November 17th** — **Kleine**
By Owen Davis. Featuring IRENE FENWICK, Della Connor, Anna Reader, Frank H. Belcher, John Davidson, Richie Ling, Jack Devereaux, Ben. L. Taggart.

GEORGE KLEINE

ATLANTA 71 Walton Street	PITTSBURGH 123 Fourth Avenue	DENVER 405 Railroad Bldg.	TORONTO 96 Bay Street	PHILADELPHIA 1309 Vine Street
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LOS ANGELES 514 W. 8th Street	BOSTON 14 Piedmont Street	SEATTLE 204 Orpheum Theatre Bldg.	KANSAS CITY 209 Ozark Bldg.	NEW ORLEANS 103 Nola Bldg.

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The Kleine-Edison Feature Service

Offers

THE EDISON MASTERPIECE

MRS. FISKE

in

VANITY FAIR

In Seven Parts

Conceived and executed with a just sense of proportion and an elaborate magnificence in keeping with the immortal fame of the Thackeray classic!

The cast, with MRS. FISKE and four hundred players—the costumes—the exquisite "sets" are ample proof of that!

For Release October 6th

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BICKEL AND WATSON

IN

THE FIXER

(Founded on the farce by Willis M. Goodhue)

"Hello Bill"

5 parts

A BRAND NEW KIND OF COMEDY!

"THE FIXER" tells a logical story!

"THE FIXER" possesses some of the most beautiful and costly interiors ever seen in film!

"THE FIXER" features an extraordinary comedy cast — BICKEL AND WATSON, Snitz Edwards, Ruby Hoffman, Ben. L. Taggart!

AND "THE FIXER" IS FUNNY—five chuckling, jolly reels of fun without suggestion of vulgarity or slapstick. In the words of The New York Telegraph: **"It is filled with situations which, although broad and grotesque in their humor, never reach the level of slapstick comedy."**

THAT'S WHY WE SAY

A Brand New Kind of Comedy!

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General Offices: 11 East 14th Street, New York

THE FASCINATION OF MYSTERY

Knows no age or clime. From the anonymous author of the Arabian Nights to A. Conan Doyle, novelists have recognized this human passion!

Such a story, bristling with the unexpected, sparkling with hidden mystery, is

THE MYSTERIOUS VISITOR

Featuring

MISS ETHEL GRANDIN

The Kleine two-reel release through The General Film Company for Sept. 27th!

It's a story red blood likes—with a spectacular finish that slams you out of a clear sky with an unexpected suddenness as dazzling as it is refreshing.

Everybody likes a mystery story. And Everybody likes bonnie little Ethel Grandin, which is why you should

ORDER THAT KLEINE TWO-REEL

Every Monday through the GENERAL FILM COMPANY

GEORGE KLEINE

General Offices: 11 East 14th Street, New York

4 acts of action!

"The Ploughshare"

Scenario by the noted popular story writer, Mary Imlay Taylor

Featuring

GERTRUDE McCOY

AND

ROBERT CONNESS

A drama of the old South, surging with deep seated intrigue and swift blooded action—a *real* plot of mighty interesting people, moving into a genuinely gripping story.

Augustus Phillips is especially well cast, in good support. Direction, John Collins, whose features have "gone big." Friday, October 1st.

Raymond McKee in a real funny comedy. **"The Parson's Horse Race."** 1000 feet. Direction, Will Louis. Wednesday, Sept. 29th.

William Wadsworth and **Richard Tucker** in **"The Butler."** 1000 feet. Director, Ridgewell. Saturday, October 22d.

TRADE MARK
Thomas A Edison

GENERAL FILM CO.'S
REGULAR SERVICE

yself did daily eagerly frequent
The many film exchanges for features bent,
But every day the while I looked about,
I came away unbended as I went.

Until one day the Vita Broadway Star
Did meet my gaze, three reelers that they are
Of action, punch, suspense, plots superfine,
They gathered me my patrons from afar.

Vitagraphically yours,

BROADWAY STAR FEATURES.

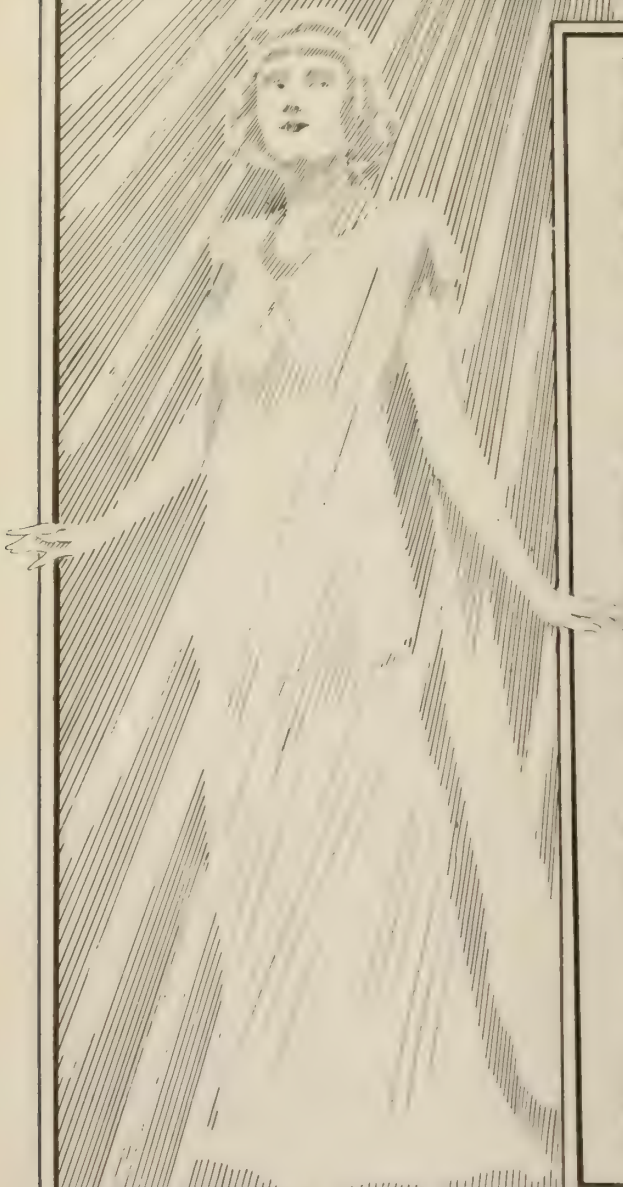
"ONE PERFORMANCE ONLY"

"WEST WIND"

"FROM OUT THE BIG SNOWS"

"THROUGH TROUBLED WATERS"

THE GODDESS



IS A STORY
OF LOVE,
ROMANCE
AND HONOR
OF RED-BLOODED MEN
AN INNOCENT GIRL
AND A DIAMOND IN THE ROUGH.

THE GODDESS

GRIPS AN AUDIENCE
AS IN A VISE.
IT IS THE GREATEST
CONTINUED PHOTOPLAY IN CHAPTERS
EVER PRODUCED
IT IS THE MOST WIDELY ADVERTISED
IT HAS MADE THE WORLD TALK & THINK.

THE GODDESS

HAS PACKED THE HOUSES OF THE
BIGGEST EXHIBITORS
IT HAS JAMMED THEIR DOORS AND
TURNED AWAY HUNDREDS

THE GODDESS

GIVES SATISFACTION,
BUILDS A CLIENTELE,
GETS THE MONEY.

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EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

LISTEN!

It's zippy, snappy and full of punch

"The Vitagraph Bulletin"

Send for it!!!

"WILLIE STAYED SINGLE"
Comedy .....MONDAY, SEPT. 20
Weary Willie has a chance to get three square meals a day without working. All he has to do is to marry the widow boarding house mistress. It looks easy, but see what happened. An all-star cast.

"DOROTHY"
Two-Part Drama .....TUESDAY, SEPT 21
An inventor's daughter uncovers the theft of her father's invention, and finds the guilty man is her lover's father. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE are the principals.

"GETTING RID OF AUNT KATE"
COMEDY .....WEDNESDAY, SEPT. 22
She is husky and strong-minded and upsets a peaceful household. Her nieces and their beaux think up a plan to get rid of her which works like a charm, besides providing a heap of fun. Presenting KATE PRICE, MARY ANDERSON, HARRY FISHER and FRANK BUNNY.

"THE LESSON OF THE NARROW STREET"
Drama .....THURSDAY, SEPT. 23
What gambling in Wall Street does to a man is strongly impressed upon a young artist. He learns his lesson and much happiness results. EDWARD ELKAS, S. RANKIN DREW and MARY MAURICE are the cast.

"BACK TO THE PRIMITIVE"
Comedy .....FRIDAY, SEPT. 24
Frances adopts her husband's fad of the Primitive Life to please him. He is pretty radical, but she carries it still further, until he finally balks at eating raw meat, and the inevitable result is they are both glad to get back to civilization.

"FROM OUT OF THE BIG SNOWS"
Three-Part Drama. Broadway Star Feature
SATURDAY, SEPT. 25
A vigorous story of adventure in the Big Snows of the Northwest. Edwin Harris falls in love with a beautiful dance hall girl, arousing her half-breed lover's jealousy. But for the intervention of a young doctor, the half-breed's fiendish vengeance would have been carried out. JAMES MORRISON, DOROTHY KELLY, GEORGE COOPER and DONALD HALL are the cast.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"THE BUTTERFLY'S LESSON"
Drama .....Monday, Sept. 27

"THROUGH TROUBLED WATERS"
Three-Part Drama. Broadway Star Feature
Tuesday, Sept. 28

"RAGS AND THE GIRL"
Drama .....Wednesday, Sept. 29

"THE PLAGUE SPOT"
Drama .....Thursday, Sept. 30

"THE FOX-TROT FINESSE"
Comedy .....Friday, Oct. 1

"THE SULTAN OF ZULON"
Two-Part Comedy .....Saturday, Oct. 2

Vitagraph One, Three and Six Sheet Posters

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

CRAUFURD KENT

In the Four-Act "BROADWAY FAVORITES" Comedy Drama

THE PRETENDERS

Although Craufurd Kent has appeared in some of the foremost successes Broadway has known, he has never been seen in a role better suited to his peculiar talents than that of "Dick Mason," in this comedy drama. Among Mr. Kent's metropolitan vehicles, were "The Pink Lady," New Amsterdam; "Adele," Longacre; "Our Miss Gibbs," Knickerbocker, and "My Little Friend," New Amsterdam.

Released in Regular Service, Monday, October 4th. Special 1, 3 and 6-sheet, 4-color lithographs.

Whitewashing William

A [illegible] wash bucket become entangled in one of the most laughable mix-ups ever filmed.

Released Tuesday, October 5th. Get the 1 and 3-sheet, 4-color lithographs for this comedy.

The Finger of Suspicion

An Alice Joyce Re-Issue

Suspected of having slain his sweetheart's invalid sister, Robert Waring is placed on trial. Evidence found in an old book eventually brings about his vindication.

Released Friday, October 8th. Eye-catching 1-sheet poster.

The Man In Irons

One of the Twelve Weekly Two-Act

Mysteries of the Grand Hotel

This, the last episode of the series, is easily the best. The [illegible] battle between the Secret Service agents and the criminals, are two of the sensational incidents.

Released Wednesday, October 6th. Striking 1, 3 and 6-sheet, 4-color lithographs.

The Water Tank Plot

An Episode of the

Hazards of Helen Railroad Series

Her wonderful grit and wit enable Helen to emerge the victor in the battle with the ruined gambler, which takes place in the poisoned water tank.

Released Saturday, October 9th. Strong 1 and 3-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

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DISPLAY ADVERTISING RATES made known on application

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 2256)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, September 25, 1915

Facts and Comments

AN APPRECIATIVE woman reader of THE MOVING PICTURE WORLD in a letter to the editor takes up the question of a correct portrayal of social usages. We have progressed considerably in adhering on the screen to the proper social "caper," but no doubt there is room for improvement and we think in the use of the right kind of stationery considerable change for the better might be made. Our correspondent suggests a social secretary or social arbiter as an aid to the director. Some of the directors, we are very sure, are in sore need of such assistance. To quote our friend: "I know that 'kind hearts are more than coronets' and all that sort of thing, and people of the highest character know no more of social usage than a puppy, but he fact remains that ignoring personality or character certain people born and educated in certain circles invariably do or do not do certain things as a matter of course. Therefore, when people born in educated and well-bred circles, whether villains or heroes are shown on the screen, their correspondence should be that of those circles."

* * *

IN ESTABLISHING a bureau of information for the special information of men about to buy motion picture theatres the exhibitors' association of Philadelphia has done a splendid thing. In the course of an inevitable evolution more and more motion picture houses of a certain variety are foredoomed to extinction. There are always scores of men hanging on the outskirts of the film world possessed of a little money or having friends with a little money who want to go into the motion picture business. The moribund houses are sold to these more or less unsuspecting men. Another start is made, new film bills are contracted, there is some advertising of "the new management" and the end is a foolish loss of savings. The organized exhibitors of Philadelphia now give due warning to all prospective investors and will, it is understood, prepare a list of "dead" houses, containing in detail the sad history of each failure. Such a proceeding not only protects the bona fide exhibitors against foolish competition, but it helps the reputable exchanges as well.

* * *

THE order barring films absolutely from passenger cars on the railroads has gone into effect and is working infinite hardships on exhibitors all over the country. A very large number of exhibtors depend upon messengers as the trains with baggage cars are too few to insure prompt arrival of films. Here is a subject which the organized bodies within the industry ought to grapple with at once. It is too bad that things ever went to such extremes, but it is still time to protest and to agitate for a removal or at least for a subsanial modificaion of hese regulaions.

* * *

A DISTINGUISHED writer in an article on the progress of the motion picture says in the Sunday supplement of a great New York daily paper: "* * Another pioneer in this direction was Charles Klein, who foresaw the coming market and produced 'Quo Vadis' on the screen." The fact speaks louder than any comment.

* * *

FROM the classic shades of Patchogue, L. I., comes the news of a contest between the preachers and the motion picture theatres. The local clergymen all "thundered" against Sunday pictures in their various pulpits, but there has not ben the slightest decrease in the atendance of the picture theatres. Clean programs are offered containing distinct educational values, and the public like the entertainment. "Thundering" in the pulpit is not quite as egective as it used to be. It devolves on the clergymen to fill their churches and if they find motion pictures more powerful than their sermons, perhaps a little self-introspection will do more good than "thundering."

* * *

WE ARE glad to note that the exhibitors of Portland, of whose censorship troubles mention was made recently in these columns, have scored a decisive victory over the censor "cranks." The newspapers of the city took up the issue of censorship and printed interviews with a number of prominent citizens, all of whom, without exception, ranged themselves on the side against censorship. In addition to this every newspaper defined its own editorial policy along strict anti-censorship lines. The newspapers are beginning to realize that censorship is an issue which has more than an academic meaning for the press of the country.

Methods of Work---Beginnings*

By Louis Reeves Harrison.

BECAUSE there is no surety that the methods of one author will prove a safe guide for another, and because any didactic effort to stimulate creative work may sterilize it, or lead to dull imitation, illustrative examples are of doubtful value. The idea of a story should germinate in the author's brain and be accorded large freedom from technique in its growth. Essayists dwell on the subject of technique because it affords them the joys of a voyage of discovery—it is ever new. Each born story teller originates methods of manipulation entirely his own, but, if one torch lights another in the matter of artistic execution, a few examples from feature plays may do no harm.

1. A five-reel adaptation from a successful stage play. There was little promise of suspense necessary to hold an audience through five reels, and the unsatisfactory ending was a handicap, but its reputation insured a good sale, and it was up to the adapter to conceive of a method which should not wholly disregard the author's purpose, and, at the same time, please the millions of people who might see it on the screen. The story—

A weakling employee with a sweet wife steals from his employer, a self-avowed old sensualist, a hard, cruel and unscrupulous sea captain. The weakling's defalcations are discovered, to the delight of his employer, for the latter has long been infatuated with the former's sweet young wife. The weakling, knowing what to expect if his wife falls into the power of the captain, deliberately sends her late at night to the latter's den to adjust matters so that he will not have to go to jail.

What would a man of the captain's character do? He would act in accord with the qualities which had distinguished him through life unless there was an unrevealed soft spot in his hard heart. Why not closely examine that character, open up some wild experiences aboard ship in the past, and expose his relations with the sweet young wife, while exciting curiosity and assembling forces for the high scenes?

He is discovered in the first scene recovering from a debauch in a private dining room. In a moment of self-disgust, he recalls some former experiences. In the interim a jeweled hand issues from portieres at his right, the beckoning hand of sensuality. Down at the root of his character is the cave man. He rises in contempt and opens a window at his left. A light streams in, the light shed upon his mind by the influence of one pure woman, the one given in marriage to his weakling clerk. He sits down, lights a cigar and pictures experiences in her presence, as covetous as ever, dominated by the predatory instincts of the male, yet it could be seen that her refinement might hold him.

That first reel, devoted entirely to characterization, held as well as the high scenes, though it was entirely out of the stage version. Its meaning was not thrust upon the audience by sub-titles, but was *felt*. The photoplay was a decided success and proved to be one of the most profitable of the year.

2. Like it in financial returns and artistic success was an adaptation from a stage play which had failed in New York and was comparatively unknown throughout the country, the story of a woman driven by the cruelty of a gambling husband, the loss of her only child, and by ill-health, combined with extreme poverty to the verge of suicide. The stage play drifted away from the first and main line of interest to the operations of a gang of swindlers aboard a transatlantic liner in mid-ocean and became badly tangled through the introduction of minor characters and a lot of irrelevant matter. The dramatist apparently had a first conception of merit and went astray in an attempt to please a Broadway following with picturesque variety—he thought he had his finger on the feverish pulse of his public. There was an immediate question of elimination involved. The cast was cut in two and the main line of interest thoroughly established for photoplay purposes before "picturesque variety" could get in its deadly work.

Scene First is decidedly impersonal. All that is in view is the top of a table on which a small bottle of poison and a white rose in a half glass of water. The rose is drooping and several of its petals have fallen. Scene Second, in larger scope, shows the same table, and presently a thin and trembling hand reaches for the poison. Then the woman is revealed and, by double exposure, her reasons for committing suicide. She is saved in this first attempt by the sudden coming of a former suitor, an ex-gambler who proves to be the Nemesis of her dissolute husband, but she is finally induced to take the poison by her husband, and he leaves her for dead, failing to join her in ending their lives together. The contents of the bottle are not poisonous; the woman recovers she crosses in the same ship as her husband, and he becomes mastered by the idea that his dead wife is haunting hm.

Clever piece of double exposure in this photodrama, one which drew a round of applause at the Strand, was devised by the writer of the scenario, but ingeniously developed by the director. The haunted man is looking over the side of the ship and sees his wife's accusing face in the water, a face that vanishes in the foam and reappears in the dark water.

3. A modern five-reel feature, dealing with a vital phase of the European War, presents a strange condition in the first reel, a marriage between a daughter of Polish nobility and an American attached to the Red Cross service, which could be disclaimed by either of them, though it is legally performed in the presence of many witnesses, including the bride's father. The wedding has been hurried by the approach of military operations, and a distant battle is in progress during the services. Miles away from the private chapel in which the young couple are being united a small battery of artillery has been thrust forward to search out the movements of enemy troops. One of the guns is elevated to find the range, and the shell from it drops into the wedding party at the altar immediately after the bride and groom have passed into an adjoining salon. The shell fatally wounds the father and kills all others in the chapel.

The swift series of events that now follows is entirely dependent upon one chance shot from a masked battery. The play opens with an inanimate scene, that of a cluster of bushes. No human being is visible at any time in this scene. Slowly the muzzle of a cannon is thrust through the bushes, and it is covered by a few branches. At various times during the progress of the first reel, the menacing muzzle of the weapon is shown; its "roar of death" may be expected at any moment; it strikes a keynote of the story, arouses anticipation; and is the unconscious factor in the lives of important people, if not in the destinies of a nation. The determining factors of a story spring from a source—"the point of attack."

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Put Your Trust in the Slide

By W. Stephen Bush.

WHATEVER the censors might attempt against your motion picture they are powerless against your slide. Some day, just as sure as the sun rises in the East, the motion picture will be as free as the slide. There is no reason on earth why it should be otherwise.

Until that day comes, keep hammering with your slide. Out in Cleveland, Ohio, an exhibitor, who has been a fervent and consistent opponent of official censorship, showed a set of strong anti-censorship slides. The censors did not like these slides at all. They love to censor other people, but they themselves abhor even the slightest criticism. That's why they fell upon these slides, which held up censors and censorship to well deserved and unflattering comment.

Some one has said it's no use "berating the censors." Any foolish system makes fools of those who seek to carry it out. In their official acts the censors provoke public comment and most of it is distinctly unfavorable. Censorship as a theory is but a piece of academic folly. Censorship as a reality is highly injurious and the men who embody the folly are the most legitimate of targets, for discussion and criticism. They cannot help doing foolish things. Censorship breeds absurdities just as stagnant water breeds mosquitoes. Criticising and "berating" censors are two different and distinct things. The very moment a man sets himself up as a judge of other men's morals, he challenges criticism and makes his own personality and his record an issue of the discussion. If ever the "argumentum ad hominem" (the argument addressed to the man), is both applicable and justifiable it is in the case of the censor. Look up history and you will find that in all ages and under every form of government the censor has been excoriated. You cannot temporize with the man who expounds and who lives by a bad principle.

To get back to the slide. The aforesaid exhibitor called the wrath of the Ohio censors down upon himself and his theaters by reason of those anti-censorship slides. The censors threatened and attempted to punish this exhibitor for exhibiting the objectionable slides without submitting them to censorship. The exhibtor, however, knew that he was well within his legal rights by showing these slides. He knew and the censors conceded that these slides were not indecent or immoral and that the censors might just as well try to prevent him from displaying a newspaper on the screen as try to stop the slides. He therefore kept right on showing his anti-censorship slides. The censors finally made an attempt to stop them, the exhibitor appealed to the Mayor, and the Mayor, who, of course, is familiar with the fundamental law of the state, sustained the exhibitor. The slides are still there and we hope they will be displayed in every theater in Ohio.

By the way the proposed referendum against censorship in Ohio has not materialized. On careful consideration I do not think that the exhibitors are to blame. The politicians of the Buckeye state have tasted the sweets of censorship and they see a great source of profit and political prestige in trying to control the industry. While censorship for the moment seems to have a new lease of life, the time will come when Ohio will be rid of the pest of political censorship of motion pictures.

Ohio has the unenviable distinction of being the first American state which has forgotten the traditions of the country to the extent of establishing a previous legal restraint upon the most important medium of expression. Ohio must redeem herself. The exhibitors of Ohio who are outside of manipulated conventions overwhelmingly against censorship owe it to themselves to go on fighting until they win the final and complete victory.

An Important Mission of the Screen

By W. Stephen Bush.

THE president of a great American university had much to say in a recent lecture on the lack of artistic instinct and artistic development in this country. He said, in substance, that as a people we were lacking in those fine perceptions and in that inborn love of the beautiful which is the birthright of the Latin nations.

In a general way this is true, but the defect is susceptible of a remedy. We are an intensely active people; most of us from necessity, some of us from habit. We pass over things here because we are in a hurry, but when we are in Europe with plenty of leisure we admire these same things. To go no further than New York: If the Hudson River were in Europe we would class it with the Bay of Naples, but as it is right at our door and we see it hurriedly on an excursion to Newburgh, we take it for granted that the Bay of Naples or the Rhine must be far superior to our own wonderful river.

The remedy is the motion picture. Perhaps we are in too much of a hurry about that, too, but we take at least an hour or two to look at a variety of pictures and we begin to see and to think and to get away from our infernal habit of hurry and we begin to suspect that there is something in life outside of adding one dollar to the other. I would not dare to attempt estimating the influence of the motion picture upon the artistic perceptions of its vast and growing audience.

If, however, we may judge the nature and quality of water by a raindrop just as well as by the restless flood that pours down the Niagara Falls, I like to recall my own experience in a small Jersey town some years ago.

Before they had motion pictures in the town the intellectual and artistic life of that community was "void and without form." The saloon was the social centre and the male youth and manhood of the town were experts on "applejack." The men gathered—weekdays and Sundays—on the two principal corners and their only service to humanity consisted in a succession of stupid stares directed at all passers-by. A stranger attracted as much attention as a white man in the heart of China or Africa. Conversation was as limited as it was inane or vulgar. Six months after motion pictures had come to the town, even occasional visitors noticed a change. The people were no longer hopelessly dull, heavy and inert. It was as if the curtain had been moved from the theaters of the world and the natives experienced wholesome and unwonted sensations. They began to understand the greatness and the beauty of their own country and something of the history of mankind percolated to their brains.

One yokel, resisting the regenerative influences of the motion picture, misbehaved at the theater. He felt like the porker excluded from his sty. A few were like him. I created a sensation by refusing him admittance to the show. At once his friends fell from him and were on their good behavior, at least in the theater. "A little later," as they say in motion picture titles, a committee pleaded with me to admit the man, assuring me he had reformed and was ready to apologize. The fold was accordingly opened and he became an example to all.

The case is typical. The cultural mission of the screen is performed very quietly indeed, but it is going on all the time, and it is bound to have deep and wide results.

The newspapers even are finding it out. Magazine writers, full of criticism, but at times a little short of facts, are dilating on it. When the history of our development as an artistic nation comes to be written I am sure the historian cannot afford to overlook the motion picture. It has stimulated the soul and the imagination of our people in a far greater degree than the press and the pulpit and the library rolled into one.

Schools of Motion Pictures

An Appreciative Study of Modern Dramatic Kinematography Both Here and Abroad

By W. Stephen Bush.

ARTICLE I.

THE following series of articles, which attempt to outline the general characteristics of our American schools of motion picture art, are based on observations and experiences which the writer shares with all the old friends and admirers of good motion pictures. The traditions and the development of our art are highly instructive, and a complete comprehension of the meaning of American kinematography is impossible without some knowledge of the subject. The principal object of the articles is to aid the exhibitor in his judgment and in his selections of what he needs for his program. If he knows the taste of his patrons, whether present or prospective, the next thing is to cater to that taste. These articles may help him to safety amid much variety.

America's Share in Improving the Motion Picture.

It is still the fashion in the cultured capitals of Europe to speak of American art with shrugs of the shoulders and with ill-concealed merriment. "These Americans," we hear it said, "are clever, they have energy; they erect tall buildings; they have subdued the wilderness; they have created a new world, but it is a world without art. In art your beautiful and interesting country," thus spoke to me a highly gifted Italian journalist, "is barren."

I thought then—two years ago—that I might fall back on our motion pictures, but I knew my friend denied the dignity of art to the motion picture. "Quo Vadis" had just loomed on the kinematographic horizon; "Cabiria" was but a bold conception, though on the hills of Torino, on the suburban banks of the Po, the first steps in the great enterprise had been taken. Italy has not rested on her laurels, but our own country has, I think, advanced substantial arguments in support of a sound American taste for art.

Special Merits of American Films.

There are people who think that art in a democracy is impossible, but the history which tells us of Greece and medieval Italy confounds them. Art may be aristocratic in its aspirations, but to fulfil its best and noblest mission it must be democratic in its appeal. As an observer of the development of the American motion picture and as an ardent lover of it I have been struck with this great fact: We have within the last two years developed dramatic kinematography to a gratifying extent. In doing so various schools of motion picture art have been shaping themselves. In some things we still have to learn from Europe, especially from Italy and France, but in other respects we have advanced beyond all European models and have made new departures. These new departures, which more and more justify us in our claim that the motion picture is both a useful and a fine art, may be briefly summed up in this enumeration: We have won for the screen the best histrionic talent in the country; we have to an unprecedented degree utilized the realism of the screen; we have specialized in the picturization of atmosphere following consciously or unconsciously the example of the world's greatest scenic and "genre" (character) painters; we have discovered more of the psychological subtleties of the screen; we have found means of imparting great thoughts swiftly and dramatically to the mind of the beholder; we have built up a school of motion picture acting which, in its power of expression, comes nearer to the spoken word than was thought possible and which in a variety of moods soars high above all the aids of diction and élocution and far surpasses the spoken word.

The vociferations of the press agent have somewhat obscured the facts. The mad desire for publicity regardless of merit have exalted some films far above their desert; there has been such a reckless use of superlatives that a judicious appreciation of quality seems as difficult as it is necessary. The exhibitor in these days is more than ever thankful for any advice or suggestion which will aid him in improving and diversifying his program. To help him and to give due recognition to the ambitious producer these articles have been written.

The Vitagraph School.

In beginning this series with the Vitagraph School I want to emphasize the fact that it is the oldest, that it has been steadily progressive and that in the development of the purely dramatic uses of the screen it has never been surpassed. It was the first in the old licensed group which successfully filmed the classics in single reels. Almost all the great Shakesperean tragedies were adapted for the screen, a most daring thing in the days when the unwashed boys in front dominated the audience and the cowboy reigned supreme. I mention the fact because it was characteristic of the spirit and the tendencies of this company. Earlier than any other company I know the Vitagraph began to originate specialties of the screen. They perceived not only the novelty of the motion picture, but also its power as a medium of dramatic expression. They clearly saw its peculiar advantages. Having recognized its proper place in human psychology and in human amusements they applied themselves to the study and the practice of the new art. Hence came at an early period an ease of dramatic manner and expression, a smoothness and a swiftness of motion which exhibitors and the public generally began to recognize as a distinct merit of all Vitagraph pictures. Strength, verisimilitude, fidelity to life, a vigorous and at times a bold handling of social and political problems are distinguishing marks of the Vitagraph school. In its approaches to the depth and the mystery of the human heart the Vitagraph school has scored great successes. With a hammer-like directness in all dramatic movements the company has often united pathos, sweetness and simplicity of soul. The primitive emotions skillfully stirred are still the strongest, and in the stirring and playing upon all the elemental movements of the soul the Vitagraph School has been singularly successful. Let it be understood that I feel justified in predicating all this on the basis of its single reel work no less than upon the basis of its feature work. The most remarkable achievement of this school was its ability to adjust itself to the feature situation and to meet all competition in feature quality.

"We Have Our Formulas."

"How do you manage this complete mastery of light and shade, how do you bend the camera to your will in this absolute fashion?" I asked of A. E. Smith, who helps to guide the destinies of the Vitagraph school. "Where have you discovered the art of revealing a situation or an episode or a passing mood or a fleeting thought with all the quickness and the completeness of a searchlight? We admire that strong, short, but all sufficient glimpse which shows us just what you want us to see no more and no less, and then passes on to the next vital point of the story?" The answer of Mr. Smith was puzzling in its plainness and simplicity.

"We have discovered our formulas," said he, "the formulas evolved from the long and hard grind of experience. There is a formula for the director and there is a formula for the cameraman. It is not an unchangeable formula and the men we ask to follow the formulas are free to work out improvements. They are expected to make the proper adjustments, but on the whole they are expected to follow the formulas."

Perhaps the expression "formula," which is something denoting a permanent mold, is misleading when applied to Vitagraph art. Indeed I have often felt that the Vitagraph school was the best argument against the theory that the motion picture is something essentially mechanical. If there is such a thing as the spirit of the screen the Vitagraph school has found the means of giving it a local habitation and a name.

The Vitagraph School of Acting.

The most notable feature of the Vitagraph school is its development of the motion picture actor as distinguished from the actor of the speaking stage. A recent article in "The New Republic," discussing the inferiority of the motion picture with much complacency and little wit, categorically denies the title of the motion picture to be classed as an art, dwelling upon the lack of the spoken word as a fatal defect in any medium of dramatic expression. Now, nothing is less dra-

matic than a dialogue. The words have no value whatever except as the vesture of action, and stripped of this vesture the action is more often all the stronger, all the more dramatic. There is not, with some exceptions in the Greek drama, a finer dialogue than the quarrel between Brutus and Cassius. It is one of the great gems in the world's literature, but its dramatic value is of the slightest. The quarrel between the two conspirators was shown in the old Vitagraph film, "Julius Caesar," and who will say that its dramatic purport was not fully brought out on the screen? Words are by no means the final or even one of the best tests and portrayals of character. Emerson says that he could not hear the words of a man who spoke to him because his manners and his actions spoke so much louder than his words. Juries and judges regard the demeanor of the witness rather than his words, the words only impress them as they are supported by the character of the witness shadowed forth in a hundred little peculiarities in the expression of the features and the pose of the body. If we had not this intrinsic evidence as to the relative value of actions and words, the Vitagraph school of acting would supply the extrinsic evidence in plenty. Not all the productions of a company are of the same degree of excellence, but I am willing to let the reader select any Vitagraph feature he wishes and this power of the unspoken word will appear, the power to suggest and the power to impress by a look, by a turn of the head, by a slight tremble of the frame, by the hardening or softening of the mouth, by the innumerable ways in which every human emotion mounts to the surface before it finds expression in words. We can choose and control our words, but it is infinitely harder to disguise our emotions. How often do we read our answer in the eye long before it rises to the lips. Our friend in "The New Republic" says that this is "pantomime." "Pantomime," quite regardless of its true original meaning, is today understood to be exaggerated gesture.

The acting of the man before the camera is the very opposite of exaggerated gesture.

There are, I grieve to say, "actors" who thus "pantomime" before the camera, but most of them are recent recruits from the speaking stage. The rest belong to a school that has almost outlived itself. Limitations of space forbid an excursion into details, but I may be permitted to choose one example to illustrate my contention that manner and action, far more than words, reflect the soul. A woman takes part in some social function, which is attended by two rivals for her hand. She knows herself to be the observed of all observers, and she does her utmost to conceal her true feelings. Now her words may not betray her, but if she feels attracted by one and repelled by the other of the rivals, something in her attitude will indicate her preference. To seize upon that subtle something is the essence of the Vitagraph school of acting. A concrete example is Norma Talmadge in "The Battle Cry of Peace," the Vitagraph chef d' ouevre, which we owe to Mr. J. Stuart Blackton, who helps to guide the course of the good ship "V." To visualize the undefinable and mysterious instincts of the woman, revered by the Greeks and honored by the old Teutons, is fully within the power of the screen. Is not this a supreme test?

Variety of Characterization another distinguishing feature of the Vitagraph school.

It is characterization of the sort that descends to and embraces the slightest detail. Here Vitagraph is suggestive of Rembrandt as it shows its power to make the spectator see only that which is essential. If characterization is the special glory of the modern drama we see an abundance of it in Vitagraph films. There is scarcely a patron of motion pictures who cannot instantly recall notable examples of this fine art of characterization. What could be finer than the wolfish, ruthless rich manufacturer in "The Silent Plea," or the struggling American widow in the same play. When it comes to characterization there are no minor parts in the Vitagraph plays. The most trifling part, seen perhaps but for a few seconds, fits marvelously into the harmony of the whole. This peculiar merit of Vitagraph films is widely, if not always consciously, appreciated.

Realism for the sake of realism has been one of the weaknesses and reproaches of dramatic kinematography. The realistic incident was too often exalted into the feature of the story and the plot was deliberately subordinated. Odd and sensational thing were made the pivot and the dramatic values were quite a secondary consideration. From this besetting sin the Vitagraph school has kept itself scrupulously free. Though it has staged scenes of realism which have never been surpassed the incident always fitted the plot.

The realism of the Vitagraph school is remarkable for two things: It is daring in the extreme and it is always incidental.

It was subordinated to the plot. It was staged to make the plot stronger. Catastrophe is but a synonym for drama; it may be a climax for an episode; if it is realistic, it shows where the silent drama conquers the limitations of the conventional stage. Screen realism, to attain its fullest aims, must therefore be perfect and incidental. These vital requirements the Vitagraph school meets to the limit. On occasions, and especially within more recent times, the Vitagraph Company has aimed at enlisting the spectacular element in aid of the drama. It has been strikingly successful, but it has always held the spectacular in subjection to the dramatic aspects. The specialty of the Vitagraph school is the development of the silent drama. It has reaped the rewards of concentration. It leads the film world in its exposition of the screen's dramatic power.

Hence the international character of its success.

Vitagraph pictures uphold the universal and international value of the screen in Paris, London, Berlin, Rome and Barcelona. I might conclude this hasty sketch with a roll of illustrious actors and actresses who have come out of the Vitagraph school of acting. The school is as active and as fertile to-day. It is beyond any doubt the ideal school for training men and women of the proper talents to the very special and difficult work before the camera.

MRS. KLUG-SCHULTZE RETURNS TO ITALY.

During a Short Stay in This City She Made Profitable Arrangements for Marketing Ambrosio Films.

A FEW years ago a bright and active young girl came here all the way from Italy to look over the American film market and to acquaint herself with conditions generally. She came directly from Torino, the loveliest town in old Savoia and the great film center of Southern Europe. Her name was Frieda Klug. Miss Klug is as observant as she is energetic, her manners are engaging and she soon showed very important qualifications for the successful transaction of business, i. e., tact and patience.

Mrs. Frieda Klug-Schultze.

Recently Miss Klug had become the wife of a successful young engineer, Mr. Schultze, who, despite the name, is a native of Italy. Mrs. Schultze did not for a moment lose her interest in film affairs. The heads of the Ambrosio Company had great confidence in the business judgment of the young woman and in her familiarity with American conditions. They had several fine films which they were anxious to sell in the American market. About a month ago Mrs. Schultze and her husband came to this country with these films, which had much of the old Ambrosio quality in them. She succeeded in selling a number of negatives to the Universal and advantageously disposed of others as well.

Mrs. Schultze sailed for Italy in the company of her husband on board the steamship "Principe Tomaso di Savoia" on September 9. She says that arrangements have been made with J. A. McKinney, former manager of Warner's Features, for handling future productions of the Ambrosio Company. The Ambrosio has always enjoyed great popularity in this country. Mrs. Schultze assured the representative of The Moving Picture World that the firm is now engaged in the preparation of some splendid features which will be ready for release in the near future. During her stay in this country Mrs. Schultze has added to her hosts of old friends and has made valuable business connections.

"The Motion Picture Board of Trade of America."

A New Organization of all The Motion Picture Interests of the Country—There are Six Classes of Membership, Electing a Board of Ten Directors—Plans and Policies of the Board

By W. Stephen Bush.

THE foundation of a permanent and representative organization embracing all motion picture interests, was laid on September 15 at the Hotel McAlpin in this city. Application will be made to the Supreme Court of the State of New York for leave to incorporate under the "Membership Corporation Law." The name proposed for the approval of the court is "The Motion Picture Board of Trade of America, Inc." The petition has been signed by the following prominent film men, representing all the great interests within the industry:

John R. Freuler, 71 West 23d St., New York.
Samuel M. Field, 71 West 23d St., New York.
J. W. Binder, 70 Fifth Ave., New York.
Walter W. Irwin, 1600 Broadway, New York.
Winfield R. Sheehan, 130 West 46th St., New York.
Arthur James, 1165 Broadway, New York.
Ferdinand W. Singhi, Lubin Mfg. Co., Philadelphia, Pa.
Paul Gulick, 1600 Broadway, New York.
Carl H. Pierce, 220 West 42d St., New York.
Albert E. Smith, Locust Ave., Brooklyn, N. Y.
J. Stuart Blackton, Locust Ave., Brooklyn, N. Y.
S. L. Rothapfel, Broadway at 42d St., New York.
Wm. A. Johnston, 220 West 42d St., New York.
Max Stearn, Majestic Theatre, Columbus, Ohio.
John Wylie, 17 Maidson Ave., New York.
W. Stephen Bush, 17 Madison Ave., New York.
Julian M. Solomon, Jr., 220 West 42d St., New York.
John F. Chalmers, 17 Madison Ave., New York.
Joseph E. Graef, 317 East 34th St., New York.
H. B. Cannock, 317 East 34th St., New York.
L. W. Atwater, 317 East 34th St., New York.
J. M. Lakin, 847 West End Ave., New York.
Thomas Wiley, 67 West 23d St., New York.
Fred. Hawley, 80 Fifth Ave., New York.
Siegmund Lubin, Lubin Mfg. Co., Philadelphia, Pa.
Ed. J. Mock, 1253 Monadnock Bldg., Chicago, Ills.
J. E. Brulatour, 5 West 32d St., New York.

The objects for which the corporation is to be created are as follows: To foster trade and commerce among its members and to promote the business interests of such members; to reform trade abuses on behalf of its members; to secure freedom from unjust and unlawful exactions; to diffuse among its members accurate and reliable information as to the standing and character of those engaged in any or all branches of said industry and to supply other information concerning said industry; to settle differences between its members and promote a more enlarged and friendly intercourse between them and to do and perform all such acts as may tend to promote the welfare of the industry at large.

According to the plans of the incorporators the membership of the new organization will be divided into six classes, as follows:

Classes.

1. Manufacturers' membership, including therein importers and exporters of motion pictures. $100 initiation, $500 dues.

2. Those engaged in dealing in supplies and equipment relating to said industry. $100 initiation, $300 dues.

3. Those engaged in operating selling exchanges of films used in said industry. $10 initiation, $50 dues.

4. Publishers' membership, including those engaged in publishing information and data relating to said industry, and periodicals devoted thereto. $25 initiation, $25 dues.

5. Exhibitors of motion pictures, including therein all classes of such exhibitors, irrespective of whether said exhibitors exhibit for profit or for educational or other approved purposes. Exhibitor owning theater seating not more than 500, $5 initiation, $5 dues; exhibitor owning theater seating not more than 800, $5 initiation, $10 dues; exhibitor owning theater seating not more than 1,000, $5 initiation, $15 dues; exhibitor owning theater seating not more than 1,400, $5 initiation, $25 dues; exhibitor owning theater seating more than 1,400, $5 initiation, $50 dues.

6. Miscellaneous. This class of membership shall include and consist of directors of motion picture productions, scenario writers, actors, operators and the employees of each and every branch of the said industry, $2 initiation, $1 dues.

The rest of the plan of organization comprises a board of directors, two chosen by and from each of the classes of membership, except the publishers' class, which is not represented on the board.

Each theater for which an initiation fee and annual dues are paid entitles the owner or representative of that theater to one vote for the two directors of his class.

Each exchange paying initiation fees and annual dues is entitled to one vote for the two directors of its class.

The liability of members of the board is specifically limited by the by-laws to the amount of initiation fee and annual dues.

The annual meeting will be held on the second Monday in January of each year. Directors elected at the organization meeting serve until the next annual meeting.

At the meeting held in the Hotel McAlpin all the incorporators with two or three exceptions were personally present. In addition there were many other persons present who were interested in the project, among whom were P. A. Powers of the Universal, William A. Smith of the Nicholas Power Co., William Sherrill of the Gustave Frohman Co., William A. Coulfal of the Novelty Slide Co., E. A. McManus of the Hearst Selig Weekly, and William M. Seabury, who acted as attorney for the incorporaters.

The meeting was called to order by Jacob William Binder, who gave a brief outline of the object of the new organization. He said in the course of his remarks that he had been asked by representatives of all the great manufacturing interests for space to sign as charter members. To give them an opportunity to sign in person or by representative and in order to have the election of directors made by as numerous a body of voters as possible, the charter was kept open for signatures up to 2.30 P. M.

The election of the Board of Directors resulted as follows:

Class 1—Manufacturers—J. Stuart Blackton, Vitagraph; Carl Laemmle, Universal.

Class 2—Supplies—J. E. Brulatour and Schuyler Colfax.

Class 3—Exchanges—P. A. Powers, W. W. Irwin.

Class 4—Exhibitors—Max Stearne, Columbus, Ohio; S. L. Rothapfel, New York.

Class 6—Miscellaneous—J. W. Binder and William A. Johnson.

These directors are to serve for one year, or until the next election of officers.

A representative of the Moving Picture World had an interview with Mr. Jacob W. Binder, the chairman of the organization committee.

"This organization," said Mr. Binder, "owes its existence to the necessity of protecting the interests and all the interests of the motion picture industry. The National Board of Censorship has been called into being for the purpose of establishing a voluntary censorship. It soon developed that the board had to turn its activities in new directions. Voluntary censorship still remains its first and foremost object but just in the degree that voluntary censorship means the fighting and abolition of official censorship the National Board had to extend the original scope of its work. The producers were the first to recognize that here was a new line of cleavage. The National Board could not continue combining its voluntary censorship work with active and effective opposition against official and oppressive censorship. It was therefore thought best to create a new organization, different and distinct entirely from the old board, and to devote it to fighting not only the evil of censorship but protecting moving picture interests all along the line. We propose to start a campaign of publicity which will provide the press of the country with all the essential facts of the motion picture industry. Our bureau of information will offer its services to the press of the country. In this way we hope to get the truth about motion pictures before the public, to combat prejudice, to conquer ignorance and to diffuse a knowledge of the truth. We also propose to be heard in the halls of legislation, opposing all unjust and oppressive laws aimed against the motion picture interests but submitting at the same time constructive and beneficial legislation, for we believe that the true interest of the industry and the true interest of the public are identical. Our offices will be located at 18 and 20 East Forty-first street.

Famous Players Studio Destroyed

Flames Which Start Below the Quarters of the Film Company Rapidly Spread, with Resultant Heavy Loss.

FIRE which started in a braid works on a floor under the studio of the Famous Players Film Company, at 213 West Twenty-sixth street, New York, on the evening of Saturday, September 11, quickly extended to the third and fourth floors, occupied by the picture company. The blaze was discovered at 6:55 o'clock, and before the conflagration was under control five alarms, an unusual number for New York, had been sent in. Practically the entire equipment of the Famous Players was destroyed. The studios, offices, dressing rooms, property rooms and projection rooms were wiped out. The only department left untouched by the fire was the laboratory, wherein raw stock is converted to finished film. That this division, situated on the third floor, should have escaped the flames is a demonstration of the adequacy of the measures taken by the company to safeguard this side of its business. The flames were all about the laboratory, but it remained immune.

The blaze spread so rapidly that three employes of the film company had difficulty in escaping even with empty hands. Headed by Frank Meyer, laboratory manager, they groped through the smoke and escaped by way of the roof of the tenement adjoining on the west. The firemen had a hard task in confining the flames within the building, which one time served as the armory for the Ninth Regiment. When it was seen that the building could not be saved, all efforts were bent toward preventing an extension of the blaze to the surrounding tenements. An enormous crowd collected.

One of the great losses sustained by the company is in its property department. President Zukor, since the beginning of the organization, three years ago, has steadily accumulated a great line of furniture, of all periods, and at large expense, believing it the best investment his company could make. It was totally destroyed. While many negatives of unreleased subjects were in safety vaults elsewhere, there were several negatives, in the office vault, of nearby releases, and the partial loss of these is much regretted. One of these alone represented a cost of considerably above $50,000. The negatives of subjects that have been released, beginning with the first one, "The Prisoner of Zenda," are safe. It was necessary to wait three days after the fire before opening the negative vault. Some of the subjects will be useless. Retakes will be necessary in the case of "The White Pearl." Undamaged were "A Girl of Yesterday" and "The Prince and the Pauper."

The insurance on the property is proportionately negligible. The loss will not be known definitely for some time. While it will, of course, be large, it will in no way interfere with the activities of the company; the plans that had been formulated will be carried out. On the day following the fire, President Adolph Zukor called his directors and aids about him. The first move was to secure office quarters, and these were taken in the Columbia Bank Building, at 507 Fifth avenue, on Monday. The same day production was under way at the Yonkers studio and the printing of the first film on the newly-arranged schedule began at another laboratory.

In a formal statement, the Famous Players announces the company is already in a position to assure the trade that the only change of schedule will be that arising from the necessary delay in printing and assembling the scattered negatives rescued from the fire or the retaking of such subjects as have been partially or wholly destroyed. This includes the postponing of release of Marie Doro in "The White Pearl," scheduled for September 20, which will now be issued on October 11; the indefinite postponement of Charles Cherry in "The Mummy and the Humming Bird," and the rearrangement of the next two months' program. The original release date of "The White Pearl" will be filled by the Jesse L. Lasky Feature Play Company's production of Lou Tellegen in "The Explorer." The first Famous Players release on the revised Paramount schedule will be John Mason and Hazel Dawn in "The Fatal Card," which will appear on September 30, to be followed by Marguerite Clark in "The Prince and the Pauper," October 4; Mary Pickford in "A Girl of Yesterday," October 7; Marie Doro in "The White Pearl," October 11; Hazel Dawn in "The Masqueraders," October 28; Marguerite Clark in "Still Waters," November 4; Mary Pickford in "Madame Butterfly," November 8; Pauline Frederick in "Zaza," November 11, and John Barrymore in "The Red Widow," November 15.

The immediate result of the fire has been the rushing to a speedy conclusion of the plans for the erection of the studios and laboratories on the newly-acquired tract of land at Two Hundred and Twenty-fifth street, west of Broadway, overlooking the Harlem and Hudson Rivers.

"Every contingency which could possibly arise in a fire in the studios which we are now building has been anticipated and provided for," said Treasurer Edwin S. Porter. "Last week's fire has not disclosed the necessity for any safeguard that had not before been anticipated and planned. The lessons of the fire prove conclusively that the fire prevention measures which we had already contemplated are more than adequate to cope with any situation which could conceivably confront us."

"We are undaunted by our tremendous loss, and will abate no effort to continue to hold our place as the foremost producing concern in the world," declared President Zukor, when seen at his temporary offices. "With the Yonkers studio as our production headquarters, we will quickly obtain the use of other studios in the vicinity of New York, where all our work will be rushed with the maximum speed compatible with the high standard of artistic production which has always been our watchword.

"One of the great revelations to us is the immense advantage to be derived from a schedule of productions making possible the completion of a film long before it is to be released—a policy we have always striven to maintain. Had we not had several films ready for almost immediate release, our organization would have been badly hindered, and our distributing system demoralized.

"It is with the most heartfelt appreciation," added Mr. Zukor, "that I acknowledge in behalf of the Famous Players the innumerable telegrams from exhibitors, exchangemen and manufacturers offering sympathy and, in many cases, the complete studio facilities and organizations of the senders. The Famous Players can never express in words the gratitude and pleasure which these sincere tributes from the members of the trade have afforded them in this hour of great trial, but it is particularly gratifying that the organized resources of the company made the acceptance of these offers unnecessary."

Tyrone Power

FEW picture fans have not wondered at times if their favorite players really lived the parts in which they appear. Because of the consistently interesting work they do it would seem that their whole heart was wrapped up in their work; but when one considers that they must work all day, six days a week, it would seem that they would in time come to regard their efforts merely as "work" and not pay so much attention to quality.

Tyrone Power, featured star of the Selig Polyscope Company, who recently made his debut in this company's Red Seal Play, "A Texas Steer," made an interesting statement anent this matter recently.

Tyrone Power.

"The question of commercializing art," said Mr. Powers, "is largely a question of individuals. As in other pursuits the stage has men whose sole aim is the dollar mark. Luckily, however, these are in the minority and the men and women who place their art before all else are numerous. There is no reason why an actor or actress should deny himself and herself any of the necessities of life in order to better art, but there is less reason why they should neglect their art and use it merely as a means to gain financial reward.

"It is the player who strikes a happy balance between commercialism and art that is the real success, both on the stage and in real life. He gives his entire time and thought to his work while engaged in it, and lives every part he portrays. Away from the studio or theater, however, he is like all others—just a man—and there is no reason why he should not have gained sufficient rewards for his labors to follow his inclinations, as others do."

Big Opening for Vitagraph Feature

"The Battle Cry of Peace" Is Shown to Crowded House—Many Prominent Men Present.

THE first regular exhibition of "The Battle Cry of Peace" was held at the Vitagraph Theater on the night of September 9. Present to see the big Vitagraph picture and to show by their attendance their indorsement of the propaganda of preparedness against war were many men prominent in the public and civic life of the country. The exterior of the house had been elaborately decorated with large electric signs in colors. The magnitude of the display caused even Broadway pedestrians and riders to take notice. Although it was 8:30 before the show began the box office was besieged by crowds an hour before that time. The result was that when Captain "Jack" Crawford came on the stage for a preliminary talk there was a line behind the orchestra rail. The stage effects had been arranged by S. L. Rothapfel. These included the roaring of mobs behind the screen at timely moments. The scream of a woman at one point intensified the horror of a situation already close to the straining point.

Accompanying the production was a full orchestra. During the battle scenes the organ contributed its deepest and loudest tones. There may have been differences of opinion as to whether the widely varying effects added to or detracted from the illusion of the subject, but there could be none as to the enthusiasm of the house, many times manifested by hearty applause, as to the great merit of the picture and of the importance of the principles for which it stood. In the beginning Captain Crawford stirred his listeners when he referred to his abhorrence of the song that set forth "I didn't raise my boy to be a soldier." This was especially true when he told of his own four wounds and how his "Scotch-Irish daddy" had been wounded, had been nursed by his mother, and then sent back to fight.

The big house sat tight until the close of the remarks by Hudson Maxim, who was introduced by J. Stuart Blackton at the conclusion of a talk on the making of the picture. Among those in the audience were Mayor John Purroy Mitchel, Major-General Leonard Wood, Cornelius Vanderbilt, Major-General John F. O'Ryan of the New York state guard, Admiral Charles D. Sigsbee, William T. Rock, Admiral Adolph Marix, Justice Bartow S. Weeks, Lee Schubert, Roy McCardle, William Fox, Samuel Grant of Boston, the Rev. Thomas Dixon, Colonel S. E. Allen, Alan R. Hawley, Rex Beach, Louis Reeves Harrison, Carle J. Blennar, Phil Lang, Edwin Markham, Walter W. Irwin, E. W. Lynch, Jacob W. Binder, Colonel William M. Black, John F. Chalmers, General Horatio C. King, Brigadier John C. Eddy of the New York state guard, William F. McCombs, Charles Richman, who played the lead in the picture; Miss Gladys Hanson, Robert Edeson, Miss Florence Reed, Colonel John H. Foote and John E. McCooey.

In opening his remarks Mr. Blackton said he had been so impressed on reading Hudson Maxim's "Defenseless America" that he had been impelled to write the script for the picture which had just been shown—he realized the book might be read by 50,000 persons, but he wanted to see the subject of preparedness against war brought home to fifty million. He said the making of the picture had been a joy and an inspiration to everyone who had been concerned in it, from the leading man to the humblest extra. He said every one of the men and women had seemed to have been instilled with enthusiasm. He praised Wilfred North, who directed the subject, and Mr. Richman, who so capably had taken the leading part.

Mr. Blackton held in his hand a letter he had received during the day from Theodore Roosevelt, in Canada, expressing the former President's regret that he could not be present. Then Mr. Blackton related one of the developments of his connection with the picture, and the telling was listened to with even added interest.

"I have lived in this country almost all my life," he said. "I was born in the old mother country. I have married an American girl. I have two American daughters and two American sons—one of the latter is 6 foot 2, and I may say here he is now attending a military school. When I realized the great importance of this propaganda and what it meant to the United States and realized also that I had never been naturalized I hurried down and took my oath of allegiance to this country. And I hope that through no act of mine will it ever be said that citizenship has in it anything of the hyphenated variety. (Applause.) I do hope and pray that this picture will crystallize the elements that will make for a nation-wide movement which will prevent the horrors of warfare ever being visited upon this country—which will make it impossible for war ever to come to this country."

Mr. Blackton extended his thanks to the many men in high official station and prominent in private life who had contributed so much of their knowledge and experience to the making of "The Battle Cry of Peace"—"who have given their advice so that this subject could go out to the American public as a proper picture," he continued. "Among the chiefest of these is my very dear friend Hudson Maxim. He is the man who put the Battle in 'The Battle Cry of Peace.' He is the man who started me on this job." Mr. Blackton left the stage, went to the box where Mr. Maxim was seated, and escorted the famous inventor to the front of the house.

Mr. Maxim was given a hearty greeting. "It is a noble thing for a man to die on the firing line in defense of his country and his home," said the speaker. "It is a far nobler thing for him and for his country to prepare against war so that he will have no need to die on the battle field. The quickfiring gun is the greatest life-saving element in the world. There are many men being influenced in the United States at the present time by good-intentioned persons who want to lessen our preparation against a just war. If these men could only see what would result to this country if their propaganda could be effective they would be undeceived."

Emelie Polini

STILL another star of the first magnitude on the speaking stage has turned to acting for the motion picture camera, the latest one to take up motion picture work being Miss Emelie Polini, who gained fame on both sides of the Atlantic in the leading role of "Hindle Wakes."

There are few persons who follow the English-speaking stage productions who do not vividly recall "Hindle Wakes," offered first in London by the famous Manchester Players, and later in New York by the same organization. So, the announcement that Miss Polini is soon to be seen in the motion picture play, "The Little Church Around the Corner," produced by the World Film Corporation, should prove of more than passing interest.

Emelie Polini.

Few plays have aroused more interest and comment than "Hindle Wakes" during its run in New York City. It was but natural that when Miss Polini left the Manchester Players to play opposite Holbrook Blinn at his Princess theater, she took with her a large following of enthusiastic theatergoers. That this same following will be deeply interested in her career as a motion picture actress seems most probable.

Already Miss Polini has decided that she prefers acting before the camera to the speaking stage. She believes that the photodrama affords even greater opportunities for true interpretation and has announced that hereafter she will devote her best attention to her newer art.

HOLBROOK BLINN IN THE "THREE-A-DAY."

Holbrook Blinn is said to have been the busiest man in filmdom for the last week for all during that time he has been "working three a day," day in and day out. His work has kept him so much on the jump that his directors have wondered at times just how the eminent star could remember which play he was working in.

In the first place Mr. Blinn has been finishing "The Family Cupboard," in which he was working with Frank Crane. Secondly, he was working in "A Butterfly on the Wheel" in which he and Miss Vivian Martin are to be starred. This is under the direction of Maurice Tourneur.

Besides this Mr. Blinn had to rehearse "Moloch," the play which opens at the New Amsterdam theater shortly. Outside of this Mr. Blinn had nothing to do.

Kleine-Edison Program

Many Important Features Will Be Released During October and November—Mrs. Fiske a Big Card.

FOR its October and November programs the Kleine-Edison feature service announces a series of big multiples well in keeping with the splendid reputations of both manufacturers and fairly illustrative of the present aims of the new service. October 6 marks the initial release for that month and the first of the Edison subjects to be handled through the Kleine offices. Needless to say, the Edison Company has been particularly anxious that its first release should be thoroughly representative of its future plans and ideals. With this in mind, Mrs. Fiske was engaged to portray her familiar role of Becky Sharp in Thackeray's immortal classic, "Vanity Fair."

Aside from the immense advertising value of both Mrs. Fiske's name and the well-known title of the novel, "Vanity Fair" will prove an especially attractive "buy" from an exhibitor's standpoint because of the elaborate campaign arranged for its exploitation. All forms of advertising and publicity material will be utilized. The paper display is unusually handsome, having been prepared by one of the best-known artists in New York. A wide variety of styles and sizes, all of it beautifully colored and given seven printings, is now ready, in addition to artistic portrait posters of Mrs. Fiske. Newspaper advertising, press stories, electrotypes, prepared advertisements for exhibitors, window cards and a host of other "publicity helps" will be at the disposal of exhibitors for preliminary advertising. Some idea of its pretentiousness may be obtained from the cast, which includes more than four hundred people. The grand ball given by Lady Richardson in Brussels the night preceding the battle of Waterloo and which is interrupted by the appearance of a mud-bespattered courier who staggers into the great ballroom with news of Napoleon's attack is a dramatic and spectacular bit of picture-making. "Vanity Fair" will undoubtedly eclipse all former Edison productions in point of public favor.

On October 13 "The Magic Skin" (Edison), a delightful romance, founded on the story of that name, will be released. Booklovers the world over are familiar with the drama, tragedy and mysticism of the quaint French romance and will exult in the announcement that it is to be seen in film. How the idealist, on his way to the river to commit suicide, stops at the antique shop where the dealer gives him the magic skin; how he uses that wonderful skin which grants him every wish and shrinks in proportion to the wish gratified, is a story as uncanny and weird as it is novel and interesting.

To portray the difficult role of the idealist and dreamer, Everett Butterfield, who is now playing the leading juvenile part in "The Last Laugh," at the Thirty-ninth Street theater, was engaged. Mr. Butterfield is also well known for his work in "Ready Money," "The Man of the Hour," "The Misleading Lady," and others. He has played more than seven hundred difficult parts on the American stage and is extraordinarily well suited in physique, nature and experience for the nervous, high-strung, temperamental idealist and dreamer. The leading feminine role will be handled by Mabel Trunelle.

On October 20 George Kleine's "The Green Cloak," featuring Irene Fenwick, will engage the attention of theaters handling the Kleine-Edison program. "The Green Cloak" is one of Owen Davis' best stories and affords Miss Fenwick an opportunity of which she was quick to avail herself, viz., to appear in the role of a real tragedienne. The story opens sensationally with a long, thin, nervous hand reaching into a pocket. From this start the story rapidly enters complications in which the dramatic verges strongly toward the tragic. In the role of the girl accused of murder, Miss Fenwick has given a magnificent performance which will, no doubt, add greatly to her fame as a screen artist of the higher kind. As usual, an all-star cast, including Richie Ling, presents the story.

The November program covers two Kleine features and one Edison. "The Politicians," that inimitable stage farce by Aaron Hoffman, has been filmed with the funniest of funny comedians, Bickel and Watson, in the title role. If these laugh-makers were funny in "The Fixer," they are doubly so in "The Politicians." It is a farce of many ludicrous situations, the central theme of the story pivoting on the adventure of two typical New York ward-healers who, by happy chance, are thrown into power in a small, conservative, stiffy Republican New England village. From this situation many laughs are produced. "The Politicians" marks the second appearance in film of Bickel and Watson.

The offering for November 10 will be Edison's "The Purple Dawn," by Mary Rider. This is essentially a heart-interest story, containing many extraordinary views of the New York ghetto, featuring that popular favorite, Viola Dana. "The Purple Dawn" possesses many powerful scenes and plays close to the heartstrings from title to tailpiece. A young woman, adopted in her babyhood by rich foster-parents, grows up in luxury. Suddenly, one day, she is made aware of the fact that both her real parents are living. She goes to them, only to find them coarse and illiterate and devoid of her own fine sensibilities. The contrast between her former station and her present one is drawn with a masterly hand. The East Side dance hall, the poverty and misery of the slums and their effect on this delicately-reared creature make a story of ever-increasing interest. It is an earthy story, very human and very understandable.

"The Sentimental Lady," a Kleine-Edison production, featuring Irene Fenwick, is scheduled for release November 17. Owens Davis and Henry K. Webster are joint authors of "The Sentimental Lady," the theme of which is less dramatic but no less interesting than "The Green Cloak." The story has to do with the controlling interest of a great gas company. Miss Fenwick plays the familiar role of the wealthy orphan girl who holds the necessary balance of the stock and who is quite sentimental in matters of old-fashioned business honesty. Much of the action takes place at fashionable summer resorts and on a deserted island used only by stray fishermen. This subject fairly sparkles with tense moments and clever situations. "The Sentimental Lady" was Miss Fenwick's last picture, made prior to her road tour with "The Song of Songs."

The Kleine-Edison September program is meeting with unsurpassed success. George Kleine's "The Woman Next Door," release of September 1, is the subject of much praise on the part of exhibitors, many of whom have played to capacity business and are booking return dates. "The Money Master," Kleine release of September 8, threatens to smash booking records because of its well-known story and remarkable cast. This production features Frank Sheridan, Fania Marinoff, Paul McAllister, Anne Meredith, Sam Reed, Malcolm Duncan and Calvin Thomas, one of the most pretentious aggregations of stage stars ever engaged for a single feature. "The Fixer," Kleine release of September 15, featuring Bickel and Watson, bids fair to establish a new standard for comedies. Elaborate interiors, a Broadway cast which includes in addition to the comedians such well-known players as Nitz Edwards, Ben L. Taggart, Ruby Hoffman and John Nicholson, has made "The Fixer" one of the most costly of film negatives.

READING NEWSPAPERMAN JOINS PARAMOUNT.

Charles E. Moyer, formerly the dramatic and motion picture editor of the Reading Telegram and News-Times, has deserted the newspaper field for motion pictures, joining the Paramount Pictures Corporation as assistant to Tarleton Winchester.

Mr. Moyer brings to his new position a clear understanding of the needs of the smaller town newspapers. The publicity, advertising and sales departments of Paramount will continue to work as heretofore in the closest co-operation possible to the end that the best of the world's literature and drama may be brought within reach of the smallest town exhibitor and theatergoer.

CHANGES IN LASKY RELEASE DATES.

Circumstances have made it necessary to change the release dates of some of the early productions of the Jesse L. Lasky Feature Play Company, released through Paramount Pictures Corporation. The productions and the dates of release until the end of the present quarter year are Lou-Tellegen in "The Explorer," September 20; Donald Brian in "The Voice in the Fog," September 27; Laura Hope Crews in "Blackbirds," October 11; Lasky all-star cast in "The Chorus Lady," October 18; Blanche Sweet in "The Secret Sin," October 21; Geraldine Farrar in "Carmen," November 1, and Victor Moore in "Chimmie Fadden Out West," produced by Cecil B. DeMille, November 22.

BIG PATHE CONTRACT AT SEATTLE.

The Pathe Seattle office has just closed a contract with the new million-dollar Pantages Theater in Seattle to run "Neal of the Navy" a full week for each episode. This theater is the first in the West to run a picture for a full week. The same office has also closed a contract with the Liberty Theater of Seattle to run the Gold Rooster plays on a yearly contract running into large figures. Manager Quimby writes that "The Galloper" and "Via Wireless" are the greatest features ever released in his territory.

Associated Program Ready

Several Interesting Pictures Included in First Week's Releases—A Five-Part Feature.

WITH a regular program of twelve reels a week and extended features, to be known as Grand Prix Photoplays, for special attractions, the Associated Film Sales Corporation is now in the market and ready to supply exhibitors. The new corporation is well supplied with Associated exchanges covering the more important sections of the country, and, judging from the pictures selected for the week of September 13th, there is a fair supply of interesting photoplay material awaiting distribution.

At a special showing, attended by a representative of The Moving Picture World, the complete first week's program was run, in addition to a five-part drama, "Her Atonement," in which Lillian Wiggins is the featured player. Of the popular appeal of this production there can be no question. It is in the main western melodrama with a wealth of convincing atmosphere and a deal of excitement in depicting the life of the gamblers and cowboys that frequent the frontier saloon.

The story is melodrama with a moral lesson at the end; for after the audience has seen the author's characters at their worst, and some of them are pretty bad, the possibility of reformation and atonement for past misdeeds is strongly emphasized. Though somewhat artificial in several of the convenient turns given the plot, the picture has so much that is convincing in environment and characterization that one may overlook the few scenes which appear forced rather than natural. Miss Wiggins gives a telling performance as the girl that lives a hardening life and in the end makes ample atonement by sacrificing her own interests for those of her friends.

Coming to the regular releases we find an assortment of films that should appeal to the exhibitor looking for an evenly balanced program containing a fair division of drama and comedy. There are four two-reel dramas, one two-reel comedy and two single-reel comedies. Artistically as well as numerically, the first week's offering seems to indicate that the Associated Service is strongest in its dramatic department. "Love and Installments" and "Curing Bill," the single-reel comedies, are slapstick affairs of small moment and "Fast and Furious," the double-reel comedy, although rather better than its briefer program companions, is not a picture of remarkable quality. None the less, it contains a burlesque ring encounter that is certain to entertain an audience. Rube Miller, who plays the lead in "Fast and Furious," is bound to be a favorite comedian in the productions of this concern.

For dramatic pictures, General Manager Arthur Bard has assembled a likely company of players and competent directors. In "The Price She Paid," Fritzi Brunette gives a performance of considerable feeling; Charles K. French and Lucille Young are seen to distinct advantage in "For His Wife's Sake"; Lillian Wiggins has a congenial role in "A Shattered Romance" and Emory Johnson is the most prominent of the well selected cast that presents "His Masterpiece." The tone of these two-reel productions is generally melodramatic, but wholesome, and in each instance there is an exciting story to tell. All of the pictures have plenty of action and in almost every instance reveal painstaking direction.

OHIO STATE LEAGUE CONVENTION.

Cleveland will entertain several hundred Ohio motion picture theater managers and owners October 19 and 20, on occasion of the state convention of the Motion Picture Exhibitors' League. Local members of the organization are proceeding with arrangements for the entertainment of the visitors and the accomplishment of some important business.

Fred J. Herrington, of Pittsburgh, president of the national organization, of which the Cleveland league is a part, was in the city Friday conferring with Ben J. Sawyer, president of the Cleveland local, and other prominent exhibitors. He voiced the opinion that Ohio exhibitors should take advantage of the present opportunity to push an active campaign against legislation injurious to the business. He suggested that the activities of the Ohio league be broadened and kept constantly alive and that it be the aim of the coming convention to promote such organization.

HARRY FISHER WITH MOROSCO.

Harry Fisher, the well known juvenile lead, has been engaged by the Oliver Morosco Photoplay Company and is now at work at the Los Angeles studio in support of Blanche Ring in a screen version of her greatest stage success, "The Yankee Girl."

Essanay Making Poe's "Raven"

Director Brabin, Henry Walthal and Company of Players Spend Week in New York Getting Important Scenes.

WHAT Essanay believes will be one of its greatest productions is now in the process of making in the form of a six-part subject based on Edgar Allan Poe's poem, "The Raven." In order to procure scenes taking in some of the relics of the famous poet, a company of Essanay players, including Henry Walthal, and under the direction of Director Charles Brabin, spent the week of September 11 in New York. Several scenes were taken in and about the old Poe cottage at Fordham, in the Bronx, and of the bust of Poe now in the Players' Club, New York City. The photograph of the bust will be dissolved into the face of Walthal, who bears a striking resemblance to Poe. It is also planned to take scenes in Baltimore, where Poe died.

The play was written by George Hazelton and put into scenario form by Charles J. Brabin. It involves the tragic life and death of Poe and will depict him in all his various moods. The plot contains a beautiful love romance—Poe's great love for his invalid wife and his heartbreaking mourning for the lost Lenore. Mr. Walthal is exceptionally fitted for portraying these scenes, having all the emotionalism and vivid imagination of Poe himself. His temperament naturally attracted him to Poe's works and he has made an exhaustive study of all his writings. He has read and reread them, until he is steeped in Poe's every mood and thought.

Mr. Walthal and the company returned to Chicago on September 11, but Mr. Brabin remained in New York for several days working with Mr. Hazleton on the scenario.

The subject is scheduled for a November release on the V-L-S-E program.

"Busy Izzy" in Pictures

THERE isn't anybody from a newsboy up in any town boasting more than a thousand inhabitants west of Pittsburgh who doesn't know George Sidney, and who hasn't known him for a good many years. "De Guy what made Izzy Busy," they call him. And that is because George Sidney created the famous role of "Busy Izzy" in the comedy of that name, which has visited every town in the West during the week that every county and every State is having its annual "fair" since comedy ever was—almost. In fact, George Sidney is just about the creator of the Jewish comedian type on the stage. With "Busy Izzy" and his funny pranks, the comedian established the popularity of the Jewish comedian in all of the cities in the United States, and,since the day that "Busy Izzy" first made his appearance, the "Busy Izzies" of comedy, burlesque and vaudeville stage have fairly out-Charley Chaplined Charley Chaplin.

George Sidney.

George Sidney in his famous role has just completed a motion picture version of "Busy Izzy" for the Gaumont Company, which will be released through the Mutual Program. This picture will serve not only to introduce Sidney to the Mutual screen, but will introduce a brand new form of picture from the over-growing studio of the enterprising Gaumont Company. It will be the first comedy of a series of "All-Star" comedies in two reels which it is the purpose of the company to release in which famous comedy stars will be supported by famous comedy stars in making photo-comedies par excellence.

George Sidney will be remembered by New Yorkers who have forgotten the days when "Busy Izzy" was in its heydey, by his excellent portrait of the Jewish manager of the theatrical company which went stranded, in the play in which Douglas Fairbanks and Patricia Collinge were so popular last winter, "The Show Shop." In the early days, before he went into business for himself as "Busy Izzy" he was for years one of Ward and Vokes' leading comedians and played in all of the leading comedies which that company produced.

Picture Problems

By Horace G. Plimpton.

THE following is written in no spirit of criticism. With the extremely rapid growth of the film business, problems have been created differing from any that previously existed. The study of facts can surely do no harm to anyone. I have been trying to bring together the facts gained by an experience of over six years very hard work over stories, directors, actors, camera men—and so on down the line—to see what bearing they might have on the problems of today. Most prominent in the changes of this time is the waning power of those who first produced film stories in a serious way, and, who, by reason of priority and control, were apparently in an unassailable position. That their fortresses have been broken down and their territory invaded is a fact apparent to the most casual observer. This, then, is our first subject:

Unscientific Distribution.

Nature has her laws for the breaking of which she exacts a severe penalty. The child soon learns that fire burns and sharp edges cut. As he grows older he discovers other laws, more complex but not less exacting. And every transgressor learns—sometimes too late—that the punishment for infraction is certain. So commerce has its laws as well. The seller of goods finds that

1st. His goods must sell on merit,
2d. He must make a friend of his customer,
3d. He must give his customer what he wants.

All these laws were broken in the distribution of film in 1909 and 1910. The manufacturer or producer of motion picture film has not, except in rare cases, dealt directly with the exhibitor. It was probably impracticable that he should do so. A varied program demanded calling upon more than one manufacturer and this led to the establishment of the jobber or "exchange." So far so good. But the exchange found that it was not going to have very much to say about the matter or rather that its action could not be specific, but must be general. Leaving aside the exaction of a fee to be collected from each theater showing films made by any one of a group of manufacturers—a subject upon which I do not propose to touch—we come to the first infraction of the laws.

The Standing Order.

X, Y, Z are film manufacturers. They have arranged to issue a subject, we will say, on each Tuesday and Saturday. They go to the exchanges through the country and ask them to place orders in advance, sight unseen, for the subjects. A certain number do so. Now, then, orders hold or are cancelled without any regard whatever to the merits of any particular subject. The Tuesday subject may be ever so good—it sells no more than the Saturday one, which may be correspondingly bad. Again the exchange has no knowledge upon which to base a program for one of its customers, nor has the latter any opportunity of selection. The "first run" customer on Tuesday takes the output for that day. They may be all comedies or all tragedies—his patrons have to sit through them and maybe blame him when he is helpless. Thus the goods did not sell on merit. There was no encouragement to spend any special money—or pains—on any particular subject except for the indirect benefit it might have on the general output.

The Customer.

Of course the "ultimate consumer," with films as with anything else, is the great public. But the public is hard to reach. In only rare instances has it been possible to issue a film in such a way that public expression was reflected as it is with a new play. Ordinarily the profit in the business depends upon making a considerable number of prints of a new subject and having them shown at a great number of places. The manufacturer's profit depends upon the number of prints of which he disposes, that of the exchange upon constant circulation and that of the exhibitor upon filling his house. Thus we may, in dealing with film subjects, consider the exhibitor as the customer or "ultimate consumer." Now the friendship of the exhibitor was not gained. Our second rule of commerce was broken from the start and consistently. Too much dependence was placed upon the then limited source of supply, and, with the absorption of the majority of the exchanges by a large company, a bad matter became worse. This is the country of monopolies, but I lay it down as a general rule that the successful monopolies are those that have depended, not upon the apparent impossibility of competition, but upon making friends of their customers. I am fond of quoting, in this connection, the telephone company operating in New York and its vicinity. Never was there a more complete monopoly, but they have hundreds of thousands of satisfied customers. Efficient service, uniform courtesy, giving a little more for the money from time to time, liberal advertising—all these, which make up constructive work, have brought them to such a point that a competitive telephone company in New York can hardly be regarded seriously.

It has not been so in the other case. The work has not been constructive. Suppose Mr. Smith wanted to open a theater in a good location and with ample capital. He went to a prominent exchange and told them he wanted the best and was willing to pay for it. But he was informed "We cannot take on a new first run customer at present. To do so would involve buying more prints and we should not know what to do with them after you had used them." Now, there may be a thousand good reasons for this position, but I insist that it is not good business. I should say the exchange ought to take that customer and devote its energies to finding others to keep the films in circulation. What happened?

The Breaking of the Barrier.

Now our third rule of commerce was broken. The customer, real or prospective, was not given what he wanted. So he went elsewhere. Others who were dissatisfied, rightly or wrongly, joined him. A mighty impetus was given to competition in producing and distributing. The whip of patent control was held over the heads of such producers, but it never descended with any force. Finally the decisive break came. A prominent theater in New York, which had for years used only films made by a certain group of manufacturers, exhibited one produced by an outside company. Despite all threats the offending film was continued and the exclusive service received its death blow. Today the theater gets its films where it will. The inevitable process of selection has been set up, haltingly and incomplete as yet, but working to its logical end. And those who make friends instead of enemies of their customers are going to profit by it.

A TRAVELING PICTURE SHOW IN THE CATSKILLS.

Far surpassing the dancing bear and the hurdygurdy as first aid to the harrassed hotel keeper is the Pathescope with its handy store of non-inflammable films. The combination—for showing in the big hotel dining room of an evening—has been making a most decided hit in the southern Catskills this past summer. Many of the hotels are often five or six miles from a regular picture show and it takes a mighty big automobile to get the "bunch" there and back, and the ride costs accordingly. But S. H. Anderson, of the Pathescope Company, easily solved the difficulty from his headquarters at the Glenbrook Hotel at Shandaken in Ulster County, by taking his apparatus from this hotel to that as the proprietors desired and giving shows in the house. These were advertised by posters put up in the village post office and on the trees along the road, and the village folk and the summer cottagers would come in at from fifteen to twenty cents a seat.

The primary object was to advertise the parlor motion picture machine to patrons of the big hotels. The whole apparatus stood in full view of all while the lights were on—the machine, its storage battery and the rolls of film. All could see how easily it was manipulated and those who could afford one for home use or were interested in school work would often come up and ask questions about it. The program was made up of European Pathe films, and, though they were excellent, one felt the desirability of more American-made pictures. Mr. Anderson remarked on the program difficulty to a World man who happened to be rusticating at the Glenbrook and we quite agreed that American-made films would have been even more popular than the French and Spanish ones he had to choose from.

PICTURES UNDER DIFFICULTIES.

The company of Quality Players, headed by Miss Marguerite Snow, has returned from Calexico, Cal., where they have been taking scenes for Francis X. Bushman's story, "A Corner in Cotton." The suffering the company withstood because of the heat came near putting the picture on the shelf for several weeks.

WORLD FILM PHOTOGRAPHY.

Those who understand these things, and there are many in the community, are admiring the photography of the World Films, "The Ivory Snuff Box" and "Trilby." Some very novel light effects are seen in both of these pictures—notably the concentration of the light on the head of Holbrook Blinn in the first named release, where Richard Duval is being tortured by the fiendish Dr. Hartmann. The double exposures of "The Impostor" have also caused much favorable comment.

A Bigger House---How to Finance It

Suggestions for the Solution of a Problem That Must Confront Every Successful Exhibitor.

By Samuel M. Field, Secretary Mutual Film Corporation.

ARE you running a 500-seat house in a 1,000-seat territory? A lot of motion picture exhibitors are guilty of just that mistake. You may wonder how it would be possible for you to get a bigger house. There is a way. If you have succeeded in a small way, there is a way to do it big. The success of today does not insure success for tomorrow unless you keep step with tomorrow.

You are familiar with the experience of business men in other lines. You have seen the man with the little cigar stand or the little restaurant, long contented with what he called a "steady business," finally put out of business by some enterprising chap who dashed in with a shop that was really designed to serve the needs of the community. The point is that the stranger, being a stranger, came in and saw things with an eye unclouded by familiarity with conditions. He saw the possibilities all fresh and new, not like the man who had walked down the street every morning for years and opened up his little shop to handle every day's business in just the same old way. The same thing is happening in the motion picture business every day.

This motion picture business is a rapid-fire business. You have got to grab off the business right as opportunity offers. Every day is a new deal, with new possibilities fresh every morning. Arthur Brisbane, the great New York editor, once said that the newspaper man was like a hen, "because he has to lay a perfectly new egg every day."

That is to a considerable degree true of the motion picture exhibitor. You have to stay fresh and young in the game. It means keeping alive. Now, no amount of push and effort and advertising and publicity and fine pictures are going to help your business if you haven't the business capacity to handle it. In the exhibition business it means having a show worth seeing and enough seats to handle the people when they want to see it.

Patrons are quick to learn and pay attention to the capacity of a house. How often do they say as they get to coffee at the family dinner table, "There's a swell picture at the Empress tonight." And then somebody breaks in with, "Yes, but we'll have to stand up outside until the ten o'clock show." That means that the Empress will lose its business to some other house and probably it also means that somebody with an eye to the main chance will build and give the Empress a hot line of competition right across the street.

Now, as I said in the beginning, there is no reason why an exhibitor confronted with these conditions cannot have a bigger, better theater and take his rightful share of the business that he has built. It is of his creation and it is up to him to build the machinery to take care of it and take in the profits at the box office.

We will take up the case of Bill Jones—which isn't his name at all—who operates a motion picture house with a great deal of success in a certain midwestern city. Bill Jones had a lease on a house with 450 seats. He was doing pretty good business and, as the word went, "didn't have to worry none." But Bill got uneasy. He heard rumors that this fellow and that was talking about putting a big house in the district to make a big splash and go out after all the business. This worried Bill considerably, because he knew conditions well enough to realize that a little competition could do him a lot of harm. He felt his program was all right and he knew he could push his advertising and publicity stunts and get more business, but in his little house he could not handle much more. One day a bright light broke in on him. "Why not build that big new house myself." Of course he hesitated some over that. He had been doing fairly well, but he hadn't accumulated enough money to finance a big house at all. How was he to do it. He felt sure he could handle it if he only had it. The neighborhood bank occupied his attention for a while. The bank had money. Money was what he needed. He knew that other business men borrowed money on their business. One day he got bold enough to approach the head of the bank—one of the regular patrons of Bill's theater by the way.

"I've been doing pretty well, so far," he explained. "But I see a chance to do better with a better house. And if I don't do it pretty soon somebody is going to beat me to it. I was wondering if there was any way you could help me get a better house, one that I could handle the business in? I don't exactly like to go in debt, but I'm pretty sure I can make it pay out."

The banker, with considerable money that was "willing to work" on his hands, saw opportunity. He reflected that in the last few years he had always noticed a pretty fair run of business at Bill Jones' theater, and recalled that he had often wondered just how strong this motion picture business was. Also he knew from his close personal knowledge of the bank's affairs that Bill Jones had a modest but healthy account. He encouraged the motion picture man to bring his books. The showing that was made there resulted in the bank's management of a deal that gave Bill Jones his new house, the Empire, three months later.

The Empire is a regular theater, and it seats 1,200 people. Bill Jones is doing business there with a wide smile and a wonderful consumption of ticket rolls. The formula is very simple. There is nothing hard to understand about getting credit. The bank financed the deal and took Bill Jones' paper because he had demonstrated his ability to run a picture house and make a profit. He had done it with a small house. His business demanded expansion. The bank came in for its normal function of financing business expansion. The bank stood no chance to lose. In the first place, it knew Bill Jones for a careful, successful exhibitor. His books and his history proved the worth of the business. It was a certainty he would pay out. But, failing that, he had convinced the banker that the business was there. This being true, since the bank held mortgages on the new house as security, it was another certainty that if Bill Jones failed to deliver, somebody would be found who could deliver with that property—since it was established that there was an actual demand for that theater and its service. That gave Bill Jones his opportunity. Now he has a big paying house, a long term lease on the site and is rapidly acquiring ownership of the building.

There are a dozen ways such situations as his may be worked out. Often an exhibitor looking around for room to grow into can find a real estate owner with idle property eager to improve it with a chance of increased earnings. As, for instance, in a case I know of where an exhibitor with just enough money to pay a year's rent got a house built for him and put up the rent in advance by way of encouraging the owner. In another case an exhibitor leased the bare ground for a long term, borrowed money on his lease and put up a theater. Another exhibitor had enough money to buy the ground he needed. By loans on his ground and the new building he was able to borrow enough to put it up. In yet another case an exhibitor was given a deed to the land by the owner. The exhibitor mortgaged the land for the cost of the theater building. Then he deeded the land back to the owner, subject, of course, to the mortgage. Then the owner of the land gave a bond for the deed subject to payment of the price of the land and the cost.

Really it all goes back to the question of whether or not the exhibitor has demonstrated his ability to conduct a show properly and to make it pay a profit. If he has done that, he can get more credit, I believe, than a man doing the same volume of business in any other line. The country is full of money looking for a place to work. This is one of the results of the war. The motion picture business is the only big important thing that has not suffered through war and trade conditions. Other lines of trade and industry have been halted, or at least delayed, in the natural process of expansion, and these lines have not absorbed the available capital.

The demand upon bankers for loans have therefore been much lighter than normal. There is more money to be had, and interest rates are low. Money is cheaper. Also there is a very general recognition of the past successes of the motion picture business and its future prospects. People generally have the impression, a pretty well grounded one, too, that there is money in motion pictures. The whole situation is one that makes conditions ideal for the already successful exhibitor who wants to expand his business to keep pace with the growing demands of his patronage.

Besides some of the ways that have been pointed out for expansion the exhibitor should be alert to other possibilities. For example, it may be possible for you to lease the biggest "legit" theater in your district and put in pictures. Don't ever get the idea that there is anything too big for motion pictures. Even if you did start with one of the old time "store shows," remember that the business has grown up. It is man size now and one of the very biggest businesses in the country.

CHARLES COOK WITH VITAGRAPH.

Charles Emerson Cook has been engaged by the Vitagraph Company to conduct an extensive publicity campaign for J. Stuart Blackton's sensational new feature film, "The Battle Cry of Peace," which will soon have a Broadway showing. Charles Richman is the featured star.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

THE ACME THEATER, SAN FRANCISCO, CAL.

A Most Cosmopolitan Photoplay House—Entertains Large Motley Crowds Each Day—Doing Excellent Business.

SAN FRANCISCO is known all over the world as one of the most cosmopolitan cities to be found anywhere. To the average visitor, one of the charms first noticed is the wonderful array of races to be found here, the many foreign districts, the restaurants just a little different from those in other cities and a foreign atmosphere suggestive of a dozen different countries. Less than seventy years ago the city was but a drowsy Spanish hamlet, to spring suddenly into life with the coming of the gold hunters. Following this came an era of great wealth, the development of a great commerce, and finally a rebuilding following the disaster of 1906. Isolated throughout this varied history from the home lands of its diverse peoples and compelled to work out its own social standards, the city has evolved an individuality and a versatility peculiarly its own.

Down in the section of the city just beyond the Stockton street tunnel is the Acme theater, conducted by I. L. Marks & Son, and the letterheads used by the firm proudly proclaim the fact that this house is the most cosmopolitan

Acme Theater, San Francisco, Cal.

theater in the world. It is just beyond Chinatown, and not quite in Little Italy, with the French section on one side, the Spanish quarter just around the corner, with Nob Hill, the home of millionaire merchants, but a few steps away. The theater itself is not a wonderfully remarkable one, being of simple, refined design, with a seating capacity of about three hundred. Music is furnished by an orchestrion and a player piano and a wide range of pieces is kept on hand to satisfy visitors from many lands.

The operating room is equipped with a Power's Cameragraph, No. 6A, and this end of the business is ably handled by H. F. Ericsson, who was operator there before Marks & Son took possession of the house, five years ago. A year ago the theater was remodeled and a small balcony put in, enabling the operator to reach his room without the use of a ladder. The balcony is not used, except on rare occasions. Since taking over this house, the proprietors have faced much competition, a number of large houses having been erected in the neighborhood, but the theater is patronized by the same people, week after week.

A more motley crowd than visits this theater in the evening would be difficult to conceive. Chinese, Japanese, French, Italians, Filipinos, Hindus and Spanish form a large part of the audience, but they are very orderly. Occasionally parties from Nob Hill visit the place to study the different races and to see pictures out of the ordinary. The best business is in the fall, when the salmon packets have returned to San Francisco from Alaska, filled with foreign workers well supplied with ready money.

Patrons of this house demand pictures full of life, and expect that the posters on the outside will be of the same class. If the posters shown do not suggest a lively picture, the attendance is apt to be light. The manner in which these are regarded may be judged from the utterance of a Chinese patron of long standing, who, after a long inspection of the advertising matter on the outside, said to Mr. Marks, "Wassa malla, no kille today?" The Chinese attend the theater in numbers and are very satisfactory customers, especially the Chinese women, who throng the house on afternoons. The admission price is five cents.

Ralph Marks, junior member of the firm, is well known in Coast exhibiting circles, having for a long time been secretary of the Exhibitors' League of San Francisco, and for a time secretary of the state organization. He is also secretary of the Screen Club of San Francisco and was one of its founders.

COLONIAL THEATER, MONTREAL, CANADA.

One of Montreal's Pretty Picture Houses—Opened Two Years Ago—Herbert G. Teal, Manager.

ONE of the finest little photoplay houses in Montreal is the Colonial, on St. Catherine street, west of Victoria. It is a handsome, cosy and clean house, and caters to a fashionable clientele. The Colonial is located in the very center of the shopping district and has played to good receipts ever since its opening, a trifle more than two years ago. The building is three stories high and presents a neat and attractive exterior. The upper stories are of red sandstone with dark green trimmings. Fire-escapes face upon the street, but these by no means mar the beauty of the exterior; they have been cleverly fashioned and disposed so as to appear like balconies. The entrance to the lobby is wide and ample, and the top and sides are of terra cotta, serving to make a neat and striking effect. Two electric signs blaze forth the theater's name, and two powerful arc lamps further aid in brightening the front at night. The display of paper is in keeping with the remainder of the theater—neat and inviting.

Herbert G. Teal.

The floor of the lobby is of marble tile, the lower parts of the walls bing likewise marble-lined. Near the ceiling, which is dome-shaped, and immediately above the cornice, pastels have been placed, running around the three walls. Admission to the orchestra seats is obtained through two doors; the balcony can be gained by a flight of stairs opening into the lobby. The auditorium is lofty and spacious, and has seats to the number of six hundred and forty. Not a single post mars the view of the screen, since the balcony is supported by the cantilever system. Loges are disposed at the edge of the balcony. Singers' platforms, with pillars supporting a dome on each in the shape of a pavilion are located on each side of the screen. The general color scheme may be defined as dark green with trimmings and tracings in gold. The ceiling's color gives a faint suggestion of the sky.

A steady and clear picture is projected on a plaster screen by two Power's 6A machines. The projection room is large, well ventilated, and the portholes are wide and fitted with automatic shutters. Musical accompaniment is given the pictures by a piano. The prices charged for admission are ten and fifteen cents, and a quarter is the rate for box seats.

The manager of this handsome and popular house is Herbert G. Teal. Mr. Teal is young, energetic and has had but little experience in the show game; yet in his present position he is meeting with success. He is an Englishman by birth and has spent several years in western Canada in engineering camps.

INSTALLS LARGEST WURLITZER INSTRUMENT.

Samuel Baxter Purchases Biggest Hope-Jones Orchestra in United States for His Isis Theater in Denver.

THE immense Wurlitzer Hope-Jones Unit Orchestra that has just been installed in the Isis theater in Denver, Col., is attracting a lot of attention. It is said of this instrument that it is the biggest installed in any photoplay house in America and that it cost $50,000 to construct. The Isis theater is one of the best and one of the prettiest moving picture houses in Denver, and its owner and manager, Samuel Baxter, is one of the pioneers in the business in that city. There are pipes in this instrument so large that a man could crawl through them on his hands and knees. To be exact, some measure thirty-four inches in diameter. One diaphone pipe alone consumed a thousand feet of yellow pine. There are three different sets of vox humana pipes, located in different parts of the building, which will enable the organist to get exquisite echo effects. This will also enable the organist to produce singing effects, both solo and chorus.

The Isis organ is a cathedral organ, magnificently versatile in itself. It even includes a complete orchestral piano, twenty feet away, but operated from the keyboard of the organ. Although handled from the organ keyboard, every shade of tone and expression can be as well secured as if the performer were playing from the piano direct. There are two large harps built into the organ, but each situated in a different part of the building. The two largest sets of cathedral chimes ever placed in an organ are in this one. The largest drum and the largest crash cymbals ever used in an organ are also to be found in this wonderful instrument. One of the organ's stops is dedicated entirely to reproducing simply the sound of a bee on a window pane; the wind and rain machines are so accurate that no ear could possibly detect their artful fraud. There is even included in this organ, an electrical device for producing the effect of lightning flashes to accompany the thunder.

The ten-horse and the twenty-horse power electric blowers, weigh four tons, and the instrument is voiced on the highest wind pressure. Its tones have virility and clear intensity.

Clarence Albert Tufts (on left) and Henry Bernard Murtagh (on right), Organists at the Isis Theater, Denver, Colo.

The consule, or key desk, of the organ has four manuals of sixty-one notes, including the pedal manual, and two complete semi-circles of stops and couplers, numbering about one hundred and fifty in all. There is an additional feature in the second or double touch. By the use of this, the organist may bring on many individual pipes at a moderate tone and when the key is pressed down, a full volume of tone is had which accentuates or segregates the melody of the piece from the accompaniment. The acompaniment is then softer than the solo part.

The organ is built in four different parts, two main parts being in the balconies on each side of the main part of the theater; the antiphonal, or commonly called echo part, in the back of the theater, over the main balcony, and the large diaphone, or basic parts, up above the curtain next the roof. Each part of the organ is enclosed in a small but soundproof room. The temperature is regulated by an elaborate system of electrical radiators and thermostats, which keep it within one or two degrees of variation. The work of installing the instrument required many weeks.

Not only is Denver fortunate in having such an unusual instrument, but also is she fortunate in having such excellent musicians to handle it. Mr. Baxter has made contracts with two eminent musicians, Henry Bernard Murtagh, and Clarence Albert Tufts. Mr. Murtagh was born in Springfield, Mass. He studied there under John J. Bishop, who was a pupil of Leschetizky, and of Dudley Buck. Later he studied in Quebec under J. Arthur Bernier, a pupil of Saint-Saens, of Guilmont and of Marmontel. He is an all-round musician, and has had a varied musical career. Mr. Tufts, as well, is an unusually splendid musician. Before becoming a unit orchestra player, Mr. Tufts was a well-known Brooklyn organist, and later was the pupil and assistant to the well-known Dr. Wm. C. Carl, of the "Old First" Presbyterian Church, New York City. Mr. Tufts holds degrees from numerous organ and piano schools.

Daily noonday concerts, aside from the music accompaning the pictures, are drawing large crowds to the Isis. The organ has proven itself to be, not only an accompaniment to a picture entertainment, but an entertainment in itself.

THE QUEEN, OWENSBORO, KY.

Bleich's Latest Picture House Is An Acquisition to Its City.

THE George A. Bleich Amusement Enterprises, of Owensboro, Ky., has opened another moving picture theater. The name of the new structure is the Queen, and we published a photograph of it herewith. The theater was opened on May 27 last, and has been playing to good business since. It has a seating capacity of 500 and is equipped for the presentation of vaudeville and motion pictures, but so far has been devoted to the latter exclusively. The house was formerly known as the Peoples, but Mr. Bleich had many extensive improvements made that it cannot be recognized as the old Peoples, for it bears all the resemblance of a newly constructed theater. The electrical wiring conforms with the city regulations, and the ventilation is such that there is no stale air in the auditorium at any time.

Queen Theater, Owensboro, Ky.

The decorative scheme in the interior is beautiful. Old rose and ivory predominate, and the lighting lends quite a charm, giving all a soft pleasing effect. The house is equipped with all modern conveniences. The exterior is done in stucco. The entrance with its frame of heavy plastic mould and hundreds of electric lights is very brilliant. Epitomizing the features of the Queen it can be said that it is a distinct acquisition to the city and deserves a goodly share of prosperity.

The Bleich Amusement Enterprises also owns and operates the Empress in Owensboro and the Princess in Henderson, Ky. The former mentioned has a seating capacity of 830, while the latter can accommodate 650. Both are devoted to photoplays exclusively.

The Orpheum, Marshfield, Oregon.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Jo'burg Journal.

EVIDENTLY they like brickness in South Africa to judge from a couple of copies of the Carleton Chat, Johannesburg, sent in by a correspondent. The oddest thing about the four page issue is that it does not say anything about its programs. There is a picture of the theater taking the part of the front page not occupied by the heading, but this is the nearest they come to advertisement. The other three pages are miscellany, much of it decidedly good. A feature is the answers to correspondents done in the British style. This is not a department for replies to film inquiries but presumably replies to those who have written on various matters, but a note in one issue suggests that the editor himself asks the questions for one issue comes this reply:

> MIRIAM LEVEY—We have received your impassioned declaration of undying affection for Mr. Francis X. Bushman, but my dear girl, for goodness sake do be careful, or you will get us into trouble. See letter in next issue. You Devonshire girls are *so* impulsive.

But evidently a real owner of the name did not like this, for she must have been responsible for this:

> The charming young actress who is known to Jo'burg theater goers as June Langley—is in private life Miss Miriam Levy. She is in no way connected with the "Miriam Levey" who is supposed to have written to us on the subject of Mr. Francis X. Bushman. In fact to be perfectly candid, in the words of Betsy Prig, "there ain't no such a person."

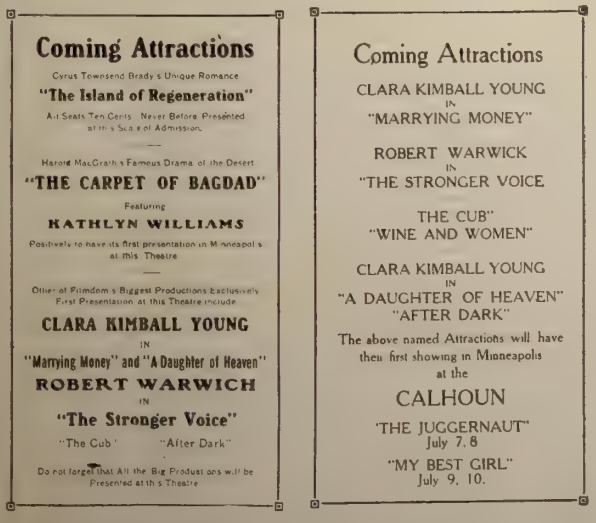
There is some really good original stuff, reminiscenses of an old time cameraman now located in South Africa, and other original contributions, some of which have much the flavor of the Sporting Times.

The idea seems to be to give the patrons something really interesting and trust to the picture of the house for the rest. Surely a program or small advertisement would not intrude too much. On the other hand the capitally written sheet is a good advertisement by itself and those who get it will feel grateful to the house. Generally when an amateur writer tries to be smart he is merely offensively personal. This is another sort of copy and is brightly done.

Contrast.

The program of the Calhoun theater, Minneapolis, seems to have been cut down to the single side of a card instead of the four pager they recently have been running, possibly because they are getting out window bills. We think that we would try and do both. If not both, we would use the vest pocket form, but make it work harder by making it talk more on the page used for chat.

The underlines on the two four pagers sent in give a nice study in display. As will be seen from the cut, one underline uses the same



type all the way through. The other uses a bold and a light face. It is easy to be seen how a smaller but blacker type will stand out and give emphasis. This is the whole secret of making your advertising shout instead of whisper. It is not the *size* of the type but the *relative* size and blackness of the important lines that counts. Study these and then see that your printer gives you what you want instead of what he wants.

Rather Too Much.

The advertising manager of the Grand theater, Durant, Okla., sends in a photo of the house with the signs all set for the matinee. His name seems to be Linely, but the signature is not plain. He writes that he tries to get a good arrangement of signs.

Rather Too Much.

Reference to the cut will show the lobby pretty well filled and twelve sidewalk boards of various sorts. If we had that much paper to work with, we would send some of it up and down the street to talk to the possible patron before he came to the house. Paper makes business, but too much paper in one spot makes waste. Those three sheet boards would make more business in prominent locations. They will not do much toward making business in front of the house since by that time people have either decided to go or not to go.

Something New, But—

The Bijou, Racine, Wis., has something new in contests in connection with a daily paper. It is the usual balloting stunt, but the balloting is for the most popular cast of players from leading lady to "Villain's Wife": which is something new in dramatic classifications.

The prizes are three scholarships in a Chicago dramatic school.

The stunt is a good one for the moment and will make money for the paper and advertise the house, but what will happen along about the time the winners get their diplomas and get kicked off the steps of the photplay studios? We have never seen a studio yet where a diploma was not a detriment rather than a recommendation, and at least three Racine young people are going to be stung by the bees in their bonnets. We are afraid that the scheme will have a reactionary effect rather than a permanently good one.

Duplication.

The Regent theater, Philadelphia, gives each entering patron a really good card program. On the front is an original design giving the program for the week, features alone being used. This is excellent, but turn the card over and the same thing is repeated in type without the mortise cut. A good tale will bear repeating, but not when there are other things just as interesting to be said. The back of the program should carry other and more general text. It is a waste of space as it stands.

Telling the same fact twice might hammer the idea in, but it would be better to use the back of the card for some talk that will cause the reader to turn over and read the front page a second time. It can be done and is being done right along.

Been Busy.

We wondered what had become of George A. Bleich. His advertisements have been missed. It seems that he has been busy building a new house down in Owensboro, Ky., the Queen, a sister to the Empress. Now he has a feature house and a small reel house and can cater to both tastes, the Empress running the features.

But it does not seem that the advertising has the old tang, the zip that made the money that in turn made the new house possible. We hope that Mr. Bleich comes back.

Greetings and Good Luck.

J. W. Llewlyn, who used to have the Vaudette at West Point, Ga., has carried out his intention of touring the state with an open air road show and to judge from the press notices he gets he must have a good one. We have missed the inventor of the one piece coat hanger and other clever devices and we hope that before the snow flies he will have settled down somewhere with a new house and some more of the same ideas. Salaam!

Udells.

Dave Udell, of the Majestic, Paxton, Ill., sends in another batch of good advertising. Exhibit A is a pseudo news item that reads:

A PAXTON GIRL SHOT

out the front door when she heard the price was lowered from 25c to 15c at the Majestic tonight. She came right down town to see what the matter was. Same old trouble, just when we have a good show, one of our acts had to return to Chicago, leaving Collier & De Walde, the world's greatest roller skaters, Dale & Entrup, comedy musical act, and five reels of pictures, and therefore compelled to lower our price to 15c.

There will be no show at the Crystal today. Matinee and all at the Majestic. Excellent program for 15c. Children 10c.

The headline will catch the attention and while the "sting" is too quickly apparent, still it is gingery enough to carry the reader along. A double column advertisement. It can only be suggested in the space we can afford, but the idea will show.

MOVIE NEWS

VOL. I. Saturday, June 5, 1915. NO. 1

LOST 40 LBS. OF FAT

Some fellow up north lost 40 lbs. of fat while laughing at "Cy Perkins in the City of Delusion." See it tonight at The Crystal.

EDUCATE YOUR CHILD

Let him see The Ruins of Angkor at the Majestic tonight. An educational reel along with each Who Pays series every Saturday night.

PROFESSIONAL NOTICE

Prof. Craig Kennedy may be seen at the Crystal every Friday. Hours, 7 to 10.30 p. m.

NERVE-FORCE

Every nerve was exerted by Cleo Madison and Joe King in trying to make "The Wild Irish Rose" a success. This is some two reel drama. You will see it at the Crystal tonight.

4 DROPS OF BLOOD

As Henric Googgeimheimer was driving home in his $90 car last evening he thought he saw four drops of blood on the street in front of him. He became alarmed and went back to a theater and saw

THE RUSTLE OF A SKIRT

drama featuring Mary Fuller and Matt Moore—Crystal tonight. The four drops of blood, however, was only red paint spilled by a painter who had been retouching a "Who Pays" sign.

WHO PAYS?

TWO CENTS A DAY

Saved for Five Days Will Take You to

WHO PAYS?

—The Best Set of Pictures Ever Produced—

Who Pays "WHEN JUSTICE SLEEPS?" at the Majestic Theater tonight.

And here is the top of another, the bottom advertising two features. The last line is good for program work as well.

The Roman Emperor, Marcus Aurelius, said:

"When you arise in the morning think on what a precious privilege it is to live, to breathe, to think and to enjoy."

BUT POOR AURELIUS

never saw a moving picture or he would have added "The Movies" to this great quotation.

HOW NICE 'TIS INDEED

to hear a wise man talk, but alas, how much nicer to see his mind visualized on the screen in moving pictures without either seeing him or hearing what he has to say, but understanding everything he thinks by the pictures.

BELSHAZZAR

saw the writing on the wall. It meant ruin to him. The writing is still there. Read it:

"To attend a good picture show is to hear the greatest sermons, read the world's greatest literature and see the most beautiful scenery."

For a Change.

Generally it is the house operator who runs the program if the manager does not, but at the New Majestic, Kenosha, Wis., it is Fred W. Smith, the leader of the orchestra, who does the program work for Charles Pacini.

He sends in four house programs for criticism. These are vest pocket [illegible] by [illegible] a stiff white paper [illegible] in [illegible]

FRIDAY, JULY 9
CLEO MADISON
in the Three Reel Gold Seal Drama
"THE DANCER"
CHESTER CONKLIN
in the Two Reel Keystone Comedy
"THE CANNON BALL"
And it is Some Comedy!

SATURDAY, JULY 10
Kay-Bee Two Reel Drama
"Her Easter Hat"
And a
KEYSTONE COMEDY

Friday, August 6th.
The most popular screen artist,
FRANCIS X. BUSHMAN,
In the 2 reel drama.
"A Splendid Fracas."
VIOLET MERSEREAU
In the 2 reel Lup drama,
"Larry O'Neill, Gentleman."

Saturday, August 7th.
ROBERT LEONARD and ELLA HALL
In the 2 reel Lammle comedy,
"The Boob's Romance."
MACK SWAIN
In the Keystone comedy,
"Ambrose's Lofty Perch."

Mr. Smith dodges one common error and does not use a glazed paper. His stock is stiff because it has fibre in it and not because it has been doped with clay. It is planned to stand handling without falling apart. The front page shows a good display except that the date is merely "Sunday, June 6," or whatever it is instead of June 6 to 12. There is a line above this that runs it is for the week commencing on that date, but this line is an eight point against a 24 point date and gets lost. It would be better to drop the "Sunday" and say "week of June 6-12." It will take no more space. Inside the pages are divided into quarters, for the house runs two bills on Sunday, the matinee and night bill being different. At first these were divided by one point rule but later issues show a frame of one point and four panels within this space. This necessitates a smaller size of type being used for the titles, but it gives both the program and the titles a better display. This may seem untrue to those who have given the matter little study, but the fact remains that the smaller type stands out as well and is more easily read. Comparisons will show that while the larger type seems to be the better, the smaller is more legible because less crowded. It would be even better if, where possible, the titles are opened up with thin spaces between each letter.

The back page is reserved for house chat. One is a letter supposed to have been written by Charles Chaplin. It is an imitation of the usual misspelled "Rube" letter, but is scarcely complimentary to the comedian and not effective, because it is not the way that Chaplin might be expected to write. Unless a freak letter can be made genuinely humorous, it would be better not to use it, and this is too palpably an advertising stunt. Straight house talk, such as is carried in the other samples sent, would have been better. And these, in turn, would have been better had the attractor cuts been dropped. The effort to write to the cut spoils the introductory paragraph, the most important paragraph of the page. Attractor cuts, such as are supplied by cut services, are all right in their proper place, but generally the proper place is back in the cut foundry. It would be better to use an ornamental initial and run straight text without an effort to allude to the cut.

Paramount Publicity.

Paramount has just issued a handsome booklet of cuts which will be given those using Paramount service. Some of them—like most of the free cuts—give too much space to the Paramount in proportion to the house name, but other mortises give plenty of space to the exhibitor. Enough of these can be had to do intelligent and telling work and the scheme makes it possible to use cuts as against all type at the type price. Even a cut signature or heading will cause an advertisement to stand out above type display, but the cost of cuts and cut copy is a factor that must be watched. Universal has done much to make business with their cut advertisements and much of the Paramount advertising will be decidedly helpful.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Side Lights.

WE are not going to start a school of photoplay writing other than this department, but if we ever did start, say a college course, most of the first term would be laboratory work.

We would have a studio and a company. We would have some capable actors and a few stupid ones. We would have a quiet, painstaking director and one with plenty of temperament. Then we would have the pupils write scenes and produce them on the stage with varying combinations of actors and under each of the directors.

We would have them write a half page scene minutely describing the business in detail, including a lot of facial work and small but important gestures. Then we would take the temperamental director and let him try to tell the stupid actor what to do to realize the script. We would let the author sit and watch the director getting to the end of his patience, and we would let him keep on until temper went by the board and the director, in sheer despair, let the scene go as best it would.

Then we would take the patient director and let him put the scene through and show how much time could be wasted.

After that we would take the same scene, condense it to the vital action and show that the director could get enough of it over to the actor to get the rough effect before his temper boiled over. We would also show the patient man working up the business from the real action to the fully-developed scene.

We think that about a month of this would teach the author to write briefly, clearly and directly. He would not say: "Jim takes ten steps toward the table with his right hand extended for the box of cigarettes. He reaches the table, takes up the box in his right hand, transfers it to the left, takes out a cigarette, lights it—takes one whiff, realizes what he has done, throws the cigarette from him, and sinks down on both knees with his arms on the table and his head on his arms, sobbing as though his heart would break."

He would know enough to brief it. He would say: "Jim crosses to table. Takes cigarette, lights. Thinks of his promise. Kneels at table weeping."

Then the director would put his own business in. If he had a stupid actor, he would not give him much to do. If he had a capable man he would build up the scene with byplay.

We would, as well, have him write a crowd into a small set and let him see the director trying to handle a dozen people in a space that would not hold four comfortably. We would write in dissolves and fades and things and let him see those made. We would have him write a costume scene and then send him out to get the costumes. We would do a lot of things like that, but the most important lesson he would learn would be the vital necessity for brief, but fully explanatory, action. This is what so few know.

It is to be presumed that a director can write action as well as an author. He may not be able to write a script, but he can write the action without the story. In the same way, having the story and the major action, he can add the details. But the director seldom decides that one action and one action alone shall be the only way the scene can be played. He tries a scene from two to a dozen different ways and selects the best. He does this with the actual action in front of him. It follows, then, that the author who merely visualizes action, cannot always write in detail the action that will look best in the set in which it is to be used with the players who are to sustain the parts.

Close Up Again.

We have said several things about close-ups lately, but comes a letter that states the student's viewpoint very clearly:

> Properly, of course, an insert is anything, action or inanimate material, added to a scene or the film to increase the value of the story. But in considering the number of scenes should close-ups be counted separately or just the full scenes be estimated for the length of the film (number of scenes to the reel)? That is, does a 40 scene reel mean that the parts of a scene are counted in that estimate or that just full scenes including the close-ups are considered?
>
> For instance:
>
> Scene 1—Some set or exterior.
>
> The action and then (A) close-up of a character to emphasize facial expression perhaps. (B) Action of full scene continued. (C) Close-up or enlargement of something. (D) Action of full scene continued.
>
> That properly is just one scene. Would the manuscript enumerate the parts of the broken up scene? If so, then it would be five scenes.
>
> Now suppose an editor or a director wishes to eliminate one or two of the parts for straight action or other inserts, wouldn't the successive enumeration be somewhat confusing with parts 1 A and 1 C (or scenes 2 and 4) cut out, whereas technically that which is eliminated is really a portion of the scene No. 1? Some companies number all inserts consecutively with the scenes, which form, if adhered to, may lead to confusion in the joining room.

In the first place, it is the *action* and not the number of scenes that determines the length of the film. The action quoted above will give about the same footage for four scenes as for one. The number of scenes has nothing whatever to do with the length of the action and this talk about forty scenes to the reel or any other set number of scenes is the purest rot. It is the sort of foolish clinging to rules that keeps the beginner in a hole. He is more intent on getting the stated number of scenes per reel than he is on getting the story down and so the story is bad. The editor or director does not estimate the number of scenes. He estimates the value of the story and its development. Any time scripts are bought merely for the number of scenes, we'll sell them for $2.50 each. The purchaser studies the idea. *He knows that if the scenes are too few, he can build them up; if too many, he can cut them down.* He does not worry about scene numbers.

Take this skeleton scene the correspondent offers. Suppose it to have been written as this writer has it, but without the identifying letters, of course. It is written as one scene and numbered as a single scene. The director sees his chance to break up. He plays down to A and then moves the camera into the scene. He makes the close up. Going back to the original viewpoint he works from B to C. Now he moves into the scene again for C, coming back for D, and completing the scene. Where two cameras may be had, the regular camera will be left standing for the big set and the second camera will be moved about for the close-ups. Where but one camera is used, the marks of the three spikes in the tripod will be chalked and the camera moved back to these exact marks. Sometimes the position of the players at the time the close-up starts will be noted and the close-up played afterward.

In any case the director's assistant will note the fact that four scenes have been made on one number and when the joining sheet is prepared five numbers will be used.

Reversing this, suppose that the author had written each of these as a numbered scene. The director does not believe that he needs the close-ups. The four scenes are played as one and entered on the joining slip as one. The successive enumeration this correspondent refers to would not be somewhat confusing because the joining slip would not be made up from the original script, but from the original script plus the assistant director's notes and the scene numbers on the author's script are not noticed at all in preparing to join. The author's script is never sent to the joining room. A special joining slip is prepared by the assistant in complete harmony with the action as played.

All that is required of the author is that he tell his story in a clear synopsis and in well planned action detailed by scenes as he sees them. The director, in realizing the script will probably make changes, but this should not worry the author.

Double Exposures.

Here's a nice point raised by a correspondent who asks:

> Where an actor plays two characters, in the same scene, is it easier to do double exposure outside or in the studio?

The reply was that the only difference was that generally the background and lights could be better handled if an interior set were used. Otherwise the double made no difference.

There are two kinds of double exposures. One of these is to mask half the lens and take half of the picture, then reverse the mask and take the half that was covered the first time. In this the double never crosses the middle line of the stage. Jones when he plays Tom is on the right hand side of the stage. As Harry he occupies the left hand side.

The other, and more common double, is to play all but a main character in the set or location. Then the figure of the double is worked in, the actor playing before a "cave." This is nothing more than a shadow box lined with black cloth. The cloth alone, even velvet, would give off some light if merely used as a drop against which the actor worked, but by boxing in the drop with black the camera gets no reflection. In this work, it will be seen, it does not matter whether the straight scene is played indoors or out, since the manipulation, in either case, is done in the studio.

But don't do much double work unless you are asked to.

Held Up.

Those who sent their dollars to "Photoplaywrite" of Los Angeles for his little booklet, have had their money returned with the explanation that publication has been held up. Naturally the letter does not explain whether the financial support was too small or whether the genius' employer sat down on him. He says he will issue later on. We shall see. Possibly the gifted author wants a little more time in which to master the spelling book. His circulars are far from perfect in this direction.

Foolish.

A recent inquirer writes that he sent a two reel comedy (in 65 scenes) to the Famous Players and had it returned with the annotation that it was too short. He thinks he can bring it up to 95 scenes and wants to know if that would do any good.

Here is a man trying to sell. He is either too lazy or two stupid to study his market. He does not know that Famous Players do not make farce comedy. He does not know that Famous Players do not make two or three-reel releases. He only knows that he saw that

Russell Smith was buying original stuff of the highest grade, so in goes his story that is completely and utterly unsuitable in theme, class and length.

If you don't know what a company wants, read up on them and find out. Every script writer should *know* the character of Famous Players releases as a part of his business equipment. Would you go into the dairy business not knowing whether tailors or shoemakers were the proper buyers to approach with your product?

Plotting.

"Positively I've not had an idea for three weeks," writes a correspondent. "I cannot seem to find one anywhere. And it is not that I have not thought hard and looked everywhere."

Then we put down the letter and picked up a paper. An item announced the retirement of Julia Marlowe. This suggests the actress who gives to the stage the self she should have given her husband. She breaks down and then fears that he will no longer love her since she is no longer the idol of the thousands. To her surprise she finds that it is herself and not the reflected glory of her career that he wanted. Or perhaps she spurns love for fame and finds fame less constant than love. Perhaps we reverse the idea and feature a man who believes himself irresistible. Then comes his retirement. The glamor of the stage is gone. His wife comes to him, but he realizes in bitterness that she is doing her duty, not following the dictates of her heart in offering comfort. He has had his dashing career, but he has paid for it with his last chance for love. These are just a few of the stories that a one-line heading suggests. There are many others.

The front page is largely given over to war and to a storm that had been sweeping the Atlantic Coast, but a heading runs: "Fuses Kill Three in U. S. Arsenal." That is good for a dozen assorted suggestions; not for war plays, but for plays based on the furnishing of munitions to the allies. Perhaps some crazed reformer blows up the place in the futile hope that others may follow his example in other plants. Back of this is the love story of the reformer's daughter and the foreman of the factory. The paragraph says that the exploding fuses were time fuses. This gives another lead, the timed explosion and, of course, the miscreant's daughter is either threatened or blown up. But does it have to be the daughter? It does not. It might be a western mining story and one man might throw the machine down the shaft to kill his partner. He falls down the shaft himself and, with a broken leg, is unable to drag himself to the fuse. His partner comes in time to be told how to stop the explosion and in the moment he was face to face with death, the other's heart is purged of hate and lust for gold. Just because it started in a munitions factory, it does not follow that the story must stay there. The fuse might be on an aeroplane and the explosion avoided because the moisture of the upper strata of the air dampens the fuse.

Another story tells that a woman in a street car accident was supposed to be badly wounded because a tube of paint she was carrying home was burst and stained her waist. This might be a comedy as it stands or it might be turned into an intense tragedy. A man has done murder and has escaped detection. A can of paint on the floor above is spilled and drips through the ceiling, reproducing the scene that followed the murder as the murderer sat in his room beneath the scene of the crime and saw his victim's blood drip down.

That is just one page of a paper mostly given over to war news. It's simple once you learn how, and the way to learn how is merely to keep plugging at plots until the plotting becomes a habit. Once you get the habit to its fullest development you can write a tragedy from a radish. It's simple enough. The radish suggests not a radish but a ruby, the ruby suggests a struggle for the possession of a stone as large as a radish. This comes, of course, from the eye of an idol in India. This is rather too stale. It is instead the most cherished possession of a woman of society. A man whose advances she has rejected seeks to gain possession of the stone. He is helped in his scheme by a second woman who hopes, because of this assistance, to dispose of a rival and gain the man for herself. The stone is shown the man the woman really loves. He taxes her with having given the other man the stone. This she denies, but the stone is gone. Later it is secretly returned. He believes she got it from the other man. This serves to drive them still further apart. The woman commits suicide, the man kills himself and the woman accomplice is thrown over by the villain. The radish has disappeared and there is a tragedy in its place, a rough draft of an idea that with a little development would serve. It is all a matter of practice, yet so many writers want to do a single script and regard themselves as authors.

Preparedness.

Do not send your stuff out but half done on the supposition that the director may change it anyway. Do the best you can each time for you cannot tell when some particular script may procure you an offer to go on staff or keep from you a most advantageous proposition. Even if the director does change the run of action, it does not argue that he will approve your half-finished job. He may note and approve your action and then do it some other way for reasons entirely foreign to the action script. He may even be sorry that circumstances do not permit him to follow your story and may be looking for the next script you send. If it comes in badly prepared, you'll be marked down as an in and outer and forgotten.

Needless Breaks.

An observant author writes that he makes a point of following the production of his story with his script. He adds:

> Now and then I come to a scene that puzzles me. I can understand that frequently a director may cut one scene into another either to quicken the action or to gain additional contrast, but sometimes there will be a single flash cutting into a scene that would be better if played straight. The flash is meaningless and I can't seem to figure out why the director cut in.

If the author could stand beside the camera as the scene was taken he would understand that the flash was not for the artistic effect but to cover up. No matter how perfectly a scene is rehearsed, the people are apt to go wrong when the camera turns. Perhaps the ten foot scene stretches into forty because the people delay. Ten feet still cover the essential action, but there are five feet at the opening of the scene and another five feet toward the middle. These are cut out of the full length, a five foot flash separates them and there are but fifteen feet instead of forty. The director did not want a flash, but he would rather have a flash than twenty-five feet of dead action so he cut into the scene.

Some such situation as this will explain ninety per cent. of the seemingly foolish flashing. It is not choice, but necessity. The other ten per cent. is done by directors who have a sort of passion for cutting in.

No Scripts, Please.

Will readers of this department please take notice that we are not in the market for manuscripts and that we are not in a position to assist in any way, shape or fashion in the disposal of manuscripts. Scripts sent with a stamped and addressed envelope will be returned. Others will go into the waste pasket.

"Back to."

A correspondent wants to know if it is necessary in writing cuts to name all the players on the stage at the opening of the scene. It is not. If the action is merely the continuation of a previous scene you mark "back to" such a scene and the director will either play the two scenes as one or with so brief an interval of time that it will not be necessary to name the players and their position. Sometimes the two scenes of a series are played as one. Sometimes they are played as a separate scene but with no greater break than comes from running down a few feet in blank or marking a scene number. When run in blank the cameraman merely puts his hand over the lens. He turns a few feet. This will come out clear in the negative and mark the break.

Extra Casts.

Someone comes to the fore with an idea of casting the extra people by scenes. This is not new. It is advised in Technique of the Photoplay and by other writers. Persons employed in but few scenes are listed as

Man in 9-32-34-76.
Girl in 12-15-26.

Then the director knows what scenes they are needed for and can, at a pinch, use them to double with.

A somewhat newer wrinkle is to write a major and a minor cast, listing in the first all who sustain parts throughout the play and in the other giving the lesser parts and the scenes they play in.

But the principal point is to name or designate each person employed no matter how small the part, that the director may prepare his cast accurately and without the possibility of an error.

Perhaps.

Mrs. Bertie Moyers suggests that editorial departments have their rejection slips printed on blotting paper that the feelings of the author may be salved by the fact that he can at least put them to some good purpose. Anyhow, a straight rejection slip on blotting paper would be better than a checked rejection slip filled in by the office boy.

Specially Written.

One good way not to sell a story is to write the editor you know he'll buy it because you wrote it just for him. He will resent your overconfidence.

Pyrotechnics.

A rocket looks pretty when it is going up, but no one watches the stick come down. Let your climax and your finish be simultaneous and there will be no falling stick for an anti-climax.

Typewriter Type.

Get a machine with the regulation pica type and avoid both the ten and fourteen point. One is too small and the other too large. And let your first machine be a second-hand one. After that you'll know which you want.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of the regular meeting place, if any.

Local Union No. 330, Fort Worth, Texas.

V. Wood, president; J. H. Spark, vice president; L. D. Spranger, financial secretary; L. K. Friedman, recording secretary; James Trout, treasurer; C. M. Fox, business agent; L. Murray, guard. Meetings held first and third Sundays, at Labor Temple, third floor, Motor Mart Building.

Local Union No. 355, Sioux City, Iowa.

Clair Hilgers, president; Robert J. Marksbury, vice president and business agent; Will J. Fallon, secretary and treasurer; Fred Androy, sergeant-at-arms. Meetings held first and third Wednesdays of every month in the Labor Temple.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 103.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Given two plano-convex lenses of the same diameter, quality and equal price, but one tapering to a thin edge and one having an edge 1/8 inch thick, which would you select? Of what optical value is the glass between the two surfaces of a lens? What is the "critical" angle and what is its effect as applied to the condenser?

Roll of Honor on Question No. 97.

The Roll of Honor on Question 97 consists of Jos. H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York; A. T. Weiss, New Orleans, Louisiana; Manuel Nosti, Tampa, Florida and C. A. Dann, Toronto, Canada.

I have selected the reply of Brother Solar for publication, partly because of the completeness of the answer, and partly by reason of the excellence of the drawings. Friend Smith also sent in a very good reply. I have supplemented Solar's reply by the reply of W. C. Crawford, because, while not very complete, it puts a portion of the matter in very simple language.

Reply to Question No. 97.

By John Solar, Watertown, N. Y.

The Question:

Suppose a plano-convex and a meniscus-bi-convex each be placed four inches from a given light source; which will transmit the most light, and why? Which one of them will have the greater amount of axial spherical aberration? Which one will have the greater amount of chromatic aberration?

The Answer:

The meniscus lens will transmit more light than the plano. It will collect more rays as shown a^1, B, a^1, B^{11}, Fig. I. The percentage of reflected light will be considerably greater with the plano than with the meniscus. The greater the angle formed by the ray of light and normal (normal is perpendicular with the surface at the point intersected by the ray of light) the greater the amount reflected, up to the angle of transmission 40 degrees and 43 minutes. A ray of light striking a dense at this angle would be entirely reflected and would not pass through the lens. If we compare the angle formed by the ray A, c and normal c, D, in Fig. 1, with the angle formed by the ray A, B, and normal B, E, we find a great difference in the size of the angles. That of the plano being greatest, it follows that it would give the greater

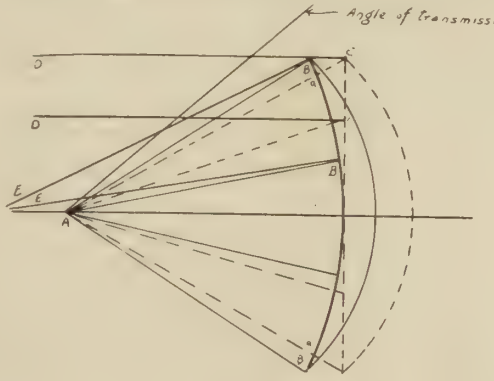

Fig. 1

amount of reflected light; similarly angle A, c^1, D^1 (30 degrees) and angle A^1, B^1, E^1 (7 degrees) differ greatly. There will also be a greater amount of reflection at the second surface of the plano, as shown in

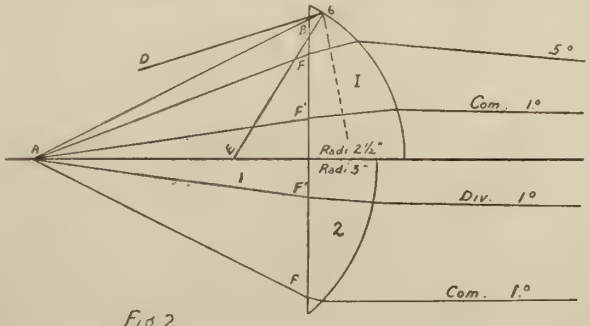

Fig. 2

Fig. 2. Fig 2, lens 1, the ray of light A, B, will be refracted through the first surface in a direction D, c, the angle E, c, D about 42 degrees is beyond the angle of transmission, and the light will be wholly reflected through the lense in the direction of the dotted line.

Spherical aberration is increased with increasing lens curvature, or,

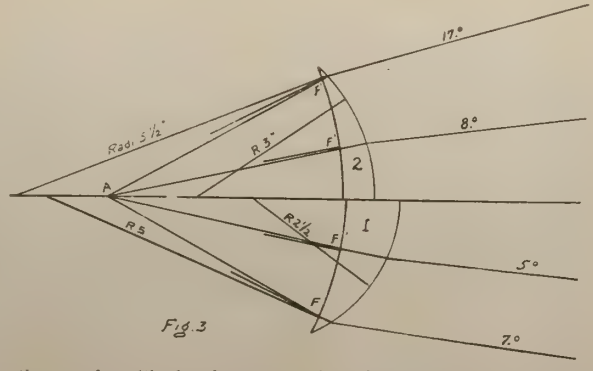

Fig. 3

in other words, with the shortness of focal length. In Figs. 2 and 3 I have drawn the outer curvature of lenses I in each figure to the same radius, and lenses 2 in each figure to the same radius. The greater the difference in angles of the refracted ray, the greater the spherical aberration of the lens. Lens 1, Fig. 2, the ray A, F, after being refracted is at an angle of 5 degrees with a horizontal line through the center of the lens. And ray A, F^1, at an angle of 1 degree. Lens 1,

Fig. 3, the same outer curvature ray A, F, is at an angle of 7 degrees, and ray A, F^1, an angle of 5 degrees, in this case the plano has the greatest spherical aberration. If we compare lenses 2, in Figs. 2 and 3, we find the spherical aberration greatest in the meniscus lens. Lens 2, Fig. 2, ray A, F^1, diverges 1 degree and ray A, F converges 1 degree, the refracted rays are nearly parallel with the axis, and the spherical aberration will be small. Lens 2, Fig. 3, the ray A, F, after refraction is at an angle of 17 degrees diverging, and ray A, F^1, 8 degrees diverging, the spherical aberration of this lens will be greater than the plano 2, Fig. –.

Chromatic aberration will vary with the angles similar to spherical aberration. We are not to consider the above to apply to plano and meniscus lenses in combination with other lenses. In laying out a diagram of these figures many lines, angles and circles are required to obtain the angles of refraction. To avoid confusion I have traced in only the rays of light and the form of the lenses.

The index of refraction used is 1.525. That is, as the sine of the angle of refraction is to the sine of the angle of incidence, so is unity to the index of refraction, or as 1 is to 1.525.

The radiant point in the three figures is 4 inches from the lens.

Reply to Question No. 97.

By W. C. Crawford, Brooklyn, N. Y.

If a plano-convex and a meniscus-bi-convex each be placed four inches from a given light source, the meniscus-bi-convex will transmit more light because (a) less glass in both lenses, hence less absorption, (b) as the surface of the meniscus is more nearly perpendicular to the light rays, there is less loss from the reflection of the polished surface of the glass. The meniscus-bi-convex, being a three-lens combination, corrects to a great extent axial spherical aberration and, to some extent, chromatic aberration.

Get Out Your Hammers.

I am springing the light ray dope practically just as it was written. Get out your hammers, and get ready!

Brothers Deutsch and Armstrong object, but I am convinced they are in error. Some others believe the tables are essentially correct and agree with the rest of it, except the two-ray theory. Nearly everyone objects to that, but I think it is because they don't quite grasp the idea. Some who have tested these tables have been enthusiastic. Some object because present equipment is not such that the conditions demanded by the tables can be met in all cases. This is true, but cannot be helped. If these tables are found to be right, as I believe they will, it will be up to the machine manufacturers to so build their apparatus that the lamphouse can be gotten further back (I think it will be necessary to get the condenser 24 inches from the film in some cases), and up to the lens manufacturers to give us lenses of proper diameters.

Well, we will sit back and listen to the anvil chorus. However, mark what I tell you, after the dust settles you are going to find that the tables, and the theory, while probably not absolutely correct in all details (that would be altogether too much to hope) to be fundamentally right, and to point the road we must travel.

In closing this little prologue, let me say that I have almost worked my brains into a froth on this particular proposition, and have gone just as far as I can go with it at this time. Other matters are too strongly pressing, therefore I will ask those who criticise to be very careful that they first "get the viewpoint" of myself and Brother Griffiths; also if you try the tables and they don't seem to always work out right, *be very sure before you condemn that you have met all the conditions.* I want these articles criticised, but I want the criticism to be unprejudiced, and I ask that critics approach the matter with an *absolutely open mind.* I might add that no less person than Professor Simon Henry Gage, Cornell University, has examined the matter and finds nothing wrong with the conclusions arrived at, though he did want me to get some expert in physics to go over the text and harmonize it with optical laws. I concluded not to do this, however, through fear of complicating the text and making it hard to understand. I prefer understandableness to technical correctness.

That's Easy.

W. C. Denney, Omaha, Nebraska, writes:

> The remarks of J. T. May, issue of July 31st, are entirely uncalled for as regards projection in Omaha. Possibly the gentleman was the least bit out of humor with himself when he took his notes; also, perhaps his intention was to teach we natives the art of projection. We will admit that some of us are working under unfavorable conditions, but we are getting the very best results possible on the screen, and, as a matter of fact, Mr. May admitted as much to me while he was here. Furthermore, you will do us a favor by publishing your knocks on projection in Omaha instead of merely hinting at, or presuming they were so, and thus give us a chance to defend ourselves.

With regard to the last clause in Brother Denney's letter I will say that his request is in the nature of the impossible. I would have presumed that what he calls my "knocks on projection in Omaha" were fully justified by reason of the fact that *at least a dozen different men have at different times during the past two or three years, reported projection in Omaha as absolutely punk.* Now, I do not, myself, know, because I have not been in Omaha for twenty years, nor am I going to certify the thing as a fact until I have actually seen it with my own eyes. I submit, however, that with something like a dozen reports to go on I am justified in saying that I *believe* it is so.

Prior to the receipt of Friend Denney's letter, however, Brother Smith, of Fort Worth, Texas, reported on Omaha, and I am willing to back up what Smith says. He has been a correspondent of this department for a long time, and I have never known him to write anything that was not, to the best of his knowledge and belief, true. He says that in some of Omaha's theatres the projection is splendid, and that in other theaters—well, you have already seen and read the article, I guess, so why repeat it?

I would like to remind the Omaha operators of one fact: *this department is open to all comers,* provided they confine their language to ordinary decency, and I am glad to say nearly everyone does that. These reports on Omaha have been published at different intervals covering a period of at least two years, and if they were not true it was a perfectly easy matter for the Omaha men to deny them and their denial would be given due credit. Moreover, the Omaha union has been in existence for some little time, and it could have officially denied it. There was absolutely nothing in the I. A. law (now repealed and done away with) to prohibit this.

The question may be asked: why it is we publish these things when we cannot positively know as to their truth? Well, I will tell you. The publication of things of this kind, in my judgment, serves a distinctly good purpose. It may make the boys angry—yes, *but it is more than likely to stir them up to some extent and keep them from getting too self-satisfied.* If the charge is unjust they can have all the space they require, within reason, to dispute it. I don't publish all the reports of this kind that come in—not by any manner of means. I only publish those which appear on the face of it to be genuine and by way of remark, I might say that I believe Brother May to be thoroughly reliable. I think he merely wrote what he believed to be the truth. And Brother Denney practically admits that it is at least partly true by saying that some of the boys are working under unfavorable conditions. *Why did he not explain this some years ago, when the first reports of bad work in Omaha were published, thus placing the blame on the Omaha managers, if it belongs there?*

If any of the Omaha managers are compelling their operators to work under conditions which render high class projection impossible, then those managers are a detriment to the moving picture industry as a whole, and are perpetrating that which comes very nearly being an outrage on their patrons. There is absolutely no valid excuse for the manager who fails to supply his operator with everything necessary to put on high-class projection, nor is there any excuse for a manager in a city the size of Omaha for not paying a salary sufficient to obtain a high-class operator. If his business is not sufficient to enable him to do that, then, for the good of all concerned, his theater ought to go out of business. It will be a pleasure to me to do the Omaha men full and complete justice, the same as I try to do to other operators in any other cities, but *if they lack sufficient energy or enterprise to defend themselves when bad reports are sent in, why I don't see that it is up to me.*

An Envelope Full of Thanks.

Will J. Fallon, secretary and treasurer of Local 355, Sioux City, Iowa, writes:

> Page 809, July 31 issue, appeared an article from Brother May, Bartlesville, Okla., in which he said projection in Sioux City was good and that all the boys he met were good fellows. I have been instructed to write the projection department and thank both yourself and Brother May for the send-off given us. What Friend May said with regard to the good fellow end of things is just about right, as Local 355 certainly has the right sort of membership. The men all seem to pull with one another, and although we were only organized August 15, 1914, still we have one or two of our union men in every theater, with the exception of two suburban houses, in one of which the manager runs his own machine. The other employs an operator, and we have been trying to get him to join, but he does not seem to be very anxious, although he has repeatedly told our business agent he would appear for examination. He has always had some excuse, however, and we have ceased to bother our head about him. And now I want to ask a question. Does it make any difference in the picture if you use a lens which projects a 20 foot picture at 100 feet and use it on a 12 foot picture at 50 feet? I contend that it does not.

Well, Brother Fallon, you are wrong in this particular. It does make a very decided difference, because of the fact that with the lens projecting smaller picture at the shorter distance it would have to be moved very much further away from the film, and this would call for an entirely different condenser combination and lamphouse location; also I believe it would be impractical to get the best results from a lens working under such widely varying conditions.

As to the man who fails to join, why he is very foolish, to say the least. Suppose you ask him whether or not he thinks the banker is a smart man—a man of brains. He will undoubtedly answer yes, whereupon call the fact to his attention that the bankers have an iron-clad, copper riveted union, although they do not *call* it a union. You might also call his attention to the fact that the attorney has a union so strong that it practically controls even the courts. Ask him if he thinks the operator is not fully justified in doing what practically all the professions do. Why the doctors have a union so strong that they actually succeed in getting court action which shuts out anybody outside their union from practicing medicine. The architects have a union, and so has practically every profession or trade which amounts to anything, and the best men in those professions and trades invariably belong to the union.

I appreciate the kind words of Local 355 in thanking the department and Brother May, but, so far as the department is concerned, it is a distinct pleasure to say such things, and I am sure it was also a pleasure to Brother May to make the report he did. We have to do a lot of knocking, or rather criticising. It is not a pleasure far from it, but, being one of those foolish individuals who takes his position somewhat seriously, the editor regards it as a duty, which, although unpleasant, must be performed for the good of the business.

THOSE LIGHT RAY EXPERIMENTS*

Some Interesting Data Worthy of Further Study.

Part II.

IF, however, the lenses be separated any considerable distance, say one-half inch, the light loss would be quite heavy, as is evidenced by Fig. 3, in which the outer ray is much heavier than in Fig. 2.

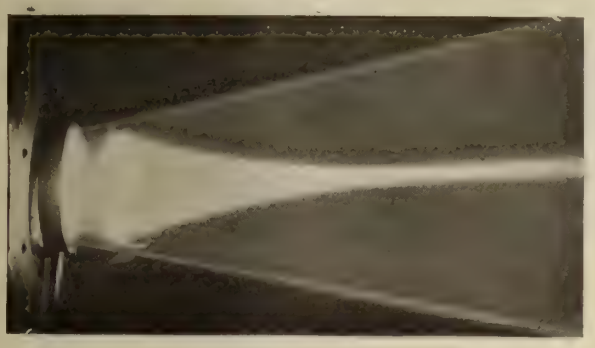

Fig. 3.

It is also of interest to note the difference in the beam from the lens in Fig. 2 and Fig. 3. In Fig. 2 there is a 6½ lens next the arc and a 7½ in front, placed in actual contact with each other. Fig. 3 is the same lenses, with no change of any kind except to space them approximately one-half inch apart.

In Fig. 2 you will observe the beam does not narrow down quite so much as it does in Fig. 3. The meaning of this is that the E. F. of the combination has been altered by spacing the lenses.

And now as to the optical effect of spacing the condensers. Increasing the distance between the lenses simply serves to lengthen the equivalent focus of the combination. The further apart the lenses are the longer will be the E. F. of the combination, but, due to the aforesaid light loss involved, it is a mighty poor way of altering the equivalent focus, also I believe that, in the light of the present knowledge, laying light loss aside, *the better practice is to work with a fixed equivalent focus and keep the condensing lenses close together at all times, say not more than ⅛ of an inch apart.* It is best to not have them actually touching, due to the fact that the mechanical contact would serve to impart considerable heat to the front lens, through absorption, and that is decidedly undesirable.

The novice would say that, since the light cone is shorter in Fig. 3 than in Fig. 2, the E. F. would be less, but the opposite is true, due to the fact that you measure from a point half way between the lenses, and the lens moves outward faster than the point of focus moves back, hence the E. F. of the combination is *lengthened,* instead of shortened, even though the light cone itself be shorter than it was before. Actual measurement from the curved surface of the front condenser to the point where the rays begin to diverge from the beam will show that the cone is shorter in Fig. 2 than in Fig. 3, although apparently not so.

It may be stated as an absolute fact that when the condenser is made up of two factors of different focal lengths, as, for instance, a 6½ and a 7½, the better practice is to place the shorter focal length lens next the arc, because, with the arc in operating position the shorter the focal length of the rear lens the more nearly will it come to delivering parallel rays to the front lens, thus reducing light loss to a minimum. See Fig. 1 in proof of this proposition. The only objection to doing this is that the thick lens is more apt to break than the thinner one, but this is very largely, if not entirely overcome by the installation of a modern condenser mount, of which the Preddy and Elbert are excellent examples.

In the course of these experiments it has been determined to be a fact that, provided the front lens of the condenser combination be in line with and square with the aperture and objective, the fact that the rear condensing lens is not exactly square with, or exactly in line with the front one, does not seem to make any appreciable difference, provided, of course, the fault be not too great.

I do not wish to be understood as saying that this condition should be allowed to obtain. The better practice is to have the entire system in exact line, but with present projector mounts this is somewhat difficult to accomplish, and failure to accomplish the lining of the two condenser factors perfectly with each other won't be a very serious matter.

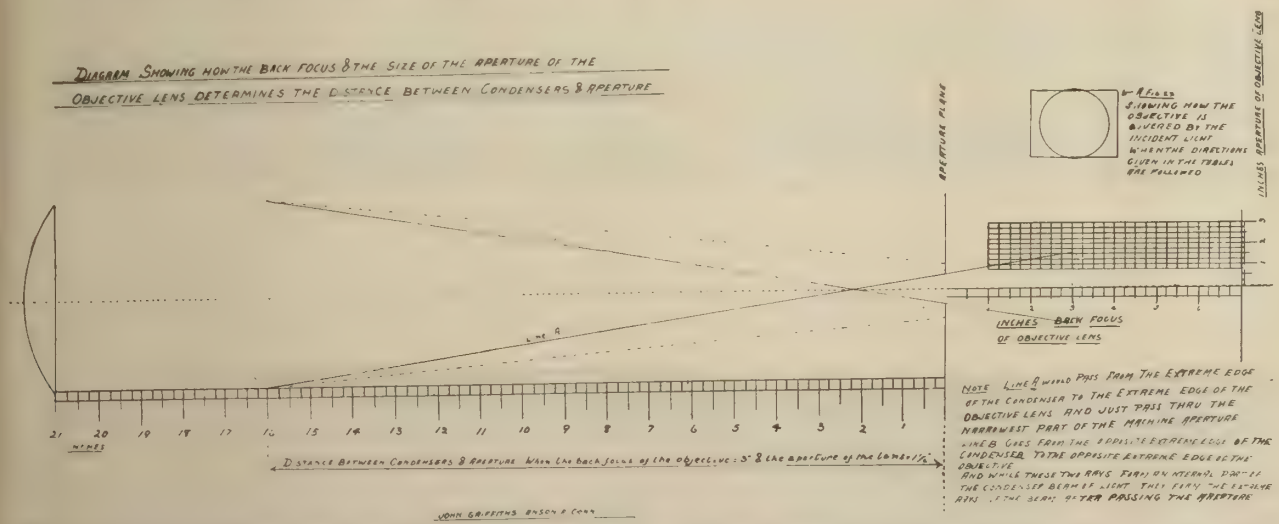
DIAGRAM SHOWING HOW THE BACK FOCUS & THE SIZE OF THE APERTURE OF THE OBJECTIVE LENS DETERMINES THE DISTANCE BETWEEN CONDENSERS & APERTURE
APERTURE PLANE
INCHES BACK FOCUS OF OBJECTIVE LENS
INCHES
LINE A
DISTANCE BETWEEN CONDENSERS & APERTURE WHEN THE BACK FOCUS OF THE OBJECTIVE IS 3" & THE APERTURE OF THE LENSES 1½"
JOHN GRIFFITHS ANSON & CORP

Fig. 4.—Error: At Right Hand End of Line Below Scale. Last Figure Should Be 1¾", Not 1½," as Given, and Line A Should Extend to the 1¾ Line, Error in Drawing.

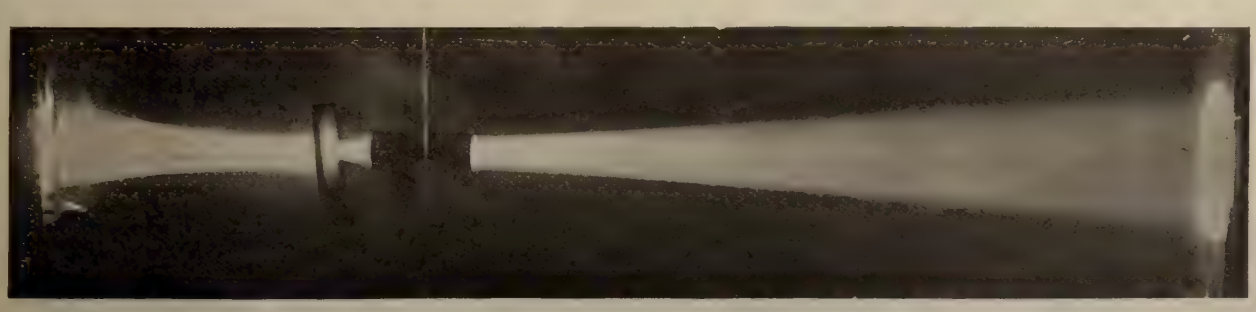

Fig. 5.

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Another extremely important relation between the condensing lens and the objective is illustrated in Fig. 4, in which A represents the extreme limit of light from the lower edge of the condensing lens when it is placed 16 inches from the aperture of the machine. You will observe that with the condenser at a distance from the aperture which will place the arc in focus (the point where the condenser ray begins to diverge), which is the point where the picture will receive evenly distributed illumination, the light will pass through the aperture and become a diverging beam. This is clearly shown in Fig. 5, which shows the light beam as in actual projection and is proven in Fig. 6, in which the condenser is covered by a metal plate in which are two holes located diametrically opposite each other and about ½ inch from the edge of the lens. It will be seen from Fig. 6 that the rays from the outer edge of the condenser lens actually do act precisely as indicated in diagram, Fig. 4. In Fig. 7 the same two rays are passed on through the objective lens.

From this the inevitable conclusion is reached that with the crater in focus at the aperture the edge of the condenser is to the aperture *the more rapid will be the divergence of the beam beyond the aperture,* though the increase from this cause will be comparatively slight. It will also be seen that *the greater the distance from the aperture plate to the objective lens aperture the wider the light beam will be at the point it encounters the lens.* See Fig. 8. It therefore is an undoubted fact that

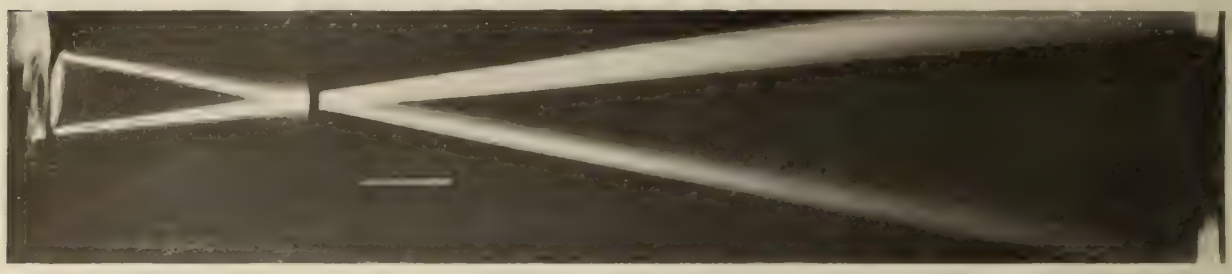

Fig. 6.

The diameter of the objective lens is an exceedingly important factor, particularly with long focal length lenses, and it is a factor which must be taken into very serious account in the matching up of projector lens

Fig. 7.

Fig. 9 shows the loss of light through using a lens of too small diameter. This loss may be slight, or it may be very great. In many cases it is the latter. In this case the loss is far greater than appears, because the camera only caught the loss which fell outside the lens barrel, whereas the actual diameter of the lens aperture is considerably less than the outside diameter of the barrel.

(To be continued in next issue.)

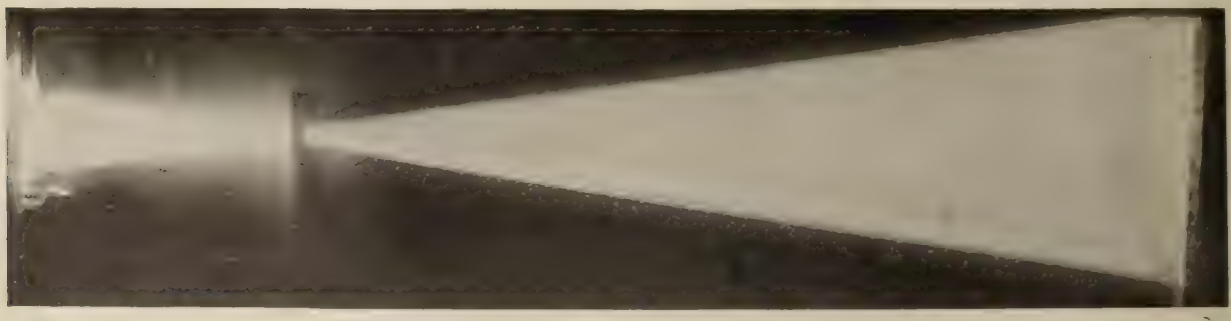

Fig. 8.

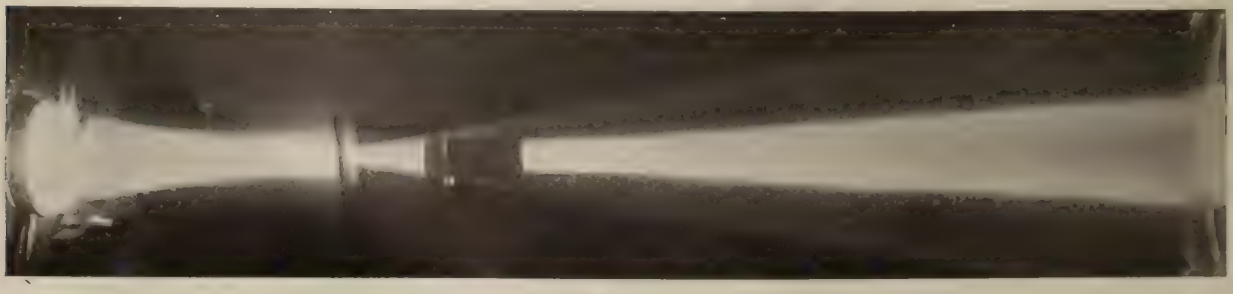

Fig. 9.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Exposure Tables for Motion Picture Work.

D. E. Denton, N. Y. C., inquires:

> Can you tell me whether there has been any data given in your publication, the Moving Picture World, regarding correct exposure for the moving picture camera?
>
> If not, can you suggest any other source of information on this subject?

With a little calculation almost any reliable exposure tables may be used for the motion picture camera. As the shutter revolves sixteen times per second it required one-sixteenth second for the shutter to turn once; if it has an opening which is one-half of the circumference the exposure given is one-half of one-sixteenth or one-thirty-second; a one-third opening, one-forty-eighth, etc. Now the diaphragm numbers on a lens, whether they be U. S. or F system, are arranged so that each higher number gives just half the exposure of the one below it. Also, U. S. 16 and F 16 are equal. Now let us figure: Suppose our table of exposure says that under the conditions that obtain where we wish to work that the normal exposure is one-fourth second at U. S. thirty-two. The next lower stop in U. S. 16, which is twice as fast, therefore, at U. S. 16 we can expose in one-eighth second. Now our cinematograph lens is perhaps marked in the F system. F 11 is next below F 16 with an exposure of one-sixteenth second. The most we can give is one-thirty-two second with our shutter as far open as we can use it, we must open our diaphragm still further in order to get enough light through our lens to make the picture in one-thirty-two seconds. F 8 is the next diaphragm number giving an exposure in half the time as F 11; one-half of one-sixteenth is one-thirty-two, therefore, if we set the diaphragm at F 8 and turn at normal speel we will have a correctly exposed negative.

Exposure meters are simpler yet, as when they are set to satisfy the conditions under which you are working, the correct diaphragm number will always be found opposite a mark which you can make in the exposure column at the spot corresponding to your estimated shutter time.

The Watkins Kinematograph Exposure Meter, invented by Alfred Watkins, is a scientifically accurate exposure meter, which shows in a few seconds the correct lens aperture to use under any condition of light, at any time and in any place, or if the lens aperture is constant, it determines the correct shutter opening. Every operator should have one of these perfect little meters, which is no larger than a lady's watch, and may be carried in the vest pocket.

Besides being an accurate meter, this instrument is supplied with a chain and ball, which can be used as a half-second pendulum, thus making a watch unnecessary for timing. It is also of value in timing the crank revolutions, one revolution per half second being considered standard. The weight, with chain and pendulum is 2½ ounces.

Color Photography.

Probably many of the readers of this department are interested in color photography, and while the following relates only to still photography, it is only a step farther to the motion picture in natural colors. In a letter Nelson, Northwestern correspondent of the Moving Picture World, refers to slides in color made by the Paget process.

> While I am on the subject of photography (I might appropriately call your attention to some natural color slides which Henry Berger of Portland has made of the new Columbia River Highway. Mr. Berger uses the Paget process of natural color photography and the New York representatives of the process advises that he has achieved greater success with it than any other man in the country. Samuel Hill, one of the Hill family owning the Northern Pacific Railroad, has a set of hand-colored slides of the Columbia Highway for which it is related he paid an enormous price, but Mr. Berger's pictures photographed in natural colors absolutely eclipse anything Mr. Hill has. The slides were shown the visiting Shriners in Portland recently. The Columbia River has thousands of splendid color photography subjects and Mr. Berger has selected the best of them for his slides. He anticipates going to New York shortly with the collection under the auspices of the Portland Chamber of Commerce.

Readers of this column who are in easy reach of New York will be well repaid for a visit to the exhibition of color photographs by the Hess-Ives process, a notice of which is appended:

> You are respeectfully invited to an exhibition of color photography by the Hess-Ives Process, which we are holding during this week in the Book Shop on the main floor at the 10th St. and 4th Ave. corner of the old Stewart Building. This exhibition will be continued next week in the Wanamaker Auditorium, First Gallery, New Building, in connection with Daily Lectures on Color Photography, particulars of which will be announced in the newspapers.
>
> Having completed arrangements for the territory with the manufacturers, we soon expect to be in a position to lease to professional photographers, the Hichrographic Outfit on yearly rental, which arrangement carries with it a special trade discount.
>
> The direct representative of the Hess-Ives Corporation is in charge of this special exhibition and will be with us during the balance of this week.
>
> We respectfully suggest that you, as well as other members of your firm, attend this exhibition of colored photographic prints and interview the factory representative, who will be glad to furnish all details in connection with the new Hess-Ives invention for producing color photographs on paper.
>
> Trusting to have the pleasure of personally meeting you, I remain,
>
> Sincerely yours,
>
> (Signed) LOUIS JAY GERSON,
>
> Manager, Photographic Section, JOHN WANAMAKER, New York.

A number of very beautiful examples taken by this new process which Mr. Ives has worked for many years to perfect to a stage within the scope of the ordinary amateur photographer are shown. Unlike the Autochrome, Paget, and other screen plate processes, prints can be made on paper and may also be enlarged and reduced, as is now done with the black and white prints.

The cameras and special tripack plates are now on the market and the color enthusiast can now delight his soul in a riot of prismatic hues.

Shutter Position.

L. J. D., Louisville, Ky., asks:

> (1) Will you kindly advise me if there would be any improvement in a picture projected on a moving picture machine if the shutter were so placed as to cut the light rays in the center of the lens jacket, between the front and back lens at the point where the rays of light cross?
>
> (2) Would this make an improvement over placing the shutter in front of the lens or behind the lens, as is now being done in motion picture projection?
>
> (3) Would it give more light?
>
> (4) Would it give better definition?
>
> (5) Would it reduce the flicker?
>
> (6) Would there be any difference noticeable on the screen?
>
> (7) Has this method of interrupting the light ever been tried in photography or motion picture projection?

(1) Before answering this question it is well to state that the rays of light do not cross in the lens in the sense that the light rays cross in a point or within a small area. This is a very common misapprehension caused by misleading diagrams which are supposed to represent the path of the light rays in a projection system. The nearest approach to a point where the light rays cross is a place a short distance in front of the projection lens. This point may be found by moving a card back and forth towards and away from the lens until an image of the arc is focused on the card. As the image formed is so exceedingly brilliant that it is difficult to look at, it is well to cut down the light either by a card with a quarter inch perforation in its center placed before the condensers in the slide holder or a piece of heavily tinted glass. For the best results the shutter should operate at this point.

(2) No. (3). No. (4) No. (5) No.

(6). It would require a much larger shutter and present a much more difficult mechanical construction to equal the results obtained by a before the lens shutter.

(7) I do not know if it has been used in projection, probably it has. I have used it for special work in photography and it is not so good except under extra special conditions.

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Comments on the Films

General Film Company.

SQUEALS ON WHEELS (Mina), Sept. 2. The [illegible] one-reel farce lends itself to effective treatment on the screen. The fun is kept moving at a lively pace and the laughs occur with gratifying frequency.

CAUGHT (Essanay), Sept. 6.—Political intrigue furnishes the motive for this three-reel drama, written by Charles Bradley. The plot is a complicated one, but the interest is well sustained. A novel railroad scene is introduced, and the production is a heavy one. Bryant Washburn and Edna Mayo do their customary dependable work in the leading roles, the cast also including Richard Taber, Robert Russell, Frederick Wood, Thos. Cummerford, F. A. Wade and Peggy Sweeny.

TEASING A TORNADO (Lubin), Sept. 6.—Romaine Fielding is responsible for the scenario and producing of this one-reel drama. Like most of Mr. Fielding's work, it deals with life in the open, and is a decidedly likable photoplay. Jack Lawton and Vinnie Burns act the leading characters with skill.

HEARST-SELIG NEWS PICTORIAL, NO. 71, 1915 (Selig), Sept. 6.—The launching of the U. S. destroyer Porter, at Philadelphia, leads the list and is followed by: National Guard drilling, Boston; S. S. Mongolia leaving San Francisco; fortress in Serbia; Cameron Coffey, four-year-old swimmer, San Francisco; Great Falls, Virginia River, Va.; Rangers catch Mexican bandits, Norris, Tex.; German Envoy, Washington; National Guard and Naval Review, Boston.

THE MYSTIC BALL (Selig), Sept. 6.—The underhand methods of a disreputable bucket shop are unmasked in this two-reel drama, written by Wallace C. Clifton. A touch of mysticism is given to the play by introducing a magic crystal during the action. The drama is interesting, and is well played by George Larkin, Fritzi Brunette and a well-balanced cast.

MRS. JARR AND THE SOCIETY CIRCUS (The Jarr Family Series, No. 18) (Vitagraph), Sept. 6.—Florence Natol as Gertrude, the Jarr servant, is the central figure in this one-reel comedy which cleverly hits off one of the weaknesses of a certain grade of society. The climax is not up to the rest of the reel.

NEARLY A BRIDE (Kalem), Sept. 7.—An amusing burlesque comedy, in which Bud Duncan, Dave Morris and Ethel Teare make most of the fun, this one-reel photoplay may be depended upon to create its share of smiles and laughs.

FINN AND HADDIE (Lubin), Sept. 7.—Frank Moulan, the well-known comic opera comedian, makes his screen debut in this one-reel farce. Mr. Moulan has any number of comic devices in his box of tricks and uses them to good advantage in his first photoplay engagement. Denman Maley is also an efficient member of the cast. The scenario was written by Mr. Moulan and Mr. Maley.

NEVER AGAIN (Selig), Sept. 7.—Tom Mix has turned temperance advocate in this one-reel drama, written and produced and acted in by himself. The story is a natural bit of human experience. Mr. Mix is not the only good actor in the cast, his support including Victoria Forde, Sid Jordan and Leo Maloney.

THE KIDNAPPED STOCKBROKER (Vitagraph), Sept. 7.—A haunted house plays an important part in this two-reel drama, written by Elizabeth Eastwood. The author has handled her material with a practiced hand and furnished a large supply of thrills. Jay Dwiggins, Dorothy Kelly, Louise Beaudet and William Dunk are members of an excellent cast. Miss Kelly, incidentally, shows marked skill at tree climbing

CARTOONS ON THE BEACH (Edison), Sept. 8.—Three of Raoul Barre's clever cartoons are included in this one-reel offering, "The Kelly Kid's Bathing Adventure," "Mr. Hicks in Nightmareland" and "A Sand Microbe Flirtation." They are all up to Mr. Barre's past performances O. W. Foster and Gladys Leslie are in the cast of "humans."

THE FABLE OF HAZEL'S TWO HUSBANDS AND WHAT BECAME OF THEM (Essanay), Sept. 8.—George Ade was long on title when he named this one-reel comedy, but not the least little bit short on fun. The fable reflects life from a comic angle and drives home several amusing truths. Ruth Stonehouse, Charles J. Shine and Eugene Acker make up the acting trio.

THE SIREN (Vitagraph), Sept. 8.—The buoyancy and pleasing personality of Margaret Gibson does much to make this one-reel comedy convincing. The story is a simple one, but it is not without appeal, and Miss Gibson gives it a strong atmosphere of reality. Alfred Vosburgh, Anne Schaefer and Gretchen Lederer are in the cast.

THE BROKEN WRIST (Biograph), Sept. 9.—This one-reel drama involves two doctors and a nurse, and the big situation is brought about by the help of a skeleton. The story is original and grim. Charles Perley, Herbert Barrington and Augusta Anderson are in the cast.

A QUIET LITTLE GAME (Essanay), Sept. 9.—A one-reel comedy in which Harry Todd, Ben Turpin, Margaret Joslin and a clever cast have many opportunities for creating laughter.

HEARST-SELIG NEWS PICTORIAL, NO. 72, 1915 (Selig), Sept. 9.—U. S. troops at Brownsville, Tex.; motor speedway, Sheepshead Bay, N. Y.; Wm. R. Hearst phoning to New York and Chicago from his ranch in California; National golf tourney, Detroit; on the Serbian battle line; prisoners welcoming Warden at Ossining, N. Y.; Tennis stars at Forest Hill, N. Y.; Survivors of the Arabic arrive in New York on the St. Paul; alligator farm, Los Angeles, comprises the news items of this number.

THE ROMANCE OF A HANDKERCHIEF (Vitagraph), Sept. 9.—W. A. Tremayne, who has a well-deserved reputation as a playwright of the spoken drama, has not lost his cunning in the making of comedy for the screen. This one-reeler is a rare treat, the acting of Maurice Costello, Leah Baird and Van Dyke Brooke bringing out all the good points. Mr. Brooke has also produced the picture with decided skill.

THE LITTLE SINGER (Kalem), Sept. 10.—The romance in this one-reel reissue is very appealing, the excellent acting of Alice Joyce, Earle Rose and little Adelaide Lawrence bringing out the story very effectively.

JEALOUSY (Lubin), Sept. 10.—While this one-reel comedy employs the time-honored dream motive, it is so cleverly introduced and the rest of the story is so entertaining, that it furnishes its own excuse for being used. Robert Gray, George Routh, Dorothy Barrett and Helen Eddy complete a competent cast.

[illegible] Sept. 10. Sidney Drew [illegible] near being the whole thing in this one-reel farce. The theme is a happy one, and Mr. Drew seems to have as much fun playing the part as an audience does watching him.

[illegible] Sept. 11. Herbert Prior, Margaret Prussing, Charles Sutton and Robert Brower carry the weight of the acting in this strong one-reel drama, written by Frank Hart. The interest is sustained all through the reel.

NERVES OF STEEL (Episode No. 44 of the "Hazards of Helen" Railroad Series) (Kalem), Sept. 11.—E. W. Matlack has found a new and particularly daring stunt for Helen to attempt in this one-reel drama. She accomplishes it safely and is assisted in the acting by Robyn Adair and Rex Downs.

QUEENIE OF THE NILE (Lubin), Sept. 11.—The spirit of burlesque runs riot through this one-reel photoplay, written by Epes W. Sargent, with a view to giving Billie Reeves full sway for his comic genius. Billie holds sway, all right, and is assisted very effectively by Mae Hotely. This picture was reviewed at length on page 2006, issue of Sept. 18, by Louis Reeves Harrison.

General Film Company Specials.

HIS CRUCIBLE (Essanay), Sept. 7.—This three-reel drama is a trifle slow in getting underway, but once the story is made clear, it proves decidedly worth while. It was written by William H. Lippert, and treats of a gang of smugglers and their efforts to entrap the hero. Neil Craig, Betty Scott, Edmund F. Cobb, John Cossar and Grant Foreman are members of a commendable cast.

WHEN THIEVES FALL OUT (Mysteries of the Grand Hotel, Episode No. 8) (Kalem), Sept. 8.—Hamilton Smith has shown a great deal of originality in plotting this two-reel addition to his Grand Hotel Series. The incidents are full of excitement and demand strenuous efforts from the cast, which includes Frank Jonasson, Paul C. Hurst, Marin Sais and True Boardman.

THE IRISH IN AMERICA (Lubin), Sept. 8.—Sidney Olcott and Miss Valentine Grant have the leading roles in this three-reel drama with scenes laid in Ireland and America. The photoplay is one of the best of its class, and was written and produced by Mr. Walcott.

ROMANCE AS A REMEDY (Lubin), Sept. 9.—A double-headed love affair is carried through the two-reels of this comedy, written by Shannon Fife. The material furnishes a number of good comedy complications and the author has used them to excellent advantage. William Cohill, Lillie Leslie, Clarance, Jay Elmer and Ann Carmichael are the quartet of lovers.

NEATH CALVARY'S SHADOW (Selig), Sept. 9.—W. H. Lippert's three-reel drama has a well-constructed plot and illustrates the maxim: "The woman always pays." The situation at the finish is a strong one, and the author has not hesitated to deal truthfully with the girl whose life has been wrecked. Wheeler Oakman, Fritzi Brunette and Frank Mayo do excellent work in their respective roles.

[illegible] Sept. 10. [illegible] three-reel drama of adventure on shipboard and on a desert island has been shown on the screen than this photoplay, by William C. Pratt. It has been realistically produced by Langdon West, the company including Gladys Hulette, Pat O'Malley, Augustus Phillips, William West, [illegible] and Lawrence White.

Mutual Film Corporation.

THE UNSPECTED ISLES (Rialto), Sept. 8.—The first of this series presents Fania Marinoff in a unique role. The scenario is by Rev. C. J. Harris and William T. Haddock, the director, has made a production of considerable merit. The story is about the South Sea islands. Reviewed at length by Margaret I. MacDonald on page 2007, issue of September 18.

BESSIE'S BACHELOR BOOBS (Falstaff), Sept. 16.—A young country girl punctures auto tires in order to get summer boarders. She holds them up for money in various ways. Later it transpires that she and her father are actors on vacation. The plot is very slight and only fairly amusing.

THE TWINS OF G. L. RANCH (Thanhouser), Sept. 19.—This features the Fairbanks twins. Their father sells some horses and when thieves come one of the twins places the bills inside her doll. The other goes for help. The plot is not very new, but is well acted and the story gets up considerable suspense.

SIMON'S SWIMMING SOULMATE (Falstaff), Sept. 20.—The plot of this is quite unique, but the characterizations, with the exception of the old man, are not particularly appealing. The lovers should have been younger. They swim out to a boat containing the justice of the peace, and are married in the water, with witnesses.

SEEING AMERICA FIRST (Gaumont), Sept. 20.—A picture of unusual and scenic interesting beauty. Reviewed by Louis Reeves Harrison on page 2006, issue of September 18.

KEEPING UP WITH THE JONES.—A cartoon comedy, on the same reel.

Mutual Film Corporation Specials.

HIS GUIDING ANGEL (Majestic), Sept. 12.—A two-reel number, featuring Chas. Clary, Gladys Brockwell, O. V. MacDairmid and others. This is a western story of fair strength, in which a gambler falls in love with an actress, whose picture he keeps in his cabin. He saves the girl's brother from disgrace and later breaks the bonds of an old entanglement for the girl, whom he marries at the close. The scene in which the girl attempts blackmail to save her reputation, and those immediately following, are quite dramatic. The picture possesses no great novelty, but is well handled and holds the attention.

HELEN'S BABIES (Thanhouser), Sept. 14.—A very pleasing two-reel screen adaptation to John Habberton's famous novel of the uncle who agreed to take care of his sister's small boys. Harry Benham, Lorraine Huling, The Kidlet and another little fellow appear. The children's mischievous antics keep the uncle in hot water all the time and interfere seriously with his love affair. This should prove an appealing comedy number, particularly to the older generation, who will no doubt be glad to see in moving pictures the two kids who "want to see the wheels go round."

THE VIVISECTIONIST (Gaumont), Sept. 17.—A number of strong dramatic interest, with Joseph Levering, Sydney Mason, Bessie Keane and other competent players in the cast. An author in search of material for a novel purposely plays upon his wife's jealousy. The result of this is a murder, for which, by a curious turn of events, the author himself is sentenced to be hanged. In spite of her shattered sensibilities, the wife, by her testimony, saves him from death and there is a happy ending. The story is a strong one and very well presented.

North American Film Corporation

THE SOUL STRANGLERS (American), Sept. 13.—Chapter XX of The Diamond from the Sky, two reels. Powell is still very ill in this instalment, with Vivian, Blair and the other conspirators in charge of him. Esther forces an entrance to the sick room, but Vivian gives the patient a hypodermic injection during her visit, putting him to sleep. Blair begins to weaken when he learns of this misuse of drugs. The diamond is found at the beehive by a mover. He and his pal quarrel over it, and one of them is killed by the falling of a burning tree. The number is entertaining throughout.

Pathe Exchange, Inc.

PATHE NEWS NO. 70, 1915, Sept. 1.—The most interesting item of this issue seems to be the wonderful agricultural machines at work. Farmers will surely like to see the power mule. Parisian fashions and the historical items are also noteworthy.

PATHE NEWS NO. 71, 1915, Sept. 4.—Mexican troops make one item of this especially interesting. There are other historical bits that are well worth seeing and the usual Paris fashions in natural colors.

Pathe Exchange, Inc., Specials.

VIA WIRELESS (Gold Rooster Plays), Sept. 18.—A stirring melodrama offering, whose value comes more from its effective staging and its unusually interesting scenes than from the story, which is weakly constructed and not wholly fresh. The incidents are sensational and are convincingly pictured. It has been reviewed at length in Moving Picture World September 18, 1915.

SOME BABY (Balboa), Sept. 20.—A farce that insures a good many laughs. The situation is first class and the players are lively and amusing. Pretty good.

WORKERS OF THE FRENCH SOUDAN (Pathe Rolin).—On the same reel with the foregoing, it shows intimate glimpses of life in the heart of Africa. The easy skill of these natives in their primitive pursuits is very interesting.

THE TOILERS OF THE SEA (Balboa), Sept. 20.—A story of fishing folk, set along the shore. The story is built on a well-known melodrama pattern. The characters are many, and have been well worked in by the author and the players give life to them in a way that raises the value of the picture. This, with its many excellent bits of realism, glimpses of shore life, the ocean and the fishermen's cabins, make it a commendable offering. The photography is not up to modern standard.

THE SHATTERED PARCHMENT (Episode 4 of "Neal of the Navy") (Panama Films—Pathe Program), Sept. 22.—This two-reel instalment of the big serial has the punch of action and justifies the attention the public is giving the serial.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 183 (Universal), Sept. 8.—An exceptionally interesting number, containing war scenes and pleasing features taken in various parts of the United States.

BEACH BIRDS (L-KO), Sept. 19.—A low comedy number, with Hank Mann, Peggy Pearce and Fatty Voss in the cast. Three married couples mix up in a general flirtation, all attired in bathing costumes. The tone is not good and the fun, such as it is, is entirely of a knockabout sort.

HIS HOME COMING (Imp), Sept. 21.—A comedy number by George A. Lessing, featuring King Baggot, Marie Wierman and others. The young wife rents the home during the husband's absence and on his return he creates a sensation by entering the room of another man's wife. Good comedy method has been employed in this and a delicate situation is made, not only entirely acceptable, but very amusing. A good number.

THE HAM ACTORS (Powers), Sept. 23.—A trained pig act, which will amuse people who have never seen young porkers performing. The stunts are amusing and the photography good.

LIFE OF THE FROG Sept. 23.—An educational subject on the same reel.

WHEN LIZZIE WENT TO SEA (Nestor), Sept. 24.—A comedy number, by Al E. Christie, featuring Victoria Forde, Eddie Lyons and Lee Moran. The fruit girl is abducted by her Italian lover, but Eddie rescues her after many adventures. There is plenty of action in this and the characterizations are of a burlesque sort. It makes quite an amusing offering.

HE WOULDN'T SUPPORT HIS WIFE (Joker), Sept. 25.—A typical Joker comedy, by Allen Curtis, featuring Gale Henry, Bob Vernon and Wm. Franey. The wife has her lazy husband put in jail and watches him work with the other convicts. He escapes and complications follow. Fairly amusing.

EVERY MAN'S MONEY (Powers), Sept. 25.—A one-reel drama by Harvey Gates, featuring Sydney Ayres and Doris Pawn. The plot concerns a young man married for his money as the result of an intrigue framed up by the girl's uncle. The young man loses his money, but retains the girl's love. This is well constructed and interesting. The leading man does too much posing to get the best effect on the screen.

Universal Film Mfg. Company Specials.

THE PINE'S REVENGE (Rex), Sept. 19.—A two-reel story of the pine woods, with Cleo Madison, Arthur Shirley, Lon Chaney and Millard K. Wilson in the cast. It pictures the way in which a burning pine tree falls upon and destroys the outlaw who had been starting forest fires. The scenes taken in the pine forest are very attractive and the story worked out in an entertaining manner. The hero comes out on top after many troubles and is made head forest ranger.

UNDER SOUTHERN SKIES (Broadway Universal Features), Sept. 20.—Reviewed by W. Stephen Bush on page 1492, issue of August 28.

THE TENOR (Gold Seal), Sept. 21.—A three-reel number featuring Hobart Henly in a double role, Carmen Phillips, Lucy Peyton, Walter Belasco and Gretchen Lederer. The story itself has quite a strong interest, through the picturing of the young doctor as a dope fiend was somewhat over done. The settings are also unattractive in places, notably the cheap studio scene from the office window. The story rounds up well in spite of its several shortcomings and makes a fair production as a whole.

SCANDAL IN THE FAMILY (L-KO), Sept. 22.—A two-reel low comedy number, featuring May Emory, Hank Mann, Gertrude Selby, Reggie Morris and others. This begins with a conventional park flirtation with some rather laughable incidents. Later the plot is complicated by Reggie disguised as a flirtatious young lady and a general mixup follows. There is not much novelty in this, but it will bring some laughter.

THE CRY OF THE FIRST BORN (Laemmle), Sept. 23.—A three-reel picture with a tragic story of the Hawaiian islands, written by Olga Printzlau Clark. It brings before the observer a series of scenes so convincingly written that he forgets the weaker features of the production and thinks only of the emotional drama set before him. The story is well constructed and not overdrawn in any way. Its short-comings are in the ordinary character of the settings and the uneven photography. Reviewed at length on page 2006, issue of September 18, by Robert C. McElravy.

WHEN THE CALL CAME (Imp), Sept. 24.—One of Bruno Lessing's short stories adapted to the screen in two reels. The jewess and the minister's son grow up as neighbors and love each other. When arrangements are made for her to marry one of her own people she rebels and flees to her lover. But when the latter, now an ordained minister, is called to take charge of a pulpit, she feels that his way is not for her and returns home. This is sincerely presented and holds the interest closely. Thee betrothal celebration made a unique feature.

V-L-S-E, Inc.

THE CIRCULAR STAIRCASE (Selig), Sept. 20.—A complicated story told in five reels with absolute clearness and full of sterling merits. The characters have been excellently assigned and are thoroughly pleasing. Reviewed at length by James S. McQuade on page 2007, issue of September 18.

World Film Corporation.

THE IMPOSTER (Brady), Sept. 6.—Reviweed by Margaret I. MacDonald on page 1845, issue of September 11.

Associated Film Sales Corporation.

CURING BILL (Banner), Sept. 13.—The author of this picture resorted to a hackneyed situation in which a lazy man, who feigns illness, is frightened into activity by the domineering woman of the household. Passable entertainment for a not too critical audience.

A SHATTERED ROMANCE (Deer), Sept. 13.—The not unusual story of a young artist who is tempted to leave his wife for the sake of the pretty society woman, whose portrait he paints, is presented with some fresh touches in this two-part drama. Early in the first reel the director made effective use of sea-lions found on the California beach, and later on, an eagle plays a novel part in the action. A satisfactory offering carefully directed.

LOVE AND INSTALLMENTS (Federal), Sept. 13.—There is little to recommend in this slapstick comedy. Work as they may, the actors seldom succeed in making their antics amusing.

HIS MASTERPIECE (Liberty), Sept. 13.—Emory Johnson, True Boardman and others, in a generally capable company, present this two-reel melodrama with commendable sincerity. The story of a stolen play and of the return of the rightful author in time to reap the rewards, is made interesting and at times exciting.

FOR HIS WIFE'S SAKE (Navajo), Sept. 13.—While the story in this two-part melodrama may strike an audience as being a bit extravagant, it probably will hold the attention. The hero of the tale robs a stage coach that he may get money to send to his sick wife, not knowing that friendly disposed cowboys have already paid the expenses of a health-restoring operation. William Parsons and Lucille Younge carry the principal roles in this production.

FAST AND FURIOUS (Ramona), Sept. 13.—A burlesque boxing bout that supplies two reels of quick action likely to entertain. Rube Miller is the chief performer. His experiences while preparing for the fight and when in the actual ring encounter, are varied and make good material for a picture of the type.

THE PRICE SHE PAID (Santa Barbara), Sept. 13.—With the opening scene of this two-part melodrama, the spectator is plunged into an exciting story that is skillfully developed. In her effort to save her husband from ruin, a woman goes to the home of a man who has it in his power to aid him. It happens that her host is shot on that very night and, of course, she is accused of murder. Fritzi Brunette and John Prescott give able performances of emotional roles.

LEW WALLACE'S HEIR SUES KLAW & ERLANGER.

The proposed staging in a moving picture feature of the dramatized version of the late Gen. Lew Wallace's "Ben Hur" has bumped into a legal conflict. Harper & Brothers and Henry L. Wallace, only son and sole heir of the author, have filed a suit in equity in the United States District Court praying for an injunction against Marc Klaw and Abraham L. Erlanger, as individuals and copartners, to prevent them from making a feature film of the play.

The original copyright of both book and play ran out some years ago, but in 1908 Mr. Wallace, his father and mother both having died early in this century, renewed the copyright on both productions. For more than twenty years Klaw & Erlanger, under a contract with the author and publishers, have held the exclusive right to produce the dramatized version, written by William Young for the owners and publishers.

At the time this contract was made, moving pictures were unheard of. Lately, with the increase in public interest in the film plays, the leading exponents have been arranging to stage and screen many of the masterpieces of the various playwrights. Klaw & Erlanger, the bill recites, claim the right to produce "Ben Hur" on the screen under their general contractual rights as exclusive producers of the play. They, it is urged, assert that this contract covers any and all kinds of theatrical production. The plaintiffs, however, assert that inasmuch as moving pictures were really undreamed of when the contract was made, nothing in the contract can be applied to cover such an enterprise. The motion for a permanent injunction will be called at an early date.

MADGE EVANS UNDER CONTRACT.

Little Miss Madge Evans, blonde and five and one-half years old, known for her beauty and for her clever work in World Film Corporation Features, has been placed under contract by World Film. That the young lady is pleased could not be doubted by anyone who talked with her for more than one minute.

Fields Makes Counterclaim

Alleges Original Contract with Peerless Company Was Inequitable and Asks $10,000 Damages.

LEW FIELDS has filed his answer in the suit in equity in the United States District Court, filed sometime ago by the Peerless Feature Producing Company, of New Jersey. The bill charges the comedian with breach of contract and demands damages, an injunction to be made permanent on the hearing of the issues to prevent Fields from posing for any moving picture plays for other than the Peerless Company and for any other relief that may be equitable. The bill says $5,000 has already been paid to Fields as an advance for his services and this the company wants back. It also wishes the court to compel the comedian to comply with the terms of his contract.

The answer, made in Chicago, where Fields is playing, was verified under oath and is accompanied by affidavits traversing the bill in some particulars and admitting the facts set up in others. Fields admits he signed the contract set up in the bill; but he says he signed it in a hurry without reading it, on an afternoon when he was rushing to Philadelphia to keep an engagement. When he read it later, he swears, he found it did not carry out the terms agreed upon in the conference with the Peerless people. He says a modified verbal contract was made whereby he was to receive $10,000 flat for posing in two feature photoplays for the Peerless Company.

He says that he was engaged in theatrical work up to and including April 12 last and that this was known and agreed to by the plaintiff company. He was ready and proffered his services after that date, but says the plaintiff was not ready and has never been ready to carry out its part of the contract. He is certain four months is a reasonable time after the time set for posing in which the complaining company should have been ready to proceed. He denies that he should be bound until October, holding that length of time to be unreasonable.

Fields admits having made a contract with the Keystone Company under the terms of which he is to receive some $200,000. He says that the action of the Peerless people has prevented him from lucrative offers; that the contract being exclusive in its terms is inequitable, and that he has been damaged in at least $10,000. He demands this sum on a counterclaim, says the failure of the plaintiff to comply with its contract has hurt him to the amount of the advance of $5,000 which he sets up as an offset and then asks damages because of the interruption of his affairs.

Arguments on the prayer for a temporary injunction were heard Thursday last by Judge Charles M. Hough. On the question of the unfairness of the contract the court remarked that a written contract spoke for itself and its terms were enforceable. Counsel for Fields were granted until the next day to file answer and supporting affidavits and counsel for the plaintiff until Monday to reply. Briefs for both sides were filed Thursday, September 16

CYRUS TOWNSEND BRADY SUES RELIANCE.

Rev. Dr. Cyrus Townsend Brady, of Yonkers, has filed a suit in equity in the United States District Court for the Southern District of New York against the Reliance Moving Picture Corporation, the Mutual Film Corporation and the Frank A. Munsey Company, alleging infringement of the copyright of the clergyman's short story, "A Child of God."

A peculiar feature of the action is, as set out on the bill in equity, that Dr. Brady's attention first was directed to the alleged infringement by his observing an advertisement in the Moving Picture World, of the proposed projection of the films. This advertisement was printed in the issue of May 1 last. It called attention to the proposed staging of "Cyrus Townsend Brady's story, 'A Child of God'," under the auspices of the Reliance Company as producer and the Mutual Company as distributor. The advertisement is set out in full and is made an exhibit in the bill.

According to the complaint, Dr. Brady sold the story to the Munsey Company in 1906, reserving all book and dramatic rights to himself. Munsey had merely the right of first publication in serial form in his magazine. This was done and the matter closed for the time. Now the minister comes into a court of equity demanding an accounting, an injunction against all the concerns to prevent any further distribution or rental or producing of films and for such damages as may be found justly due. He also asks that the Munsey Company be required to turn over to him as author all book and dramatic rights, asserting that in truth and fact he never parted therewith. The defendants have not yet answered the bill, but the case is on motion calendar for the next call.

Chicago News Letter

By JAS. S. McQUADE.

A Slap at the $2 Film Program.

THE St. Louis Post-Dispatch, in the issue of September 9, gives an editorial whack at the $2-a-seat film productions. The whack at the scale of high prices, which the Post-Dispatch fears is impending, is accompanied by a left-handed slap at the moving picture itself, the writer having stumbled on the rather peculiar heading, "Holding the Mirror Up to the Mirror." But read the editorial:

Plans for killing the goose that lays the film show golden eggs are rapidly being perfected. It is the exact plan by which the goose that laid the legitimate drama golden eggs was killed. Elaborate film show productions for which $2 a seat will be charged are announced. Presumably the $2.50, the $3 and even the $5-a-seat movies will make an early appearance.

The movies gained their astounding popularity in part because they showed the possibilities of an ingenious and novel invention, but principally because they were very cheap. The original cost of a production has slight bearing on the price at which the public is permitted a view. A film once made can be reproduced almost indefinitely.

While too sweeping, the statement that the attraction in the "legitimate" which was really worth $2 never existed may have some truth as applied to all but a very small minority of attractions. At least, by exacting more than the traffic would bear, the trust caused the regular theatricals to fall into a bad way. Film show prosperity, great as it is, may fall into the same bad way with an even more resounding thud.

If the legitimate drama holds the mirror up to nature—and very mistily, too, ofttimes—the film show only holds the mirror up to the mirror. Seats at $2 or even more absurd prices are not necessarily an index of the cost of a movies production. They may be only an indication that the proprietors need the money.

The plans referred to, in the case of moving pictures, exist only in the writer's imgination. No filmed production has been ever offered at the $2 price, and down, save "The Birth of a Nation." The plan on which the Griffith production was made was the most lavish ever dreamed of for moving pictures, and the results on the screen are the most compelling, thus far, in the making of moving pictures.

The plan that brought a temporary set-back to legitimate drama aimed directly at the exploitation of theatregoers. Poor plays, with weak, cheap casts and tawdry scenery and effects, were offered at extreme admission prices.

Thus far we have heard no complaints against the $2-and-down prices charged for "The Birth of a Nation," as the production is big enough to stand the strain; but we do fear for the future of the $2 moving picture programs of the Triangle Film Corporation proposed at the Studebaker, in Chicago.

It is difficult to understand what the writer means by the catch phrase, "holding the mirror up to the mirror." The drama, according to the Shakespearean metaphor, was the mirror so held up as to reflect nature in all its forms, passions, moods, etc. By means of the camera, in the taking of a moving picture, the forms, and the expression of moods, passions, etc., are registered on a piece of negative film and afterwards printed on a positive film. By means of a projecting machine these are thrown on a screen and thence reflected on the retina. Where, in this process, have we the action expressed in the phrase, "holding the mirror up to the mirror?" Or is this a roundabout way of drawing attention to the lack of the human voice and real bodily presence in moving pictures?

Moving Picture and Automobile Linked.

The similarity of the effect of the moving picture and of the automobile on human life has been referred to by several writers of prominence lately. Dr. Charles F. Thwing, president of the Western Reserve University, is the most recent contributor to the subject, as shown in the following article.

The automobile and the moving picture, two of the newest material forces in American life, so unlike in themselves, are yet having a similarly tremendous effect on American character.

They represent enlargement of vision, the receiving of new impressions, the enjoyment of unique experiences.

They lessen provincialism and localism in knowledge, feeling and appreciation. They help to make a large citizenship.

The automobile bears one into parts of the world where the railroad cannot easily penetrate, and opens coverts of nature, numerous and entrancing. The result is the enlargement of seeing and of all the forces of observation.

A similar effect is wrought by the moving picture. If the automobile bears one into all the earth, the moving picture bears all the earth to man. He sees, even if he does not feel, and sometimes he feels, all that belongs to man.

Human experiences of war and peace, of wealth and penury, of integrity and intrigue, of statecraft and handicraft, become his.

These are good results, but there are also possible dangers. We must see to it that sensation and sentiment do not kill thought. In other words, that insight is not partially sacrificed to sight.

Chicago Film Brevities.

Jack Pickford stopped over in Chicago Wednesday, September 8, on his way to the Pacific Coast, where he will join one of the Selig companies. Mr. Pickford is only 19 years of age, yet he has acted before the camera for nearly seven years. He was in knee breeches when he appeared in his first role. He can claim experience in the stock companies of Biograph, Pathe, Famous Players and Reliance, in which he has played some important roles. He has appeared in "Wild Flower," "The Pretty Sister of Jose," "The Love Route," "Girl of Yesterday," etc. Mr. Pickford has a delightful personality and a face that shows well on the screen. "I am glad to have the opportunity of appearing in Selig productions," he said while in Chicago. "The artistic aims of Mr. Selig are so well known, and the pleasant environments of the Selig companies so highly appreciated by moving picture actors, that I feel a sense of gratification in the prospect of affiliating with the members." Mr. Pickford, it is understood, will be cast for several important roles on his arrival at Los Angeles.

* * *

Arthur Lucas, general supervisor of exchanges for the Triangle Film Corporation, and Henry Walthall, one of Essanay's star players, accompanied A. MacArthur, Jr., New York advertising manager of the Moving Picture World, to Chicago on the Twentieth Century, Sunday, September 12. Mr. MacArthur came to fill the place of Paul C. Hinz, Chicago business representative of the World, who is now spending a well earned vacation in New York City with relatives. Mr. Lucas will remain in the city a few days in the interests of his company, and will then go to the Pacific Coast by way of St. Louis and Kansas City. On the journey, Mr. Walthall told a good story on himself. During the early run of "The Birth of a Nation" at the Illinois theatre, Mr. Walthall, who appears in the role of Colonel Cameron in that production, invited five good friends to accompany him to the show one evening. Much to his chagrin, when presenting himself at the box office, he was obliged to decorate the coin sill with twelve good American "bucks." Needless to say, Mr. Walthall's companions enjoyed the show hugely.

* * *

The Reel Fellows Club of Chicago has announced its next regular meeting for Wednesday evening, September 15. A dinner will be given at the Movie Inn, at 6:30 p. m. Several matters of great interest to the members will be discussed. The reports of the various committees will be heard and a decision will probably be made as to whether or not the club can afford to maintain a room for the exclusive use of its members. Henry B. Walthall, of the Essanay players, will be the star guest for the occasion and will deliver an address on the making of a photoplay. A resolution was passed at the last meeting that each member of the club be required to have his membership card at this meeting, showing that his dues for 1915 has been paid. If any member has overlooked his dues he is requested to send a check to the treasurer for the amount.

* * *

W. C. Hoffman, F. O. Nielsen's Illinois representative for "The Spoilers," spent a day in the city last week, after concluding twelve months' work in booking that production. Mr. Hoffman stated that records of 18 and 20 days had been made in several of the prominent cities in the state. He reported a steady increase in bookings for "The Spoilers" during the summer months.

* * *

Martin Sachs, manager of the Vitagraph and Biograph theaters, this city, paid us a call last week. He stated that Lubliner & Trinz will open the Paramount theater, 2633-49

Milwaukee avenue, on October 2. In addition to managing the Vitagraph and Biograph theaters, Mr. Sachs will also manage the Paramount. This house seats 1,500 and will charge an admission of 10 cents for programs consisting of Paramount features, V-L-S-E, Kleine-Edison, Fox and Equitable. A pipe organ is installed, which will be accompanied by a seven-piece orchestra. Two Simplex machines are installed. Lubliner & Trinz will open several other new houses about February 1, which will also be in charge of Mr. Sachs. Mr. Sachs reported excellent business for the Vitagraph and Biograph theaters.

* * *

James Bradbury, whose work in the role of the absent-minded doctor in "Molly and I," at the La Salle theater, has given much pleasure and amusement to playgoers, is also appearing in the part of the undertaker, in Selig's production of Charles Hoyt's famous comedy, "A Milk White Flag," which is now being filmed at the Chicago studio. Otis Harlan appears in the principal role.

* * *

It is understood that the Strand Theater Company will transform the old panoramic structure known as the Globe theater, Wabash avenue and Seventh street, into the new Strand theater, the cost being placed at $100,000. E. C. Divine, president of the Strand Theater Company, made the announcement last week that the Globe had been leased for a number of years. The last presentation at Orchestra Hall under the Strand management will be given Saturday evening, October 9. It has been stated that nearly 1,000,000 paid admissions were made at Orchestra Hall during the last four months, under the Strand management.

* * *

A recent cablegram from Paris announced that Sarah Bernhardt would never appear on the stage again, and that she had canceled her American engagement, due to the fact that her artificial leg had failed her. Following closely in the wake of that cablegram, another appeared denying the statement in toto. "I am not abandoning my tour in America," said Madame Bernhardt in the latest dispatch. "I have asked for two months' time in order to form a new company, as all the actors who were with me on my previous tour are serving in the army, four having been killed. Vive la France!" The Photoplay Releasing Company's two-reel subject, "Sarah Bernhardt at Home," has been taking very well in Chicago and surrounding territory, according to President Gollos, of that company.

* * *

"The motion picture is no more harmful to the stage than the victrola to grand opera," said Walker Whiteside, the well known actor, to Louella O. Parsons, photoplay editor of the Chicago Herald, one day last week. "The record that preserves the exquisite notes in the prima donna's voice is valuable to history, just as the films which register 'The Melting Pot' and other screen features are something to hand down to posterity. In former years, when death called the actor, we had only an inanimate piece of cardboard with a still picture to recall to our minds the art that had charmed so many. Now we have the film—artistic, wonderful and seemingly alive. Edeson, Mantell and Lackaye are in the 'movies' to stay," continued Mr. Whiteside. "Mr. Lackaye says it is the life for him. David W. Griffith, the producer, was with me in the 'Red Cockade,' some fifteen years ago. He was forever writing or reading something from a manuscript which he carried with him. I used to joke with him about his plays. Several times he did write plays that just missed being accepted. Even then—and Griffith was very young—he had a remarkable personality. I remember he asked for a raise in salary. He was getting $18 a week and he wanted $20. We gave it to him and he agreed to stay with us." Mr. Whiteside had only good things to say of the pictures and hopes, some day, to bring "The Ragged Messenger," his present starring vehicle, to the screen.

* * *

"The Silent Voice" with Francis X. Bushman and Marguerite Snow in the leading roles, is on at the Ziegfeld theater during the current week. The daily press, without exception, gives Mr. Bushman unstinted praise for his impersonation of Franklyn Starr, the part played by Otis Skinner in the stage production of the play of that name.

* * *

George W. Sammis, the new manager of the Studebaker, under the regime of the Triangle Film Corporation, is again in the city and announces that the first Triangle program at that house will be given the latter part of this month, possibly on Sunday, September 26. The re-decoration and other changes in the theater are now well underway. An invitation presentation of the first week's program will be given Saturday evening, September 25. That program will consist of the following features: Dustin Farnum in "The Iron Strain" (Ince), Douglas Fairbanks in "The Lamb" (Griffith), and Raymond Hitchcock in "My Valet" (Sennett). It is the intention to change the program weekly, on Sundays.

* * *

The Selig-Tribune contest entitled, "Funniest Event in Your Life," has been closed so far as receiving further replies is concerned. The replies have been turned over to the Selig Polyscope Company and the prize will be awarded and announced in about two or three weeks.

* * *

R. R. Nehls, general manager of the American Film Mfg. Co., advises me that the new two-story building added to the Chicago plant will be thoroughly completed about October 1, when the working forces will move into the new offices. The work on this addition to the American plant was considerably delayed by the strike among many trade unions, which was settled several weeks ago.

* * *

F. O. Neilsen has informed me that the first presentation in Chicago of "Just Out of College," the sparkling five-reel comedy by George Ade, filmed by the Frohman Amusement Corporation, will be given at the Fine Arts theater, Saturday, September 25, and not on September 20, as appeared in his advertisement in this publication in the issue of September 18, through a printer's error. The run at the Fine Arts will be indefinite. Mr. Neilsen is very much gratified with the numerous inquiries that are pouring into the Chicago office, from exhibitors in the five states for which he holds the rights. Over fifty contracts, with some of the best theaters in his territory, were closed last week.

* * *

"Guarding Old Glory," F. O. Neilsen's patriotic five-reel subject, is selling rapidly. The state rights for California, Arizona, Nevada, Washington, Oregon, Montana, Idaho, Florida, Alabama, Mississippi, Georgia, North and South Carolina, Tennessee, Kentucky, Virginia, Maryland, Delaware, District of Columbia, eastern Pennsylvania and southern New Jersey, the entire state of New York and northern New Jersey, and Ohio, have been sold up to the present time, September 13. Negotiations are well under way for the sale of the state rights of Oklahoma, Kansas, Arkansas, Missouri, Nebraska and Iowa, while Wisconsin, Illinois and Indiana will be closed in a few days. This will leave in the market the New England states, western Pennsylvania and West Virginia, Colorado, Utah, Wyoming, North and South Dakota, and Minnesota. The rights to the state of Michigan are withheld, as Mr. Neilsen has already booked it extensively from the Chicago office.

* * *

F. O. Neilsen has negotiations near completion for the sale of his Kimball and Stevens theaters in this city. Henceforth Mr. Neilsen will devote his entire time and attention to his feature film interests, which have grown to such proportions within a year that he has been forced twice to increase his floor space, and is still cramped for room.

* * *

The Bobbs-Merrill Publishing Company has issued a special edition of "The House of a Thousand Candles," filmed recently as a Red Seal Play by the Selig Polyscope Company. The cover presents a late photograph of Miss Grace Darmond, who stars in the Selig production, and the book is embellished with scenes from the play.

* * *

The November number of "The Green Book" magazine will contain a very interesting article from the pen of Otis Harlan, the comedian who will play the stellar role in Hoyt's "A Black Sheep," that will be released as a Selig Red Seal Play on October 18. The production will be in five reels and Mr. Harlan will be supported by Grace Darmond, Rita Gould, John Charles, James Bradbury and others. In the article referred to, Mr. Harlan tells of the personal characteristics of Charles Hoyt and of the artistic conditions prevailing in William N. Selig's studios. He illustrates his story with some rare photographs showing Hoyt, Julian Mitchell and others. It may be interesting to note that Mrs. Harlan made an especial journey from Chicago to New York City to unearth these old photographs from an ancient theatrical trunk, for a long time in storage.

MARCUS GETS SOME K. & R. TERRITORY.

Manager Marcus, of the Eastern Booking Offices, 1227 Vine street, Philadelphia, came to New York last Saturday and secured "Silver Threads Among the Gold," the K. & R. Company's new production, for Eastern Pennsylvania and Southern New Jersey.

News of Los Angeles and Vicinity

BIG LABOR DAY FESTIVAL AT THE SELIG ZOO.

Governor Johnson Addresses the Gathering, and the Babies Have a Dress Parade.

COLONEL WM. N. SELIG'S popular Zoo Park was the scene of a gigantic festival on Labor Day when organized labor here held its annual celebration. Many interesting events were provided for the 15,000 or more people which, it is estimated, spent almost the entire day on the grounds. The feature attraction of the program was an address by Governor Hiram W. Johnson of California, who arrived in the afternoon, escorted by the officers of the Labor Day committee. A large number of prominent city and county officials were also present. The Governor spoke at length on labor conditions and California legislation, and was generously applauded by the vast and appreciative audience. Among the many joyful diversions of the day was a baby parade and contest. "Rollo," the wise old Selig trick stork led the parade with a waxen baby in his red beak. After him followed hundreds of infants, some of them in decorated perambulators. Three prizes were given to the prettiest youngsters between 6 months and 3 years of age. Other events were baseball games, races of boys and girls, fat men and fat women, beer drivers and policemen, a circus in which many of the Selig animals participated, and a "jitney dansant" during the entire afternoon. A number of the lively scenes will appear in the Hearst-Selig weekly.

Coming events at the Selig Park are Mexican Independence Day on the 16th of this month, and an Italian Red Cross benefit picnic on the 19th. A number of other events are to follow.

MME. PAVLOWA HONORED.

Lois Weber Gives Big Dinner Party for the Celebrated Dancer.

Mr. and Mrs. Phillips Smalley gave a dinner party on September 8 at the Alexandria Hotel in honor of Madame Pavlowa, the celebrated Russian dancer, Madame Pavlowa, under the direction of Mrs. Smalley (Lois Weber), has now finished "The Dumb Girl of Portici," the big feature production in which she has been starred by the Universal Film Manufacturing Company. Among those present were Madame Pavlowa, Mr. and Mrs. Smalley, Mack Sennett, H. P. Caufield, Henry RacRae, Henrietta Crosman, Otis Turner, Myrtle Stedman, Fred Mace, Cleo Madison, Arthur Ford, Douglas Girard, Hobart Henley, Mr. and Mrs. Herbert Rawlinson, Mr. and Mrs. Edward Le Saint and Mrs. Hobart Bosworth. Following the dinner Madame Pavlowa gave a few of her celebrated dances. Speeches were made by Madame Pavlowa, Mrs. Smalley, Messrs. Mack Sennett, Fred Mace, Otis Turner and others. The dinner was followed by a dance.

BILLY BURKE ARRIVES AT INCEVILLE.

With a few maids, many trunks, and some demonstration, Billie Burke arrived this week at the studios of the Nymph in Inceville. She was met at the train by Mr. Ince and escorted to the camp.

Sir Walter Scott would marvel if he could but see the set that has been built for the first Burke picture, a Scottish story laid in and around old Edinburgh. The main street is that of a quaint village, and is a quarter of a mile in length. It is constructed substantially and cost about $5,000. Artificers have toiled for the past five weeks on this street. One item in the great expense of producing this picture is "props." Three carloads of all kinds of old articles of household use arrived this week, including everything from a bagpipe to a real bottle of "Scots." Mr. Ince has a bundle of real heather on the way over and it will be here in time for the interior scenes which will be made in a few weeks.

ANITA KING MISSES HER WAY.

The "Paramount Girl" Gets Lost in Nevada Wilderness.

Miss Anita King, the plucky little Lasky player, who is crossing the continent in a motor car, lost the road leading from Fallon to Austen, Nev., and almost succumbed from lack of food and exposure. Here is her story as according to a telegram received at the Lasky's studios a few days ago:

Elko, Nev., Sept. 6.—Have been lost and in distress since Saturday. Was stuck in mud up to my waist on Salt Lake Flats, trying to cross Fallon. Worked eleven hours to dig out. Had no food and fell exhausted. Was picked up by three prospectors at 2 A. M. and taken to Lovelock. Started out next day and have not had a place to sleep or found a town until this. Will leave for Salt Lake at once, and if all is well should be there Wednesday. If not, at least I am not a coward. I say I held out to the last breath.

(Signed) ANITA.

As will be remembered Miss King made a record trip of 17 hours and 55 minutes driving alone from Los Angeles to San Francisco.

NO PICTURES WITH MEALS.

Los Angeles City Council Refuses Permission for Moving Pictures in Cafes and Restaurants.

The Public Safety Committee of the City Council has refused this week to consider an application for an ordinance permitting exhibition of moving pictures in cafes and restaurants in Los Angeles. In taking this stand the committee declared that so far as possible one business should not interfere with another.

Chairman Brain of the committee emphatically declared that in his opinion every business in Los Angeles should stand on its own footing and not attempt to encroach upon others.

The attitude of the committee became known when, at the suggestion of Councilman Topham, the committee, by unanimous vote, recommended denial of the request of the Levy Cafe Company for permission to show moving pictures in the Levy Cafe in the afternoon. The application before the committee was to the effect that an ordinance be enacted permitting moving pictures to be shown in cafes between 2 and 6 o'clock in the afternoons.

To grant such permission, the committee said, would be establishing a bad precedent.

"The cafes," said Topham, "have their cabarets. I see no good reason why they should be converted into moving picture theaters."

CHAPLIN AND ESSANAY PLAYERS MAROONED.

Jesse Robbins and Lou Trimbly Nearly Drowned.

While trying to make shore in a small rowboat to secure the services of a launch to take the marooned company from the steamer schooner, Jesse J. Robbins and Lou Trimbly were nearly drowned when the boat capsized just before it reached the breakers. The two men managed to remain atop the skiff and made their way to shore where they were rescued. The company had steamed up from San Pedro to Venice in the 200 foot schooner Vaquero. They had had no food all afternoon and were expecting to go ashore in Venice to eat and stay all night. The gasoline launch that was to have carried them ashore broke a shaft and had to stay in the harbor. No launch was within five miles, so during

the early evening Robbins and Trimbly started for shore in the boat, but the accident prevented their successful landing. The hungry company was not rescued until the next morning when two launches were brought from Santa Monica up the bay.

Those who had to remain on the rocking boat all night were Charlie Chaplin, his leading lady, Edna Purviance, Mary Rieger, Lee Hill, Harry Ensign, Bill Armstrong, and other members of the Chaplin-Essanay Company. Director Robbins and Trimbly were the only ones who escaped the ordeal, but they said they would rather have stayed a week on the boat without food than to have fought the heavy surf while saving their own lives. The Venice wireless station tried to signal the ship, but failed on account of the vessel not being equipped with wireless. They semaphored and Chaplin sent back this message: "Help! We're starving and thirsty."

The ship is now lying off Venice and the picture is being made. Scenes are being made for "Shanghaied," the latest funny picture featuring Charlie Chaplin. The entire crew of the vessel is aiding the picture making, and this ought to be a good release.

LUBIN DAY AT SAN DIEGO.

Special Honors to Be Conferred on Mr. Lubin, Who Will Be Present.

THE San Diego Exposition has set aside Saturday, September 25, as Lubin Day, in honor of Siegmund Lubin, head of the great Lubin Manufacturing Company, pioneer producers of photoplays. Mr. Lubin is the only man in his line of industry to be thus signally honored. Not only the city of San Diego and its officials, but the Governor of the State will be there to welcome him and to extend the freedom of the city.

Mr. Lubin left Philadelphia on Wednesday, September 15, and will arrive in San Diego on Friday, the 24th. The same evening the new Lubin studio at Coronado will be officially opened and dedicated by the Mayor of San Diego and the city officials.

Siegmund Lubin.

The next day, Saturday, Mr. Lubin will be escorted to the exposition by President Davidson and the members of his staff. Captain Rifenberick, Military Aide to the President of the exposition, will be Mr. Lubin's escort during his stay in San Diego.

On Mr. Lubin's arrival at the exposition grounds there will be a military parade in his honor and he will review the troops. Then will come a luncheon and Mr. Lubin will be escorted through the exposition grounds and later in the afternoon he will be the guest of honor at a dinner given by the exposition officials.

Mr. Lubin, although born in Berlin, Germany, is essentially a Philadelphian, having lived in the city of brotherly love more than forty years. He arrived in this city with little money but plenty of courage and at once started a little optician store on Eighth street, which still bears his name. More than twenty years ago he began to experiment with animated photography and soon Mr. Lubin's pictures became known throughout the length and breadth of the civilized world. Not only did he make pictures but he invented cameras and projecting machines and improvements to most of those made by others.

Now his various plants constitute a total of the greatest motion picture factories in the world. Besides the great plant and studios at Twentieth street and Indiana avenue the company bearing Mr. Lubin's name has studios at Sixteenth street and Glenwood avenue, a 500 acre estate at Betzwood, Pa., and studios at Jacksonville, Fla., Phoenix, Ariz., Atlantic City, N. J., Coronado, Cal., Los Angeles, and Newport, R. I. Eleven directors and a host of assistant directors and camera men and more than 200 actors and actresses work incessantly. They produce at least two acts of photoplay a day, as well as three to five feature films a month, the largest amount of photoplay produced in a similar plant by any producer in the world.

BUSHMAN AND BAYNES AT SAN DIEGO.

Metro Stars are Crowned King and Queen of Carnival on Motion Picture Day at Panama-California Exposition.

METRO stars shone brightest in the constellation of screen artists that scintillated about the grounds of the San Diego Panama-California Exposition on Motion Picture Day, Saturday, September 11. In a formidable field of starters that included the foremost artists of the screen, Francis X. Bushman and Beverly Bayne, Quality-Metro stars, were respectively crowned king and queen of the great carnival, their selection being made after a hotly waged popularity contest conducted by the newspapers of Los Angeles and San Diego. The public voted for their favorite screen actor and actress on coupons provided for the purpose and Mr. Bushman and Miss Bayne won "hands down" with an overwhelming plurality.

Francis X. Bushman.

The royal purple and ermine fitted snugly upon Mr. Bushman as he was elevated to the king's throne in a similar contest a few weeks ago at the San Francisco exposition.

The signal honor bestowed upon Miss Bayne, the newest stellar attraction of the Quality Pictures Corporation, was received with considerable elation by President Fred J. Balshofer and his co-workers of the Quality-Metro forces. Miss Bayne looked every inch the "Quality Queen" of the occasion.

Beverly Bayne.

The keenest sort of rivalry and interest prevailed in the newspaper popularity contest for the "Who's Who" among screen artists appreciated the distinction of being named to don the regal robes and crowns. A committee of representative citizens of Los Angeles and San Diego had personal charge in the final count of the bales of coupons deposited in the contest. This committee was composed of Mayor E. M. Capps of San Diego, Mayor C. E. Sebastian of Los Angeles, G. A. Davidson, president of the Los Angeles Chamber of Commerce, Carl Heilbron, president of the San Diego Chamber of Commerce, D. F. Garrettson, president of the First National Bank of San Diego and Marco H. Hellman, president of the Hellman Commercial Trust and Savings Bank of Los Angeles.

CAMERAMAN BERT ALLEN DIES.

Bert Allen, 29 years old, who has been in the employment of the Selig Company for the past three years, died this week in Los Angeles. He was one of the best men at the Selig Zoo and had a host of friends. He leaves a bride of but three months who has the sympathy of all the moving picture people here. Mr. Allen had worked only for the Selig Company, learning the camera business in the early Selig days in the West.

FILM BREVITIES.

This week Universal City entertained several hundred orphans from a local home. The company chartered a string of street cars and transferred the little urchins from their

big homes out through the mountains to the big picture municipality, where they were given the time of their young lives. The animals performed with added zest for the kiddies. The players worked harder and everything seemed to be going better than usual all because the little parentless children were there, seemingly a million strong. A luncheon was served the youngsters. A merry-go-round that revolved all the time was loaded to the edges with screaming, gurgling miniature humanity that enjoyed itself until the fall of dusk. Between rides the little ones filled up on pop corn, pink lemonade and a stack of cones that would reach from Los Angeles to Universal City.

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Cleo Madison who, with George Larkin, was featured in "The Trey o' Hearts," serial for the Universal, is now heading her own company, directing and playing the lead with Joe King, who recently rejoined this firm. The first picture is "The Cowboy Girl."

* * *

Ulysses Davis has gone over to the Universal from the Vitagraph and is now directing Hobart Bosworth and Jane Novak. The players have gone up to Bear Valley to stay a week getting scenes for a big new feature picture. Mr. Davis has been with the Vitagraph for some time and has directed many big pictures.

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Glenn Martin, the aviator, is taking a conspicuous part in "The Scarlet Band," a spectacular Fine Arts production featuring John Emerson who, in colaboration with Robert

Photographing Glenn Martin in His Aeroplane for a Scene in "The Scarlet Band."

M. Baker, wrote the story. Mr. Martin is doing some of his usual fast flying while the Fine Arts photographers are training their cameras on the daring aviator.

* * *

Jack Standing, one of the seven well known Standing brothers, has joined Inceville players and will be seen in coming Triangle pictures. He will be in William S. Heart's newest story as the heavy.

* * *

Dave Hartford is another newcomer at Ince's great canyon plant. He will be known as the subordinate supervising director, which defined means overseer of productions. He will be next to the big man in the directing end, putting touches here and there and looking after details and assisting the other well known directors who are making Triangle features.

* * *

"Ideas run the world—and Inceville," is the terse but pointed remark that is inscribed on a box placed next to the bulletin board at Inceville. Thomas H. Ince says that everyone of his people have brains, and from good brains come good ideas. He desires every one to strive to better Ince pictures which are a part of the Triangle. Hence the said box.

* * *

It would be great if every fan could see Charlie Chaplin at work. The snappy little comedian is a scream off the screen. When he works he cracks jokes and kids his players getting them to do their best work while it seems like play. To those who have been lucky enough to see him work it has been worth while, from a comical standpoint.

* * *

At Long Beach the Horkheimer brothers take good care of their players and arrange little parties to keep the actors and actresses in close friendship. This week they held a bathing party one night in the bathhouse plunge. The prominent players present who dipped and dove were Ruth Roland, Lillian Lorraine, William Courtleigh Jr., Lewis Cody and Jackie Saunders, the mermaid with the golden hair.

* * *

William C. Dowlan has now finished the five-reel production, "At Watt College," featuring Mr. and Mrs. Carter de Haven, and is now taking a two weeks' vacation.

* * *

Two months spent on the shores of Lake Tahoe has completely restored the health of J. Warren Kerrigan. He is at present working with his Victor-Universal Company in the title role of a two-reel story by Nell Shipman, entitled "The Troubadour of Eldorado."

* * *

Grace Cunard, leading woman in the "Broken Coin" serials, was so seriously injured in a scene of this thrilling photo-drama that she had to be removed to a hospital in Los Angeles for an operation. It is probable that she will be laid up for a couple of weeks, and in the meantime the company is at work on scenes in which Miss Cunard does not appear.

* * *

A number of thrilling battle scenes have been staged in "Old Heidelberg," a Fine Arts Films production featuring Dorothy Gish and Wallace Reid. In one of these scenes 600 men and 200 horses take part.

* * *

Helen Ware will make her first appearance in Fine Arts Films in "Cross Currents," a picture story written for her especially by Mary H. O'Connor, and to be produced under the direction of F. J. Grandon. Courtnay Foote, the English actor, has been engaged to play opposite her.

* * *

Winchell Smith, the author of "The Fortune Hunter," "The Boomerang," and the present version of "The New Marietta," in company with John Golden, who wrote the music for "Dancing Around," and "The Candy Shop," were recently entertained by Douglas Fairbanks and Director Cabanne at the Fine Arts Films Studios.

* * *

Lucille Brown in charge of the female supernumeraries engaged for mob scenes in Fine Arts Films productions, has been appointed a police officer of Los Angeles, her badge bearing the number 211.

* * *

Little Anna May is the name of the talented baby elephant that "keeps house" every day for the entertainment of the many visitors who come from every part of the country to gaze upon the wonders of Colonel Selig's animal park. Anna

Bessie Watson Giving Anna May a Piano Lesson.

May is "some" housekeeper. She puts wood in the stove and lights her fire and cooks her coffee, and does many other things that are right clever.

This youthful pachyderm has a great friend in Miss Bessie Watson, the young lady who takes care of the telephone and the typewriter in the business office. Miss Bessie is carefully supervising Anna May's education and among other things is now teaching her protege to play the piano as we can see in above picture. You ought to hear Anna May play a Jungle Rag on her specially built piano.

* * *

Myrtle Stedman is not one of those ordinary persons who act all the time. No, sir! She works in a picture and then contents herself with her garden and her auto for a while to give some other star a chance. She has finished her part

in "Jane," and will probably not put on moving picture powder and paint for a week or two.

* * *

George Stanley has his hands full with his comedy "He Got Himself a Wife." He has some twenty "mermaids" to manage and is quite ready to admit that for temperament they have grand opera prima donnas left at the post. The worst part of it is the audience that follows George around. In one scene they all dive off the end of the Municipal Wharf in Santa Monica. George tried to make them jump off in a natural manner, but training interfered and they all made most artistic dives. George tried to tell them how to do it, and they all demanded that he do it first and show them how. But George was stumped for once. Webster Campbell, playing the juvenile lead in the picture, was game, and good naturedly did it for them, much to their delight and appreciation. Most of the girls are medal winners and one of them holds the high diving record of the Coast.

* * *

Aaron Hoffman and William Jerome have joined the scenario staff of the Keystone Film Company. The Keystone Scenario Department will occupy a building of its own, when the new plant is completed, with private offices, library, consulting room and a reception room.

* * *

William Campbell has been recently promoted from the Keystone Scenario Department to the position of director, and is now making a picture in co-operation with Del Henderson in which Fred Mace plays the lead.

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A new Monoplane has been added to the equipment of the Keystone Studios. The aviator in charge is Jose Muera.

* * *

The Scream Club, composed of picture writers, held another dinner this week at the Sunset Inn in Santa Monica on the ocean shore. Thomas H. Ince was the guest of honor and responded to the toasts with a few snappy words. The members, men from the publicity departments of the companies here and the magazine writers, enjoyed the dinner and after feast speeches.

* * *

"Slippery Slim" of the Essanay, known off the curtain as Victor Potel, has joined the Universal and is now at work here. He is under the direction of Roy Clements. For a long time Slippery Slim has been known as a crack comedian with the Indian Head company and the Universal is lucky in securing him for their program.

Wilton Lackaye

AFTER another successful year of professional achievement, Wilton Lackaye, the Broadway star, is spending his usual vacation days at his summer home at Shelter Island, New York. Just after "Trilby" closed Mr. Lackaye played before the camera of the Universal Film Company for the first time in his career. And he has a few things to say about picture acting which deserve a little thought from the many photoplay stars who cannot boast of the long series of roles written in Mr. Lackaye's history.

Wilton Lackaye.

Mr. Lackaye has had a remarkable professional career. He was born in Virginia in 1862 and studied law at Georgetown University in Washington. In that city he became much interested in amateur dramatics and after becoming acquainted with Lawrence Barrett joined that star's company. Later he appeared in "The Merchant of Venice," "Quo Vadis," "Les Miserables," "Shenandoah," and other favorites of the day.

The actor's first Broadway success was achieved in "Allan Dare," and he was later associated with Fanny Davenport, Rose Coghlan, Mrs. Fiske and Amelia Bingham, usually carrying emotional or heavy roles, commonly known as "villain work."

Charles Frohman, W. A. Brady and Augustin Daly had long contracts with Lackaye at different periods in his career. His latest successes were "The Pit," "Fine Feathers" and "Trilby." Wilton Lackaye first played Svengali in 1895 in New York.

"His Double" is the title of the film play in which Mr. Lackaye is featured by the Universal Company. Some of the scenes were taken in Quebec and for several weeks the streets of that old French city were enlivened by the presence of peasants in gay garb, gendarmes, and fine ladies riding in old fashioned vehicles.

"Sunshine and Tempest"

Two Popular Vaudeville Favorites to Be Seen in Rialto Star Feature.

"SUNSHINE and Tempest" will be the title of the three-reel Rialto star feature picture which will be the important Mutual release for October 6. And in this play, full of the clouds and smiles of Tennessee skies, written by Rev. Clarence J. Harris, will be featured "Sunshine and Tempest," the two dearly loved little actresses, who since they were children together in the sunny southland, have been associated together on the stage.

Florence Tempest and Marion Sunshine were born in Louisville, Kentucky, some twenty odd years ago. They were sent to the same school, a Catholic convent, when they were four years of age, and, as with a premonition of the days which were to follow when they should be really grown up, they often appearing together in dialogues and other simple forms of entertainments at the regular "Friday afternoons" at the convent.

"Sunshine."

One day they were to give a scene from "Uncle Tom's Cabin," in which they had been carefully trained. Bright-eyed little "Sunshine" forgot her lines in the most important part, and immediately tempestuous little "Tempest" turned upon her with such scorn that Father Raffles named them "Sunshine and Tempest." The name has never left them.

"Tempest."

When they were six, Lincoln J. Carter starred them in "Two Little Waifs," and offered a reward of $5,000 for any two children who could match them. During this engagement Robert Mantell saw them and engaged them for the roles of the two little princes in his production of "Richard III."

As motion picture players the charming young actresses are great successes. Their clear cut beauty, their alertness, and their ready intelligence gives them more than the average screen value. In the great Rialto feature picture in which they will appear on the Mutual program, the girls have not only the advantages of their youth and beauty but intelligence to make them unusually successful. They are both cast for roles, and in a setting with which they are perfectly familiar. Although they did not live in Tennessee, their early life in Kentucky served the same purpose, and they interpret the life of the Southern back woods, as only those who have lived near it could.

"Sunshine and Tempest" will be the third three-reel feature made by the Gaumont company under the title of Rialto brand.

New Thanhouser Writers

Scenario Department Strengthened by Addition of Two Magazine Headliners.

WITH the great expansion of operations at the Thanhouser studios, Edwin Thanhouser now announces additions to his staff, which more than justify his reputation as a connoisseur of ability. This time he reached out into the literary field and on his magic thumb came two plumbs, in the persons of Virginia Tyler Hudson and Clinton H. Stagg, both headliners in the newspaper and magazine world.

Miss Hudson is from Kentucky, a graduate of Wesleyan College. She served with such distinction on the Louisville Courier-Journal under Col. Watterson that that famous editor advised her to go up to the big cities, where he took special interest to see that she was properly placed. In Chicago she worked with the McCutcheons, George Ade, Eugene Field, and others whose names today mean the highest of the art. In New York and Boston her work was so signal on the great dailies that she became known as "the only newspaper woman who is a newspaper man." She studied the political field and campaigned with Roosevelt and Wilson, and covered three inaugurations. Then she became press agent; in this capacity she handled the great Brady production, "Life," and also did the work on some Shubert plays. She understands photoplay technique and her first stories prove that she has been a more than casual observer at picture shows.

Virginia T. Hudson.

Clinton H. Stagg.

Clinton H. Stagg, although a native of New Jersey, has made his mark, and those who know him well say that no handicap could stop "Clint" Stagg. He seems to have developed a remarkable aptness for mystery stories, and the millions who read Munsey's, People's, Popular, Adventure, Saturday Evening Post and numerous other periodicals have been thrilled by his tales written during the past five years. His unique record is the sale of a million words a year to his publishers. One of his greatest works is the serial, "Thornby Colton, Blind Detective," which gave the fiction world a new type of detective. Police authorities all over the world have written Mr. Stagg interesting comment on his remarkable conception and the progress of his plots. Another well-known work is his "Silver Sandals," which is now being published in book form in England. But yarns alone have not always been his work. He is a newspaper man of proven worth. He has played a stirring part in the political dramas of New Jersey, but only as a paid lobbyist. It is said of him that he can take either side of a controversy and with equal conscientiousness win. He has been both against and for President Wilson, the latter the more permanent he hastens to admit.

With his unusual conception and cleverness at making situations Mr. Stagg is expected to give filmdom some novelties. His first effort will be seen in a Thanoplay, a Thanhouser three-act feature, but both he and Miss Hudson are so versatile that the Falstaff comedies and Thanhouser brand will also be supported by their work.

Bartlett Making American Features.

Charles Bartlett has been given the direction of the company headed by Winifred Greenwood and Ed. Coxen and will make one and two reel American features.

Helen Pollock

HELEN POLLOCK, daughter of Mr. and Mrs. Channing Pollock (Anna Marble), who recently made her debut as a motion picture actress with the Rolfe-Metro forces, comes from a long line of theatrical ancestry. Miss Pollock's grandfather, Edward Marble, was for many years leading support with "Lotta" and was the author of many farces and musical comedies, including "Tuxedo," in which he was associated with Thatcher, Primrose and West. Her great granduncle was William Warren, the famous comedian, and star of the Boston Museum. Her great grandfather was Danforth Marble, also a well-known Yankee comedy star of a half century ago. The late Joseph Jefferson was another relative on her maternal side. With such a number of dramatic forbears, it is small wonder that Miss Pollock should have succeeded to hereditary influence and a natural love of the theater. Her latest picture was "When a Woman Loves," written by Charles T. Horan, and produced by Rolfe Photoplays, Inc., for the Metro program, in which she appeared as the leading ingenue. The directors of the Metro are unanimous in predicting a bright future for this ambitious young woman.

Helen Pollock.

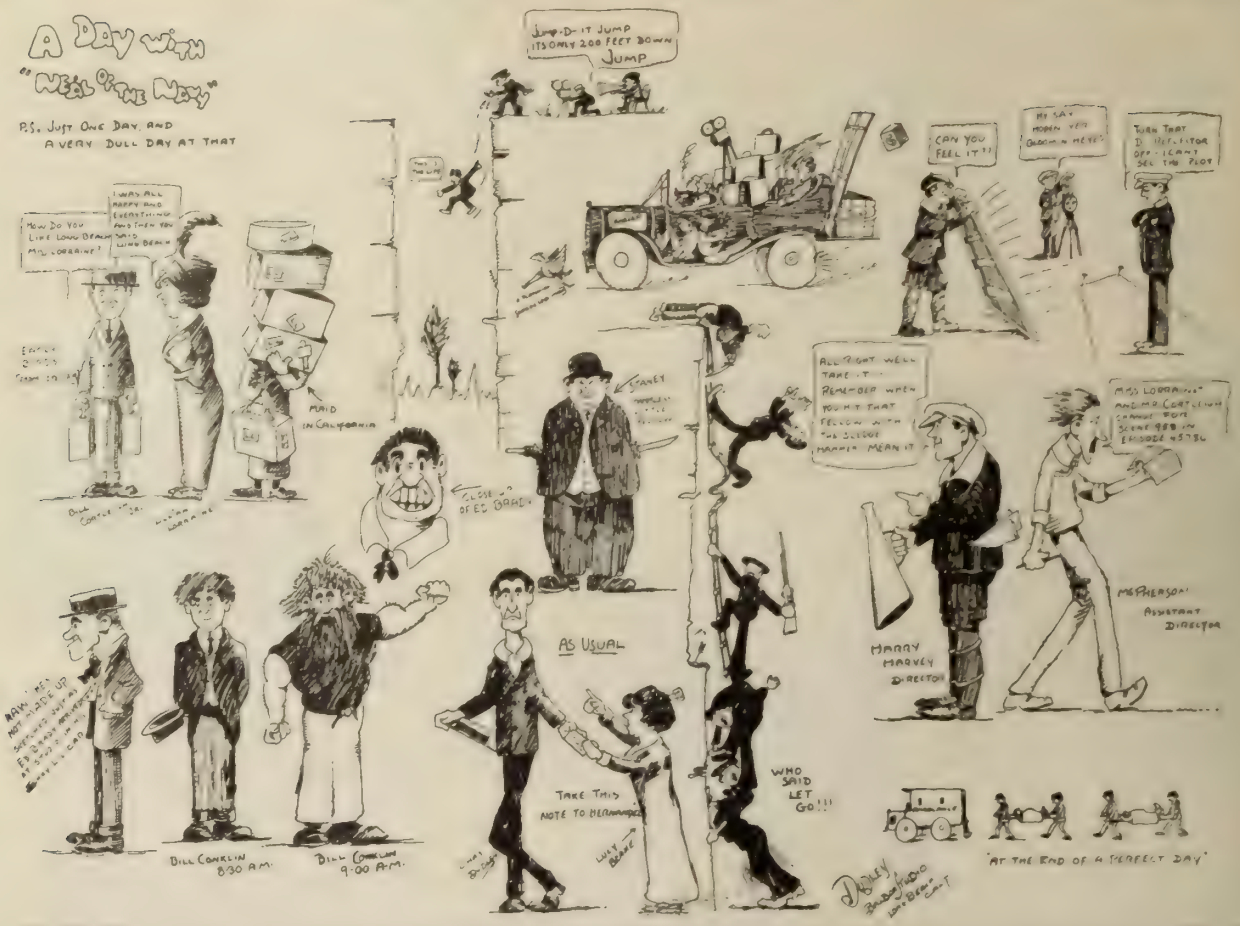
Edward J. Le Saint Joins the Universal

EDWARD J. LE SAINT, who recently joined the forces of the Universal Film Manufacturing Company, is regarded as one of the foremost producers of the day. He combines artistry with dramatic insight and is a stickler for detail. Added to this Mr. Le Saint has the ability to get the best there is out of his company and is a natural manager of men.

He was born in Cincinnati, of American-born parents. He was in business before taking to the stage and his first position was with the Q. & C. Railroad in the auditing office. The life was far too quiet and monotonous and he answered the call of the stage and joined a stock company in his home town under the management of James Neill. For fifteen years he played in most of the prominent stock companies and was traveling with prominent road shows all over the states. He was with the Brady forces for three years and played the stock broker in "The Man of the Hour."

Edward J. Le Saint.

Mr. Le Saint next joined the Kinemacolor company and turned out some of their best pictures. He remained with the company until it stopped production and then accepted a splendid offer from the Selig Polyscope company and stayed with them for about two and a half years, until he took up his position with the Universal, in fact.

While with the Selig Company he produced some wonderfully fine photoplays, including "The Clause of the Constitution," in three reels; "The Circular Staircase," in five reels; "The Poetic Justice of Omar Khayam," "The Lady of the Cyclamens," and "The Blood Yoke."

A DAY WITH
"NEAL OF THE NAVY"
P.S. JUST ONE DAY, AND A VERY DULL DAY AT THAT
JUMP-D-IT JUMP IT'S ONLY 200 FEET DOWN
JUMP
"CAN YOU FEEL IT"
TURN THAT D. VICTROLA OFF - I CAN'T SEE THE PLOT
MAID IN CALIFORNIA
ALL RIGHT WELL TAKE IT
REMEMBER WHEN YOU HIT THAT FELLOW WITH THE SLEDGE HAMMER MEAN IT
MAD LORRAINE AND MR. CORTLEIGH CHANGE FOR SCENE 988 IN EPISODE 45736
AS USUAL
HARRY MARVEY DIRECTOR
McPHERSON ASSISTANT DIRECTOR
TAKE THIS NOTE TO HEADQUARTERS
WHO SAID LET GO!!!
BILL COMKLIN 8.30 A.M.
BILL COMKLIN 9.00 A.M.
"AT THE END OF A PERFECT DAY"

Plimpton-La Manna

Miss Marie La Manna, Edison Actress, Becomes Mrs. Horace G. Plimpton, Jr.—A Studio Romance.

THAT even the "hardened" cameraman, looking upon beauty with a "picture eye" alone, is susceptible to the girl of real charm is surely evidenced in the surrender of Horace Gordon Plimpton, Jr., cameraman of the Edison Company, Saturday, when he married with some haste the lovely Marie La Manna of that company at the Church of the Ascension, 117th street and Amsterdam avenue, New York City, the Reverend Father Tye officiating.

The romance began less than a year ago, when Miss La Manna was chosen because of her girlish beauty and grace for the part of the lovelorn beautiful princess in the Edison five-part feature production of the widely-known Hanlon Brothers' "Fantasma." It was her first role of importance with Edison, and she made an immediate impression with her refinement of beauty, her willowy gracefulness and a roguish winsomeness of the school girl. For Miss La Manna is but nineteen years and not long out of school books and short skirts, be it known. She is a perfect type of the deep-blue-eyed Irish colleen, though partly of French extraction. She was selected for the Edison stock company shortly after the "Fantasma" appearance.

Marie La Manna.

Since that time, Miss La Manna has appeared in the Viola Dana feature, "The Slavey Student," "A Sport of Circumstances," "A Chip of the Old Block," "In His Father's Footsteps," "Only the Maid," "The Struggle Upward" and "Out of the Ruins."

Mr. Plimpton, though not long a cameraman, is often spoken of as having become proficient at the art in an astonishingly short length of time. He is the son of Horace G. Plimpton, formerly manager of the Edison studio.

MR. ZUKOR HOSPITAL FUND TREASURER.

At a meeting this week of the temporary committee of the MotionPicture Hospital Fund, Adolph Zukor was selected as treasurer. All contributions now in the hands of the several members will be turned over to him. B. P. Schulberg, close associate of Mr. Zukor, was elected assistant treasurer. The members of the committee reported progress. Letters of encouragement and of indorsement were being received, and there was every indication the project would be successful.

Among those from whom contributions have been received are Charles C. Brandt of Philadelphia, Harry R. Raver, Edgar Lewis, Frank Powell, I. K. Willat, Hugh Hoffman, Paul Gulick, C. A. Willat, Frederick Beck, Richard R. Neill, George De Carleton, Edward V. G. Scranton, Walter Macnamara, Norbert Lusk, Hobart Henley, J. W. Johnston, H. C. Judson, Webster Cullison, George Terwilliger, Bert Adler, Billy Ritchie, Edwin August, Harry Spingler, Billy Quirk, Dave Wall, Mr. and Mrs. Peter Lang, J. Searle Dawley, Lawrence B. McGill, George U. Stevenson, George Blaisdell, Buckley Starkey, Bert Dorris, Arthur Leslie, American Correspondent Film Company, Arthur Butler Graham, Gladden James, Paul Scardon, T. Hayes Hunter, Stanley Walpole, and—the first of the screen players of the opposite sex—Miss Lillian Walker.

Murdock MacQuarrie, author-actor-producer at Universal City, is staging a two-reel drama, by Burton Wilson, entitled "John Osborn's Triumph." MacQuarrie plays in the title role with Edna Paine playing the leading feminine role.

Stars Added to Horsley's Array.

Myrtle Stedman, Leona Hutton and Margaret Gibson Are Signed to Long Term Contracts.

DAVID Horsley announces the engagement this week, for long periods of time, of the distinguished photoplay stars, Myrtle Stedman, Margaret Gibson and Leona Hutton, to appear in the different length productions which Mr. Horsley is now making for release on the Mutual program.

Miss Myrtle Stedman is a star of stellar magnitude and comes to Mr. Horsley's company after acquiring an enviable reputation by her work in many important productions. She is an unusually gifted actress with a wide range of expression. Fair, with large blue eyes, a wealth of golden hair, and exceptionally beautiful of features, she is a most excellent photographic subject.

Myrtle Stedman.

Miss Stedman was born in Chicago. Possessed of a remarkable voice, she was educated for the opera and stage, beginning her studies when but a child. At the age of twelve she made her first public appearance with the Whitney Opera Company, playing a juvenile part.

Later her family moved to Black Hawk, Col., but in time returned to Chicago where Miss Stedman again joined the Whitney Opera Company, this time, however, as prima donna, her musical education having been completed and her vocal and acting development having warranted the place. She also sang in comic opera and musical comedy, and later toured on the concert platform.

The Selig Polyscope Company first claimed her for pictures. She remained with this company for four years, working as leading woman under the direction of Otis Turner. She then was engaged by the Bosworth, Inc., and appeared in that company's features and also in those produced by Bosworth in association with Oliver Morosco.

Leona Hutton.

It was here that she achieved her greatest success and added much prestige to her already firmly established reputation as a photoplay star. Among the productions in which she appeared was "Hypocrites," in which she played one of the most important parts in that success with such force and understanding as to merit column upon column of favorable comment. "Wild Olive" was another production in which she scored heavily. In this she played the title part. She also played the leading feminine part in "It's No Laughing Matter," "In the Valley of the Moon," and was prominent in the cast of "Pretty Mrs. Smith." Miss Stedman's selection by Mr. Horsley is a very happy one.

Margaret Gibson.

Miss Leona Hutton comes from the New York Motion Picture Company, where for three years she divided her time appearing in the Broncho, Domino and Kay Bee releases made by that concern. In practically all of these she was cast for the leading roles, playing in many instances opposite Walter Edwards. Her work is recognized as being of the highest order and has made her a host of admirers. By a coincidence, Miss Hutton will be under the direction of Jay Hunt, who was her director with the N. Y. M. P., and who is now also with Mr. Horsley.

Like Miss Hutton, Miss Margaret Gibson is a former New York Motion Picture Company player. Aside from her well-known ability as an actress, Miss Gibson is noted for her striking beauty. She resembles Mary Pickford so closely that she is frequently mistaken for "Little Mary," when her picture is shown on the screen.

Miss Gibson began her motion picture career with the Thanhouser Company, later going to the Reliance studios on the Coast as leading woman with their stock company. Following this, she was engaged by the New York Motion Picture Company.

Miss Hutton and Miss Gibson will be prominent in the support of Crane Wilbur in Mr. Horsley's three-reel feature productions, another of Mr. Horsley's new brands, the first of which, "The Protest," will be released September 29 in the regular service of the Mutual program.

Announcement of the name of the brand in which Miss Stedman will appear, together with the release date of the first picture and of the people in the cast supporting her, will be made later.

"Uncle Sam at Work."

Universal Proposes to Release Haskins' Big Feature on Regular Program in Ten Single-Reel Installments.

THE Universal has decided to split the production, "Uncle Sam at Work," into ten single reels and release these on the regular program with the Broadway Universal Features. Each installment will be complete in itself and the Universal will not book the film in the big theaters or sell it on the state rights basis.

The picture is extremely timely, because it deals to a great extent with the question whether Uncle Sam is or is not prepared for war. The film is based on Frederic J. Haskins' inspiring book, "The American Government," of which half a million copies have been sold. The film was taken with the consent of the government and with the active assistance of the heads of the various departments.

Twenty-seven phases of Federal activity, especially in the naval and army departments, are illustrated. Permission was obtained to send a motion picture photographer with the North Atlantic fleet, under command of Rear Admiral Fletcher, during battle practice off Boston and Norfolk. The cameraman was lashed to the fighting top of the battleship New Jersey, his ears heavily bandaged to protect them from the concussion of the big guns.

From this point of vantage he obtained moving pictures showing the mammoth twelve-inch guns being swung into position and fired, and of the entire fleet in battle practice, firing broadside after broadside. Part of the action took place after sunset and the flash of flame spurting from the muzzles of the guns is shown in startling vividness on the screen. Such a picture, it can safely be said, has never before been taken. To build such a fleet of battleships and engage them in mimic warfare would cost three-quarters of a billion dollars.

The other scenes are in keeping with the foregoing. They were all taken with the special permission of the government under extraordinary conditions. The troops at Fort Myer, Va., are shown under field service conditions, attacking, deploying and firing. Gun testing machines with a capacity of 10,000,000 pounds are seen bending great armor plates under a pressure of 390,000 pounds and steel bars, 3½ inches in diameter, are pulled apart like taffy under a tension of 855,000 pounds. A human hair is then placed in the same giant machine and snapped under a tension of 1½ ounces. Such precision and delicacy of measuring power on the part of such a huge machine is hardly believable.

The scenes showing Uncle Sam's sailors preparing a ship for action, unlimbering the big guns and firing at targets and old battleships; the firing of great guns at Fort Totten, at the ships of an imaginary European squadron coming to attack New York and the manoeuvres of our small but highly trained army also are visualized on the screen in a fashion which should appeal to all patriotic Americans who have the welfare of their country at heart.

In assembling the scenes comprising these ten reels every effort has been made to give a consistent impression of the subjects treated.

Equitable's Producing Plans

Numerous Notable Subjects Promised Which Will Feature a Number of Noted Players.

THE first quarter of the new and active Equitable Motion Pictures Corporation began Monday, September 20, with the release of their first production, "Trilby," and ends the latter part of December with the presentation of Cyril Scott in one of his former stage successes, which is now in course of construction at the Triumph Film Studio, a subsidiary of the Equitable.

During the twelve weeks that constitute a quarter with Equitable, twelve players of stellar calibre will be seen in twelve noted works, either adapted from stage productions or popular fiction works.

Florence Reed.

Following "Trilby," which will be seen September 20, Helen Ware will be offered in her most recent stage success, "The Price," which was supplied by George Broadhurst, author of "Bought and Paid For," "The Man of the Hour" and other great dramas. Miss Ware was in active appearance before the camera ten weeks at Triumph's studios and the production, when finally seen, will be elaborate and quite up to the Equitable standard.

Julius Steger in his own great and unique romance, "The Master of the House," in which he appeared for a long season at the Maxine Elliott theater and on tour, will follow "The Price." "The Master of the House" is undoubtedly one of the greatest stories yet transferred to the screen. Its poignant and gripping situations lend themselves admirably to the lens and the fact that Equitable secured the original star, Julius Steger, makes the third release, the most formidable and appropriate of attractions to follow the highly sensational Trilby and the lovely Helen Ware in "The Price."

Molly McIntyre.

Thomas A. Wise, beloved of all, will make his screen debut on the Equitable program in Paul Armstrong's great race track story, "Blue Grass." "Blue Grass" has been directed by Director Charles Seay and was staged in the exact locale of the original script. Mr. Wise has the support of an all star cast in "Blue Grass."

Kathryn Osterman, last seen in a big World Film production, will see the light of screen day with Equitable in "The Bludgeon," another powerful story from the pen of Paul Armstrong. Miss Osterman, supported by Clara Whipple, Frank Beamish and others of equal note, concluded their camera work in "The Bludgeon" this week. "The Bludgeon" will feature the Equitable program about November 1.

Following Miss Osterman and in an entirely different type of play, will come the irrepressible Cyril Scott, whose fame took a great leap by reason of his work in "The Lottery Man." Mr. Scott is now at work in a play, the title of which has not been made public, but which will be in absolute keeping with his standing as a stellar player.

Katharine Kaelred will make her first appearance on any screen in a big, serious play of moment, when she is seen following Cyril Scott. A play in which Miss Kaelred appeared in the spoken drama is being secured for her and work will begin on it at once under the direction of Webster Cullison at the Fifty-second street Equitable studio. Miss Kaelred will have the support of several Broadway luminaries.

Charles Cherry, he of the grandiose poise and elegant manner, whose work from Charles Frohman, made "Seven Sisters" the hit it was, will be seen November 7 in a famous novel, now one of the best sellers and soon to start work under the guidance of director John Ince. Charles Cherry will be supported by Clara Whipple and the Equitable stock company and will work at the Flushing studio.

Leonore Ulrich.

Florence Reed, last seen with the Famous Players and Metro in two big plays, will be seen on the Equitable program about November 30 in "The Cowardly Way" which is now in the last stages under the direction of Cullison.

Margarita Fischer, the American Beauty star, now a permanent Equitable player, will be seen under the direction of her former director, Harry Pollard, who is responsible for the Mutual Masterpictures. "The Quest" and other famous screen plays. General Manager Felix F. Feist has been dickering with Harriet Ford for the screen rights to her plays, including "Polygamy," "The Argyle Case," "A Strange Woman" and others and if he is successful, Miss Fischer will be seen in "Polygamy." In the event of Equitable securing "Polygamy," they have been promised the support and cooperation of the Mormon Church heads and the picture will be staged in Salt Lake City.

Robert Edeson, last seen in feature work in "Where the Trail Divides" for Lasky, will be seen in a visualization of a book, which, according to those who know, say should make a tremendous screen subject. "The City of Numbered Days" is the book selected by Mr. Edeson.

Leonore Ulrich is now at work at Triumph in "The Better Woman" while Katharine Kaelred will be seen about December 15 in William J. Locke's "Idols."

Molly McIntyre, recently seen as star of "Bunty Pulls the Strings," will be seen in the latter part of December in a picturization of that play. The principal scenes will be laid right in that part of Scotland from which Miss McIntyre hails and in which the locale of the piece is laid.

William Courtleigh, George Soule Spencer, Clara Whipple and other noted stars will feature Equitable releases during the following quarter beginning January 1, 1916.

Equitable now has six noted directors, Webster Cullison, John Ince, Joseph Golden and Charles Seay are located at Flushing while Harry Pollard and Marshall Farnum will be in control at Fifty-second street.

President Speigel and General Manager Feist are actively engaged now procuring the material. Marc Edmond Jones and Russell Smith are in complete control of the scenario department of the Equitable with Eve Unsell, former chief scenario writer for Famous Players, in charge of Triumph adaptations.

V-L-S-E HAS NEW PRESS AGENT.

Charles J. Giegerich, who organized the press department of the V-L-S-E, has resigned and his successor is E. L. Masters, newspaper and general publicity man, who comes to his new position from the Hearst magazine syndicate, for which he was promotion manager. Mr. Giegerich is working on plans for the opening of Weber's old theater as a motion picture house and will continue doing general publicity.

RUDD SAILS FOR HOME.

W. T. Rudd, the Australian motion picture theater manager, who has been in New York for the past few weeks, sailed on the homeward voyage, Saturday, September 11, on the American line steamship New York. He will spend some time in London before continuing his trip.

Knickerbocker Star Features Successful

High Class Directors and All-Star Principals in Feature Offerings Mark the Knickerbocker Standard.

THREE months have now passed since the launching of Knickerbocker Star Features—the materialization of the idea of putting real stars in regular service. Many were the pessimists who prophesied a short life for this project; many were the skeptics who declared the impossible was being attempted. But three months have knocked these doubts to smithereens and Knickerbocker Star Features have met with a success that assures them permanency and profit. They are here to stay.

"Everywhere I went," says a representative of the company, who has just returned from an extensive trip, "I found praise for our features. The exhibitors, realizing that now they can show stars on their screen regularly and without added expense, are all boosters for Knickerbocker. Of course the venture demanded an enormous outlay with but a limited return and, to succeed, we needed strong support. It took a very little while, however, for the exhibitors to see the advantage of booking our brand of features and Knickerbocker Star Features are now in demand."

Walter Hampden.

A glance over the releases to date shows that the company has followed strictly the policies originally laid down. Some well-known star has appeared in every subject they have released. Such favorites as Ralph Stuart, the "Strongheart" star; Alice Brady; J. Forbes Robertson of "Hamlet" fame; Mary Nash, leading lady of "The Lure" and "The Sinners"; Lenore Ulrich, late star in "The Bird of Paradise"; Florence Rockwell, leading lady in the all-star cast of "Fine Feathers"—such are a few of the Knickerbocker stars.

Marion Leonard.

At the helm of the directing staff is Stanner E. V. Taylor, a name which bespeaks high quality. Taylor was originally playwright for the Biograph Company, writing for Director D. W. Griffith. From the Biograph Taylor went to the Reliance as author-director and directed such stars as Arthur Johnson, James Kirkwood, Henry B. Walthall and Marion Leonard. For the last year Taylor has been directing independent feature productions, but is now working exclusively for Knickerbocker Star Features.

Taylor has just finished writing a stirring three-reel photodrama entitled "The Dragon's Claw." Preparations are now under way for its immediate production so that it may be released on September 29th. Featured in this production are Walter Hampden and Marion Leonard and the feature promises to even eclipse the high Knickerbocker standard.

Walter Hampden is an old Broadway favorite and gained no little prominence from coast to coast as Manson in "The Servant in the House"—a role which he created. Clyde Fitch's "The City" is another of Hampden's late successes. His appearance on the screen will be welcomed with anticipation and interest by all who remember his splendid work in these productions.

Marion Leonard's popularity as a screen star has been long established. Starting, some years ago, with the Biograph Company, Miss Leonard now makes her reappearance on the General Film program in this Knickerbocker feature. Miss Leonard left the Biograph to star in Reliance features. Later she was starred in Rex productions. Always popular with the picture going public, the name of Marion Leonard in connection with Knickerbocker Star Features adds to their laurels.

The policy of the Knickerbocker Star Features is to release a star feature every other Wednesday on the regular program of the General Film Company.

Florence Natol

FLORENCE NATOL brought a wide and varied experience as a stock actress, acrobat and vaudeville performer to the Vitagraph Company when she was elected to stock membership in this famous organization; and the experience has stood her in good stead as a motion picture actress.

Miss Natol was born in Kingston, Canada, March 1, 1880, and was christened Florence Beckwith, Natol being the name she adopted for stage use. Her father was Joseph Beckwith, born in Boston, Mass., whose grandfather was one of the early Hub City settlers. Her mother, whose maiden name was Diana Bushell, came from London, England. Miss Natol received her education in the Normal High School in London, from which she graduated when she was fourteen. As her parents died when she was young, she was compelled to make her own living in the world and her brother-in-law, Harry Lindley, a comedian of note, offered her a position in a stock company of which he was the owner and manager, and it was in this company she began her career as an actress. With the exception of two years, in which she played Aunt Polly in the road production of "David Harum," Miss Natol was in stock and toured every portion of the United States and Canada.

Florence Natol.

Miss Natol's advent in motion pictures was necessitated by the death of her husband. An application to the Vitagraph Company gave her the desired opportunity, and since September, 1914, she has been playing character leads with this famous photoplay producing company. The most important subjects in which Miss Natol has appeared since becoming a motion picture actress include "A Mix-Up in Suit Cases," "A Mistake in Type Setting," "The Conquest of Constantia," Gertrude in the Jarr Family series, and many others. In "Mrs. Jarr and the Society Circus" Miss Natol was given opportunity to appear as an acrobat, and she fully lived up to the reputation this work gained for her on the legitimate stage.

WEST VIRGINIA HAS FILM COMPANY.

J. Frank Baker, producer for the Brinker Croft Film Company of Wellsburg, West Va., is in New York at the present time supervising the developing and printing of the first of his company's productions. These were made on the old Vandergriff estate in Wellsburg, which was secured for a studio by the company following its organization several months ago. The subjects so far finished include 'Life's Stage," a five-part drama; "Grandpa's $5,000 Joke," and "Along the Cactus Trail," two-part comedies; and "When Mother's Plans Fail—Almost," one-part comedy.

The officers of the Brinker Croft Company are W. M. Brinker, Pittsburgh, president; W. Earl Brinker, secretary; C. W. Kyle, treasurer, and Mr. Baker, director. Among the players are Kathryn Baker and Rose Francis, ingenues; Frank G. Long, lead; L. Stanley Price, juvenile.

Another Triangle Play

Harry Booker in "A Gay Old Knight," Is Included in Opening Program at the Knickerbocker.

DIRECTORS of Triangle Film Corporation, which has been making great strides in its giant organization for exploiting the dramas of the Griffithville, Inceville and Keystone studios, met in New York Friday, September 10, and definitely decided on Thursday evening, September 23, as the date of opening the first of their model theaters, the Knickerbocker, in New York City. The openings at the Studebaker, Chicago, and the Chestnut Street Opera House in Philadelphia will probably be simultaneous about two weeks later—to be exact, Monday evening, October 4. William Furst reported to the directors that he had brought back the orchestral score of two of the plays, namely, "The Iron Strain" and "The Lamb."

On account of the contracts that the corporation is making with exhibitors throughout the country, it has been decided to present four plays the first week, as well as in the succeeding weeks. That was the original plan, but the desire of Messrs. Sennett and Hitchcock to run "My Valet" as a four-reeler allowed only three plays. Now the original plan has been resorted to. "My Valet," Raymond Hitchcock's medium, will be somewhat abbreviated, and a second Keystone will be added, namely, Harry Booker in the costume burlesque, "A Gay Old Knight." This makes the first entertainment consist of Dustin Farnum in "The Iron Strain," Douglas Fairbanks in "The Lamb," Raymond Hitchcock in "My Valet," and Harry Booker in "A Gay Old Knight." The first "week," by the way, in the four model theaters, will last ten days, and the second "week" will start Sunday matinee, October 3.

Harry Booker's elevation to the select company of Hitchcock, Farnum, Fairbanks, Sennett, Fred Mace and Mabel Normand in the first star combination of the Triangle has been earned by a long and successful career in the legitimate and motion picture stage arts here and abroad.

WORLD AD BROUGHT MUCH MAIL.

The World man called this week on the Caille Bros. of Detroit, who make special theater devices. He was ushered into the office of Sales Manager Smith. "Here are just a few of the letters we have received since our advertisement in the Moving Picture World," said Mr. Smith, showing several big stacks of communications and telegrams. "We have had letters from every part of the world asking for full information about our devices, where they can purchase, etc. Literally, we have been swamped with mail. We are answering all of them as fast as possible and doing everything in our power to turn out more machines. We are now thoroughly convinced that people read the advertising pages of the World. These letters are the best proof."

VITAGRAPH ASSOCIATION MEETING.

The Vitagraph Benevolent Association, which includes in its membership the complete personnel of the Vitagraph Company at Flatbush, will hold a dance at McLoughlin's Bayside Casino, Sheepshead Bay, on Wednesday night, October 27, in aid of the Hospital and Sick Fund. Every person connected with this famous picture producing company, from the heads down to the office boy, will compete in making this the gala event of the early winter season. On that night the Casino will house individually and collectively, the biggest assemblage of Vitagraphers ever seen together for an occasion of this kind. Already extensive preparations are under way to make it a regal success. A. Victor Smith, the Vitagraph studio manager, will be master of ceremonies.

EDMONDSON CONVALESCING.

"Dick" Edmondson, proprietor of the American Film Releases, 118 Shaftesbury avenue, London, is convalescing on the Cornish coast after an illness of five months, and will pay us a visit in the early part of October. The result of this visit will probably lead to negotiations for the handling of the productions of one of the foremost American programs in Europe.

His indisposition did not deter his firm's activity in exploiting and purchasing American productions. Through his representative, Albert B. Ladick, his recent acquisitions being "Reaping the Whirlwind," made by the Balboa Amusement Producing Company, and "The Littlest Rebel," from the trustee in bankruptcy for the Photoplays Productions Corporation.

Massachusetts' Annual Ball December 1

Samuel Grant, Again Chairman of the Executive Committee, Assured by Manufacturers They Will Be Well Represented.

THE annual ball of the Massachusetts Motion Picture Exhibitors' League will be held on Wednesday, December 1, at the Boston Arena, the great structure that was more than comfortably filled at the similar function last year. The Arena is the largest auditorium in New England.

Samuel Grant is chairman of the executive committee this year, the same as last. Mr. Grant performed wonders last year. While the press of Boston had been disinclined to give any advance publicity to the event which Mr. Grant had assured it would be a big one, nevertheless unanimously it agreed the morning after that the ball had been an event unique in the annals of the Hub. Governor Walsh and his staff had attended, and all of them had remained practically until the lights were put out.

Mr. Grant has been in New York for several days conferring with film manufacturers in regard to the attendance of their stars at the ball which, with the prestige of last year's success and the experience gained at that time, gives every promise of eclipsing its predecessor. The chairman of the committee, who will later announce his aids, said early in the week that while he had been unable as yet to reach all the manufacturers, from the assurances he had received it was certain there would this year be a larger representation of stars than last year—in fact, he felt justified in saying it would be the largest gathering of film favorites ever assembled in any city outside of New York or Los Angeles. He added that measures would be taken to see that every player was given a proper presentation to the great throng certain to be present.

KLEINE TO MAKE RUPERT HUGHES' STORY WITH FRANK SHERIDAN.

"Canavan, the Man Who Had His Way," Rupert Hughes' famous story which ran serially through the Saturday Evening Post some time ago, is now in course of filming at the George Kleine Studios. Frank Sheridan will be seen as Canavan, the irrepressible Hibernian who begins life in Manhattan's street cleaning department and ends as New York's political boss.

MOROSCO MAKES ADDITIONS TO STUDIO.

The steady expansion in the facilities of the Oliver Morosco moving picture studio at Los Angeles still continues because of the growing extent of the productions. The big Council street enclosure for the outdoor stages has been extended through to First street, giving a depth of a full block and increasing the area to over 120,000 square feet. An extension of the big concrete wing forming the north wall of the glass-roofed stage is expected to be under way shortly, and this will provide the additional quarters for directors' offices and dressing rooms now beginning to be needed. When the studio was built the architects took pains

Morosco's New Stage.

to anticipate what at the time was thought to be any possible growth for the next ten years, but the activity has unexpectedly increased by such leaps and bounds that now at the beginning of the second year there is already an imperative cry for more room.

American Plans for Van Loan Stories

William Bertram Will Direct a Strong Cast of Players in the Famous "Buck Parvin" Series."

WHEN Charles E. Van Loan sold his "Buck Parvin" stories to Samuel S. Hutchinson, president of the American Film Company, Inc., the latter declared he would have the best director obtainable in charge of the picturization.

William Bertram was his selection, and he it will be who

Chas. E. Van Loan, Anna Little, Lawrence Peyton.

will turn the author's wonderful characterizations into screen personalities, bringing to his task a knowledge of the West and an appreciation of the humorous, necessary to the one invested with the responsibility of picturization.

Director Bertram has seen and felt the West when a six-shooter was the court of last resort, and each man was his own judge and jury. He knows the West. He has lived it, breathed it, felt its stings, and laughed in its sunshine. He is the West's spirit incarnate, insuring to the production of these pictures a definite atmosphere which, with all its accuracy, will yet carry to the fullest measure the poignant humor of Mr. Van Loan's stories.

And Mr. Van Loan, too, is a Western man—a native California son, in fact. No one, unless born and bred in the West, could portray the characterizations which cascade throughout this writer's work, each natural and convincing, yet tinged with a quiet fun—that have proved irresistible to the readers of the Saturday Evening Post, in which publication "Buck Parvin" made his first literary appearance.

In real life he had been famous as "Art Acord, Rider and Roper," for years. This is Art's own modest description of himself. However, he was more accurately weighed by others than by himself, and he became a rider and actor.

It was then that Mr. Van Loan picked him out as a most unusual type of man, a type of the true West—modest, strong and pleasing. Mr. Van Loan knew this type. Director Bertram, too, knows his type; and it is because they both know that these pictures which will be released on the Mutual program under the "Mustang" brand are being anxiously awaited by the trade.

It was Director Bertram's co-operation with President Hutchinson that gathered together Miss Anna Little, Art Acord, E. Forrest Taylor and Lawrence Peyton, each perfectly cast for the parts they will play. To the filming of the Van Loan stories every producing effort will be given; and the first release of the series is now nearing completion. It will be called "A Man Afraid of His Wardrobe."

The charm of Miss Little and the daring of Art Acord, together with the dramatic ability of Messrs. Taylor and Peyton, combine in this picture an offering teeming with thrills and tinged with an honest fun. Mr. Peyton, who essays the role of a motion picture director in the story, is responsible for much of the fun, that has basis in serious action, making it all the more unexpected and compelling.

Fun for fun's sake is not the rule in these stories, but rather fun because the situations could be nothing else—a natural, human kind of laugh-making not as entirely new in pictures as it is infrequently seen. Coupling this fun-making with ruggedness and daring is Director Bertram's task, and to it he lends an appreciation of fun-making and a knowledge of daring deeds that is a possession in itself and an assurance of "Buck Parvin's" screen success.

TRIANGLE GENERAL RELEASE OCTOBER 24.

The subjects of the Triangle Film Corporation will be released to exhibitors throughout the country beginning October 24. The list of subjects to be released at that time have not been announced. This information will come later.

Jay Cairns, Impersonal Booster

He Came to the Motion Picture Publicity Business with a Wide Knowledge of Men and Affairs.

AFTER an absence for over half a year in salubrious Santa Barbara, Jay Cairns will drop in on his friends in New York City next week. It is something like two years since Mr. Cairns left Chicago for New Rochelle, there to take up the publicity work for the Thanhouser company, giving his especial attention to "The Million Dollar Mystery" and later "Zudora." His marked success in the exploitation of these productions was responsible for his engagement by the North American Film Corporation to push "The Diamond from the Sky." That he might have every advantage in this work Mr. Cairns went to Santa Barbara where the big serial was being made, and camped right on the ground. He is still boosting the last named subject as well as other activities of the American Film Manufacturing Company, among them the newly created Mustang brand and the filming of the "Buck Parvin" stories by Charles E. Van Loan.

Jay Cairns.

Before entering motion picture work Mr. Cairns had enjoyed wide experience in publicity lines. Among the interests he had furthered were those of several combinations of western railroads, of President Huerta of Mexico, and of Judson Harmon, former Governor of Ohio, in his pre-convention fight for the Democratic national nomination at Baltimore. Prior to that he had been political editor of the Chicago Record Herald, going to that position from the city desk of the Chicago Inter Ocean. Before that he had done much in the way of acquiring a knowledge of things and matters that interest the public, from fence riding and cattle buying in the West, soldiering in Mexico and Yucatan, magazine writing, reporting and editing. Mr. Cairns' hobby is a horse—a real one, with a Mexican saddle and outfit. With one of these combinations under him he will almost forget business and remember himself; and when he is thinking of business he is thinking of his employer and not of himself. In the mountain trails of Santa Barbara Mr. Cairns had full opportunity to enjoy his chief sport.

It is natural that a man who has met other men under so widely varying conditions should have a good understanding of human nature and of himself. Jay Cairns has that. If you haven't met him be sure you'll like him when you do.

BOSTON TO SEE "CARMEN" FIRST.

Boston will be the first city in the United States to see the Lasky Feature Play Company's production of Geraldine Farrar in a picturization of "Carmen," produced by Cecil B. DeMille. This photoplay, which marks Miss Farrar's debut as a screen star, and which is released on the Paramount Program, will be shown for a limited engagement in the magnificent Symphony Hall, Boston, beginning October 1, or a whole month prior to the announced date of release, November 1.

"Carmen" will be shown in Boston at popular prices—25 cents to $1.50. Symphony Hall has a seating capacity of 2,500, and the pictures will be shown twice daily. S. L. Rothapfel has been engaged by Paramount and the Lasky companies to stage "Carmen." He went to Boston this week with Morris Gest to complete all arrangements and to remain there until the opening night. Mr. Rothapfel has engaged an orchestra of 50 musicians. Special stress will be laid upon the musical arrangements and in this matter the Lasky company has had the co-operation of Miss Farrar herself, who has suggested many valuable things.

Special Lenses for Camera Work

Burke & James, Chicago, Have Recently Placed on the Market Two Special Lenses for the Taking of Motion Pictures.

BURKE & JAMES, who are exclusive agents for the Dallmeyer Company, of England, announce two special lenses for motion picture work which have recently been placed on the market. The Dallmeyer Company has been successful in construction a lens that works at an enormous aperture of F 1.9, which means that it is about four times faster than the speed of the regular lens now used on motion picture cameras.

It can be readily seen that, owing to the great speed, they are most valuable for taking motion pictures in dimly lighted interiors, night parades, fires, or any subject which is poorly illuminated. The use of these lenses often eliminates the expensive and cumbersome artificial light equipments, and will produce a fully exposed negative where an ordinary lens working at a speed of F 3.5 will produce a film hopelessly undertimed. Although these lenses work at a great speed, they possess the maximum amount of depth, which has been found to be sufficient to give good detail. Its covering power is also remarkable and gives good sharp definition.

The mounting of the lens is unique in construction, can be fitted to almost any moving picture camera, and the focusing device is built into the lens, occupying a minimum of space and using an accurate micrometer movement. It is absolutely rigid and works with ease and precision.

The Dallmeyer cinematograph Telephoto Lens enables the operator to secure large images at great distances without the use of impracticable and cumbrous long-focus lenses. The Telephoto lenses are complete in themselves and consist of both positive and negative elements, the positive producing the image, while the negative lens magnifies it many times larger than the ordinary lens.

Contrasting with the slow speed of ordinary telephoto lenses, the Dallmeyer works at the extreme aperture of F 4.5 and produces microscopically sharp definition, and covers the film perfectly to the edges at its full aperture.

The Telephoto has many uses and no camera equipment is complete without this valuable lens. They are now used exclusively by nearly all of the largest film producers in the world. Practically all war pictures that have been produced, were taken with this wonderful lens, its great magnifying power being especially advantageous, permitting the operator to take his pictures at a great working distance from the danger zone.

The Dallmeyer Telephoto Lenses are made in different series having speeds from F 4.5 to F 6. and can be supplied in focal lengths from six to seventeen inches. All lenses are equipped with spiral focusing mounts, which are absolutely rigid and smooth in their working. A special scale is engraved for the various distances, making the operation of this lens very simple.

LEO FISK ON GOOD THEATERS AND BAD.

Leo Fisk, recently with the Elkay Film Corporation, has returned from a business trip through Pennsylvania and Ohio and talked entertainingly to a World man on theaters that do the picture business good on the one hand and of some that are a decided detriment. One of the latter that he mentioned is in a large city in Pennsylvania and is being run by a department store. The manager of the store is no picture man and, though he has a seating capacity of 800, his attendance is small. Yet people who see films there for the first time can only take away a very unfavorable opinion of what picture are and stand for. He is using a lot of old features—rainy, streaked and full of holes. His projection is full of flickers and no one knows how much he will have to pay for admission till he reaches the door as the price changes. Mr. Fisk is a member of the Hudson County Exhibitors' League local and was a member of the committee that got Sunday opening for picture houses in Hoboken. He is looking for a chance to get back into the exhibiting end of the business.

PARAMOUNT HOLDS SWAY AT BROADWAY AND STRAND.

The Broadway theater and the Strand theater are often used for private exhibitions of feature films to which the press or the friends of the producing company or some prominent exhibitors are invited. Both the Broadway theater and the Strand recently showed at private exhibition only certain features of the Metro Company. The Paramount releases still hold exclusive sway in both these famous houses, which have used none but Paramount features ever since a policy of pictures only has been followed.

Metro Gets Wallack Plays

Rare Old Collection to Be Adapted for Use of Metro Stars.

THE entire collection of plays and manuscripts which represent a lifetime of collecting by Lester Wallack, the noted actor and producer, have been purchased by the Metro Pictures Corporation. These manuscripts, many of them so rare as to be without the possibility of duplication, number more than one hundred, and they will be made into feature plays for the screen by the several companies contributing to the Metro program.

At the auction sale of the properties of the Lester Wallack Estate, held at the time when Wallack's theater at Broadway and Thirtieth street was sacrificed to the monarch of office buildings, the manuscripts were bought by a private collector. When President Richard A. Rowland learned of their whereabouts, negotiations were begun and these were completed this week by the purchase of the entire collection.

Rare old plays by dramatists who contributed to the foundation work of the English drama, quaint plots as vigorous and as red-blooded as the most stirring of modern day picture plays and virile dramas that lend themselves admirably to the screen are included in the collection, and these will be adapted to needs of the modern day with such stars as Ethel Barrymore, William Faversham, Francis X. Bushman, Mme. Petrova, Mary Miles Minter, Edmund Breese, Hamilton Revelle, Lois Meridith, Emmy Wehlen, Valli Valli, Henry Kolker, Emily Stevens, Marguerite Snow and other great players now under contract with the Metro companies.

The purchase of the Wallack collection is notable also in that it indicates the appreciation of motion picture makers of the classic standards of the drama and of their desire to perpetuate for all time the great master plays that have made dramatic history. These will be given the advantage of skilled production of which their authors could scarcely have dreamed and will send down to posterity the modern contribution to the perpetuity of art.

The manuscripts have been given over into the charge of the Metro's scenario division, and they are being catalogued and copied for practical uses. Several of the rarer scripts of the plays had been so affected by the passing of the years that they had to be encased in vellum covers to avoid injury to the originals while the working copies were being made.

The list of dramatists included such well-known names as Richard Brinsley Sheridan, Mrs. Chas. Kemble, Dion Boucicault, J. Sterling Coyne, William Brough, John Brougham, Colley Cibber, James Sheridan Knowles and Samuel Foote.

Robert Walker

ROBERT WALKER, the well-known leading man formerly with the Kalem Company, has now joined Edison, where he is now playing leads. In Jacksonville, Florida, he played opposite Miss Alice Joyce, Miss Alice Hollister and Miss Anna Nilsson for three and one-half years with Kalem. He has also appeared for some time with Edison Broadway favorites, such as Miss Fannia Maroniff. Miss Myrtle Tannerhill, Miss Fuller Mellish and Mr. Lawson Butt.

Robert Walker.

Mr. Walker's theatrical career commenced in musical comedy, and he has appeared in "The Balkan Princess" and "The Pink Lady." He is a nephew of the well-known Broadway star, Robert Hilliard, and appeared in his first dramatic part in "A Fool There Was."

Some of Kalem's recent releases in which he appears are: "The Girl of the Music Hall," "The Face of the Madonna," "Don Caesar de Bazan"; and Edison's later ones: "The Awakening," "The Way Back," "Nothing to Do."

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE BEST indication that the 1915-16 motion picture season will be the banner one in the history of the business is the uniting of the important companies into a Board of Trade which was accomplished in this city last week, while the chief object of the organization is to take an active part in the field of law making it is neither a political organization nor a trust, as some of the anti-motion picture people have characterized it. It might be called with propriety an anti-vice movement because it has been formed to prevent the enactment and combat the enforcement of all laws viciously directed against the motion picture interests. In order that people not directly or indirectly connected with the motion picture business may not be misled as to the true character of the Board of Trade one of the first aggressive movements of the organization should be a campaign of publicity to get before the public the conditions that forced the motion picture to the movement. It is not sufficient that the public patronize the motion picture houses. What is equally desirable is that confidence and sympathy which will bring to the support of the motion picture interests the votes required to defeat at the polls people who are advocates and supporters of pernicious legislation. The idea is to get before the public that such people and those they represent are really of as much injury to the interests of the motion picture patrons as they are to those engaged in the making, handling and exhibition of the pictures. The censorship idea has been forced to such an unfair point that it has resolved itself into a malicious and unlawful interference with the rights of all people. Whenever inequitable and discriminating laws are enacted all people are affected by them, although for a time the direct effect may not be felt by a great many. Patrons of the picture houses may be indifferent as to laws bearing upon the censorship of the pictures. Such laws, they may think, have to do only with the people engaged in the business. Technically the public is right in this assumption, but no citizen can afford to view passively laws that are obnoxious to the fundamental laws of the land.

* * *

It is the intention of the Board of Trade to enroll all classes of people engaged in the motion picture business. This will take in the manufacturers, exhibitors, rental exchange men, publishers, directors, actors, writers, projecting machine operators, and even people in miscellaneous departments. The personnel of the enrollment bars any attempt to class the Board with trusts. It is distinctively a mutual protective organization in which all engaged in the business, from the most lowly to the magnate, have a vital interest. When the Board is enabled to get down to business and a call is made for its protection at the polls and in the halls of legislation the strength the organization will display must cause the conspirators against the motion picture interests to sit up and take notice.

* * *

Another point to be impressed upon the public mind by a campaign of publicity is that the Board of Trade does not contemplate attacks upon laws simply because they are directed against the motion picture business. The battle is solely against unfair legislation and local regulations. The manufacturers of films and the exhibitors are not opposed to the censorship of films. The former were the first to elevate the standard of motion pictures by censorship. They are opposed to official censorship because they believe it is unconstitutional; because official censorship is class legislation; because it is the idea and instrument of persecution created by bigots whose every demand within reason has been acceded to by the motion picture people. The latter went so far in their test of the constitutionality of the censorship question when the Constitutional Amendments Convention was in session at Albany, N. Y., that they offered to submit to official censorship provided the press was subjected to the same regulation. The constitutional butchers were afraid of the press and ignored the challenge. Most of them have political aspirations. They also knew that if such an amendment were put before the people it would be overwhelmingly defeated. And yet they refused to exempt the motion picture people from the same un-American and pernicious law. The motion picture people declared at the time that they would show their strength at the polls and pay their respects to the inconsistent jobbery done at Albany. So we have the Motion Picture Board of Trade on the job.

* * *

The movement, however, is not solely one applying to New York State. It takes in all the motion picture interests throughout the country. The preliminary organization includes all the prominent picture producing companies from coast to coast, as well as the various motion picture publications. A significant feature of this is that the incorporators have apparently decided to allow whatever animosities that may have existed become matters of the past and begin an effective and decisive co-operation in behalf of the whole business. It was, perhaps, the announcement to this effect that gave the enemies of the business an opportunity for declaring the movement a trust for the purpose of controlling prices. It is a plan that has been under consideration for many months, but certain conditions prevented the various interests from getting together. It was not until some of the companies had gone to enormous expense in individual efforts to combat conditions presented by pernicious legislation and regulations in various parts of the country that the interests realized that protection could be secured only by combined action. The enemy has always been combined and has had the advantage of making battle on a basis of sharing the expense pro rata.

* * *

If there exists in the minds of any people not connected with the motion picture business any doubt as to the justification for the movement outlined that doubt should be dispelled by conditions existing in the state of Ohio. The Board of Censors at Columbus has refused to pass "Hypocrites." This film has been passed in every other state in the Union; yet the Ohio board refuses to allow it to pass, even with eliminations, claiming that the subject is "harmful." As a source of last resort, the owners of the picture will appeal to the Industrial Commission of the state. One of the most exacting boards of censorship in the Union is the Pennsylvania board; yet it passed the film without any elimination. The Police Board of Censors of Detroit did the same, and the film received the unanimous approval of the National Board of Censorship and the police authorities of this city. With such unanimous endorsements it does not seem that the morals of the state of Ohio would be unfavorably affected by exhibition of the film. This Ohio case bears out the arguments made against official censorship. The manufacturers and exhibitors have really not the censorship laws alone to contend with, but are subject to the whims of bilious and dyspeptic censors who will array their judgment against the entire country. In view of such a case it is not surprising that some exhibitors have declared that the latitude given official censors is such that their authority can be exercised against anyone who may not enjoy the good will of the board, and that authority may be influenced by others having personal grievance against the person seeking a license.

* * *

In all the time the official boards of censors have been in existence there has been no movement towards holding a national convention to try and formulate some plan by which the endorsement of one or more responsible boards could be accepted by the boards of other states. Not the slightest inclination toward that end has been manifested, although it has been suggested to give the producers and exhibitors a chance to save some time and money. It has been stated that the real reason for the boards not favoring such a proposition is that they fear it might eventually deprive the members of their jobs. An exhibitor told the writer that when he suggested the scheme to a censor the reply was that "If we took cognizance of certificates from other states the duties of our board would be purely clerical and we would need only an office boy to check up the certificates. The laws of our state require us to examine each film." He was told that the board could still examine the films so as to see that they conformed to the certificate, the idea being that a certificate coming from a responsible board should be given due weight. "Oh," said the censor, "I get you; but I cannot agree with you. If all the certificates came from the National Board of Censors the people of our state might get the idea that our board was a useless expense to the taxpayers."

GRIFFITH ENGAGES GILMORE.

Paul Gilmore has been engaged by D. W. Griffith for a spectacular five-reel Triangle feature, called "The Penitents." It deals with the days in Mexico when "The Penitents," a religious order, believed in the offering of human sacrifice. The production will be stupendous—cities will be burned and Indian massacres shown.

Reviews of Current Productions

"The Man on Watch"

Kalem Two-Reeler in Grand Hotel Series—Interesting Human Story with Exciting Incidents and Moments of Humor.

Reviewed by Hamford C. Judson.

THE story itself is the factor in this two-reel Kalem offering, "The Man on Watch," one of the "Mysteries of the Grand Hotel." We like it as well as any of this series that we have seen. The basis of the plot is a true slice of humanity that easily quickens our sympathy the more as it is intelligently acted. The emotional role is carried by Marin Sais, as the wife of a crook whom she sees walking in dangerous ways more and more as the time approaches when the

Scene from "The Man on Watch" (Kalem).

little dresses she is making will be needed. She won't even tell him her secret while his mind is closely bent on revenge and robbery. The robbery is exciting and full both of suspense and those little, true crotchets of human mentalities, weaknesses and strengths of character reacting normally to furnish action in the first place and finally to bring the ending that the author's purpose and his plot demand.

In the opening incident, the crook (Frand Johnasson) and his wife (Marin Sais) are at the roof garden of the Hotel. He gets so drunk she can't control him and makes a disturbance. His being fired by the house detective (True Boardman) makes him vindictive and he sets his gang, first to "get" the manager (William West, whose recent death is a great loss) and when that fails, because the crook's lieutenant (Thomas Lingham) is not a sure shot, he plots to rob the house of a silver set. The getting, or almost getting away with these beautiful tea pots and plates and punch bowls, is the red-blood action of the piece. The scene shifts from the roof garden, to the home of the crook, to the den where his gang holds out (this is not realistic) and there are glimpses of scenes along the road between these places.

The characters stand out clearly as characters rather than as mere figures, and this is much. In fact, the whole is so good to watch and so full of truth that, now and then, one wishes it were, in the emotional parts, a little more free from hampering suggestions of effort. Pointing out this temporary falling down in the lesser moments is legitimate criticism. It doesn't burden the picture too much, but it keeps it from being what it ought to have been with the material at hand, literary and human. It suggests the weariness of people who have much to do, who can do it well, but who fail to keep their minds clinched to their subject.

The photography and the scene making are very ably accomplished. The naturalness in the staging of the whole picture is marked. Hamilton Smith, the author, has provided a praiseworthy offering. James W. Horn, the director, has done well with about eighty per cent. of his work; but, as we have noticed, there are points that show either over-training of his players or hurried lack of rehearsing

"Her Oath of Vengeance"

Well Constructed Two-Reel Majestic Production Featuring Pretty Teddy Sampson.

Reviewed by Margaret I. MacDonald.

IN THESE days of unparalleled rivalry in the moving picture field too much stress cannot be placed on the necessity of a well-constructed scenario. No matter how simple the story, if the plot progresses without evident effort, if the characters of the play are well outlined, and are found to be meeting the circumstances which beset them in every day life after the manner of ordinary human beings, a certain amount of pleasure is to be derived from it, provided the director does his part toward garnishing the theme for screen presentation. Such is the case in the present instance.

Elizabeth Lonergan has written the scenario of "Her Oath of Vengeance," which was filmed by Director Grandon at the Majestic coast studios. The production is a melodrama, treating of the attempt of a rival lover to gain possession of a young and religious Russian girl by threatening to expose a crime committed by her father during a political feud in Russia. The various types with which the picture is blessed have been well cast, and in addition to Teddy Sampson, whose work is very charming, there appear on the screen Wilbur Higby, Frank Bennett, Joseph Henabery, Charles West and Elinor Stone.

The picture has been set in part among the orange groves of California, the heroine of the play with her father and lover being employed by a canning concern, for which pretty little Sophia picks, and at her pleasure samples the luscious fruit.

Sophia's father is shot during an attempt by the discarded lover to blow up the cannery, and believing him dead she is about to take revenge on the owner of the cannery for the attack on her father when the similarity of his wife and young baby to the picture of the madonna and child which she wears on a pendant suspended from her neck causes her to desist. A happy ending is given the story when Sophia discovers that her father still lives, and that his blessing is given her union with the man she loves.

"Judge Not, or the Woman of Mona Diggings"

Julia Dean Featured in Six-Reel Broadway-Universal Production, Based on Interesting Western Story.

Reviewed by Robert C. McElravy.

AN UNUSUALLY strong Western offering is this six-reel production, adapted by Harvey Gates from a story by Peter B. Kyne, and made under the direction of Robert Leonard. There is a slight unevenness in the photography and

Scene from "Judge Not" (Universal).

the events of the last reel are somewhat hurried, but the production as a whole is far above the average Western number. It gets under the surface of things and maintains a tight hold upon the interest throughout.

Julia Dean makes a fascinating study of the orphaned girl, whose first kindness comes from the hands of a gentleman gambler. Her struggle to find true happiness, after being hurried into a mock marriage, rouses an intense sympathy with her. The characters are well drawn and do not fall into obvious types. The plot itself escapes many of the usual situations found in the average Western story and works up to a pleasing climax. Harry Carter and Harry Carey both do appealing work.

The first scene pictures the death of Molly's father and she faces a lonely, poverty-stricken existence in a mining camp. Kirk, the gambler, saves her from insult on the public street and he subsequently induces her to marry him. She afterward learns that the ceremony was not a real one, but this information does not come until she has met a college man named Miles. Kirk is jealous of Miles and cleans him out in a poker game. Molly, already in love with Miles, tells him not to be a quitter and starts him out for a new life, lending him money for this purpose.

Miles makes good and sends her a check four years later. In the meantime Kirk's gambling casino is burned; in fact the whole mining camp is consumed. This fire scene is a big one and excellently staged. Molly, believing Kirk dead, goes to the city. Here she again meets Miles. Their friendship ripens. Molly does not tell him her marriage to Kirk had not been real. Kirk himself reappears and matters are brought to a dramatic crisis when Molly shoots him in self defense. Miles, who is an attorney, defends and clears the girl, his father being the presiding judge. She then confesses the facts as to her bogus marriage and Miles remains true to her.

"The Country Parson"

Romantic Story Is Effectively Treated in Three-Part Biograph Drama Directed by Travers Vale.

Reviewed by Lynde Denig.

WHILE the inspiration for this drama was found in one of Balzac's works, the picture is not intended to be anything like a complete transcript of the original. A part of the story most suggestive of dramatic treatment was selected and altogether very well carried through to a tragic climax in which Jean, the hero, is guillotined.

"The Country Pason"—a title that bears scant relation to the action—is quite typically French in plot and characterization. Veronique, a highly romantic girl, dreams of the ideal lover who appears in the person of Jean. But it is among the plans of Veronique's father that she shall marry a wealthy man and like a dutiful daughter she obeys. Of course, her life is miserable and it is equally in accordance with precedent that the reappearance of Jean should awaken the old romantic love. In attempting to steal money that they may leave the country together, Jean kills a man and is sentenced to death. On the day that he is executed a child is born to the unhappy Veronique, who recoils from the touch of her husband, while her heart grieves for her lover facing death on the guillotine. The pathos and tragedy in these concluding scenes are well worked up and the emotional acting of Louise Vale is sincerely sympathetic.

Other able performances that merit mention are supplied by Franklin Ritchie as Jean, Jack Drumier in a telling char-

Scene from "The Country Parson" (Biograph).

acterization of Veronique's father and Charles H. Mailes as the cruel husband. The picture is in all respects well acted; but first interest necessarily centers in the playing of Miss Vale, for the trials of the unfortunate girl are the dominant element in the story. Of the many fine settings one in particular will attract notice by reason of the lavish furnishings. It is doubtful if any picture has presented a more completely stocked antique shop than that shown in "The Country Parson." Genuine antiques in great number and variety were collected for this most artistic setting.

"The Fascination of the Fleur-de-Lis"

Three-Reel Universal Production Features Cleo Madison in a Story of French Court Life.

Reviewed by Robert C. McElravy.

THIS three-reel number, written by Bess Merredyth and produced by Jos. Degrasse, is romantic in theme and presented in an appealing way. The story tells of a peasant girl who made her way to the French court and captured

Scene from "The Fascination of the Fleur-de-Lis" (Universal).

the eye of the king. Upon her shoulder was a birthmark, shaped like a fleur-de-lis, the royal iris. This insignia came there as the result of her mother's dreams of a royal alliance, in which the flower figured prominently.

The cast is a proficient one, including Cleo Madison, Arthur Shirley, Lon Chaney and Millard K. Wilson. The direction and photography are both good, some very pleasing and artistic scenic effects being achieved.

The story opens with picturesque scenes of peasant life. The young mother has dreamed of higher station and when her child is born the mark upon the shoulder seems propitious. When Lizette has grown a visiting duke sees her, is greatly attracted to her and soon has her consent to marriage. In marrying the duke Lizette throws over her peasant lover, Antoine.

She is taken into the high social life of the French capital and as the Duchess of Saxonburg becomes the darling of the court. Tragic events follow: the king becomes enamoured of her and when her ambition dictates that she try for his favor the duke drowns himself. Lizette then becomes the king's favorite.

Antoine has meanwhile always continued to love Lizette. He also has ambitions, and when the king is ill and an operation necessary a great surgeon is sent for. This turns out to be the former peasant boy. When she sees him, Lizette again feels the power of first love. Antoine has the life of the king in his hands, but manfully pulls him through. A dramatic scene takes place where he renounces Lizette and she tears up the real fleur-de-lis and sears the mark upon her shoulder with a hot iron. Torn with her love for Antoine, she gives up court life and becomes purged of her ambitions; Antoine then returns and declares his love.

The construction is good throughout and the plot makes a satisfying impression upon the observer. Cleo Madison is particularly pleasing in this role and handles the part of the ambitious peasant girl very capably.

"The Ploughshare"

Four-Reel Edison by Mary Imlay Taylor—Produced Under the Direction of John H. Collins.

Reviewed by Louis Reeves Harrison.

AN OLD-FASHIONED story, reminding one of those written by Mrs. Southworth and Augusta Evans, and long-drawn-out as they were, though "The Ploughshares" has the merit of finishing with a certain amount of consistency and strength. Mary Imlay Taylor has a tendency to scatter her forces—she brings on so many characters that difficulty may easily arise in keeping in mind the main line of interest. The whole story hinges upon a selfish heartbreaker impersonated by Augustus Phillips, spoiled half-brother to a man who becomes governor of the state and marries one of the many ladies infatuated with the heartbreaker. The latter spoils the life of a young girl and shoots her brother when called to account. He is not accused of the crime because another man happens along, pistol in hand, and is convicted of murder for which there was no enforced motive.

The real murderer confesses before the innocent man is hung, but he escapes through the tender mercies of the Gov-

ernor's wife, one of the many he had fascinated. He finds a refuge in South America and is drowned while seeking a new victim. There are two other death scenes in the play, the lady-author's delight—and the Governor of high sense of duty where a man is concerned swears falsely to save his wife from suffering disgrace. She finally tells the truth and is permitted to go unpunished. The moral is doubtful, and Mr. Collins has not succeeded in covering the story's many weaknesses by his beautiful settings, though it must be admitted that they distract attention at times.

Scene from "The Ploughshare" (Edison).

"The Man of Shame"

Universal Multiple-Reel, Featuring Wilton Lackaye in Old French Story.

Reviewed by W. Stephen Bush.

THE theme of this feature has some splendid filming materials which in this version were cleverly used. The plot is taken from a well-known French story. The story hinges on the striking resemblance between two men, one a good, clean man, the other wicked enough to furnish forth three villians in an ordinary melodrama. Both parts are played by Wilton Lackaye. Mr. Lackaye's task is difficult, of course, and he gives a creditable performance.

The feature abounds in thrills and in tense situations which are handled with commendable skill. There is in many scenes a fine attention to details, showing careful, conscientious and intelligent work on the part of the director. The interest in the story never lags, being full of "action" from the start to the finish with the exception of a short part in the first reel where the threads of the story were spun out somewhat haltingly. The cast was good and every member worked conscientiously and with good results. The photography at times appeared flat and almost spoiled some good exterior settings. Of course there was a lot of "double exposure" work which was quite satisfactory, though not always even in quality. The visions of the condemned in the cell were fairly well done, but I think the flash of the guillotine might be omitted with advantage.

"The Red Virgin"

A Three-Reel Romance of a Mythical Kingdom and the United States, Which Introduces a New Lubin Leading Woman of Pronounced Merit.

Reviewed by Edward Weitzel.

THERE are two dramatic situations that have seen long and honorable service in the cause of the novel and the spoken drama; one generous writer of melodrama used them both in one play. The situations are: A brother and sister, unaware of their relationship, fall in love with each other, and a husband, brother, or lover, finds his wife, sister, or sweetheart, on a dissecting-table of the hospital where he is the head surgeon. The first mentioned situation has been used by Julian Louis Lamothe as the main motif of his three-reel photoplay, "The Red Virgin." There is no denying its dramatic worth. Mr. Lamothe leads up to his denouement by having Prince William of Moravia come to America, meet the daughter of a country deacon and marry her secretly. He then returns home. The wife, thinking herself deserted, dies, leaving a baby girl. The prince then marries the Princess Hilda of Sunderland and a son is born to them. He comes to this country and meets his sister, who is known as "The Red Virgin," on account of her reputation for fascinating men and then throwing them aside. She attempts his ruin, in accord with her determination to avenge her mother in this manner. When she learns that her father did not intend to desert her mother, she goes to Europe with her father and brother and starts life anew.

The author has told this highly romantic story with considerable skill, but it is chiefly valuable for the opportunity it affords for a new leading woman to come to the front in the Lubin studio. Helen Eddy is the name of the young woman, and the quality of her work places her among the best actresses of the silent drama. She appears in a dual role—the American wife of the King of Moravia, and her daughter, "The Red Virgin." Miss Eddy is obliged to run a wide gamut of emotions in the two parts; a task which she accomplishes with authority, ease and a compelling amount of personal magnetism. Other members of the cast who do excellent work are: L. C. Shumway, Robert Gray, Jay Morley, Melvin Mayo and George Routh.

"The Man Trail"

The Red-Blooded Story of the North Woods, by Henry Oyen, Told in Six Thrilling Reels by Essanay.

Reviewed by James S. McQuade.

NO MATTER how old or how staid one may become, a red-blooded story of the northland will stimulate the heart like an injection of nitro glycerine, and will enable one to jump back over the long span of years that separates him from boyhood. "The Man Trail," by Henry Oyen, which has been filmed by Essanay, is just such a story, and its treatment by the Essanay players increases rather than detracts from its strong, melodramatic atmosphere. The code of the woods is carried out in practice to the letter, under circumstances in which high animal courage and brawn are the main requisites for success. And, as in all elemental stories, the villain gets the worst of it and the hero triumphs.

Young John Peabody, son of a Philadelphia banker and never born for office pursuits, is the hero. His distracted father is in the last ditch, so far as governing the young man is concerned, when a letter arrives from his brother, a lumber magnate in the northland, who has won the nickname of "Wolf John," because of his physical prowess and fighting proclivities. The welcome letter reads: "Can use your boy if he isn't a weakling, like yourself. Let the pup come—if he's man enough to get here." And the "pup," scenting an atmosphere to his liking, went.

No better type of photoplayer could have been found to represent this athletic, fearless youth than Richard C. Travers. We watch his career with eager eyes and often with short catches of the breath, with Mr. Travers as his double. His exploits include grilling work, fierce go-as-you-please fights, stand-up pistol contests and a pistol fight to the finish, at the close. The lover of thrills will have everything to his liking in these six reels.

But the hard life of the northwoods is softened by sweet woman's influence. "Wolf John's" adopted daughter, Belle, is the cause of mortal contention between young John Peabody and a giant brute of a man called "Bull" Bart, the overseer of "Wolf John's" lumber camp. At first she thinks she loves "Bull" Bart, but soon discovers that her heart is in the keeping of the handsome youth from the States. Belle finds in Miss June Keith a most pleasing and capable impersonator. In the scene where Belle refuses to marry "Bull" Bart, Miss Keith appears to photographic disadvantage, because of a too close-up view by the camera man.

One will fail to recognize in the forbidding part of "Bull"

Scene from "The Man Trail" (Essanay).

Bart the man who bore the character of the Rev. Henry Pemberton, in Essanay's "The Blindness of Virtue." Yet Thomas McLarnie has impersonated both characters. His "Bull" Bart is a powerful characterization. Others in the cast who deserve special mention are Ernest Maupain, as "Wolf" John; Arthur W. Bates, as old Nels, the tote wagon driver; John Lorenz, as Curly Joe; John H. Cossar, as Elihu Peabody, and Sam Cramer, as "Shorty" Norby.

"The Ivory Snuff Box"

An Entertaining Adventure Story Directed by Maurice Tourneur for Release on the World Film Program.

Reviewed by Lynde Denig.

A MOST engrossing story of romantic adventure is "The Ivory Snuff Box," a five-part Brady-World Film picture, produced by Maurice Tourneur with Holbrook Blinn in the stellar role. It is a drama such as might well have come from the pen of a French playwright, with its political intrigue, its complex plot entanglements and its nice dramatic con-

Scene from "The Ivory Snuff Box" (World Film)

trasts. To argue that the happenings are improbable would be quite beside the point, for "The Ivory Snuff Box" is admittedly fiction, cleverly contrived to catch the attention and carry it beyond the zone of matter-of-fact realism. In being a good tale—exciting melodrama, if you will—it fulfills its mission admirably.

In its sharp contrast, effected quickly, though none the less convincingly for that, the first reel is impressive. We meet Richard Duvall, a young American detective, on the day of his marriage. The wedding breakfast is a festive affair presaging happy days to come; but while the guests are in the very act of drinking to the health of the bride and groom, a messenger appears with a summons for Duvall to assist the secret police in finding an ivory snuff box lost by the French Ambassador to England. Without hesitation, he leaves and soon his bride follows, thinking that she may be of use in the search.

Promptly the spectator is plunged into a story of plot and counter-plot that is made sufficiently clear without losing its element of mystery. The snuff box is much more than a container of snuff. The author chose to make it the key to vexed international affairs and he was never at a loss for difficulties to place in the way of its recovery. Much of the most exciting action is laid in a sanitarium, conducted by a physician of questionable motives and unquestionable skill in torturing those caught in his crafty schemes.

For an unpleasant night, it would be difficult to surpass that experienced by Duvall when he is strapped to the floor of a dungeon with a beam of violet light focused on his head. Scenes such as this have been arranged to make the most of their harrowing possibilities. Director Tourneur secured a number of unusual light effects and, in fact, supplied a consistently artistic production. Giving a genuine performance himself, Mr. Blinn is adequately supported by Alma Belwin, Norman Trevor and Robert Cummings.

"Playing Dead"

Sidney Drew, in a Five-Part Vitagraph V-L-S-E Subject, Temporarily Forsakes Comedy for the Drama.

Reviewed by George Blaisdell.

ON the V-L-S-E program the Vitagraph Company will release on Sept. 20 "Playing Dead," a five-reel drama in which the lead is played by Sidney Drew, supported by Mrs. Drew and Donald Hall. The loss of Mr. Drew's presence in the comedy department means for the time being a gain to the dramatic. His "Playing Dead" possesses steady interest, it makes good entertainment. While it is straight drama, there are lighter touches, characteristic of the comedian—and that of course means that you get them just when you are not looking for them. The script was adapted by Mrs. Drew from a story of R. H. Davis and was produced by Mr. Drew.

In the midst of the agitation which has descended on a number of the states "Playing Dead" may be said to have a certain timeliness, although it is questionable if it will be indorsed by that radical division of society sometimes described as being composed of "long-haired men and short-haired women." In no sense, however, is the story a propaganda for or against the feminist cause. Feminism here by its particular advocate is used as a shield for ultimate libertinism. The underlying theme is the separation by a slick person of a happy and contented wife of three years from her older husband. He uses the same old line of bunk—"together we'll uplift the world" stuff—which seems so convincingly to appeal to the susceptible woman and which fails in its purpose only through the shock administered to the misled wife by the false tale of her husband's suicide.

The opening of the story is auspicious. Mr. Drew is seen as Jimmie Blagwin, man of means, who together with Mrs. Jimmie, portrayed by Mrs. Drew, enjoys life to the full. The two are chums—they ride, drive, drink and dance; they have a beautiful home and they go much to the country club. Following the appearance of Maddox, played by Donald Hall, it does not take the husband long to discover the situation. Moved by his great love he decides to pretend suicide by leaving a farewell note in his steamer cabin, quitting the boat before it leaves the pier, and thereby freeing Mrs. Jimmie. Several months after he is impelled to steal into his old home to locate a will which has been mislaid—and is caught.

"Playing Dead" is well told and splendidly acted. The story hooks up evenly, for every action there is a plausible and a logical reason. If in it there be no tears, at the same time there are grave and gay moments, there are a number of laughs, but there is always entertainment and interest, the kind that will hold a house tight.

Let us not overlook the butler of Isador Marcil. Here is no stiff-backed, preposterous, burlesque of a human being. The butler of the Blagwins oozes good nature. The sight of the head of the house is the signal for the smiles and the prompt production of the tray containing the "makings." His self-possession does not desert him even when he discovers in the nearly strangled intruder the man he had believed at the bottom of the sea. In the tenderest moment of the story, as Blagwin returns to consciousness in the arms of his wife, now solidly his, he gently but confidently separates the faces of the reconciled pair with: Two cocktails. And they drink them to their restored happiness.

"Evidence"

A Shubert-World Film Version of English Drama—Edwin August Directs Picture and Plays Leading Role.

Reviewed by Lynde Denig.

AS a photoplay, "Evidence" lacks the sincerity and something of the restraint that we have come to expect in all save the more frankly melodramatic of feature productions. Written by J. and L. DuRocher Macpherson and produced by the Shuberts in co-operation with the World Film Corporation, these five reels purport to deal with the troubled affairs of a set of titled people in England. But in so far as the characterization is concerned, the author's creations might as well have been given Italian names; better, in fact, for the explosive demonstrations of Lady Una, Curley Lushington and others are more Latin than English.

Lacking the finer points of photoplay workmanship, audiences may still look to "Evidence" for an exciting domestic tangle, rather lavishly staged, and not be disappointed. There is enough emotion, enough weeping, recrimination, villainy and heroic sacrifice, all vividly expressed, to satisfy the most ardent devotee of society fiction, yellowed to the popular taste. It is not improbable that the character of Curley will be deemed admirably noble. He loves Lady Una, but it is an un-

Scene from "Evidence" (World Film).

selfish love that makes him willing to devote his life to reuniting the lady and her husband who has cast her off, suspecting an affair with Pollock. Now Pollock is pretty nearly everything that a man should not be and Curley, aware of this, and confident of Lady Una's innocence, determines that justice shall be done.

In the child of the unfortunate union, Curley finds a helpful ally. Then a sgned confession from Pollock and all is well in this threatened home of English society. The plot is not extraordinary, but it has some unexpected twists and occasional pleasing touches of fancy. The little boy's longing

for his mother is attractively pictured, as is the fairy tale told by Curley. It is said that a select number of young women from the Winter Garden assisted in the spectacular scenes. Edwin August directed the production and acted with feeling—almost too much feeling, one fears—the role of Curley. Lillian Tucker, Haidee Wright and Florence Hackett are other conspicuous members of the company.

"The Case of Becky"

A Lasky-Belasco Feature Starring Blanche Sweet and Theodore Roberts.

Reviewed by W. Stephen Bush.

THIS production is really a psychological study in the form of a drama. To make it acceptable to the motion picture audiences required no slight amount of screen-skill and good acting. The skill is there in abundance and so is

Scene from "The Case of Becky" (Lasky).

the fine acting, making the production fit to rank with the high average Lasky picture.

The acting of Blanche Sweet shows marvelous versatility. The distinguished and popular artiste has cast aside many of her stereotyped ways and displays a power and an originality which will be a revelation to all who imagined that she could never get away from certain mannerisms. This improvement has been noticed ever since she came under Lasky guidance. Added to the charm of her personality these new found powers make of Miss Sweet one of the most accomplished actresses of the silent drama.

The part of Becky surely tried the ability of the actress. She shows the fading of one personality into another with remarkable cleverness. It is really an histrionic tour de force but Miss Sweet never fails to strike the right note. Hypnotism plays a prominent part in the story and as the great but crooked professional hypnotizer Mr. Roberts gave a masterly rendering. In appearance, in manner, in his bearing in every conceivable detail he played the part.

The girl who suffers from a dual personality presents a very remarkable study in psychology and hypnotism. Her dread of continuing in the power of the professional hypnotist suddenly brings out strange qualities. Where by nature seemly modest, quiet and lovely she now through the dread of hypnotism becomes bold, uncouth, morose and vixenish in turn. The workings of the dual personality give rise to some weird and at times humorous situations and gain both the profound interest and the profound sympathy of the audience. The "wicked spirit" is finally cast out by the superior hypnotic powers of a young doctor well played by Carlyle Blackwell. The young doctor breaks the spell of the professional hypnotist after which the work of re-asserting the good spirit is comparatively easy. Needless to say that Theodore Roberts was again a master of his art. There is a strong but by no means unpleasant melodramatic flavor about the plot. Settings and photography are of the general Lasky standard.

Simon, the Jester"

Edwin Arden Appears in Adaptation of Locke Novel—Produced by Pathe for Gold Rooster Brand.

Reviewed by Lynde Denig.

EDWIN ARDEN appears to be making a specialty of visualizing William J. Locke's fascinating characters. His performance in "The Beloved Vagabond" is generally conceded to be one of the most sympathetic of recent screen portrayals and now he adds to his collection of Locke portraits with a clever interpretation of "Simon the Jester" fashioned after the book of the same name. No doubt there will be more Locke characters in the future, and it is not venturing a great deal to hazard that they will win a high place among Pathe's Gold Rooster Plays. It takes an artist such as Mr. Arden to get under the skin of the English novelist's whimsical creations, and seemingly Edward Jose possesses the artistic feeling required in directing the picture. They work extremely well together.

But granting all the virtues of the five reels in question, and they are many, "Simon the Jester" may be just a bit disappointing to those who compare the film with the book. It lacks something of the spirit, something of the inimitable charm that have given Mr. Locke's novel distinction. Possibly these qualities, as they live in this particular story, are too closely a part of the author's adroit phraseology to be revivified in another medium; perhaps, even, they exist if one has the eye to see them. At all events, a great many people who know of Locke only by name, or not at all, will enjoy the picture immensely. Without bothering about comparisons they will take the photoplay on its own merits and be satisfied.

There is a first-rate story of a quixotic man—wealthy, engaged to a beautiful girl, a member of Parliament—who has

Scene from "Simon, the Jester" (Pathe).

six months to live. He arranges his life accordingly, that is according to his odd nature, which is extravagant in all things. It never occurs to him that he will live beyond the allotted time, nor that his aristocratic fiancee will be replaced by Lola, a vaudeville performer, a trainer of cats; but these and other equally unforeseen things occur in the career of Simon the Jester. Mr. Arden gives an able performance and is reasonably well supported by Irene Warfield, Crawford Kent, Alma Pell and Edward Davenport.

"The Purple Night"

Florence Rockwell Is Seen in a Three-Part Knickerbocker Star Feature.

Reviewed by George Blaisdell

THE Knickerbocker Star Features released on September 15, "The Purple Night," a three-part subject produced by Stanner E. V. Taylor. Miss Florence Rockwell has the leading part, that of Carol, a wealthy artist tired of

Scene from "The Purple Night" (Knickerbocker).

adulation and the polite society in which she moved. She craves for a husband, a man of force; she cancels her engagement to one who was not only her social equal but also considerate of her and takes up with a gangster whose chief recommendation seems to be the lack of those qualities the dismissed fiance possesses.

Miss Rockwell is therefore handicapped in her performance by the lack of appeal that is bound to be the accompaniment of a portrayal such as has been assigned to her. A woman may crave the excitement of the slums, she may find gratifica-

"MERELY PLAYERS" (Reliance).

"Merely Players," a forthcoming Reliance feature, is a comedy drama of strolling players which presents in light, satirical vein some of the pomposities of stage folk. At the same time it is so true to the life it depicts that it does not fail to note that some of its characters finally arrive successfully on Broadway.

Also, it develops strongly that beneath the sham and the

Scene from "Merely Players" (Reliance).

affectations through which one "artist" seems to know another, there is real human feeling.

"Merely Players" begins in a "tank town" of the Middle West, with the King Dramatic Company in very hard case indeed. The merry villagers will have none of dramatic art as exemplified in the melodramas and tragedies these mournful Thespians love to "present."

The attempt upon the non-interest of the village public is begun. The leading woman appears at the appointed place on horseback, while the tragedian hurries up to carry out his part.

But the leading man has not been told. He chances on the scene and believes, as probably the villagers wouldn't, that all he sees is real. He rushes in and rescues the distressed damosel much to the disgust of the editor and the chagrined tragedians. This particular leading man has been regarded as the blunderer and jinx of the company. The company is now confirmed in its opinion of him.

The editor refuses to print the story and so the troupers are more stranded than ever.

Eventually, however, leading lady, leading man and villain reach Broadway and a noted theater. Walter Belasco, brother of David, who strongly resembles him, plays the part of the manager of this theater.

V-L-S-E STRONG IN MICHIGAN.

The office of the V-L-S-E, recently opened in the Peter Smith building, Detroit, Mich., and in charge of R. R. Hutton, is very busy these days. Theater owners in every section of the state are daily writing in for time, and Manager Hutton is more than pleased with the splendid reception which V-L-S-E features are receiving from Michigan exhibitors. The interesting thing about V-L-S-E in Michigan is that exhibitors are booking the features for two days or longer. In very few instances are V-L-S-E features being shown one day only. Manager Hutton states that he had a little trouble at the beginning in trying to convince exhibitors that his features were of the calibre that would stand up two days, but as "the proof of the pudding is in the eating thereof," he now finds that exhibitors prefer to book for two days or longer.

The Grand Circus theater, Detroit, has booked "Island of Regeneration" for three days. Manager Simons of the new Family theater, Adrian, reports record-breaking business with Big Four features; Manager Peltier, of the Bijou theater, Mt. Clemens, says the people of his town are responding in large numbers on days when Big Four features are shown; the Palace, on 14th avenue, Detroit, has signed for two days and will raise prices for Big Four features; the new Lakewood theater, Jefferson and Oneida streets, Detroit, opened its playhouse with "Crooky" and will use Big Four features two days of each week; the new Family, Jackson, will run Big Four features five days, according to Manager Springett; the Alladin, Bay City, is using Big Four two days. Manager L. R. Simpson not only uses newspapers to advertise these features, but also bills the town with 50 one-sheets, six six-sheets and hundreds of three-sheets, besides heralds and photographs. He is a firm believer in "It Pays to Advertise."

The new Martha Washington, Ypsilanti, now in the hands of the decorators, will reopen the last of September with Big Four features. Manager Mrs. M. Sigmor comes to Detroit every week to personally look at the features which are shown there. The Family theater, Detroit, has booked V-L-S-E features for fourteen solid days starting Sept. 8. Manager Hutton adds that he finds many exhibitors raising admission prices on days that they show Big Four features.

LLOYD PREPARING "GENTLEMAN FROM INDIANA."

Director Frank Lloyd of Pallas Pictures has about finished preliminary preparations for the production of Booth Tarkington's "The Gentleman From Indiana." This famous tale of the Whitecaps will serve the ever popular Dustin Farnum as a starring vehicle for the first of the four large productions he will make in the next six months for this firm. It will be the largest and best thing Frank Lloyd has ever done, and some idea of its scope may be gathered from a few of the effects for which he has had to plan.

One episode will require five hundred people. Another requires the construction of a country village and its subsequent destruction by fire before the camera. A still more complicated task will be the creation of a forest in which a genuine rainstorm can be precipitated, and as though rain in rainless California were not enough Lloyd sets himself the task of following it with a lightning storm by night. Then the Pallas wizard is to build a lifesize replica of a courthouse square such as is to be found in any county seat in the Mississippi valley, a printing office of a country town "gazette," not to mention countless "exteriors" peculiar to the Tarkington country. Frank Lloyd has come to the front in rather remarkable fashion, and "The Gentleman From Indiana" will be on the scale in which he has been particularly successful.

FOREIGN TRADE AGENTS.

Manufacturers and others who are giving consideration o export opportunities will be interested in an announcement made today by Messrs. Gaston, Williams & Wigmore, Inc., 140 Broadway, New York City, that their Far Eastern Division, organized and equipped to develop markets for America's industries, will hereafter be in charge of Messrs. Joseph J. Keegan and Hilliard J. Rosencrantz as their managing directors. Messrs. Keegan and Rosencrantz have been prominently identified with American trade development in the Far Eastern countries for the past sixteen years, representing American manufacturers.

"THE GREAT QUESTION" (American).

"The Great Question," first of the three-reel American Star Features, produced by the American Film Company, Inc., for release in the Mutual program Sept. 18, presents Harold Lockwood and May Allison, popular young stars on the screen, in the chief roles. "The Great Question," a brilliant story of New York society and the great Western prairies, is of exceptional importance for the reason that it is the first time in the history of the industry that a star of Lockwood's reputation and ability has appeared in a release on a regular program. Previously, Lockwood's work had been confined exclusively to feature releases, two of his greatest successes having been scored as the lead in "The Secretary of Frivolous Affairs" and "The Lure of the Mask," Mutual Masterpicture screened at the American studios.

For the initial appearances of Lockwood as a star on the

Scene from "The Great Question" (American).

regular Mutual program Tromas Ricketts, director of "The Great Question," surrounded him with a cast of famous screen players, including besides Miss Allison, Eugenie Forde, Harry Von Meter and William Stowell. In "The Great Question," Lockwood has been furnished with a part that gives him exceptional opportunities of displaying the many talents with which he has been gifted.

"AN ORIENTAL SPASM" (Cub).

Aside from its laugh-making powers this one-reel comedy, [illegible] program, is remarkable for its [illegible] and most expensive ever used in a single-reel comedy.

As the title implies the locale of the story is India to which land Jerry, the character introduced and made famous by George Ovey, is carried for having in his possession a jewel stolen from the eye of an idol in the Hindoo temple. The

Scene from "An Oriental Spasm" (Cub).

Royal Kazabo sentences Jerry to become his slave, a position that involves work, which Jerry does not like. So Jerry endeavors to escape his servitude. He is on his way to success when he unsuspectingly enters the Royal Kazabo's harem. This is an especial attraction for Jerry and he forgets all about the fact that he is an escaping slave until the guards recapture him. Then Jerry has to do his escaping all over again, but this trial is more successful than the first and he finally lands back home.

Scenes are shown of Indian villages, the temple and the royal palace where the action takes place. These are enormous and beautiful and add to the effect of the comedy.

An exceptionlly large cast headed by the funniest man in America, George Ovey, and including Louis Fitzroy, Goldie Colwell, Janet Sully, Gordon MacGregor and Jefferson Osborne, appear in this picture, which is directed by Milton Fahrney.

"THE LITTLE LIFE GUARD" (Majestic).

The last of the single reel child comedies made at the Reliance studios before the children were promoted to features is "The Little Life Guard," which is a mid-September release. It is from the pen of Bernard McConville.

Violet Radcliffe, Georgie Stone and Carmen De Rue take the children's parts. Porter Strong is the only adult member of

Scene from "The Little Life Guard" (Majestic).

the cast. Violet Radcliffe, who as usual plays the villain, is Dan in the photoplay.

Dan wins Georgie's little sweetheart, Carmen, away from him. Georgie decides that only deeds of valor will restore Carmen to him. He talks with a life guard on the beach and is told how to be brave in the water. Georgie covers his chest with medals and struts up and down the beach prepared to rescue any damsel in distress.

Meanwhile, little Carmen decides to test the courage of her two child sweethearts. She pretends to be drowning and Georgie rushes to her rescue. She really has ventured out too far and is in danger. Georgie is swept to sea, keeping Carmen afloat. Both are finally rescued by the boastful life guard.

The scenes in which the children struggle in the water are unusually effective since both confessed afterwards that they really were frightened when "The Little Life Guard" was filmed.

"CAPITAL PUNISHMENT" PLEASES ALABAMA EXHIBITORS.

Knickerbocker Star Features are in receipt of a letter from R. B. Wilby, manager of the Strand Amusement Company of Montgomery, Ala., which contains the highest of praise for their release, "Capital Punishment."

"You have the right idea for three-reelers," writes Wilby. "Certain it is that your pictures are overdrawing very decidedly any other three-reel productions exhibited by us."

"THE TERROR OF TWIN MOUNTAINS" (American).

In this story Western scenery affords a wonderfully beautiful setting for a thrilling drama of compelling interest. Helen Rosson, the 17-year-old leading woman of the "Flying A" studio, is seen to exceptional advantage, her great daring being coupled with an unusual dramatic ability.

Opposite Miss Rosson, playing her husband is E. Forrest Taylor, whose performance is admirable in every department. The work of these two stars is such that exhibitors will want to see them again in the future releases.

There of course is a villain, one Ivan, "The Terror of Twin Mountains," played by Roy Stewart, who brings woe to the home of John and Frances. There has been an earlier love affair between the outlaw and Frances—before Ivan had renounced society's ways and trangressed her laws. This theme is prettily woven into the story and around the thrilling stagecoach scene when Ivan after robbing the passengers takes Frances away to his mountain lair.

John, returning, searches for his wife and finds her. The

Scene from "The Terror of Twin Mountains" (American).

finding, however, is not without numerous thrills and hairbreath escapes. Altogether, this two-reel feature is exceptionally strong, well acted and possessing unusual scenic effects. William Bertram, one of the best-known of Western directors, produced the story, which is to be released September 27.

UNIVERSAL ACQUIRES FILM RIGHTS TO NEW BOOKS.

The Universal this week acquired the film rights to the following books: "The Flirt," by Booth Tarkington; "The Silver Bell of Los Morales," by Eleanor Gates; "Crooked Trails," by William McLeod Raine; "Mavericks" and "The Texas Rancher," by the same author; "The First Lady in the Land," by Charles F. Nirdlinger; "The Diamond Master," by Jacques Futrelle, and "Elusive Isabel," by the same author.

The following famous stories, novels and Broadway plays are already filmed or being filmed by the Universal: "The Garden of Lies," "Scandal," "The Earl of Pawtucket," "Judy Forgot," "Just Jim," "Mrs. Plum's Pudding," "Jewel," "Judge Not," "Under Southern Skies," "The Long Chance," "A Little Brother of the Rich," "His Double," "The Sphinx," "The Campbells Are Coming," "The Intrigue," "Colorado," "The Man Inside," "Son of the Immortals," "Fatherhood," "Business Is Business," "Strength of the Weak," "That Lass o' Lowries," "A Parlor Match," "A Run on the Bank."

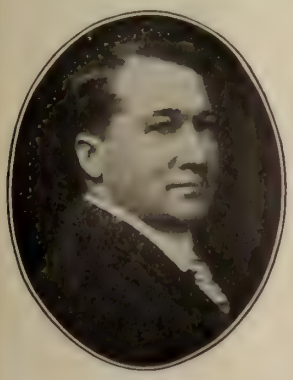
Plays, books and stories by the following famous authors are being filmed or have been filmed by the Universal: Justus Miles Forman, Lois Weber, Augustus Thomas, Hobart Bosworth, Clara Louise Burnham, Lottie Blair Parker, Peter B. Kyne, Joseph Medill Patterson, Louis V. Jefferson, Frances Hodgson Burnett, Octave Mirabeau, Grace Cunard, Raymond L. Schrock, Hugh Weir, Eleanor Gates, Booth Tarkington and Jacques Futrelle.

Speer Projector Carbons

Modern Factory Erected for the Manufacture of Projector Carbons—Efficiency Tests Maintained.

THE Speer Carbon Company of St. Mary's, Pa., has begun the manufacture of Carbon Electrodes for projectors in their new plant. This company built its first plant at St. Mary's, Pa., in 1899 and this plant has been devoted almost entirely to the manufacture of dynamo brushes. The Speer Company has always held a position in the front rank among American brush manufacturers.

J. S. Speer, president of the company, has been successfully manufacturing carbon products for twenty-five years, beginning this work in company with J. Partridge, another pioneer in the carbon business. G. P. Fryling has been closely associated with Mr. Speer for thirteen years as secretary and treasurer of the Speer Carbon Company. Recently H. R. Edgecomb, who was with the Westinghouse Electric & Manufacturing Company as research engineer for seven years and who has specialized on carbon products, has taken up the engineering work of the Speer Carbon Company under the title of chief engineer.



J. S. Speer.

In order that the manufacture of Speer Projector Carbons should not be in any way confused with the brush manufacturing plant and to prevent contamination and intermixing of materials, the Speer Carbon Company has erected a modern factory 60 by 200 feet, built for perfect illumination and ventilation, and arranged as a complete unit for the highest efficiency in the manufacture of Speer Projector Carbons. This factory has been equipped with entire new machinery throughout, most of which has been specially designed for the particular processes required in this manufacture. As soon as the business warrants it, the Speer Company are prepared to add further sections to this factory so that they may have sufficient equipment to enable them to keep up with the demand for Speer Projector Carbons.

G. P. Fryling.

The Speer Projector Carbons are being tested in the Temple theater at St. Mary's, Pa., managed by J. S. Speer, and a number of samples have been sent to several distributors for the purpose of making them acquainted with this new product prior to its commercial introduction. In the Temple theater exhaustive tests are continually in progress. The Speer Company has spared no expense to equip this division of their testing department with efficient apparatus. Tests are being made to show comparisons between the Speer Projector Carbons and those of other manufacturers; these tests covering ampere hour life, illumination, color, amount of flickering and such other characteristics as affect the efficiency of projector carbons. It is the purpose of the Speer Carbon Company to continue testing its product, not only for comparison with the brands of other manufacturers, but also to insure a continuation of the same excellent quality.

"THE HOUSE DIVIDED" (Essanay).

"The House Divided," a three-act Essanay drama by H. S. Sheldon, teaches a forceful lesson to all husbands and wives not to bear idle suspicions against each other and shows vividly the unhappiness that results when one or the other lacks faith. Edna Mayo and Bryant Washburn in the leading roles of "The House Divided," are the ones who finally bring the couple together and reunite a family divided by a wife's groundless fears. The story depicts a well-to-do business man and his wife, much in love with each other. They have two pretty children. One day a poor woman goes to the husband for aid, and he accompanied her to her home. The wife sees and a separation results. The wife gets the daughter and the husband the son. The children grow up and the son, lacking a mother's influence, becomes wayward and his father, twelve years after the separation, decides to send him to Panama. He writes to his wife that their son is going and arranges to have her say good-bye to the youth at the office of a mutual friend, a young lawyer in love with the couple's daughter. The husband and wife meet there unexpectedly, and a reconciliation is effected when matters are explained. "The House Divided" is a story with a strong moral, as well as a stirring plot that appeals.

EASTERN BURNS HOUSE FOR "CAP'N ERI."

The Eastern Film Corporation of Providence, R. I., last week employed a large force of men to build a house which was immediately burned to the ground. The scenes for which these effects were secured are a part of the film version of "Cap'n Eri," the famous sea story by Joseph C. Lincoln, now being produced at the Eastern Film studios under the direction of George Lessey. Considerable time, money and labor were consumed in the preparation for the event, and an ideal location

Scene from "Cap'n Eri" (Eastern).

was selected at Conimicut, R. I., situated at the edge of Narragansett Bay.

A large force of men in two days erected a frame house on the beach at a cost of $500. A battery of four cameras was trained on the structure, and after several preliminary scenes had been made, gasoline and oil was poured over the entire structure and with the blaze at its height, George Bunny, brother of the late John; William Mandeville and Herbert Bostwick, the three principal characters in "Cap'n Eri," entered the building and enacted their parts. The photoplay production of "Cap'n Eri" in five reels will shortly be released to photoplay patrons, featuring George Bunny in the title role.

PAVLOWA FILM SPECTACLE COMPLETED.

After ten weeks of persistent effort in an environment now endeared to her Anna Pavlowa has departed from Universal City to prepare for her tour in the world's leading opera houses. As a matter of fact, Pavlowa's tour has not been interrupted during the more than two months she has acted and danced before the cameras under Lois Weber's direction. Every night Pavlowa has appeared in Chicago and Los Angeles before audiences larger than any she has ever attracted in those cities.

Pavlowa believes that her advent, in filmodm will add to her vogue on the stage, and as proof of this both Pavlowa and her impresario are planning on a colossal scale for the new season, in fact, never before has the Pavlowa entourage been on such lines as will now be in order.

So certain is the dancer that the new public which will see her on the screen will flock to see her in the flesh, also that it is already arranged to cater to this new public. Instead of fearing injurious results, Max Rabinoff expects to vastly enlarge the Pavlowa following. Interest in musical circles is perhaps greater in the Pavlowa production than any other the screen has revealed to date, for Pavlowa is distinctly a musical attraction and it will be a great event indeed in the World of Music when "The Dumb Girl of Portici" is finally released to the screen.

Based on Auber's opera, "Masaniello," it is said that Lois Weber has transformed the one time favorite into a photo-spectacle so massive and compelling that aside from the role of the dumb girl, old opera goers will be amazed at the completeness of the revision.

SUIT AGAINST MASTERPIECE FILM CO.

The bond on a warrent of attachment procured by Adolph Figman for Max Figman against the Masterpiece Film Manufacturing Co. in a suit for recovery of $1,800 was approved by Justice Donnelly in the Supreme Court.

Figman, who lives at 112 West 72d street, New York, said in his application to the court that the Masterpiece Film Manufacturing Co. directed the Alliance Film Corporation of 130 West 46th street to pay to either of the Figman's $3,000; that he saw Harry G. Kosch, the manager, and that Kosch said that he did not have that much money but expected to get it, and that subsequently all but the $1,800 was paid. The Masterpiece Film Manufacturing Co. is located at Los Angeles and any of their assets in New York is liable to seizure on the attachment writ.

"WHEN HUSBANDS GO TO WAR" (MinA).

"When Husbands Go to War," the MinA release of Sept. 23, abounds in funny situations resulting from the decision of three rubes to go to the burlesque show in the city and the phony excuse to their wives—that they are going to enlist in the war.

This one-reeler will add one more to the list of MinA comedies with a plot. The company is endeavoring to strike a

Scene from "When Husbands Go to War" (MinA).

happy medium between slapsticks and polite comedies. "When Husbands Go to War" meets the desired end.

Though only one reel, the action of this comedy flies from place to place, leaving not a dull moment in the thousand feet of film.

"TRILBY" SHOWN ON GOLD FIBRE SCREEN.

The Minusa Cine Products Company made a rush installation of their famous Gold Fibre Screen at the Forty-fourth Street theater for a special two weeks' showing of the feature film "Trilby," which is staged under the personal direction of S. L. Rothapfel.

Mr. Rothapfel personally sent in the exact specifications for the screen, and the results are most gratifying.

"HEARTS IN SHADOW" (American).

Vivian Rich scores a decided triumph in the one-reel feature "Hearts in Shadow," in which she appears with Louise Lester and Jack Richardson. This is a very human theme, and one of those every-day kind of stories that crop up in the life of a big city and in the hands of three well-known screen stars

Scene from "Hearts in Shadow" (American).

it is handled so that the maximum of heart interest is forthcoming.

An unbelieving judge who doubts the story told by Nan (Miss Rich), sends the girl to jail. Meantime, the wife of Detective Burke discovers in the park a young child wandering about in search of her mother. Miss Lester is unusually human here, as the wife of the detective (Jack Richardson), who returning home puts two and two together, with the result that the girl's story is verified.

The judge is immediately informed and the girl is discharged. The role of Nan affords Miss Rich opportunity to display a grief-torn heart with complete effectiveness and everyone who sees the picture, which will be released October 1, will be glad her tears are turned into smiles.

GOOD BUSINESS IN "THE YANKEE GIRL."

Perhaps the most amusing touch in "The Yankee Girl," the film play Oliver Morosco is making for the celebrated Blanche Ring out of her former musical comedy success, is the scene in the Gordon mansion with Miss Ring playing and singing at the piano and the actors dancing into the room in impromptu 'one steps," "hesitations" and "maxixes" as they keep time with her syncopated measures. The director got the idea for this novel piece of business from watching the hypnotic effect upon the actors, camera men, stage hands and bystanders when Blanche Ring whiled away a wait between scenes by playing and singing her famous "Dublin Bay." In the midst of the whistling, toe-tapping and swaying of shoulders the director jumped to his feet, clapped his hands for the actors to take places, bade them give exactly the same spontaneous exhibition before the camera and rushed the scene through. Blanche Ring, catching the spirit of the thing, proved graciously obliging and accompanied the sidesplitting antics with a medley of the greatest song hits of her celebrated repertoire.

BIG EXPLOSION IN "HER OATH OF VENGEANCE."

This photograph shows the extent to which Director-General D. W. Griffith of the Reliance Motion Picture Corporation will go in order to secure an effect. The photograph is that of an explosion in the feature, "Her Oath of Vengeance," the photoplay in which "Teddy" Sampson plays the part of a Russian girl. The explosion is of a cannery at the edge of a California orchard. It is planned and executed in the photoplay by a former Russian nihilist, who has tried to incite a strike among the workmen and has failed.

While Director-General Griffith did not build a complete

Scene from "Her Oath of Vengeance" (Reliance).

cannery for the purposes of the explosion, he did have one constructed which with very little addition could have been in practical operation.

It was a building of three stories, and as the photograph shows, contained a number of the appliances of a cannery. When the building was finally blown up with dynamite for the photoplay a battery of cameras was trained upon it in order that the costly device might be entirely successful. It was, as the photograph shows.

"BRUTALITY" (Biograph).

Mae Marsh, Walter Miller, Elmer Booth and Lionel Barrymore are featured in this one-reel Biograph reissue under the direction of D. W. Griffith.

Before their marriage the girl gets an inkling of her lover's brutal temper, but he assures her that she will never be its victim. They have been married only a few months, however, when his brutal nature assumes full sway. When his treatment becomes insufferable she attempts to leave him, but he discovers her in the act and forces her to dissemable. The next day he is given two tickets to the theater, and together they witness a great actor's impersonation of the brutal Bill Sykes in Dickens' "Oliver Twist." The tragedy makes a deep and lasting impression upon the husband's mind. Aghast at the thought that some day he, too, may kill the woman he loves, promises to curb his temper, and by strict self-repression succeeds in his attempt.

This story, handled by any other than a skilled director who had every facility at his command, would have degenerated into an ordinary one-reel picture; but as here acted by this capable cast, it becomes a one-reel production that will be a credit to any program.

LOU-TELLEGEN IN "THE EXPLORER" (Lasky),

Mr. Lou-Tellegen, the International star, and former leading man for Mme. Sarah Bernhardt, will make his photodramativ debut as a Paramount star of the Lasky Feature Play Company on September 20 in a most elaborate picturization of William Somerset-Maugham's play "The Explorer." This play in stage form has been presented with marked success

Scene from "The Explorer" (Lasky).

in England, on the continent and in Canada and the United States.

Mr. Lou-Tellegen will appear as Alec McKenzie, the explorer. He is commissioned by the British government to make explorations in British Africa and to stop for all time the negro slave trade. He takes to Africa with his party a youth who is brother of the girl whom the explorer loves. The boy, George Allerton, disgraces himself at home and incurs the enmity of the native blacks, imperilling the lives of the members of the expedition. In shame George offers himself as the last resistance against the enraged blacks and he dies in honor, allowing the other members of the party to escape.

The explorer returns with the secret of the disgrace untold. James Neill, Dorothy Davenport, H. B. Carpenter, Tom Forman and others appear with Lou-Tellegen.

"THE INTRIGUE" (Universal Broadway Feature).

"The Intrigue," in which Carter De Haven and Flora Parker De Haven are starred by the Universal, is a delightfully breezy romance of college life. Beneath the fun and college boy pranks of the principal (Mr. De Haven) a serious vein runs. Framed up by a college pal, the roistering young blade loses fiancee, inheritance and is thrown out of college. He applies football tactics and strategy to life's game, however, and with the aid of a pretty little slavey who comes to his assistance when things look blackest he manages to turn the tables upon those who have deserted him in his hour of need.

"The Intrigue" is a college boy's story chuck full of fun, exciting adventure and rough comedy of the type in which college boys delight. Two western college football teams actually take part in a football game and Carter De Haven plays quarterback on one of the elevens. A clever burlesque of fraternity life plays a prominent part in the early story when the Out O Detas and the Eta Bita Pis clash in a freshman rush.

Through it all runs a charming romance with the De Havens as principals. A bid on a railroad terminal is stolen by a young ne'er-do-well, who also pays a chorus girl to compromise "the cleverest kid in college." De Haven, in character, recovers the bid with the assistance of the little slavey and by underbidding his father and his father's business rivals cleans up a tidy fortune. Gloria Funda, Universal beauty contest prize winner from the state of Washington, plays her first important role in "The Intrigue" and does it extremely well.

"GUARDING OLD GLORY" SALES.

W. H. Rudolph, eastern representative for F. O. Nielsen, who has conducted the advertising and selling campaign in the cast for "Guarding Old Glory," Mr. Nielsen's big Peace and Preparedness picture, reports the entire eastern and southern territory disposed of, with the exception of New England and Western Pennsylvania and West Virginia. This territory has all been sold within less than three weeks from the time of the first announcement that the picture would be released on a state-right basis.

The most remarkable thing of all, however, was the quick response of exhibitors all over the country who wired in for immediate bookings, and in nearly every instance in which a state right was sold Mr. Rudolph was able to turn in to the buyer nearly fifty per cent. of the amount of the sale price in bookings.

Reese and Sanuos, of Westminster, Md., purchased the rights for Maryland, Delaware, Virginia, and the District of Columbia, and T. J. Howell, of Dover, N. J. bought Eastern Pennsylvania and southern New Jersey.

A BIG BUY IN SLIDES.

One of the largest purchases ever consummated in the slide business has just taken place. Over 21,000 slides, of world-wide interest and covering a large variety of subjects, have been purchased by the Novelty Slide Company from Hunton-Fell-Elliott, Inc., and will shortly be offered to the trade at below cost price. The purchase of this large stock has made it necessary for the Novelty people to lease an additional floor in their present building, thus giving them three floors at No. 67 West 23d street.

ELABORATE INTERIOR SET DESTROYED.

To suit the purposes of the plot of the Knickerbocker Star Feature, "The Purple Night," an interior set of an inventor's laboratory, handsomely furnished and full of scientific instruments and glassware, was exploded to smithereens. The scene is a masterpiece in realism and much credit is due to Director Stanner E. V. Taylor for his skillful handling of the subject.

Notes of the Trade.

EARLE WILLIAMS of the Vitagraph Company, is the first of the motion picture players to have the story of his life enclosed between the covers of a book. "The Life of Earle Williams" is just off the press and is claimed to be written in an interesting way with chapters on, "Stage Work," "Thrilling Experiences," "Film Work," "Home Life," etc., covering every part of his life from youth to the present time, and to form a lasting record for the admirers of Mr. Williams.

* * *

Director William Bertram has begun work on the second of the Charles E. Van Loan "Buck" Parvin stories. As in the first one Anna Little and Art Acord play the principal roles, with E. Forrest Taylor and "Larry" Peyton.

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"The Shrine of Happiness," a three reel Balboa production which is to be released through Pathe, has been sent to France to be colored. This film, featuring Miss Jackie Saunders and William Conklin, has a wealth of wonderfully beautiful exteriors, and will be a finished production when it comes back in the late Fall after being treated to the touch of Pathecolor.

* * *

The Kerrigan-Victor company at the Lake Tahoe branch of the Universal Pacific Coast studios, is this week staging a two reel story by Nell Shipman entitled, "The Troubadour of Eldorado," featuring J. Warren Kerrigan. Others in the cast are Ethel Phillips, Norbert Myles, Buck Connors, and May Talbot.

* * *

At the Selig Edendale studios, Producer Frank Beal has begun work on a three reel adaptation of Richard Harding Davis' short story, "The Buried Treasure of Cobre." The scenes are laid in Amapala, a Central American Republic, and the plot centers around the efforts of a young United States Minister to secure the extradition treaty between his country and the President of Amapala.

* * *

Ashley Miller, who produced for Arnold Daly the first episode in the "Ashton Kirk, Investigator" series, has been reengaged by that producer of the speaking stage, to take full charge of Mr. Daly's film production, during the actor-manager's regular stage season. Mr. Miller is now at work on the second episode.

* * *

The following youngsters have arrived at the Selig Jungle-Zoo during the past two months: ten leopards, twelve lions, two tigers, one fallow deer, two llamas and an axis deer. Race suicide is an unknown quantity in the Selig Jungle Zoo.

* * *

Lubin of Philadelphia announces the engagement of David L. Don as a comedy star. Mr. Don has an enviable record as a light opera comedian, having played leading roles in "The Girl From Paris" with Louis Mann; "Adonis" with Henry Dixey; "The Belle of New York;" "The Merry Whirl;" "The Belle of Bohemia," and other famous Broadway productions.

David L. Don.

Mr. Don began his public career as an acrobat with a circus at the mature age of nine. Then he deserted the sawdust and became an interior decorator and scene painter, and eventually a professional ball player, but all these activities held no charm for the future actor, and in the course of time he became a minstrel with the original Barlow, Wilson, Primrose and West Company on their first tour of the country. Now he is being featured in Lubin comedies being filmed by Edward McKim, the new Lubin director.

In days gone by, prima donnas had their diamonds stolen; comic opera stars indulged in milk baths, while still others committed matrimony or were divorced. But it has remained for a Lubin photoplayer to break all known records. He—for it is a he—is Kempton Greene, who is being featured in a series of twelve picturized "John Henry" stories, which appeared originally in the Saturday Evening Post, and which are being filmed under the direction of Clay M. Greene.

Clay M. Greene.

So far as is known, Mr. Greene smokes, alleges that he knows how to play poker, has an absolutely normal and healthy thirst, and otherwise disports himself as a human being. It is even asserted that Mr. Greene likes the girls, an accusation which he denies half-heartedly and without any degree of undue enthusiasm.

Nevertheless, Mr. Greene is a "rara avis," which, translated into the common or garden variety of English, means a "bird of an actor," for he is the only photoplayer in captivity, or known to scientific research, who does not own an automobile and does not want one.

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The Laemmle Film Service, representing the Universal Film Manufacturing Company in Minneappolis, announce their removal to quarters at 717 and 719 Hennepin Ave., Minneapolis, Minn.

• • •

Edgar Lewis will shortly leave New York, accompanied by his staff of assistants, cameramen, film-cutters, property-men, carpenters, wardrobe women and a number of players to take complete charge of the features at the Lubin plant at Philadelphia.

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Word has been received from friends in Australia by Colin Reed of the Selig Polyscope Company that the multiple reel production of this company, "The Spoilers," is one of the most popular pictures in that country at the present time.

• • •

Joseph DeGrasse and his company of Rex players are this week at work upon the production of another Ida May Park story entitled "Pete's a Fiddler." Lon Chaney, Arthur Shirley and Marcia Moore appear in the leading roles.

• • •

Maurice Tourneur, producer of the "Trilby" picture, at present showing for a run at the Forty-fourth Street Theatre, and many other feature films in this country and Europe, is engaged in the preparation of a book to the would-be director, entitled "The Movies as They Should Not Be," in which he points out the commoner mistakes and overdone characters and situations.

• • •

The tenth episode of the "My Lady Baffles and the Detective Duck" series is occupying the attention of Allen Curtis and his company of Joker players at Universal City. The scenario for this offering was written by Gale Henry who appears in the role of "My Lady Baffles." Max Asher appears as "Detective Duck" with Lillian Peacock, William Franey and Milburn Morante supporting.

• • •

Director Donald McDonald of the Mustang Brand is completing a two-reel Western feature called "Breezy Bill, Outcast," by Edward A. Kaufman. Jack Richardson, Helen Besson and William Stowell will have the leads.

Picture Theaters Projected

BIRMINGHAM, ALA.—Alexander Weill, H. L. Lewis and W. C. Freeman are planning to erect a modern fireproof moving picture theater at Five Points, to cost $[illegible].

ANAHEIM, CAL.—Louis Belding has disposed of his interest in the Mason theater to Max Hartfield. The house has seating capacity for 700 persons.

GRASS VALLEY, CAL.—The Pavilion Rink has been converted into a modern moving picture theater. The house hereafter will be devoted to the exhibit of high-grade photoplays.

LOS ANGELES, CAL.—The Queens theater, located at the corner of Vermont avenue and Jefferson street, owned by O. N. Menette, has been remodeled and the interior redecorated.

ELKHART, IND.—Isaac Sorrentz is having plans prepared for a one-story moving picture theater, to cost $[illegible].

INDIANAPOLIS, IND.—The interior of the Lyric theater has been redecorated.

INDIANAPOLIS, IND.—Eugene Short has disposed of his interest in the Wayne, located at the corner of Ft. Wayne avenue and 10th street, to H. H. Carnes.

ROCHESTER, IND.—F. Shauer of Kewanna, Mich., has purchased the moving picture theater known as My Show.

INDEPENDENCE, KAN.—V. L. Wagner has opened a new moving picture theater here. It has been named the Belldorf.

BALTIMORE, MD.—William B. Tomberger will improve the moving picture theater, located at 930 East Baltimore street, at an expenditure of about $6,000.

BAY CITY, MICH.—The Star Theater Company will build a one-story brick addition, 25 by 80 feet, to their moving picture theater.

DETROIT, MICH.—S. Lavine is planning to erect a two-story moving picture theater and store building, 50 by 100 feet.

GRAND RAPIDS, MICH.—M. D. Morgan Builders' and Traders' Exchange has been awarded the contract to make added improvements to the new theater of Goodspeed-Nichols Co. These will involve an expenditure of about $30,000.

KANSAS CITY, MO.—The Dale theater, located at the corner of 24th and Troost avenue formerly conducted by A. W. Bennett, has passed into the control of J. T. Coleman.

KANSAS CITY, MO.—G. A. Kuhn is having plans prepared for a one-story moving picture theater and roof garden, 46 by 87 feet.

ST. LOUIS, MO.—St. Louis Artists' Guild contemplate enlarging office and erecting theater, with seating capacity for 300 persons, and cost about $12,000.

OMAHA, NEB.—Arthur Brandies is planning to remodel the American theater. About $6,000 will be expended for various improvements.

CLIFTON, N. J.—Peter M. Yeranne is having plans prepared for a two-story moving picture theater.

KEARNY, N. J.—William Barkley will shortly commence work on the construction of a $[illegible] moving picture theater at 23 and 25 Kearny avenue.

KEARNY, N. J.—Daniel Reschler, Arlington, N. J., is having plans prepared for a one-story moving picture theater, 67 by 120 feet, to cost $30,000.

BROOKLYN, N. Y.—Morris Parlmutter, 134 Ellery street, is planning to erect a one-story moving picture theater, 50 by 100 feet, to cost $[illegible].

AYDEN, N. C.—Lorenzo M. Lawhorn will erect an opera house on Railroad street.

ROANOKE RAPIDS, N. C.—M. A. Daniel has let the contract for the erection of a two-story moving picture theater, apartments on the second floor.

CLEVELAND, O.—M. and O. J. Fishel, 1113 American Trust building, are having plans prepared for a two-story moving picture theater, store and apartment building, 92 by 126 feet, to cost $[illegible].

CLEVELAND, O.—W. A. Barnes will erect a commodious theater building, to include stores, apartments and offices. The structure will cost approximately $50,000.

CLEVELAND, O.—A two-story moving picture theater and store building will be erected at the corner of Altoona and West 35th streets, by the Thompson-Schactel Co. The house will have seating capacity for 800 persons and cost about $[illegible].

TULSA, OKLA.—The Wonderland theater has changed hands. The new owners are McCarthy & Rothstein.

BROOKVILLE, PA.—Brookville Park Association is planning to erect a one-story moving picture theater, 80 by 80 feet, to cost $50,000.

COLUMBIA, PA.—John Ferguson has been awarded the contract to make alterations to the opera house owned by the Opera House Co. The improvements will cost approximately $5,000.

LEWISTOWN, PA.—The Opera House here has been leased by Ike Barney. Extensive improvements are under way. The house has been renamed the Temple and hereafter will be devoted to the exhibit of high-grade photoplays.

LOCK HAVEN, PA.—Contract has been let for alterations to Frederick Garden theater. The improvements will cost $8,000.

MONESSEN, PA.—Extensive improvements and added features have been made to the Star theater. The seating capacity has also been increased.

PHILADELPHIA, PA.—Contract has been awarded to Ketcham & McQuade for the erection of a two-story brick and terra cotta moving picture theater, to cost about $38,000. The new structure will be located at 59th and Pine streets.

QUARRYVILLE, PA.—John Groff has purchased the interest in a moving picture theater here, formerly conducted by Albert H. Fritz and Kersey Carrigan.

READING, PA.—King & Whitman, 403-05 North 11th street, will erect a one-story moving picture theater, 30 by 100 feet, to cost $5,000.

ROARING SPRINGS, PA.—The Opera House here is being thoroughly renovated.

COLUMBIA, TENN.—Dixie Theater Company is having plans prepared for the reconstruction of their theater and the installation of a new heating and ventilating system.

NORFOLK, VA.—Liberty Theater Company will erect a three-story moving picture theater, 55 by 160 feet.

WHITEWATER, WIS.—W. H. Uglow, Palmyra, Wis., will erect a one-story moving picture theater, 42 by 49 feet, to cost $[illegible].

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Trade News of the Week

Shall Duluth Censor?

Movement for Local Censorship of Motion Pictures Awakens in Duluth—Exhibitor Says City Needs a Great Many Things More Than It Needs a Board of Censorship for Its Theaters—Opinions from Other Film Men.

By Frank H. Madison, Wisconsin Correspondent of Moving Picture World.

THE local censorship movement again has sprung into life in Duluth. The Woman's Council, which is active in the movement announces that it does not want a board with strict powers of censorship, but a body which will be advisory to moving picture exhibitors and assist them in the selection of films. The subject was discussed last June by the Woman's Council, but the city council was not officially notified. Duluth managers expressed themselves as follows:

James L. Morrisey, of the Lyceum theater: "I cannot see why there should be any apparent need for censorship in the city of Duluth on motion pictures which have every one of them passed through the inspection of a national board of censors—nine picture viewers who have not yet hesitated to cut parts of pictures costing the companies thousands of dollars in the dramatization. It is true that 'the public is the best censor.' I present no plays to which children may not with propriety be admitted. I do not oppose the idea—nor do I favor it. I think it is wholly unnecessary."

F. N. Phelps, of New Grand: "A censorship of theaters could be a made good thing if properly applied. However, the little 'if' in a case of this kind is what causes all the trouble in cities which have censors.

"I censor my own shows, both vaudeville and pictures Regardless of other censoring I would continue to exercise my own censorship and would have anything eliminated that failed to meet my approval, whether it had succeeded in passing the censoring board or not."

"Duluth theaters are clean, as will be evidenced by the fact that thousands of men and women, boys and girls, attend them each week, and the general moral tone of the community has not suffered in any way because of what the public has seen and heard in our playhouses. Sufficient authority is vested in the city's executive officers to prevent the exhibition of any spectacle of photoplay that tends to deprave. Duluth needs a great many things more than it needs a board of censorship for its theaters."

P. Furniss, Lyric and Rex: "Advertising shows with minors or children excluded is but an advertising scheme to draw attention of the people. I have never shown and never will show pictures in my house which I would prevent children from seeing. The public itself is the best censor, and if they do not approve the class of entertainment shown at a place, they will not attend it."

CHISHOLM, TOO, MAY CENSOR.

Chisholm is likely to have a local censorship, the city council having instructed the city attorney to draft an ordinance regulating the character of moving pictures exhibited in Chisholm houses. This action was taken at the request of W. B. Brown, humane officer, who wants to forbid all films depicting crime.

ST. PAUL CLUB WOMEN'S PICTURES FOR CHILDREN.

In order to give visitors from out of town, during fair week, an idea of what St. Paul club women are doing in the way of moving pictures for children, the special shows were resumed September 11 at the Park theater. "Little Lord Fauntleroy" was shown for the first time in the Twin Cities. Local womens' clubs, parent-teacher organizations and educators were represented at the matinee.

MINNESOTA PICTURE NEWS.

An unusually appropriate picture "In a Japanese Garden" was shown in the new Japanese garden stage settings at the new Garrick theater in Minneapolis.

Harry and Bert Beyerstedt, whose lease on the Opera house at Winona recently ended, are planning to erect a theater at Fourth and Main streets in that city if the project can be financed. An earlier option on a site in that neighborhood was allowed to lapse. The Colonial Amusement Company now has charge of the moving picture programs at the Winona opera house, but the members of that concern denied the house had been purchased by the company.

"Neptune's Daughter" has had another run in Duluth—four days at the Lyric.

Max Greenberg has reopened the Electric theater at Cuyuna.

Erhard Sandgreen is now partner with Henry Herreid in the operation of the Lyceum theater at Deer River. W. A. Ryan and George Higgins have retired from the firm and probably will open another show in Deer River.

The Lyric theater at Duluth and the News-Tribune of Duluth will put on a local, "Who Will Be Lou?" film. The News-Tribune has joined the Northwest Weekly organization.

J. B. Colombo has purchased the Royal theater from R. A. McLean.

Leo Schueller and Wendell Phillips are now operating the Idle Hour at Mahnomen, the former having purchased the interest of L. J. Killin.

The Orpheum at Duluth began a picture season September 20. Its future as a vaudeville house has been a matter of conjecture.

A. J. Lawrence has remodeled and redecorated the Bijou theater at Fergus Falls.

The Star theater at St. James has been sold to R. E. Gabriel and his sister, Miss Amber Gabriel, of Armstrong, Ia. A new Motiograph has been installed and an orchestra will be used.

E. C. Fargo has sold the Converse opera house at Winnebago City to George Kaupp.

WISCONSIN NEWS LETTER.

A Labor Tangle in Milwaukee—New Projects—Recent Hits.

Special to Moving Picture World from Midwest News Service.

WHAT might be termed labor troubles may delay the remodeling of the Merrill building in Milwaukee into a theater building. The Badger State Investment Company, which is behind the theater project, declares it awarded the general building contract with the agreement that all union men be employed. A sub-contractor, it is alleged, put non-union men on the job. The investment company got a temporary injunction restraining the contractors from continuing the work. This order was vacated the next day by Judge Williams. Later in the day Judge Eschweler set aside Judge Williams' order. The case was then taken to Judge Fritz and then back to Judge Williams. Meanwhile the union men have been at work by agreement with the investment company.

Fair week visitors to Milwaukee got a chance to see "The Birth of a Nation." It was returned to the Pabst for the week of Sept. 12.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

"The Birth of a Nation" has been booked at the Grand opera house, in Superior, for some time in October. The Green Bay booking originally for Sept. 12-19 has been postponed because of extended engagements elsewhere.

Charles Somers, of Cleveland, O., lessee of the Plankinton property in Milwaukee is reported to be interested in a project to erect an eight-story building including a theater on Grand avenue in Milwaukee.

The Lyric theater, at Fort Atkinson, increases its shows in October to Monday, Tuesday, Wednesday, Saturday and Sunday nights.

The Evening Wisconsin, of Milwaukee, brought Frank R. Roberson with his travelogs to the Pabst theater in that city.

"Neptune's Daughter" ran four days at the Lyric theater, in Superior.

Manager Effinger has sold his moving picture theater at Rice Lake to G. W. McLaughlin, of Eau Claire.

Henry Dahl has sold the Bijou theater, at Grantsburg, to Christ Griswold, and V. I. Cilley, and will attend Iowa University.

Sherwood Bros. have sold the Majestic theater, at Elroy, to Harry Hanson.

A film in the operating room of the Wisconsin theater, 2430 Lisbon ave., Milwaukee, caught fire and the firemen were called. Loss, $175. No one was injured.

A baby show revue matinees was the novelty offered by the Gem theater, at Baraboo.

William Yellman, of Manitowoc, has taken over the management of the Colonial theater at Green Bay.

Censors and Liberty

Cleveland Exhibitor Stands in Patrick Henry's Shoes to Uphold American Rights—State Censors Objected to President Herrington's Speech on His Screen, but Mayor Upholds the Citizen—Place on Censor Board Vacant.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

STATE censors have taken no further action in complaints against Samuel Bullock, Cleveland exhibitor, who presented a picture in his theaters showing Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, in an address, with excerpts from his speech interjected at intervals through the film. The censors objected to Mr. Herrington's arraignment of the board, but Mr. Bullock refused to make "cut-outs" on the ground that the right of free speech could be countermanded by no law. Mayor Baker upheld him in this attitude.

Mrs. Maude Murray Miller's term as a member of the Ohio board of censors has expired—and more than one hundred citizens of the state want her job. The applications of this number indicate one of two things—being a member of the Ohio board is an excellent occupation, and enviable, or more than one hundred people want to help relieve the exhibitors' burden of "too much censorship."

Undoubtedly many of these applications are inspired from motives friendly to the motion picture industry. Columbus sends word that political interests back some while other letters on file demonstrate many applicants are not capable of filling the position. At any rate, Mrs. Miller is "through" for the time being and it is doubtful about her reappointment. Governor Willis has made no announcement of his attitude, nor have members of the industrial board, under which the censors operate.

ADDITIONS TO MELBA THEATER.

Work on the extensive additions to the Melba theater, Cleveland, has been in progress for more than a week and will be pushed to completion with all possible speed. The Melba is located at Detroit avenue and W. 117th street. The changes include a new auditorium, 60 x 120 feet, and complete rearrangement. The present auditorium will be given over to an enlarged lobby and foyer. A ventilating plant with capacity of 20,000 cubic feet of fresh air per minute will be installed. The house will have 1,000 seats, with a tier of seven auto boxes which will seat about forty people.

THREE NEW HOUSES.

Workmen have started construction of the new theater for Theodore Schmitt, well-known Cleveland architect, at Detroit avenue and W. 118th street. The new Strand, in the Erie building, is rapidly nearing completion, as is the theater part of the commercial building under construction for Jacob Babin, in East Cleveland, at Euclid avenue and E. 146th street.

WORLD FILM OFFICES TO MOVE.

The World Film corporation has taken a five-year lease on the entire third floor of the Belmont building, Prospect avenue, Cleveland, now nearing completion. The transaction was concluded on the recent visit of Lewis J. Selznick in Cleveland and the World offices will be moved late in October. Present location of the World and Equitable offices is at 320 Columbia building. The joint motion picture organization, for which Sam E. Morris is branch manager, will have 6,000 square feet of floor space in their new home.

OHIO GOSSIP NOTES.

Daring holdups, thrilling rescues and hair-raising leaps for life comprise a few of the capers which Akron society buds will cut before the camera in a picture production to be staged by the Akron Chamber of Commerce. Miss Miriam Good was selected as leading lady and Edward Handy leading man.

The Liberty theater, Cleveland, had to contend with a double strike recently when stage hands and operators refused to proceed with shows. The stage hands went out at both the Liberty and Gordon Square, owned and operated by the same company. The operators went out in sympathy. An amicable settlement of difficulties was arranged by Harry Du Rocher, manager.

The Metropolitan Amusement Company, owners of the Reel theater, and of which George Hausheer is president, has secured a lease on the Grand theater, Bolivar road and E. 9th street, Cleveland, and will open it with feature film productions about the first of October. The house will be thoroughly cleansed and redecorated at considerable expense.

The News and the Opera House, at Mansfield, are co-operating in the production of a film drama of local interest. F. L. Bennage, director of the McHenry Film Company, was engaged as producer. The cast was selected by a contest in the News and the pictures are to be seen at the Opera House.

GAVE A PART TO CHARITY.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE Crescent Amusement company, of Nashville, Tenn., recently advertised that a portion of the receipts taken in during the booking of Miss Mary Pickford in "A Good Little Devil" would be given to the Travelers' Aid Society, one of the worthy charities of Nashville, which has as its object the protection of young girls who come to the city in an effort to obtain employment.

KNOXVILLE SEES KLU KLUX FILM.

F. Charles Aebli, manager of Straub's theater of Knoxville, Tenn., formally opened the theatrical season at the playhouse with Al. G. Field's minstrel show on Friday, September 10. Shortly following the minstrel show the concern exhibited David W. Griffith's famous photoplay, "The Birth of a Nation." Several high-class photoplays will be shown this season in connection with the legitimate plays.

"HYPOCRITES" IN NASHVILLE.

How well "Hypocrites" went with the patrons of the Crescent theater of Nashville, Tenn., may be seen in the fact that the picture was recalled for a return engagement. Prices were advanced for the first run of the pictures in Nashville, and the theater was well filled at all performances. At the second run of the picture prices were on the regular scale. The Nashville Banner, one of the leading papers of the state, gave the picture quite a boost previous to its return engagement.

COMPANY SHOW GREW UP.

W. M. Kerrick, of the Mengel Box company, of Louisville, which operates a picture show at Mengelwood, Tenn., a large lumber camp established a few years ago by the box company, reports that the picture show proved so popular that it was necessary to enlarge the show house a short time ago to take care of the increasing business. When first started the show was for employes of the company, but it was shortly discovered that the country people in the district came miles to see the performances, which are given on Mondays, Thursdays and Saturdays. Mengelwood now has a population of 1,500 people, most of whom are employed by the box company. The theater has a seating capacity of approximately 500 people. The admittance price is ten cents and the shows consist of four reels of the Universal program. Cane chairs are fastened together, and are so arranged that they can be removed when the building is used as a dance hall.

FILM COMPANY IN MEMPHIS.

A new film company has been organized at Memphis, Tenn., and has filed articles of incorporation at Nashville, Tenn., under the name of the Mutual Film Corporation. The capital stock of the concern is $10,000. The incorporators are John W. Spence, C. S. Parker, W. C. Chandler, J. S. Allen and C. V. Runyon. The concern will buy, lease and sell motion picture films. It is also stated that the company will engage in the manufacture of motion picture equipment.

TENNESSEE NOTES OF INTEREST.

The old Loudon theater of Loudon, Tenn., which has passed its day of usefulness, is being remodeled into a restaurant and ice cream establishment. The little theater was one of the earliest picture houses in the city, and handled a nice business at one time.

The Elite theater, of Knoxville, Tenn., handles its advertising in a slightly different manner from that of the average moving picture theater, especially among the smaller towns. The Elite has made arrangements whereby it uses the same space in the daily paper each day, and the public has no trouble in locating the theater's announcements. A four-inch space, one column wide, is used. In this space inch type is used for the word "Elite," which appears at the top of the announcement. No general description is given of the pictures. In an inch space at the bottom is given the program for the following day.

Miss Alma Martin, of New York, who has posed for several moving picture productions, has been spending a month with relatives in Nashville, Tenn. Miss Martin will shortly return to New York to take up her professional career again.

The Princess theater of Nashville which showed moving pictures for a portion of the summer has been reopened as a Keith program vaudeville house after a close of six weeks, during which time numerous improvements were made.

The Princess theater of Memphis, Tenn., recently staged the five-reel farce comedy, "Judy Forgot."

LETTER FROM THE PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

Iowa Changes—New Houses—Recent Hits.

EXHIBITOR R. M. SHEALLS of Plattsmouth, Neb., has been contemplating opening a new moving picture show in the Higgins building at Decorah.

L. N. Hall, a real estate man of Des Moines has purchased the Zenith at Shenandoah from M. J. Brink, who bought it July 5 from C. A. Hamilton.

The Palace at Cedar Rapids is playing many return dates. Among recent repeaters are Theda Bara in "Lady Audley's Secret" and "The Melting Pot."

George Schaffner of Burlington is manager of the Orpheum theater at Muscatine which opened September 15 with a picture and vaudeville program. The interior has been redecorated.

Free lemonade was served by Sorg & Burkhart on the opening night of their new moving picture theater at Hawkeye. "The Squaw Man" was the initial attraction.

The Princess at State Center, which has

been under the management of Hicks Brothers, has been taken over by C. O. Galbraith, who opened it with "Ghosts." The new proprietor was a member of the vaudeville team of Ward & Ward.

A. E. Humphrey has sold the Lyric at Roland to Britson Bros. & Jondall and has removed to Carlisle. The new firm is composed of Arthur, Bret and J. E. Britson and Hosea Jondall. Arthur Britson will be manager and Alexander Eide assistant.

J. J. Taylor of Coon Rapids has purchased an interest in a moving picture show at Jamaica.

Schmitz & Dulton have leased the Virginia theater at Boone for three years from the B. Arle & Son Realty Co.

"The Mating" and "The Blindness of Virtue" were the first two attractions at the New Cecil theater at Mason City. Manager Power will feature his musical program.

The Farmers' Institute is planning to erect an opera house at Glidden.

Nebraska State Fair Pictures—Some Titles—Showmanship Notes.

A MOVING picture show, continuous from 9 a. m. to 6 p. m., was conducted by the University of Nebraska at the Nebraska State fair at Lincoln. The list of films shown is remarkable, having a scope of subjects relating to life in Nebraska that has not been equalled by any other state using machines for education and exploitation. Among the films were: Irrigation in Western Nebraska. (A duplicate copy of this reel is being run at the San Francisco exposition to crowded houses in the hall of the United States reclamation service. It is by far the best irrigation reel ever made.) Beet sugar industry of Western Nebraska, Pine Ridge. Journey by boat down the Niobrara, showing wonderful scenic effects along the stream, including a large number of waterfalls. Cattle in the sand hills, showing the roundup, branding and other features of the cattle industry; tuberculosis in milk and dairy herds; parks and playgrounds; hog cholera; the school of agriculture, a two-reel feature showing the life of a boy while in the school of agriculture; the apple industry of the state; the poultry industry; journeys in Nebraska; general reel; University of Nebraska, including drill and football; better babies and power farming.

The Hippodrome theater in Omaha played a three-day return engagement of Mary Pickford in "Rags."

J. W. Blair has purchased a moving picture show at Bristow.

"I am asked almost daily," said A. H. Blank, of Des Moines, "if we are going to show vaudeville with our pictures. We most emphatically are not, as we are picture people. That is our hobby, and what's more, there is a great big opening in Omaha for a theater of the caliber of the Strand." Exhibitor A. H. Blank has remodeled the American theater in Omaha into a high class picture house and renamed it the Strand. The house opened September 14 with "An Alien."

CINCINNATI NOTES.

Harry W. Kress, who had the picture show rights of May's opera house at Piqua, O., during the summer, liked the business so well that he has arranged to take over the entire lease and will operate the house with a mixed booking of photoplay features and dramatic productions.

The Lyric theater, of Urbana, O., and the proprietors of a shoe store in that city, got together last week, with the result that on Thursday evening local youngsters had a chance to go to the theater on free tickets furnished by the shoe concern. The plan was devised as a sort of preliminary to the school term, in recognition of the fact that youngsters need school shoes, coupled with the other fact that they like picture shows, and it worked well for all concerned, it is reported.

Promise in "Veritas"

New Cincinnati Producing Company Has the Material for a Live Wire Film Making Concern—Jacques Jensen, Its General Director, to Have Three Other Directors Producing with Him—In Market for Scenarios.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE newly organized Veritas Photoplay Co., which was incorporated a short time ago, and which will elect officers this week, is looming large on the local horizon as a coming big figure in the producing field, as far as can now be judged. The character of the business men interested seems to guarantee this, and the efforts of John Von Rittberg, formerly with the Selig Company, and himself an actor and dramatist of considerable ability, place the enterprise on a higher plane than the average newly-fledged photoplay company.

Mr. Von Rittberg, who is perhaps better known by his stage name of Jacques Jensen, has remained in Cincinnati since the formal incorporation of the company, busily engaged in attending to the numerous details connected with the gathering of an organization, postponing his trip to New York in quest of players in consequence. He is in correspondence with two dramatic directors and one comedy director, who will probably be engaged, and two local cameramen, William C. Reynolds and O. C. Reifschneider, have been employed, the latter being an expert chemist, who will probably be used in the chemical end of the work as well.

With Mr. Jensen as general director and the other three referred to, it will be possible to work on four productions at once, and this will enable the company to keep up with its program. Its arrangements now contemplate the production of about four large features annually, with several one and two-reel productions a week, which will be released through one of the well known programs.

L. A. Boenig, president of the United States Cinematograph Co., of Chicago, will be general manager of the company. Winifred E. Jensen will be chief editor and will have charge of the work of reading outside scenarios, for which the company is in the market. The first production to appear under the Veritas brand, according to present plans, is by Miss Jensen, whose work is well known. The local plant of the company has not yet been located, as the several sites inspected have been the subject of highly exaggerated "hikes" in price, or have otherwise been rendered not immediately available. This matter will be taken care of, however, in ample time for the beginning of active operations in Cincinnati following Mr. Jensen's trip to New York, where he has designs on several well-known players, whose names would speak for themselves.

THE LYRIC DID WELL WITH FEATURES IN SUMMER.

Following a custom which is becoming quite venerable, the moving picture season at the Lyric theater, in charge of Paul Hillman, closed, and the regular dramatic season opened with two weeks of Lyman Howe, whose travel and educational pictures have attained considerable popularity. This summer's season at the Lyric, according to Mr. Hillman, was exceptionally good, especially in connection with the several attractions, such as "The Christian" and "The White Sister," shown toward the end of the season, for which higher prices than the usual ten cents were charged.

These two productions, for which prices from 25 cents down were charged, according to Mr. Hillman, while "Tillie's Punctured Romance," returning to the downtown section for the seventh time, and the Chaplin "Mix-Up," full of what is commonly called old stuff, were both big successes. Among other productions listed by Mr. Hillman as among the best of the season with him were "Graustark," "The Chalice of Courage," "The Millionaire Baby," "The Juggernaut" and "The Sins of the Mothers." The two weeks of Lyman Howe, which are now bringing the picture season to a successful close and ushering in the dramatic season of 1915-16, are witnessing big audiences, and fittingly conclude the summer's work at the Lyric.

PORTSMOUTH, O., WANTS SUNDAY PICTURES.

The Sunday-closing question, which has so far not been prominent in Ohio, has been much to the front during the past week or so at Portsmouth, O., where, in accordance with the mandate of the local authorities, the theaters have been closing recently on Sunday. In the absence of any real sentiment in favor of closing, and with a very decided demand on the part of many people who believe that good pictures offer an entirely innocent amusement for Sunday, there is some pressure being brought to bear on the exhibitors to test the matter out.

Such authority as the mayor at Portsmouth, or local authorities elsewhere may have to close picture shows on Sunday is lodged solely in an old statute prohibiting common labor on that day; and in order to get around this, and to give Portsmouth people a chance to express themselves on the subject, the exhibitors are preparing to have passed, either by the council or by means of an initiative vote, an ordinance expressly permitting shows to do business on Sunday after twelve o'clock, and expressly declaring them not to be within the statute regarding common labor.

If the council refuses to act, the exhibitors will proceed to file petitions in order to have their ordinance passed upon by the voters, and they have full confidence that they will ultimately be successful in their move.

FILMS TO FILL DARK NIGHTS AT YOUNGSTOWN'S PARK.

According to a recent announcement by Manager L. B. Cool, of the Park theater, Youngstown, O., a unique policy will be pursued by that house this season, which is not only in line with a very decided tendency in dramatic circles, but is one which will keep the house busy during the entire season, with no unpleasant gaps.

With about twenty-five first-class dramatic productions booked, including "Potash & Perlmutter," "Maid in America," Maud Adams, David Warfield, Montgomery & Stone in "Chin-Chin," and the like, Manager Cool will offer to his patrons in the intervals between these some high-grade moving picture features. He inaugurated this season and this policy on Labor Day, showing the George Beban production of "The Alien," based on the Beban play, "The Sign of the Rose." Altogether, Manager Cool is looking forward to a highly successful season, which the plan indicated seems to promise.

NO YOUNGSTOWN PRIZE NIGHTS.

With a fairly mixed chorus of applause and kicks, exhibitors of Youngstown, O., accepted a recent fiat of Mayor F. A. Hartenstein to the effect that all prize contests and similar devices at moving picture theaters must go, and proceeded to obey the mayor's command. As in most cities where the practice, based on "country stores" and similar plans, has obtained a hold, it had become so general in Youngstown as to have lost virtually all its power as a drawing-card, and was a considerable burden to some of the exhibitors who were endeavoring to outdo their competitors. While some, therefore, complained bitterly at this infringement of their rights, as they regarded it, most were relieved.

A New Managers' Ass'n

Theatrical Managers in Virginia, West Virginia and the Carolinas Hold Meeting in Greensboro, N. C., and Organize South Atlantic Theater Managers' Association to Better Theatrical Business—Names of Those Present.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

SIXTEEN managers, representing about twenty-five theaters in North and South Carolina, Virginia and West Virginin, gathered last week in Greensboro and completed the organization of the South Atlantic Theater Managers' Association. The object of this association is to better the theatrical business in those states generally, to secure better attractions in the popular-priced theaters and vaudeville houses, and to establish a circuit in this territory.

The idea was originated by L. G. Schofield, manager of the Piedmont and Elm theaters in Greensboro, who was elected president of the association. He states that he has experienced a great deal of trouble in getting the class of shows he desires for those houses. Others have met with similar difficulty. In addition to the sixteen managers present there is no doubt but that others will come into the fold, for a large number of telegrams were received from those unable to attend this meeting, pledging their co-operation and a willingness to agree to any policy adopted by those attending. Prior to adjournment it was agreed that the next meeting be held in Charlotte in January.

Among those who attended the conference were Sterling Smith, of the Elks Auditorium, of Winston-Salem, who was elected secretary and treasurer; W. P. Henritch, of the Roanoke theater, Roanoke, Va.; J. B Trent, of the Trenton theater, Lynchburg, Va.; George C. Hall, of the Colonial theater, Salisbury; John Pryor, of the Majestic, Danville, Va.; R. D. Craver, of the Piedmont Amusement Company, Charlotte; Edward P. Gidley, of the Piedmont Amusement Company, Charlotte; E. J. Sparks, Spartansburg, S. C.; E. G. Moore, of the Lyric theater, Kinston; Mr. Marsh, of Concord; Dan Michalove, of the Majestic, Asheville; John W. Lambeth, of the Piedmont Amusement Company, Thomasville, and A. F. Sammis, attorney for that company, Winston-Salem; P B. Beard, of Salisbury, and H. E. Jenkins, of the Broadway, Columbus, S. C. All of these men are well known in the motion picture field.

SEASONAL NOTES IN NORTH CAROLINA.

The Piedmont theater has been reopened for the season after having been closed while being repainted and redecorated. This theater now presents a most attractive appearance.

Dan Michalove, who has been with the S. A. Lynch enterprises for several years and who has lately been the special representative of the Paramount Pictures company in the Southern States, has assumed the management of the Auditorium in Asheville, which office he will hold in connection with similar duties at the Majestic theater in that city. Before going to Asheville, Mr. Michalove opened the Arcade theater in Jacksonville, Fla., for Mr. Lynch. He succeeds G. W. Bailey, who goes to Wilmington to assume charge of the theater in that city, which is on the Lynch circuit.

E. N. Albea, who has been clerk at the Oceanic hotel at Wrightsville Beach during the summer, has gone to Universal City to become a motion picture star. Mr. Albea made quite a hit in the pictures taking in Wilmington in connection with the annual convention of the Motion Picture Exhibitors' League of this state. He is seen in fancy swimming stunts and it is this sort of work that he will take up while with the Universal company.

A. D. Neal & Company, of Charlotte, N. C., have taken over the Crystal theater in Goldsboro. This house was formerly operated by J. B. Hales, one of the best-known, and a very popular exhibitor of this territory. The new owners are rearranging the property and state that when the improvements are completed Goldsboro will have one of the finest picture theaters in the South.

C. O. Moss, who has been traveling through this state for the Pathe company, states that he has noticed quite an improvement in the motion picture business during the past few weeks. He reports no little success in the booking of "Neal of the Navy" and is quite enthusiastic over the coming Gold Rooster releases.

VIRGINIA NEWS ITEMS.

Two New Theaters Begin On Labor Day.

By Clarence L. Lenz, Washington Correspondent of Moving Picture World.

LABOR day saw the opening of the Apollo, the new $25,000 motion picture theater in Hampton. This house is owned by Captain W. W. Scott, a widely-known pilot of this section. It will be conducted under the management of George Backus, with Francis Scott as the assistant manager, and John Garrison as operator. The building is said to be a reproduction of the Imperial, in Newport News, and is modern in every particular. It has a seating capacity of about five hundred and a comfortable gallery. The interior furnishings are in keeping with the attractiveness of the outside of the house. It is equipped with an electrical piano player installed by the Williams Music Company at a cost of $1,200

Another new theater which was opened on Labor day is the New Wells, in Norfolk, one of the largest houses in the South, having a seating capacity of in the neighborhood of eighteen hundred. This is to be a feature house running V-L-S-E and Fox films. The screen is a gold fiber one set in a frame, in a beautiful Japanese background. Two Powers 6B machines have been installed. Safety from fire is one of the foremost features of the house. The seats are large and roomy and a perfect view is obtained of the screen from every seat in the house. The lighting, heating and ventilating systems are of the best and all of the comforts possible have been provided for the patrons. A ten-piece orchestra furnishes the music for the theater. The house is open from 11 a. m. until 11 p. m., and the admission charged is ten cents for adults and five cents for children.

WASHINGTON NEWS LETTER.

New Season's Openings and Changes.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE Lyric theater "most popular lady contest" came to a successful termination last week with Mrs. J. A. Phillips, wife of a well-known florist, the winner by 11,000 votes. Nearly thirty thousand votes were cast in her favor and as a result she will be given a trip, all expenses paid, to San Francisco, San Diego and Los Angeles, Cal. The contest has been in operation fo three months.

The Leader theater on Ninth street will hereafter be operated strictly as a feature house, booking films for two days or more at a time instead of following a daily change. At the same time the price has been increased to ten cents.

A. N. Waters, formerly manager of the Paramount theater, in Roanoke, Va., and at one time manager of the Apollo, in this city, is traveling through Maryland for the World Film Corporation.

Bernard Debkin, formerly manager of the New Pickwick theater, in Baltimore, Md., is to assume the management of the New Parkway theater, at North avenue and Charles street, that city.

The Casino, on F street, near Seventh street, Northwest, which has remained dark during the summer months, has been reopened as a vaudeville and motion picture house with an admission charge of ten and twenty cents. It will be operated under the management of Louis J. Fosse, formerly manager of Poli's theater here and in Hartford, Conn.

For alleged misrepresentations in the sale to them of the Little Pickwick, moving picture theater, 312 West Lexington street, Baltimore, Md., Irvin and Jack Levine, trading as Levin Bros., sued William Falt and the Baltimore Amusement Company for $1,000 damages in the Superior Court, through Ritchie, Janney & Griswold, attorneys. It is alleged that an Edison operating machine and a lamp house from another Edison machine were taken away and a worthless machine substituted.

WOULD REPEAL NEW JERSEY BLUE LAWS.

Municipal Heads Asked to Co-operate with Commissioner Arrowsmith of Long Branch.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

COMMISSIONER of Public Safety Thomas V. Arrowsmith, of Long Branch, has sent over 100 letters to the different heads of New Jersey municipalities asking for their co-operation in the introduction of a bill repealing the old "blue laws," which make it a crime to give Sunday shows, and prohibits all other amusements. The commissioner contends that the bill, enacted in 1854, contains many absurdities.

"Just to show the absurdity of the bill," Commissioner Arrowsmith stated Saturday, "in Bayonne moving pictures are open Sundays, while in Jersey City pictures are closed, and both under the provisions of the old law, showing conclusively that each city interprets the law to suit its own desires."

Mr. Arrowsmith believes that the ministers of the state would be in favor of a standard, workable law. The commissioner intends to call a meeting of the heads of the different cities in October or November, at which meeting some plan of procedure at the next legislature will be formulated.

STRUCTURAL CHANGES IN LYCEUM.

Building Inspector Daniel E. Romine, of Morristown (N. J.), has ruled that several changes in the structure of the Lyceum theater, that place, must be made before it can be opened to the public. The inspector has found, he charges, that the mortar is in a crumbled condition. He has notified the Lyceum Realty company, owners of the building, that pilasters must be built either inside or outside the building to carry the weight of the two roof trusses.

PARAMOUNT SHOWS BABY PARADE.

Oscar A. Morgan, resident manager of the Paramount theater, Broad and Hill streets, Newark, last week showed 800 feet of film of the recent baby parade at Asbury Park. The picture was taken especially for the Paramount by the Pathe company. Mary Pickford, the popular little actress, was shown several times in the course of the film. Tali Esen Morgan, director of the Auditorium, Ocean Grove, has purchased the picture for his mammoth show house.

NEW MOVING PICTURE THEATER

Contracts have been let for the erection of a brick motion picture house to be built on the plot at 242-244 Washington

(Continued on page 2212).

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General Manager of PATHE

under whose active management the PATHÉ American business has made enormous strides.

No house has been identified with such a succession of phenomenal successes as has PATHÉ. The following is a list of the biggest moneymakers the exhibitors have ever had, together with several others holding golden promise for the future:—

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Comedian, in
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Produced by
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The GALLOPER

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FIVE PARTS

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The very cream of
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MR CRAWFORD

is supported by a
superb cast including
FANIA MARINOFF
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Featuring

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BRUCE McRAE

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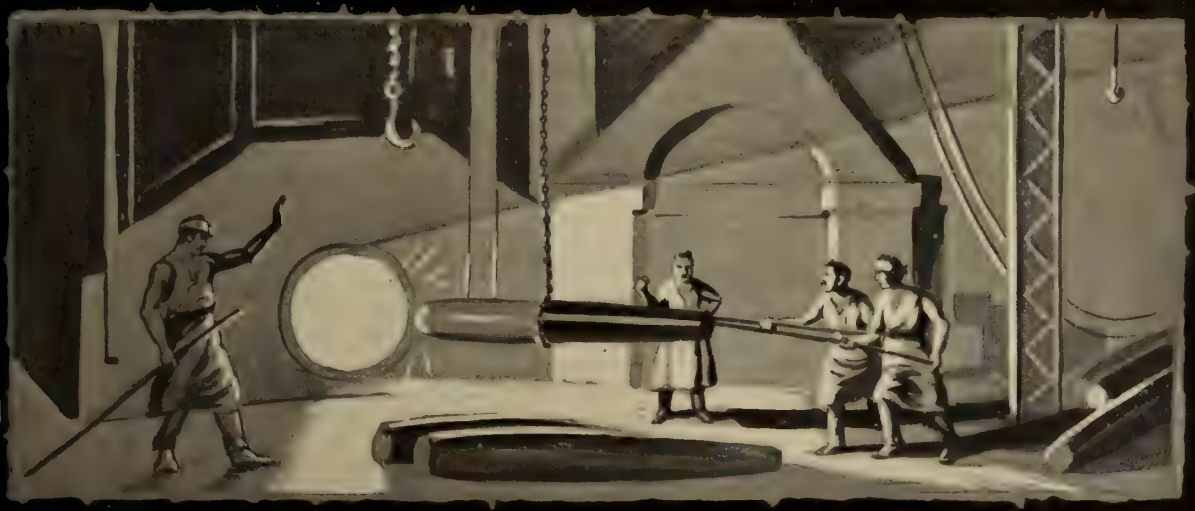

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The Message Says
"BOOK 'NEAL OF THE NAVY'"
IT'S GOING BIG!
PRODUCED BY BALBOA
and FEATURING
Lillian Lorraine
AND
Wm Courtleigh, Jr.
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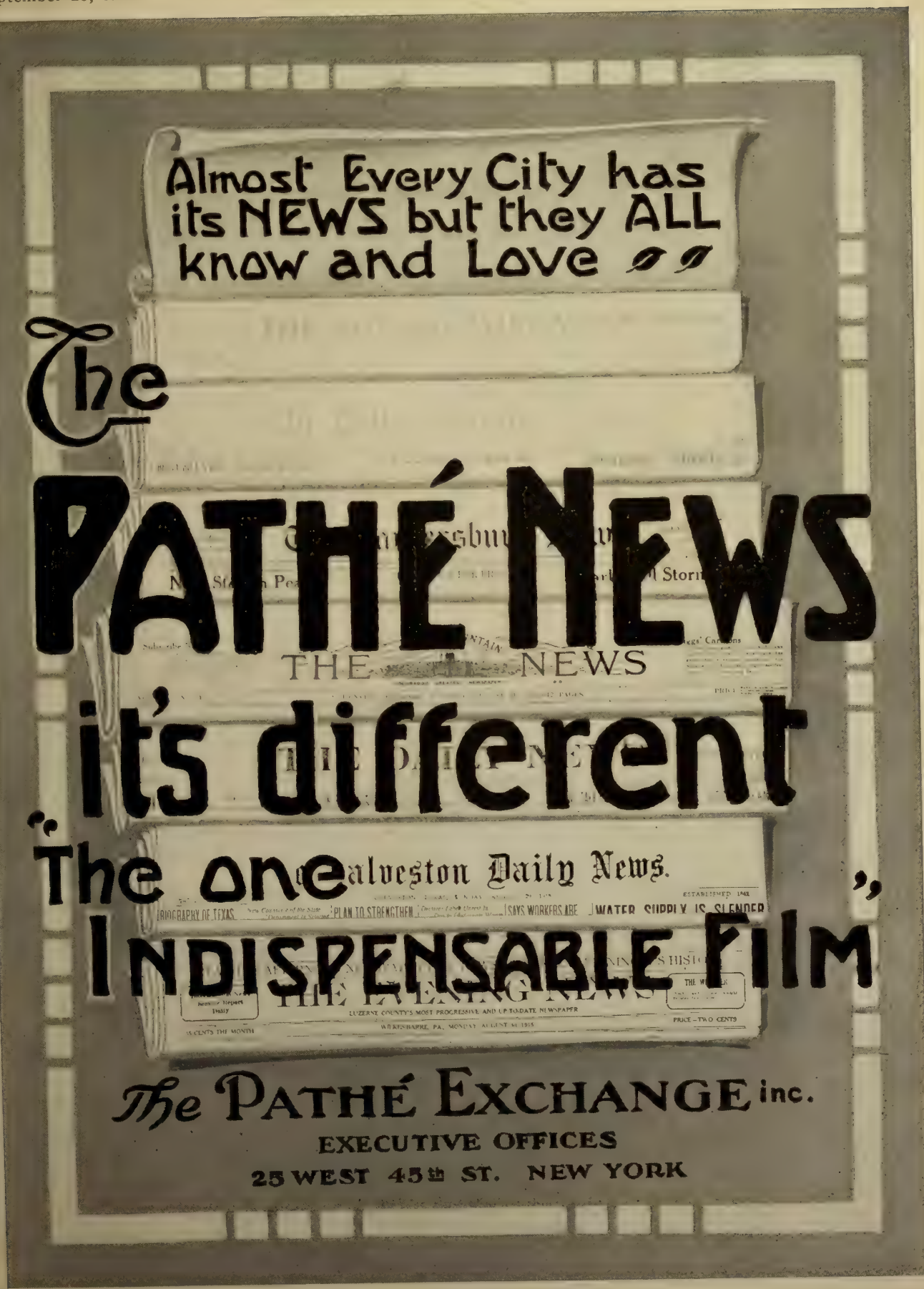
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THE NEWS
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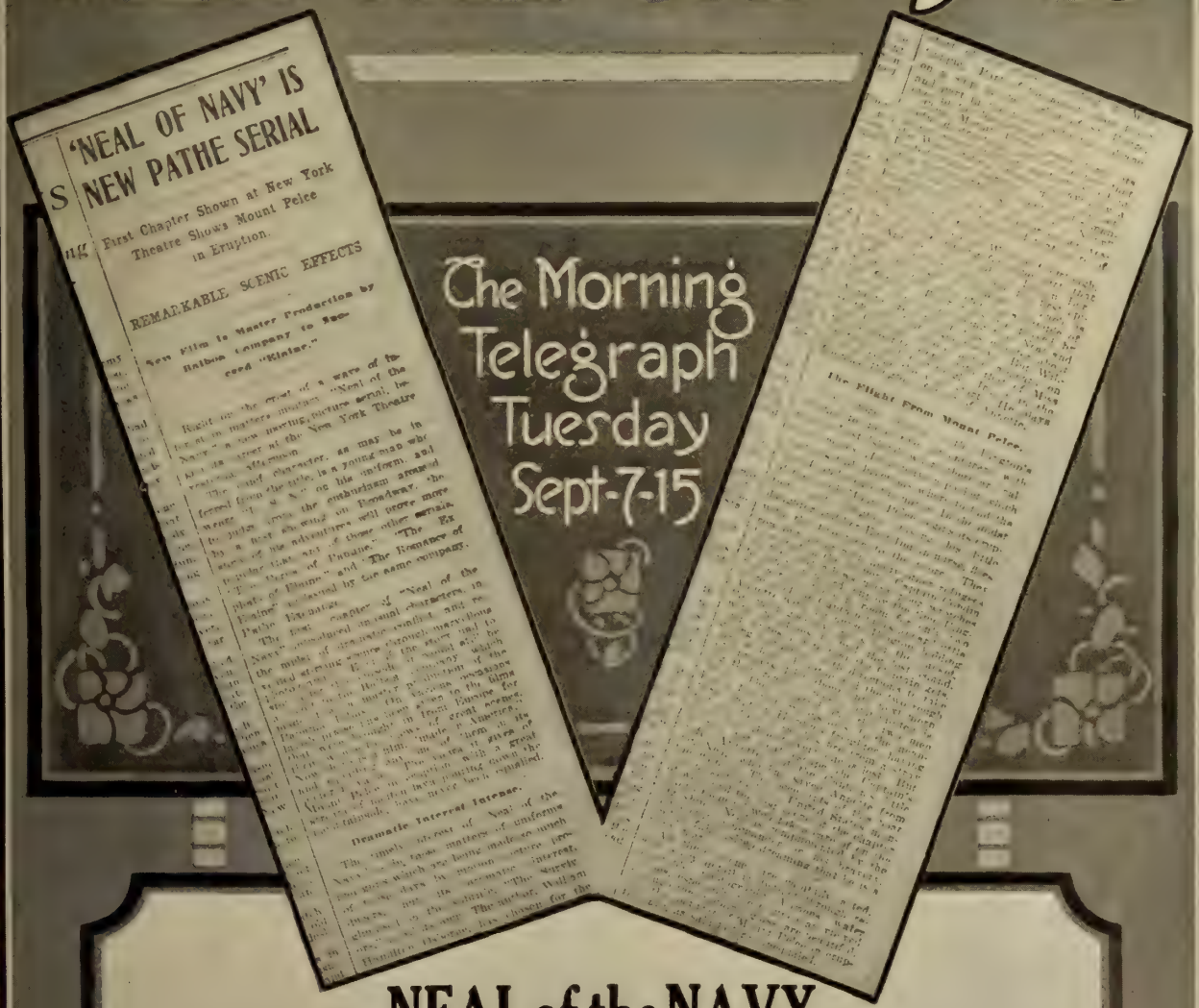
WHAT THEY SAY of US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First Chapter Shown at New York Theatre Shows Mount Pelee in Eruption.
REMARKABLE SCENIC EFFECTS
The Morning Telegraph
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is made by us, and praised by everybody. The admirers of Balboa pictures (and their numbers are legion) will find them on the PATHÉ Program.

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THE ARNOLD DALY SERIES

In these pictures Mr. Daly himself plays the lead and the pictures already finished bear witness to the great talents of the celebrated star and actor-manager.

The first picture will be

AN AFFAIR OF THREE NATIONS

IN FIVE PARTS

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"AT BAY"

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with an all star cast to be announced later.

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perfect Pathé distribution service.

MR. C. AUBREY SMITH
IN
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From the strong drama of that name
By ALFRED SUTRO

A PLAY in which the skill of this famous playwright is matched by the acting of a splendidly balanced cast, carefully selected for their known abilities as actors in the "legitimate."

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Releasing through PATHÉ

"THE BELOVED VAGABOND," by Wm. J. Locke, 5 parts, in Pathe color. Featuring Edwin Arden, Bliss Milford and Katherine Browne-Decker.

"SIMON THE JESTER," by Wm. J. Locke, 5 parts. Featuring Edwin Arden, Irene Warfield, Alma Tell and Craufurd Kent.

"THE CLOSING NET," by Henry C. Rowland, 5 parts. Featuring Howard Estabrook, Bliss Milford and Katherine Browne-Decker.

IN ACTIVE PREPARATION

"NEDRA," by George Barr McCutcheon, 5 parts. Featuring George Probert, Fania Marinoff, Margaret Greene & Craufurd Kent

Book these High-quality Pictures on the Pathe Program

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Executive Office

25 West Forty-fifth Street

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The Feature Film Corporation is incorporated under the Laws of Delaware with a capital stock of $1,000,000, of $10 per share par value, divided into 50,000 shares of 7% cumulative preferred and 50,000 common.

The director and producer of photo plays for the Feature Film Corporation is Mr. Edouard Jose, one of the best known directors in moving pictures, and is considered by Pathé Exchange as pre-eminent in the production of feature films, he having produced the "Resurrection", the "Beloved Vagabond", was a co-director in producing "A Fool There Was", has just completed the productions "Simon the Jester", "The Closing Net", and is now producing "Nedra".

Mr. Louis Gasnier, general manager of Pathé Exchange is advisory director of the Feature Film Corporation, and is the man who built up and maintained the high standard for which the Pathé pictures are famous. It will be his endeavor to keep the productions of the Feature Film Corporation up to that standard.

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"HEINIE and LOUIE"

the funniest pair in filmdom. Comparisons they say, are odious, but you know that these comedies get the laughs and the money! What more can you ask?

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"The New Adventures of

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BORN with the Moving Picture Industry, the MOVING PICTURE WORLD has watched the new baby in the profession of entertainment wax strong.

THE MOVING PICTURE WORLD believes that it has helped materially in this growth—and its help has been because the MOVING PICTURE WORLD has ever been "A Trade Paper with a Purpose"—"Dedicated to Service."

ITS aim has ever been to bring about the lasting prosperity of the industry as a whole. In its dedication to service the MOVING PICTURE WORLD has always been guided by the real needs of the growing thousands either directly or indirectly engaged in the vast business of entertaining the public through the medium of the projector and the screen.

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PROCTOR THEATER OPENING.

PASSAIC'S STRAND OPENED.

COMFORT POLICY AT ODEON.

their coats and collars during the hot

BREWSTER FILM CORP. LEASES FACTORY.

Film corporation, represented that con-

ark. This space will be used for the de-

NEWARK SAFETY FIRST FILM.

About 125 employees and officers of the

time, an exhibition of a new safety first

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SINGER'S FIRST ANNIVERSARY.

Leo Singer, manager of the Pathe Ex-

"ETERNAL CITY" SCORES HIT

15c. This was the first time that the

AIRDOME TO CLOSE OCT. 17.

will be given on Tuesday and Sunday. Motion

will also feature the outdoor

JERSEY JOTTINGS.

dropped in to see the World once upon his

A motion picture entertainment under

Marie Tempest was featured last week

The Colonial theater, 27-29 Bloomfield

TRIANGLE'S ST. LOUIS OFFICE.

THE Triangle Corporation has estab-

LAST OF FREE PICTURES.

RENOVATED GRAVOIS REOPENS.

PETTY THEFT AT THE CABANNE.

DAILY SHOWS AT THE LINDELL.

THE KING'S BEGINS.

NEW HOUSE IN PROSPECT.

THE MARQUETTE ENLARGED AND BEAUTIFIED.

M. H. HOFFMAN VISITS.

WERNER HERE WITH METRO

THE RUSSELL REOPENS.

DR. DENKO'S SHOWMANSHIP IDEAS

A MICHIGAN MAJORITY SNOWS ON SUNDAY CLOSERS.

Special to Moving Picture World from Midwest News Service.

OPPONENTS of Sunday moving picture shows in Traverse City who sought to checkmate the exhibitors appear to be in the minority. The moving picture men started a petition for Sunday opening. The opponents started another. When they were filed, the exhibitors had 2,632 signatures and their opponents only 1,168.

CLOTH SIGN LAW ENFORCED.

Cloth signs in front of moving picture theaters in Michigan are now absolutely forbidden by Fire Marshal John H. Winship. Municipal authorities throughout the state have been instructed to enforce the ruling. It became effective July 1, but theater men were given until September 1 to dispose of signs they had in stock. Only paper posters framed in glass will be permitted.

ABOUT MICHIGAN EXHIBITORS.

The Temple theater at Blissfield has been opened with moving pictures.

O. W. Lamb, of the Paragon Feature Film Company of Omaha, Neb., left Grand Rapids, where he made a local film for Akron, Ohio, to put on another.

T. J. Tubbs, manager of the Colonial theater at Owosso, has leased the New Montague building in Ovid and will open a moving picture theater there.

The new Martha Washington theater at Ypsilanti is under construction.

Bert Silver of Crystal has leased the Grange theater in Greenville and will play moving pictures and theatrical attractions.

Litigation over the Family theater at Owosso has been ended and Arthur Black and Milo Rickle again are in charge of that house.

Frank O'Donnell, in charge of the Columbia theater at Grand Rapids for the last three years, will be manager of the Majestic theater at Ann Arbor this year.

Landis & Yeagla have sold the Crystal theater at Sturgis to Thad S. Wait. J. M. Gusky, formerly with the Universal Motion Picture Company, will be in charge.

Guy Goodrich, manager of the Palace theater at Grand Ledge, and Miss Ruth Shepherd of that city were recently married.

IN THE DAKOTAS.

Dakota Notes—Houses Change Hands.

THE opera house at Alpena, S. D., has been opened under the management of Rev. E. Dye.

Conrad Binks of Marinette, Wis., has taken a lease on the Lyric theater at Dallas, S. D., from Mrs. Jennie Gentzler and will manage the house.

Walter Arthur has leased the Coteau opera house at Webster, S. D., from W. C. Happe.

Coen, Durham & Woelz have leased the Clayton building at Whitewood, S. D., and will operate a moving picture theater.

The opera house at Roslyn, S. D., has been sold to A. T. Romerieu and Herbert Meyers.

Charles A. and Frank S. Key of Willow City, N. D., have been contemplating opening a moving picture show at Anamoose, N. D.

MUSIC MACHINES IN LOUISVILLE.

Only three moving picture houses of Louisville are now using regular orchestras in their theaters. The others are all using mechanical orchestras or ordinary pianos. These three theaters are the Orpheum, Casino and Majestic. The first two named have five-piece orchestras, while the latter has a nine-piece Hungarian orchestra. Several months ago the suburban theaters quit employing orchestras when the musicians threatened to strike for higher wages.

Can Lexington Bar Films?

Mayor Cassidy, of Lexington, Kentucky, Disturbed Over Showing of Picture He Had Banned—Was Out of Town and Commissioners Would Not or Could Not Act—City Solicitor Investigating Picture and the Laws.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

AT Lexington, Ky., an official investigation has been ordered by the city authorities concerning the recent exhibition of "Hypocrites" after the City Commissioners and Mayor Cassidy had forbidden the showing in the city. At a meeting of the City Commissioners Mayor Cassidy stated that "the dignity of the city government had been insulted" by the Colonial theater.

Mayor Cassidy demanded an explanation from the police department for not suppressing the show. Commissioner of Public Safety Walter Hunt, who, with Mayor Cassidy, was in Cincinnati at the time of the exhibit, stated that on his return to the city he at once took the matter up with J. J. Reagan, chief of police, and Malcolm Brown, chief of detectives, who informed him that Deputy Sheriff Ben Freckman was ready with a court restraining order to tie the hands of the city authorities if any attempt had been made to interfere with the exhibit, and that City Solicitor Denny had given an oral opinion to the effect that the city had no legal right to stop the show.

Mayor Cassidy asserted that in view of the unanimous action of the Commissioners in refusing permission for the picture to be shown, the department of public safety should have enforced the order and have stopped the picture at all hazards.

Commissioner Hunt moved that an investigation be made, and if the picture was obscene or immoral in the opinion of those making the investigation, the license of the Colonial company should be revoked. Commissioners J. T. McCarthy and C. H. Wilkerson, who, with Commissioner K. G. Pulliam, were the only members of the board in the city at the time the picture was shown, explained their attitudes in the matter.

Commissioner McCarty, who was acting mayor, said that he had learned that the theater people had secured an injunction, and as City Solicitor J. G. Denny had stated that the city had no legal right to interfere with the performance, he had not thought it advisable to call on the police to stop the show.

Commissioner Wilkerson assumed a similar attitude on the matter, while Commissioner Pulliam declared that he had tried to have the show stopped, but that McCarty and Wilkerson would not sustain a motion which he had made to that effect.

The discussion ended by Solicitor Denny being instructed to investigate the character of the offending picture and to prepare a written opinion as to whether or not the city government had a legal right to prohibit undesirable pictures at any of the theaters in the city in the future. At the previous meeting of the commissioners Mr. Pulliam said: "I move that our action of last Monday in refusing the show a permit be rescinded. I want that action to be enforced or rescinded. Let us back up and admit that our ordinances and resolutions are jokes."

The Lexington Women's Club has been criticising the press for having handled advertising for the show. The Colonial theater, in advertising the show, used excerpts from matter appearing in the Moving Picture World following the successful run of the picture in Louisville.

CHANGES AT MUTUAL OFFICE.

Announcement has just been made of a change in the management of the Louisville Mutual office, whereby Robert H. Haines is promoted to the management of the company's Cincinnati office, which is one of the division offices, and one of the largest which the concern maintains. Norman M. Dixon, who formerly was on the road out of New York for the Universal, with the two big films "Traffic in Souls" and "Neptune's Daughter," and who for the past few months has been with the Mutual Corporation's Indianapolis office, has come to Louisville to take charge of this office. Arthur Smith, formerly of the general office at New York, has been appointed traveling representative in Kentucky and Indiana for the Indianapolis office of the Mutual.

INVENTS A NEW SHUTTER.

Projector Shutter with Diaphragm Effect —Increases Illumination.

M. C. Fullenlove, of 425 West Chestnut street, Louisville, recently made a demonstration of a motion picture machine shutter at the Novelty theater, to an audience of about twenty-five moving picture men, and others who are interested in the outcome of the new invention. This shutter is intended to assist in the elimination of flickers on the screen. The invention consists of a revolving shutter, placed before the projecting lens, which automatically gives a diaphragm effect and eliminates entirely the parithial rays or rays of confusion, thus giving a sharp definition without the sacrifice of light. It is claimed that the Fullenlove shutter not only maintains the normal illumination, but increases it to a mellow brilliancy at least twenty per cent. greater. At the private exhibition it was stated that not the slightest flicker was observed. Operators at the Novelty and Majestic theaters, where demonstrations were given recently, pronounce the shutter a great improvement. Mr. Fullenlove expects to promote a company to manufacture the shutter, on which he holds patents, in this city along with other patents which he holds.

L. J. DITTMAR VISITS NEW YORK.

L. J. Dittmar, president of the Majestic Amusement company, is on a visit to New York, where he will spend about two weeks. It is understood that on his return a movement started a few weeks ago to charge additional prices for admission at night motion picture theaters will be worked up, and it is generally thought that it is only a question of a short time before all of the members of the Louisville Photo Play Association will adopt such a policy.

THREE PARAMOUNTS A WEEK.

The Majestic theater, which for some time has been making only two changes a week in its Paramount program, will hereafter make three changes. The pictures will be changed on Sunday, Tuesday and Thursday.

IRVIN SIMONS IN LOUISVILLE.

Irvin Simons, connected with the Western Vaudeville & Picture association of Chicago, who is also interested in the Orpheum and Casino theaters of Louisville, was a recent visitor to the city. Mr. Simons was one of the pioneer picture men of Louisville, and was connected with the old O. T. Crawford holding in Louisville several years ago. At that time Crawford operated the Princess, Casino, Bijou and Dreamland theaters, as well as the O. T. Crawford film exchange, which was a branch of his St. Louis exchange. Mr. Simons is interested in two show houses in Chicago, and reports that he is doing nicely.

"Carmen" Opens in Boston

Lasky "Carmen" with Geraldine Farrar to Be First Seen in the Center of Culture—Begins Friday Night, Oct. 1, and Runs for Twelve Matinees and Nights—Symphony Hall Chosen by Star—Rothaphal to Manage It.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

BOSTON has been selected as the first city in the United States for the photoplay debut of Geraldine Farrar in "Carmen." The initial picturization of the opera will be given in Symphony Hall, Massachusetts avenue corner of Huntington avenue, on Friday night, October 1. The production is scheduled to play for twelve matinees and twelve nights. A special operatic orchestra of fifty pieces will render an elaborate musical accompaniment. Prices will range from twenty-five cents to $1.50.

Arrangements were closed during the past week by C. A. Ellis and Morris Gest, through whom the Lasky Feature Play company obtained the services of the famous prima donna to appear in the title role of the screen version of one of the greatest operatic dramas in the world.

The choice of the city where the production was to be first projected had been left to Miss Farrar. She claims that she chose the Hub because Symphony Hall would lend to the occasion a musical and artistic value in keeping with what the star and producers have tried to impart in the photoplay.

S. M. Rothapfel, formerly managing director of the Strand theater, New York, has been specially engaged to come to Boston and will have personal supervision of the projection of the film. Miss Farrar will assist in arranging the musical accompaniment for the film.

"HE COULDN'T MAKE HIS BRAIN BEHAVE."

A special motion picture play, entitled, "He Couldn't Make His Brain Behave," made in Boston, and with an all-star cast of Boston people, was shown during the past week at the Boston theater. Among the scenes pictured are Adams Square, Beacon Hill, Franklin Park and Winthrop Beach.

The principal role is portrayed by Miss Katherine Ward, the chief usheress at the Boston theater, where the film is to have its initial performance.

Other members of the cast include Frederick Murray, formerly of the Boston, Orpheum and Keith's theaters, Portland, stock companies; Will Carlton, of the Castle Square Theater stock company; Ella May and Harry Flynn, children of Commissioner Richard R. Flynn, of the Massachusetts Commission of Aids and Pensions and several other well-known Bostonians.

Ed Payne, creator of "Billy, the Boy Artist," a cartoon in the Boston Globe, is the author of the scenario.

S. P. C. A. SCENARIO CONTEST CLOSED.

Dr. Francis H. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals, has received about twenty manuscripts in a contest for a prize of $25 offered by the society and the American Humane Education Society for the best scenario for a moving picture film illustrating kindness to animals. The contest closed September 15.

NEW CHARTERS GRANTED.

The following moving picture corporations were chartered in Massachusetts during the past week:

Kriterion company of Boston, with capital of $1,000. The incorporators are Bernard M. Corbett, Thomas H. Mullen and Frederick G. Bauer.

United Amusement company of Boston, with a capital of $25,000. The incorporators are Ernest F. Pierce, Herbert W. Pattee and Oliver J. Millett.

Thomas M. Taylor company, Boston, with capital of $10,000, by Thomas M. Taylor and Albert A. Richards.

The Morning Star Film company of Fall River, with capital of $100,000. The incorporators are J. Alfred Fredette, Joseph A. Rivet and Victor H. Robillard.

Under the laws of Maine, the Portsmouth, N. H. Photoplay company of Kittery was chartered with a capital of $100,000. This company will produce and exhibit moving pictures and photoplays. Horace Mitchell, H. A. Paul and M. G. Mitchell are the incorporators.

VINCENT ASTOR PICTURE FAN.

"Dick" Sears, New England cameraman for the Hearst-Selig Pictorial News, made pictures of Vincent Astor in his hydroplane at Marblehead during the past week.

The young millionaire greatly impressed the cameraman by his democracy. "Dick" was turning the crank of his machine when he was suddenly halted by young Astor, who came over to his boat. He told Sears that he was very persistent in his work and why not allow him to pose for some good pictures. This was agreeable to Dick, but the millionaire stipulated that he must be presented with a copy of the film when it was developed.

Astor then posed for several pictures. He drove the airboat around the harbor, alighted, floated on the water and other stunts. He was anxious to know when the film would be released.

That night Dick was a patron at a ten-cent picture show in the town and seated in front of him was the young millionaire, who informed him that he was fast becoming a confirmed picture fan.

OPERATORS' LOCAL 182 HAS OUTING.

The third annual outing of the Boston Moving Picture Operators' Union, local 182, was held at Paddock Island, Boston Harbor, Last Sunday. The party left in the early morning and on their arrival at the island enjoyed games and sports.

The Boston Union made a remarkable showing in the Labor day parade in Boston. Over 170 men were in line. Fifty of the members carried a large American Flag through the streets. A Simplex and Powers float were the features of the entire parade, with the Spirit of '76. President James Burke is to be congratulated on the enthusiasm of his men.

NEW ENGLAND ITEMS.

Mr. Charles Cole, recently in charge of the booth at the Globe, Brockton, Mass., took charge of the shipping department of the New England Branch of the Fox Film corporation during the past week.

The Grand opera house, Boston, which for the past two seasons has been devoted to burlesque, will reopen with pictures in the near future under the management of Herbert Pattee.

Manager Samuel Pinanski, of the Modern, Boston, reports that, despite the warm weather of the past week, he did an exceptionally good business with the Fox feature "The Two Orphans."

Doctor Murphy, proprietor of the Columbia hotel at Stockbridge, Mass., is building a moving picture theater on the lot adjoining his hotel. The playhouse will be up to date in every detail and will have a seating capacity of 500. The installation of an expensive organ is planned.

The new Harvard theater, Cambridge, Mass., will open its doors on September 20, with "Lady Audley's Secret."

A new stage setting, one of the most beautiful in New England, is to be seen at the Shawmut theater, Roxbury.

Manager Thomas Sorerio, of the Gaiety, Providence, R. I., visited Assistant Manager Samuel Moscow, of the New England United Film service during the past week and contracted for the United program.

Manager Harry F. Campbell, of the New England branch of the Fox Film corporation, broke all business records during the first week of the new Fox policy of one a week. He expects to break his own record in the near future.

TRANSPORTING FILMS IN NEW YORK STATE.

By Billy Bison, Buffalo (229 Oxford Ave.) Correspondent of Moving Picture World.

THE New York State Public Service Commission announces that the principal railroads have issued new regulations under which motion picture films will be transported in baggage cars and charged for at the regular excess baggage rate for gross weight, with minimum collections of twenty-five cents for any shipment.

BRUCE FOWLER TO MANAGE THE OLYMPIC.

Bruce Fowler has been appointed manager of the Olympic theater, Buffalo. He features vaudeville and moving pictures. This house is on Lafayette Square, one of the best locations in that city.

ROCHESTER CAUGHT INDECENT. FILM.

The sub-committee of the Rochester, N. Y., Ministers' Association has praised the city authorities there for their way of recently handling a case involving the showing of an indecent film at a local theater. The report of the ministers showed that officials had covered these points in handling the case:

"The destruction of the film and prosecution of the owners.

"Punishment of the one responsible for bringing it to Rochester.

"Revocation of the license of the theater.

"Vigorous reprimanding of the police officers who were present and did not stop it."

HOWARD A. BATES DIES.

Howard A. Bates, a prominent showman of former days, is dead in Buffalo, N. Y. In 1881 he and George Bunnell opened a theater in the old St. James hall in that city. Mr. Bates managed the house until it was destroyed by fire.

EDWARD L. HYMAN TO MANAGE THE COLUMBIA.

Edward L. Hyman, formerly assistant manager of the Strand moving picture theater, Buffalo, has been appointed manager of the Columbia theater in that city. Mr. Hyman's first printed program of attractions is a fine typographical effort. His slogan on his program is: "The Columbia, for those who demand everything worth while."

SUNDAY SHOWS AND ELECTIONS AT BINGHAMTON.

Moving pictures will play a part in the coming municipal elections in Binghamton, N. Y. Among the questions which taxpayers will ask of candidates is this: "Are we going to have a fixed policy in regard to Sunday movies? It is within the power of the next administration to settle that question."

Frank H. Truitt, a candidate for nomination for Mayor on the Republican and Prohibition tickets in Binghamton, has boiled down his views on the moving picture question as follows: "Theatrical and

movie licenses should be issued for six days per week—shows closed on Sundays—proper regulation—ventilation and sanitation for protection to patrons."

EDEL INTRODUCES HIS ORCHESTRA.

Manager Harold Edel, of the Strand moving picture theater, Buffalo, has given his patrons a decided novelty. Mr. Edel had a special set prepared at the Teck theater in that city. On Tuesday he assembled the Strand orchestra of ten men on the stage of the Teck, which is commodious and well adapted for the taking of moving pictures. These musicians appeared in full dress, and as each made his introductory bow and took his place in the orchestra, his movements were recorded by a moving picture camera. After the musicians were seated George Bouchard, director, raised his baton and the orchestra played an impressive overture. The pictures of this event developed perfectly, there being about 750 feet of film. Later in the week they were shown at the Strand, Mr. Edel's theater, and made a decided hit. On the film were subtitles announcing the names of each player, as he appeared, and giving his part in the orchestra. The identification was complete. When the pictures showing the orchestra playing the overture faded away, the same musicians in real life took up the selection, which they played with artistic skill. Everything was given at the psychological moment and the spectators showed their appreciation by applauding vigorously.

PHILADELPHIA JOTTINGS.

Joe Wood, John McGuirk and A. Sablosky have applied for the charter of an intended corporation to be called Wood's Amusement Company, to purchase, own, produce and present and license others to produce and present theatrical plays, moving picture exhibitions and amusements.

The Majestic, 2424 Kensington avenue, has reopened for the coming season under the management of E. L. McHugh. The entire theater has been remodeled and redecorated and eighty more seats have been installed in the moving picture house. A Wurlitzer organ has also been added.

Jacob D. Lubin, one of the pioneer exhibitors in Philadelphia, and proprietor of the Empire theater on Frankford avenue for many years, also the first man to open an airdome adjoining his theater, recently paid a visit to Philadelphia. He is now in the optical business and travels from coast to coast.

The Howard theater, Front and Ontario streets, has reopened for the coming season and presents an entirely new appearance to its patrons. Many new features have been added to the theater and considerable equipment has been installed.

A charter has been issued by the state of New Jersey to the Paragon Films, Inc., of Fort Lee. The object of the new company is the manufacturing of motion picture films, and it has been capitalized at $100,000 by William H. Woolley and Arthur B. Graham, of New York, and Richard O. Phillips, of Yonkers, New York.

V-L-S-E APPEALS ON "MORTMAIN" CENSORING.

An appeal from the Pennsylvania State Board of Censors, which had withheld its approval of the photoplay entitled "Mortmain," was recently filed in Court of Common Pleas No. 5, by the Vitagraph-Lubin-Selig Essanay, Inc. In order to give ocular evidence to the court in support of the contentions that certain scenes ordered by the censors to be eliminated from the picture are not offensive to public morals, it was arranged to show the film in Select Council's Chambers. President Judge Martin, after listening to protests made on behalf of the Board of Censors, decided not to view the picture at the present time. The case was postponed until further notice.

Against Time Contracts

Philadelphia Exhibitors Irritated by Awkward Method of Booking Features Imposed by Manufacturers—Keeps Them from Making Week's Offering Conform to Week's Special Needs—Steps Taken to Organize Against It.

Special to Moving Picture World, from Philadelphia News Service.

A MARKED feeling of unrest is prevalent among local moving picture exhibitors due to the policy of many film producers to hire out their pictures only by time contracts of from three months to a year. This system was inaugurated by the Fox Film Corporation and was immediately followed by the Famous Players company. One large exhibitor here, in reviewing the situation from the exhibitors' standpoint, said:

"The majority of Philadelphia moving picture theaters, no matter how small the photoplay house may be, at some time or other, desire to exhibit feature pictures for their patrons. Now every week of the year produces a different situation which faces the proprietor of a moving picture theater and, in accord with such a condition of affairs, it may be his desire to cut down current expenses during a certain week for special reasons. But this being forced to contract for their feature films so far ahead make this practically impossible.

"Large film corporations argue that they are forced to adopt such a policy to protect themselves, as their pictures involve an enormous expenditure and that were it not for the above-mentioned method, they would not be able to conduct the production of feature pictures. We are unwilling to accept this explanation as being satisfactory and think we are right in believing that we are subjected to a gross injustice through this practice of film corporations.

"Feeling has become so intense that steps have already been taken to form an organization of exhibitors in order to effectually combat this condition of affairs. While nothing permanent has as yet been decided upon, some drastic action in the matter may be looked for in the near future and it is our firm belief that we will surely gain our point."

IGNORANT NEGROES PROTEST.

Policemen recently dispersed a crowd of about 200 negroes who came marching up Broad street, loudly protesting against the exhibition of the film known as "The Birth of a Nation" at the Forrest theater, Broad and Sansom streets. A detail of police, headed by Lieutenant Bausewine, of the 12th and Pine streets station, took up a position across Pine street and, when the negroes approached, they were asked to display their permit for parading. Upon being unable to comply with this request they were immediately dispersed.

The colored folks had assembled at Broad and South streets, and a plain-clothes man, stationed there to give warning in case a demonstration was made, telephoned to the station house. Meanwhile news of the gathering had reached the Forrest theater, and the management had sent to headquarters for protection. An additional force of detectives were scattered throughout the audience in order to insure being able to cope with any situation that might arise. Three negroes were arrested in the theater for hissing scenes that they claimed to be objectionable. All negroes in the audience were scattered in groups of twos and threes and the detectives immediately stopped any conversations between white and colored folks.

Murmurings can be heard in many sections of the city which tend to indicate that the negroes will go to extremes in their endeavors to have the picture forbidden for exhibition purposes in this city. However, those in charge of the theater and other noted figures in the moving picture field in this vicinity, are of the firm belief that the picture will be allowed to continue unmolested. It appears that it is only the extremely ignorant negroes and the supposedly educated negroes who object to the film, the middle class being apparently perfectly satisfied with the picture.

CONSERVATION AND HYGIENE FILMS AT STATE FAIR.

For the entertainment and instruction of the public, the various state departments will have exhibits at the Trenton State Fair, which lasts from September 27, until October 1. The state department of health will give a free display of motion pictures intended to instruct the general public in means of safeguarding themselves from disease and also in the most effectual manner in which to fight disease. A special picture will be shown which portrays a way in which the spread of tuberculosis may be checked.

Successful results gained in the past few seasons from an educational display on the fair grounds has led the department of conservation and development to further enlarge its work at the Fair. Pictures portraying the protection and development of the New Jersey forests will be thrown on the screen and methods of fire-fighting will be thoroughly illustrated.

TRENTON THEATERS BOOK "NATION" FILM.

Montgomery Moses, manager of the Trent theater, Trenton, N. J., has booked D. W. Griffith's gigantic spectacle in motion pictures, "The Birth of a Nation," for the week of September 20. This announcement has created quite a stir in moving picture circles in the Jersey city and interest in the films is running high, on account of the reports heard from other cities of the wonderful qualities of the immense production. Manager Moses expects to show to capacity houses and is making his plans accordingly.

NO FILMS IN PASSENGER CARS AFTER SEPT. 15.

Commencing Wednesday, September 15, the Reading Railway Company will prohibit the carrying of moving picture films in that part of any car used for the transportation of passengers. Station and train employes have received the most explicit orders to prevent anyone carrying such articles from entering passenger cars. This custom will cause considerable inconvenience to moving picture exhibitors and has stirred up a storm of protest in all quarters of the state of Pennsylvania. Steps are being taken to make a formal appeal to the Interstate Commerce Commission to put an end to such an unfavorable ruling.

HEALTH OFFICERS BAR YOUNG CHILDREN.

Proprietors of moving picture theaters and other places of amusement in the vicinity of Erie, Pa., have recently received orders to exclude children under twelve years of age from performances at their houses. This is due to the epidemic of infant paralysis which has swept over that section of the country, forty-four new cases having been reported since the first of August and fifty cases since the new year. State Health Inspectors and an expert from the Rockefeller Institute have arrived upon the scene and are working industriously in endeavoring to check the spread of this dreaded disease.

(Continued on page 2219).

Calendar of Daily Program Releases

Releases for Weeks Ending September 25 and October 2

(For Extended Table of Current Releases See Pages 2258, 2260, 2262.)

Current Releases

MONDAY, SEPTEMBER 20, 1915.

BIOGRAPH—Behind the Mask (Drama).
ESSANAY—The Circular Path (Special—Three parts—Drama).
GEORGE KLEINE—A Woman's Mistake (Special—Two parts—Drama).
KALEM—The Call of the Dance ("Broadway Favorites"—Special—Four parts—Drama).
LUBIN—The Silent Accuser (Drama).
SELIG—The Eternal Feminine (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 75, 1915 (News).
VITAGRAPH—Willie Stayed Single (Comedy).

TUESDAY, SEPTEMBER 21, 1915.

BIOGRAPH—And by These Deeds—(Special—Two parts—Dr.).
ESSANAY—The Call of the Sea (Special—Two parts—Drama).
KALEM—Double Crossing Marmaduke (Comedy).
LUBIN—The Careless Anarchist (Comedy).
—That Brute (Comedy).
—Monty and the Missionary (Comedy).
SELIG—The Range Girl and the Cowboy (Drama).
VITAGRAPH—Dorothy (Special—Two parts—Drama).

WEDNESDAY, SEPTEMBER 22, 1915.

EDISON—Cartoons in the Seminary (Comedy).
ESSANAY—The Fable of "The Throng Train" (Comedy).
KALEM—The Wolf's Prey (Episode No. 10 of the Mysteries of the Grand Hotel—Special—Two parts—Drama).
LUBIN—A Desert Honeymoon (Special—Three parts—Drama).
VITAGRAPH—Getting Rid of Aunt Kate (Comedy).

THURSDAY, SEPTEMBER 23, 1915.

BIOGRAPH—A Kentucky Episode (Drama).
ESSANAY—Snakeville's Hen Medic (Comedy).
LUBIN—The Last Rebel (Special—Two parts—Drama).
MINA—When Husbands Go to War (Comedy).
SELIG—The Blood Seedling (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 76, 1915 (News).
VITAGRAPH—The Lesson of the Narrow Street (Drama).

FRIDAY, SEPTEMBER 24, 1915.

BIOGRAPH—An Unseen Enemy (Drama—Biograph Re-Issue No. 16).
EDISON—Her Happiness (Special—Three parts—Drama).
ESSANAY—An Unexpected Romance (Western—Drama).
KALEM—A Daughter's Sacrifice (Alice Joyce—Re-issue—Dr.).
LUBIN—The Level (Drama).
VITAGRAPH—Back to the Primitive (Comedy).

SATURDAY, SEPTEMBER 25, 1915.

BIOGRAPH—The Girl Who Didn't Forget (Drama).
EDISON—When Conscience Sleeps (Drama).
ESSANAY—Affinities (Special—Two parts—Drama).
KALEM—A Matter of Seconds (Episode No. 46 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Captain Kidd and Ditto (Comedy).
SELIG—The Auction Sale of Run-Down Ranch (Comedy—Drama).
VITAGRAPH—From Out of the Big Snows ("Broadway Star Features"—Special—Three parts—Drama).

Advance Releases

MONDAY, SEPTEMBER 27, 1915.

BIOGRAPH—The Seymour House Party (Drama).
ESSANAY—Darling Dandy (Special—Three parts—Drama).
GEORGE KLEINE—The Mysterious Visitor (Special—Two parts—Drama).
KALEM—The Guilt ("Broadway Favorites"—Special—Three parts—Drama).
LUBIN—Tony and Marie (Drama).
SELIG—The Runt (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 77, 1915 (News).
VITAGRAPH—The Butterfly's Lesson (Drama).

TUESDAY, SEPTEMBER 28, 1915.

BIOGRAPH—His Wife's Story (Special—Two parts—Drama).
ESSANAY—The Convict's Threat (Special—Two parts—Drama).
KALEM—Foiled (Comedy).
LUBIN—In Zululand (Comedy).
—The Wayville Slumber Part (Comedy).
SELIG—Her Slight Mistake (Comedy).
VITAGRAPH—Through Troubled Waters ("Broadway Star Features"—Special—Three parts—Drama).

WEDNESDAY, SEPTEMBER 29, 1915.

BIOGRAPH—The Country Parson (Special—Three parts—Drama).
EDISON—The Parson's Horse Race (Comedy).
ESSANAY—Dreamy Dud, "At the Old Swimmin' Hole." (Cartoon—Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 11, "The Man on Watch" (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURE—The Dragon's Claw (Special Feature—Three parts—Drama).
LUBIN—The Last Rose (Special—Two parts—Drama).
VITAGRAPH—Rags and the Girl (Drama).

THURSDAY, SEPTEMBER 30, 1915.

BIOGRAPH—Winning the Widow (Comedy—Drama).
ESSANAY—Off for a Boat Ride (Comedy).
LUBIN—Voices from the Past (Special—Three parts—Drama).
MINA—Why the Boarders Left (Comedy).
SELIG—The Agony of Fear (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 78, 1915 (News).
VITAGRAPH—The Plague Spot (Drama).

FRIDAY, OCTOBER 1, 1915.

BIOGRAPH—Brutality (Drama—Biograph Re-issue No. 17).
EDISON—The Ploughshare (Special—Four parts—Drama).
ESSANAY—Broncho Billy Misled (Western—Drama).
KALEM—The Curious Case of Meredith Stanhope (Special—Two parts—Drama).
LUBIN—When the Wires Crossed (Drama).
VITAGRAPH—The Fox Trot Finesse (Comedy).

SATURDAY, OCTOBER 2, 1915.

BIOGRAPH—Her Renunciation (Drama).
EDISON—The Butler (Drama).
ESSANAY—The House Divided (Special—Three parts—Dr.).
KALEM—The Runaway Box Car (Episode No. 47 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Cello Champion (Comedy).
SELIG—A Mutiny in the Jungle (Jungle-Zoo—Drama).
VITAGRAPH—A Queen For an Hour (Special—Two parts—Comedy).

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Calendar of Daily Program Releases

Releases for Weeks Ending September 25 and October 2

(For Extended Table of Current Releases See Pages 2258, 2260, 2262.)

Universal Film Mfg. Co.

SUNDAY, SEPTEMBER 19, 1915.

LAEMMLE—No release this day.
L-KO—No Flirting Allowed (Comedy).
REX—The Pine's Revenge (Two parts—Northwest Drama)
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 14, "On the Battlefield," (Two parts—Drama).

MONDAY, SEPTEMBER 20, 1915.

BROADWAY UNIVERSAL FEATURE—Under Southern Skies (Five parts—Drama).
NESTOR—It Almost Happened (Comedy).

TUESDAY, SEPTEMBER 21, 1915.

GOLD SEAL—The Tenor (Three parts—Drama).
IMP—His Home-Coming (Comedy).
REX—No release this day.

WEDNESDAY, SEPTEMBER 22, 1915.

ANIMATED WEEKLY—Number 185 (News).
L-KO—Scandal in the Family (Two parts—Comedy).
VICTOR—Not a Lamb Shall Stray (Human Interest—Educational).

THURSDAY, SEPTEMBER 23, 1915.

BIG U—No release this day.
LAEMMLE—The Cry of the First Born (Three parts—Drama).
POWERS—The Ham Actors (Vaudeville Act).
—Life of the Frog (Ditmars—Educational).

FRIDAY, SEPTEMBER 24, 1915.

IMP—When the Call Came (Two parts—Drama).
NESTOR—When Lizzie Went to Sea (Comedy).
VICTOR—No release this day.

SATURDAY, SEPTEMBER 25, 1915.

BISON—A Message for Help (Two parts—Indian Drama).
JOKER—He Couldn't Support His Wife (Comedy).
POWERS—Every Man's Money (Drama).

SUNDAY, SEPTEMBER 26, 1915.

LAEMMLE—No release this day.
L-KO—Worried to a Frazzle (Comedy).
REX—The Fascination of the Fleur De Lis (Three parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 15, "The Deluge" (Two parts—Drama).

MONDAY, SEPTEMBER 27, 1915.

BROADWAY UNIVERSAL FEATURE—Judge Not; or The Woman of Mona Diggings (Six parts—Drama).
NESTOR—Snatched from the Altar (Comedy).

TUESDAY, SEPTEMBER 28, 1915.

GOLD SEAL—Her Prey (Two parts—Drama).
IMP—Billy's College Job (Comedy).
REX—No release this day.

WEDNESDAY, SEPTEMBER 29, 1915.

ANIMATED WEEKLY—Number 186 (News).
L-KO—Married on Credit (Comedy).
IMP—An All Around Mistake (Two parts—Comedy).

THURSDAY, SEPTEMBER 30, 1915.

BIG U—The Sheriff of Red Rock Gulch (Two parts—Western Drama).
LAEMMLE—No release this day.
POWERS—Lady Baffles and Detective Duck in "The Ore Mystery" (Comedy).

FRIDAY, OCTOBER 1, 1915.

IMP—The Wolf of Debt (Four parts—Drama).
NESTOR—No release this day.
VICTOR—No release this day.

SATURDAY, OCTOBER 2, 1915.

BISON—The Ghost Wagon (Three parts—Western Drama).
JOKER—An Innocent Villain (Comedy).
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, SEPTEMBER 19, 1915.

GAUMONT—The Pool Sharks (Comedy—All Star).
RELIANCE—The Doll House Mystery (Two parts—Drama).

MONDAY, SEPTEMBER 20, 1915.

AMERICAN—The Barren Gain (Two parts—Drama).
FALSTAFF—Simon's Swimming Soul Mate (Comedy).
NOVELTY—The Lilliputians' Courtship (Comedy).

TUESDAY, SEPTEMBER 21, 1915.

BEAUTY—Everyheart (Drama).
THANHOUSER—The Dead Man's Keys (Two parts—Drama).

WEDNESDAY, SEPTEMBER 22, 1915.

KAY-BEE—Never Again (Comedy).
RIALTO—The House with Nobody in It (Three parts—Drama).

THURSDAY, SEPTEMBER 23, 1915.

CENTAUR—The Woman, the Lion and the Man (Two parts—Drama).
FALSTAFF—Con, the Car Conductor (Comedy).
MUTUAL MASTERPICTURE—The House of a Thousand Scandals (Four parts—Drama—No. 39).
MUTUAL WEEKLY—Number 38, 1915 (News).

FRIDAY, SEPTEMBER 24, 1915.

AMERICAN—It Was Like This (Drama).
CUB—The Treasure Book (Comedy).
GAUMONT ALL STAR—Busy Izzy (Two parts—Comedy).

SATURDAY, SEPTEMBER 25, 1915.

BEAUTY—Cats, Cash and a Cook Book (Comedy).
THANHOUSER—A Disciple of Nietzsche (Three parts—Drama).

SUNDAY, SEPTEMBER 26, 1915.

MUTUAL—Kidnapped at the Church (Comedy).
THANHOUSER—The Miracle (Drama).

MONDAY, SEPTEMBER 27, 1915.

AMERICAN—The Terror of Twin Mountains (Two parts—Drama).
FALSTAFF—Gustave Gerhard's Gutter Band (Comedy).
NOVELTY—The Amateur Camera Man (Comedy).

TUESDAY, SEPTEMBER 28, 1915.

BEAUTY—Love, Mumps and Bumps (Comedy).
GAUMONT—Keeping up with the Jones (Cartoon—Comedy).
—See America First (Scenic).
THANHOUSER—The Road to Fame (Two parts—Drama).

WEDNESDAY, SEPTEMBER 29, 1915.

CENTAUR—The Protest (Three parts—Drama).
MUTUAL—Love's Strategy (Comedy).

THURSDAY, SEPTEMBER 30, 1915.

CENTAUR—Stanley's Search for the Hidden City (Two parts—Drama).
FALSTAFF—A Perplexing Pickle Puzzle (Comedy).
MUTUAL MASTERPICTURE—The Price of Her Silence (Thanhouser—Four parts—Drama—No. 40).
MUTUAL WEEKLY—Number 39, 1915 (News).

FRIDAY, OCTOBER 1, 1915.

AMERICAN—Hearts in Shadow (Drama).
CUB—The Oriental Spasm (Comedy).
ECLAIR—A Fool's Heart (Two parts—Drama).

SATURDAY, OCTOBER 2, 1915.

BEAUTY—Mixed Males (Comedy).
MUSTANG—Man Afraid of His Wardrobe (Drama).

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ETHEL BARRYMORE
IN
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An Original Play by George Scarborough, Author of "The Lure"

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Booth Tarkington's "Turmoil" and by Rolfe Photo Plays, Inc., Popular Pictures Corporation and Quality

WILLIAM FAVERSHAM
IN
One Million Dollars

48 other productions in preparation Plays and Players, Columbia Pictures Corporation.

NIXON THEATER WINS PERMANENT INJUNCTION.

Judge Reid, of Pittsburgh, Knows No Reason for Forbidding Griffith Spectacle.

Special to Moving Picture World from Pittsburgh News Service.

JUDGE REID has made permanent the injunction which restrains the mayor and police of Pittsburgh from interfering with the production of the photo play "The Birth of a Nation," at the Nixon theater, for the full period of its time scheduled here, which is five weeks. This injunction was granted to the Nixon Theater Company, Monday, Aug. 30.

BIG BUSINESS AT THE PENN.

The Penn theater, at 3414 Penn avenue, Pittsburgh, opened last week and Walter Artzberger, the manager, reports that he is doing a tremendous business. This makes the fourth theater that Mr. Artzberger has opened. The first was opened about ten years ago in Rochester, Pa., and was known as the Van Dome. The second was on Mt. Washington, Pittsburgh, and was called the Casino, and the third was the American, on Fifth Avenue, which he sold recently.

MILES THEATER SHOWING FILMS

The Miles theater, on Penn avenue, Pittsburgh, which has been famous for its 10 and 20-cent vaudeville, will be a home for high-class photo-plays this winter, its regular season having opened last Friday night with Walker Whiteside in "The Melting Pot."

TAKING PLAYGROUND FILMS.

Pittsburgh's municipal playground activities are to be put before the public by means of motion pictures in a very short time. W. F. Ashe, superintendent of the bureau of recreation, is directing the taking of the films which will be shown in the picture theaters throughout the city. The Industrial and Domestic Film Company, of this city, is doing the work.

RICHARD A. ROWLAND MOVES.

Richard A. Rowland, a well-known resident of Pittsburgh and president of the Metro Picture Corporation, has moved his family to New York, as the Metro's big success indicates a prolonged stay in that city.

CHANGES AT FAMOUS PLAYERS EXCHANGE.

Manager Bachmeyer, of the Pittsburgh branch of the Famous Players' Film Service, Inc., announces that the following changes and promotions in the personnel of his force went into effect Sept. 1:

Russell Smith, heretofore in charge of the old Famous Players' productions, has been promoted to assistant manager of the branch.

Mr. Langdon has been put in charge of the department formerly managed by Mr. Smith.

Miss Hilda Lissman, who has been in charge of the schedule of the Paramount program, has been put in charge of all detail work.

A NEW PROJECTION LAMP INVENTED.

After eight years of constant effort two Erie, Pa., electricians have produced a moving picture lamp that they claim will discount latest inventions. A. H. Smith and H. A. Sterrett, employes of the Erie Malleable Iron Works, have succeeded in patenting a moving picture lamp which, in addition to simplicty in operation, will save, it is said, at least thirty-three per cent. in current consumption. One of these lamps has been thoroughly tested out in two State street picture theaters and proved a success, both in the way of light projection and low voltage.

HENRY POKE BUYS HOMESTEAD THEATER.

Henry Poke, a well-known Pittsburgh theater man, has purchased the Palace theater, in Homestead, after giving it a two-months' trial. The Palace is a new and up-to-the-minute house of about 500 capacity and prospects are good for it becoming a big success.

SMOKY CITY GLEANINGS.

The Idle Hour theater, Diamond street, Pittsburgh, has recently been improved to the satisfaction of Manager Christ Vollmer. New seats have been installed and the repainting and redecorating with the addition of a new sheet-metal ceiling, have transformed the house into a very neat little picture theater.

R. Einstein, of the Blairsville opera house, in Blairsville, attended the Screen Club banquet in Pittsburgh recently, and while in this city ordered some supplies, as well as contracting for film service. Mr. Einstein opened his house for the winter season the beginning of this month. He runs road shows five days a week and pictures only on Saturdays.

The Weiland Film Exchange, of Pittsburgh, which has about 45 copies of Charlie Chaplin films, reports that they have received a large consignment of original paper on all subjects. Mr. Weiland states that there is no limit for the demand for these pictures.

Henry Tennyson, justice of the peace in a mining town near Burgettstown, Pa., reports that he will soon open a new house in that section. The house will have a capacity of 300 and will be complete in every respect.

The Princess theater, at Donora, near Pittsburgh, which was opened Aug. 25, has been taken over by Harry Cox and he has added a new run of pictures and an increased equipment.

B. Barnett, formerly connected with the Harold Ives Company as district advertising manager for the Bull Durham motion pictures, is now affiliated with the Noted Plays Feature Company of this city.

Work on remodeling of the Oakland Natatorium, in Oakland, was started last week. This building is to be converted into a motion picture house and will be under the control of Rowland & Clark, of Pittsburgh.

B. F. Jones, heretofore manager of the Wheeling, W. Va., office of the Universal, is now on the road for the Grelle Feature Film Company of Pittsburgh. He will work in Western Pennsylvania and West Virginia.

H. C. Kliehm, of the Lawrence theater, in Butler street, Pittsburgh, has installed two new Powers 6-A motor-driven machines.

Arthur Hyde, formerly connected with the Metropolitan Booking Offices, of Pittsburgh, has been transferred to the Philadelphia branch of the same company.

The Camden theater, in Parkersburg, W. Va., which has been closed for two weeks for improvements, has again been re-opened. "Hypocrites" was the main attraction of opening night.

ATLANTA A FILM CENTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA was pronounced the most important film distributing center in the south and one of the largest in the country by M. H. Hoffman, general manager of the Universal Film Corporation, who spent Monday in the city en route to New Orleans. Every film concern in the industry is represented in Atlanta, he stated, and it was rated by all the big producing companies as an indispensable center of activity.

Mr. Hoffman stated that the business done by the Universal Company through its Atlanta office amounts to $56,000 monthly, and that business is increasing so rapidly in the Atlanta territory that his company is planning to enlarge facilities.

Mr. Hoffman left Monday night for New Orleans accompanied by William Oldknow, manager of the Universal Company's interest in the southern states, and Joe Marienette, manager of the Atlanta office of the Consolidated Film and Supply Company, where the trio will attend an exchange men's convention being held in that city.

FIVE NEW THEATERS THIS YEAR.

Since Jan. 1 five new moving picture houses have opened in Atlanta, which speaks well for this city as an amusecent center.

SCENES FOR THE GEORGIA PICTURE.

The Georgia Chamber of Commerce, which has instituted a "Seeing Georgia" tour over the state in automobiles, left Atlanta Monday. The scout car carried a camera man to take moving pictures for the Georgia film now in the making for the Georgia Chamber of Commerce. Motion pictures were made to-day at Milledgeville of the institutions there; at Eatonton of the co-operative dairy; at Madison of the Agricultural School, as also the State College of Agriculture, with its herds of fine cattle and fields; at Milledgeville the old Governor's mansion, the old, before the war capitol and the prison farm were taken.

TO IMPROVE THE ALPHA.

Manager Fowler of the Alpha theater has closed a contract with the W. E. Browne Decorating Company for a new front to his theater. Other extensive changes are also to be made. An attractive color scheme will be carried out in the foyer and the seating is to be rearranged.

SHARPE TO MANAGE THE SAVOY.

William Sharpe, formerly secretary of the Atlanta Baseball Association, and one of the best amusement men in the south, has succeeded James Jackson as manager of the Savoy theater. Mr. Sharpe has already taken charge and is planning new innovations for this popular theater.

After being in charge of the management of the Savoy theater for three years Mr. James Jackson has tendered his resignation and will take a much needed rest.

"NEAL OF NAVY" ARRIVES.

The first installment of "Neal of the Navy" was given at the Vaudette theater on Whitehall, and at the Selecta theater on Peachtree street Monday. The greatest crowds ever attending a moving picture theater in Atlanta gathered. At the Vaudette the crowd waiting to enter the theater was so dense that officers were needed to keep the crush down.

FIRE NEXT DOOR TO STRAND, AT AUGUSTA.

Manager Schrameck of the Strand theater, Augusta, Ga., Monday averted what might easily have been a panic in his theater. It was 9.30 and the Strand was crowded to the doors. Smoke had been seen issuing from next door and an alarm of fire had been sent in. Just as Manager Schrameck realized the situation a small boy was on the point of rushing into the theater with the alarm of fire. Manager Schrameck stopped him, then had the picture stopped for a few minutes and told the audience there was a fire next door and asked that they move out quietly. The audience arose and moved out with the least excitement. It is of interest to know that at least fifty of the audience did not care to even go out and look at the fire.

MAYOR OF QUINCY REFUSES TO BAN "HYPOCRITES."

Does Not Think Opinionated Minority Should Rule.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

MAYOR ABBOTT, of Quincy feared that the city might be involved in a damage suit if he acted on a minority request of the local board of censorship and refused to issue an order stopping the showing of "Hypocrites" at the Empire Hippodrome.

Objections were made to the picture by local Catholic clergymen. A private exhibition was made for the censors, the mayor, the chief of police and several priests. After this, George Luther and Professor McHugle, members of the censor board, made a written request for its suppression.

In denying the request Mayor Abbott said that he saw nothing objectionable in the picture.

MISS OGLE BUYS THEATER.

East St. Louis has its first woman proprietor in the person of Miss E. A. Ogle, who has taken over the old American theater on Missouri avenue and reopened it as the Central theater. Three weeks was spent in making the house attractive with new decorations. H. O. Green will be local manager. Multiple reel features, including the World Film Corporation service, will be shown at a general admission of five cents.

FURNACE REFUSED DUTY.

Declaring he lost business because people would not patronize a cold theater, Grant Huth, proprietor of the opera house at Plano, has sued a Peoria furnace company for $2,000 damages. He alleges the company guaranteed the furnace would heat his building to 70 degrees in the coldest weather and it failed to do this, depriving him of his patrons.

THE PRINCESS AT WHITE HALL BEGINS.

After the weather held up construction six or seven weeks, the new Princess theater at White Hall was opened with "The Christian" as the attraction. The new house, which was erected by the White Hall Theater Company, is 40x138 ft., of hollow tile, brick and concrete with a front of Alsey matt-face brick, trimmed in cream terra cotta. It will seat 500. C. A. Ruckel is president of the corporation, Earl Lowenstein, treasurer and manager, and Joseph Lyman, secretary. "Neptune's Daughter" was booked for September 15.

PORTABLE PROJECTORS IN ILLINOIS.

Rural community clubs and county farm bureaus in Illinois are taking an interest in the portable projector which C. B. Lloyd, of the Active Motion Picture Company of Chicago, is demonstrating at various places in the state. Lloyd recently filmed the big tractor show at Bloomington and the farmers in that vicinity see a possible use of the machine for agricultural education.

PUTS ITS MONEY INTO PROJECTION.

The Olympia theater at Tuscola is playing up its projection to an extent seldom done by theaters in cities of that size. It proudly claims that it has "more money invested in our operating equipment than in the whole show of most theaters in towns of this size." It does not rely on its projection alone, but plays a feature every night.

WHAT ILLINOIS PICTURE MEN ARE DOING.

The Child Welfare League at Peoria has announced its satisfaction at the special Saturday morning shows for children given at the Apollo theater. A series of nature films will soon be added to the special programs at the Apollo.

The secretary of state at Springfield issued a license to the De Vry corporation of Chicago; capital, $15,000; moving picture machines and accessories; incorporators, Herman Adolph De Vry, Bertram W. Rosenstone and Oscar A. Ross.

Manager Burnstine has installed a new stage and scenery in the Star theater at Lincoln and expects to give vaudeville in connection with his moving picture shows this winter.

The Central Theater company of Chicago was licensed by the secretary of state at Springfield, to carry on a general theatrical and amusement business. Capital stock, $30,000. Incorporators, Stanley Kubreener, Arthur B. Clements and W. G. Bentley.

Snider & Belaski have decided upon the Princess at the new name for the Vogue theater on Broadway at Lincoln, which they acquired. It has been re-equipped and remodeled. Mutual service will be used and it will be a ten-cent house.

"The Christian" was shown at the Wildey theater in Edwardsville as a benefit for the cottage girls of St. Mary's church.

A juvenile auto is the capital prize and ten two weeks' tickets additional prizes in a voting contest conducted by the Elite theater at Petersburg.

The Village airdome at Averyville was temporarily closed because of the death of E. S. Bresee.

The Aceo Theater Company of Chicago; capital stock decreased from $40,000 to $20,700; decreased number of directors.

Manager Henry Zimmerman of the Grand theater at Galena was the first downstate exhibitor to run "Racing the Deadline," the film made by the Chicago Tribune in its own office and with its own editorial staff, to show how a big newspaper really does handle a story.

Edward Burns has opened a new moving picture theater at Elizabeth.

In order to install a new front, redecorate and garnish it with plants, Glenn Reynolds closed the Princess theater at De Kalb for a week.

The Capitol theater at Pekin will send two ladies from that city to the California fairs, conducing a popularity voting contest.

A safety-first campaign aimed at school children was conducted at Peoria by H. L. Brownell, safety inspector of surface lines in Chicago, who had the cooperation of the Duchess theater in showing 3,000 feet of pertinent pictures.

Edward T. Dolly, formerly of Rock Island, had opened the Pattee Opera house at Monmouth, using three acts of vaudeville and several reels of pictures. He will have a four-piece orchestra.

Fred Wendell has opened a moving picture show in the town hall at Campbell Hill and will give exhibitions every Friday night.

NEGROES IN INDIANA LIKE "THE NIGGER."

Special to Moving Picture World from Indiana Trade News Service.

AT Logansport, Ind., "The Nigger" was shown to a committee of colored people, the same committee that presented a protest to the Mayor and city officials against its exhibition. The Mayor, the clergy and the press also were invited. The colored people present were the first to admit that they had been misled as to the character of the film. If the negro protests that are being made everywhere in Indiana against "The Nigger" are the result of press agenting, it's a good jog. However, the press agent who claims it as his own handiwork, should be made to prove it, because it bears all the earmarks of spontaneity.

THIS WEEK IT WAS WILLIE.

The Indiana sleeping boy prisoner of the picture house for this week was Willie Kidwell. He was found, or rather he started the customary yelp in the dark, at 2 a. m., Sept. 6, in the theater run by Hugh O'Donnell at Washington, Ind. Thinly clad appearance by O'Donnell.

GETS CONTRACT FOR THE CENTENNIAL.

The Buschmann-Traub Company, Indianapolis, has contracted for the Indiana Centennial celebration in 1916. The company is a new one, and recently made the "War in Indiana" pictures a national guard stunt to raise funds for an armory and to awaken interest in national defense. F. W. Buschmann and C. R. Traub compose the company. Mr. Traub was one of the first camera men for the Hearst-Selig weekly.

MANAGER INGERSOLL TALKS ABOUT IT.

Manager Ingersoll of the Knickerbocker Amusement Company, Gary, Ind., has installed a new Wurlitzer orchestra. Ingersoll is full of enthusiasm and phrases like "chromatic flexibility," "tone beauty" and something that sounds like "the gay staccato of the drums." His friends think the Wurlitzer salesmen must have given him an injection of the get there selling spiel known as "home-run langwitch." But at that it is a good orchestra and it's helping patronage.

Business is good with Manager Ingersoll, yessir; he is taking a page at a time to advertise his weekly program. It is packing the house nightly.

GARY'S MAYOR BEGINS FILM CAMPAIGN.

Mayor Johnson of Gary, a candidate for governor of Indiana, is using films to show how his fellow-townsmen love him. If he can just get a picture drama showing how badly the state needs a financier and then get a picture of himself as the best little financier available he can win. There are exhibitors who believe such a film would pull at the box office.

INDIANA CUES AND CALLS.

The Inland picknickers crowded the Gem theater at Indiana Harbor, Ind., to see themselves in a picture of the picnic.

The Lyric theater, Sullivan, Ind., has been turned over to a Sorority Society for Monday the 13th. The sorority will show some pictures taken at the chautauqua, a musical program and two other film productions, one a comedy.

Clarence Jessup, of Muncie, Ind, has bought the Dreamland theater and has taken possession. Jessup is experienced and will continue the success of this house, it is believed certain.

Harry L. Troutman took over the management of the Grand opera house Septemper 1 and announces that he will continue the same picture service for the present. Some vaudeville is being shown, and occasionally a road show is booked.

The Gem, Indiana Harbor, Ind., is being remodeled and redecorated. It was recently sold to Nik Doich, formerly proprietor of the Oriental Hotel.

The Thursday night free moving picture shows at Odon, Ind., have been discontinued.

L. E. Wheeler, for many years superintendent of schools at Wolcott, Ind., is the latest educator to enter the moving picture business. He has bought a house in Lawrenceville, Ill., and expects to leave Wolcott soon.

The New Palace theater, Ft. Wayne, Ind., which has been running pictures all summer, has reopened with vaudeville, and is not using as much picture service as during the summer.

Lincoln J. Carter, the writer of melodrama, is handling a picture production at Huntington, Ind. Carter predicts that the time is but a little way off when moving picture machines will be in the homes, everybody owning a picture machine.

"Trilby" has been a good drawing card for Fair week visitors at the Keystone theater, Indianapolis.

(Continued on page 2221).

FOR $5000 A YEAR

So here then is a simple story lifted from the limping lives of the many millions. Love leans on love lounging down the laggard lane to the very lips of disaster's abyss, while rags rub ruffles with riches and knaves conspire to wreck the kith of Kings.

And in and out the scampering shuttle sings its wondrous way with warp and woof of tangled lives and weaves a teeming tale of trickery, tears and triumphs.

FIVE ACTS

LOUISE HUFF

A PHOTOLOGICAL REVELATION

Released October 6th

READY NOW

AN AMERICAN GENTLEMAN

FIVE PARTS

LIBERTY MOTION PICTURE CO.,

GERMANTOWN
PHILADELPHIA

Salt Lake a Film Center

Growing in Importance as a Distributing Center for Motion Pictures—Universal Establishes Its Headquarters There—Will Cover a Wide Territory—Centrally Situated for Quick Distribution—Other Indications.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

AS a motion picture distributing center, Salt Lake received another boost last week with the announcement of the Universal that headquarters for the western territory would be established in this city, eventually to annex the district extending from the eastern Colorado line to the Pacific Coast.

As it is, the move from Denver to Salt Lake headquarters has already been made and C. A. Clegg, for a number of years with the Canadian forces of the Universal, and as special representative out of New York, is at the helm in this city. He was accompanied to Salt Lake by N. Paul Stoughton, traveling auditor, from the New York offices, who set about the task of establishing a system of accounts for the new western sales headquarters.

Heretofore, Salt Lake has been the distributing center for only a small town territory, other offices being maintained by the Universal in Butte, Denver and El Paso. Under the new arrangement, all these offices become subsidiary to the local office and the distribution of films for the Portland, Spokane, Seattle, Denyer, El Paso, Butte and Grand Junction districts will be directed from the Salt Lake office. Eastern California also comes under the jurisdiction of the Salt Lake offices.

It is believed by many motion picture men that the Universal's decision may be copied by other large concerns. Transportation facilities, east, west and northwest, are important factors in the selection of Salt Lake. Likewise, the representatives of the Universal in this city are but one day removed from the actual production centers on the Pacific Coast.

Recently, William H. Swanson selected Salt Lake City as headquarters for his chain of theaters and started the western territory with his purchase of the American, Rex and Liberty theaters in Salt Lake. His activities, which had been directed from New York and Denver, were transferred to Salt Lake. Though Mr. Swanson was at one time connected with the Universal and recently sold out his exchange holdings to that concern for a large figure, it is stated that the latest move of the Universal is not connected in any way with Mr. Swanson's theatrical ventures.

ANITA KING PASSES SALT LAKE.

Anita King, the Paramount-Lasky girl who is endeavoring to make the trip over the Lincoln highway by automobile from San Francisco to New York, arrived in Salt Lake after harrowing experiences on the Nevada and Utah deserts. Miss King strayed from the trail over in Nevada and had the misfortune to get stuck in a deep mudhole. After working alone to extricate her heavy car, Miss King fell exhausted and was found some time later by two men who chanced to pass along the lonely trail. She was taken to Elko and, without sleep, started again to make up her schedule. Two days later she was lost in the desert near Tremonton, Utah, and was found steering her car away on the highway by Harry S. Sims, manager of the American theater, who had become alarmed at the delay and organized a rescue expedition. Lacking sleep for two days and three nights, Miss King arrived in Salt Lake for a rest of three days.

THE AMERICAN REOPENS.

The American theater, where things have been happening in the remodeling line, had a sort of second grand opening one night last week. The concert orchestra, under the direction of J. J. McClellan, had been enlarged to twenty pieces and Willard Weihe, one of the foremost violinists of the west, appeared as soloist and concertmeister. Prof. Weihe will also be assitant director. The house has been thoroughly redecorated and an advanced scale of prices has been announced. The advance, it is stated, is made necessary by new bookings of the big Swanson house of some of the two-hour feature productions.

SALT LAKE GOSSIP.

The Empress theater in Salt Lake, which has, during the past three years, run the gamut of success and failure, closed last week as a combination musical comedy-motion picture house and opened last Sunday as a stock theater. A. S. Hatfield, formerly manager of the local Pathe office, is house manager at the Empress.

William Mason, actor, dropped off in Salt Lake between trains last week and hied him to the Broadway theater, here to see himself for the first time in the Ring Lardner baseball series, the first release of which was being produced that day. Mr. Mason left for California, where he will work in support of Buehman.

PORTLAND, ORE., CHAMBER OF COMMERCE MAKES REPORT.

Both Sides of Local Censorship Discussed—Prominent Club Women Interviewed.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

A COMMITTEE from the Portland Chamber of Commerce, before which the exchange men placed their grievance against the censorship ordnance and the censorship board, has investigated both sides of the controversy and laid the facts found before the Board of Governors of the Chamber. The members of the committee called on the motion picture men to hear their side of the case and also on the Mayor to get the city's side. It is not within the province of this committee to make any recommendations, this matter being left to the Board of Governors.

S. D. Vincent, chairman of the reporting committee and president of the Portland Realty Board, when interviewed by the writer on the findings of the committee, stated that inasmuch as it was left to the Board of Governors to make the recommendations, the findings would not be made public until the Board had acted.

"Personally, however," said Mr. Vincent, "I believe the film men should have what the spirit of Americanism guarantees to every American citizen, namely, the right of appeal. But I believe in a sane censorship. I believe it is one of the safeguards the film manufacturer has against himself.

"Let me cite the express companies as an example. For many years they had things their own way; their rates were exorbitant, their profits enormous; they overdid a good thing. Today the law curbs them at every point, even denying them a legitimate profit. The pendulum of adverse sentiment has struck them in its swing and that pendulum in the hands of the American people swings a long ways. So with the moving pictures. Unless the producer voluntarily curtails pictures that tend to breed immorality among the youth of the nation, or a sane censor board does it for them, that same pendulum will swing against motion pictures and strike a blow just as hard."

Club Women Interviewed.

Mrs. Millie R. Trumbull, chairman of the Oregon State Federation of Women's Club, secretary of the Child Labor Commission of Oregon, and a member of the advisory committee to the National Board of Censorship, advised the writer that she was not in accord with all of the workings of the present censorship ordinance.

"Co-operation with the film men is the keynote of successful censorship," declared Mrs. Trumbull. "A picture which would be a decent drawing card if exhibited in the North End might not be proper in the residence district, yet that picture should not be barred from exhibition in the whole city and be a dead loss to the exchange for that reason. The locality in which a picture is to be exhibited is to be considered."

Mrs. Jane Nissen, probation officer of the Juvenile Court, who is in touch with the exhibitors by reason of her office, when questioned upon the feeling existing between the administrative officers and the film men, advised that the latter without exception treated the officers of the juvenile court with the utmost courtesy and that by co-operating with the film men she has been able to enforce the rulings of the juvenile court without any antagonism being aroused.

RENT TROUBLES AT SALEM.

Through a misunderstanding between F. L. Waters, lessee of the Wexford and Ye Liberty theaters, Salem, Ore., and the owner of the buildings, Mr. Waters found both of his houses closed for breach of the conditions of his lease when he returned from his vacation recently. It seems that the same lease covered both houses and Mr. Waters had made an oral agreement with the landlord respecting the rent of one of the houses and later a misunderstanding arose resulting in the closing of both houses.

BUSINESS OPENS UP.

With the passing of the vacation season the photoplay theaters in Portland, especially in the suburbs, are feeling an impetus in business as are the houses in the smaller towns. The Star at Echo and the Gem at Elgin, both in Eastern Oregon, have reopened and Charles Beals, of the Rex theater, Cottage Grove, reports he is adding 200 seats to his house, also a Powers 6A machine.

The Peoples' Amusement company reports that they have sold the Star theater, Medford, to A. C. Burgess.

EUGENE MANAGEMENTS MERGE.

The Savoy, Rex and Folly theaters, Eugene, Ore., hitherto separately owned, have merged their managements, E. L. Campbell, of the Savoy, having become a partner with A. H. McDonald. The partnership now controls the picture business in Eugene with the exception of the Opera House, which will run independently to pictures when road shows do not hold the boards.

CENSORS REPORT.

The report of the Portland Censor Board covering the month of August submitted to the city commission shows 352 subjects viewed, comprising 710 reels, in which there were 25 eliminations and 3 subjects barred. The board made no recommendations for this month.

TRAFFIC ENGINEER BECOMES FILM SALESMAN.

A. S. Kirkpatric, for two years municipal traffic engineer under City Commissioner Robert Dieck, has resigned that position to become exploitation and efficiency expert and film salesman with the Mutual Film corporation in its Portland

office. Mr. Kirkpatric is the man who introduced the red and green safety first signs to our city and laid out the chalk lines for the people to walk on at the intersections. He received his early film experience with the Selig company, later being connected with the Colorado Motion Picture company and several state right exploits. The Mutual looks forward to big results in Mr. Kirkpatric's department.

PORTLAND AND SEATTLE ITEMS.

The Telegram and the Journal, two of Portland's evening papers, were hosts to the newsboys on two different evenings recently when the boys were their guests at the Heilig theater to view "The Birth of a Nation."

Upon the passing of this picture by the Portland censor board, B. J. Lewis, of Seattle, who is interested in the lease of the picture, received a wire in New York that it would be safe to take unto himself a wife, and accordingly Lauretta Cort, daughter of John Cort, became his bride. The picture is a money-getter in Portland.

Portland visitors were: George Endert, of the World Film corporation; C. A. Kleg, special representative of the Universal, with headquarters in Salt Lake City; C. E. Small, Majestic, Corvallis; A. E. Sparks, Family theater, Estacada; H. J. Cummings, Sunset, Astoria; E. R. Saunders, Bell theater, Ilwaco, Wash.

W. Bicknell, a Portland photographer, has purchased a motion picture camera and will take pictures of the Walla Walla roundup to be held soon.

L. E. Patterson, cameraman for the Northwest Weekly, is at Crater Lake making pictures for Mr. Olness' set of Oregon scenic films.

The Apex Feature Service of Seattle has closed with the Cort Film Corporation, for Joe Bloom, their booking agent in Seattle, and F. M. Simonton of the Apex Feature Service of Portland, Ore., to handle Washington, Oregon and Idaho on Walker Whiteside "Melting Pot" and the feature. They have booking in for a week's run in each town, Seattle, Portland and Spokane. Tacoma also handling the feature for the whole Northwest on "Sarah Bernhardt at Home."

The new Coliseum theater, Seattle, that is being built at a cost of $500,000 has all the steel and concrete work in and the roof on the building.

The Alaska theater had contracted for the Paramount service to be run in their house. The Alaska is one of the finest theaters in Seattle, seating 1,000 people and managed by Mr. O'Neil.

Joe Bloom has just finished a tour through the whole Northwest and reports one of the best booking trips of the season. All exhibitors in Washington, Oregon, Idaho and Montana are well satisfied with business conditions.

Mr. F. M. Simonton of Portland, who is handling "Prohibition," is visiting Seattle office and taking bookings on "Prohibition."

IN CALIFORNIA.

The C. L. Williams Company, successor to the Blinkhorn Photoplays corporation in this territory, is receiving many new subjects and is now getting men out on the road with these. Manager C. L. Williams is still devoting a portion of his time to the management of one of the large concessions at the Exposition.

Suit has been brought by the owners of the Pastime at Fresno, Cal., against Lizzie Wright and James A. Jackson to collect $480 alleged to be due as back rent and expenses of maintaining a watchman on the premises. It is alleged in the complaint that Jackson leased the theater in 1913 for a period of five years at a monthly rental of $250 for the first two and a half years, and $300 for the rest of the time. In June, 1915, the lease was transferred to Mrs. Wright. G. W. Peck is made a party in the suit as he claims an interest in the mortgaged fixtures.

Small Town Business

In the California Back Country There Is a Growing Distaste for "Junk" and a Demand for the Best Films—Fig Features at 50 and 25 Cents Are Making Profits Even in Mountain Mining and Logging Towns—Local Helps.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

IN spite of the talk of quiet business in the mountain and interior towns of California there has developed this summer a demand for better films, even in some of the places where moving pictures are shown but two or three times a week. Vendors of what they themselves term "junk" films have in the past placed a large part of their bookings in interior cities where moving picture exhibitors felt that they were compelled to present shows at the same prices that prevailed in San Francisco and other large cities and therefore could not afford to give their patrons high-class subjects. Bookers of these films are not securing their usual volume of business in the country districts at the present time and declare that trade is very quiet, but exchanges handling high grade productions are taking on new customers every day and are highly elated with the increase in the demand for good subjects.

In mining and logging camps in the Sierras where there are not more than two or three hundred people, with a pitifully small territory to draw from, big feature productions are being shown regularly at a profit to the exhibitor, where inferior films costing much less have failed to make expenses. These exhibitors have found it necessary to charge from twenty-five to fifty cents for high-class productions, whereas San Francisco exhibitors show them for ten and twenty cents, but their patrons are willing to pay the difference.

The Club theater at Weed, Cal., a lumber camp in the northern part of the State, is showing two Paramount features a week and is only open three days a week. The Arlington at Tracy, Cal., the Angels at Angels Camp, the Auditorium at Grass Valley, the Broadway at Nevada City, the Bradley opera house at Elko, Nev., and dozens of other houses located in small communities in this territory have adopted the policy of showing high grade feature productions, finding that there is a demand for these, even at higher rates of admission. Local improvement clubs are coming to the rescue of exhibitors in many places and are assisting in securing better films by guaranteeing a certain attendance for certain productions and in exhibiting an increased interest in moving pictures. The small places are rapidly ceasing to be the dumping ground for "junk" films and in many of these just as good productions can be found as in the large cities, the only difference being a slightly increased admission price.

SCREENERS MAKE PHOTOGRAPH ALBUM.

The Screen Club of San Francisco is planning to hand down to future generations the likeness of all of its early members, and photographs are now being taken of all who are affiliated with it and these are to be mounted in a large album. There are those who with irreverent wit refer to this collection as the rogue's gallery, but it is an honor to have a place in it.

MUSIC MEN ON FILM ROW.

F. K. Ricksecker and J. B. Munjar, photoplayer experts from Chicago, have opened quarters at 52 Turk street, San Francisco, as the Manufacturers' Music Company, and are making a specialty of musical instruments for moving picture theaters. They are in the heart of the film exchange and theater supply district and are meeting many of the local exhibitors.

K. & D. FILM CO. GETS PERMIT.

The K. & D. Film Co. of San Francisco, recently incorporated for the purpose of featuring Kolb and Dill, prominent local comedians, in moving pictures, has been granted permission by the State Commission of Corporations to issue stock to C. William Kolb and Max M. Dill, who have contracted to give the corporation their exclusive services for film purposes for two years. Maude Lillian Moulin, also a stage favorite, has a half interest in the new company. Work will be commenced at an early date on the first production, which will probably be one of the great stage successes of this team.

CALIFORNIA NEWS.

George Bird, who recently opened the Princess theater at Oak Park, Cal., closed shop and left town without notice, after conducting the house for about two weeks.

The Turner & Dahnken circuit of San Francisco is preparing to install a new ventilating system and make other extensive improvements at the Richmond, Richmond, Cal., the work to be under the direction of Manager Hunter. A. W. Cornelius, of San Francisco, is preparing plans for the changes.

The National Film Corporation of Los Angeles has been granted permission by the California Corporation Commission to sell shares at par to net the concern at least seventy-five per cent. The concern proposes to secure the services of a prominent moving picture actress and make feature productions.

Anita King, a moving picture actress of Los Angeles, came to San Francisco recently to start from the Exposition grounds on a cross-country trip in an automobile. She will make the trip from San Francisco to New York unattended and will strive to break the record for a woman driver.

The new Lyric, which was opened recently at 1041 J street, Fresno, Cal., tendered a special Exposition program on the opening day. The attraction was a film showing the arrival of the historic Liberty bell at San Francisco, the parade through the streets and the crowds at the Exposition gathered to honor the relic. Pictures of Art Smith, the aviator, in action over the Exposition grounds were also shown. The musical recital given by Prof. J. H. Lyons on the pipe organ is one of the features of the program at this new house.

The first bids for the construction of a new theater at Turlock, Cal., for Mrs. Cora Johnson to replace the Wonderland, destroyed by fire, were rejected as being too high, but changes were made in the plans and a contract has been awarded. The building to be erected will cost about $16,000 and will include the theater, three stores and a lodge room on the second floor. The theater will be completed and work will be rushed in order that it may be ready for occupancy by the time rainy weather forces the airdome to close. It is believed that it can be made ready for use by Nov. 1, and the entire building by the first of the year.

F. A. Young has been appointed manager of the Peoples' theater at Martinez, a thriving town in Contra Costa county.

Irene Whorff of Mill Valley, Cal., proclaimed to be the most beautiful girl in California in a newspaper contest held recently under the auspices of a moving picture concern, was married a short time ago at San Rafael to Harry Jones, who is employed by the California Motion Picture Corporation.

CHARLES R. GILMOUR HEADS LOCAL WORLD FILMS.

By Muriel Lee, Denver Correspondent of Moving Picture World.

MANAGER CHARLES R. GILMOUR, a former Denver man, has come back to his home town to take charge of the Denver exchange of the World Film Corporation. Mr. Gilmour has been in Salt Lake managing the Salt Lake branch of the World for the past year, where he made a splendid success.

Denver moving picture men will be glad to welcome Mr. Gilmour back into their ranks, and it is safe to say he will as soon make good in this capacity as he has in the other positions he has held, since he has gone into the moving picture game.

F. CARMICHAEL BACK.

Manager F. Carmichael, of the Fox Film exchange in Denver, has just returned from a two weeks' trip through New Mexico, Texas and southern Colorado. Mr. Carmichael found business booming, so came back with nothing but good reports.

MANAGER COHEN PROMISES SPECIAL MUSIC SCORES.

Mr. H. M. Cohen, the manager of the Denver branch of the Paramount Film Corporation, returned Tuesday night from Chicago where he attended the meeting of all the exchange and advertising men of the Notable and Paramount companies.

The meeting was really a "get together" proposition, for the men to discuss advertising methods, and advertising propositions, and business of the company, in general

Paramount is from now on going to release one comedy a week. Another innovation is that with each feature there is to be special music. A New York music company has taken the contract to write special music for every feature that is put out.

E. W. BIEDERSTADT OPTIMISTIC.

Mr. E. W. Biederstadt, the manager of the Denver office of the Kleine-Edison concern, is just back from a ten days' business trip through the territory of which he has charge. Mr. Biederstadt has charge of territory extending through Colorado, Wyoming, Utah and New Mexico, also a part of Nebraska. He is enthusiastic over the way business is booming, and expects big things of Kleine-Edison productions in Denver and the surrounding country.

SOUTHWESTERN NEWS LETTER.

Workmen's Compensation in Oklahoma —Other Southwest Notes.

Special to Moving Picture World from Midwest News Service.

EMPLOYEES of the moving picture theaters in Oklahoma comes within the provisions of the new Workmen's Compensation Act, which became effective Sept. 1. This ruling was announced by the Oklahoma State Industrial Commission.

MID-WESTERN CO.'S CONTEST.

Voting contests to select 100 Oklahoma girls to take part in "The Isle of Life," which will be produced at Medicine Park by the Mid-Western Film Mfg. Company in a great many Oklahoma theaters. The contestant gets her expenses paid to Medicine Park. The contest closes September 30. One vote is given with each ticket to the theaters interested.

A SOUTHWESTERN PICTURE.

"From the Cotton Field to Congress," the first Afro-American moving picture, has been produced by the Commercial Film Company at Houston, Texas. "The journey of the industrious hero through various experiences in his rise from obscurity forms the various scenes of the play. The scenes are all local—the first the Emancipation park, where the film was started June 19, the heaviest and best, a court room in the Harris county court house. All the characters in the film are chosen from negro residents of the city. W. H. Broyles, a local attorney, is one of the leading characters."

SOUTHWESTERN ITEMS.

The new Princess theater built by Frank L. Nordhaus at New Deming, N. M., has been opened under the management of T. S. Hull.

F. M. Watterson, of Purcell, Okla., has been making arrangements to open a moving picture show in the Thorn building at Maud, Okla.

The New Yale theater at Muskogee, Okla., gave a special matinee for women at which the corset-fitting film, "How Marjorie Won a Career," was shown.

The Majestic theater at Fort Smith, Ark., played a requested return engagement of "The Mating."

Pottinger & Shannon, of Chicago, have opened the Pastime theater at 626 Central avenue in Hot Springs, Ark.—the first five cent picture show in the city. Charles and William Lawson will assist in the operation of the house. It has two new Powers 6-A machines and is newly equipped throughout. It seats 450.

EXHIBITORS HELP RED CROSS FUND.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THROUGH a suggestion originating with Mr. Watson of the Avenue theater in the Oak Bay section of Victoria, L. J. Quagliotti, proprietor of the Variety, Romano and Empress theaters in Victoria, and Mr. Watson have agreed to turn over the sale of matinee tickets at their houses for the last two weeks of September to the Oak Bay branch of the Canadian Red Cross Society. Many prominent people already have bought tickets in lots of fifty and upwards, to be presented to children in various institutions, inmates of the Soldiers' and Sailors' Home, etc., thus giving these people many pleasant hours, and at the same time contributing directly to the Red Cross fund. The society will be under no expense whatever, as the managers have agreed to pay all the running expenses of the theaters.

ALASKA EXHIBITORS GET IN WINTER FILMS.

Ed Victor has again taken over the management of the Orpheum theater at Dawson (Yukon territory) and reopened at 9:10 p. m., on Aug. 17, showing Licensed pictures at 25 cents and 50 cents—the regular prices in Dawson. Mrs. George Craig is pianist. Walter C. Creamer, proprietor of the Dawson Amateur Athletic Association's theater, is also showing Licensed programs, while the Auditorium (McHenry & Drake, props.) is using Mutual service. The managers here will soon be getting in their winter's supply of films, as the river freezes up during November, and anything brought in before the next spring is transported by dog teams at a charge, I am informed, of about $1 per pound. Wilfred Leivers of Juneau went to Fort Yukon on the S. S. City of Seattle, as assistant to the cameraman accompanying the excursion party.

CENSORS SPOIL "COL. CARTER OF CARTERSVILLE."

After the subject had been rather heavily advertised for some time, "Col. Carter of Cartersville," which the Dominion Film Exchange brought in for the Dominion theater, arrived in such a condition, presumably through the activities of an eastern censor, that the picture was rendered absolutely unintelligible and could not be used. Fully one thousand feet of the picture had been cut out, and probably through an oversight the cuts had not been returned before the reels left Montreal. The Dominion management substituted "The Man Who Found Himself," which was shown at this house some time ago.

I. SOSKIN GOES TO CALGARY.

I. Soskin, who for some time has been in charge of the Vancouver office of the Famous Players' Film Service, Ltd., has recently been transferred to Calgary, where he will take charge of the company's premium coupon system. After a preliminary trip to the Calgary headquarters, Mr. Soskin left Vancouver Sept. 10 to take up his new duties. His brother, Ben Soskin, remains in Vancouver, and will probably become manager of this office.

WESTERN CANADA JOTTINGS.

During the run of the Vitagraph feature, "Shadows of the Past," at the Majestic theater, Winnipeg, photographs of Julia Swayne Gordon, the star, were given to ladies attending matinees.

A month's pass to the Rex theater at Regina was one of the prizes given at the picnic of the Trades and Labor Council at Saskatchewan Beach.

The Lyric theater in Calgary reopened for the winter season with a week's showing of the Camp Sewell military pictures.

Manager Andrew P. Keegan of the local Pathe office reports that the "Exploits of Elaine" serial, which has just been brought in by his office, has opened at Nelson, Grand Forks and Rossland, B. C., and bookings for other points are being made.

R. J. Lydiatt, manager of the Grand, Calgary (playing Pantages vaudeville) was a visitor last week, and contracted for a weekly split reel consisting of Col. Heeza Liar and educational subjects for this house and for Pantages at Edmonton. According to Mr. Lydiatt, it is planned to institute Saturday morning performances for children at both these houses, using high-class comedies and educational pictures.

M. Alberts of the Westholme opera house, Prince Rupert, was a recent visitor to Vancouver exchanges, and before returning north booked "The Diamond from the Sky."

On the occasion of the showing of the first Black Box episode at the Star, Roseland, B. C., a special free performance was given late in the afternoon for children.

The fall theatrical season at Winnipeg opened on Sept. 6. It is significant, however, that the booking for the second week of the season at the Walker theater, the city's finest legitimate house, was Selig's nine-reel feature, "The Spoilers."

KANSAS CITY NEWS LETTER.

New Theaters—Reopenings—Optimistic Trade Reports.

Special to Moving Picture World from Kansas City News Service.

MANAGER PEARSON of the V-L-S-E company at Kansas City is very much enthused over the the replaying of many of his films at the various houses. The "Chalice of Courage" is replaying at the Iris theater at Denver, Col., and many others have been signed up for return engagements at Kansas City theaters.

The Grand theater at Sioux City opened recently with the "Blindness of Virtue."

A. H. Blank and H. M. Thomas recently opened the American theater at Omaha, Neb., which they are now calling the Strand. The theater is using the releases of nearly all the leading companies in the territory.

Mr. Root, manager of the Majestic theater at Osawatomie, Kan., has recently completed the redecoration of the theater.

PICK-UPS BY A DETROITER.

Manager Miller of the Family theater, Detroit, wishes to deny emphatically the rumor that that playhouse would shortly return to vaudeville. "We are doing so well with pictures—much better than we did with vaudeville—that we haven't the slightest intention of making a change. In fact, business seems to be getting better all the time. We find that features draw better with us after they have been shown at some other house. We spend no money for advertising, hence first-run pictures are really no advantage to us."

The "Arc Controller" made by the Speed Controller Co., Inc, of New York City, is being used by the Majestic, Washington, Knickerbocker, Broadway-Strand and other leading theaters in Michigan. By use of this machine pictures are given perfect illumination.

Moving pictures will be used to help teach the English language to Detroit's foreign population. The Ford Motor Company has offered the free use of its moving picture department to the cause.

The Avenue theater, which ran pictures during the summer, has returned to dramatic stock for the winter months. Manager Drew says pictures will be resumed next June. In connection with his newest project, the Drury Lane theater, in course of erection on Woodward avenue, Mr. Drew expects to open it by November 1 or thereabouts. The house will seat 600.

All of the moving picture theaters in Detroit report record breaking business on Labor Day. In spite of the rain a long line of patrons stood before every box office and the motion picture houses could not begin to handle the crowds that wanted to get in. The rain shut off outside sports and drove people inside for shelter and amusement.

The Majestic theater showed its first Metro picture the week of Sept. 12, the film being "The Silent Voice." Manager McGee announces the appointment of W. L. Cooper as assistant.

The Forest theater, Woodward avenue, near Forest, is now under the same management as the Your theater, on Forest avenue, near Mt. Elliott. Many improvements are being made to the Forest.

The Detroit Journal, acting upon a suggestion made some time ago by the writer, is now conducting a page every Saturday devoted to motion pictures. It is receiving splendid support from the exhibitors who have contracted for advertising space. Ralph Holmes is editor. It will not publish news of a local nature only. The "movie" news must be of general interest.

W. G. KALISKA TO RUN PALACE.

William G. Kaliska, former manager of the Royal theater for John H. Kunsky, has been appointed manager of the Palace theater, 1352 Fourteenth street.

TWO THEATERS ARE TWINS.

Two new theaters held their openings on Saturday evening, Sept. 4. They were crowded for both performances, the S. R. O. sign going out long before the last show was ready. In a later issue of the World these theaters will be fully described and photographs shown. The Strand was one of the new houses. It is located at Grand River and Fourteenth streets and seats close to 1,400 people. John H. Kunsky is the man responsible for the new Strand, which he considers the handsomest of his entire chain of theaters. The policy will be the same as at the Alhambra—daily change of features. Admission prices are 10 to 25 cents. The manager is Arthur C. Hoganson, formerly manager of Mr. Kunsky's Garden theater. The house has been doing capacity since the opening.

The Lakewood is the style of the other new theater opened at Jefferson and Oneida avenues. It also seats about 1,500. The cost was $100,000. C. J. Roberts is vice-president and manager. John Cutler is president of the company.

Fire Deputies Inspecting

Michigan's Regular Semi-Annual Fire Marshal's Inspection On—Detroit Will Keep Deputies Two Weeks—New Cloth Sign Regulation Being Rigidly Enforced—Bulletin No. 16 of State Insurance Department.

By Jacob Smith, Detroit (503 Free Press Bldg.), Correspondent of Moving Picture World.

THE semi-annual inspection of Detroit motion picture theaters by deputies of the state fire marshal's department to see that theater owners live up to the rules and regulations of the department started September 1st. It is the first under the new law, passed by the legislature last spring, and becoming effective Aug. 24. Under its provisions all moving picture theaters must be inspected at least twice a year to see that all safeguards against fires are maintained. Each owner must pay $10 or each inspection, but not more than $20 in any one year. It will take until the middle of the month to cover Detroit.

The deputies are explaining the new rules to the theater owners and advising them that they must be lived up to absolutely. All cloth signs are being ordered down, and all paper signs must be under glass.

More About the Cloth Sign.

In Bulletin No. 16, issued by the Insurance Department of Michigan attention is once more called to the cloth sign regulation. The exact wording of Insurance Commissioner on this subject is as follows: "Owners of moving picture theaters in Michigan should bear in mind section No. 15 of the State Fire Marshal's regulations which prohibits the use of cloth advertising signs in front of stores, vacant buildings and upon bill board applies to all classes of business and will be strictly enforced. The use of such signs is considered by all authorities, including the fire chiefs of the state, to be a decided fire hazard and a menace to life and property, and it was only after a careful investigation that they were prohibited. In the past these signs have covered entire buildings, and there are a number of theaters where most of the front is covered and the exits obstructed by such advertising. Several parties interested in the theaters throughout the state have written to the State Fire Marshal protesting because of the enforcement of the law for that reason that they would be required to adopt different methods and thereby be compelled to go to additional expense. Where human lives and valuable property are at stake the Fire Marshal Department refuses to discuss the enforcement of the law or regulation from a dollar and cents standpoint. The regulations will be enforced.

SEESTEDT NOT INTIMIDATED.

Considerable interest has been manifested during the past few weeks in the "fight" at the Northwestern theater, Grand River and Missouri avenues, Detroit, where the motion picture operators' union has been trying to force the management to accede to certain demands. It seems that at the beginning of the summer Charles Seestedt, manager of the Northwestern theater, decided that he would not give matinees on Sundays during the hot months. He took the matter up with all of his employes, including the operator, and it met with instant favor. They were "tickled" to have Sunday afternoons to themselves, with the understanding that they were not to be paid for that time. The operator was a union man.

Early in August delegates of the motion picture operators' union called on Mr. Seestedt and insisted that he pay his man for Sunday afternoon, whether the man worked or not. This Mr. Seestedt refused to do owing to the mutual understanding between him and the operator. The next day men with a large banner declaring the Northwestern theater to be "unfair to labor" marched up and down Grand River avenue in front of that play-house during the afternoon and evening shows. They went still further, passing out handbills telling the same story all over the neighborhood. Mr. Seestedt stood firm, however.

About ten days ago, during one of the evening performances, some one cut the feed wires, the lights in the theater went out and there was a panic. Some one else hurled a brick which struck the operator in the booth. Several attempts have also been made to injure the operator while going to and from the theater. Up to the time of writing, policemen are guarding the Northwestern theater. Mr. Seestedt has been assured that he can have police protection as long as he needs it. Mr. Seestedt is willing to employ union operators as proved by his action in the past, but he wants to have the say of how his house shall be run. He feels that the question of paying for Sunday afternoons (when no shows are given) is one that involves only the theater and the operator. In other ways, Mr. Seestedt is paying the full union scale.

UNIVERSAL'S DETROIT EXCHANGE.

The photograph below shows the outside of the new Universal Film Exchange at 159 West Jefferson avenue, Detroit. The company occupies the entire first floor, the front part being the general offices, the shipping and receiving rooms

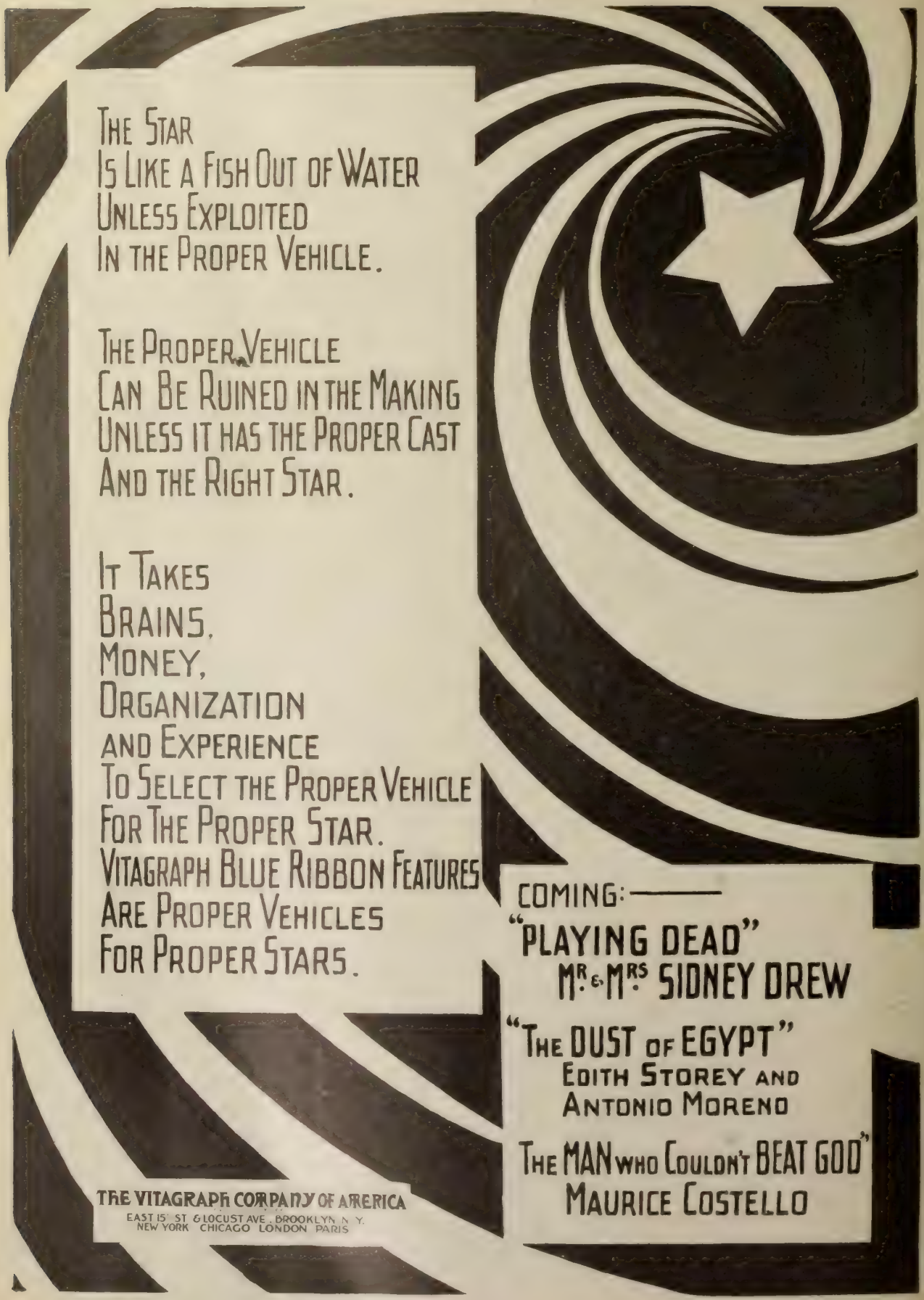
being in the rear. A special vault has been built in the rear for keeping the films. The Universal was the first to have a first floor exchange. The new location is convenient to all car lines, and is only a stone's throw from Woodward avenue, which is Detroit's leading thoroughfare.

NEW HOUSE AT WYANDOTTE.

Contracts have been let for the new theater to be erected at Wyandotte by the Harris & Warren Amusement Co. All doors will be covered with metal, making the building fireproof. An organ costing $10,000 has been ordered. All seats will be upholstered in leather. The new house will be ready about November 15.

HARRY GOLDBERG BACK SOON.

We are in receipt of a letter from Harry Goldberg, former manager of the Casino Feature Film Co., and who is now in New York City, stating that he expects to return to Detroit this fall with some big features. Mr. Goldberg has a lot of friends in Michigan who will welcome him back in the business.


THE STAR
IS LIKE A FISH OUT OF WATER
UNLESS EXPLOITED
IN THE PROPER VEHICLE.
THE PROPER VEHICLE
CAN BE RUINED IN THE MAKING
UNLESS IT HAS THE PROPER CAST
AND THE RIGHT STAR.
IT TAKES
BRAINS,
MONEY,
ORGANIZATION
AND EXPERIENCE
TO SELECT THE PROPER VEHICLE
FOR THE PROPER STAR.
VITAGRAPH BLUE RIBBON FEATURES
ARE PROPER VEHICLES
FOR PROPER STARS.
COMING:—
"PLAYING DEAD"
MR. & MRS. SIDNEY DREW
"THE DUST OF EGYPT"
EDITH STOREY AND
ANTONIO MORENO
"THE MAN WHO COULDN'T BEAT GOD"
MAURICE COSTELLO
THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

LUBIN

Presents

A Film Version of the Celebrated Spectacular Drury Lane Melodrama

THE GREAT RUBY

by Cecil Raleigh

5 Acts of Intense Dramatic Action

Featuring

Octavia Handworth & George Soule Spencer

Released Sept. 10th.

OTHER RELEASES

THE RINGTAILED RHINOCEROS

With

RAYMOND HITCHCOCK

A FANCIFUL COMEDY IN FOUR ACTS

THE CLIMBERS

With

GLADYS HANSON

CLYDE FITCH'S GREATEST COMEDY DRAMA

BIG FOUR FEATURE PLAY V L S E

RELEASED THROUGH THE V. L. S. E.

Selig Offers

"THE RUNT"

A Story of The Sea

Written & Directed by Colin Campbell

A Selig Special in 2 Reels released in regular service Monday Sept. 27th Features Edith Johnson and Wheeler Oakman

SELIG POLYSCOPE CO. CHICAGO

S

LIST OF RELEASES

VITAGRAPH

THE JUGGERNAUT
ISLAND OF REGENERATION
HEARTS & THE HIGHWAY
SINS OF THE MOTHERS
CROOKY
CHALICE OF COURAGE
WHEELS OF JUSTICE
MORTMAIN
PLAYING DEAD

LUBIN

EAGLE'S NEST
THE COLLEGE WIDOW
THE SPORTING DUCHESS
THE DISTRICT ATTORNEY
THE CLIMBERS
RINGTAILED RHINOCEROS
THE GREAT RUBY
TILLIES TOMATO SURPRISE

SELIG

CARPET OF BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
THE TEXAS STEER
HOUSE OF A THOUSAND CANDLES
THE CIRCULAR STAIRCASE

ESSANAY

GRAUSTARK
THE SLIM PRINCESS
THE WHITE SISTER
BLINDNESS OF VIRTUE
A BUNCH OF KEYS
THE MAN TRAIL

BIG FOUR
V L
S E
FEATURE PLAY

V.L.S.E.

1600 B'WAY. N.Y.

Stories of the Films

General Film Company

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 71 (Sept. 6).

Philadelphia.—United States Government adds new torpedo boat destroyer "Porter" to nation's defense, and is christened by Miss Georgiana Cusachs, sponsor for the new craft.

Boston.—Members of national guard, dressed in fencer's garb, hold spirited bouts with blunt bayonets while instructors teach proper parry and thrust.

San Francisco.—Pacific Mail Steamer Mongolia is last of line flying American flag to sail for Japanese ports. On her return she will be started in Atlantic service. On board is George Guthrie, ambassador to Japan.

Semendria, Serbia.—Great forts at this point are strengthened by officers who pass through trenches on their way to inner works of the fortress. An observation tower proves advantageous.

San Francisco.—Champion 4-year-old swimmer, Cameron C. Coffey, who has won five medals for his aquatic ability, proves his power in the water.

Great Falls, Vt.—Site is selected for establishment of big power station. This is the first government owned plant of its kind in America.

Norias, Texas.—Mexican bandits who have been marauding Texas are captured by Texas Rangers and taken to camp.

Washington.—Count von Bernstorff, German Ambassador to the United States, notifies Secretary of State Lansing, "Liners will not be sunk by our submarines without warning."

Boston.—U. S. warships and national guardsmen take part in entertainment of governors of states at conference. Pictures show part of Uncle Sam's naval defense.

HEARST-SELIG NEWS PICTORIAL NO. 72 (Sept. 9).

Brownsville, Tex.—Lieut. Hayden gives instruction to chiefs of platoons of troops guarding ranchmen from Mexican bandits. Using a signal mast.

New York.—Workmen rush work to complete giant speedway at Sheepshead Bay where in October motorists will try to shatter speed records.

San Simeon Ranch, Cal.—Mr. W. R. Hearst from a mountain top on his ranch confers with Mr. W. N. Selig in a transcontinental telephone conversation over important matters connected with the Hearst-Selig News Pictorial.

Detroit.—Golfers seek honors in National tourney at Country Club. Big gallery watches the play.

On Serbian Battle Line.—Military observation balloon ascends to make plans of enemy and returns to trace Austrian position on map. Pictures show the destroyed walls of the magazine of the Belgrade fortress and soldiers in first line trenches under constant fire from Austrian snipers.

Ossining, N. Y.—Convicts of Sing Sing welcome Warden Osborne home after vacation, to the strains of "Welcome Tom Brown" song composed in warden's honor.

Forest Hill, N. Y.—Tennis stars gather at courts to win national titles.

New York.—Rescued from torpedoed Arabic, passengers reach New York on steamer St. Paul.

Los Angeles.—Agricultural pursuits in tropical climate of southern California are sometimes surprising. See what comes at feeding time on large alligator farm.

THE ETERNAL FEMININE (Special—Two Parts—Sept. 20).—John Strong refuses to espouse the suffrage cause, despite the fact that his rival candidate for governor, Colonel Foster, is ardent in the cause of suffrage. Strong loves Helen, the daughter of Colonel Foster, who is enthusiastic in the cause of woman's rights. Helen is also beloved by Charles Philips, social butterfly, without an ambition in the world. The last night of the campaign Charles Philips accompanies Helen to hear Strong make a political speech. Later, Charles endeavors to address an assembly of suffragettes, and his pitiful effort is mentally compared by Helen to the masterful discourse delivered by John Strong. Strong is elected governor of the state.

Mrs. Brentwood, a wealthy widow, who secretly loves Strong, gives a reception for him. There Strong again meets Helen. He proposes to her and is rejected. "You have in me a suitor who refuses to be rejected," says Strong, who leaves Helen's side for a time. Helen, in the moonlight, falls into a reverie. Her thoughts go back to the Stone Age, and she thinks herself a queen of that period, ruling the Clan Feminine. Strongarm comes from a far country and cannot understand the abject servility of the men who are ruled by a young woman queen and her women. He expostulates with them, leads an uprising, and the men overpower the women.

Strongarm refuses the offers of marriage made to him by a widow, and takes possesion of the beautiful Queen Helen, and carries her to his cave. The widow and the weakling, who bears a strong resemblance to Charles Philips, and who loves Helen, the queen, trace Strongarm to his cave. There they discover that Strongarm has won the love of the queen, proving his masterfulness. Helen Foster awakens with a start and remembers that she is at a social function. Governor-elect Strong returns to her side. She goes slowly toward him and places her arms about his neck. Mrs. Brentwood and Charles Philips see this action on the girl's part. A glance of understanding is exchanged, and softly they leave.

THE RANGE GIRL AND THE COWBOY (Sept. 21).—Tom is given the position of Cowboy on Sid Jordan's ranch. Vicky, Sid's daughter, is annoyed by Buck, the ranch foreman, who is discharged and Tom is given the position. Buck decides to get even with Jordan, and with other cowboys, starts to rustle Jordan's cattle.

Vicky sees Buck and the others change the brand on a calf. The outlaws shoot at her and her horse drops, pinning her to the ground. They take the girl a prisoner. Tom, in search of the rustlers follows Vicky's trail. He overcomes the cattle rustlers in an exciting revolver duel, and rescues Vicky, who can no longer withstand Tom's offer of marriage.

THE BLOOD SEEDLING (Special—Three Parts—Sept. 23).—The cast: Thomas Santschi, Leo Pierson, Thomas Bates, George Larkin, Lafayette McKee and Marion Warner.

Allen Golyer, a well-to-do young farmer, is a neighbor to Saul Cheney and his family. He frequently remonstrates with Cheney because Cheney's son, Gershom, is permitted to absorb the works of Swedenborg, and to fill his head with "spirit notions." Mrs. Barringer and her daughter Susie live nearby. Golyer and Susie keep company, and Golyer asks Susie to marry him just before the girl leaves for a visit with her Aunt Abigail. Susie, although she loves him, refuses him a definite answer. Bertie Leon, a traveling salesman for a ribbon firm, is in the general store where Aunt Abigail and Susie are buying silk. Leon gains an introduction to Susie. When Susie returns home, her attitude to Allen Golyer has changed. No longer does she dimple and smile when the young farmer approaches, but instead, she seems to endeavor to avoid him. Bertie Leon follows Susie to her mother's home.

Colonel Blood has presented Allen Golyer with a sapling. In honor of Colonel Blood he calls the sapling "The Blood Seedling." The day comes when Susie tells Allen that she is engaged to Bertie Leon. Bertie Leon bids farewell to Susie and leaves the village. As time passes and no letters come from him, Susie believes that he is fickle. Much to the delight of her mother and Aunt Abigail, she breaks the engagement. By her woman's wiles, she again tempts Allen Golyer to her side and she tells him of the broken engagement. Then it is that Golyer proposes and is accepted by Susie.

For twenty long years Allen Golyer and his wife live together in perfect happiness. On the neighboring farm Gershom Cheney achieves more than local reputation as a soothsayer. Golyer with others is invited to the Cheney home in the evening when Gershom is to hold a seance. As Allen Golyer and his wife repair to the Cheney home, Susie recalls that twenty years ago that day Allen had planted the "Blood Seedling" and that she had given him the "mitten." Gershom Cheney, in a trance, asks for pencil and paper. As he holds Allen Golyer's hand, he writes: "A spade, a man you hated, a grave beneath an apple tree." Then it is that Golyer breaks down. He says: "Twenty years ago today, I was working in the orchard. The man Leon came to me and boasted and laughed because I suffered. I killed him as I would have killed a rat. I buried him in the hole I had dug for the blood seedling. All I ask is that my wife be spared the knowledge of my crime."

Allen Golyer then staggers from the Cheney home. He goes to the "Blood Seedling" and removes a knife from a cleft in the tree. At Allen's home his wife kneels in prayer before she retires. At the Cheney home Gershom again, in a trance, writes hurriedly. Those present read the paper. They rush to the Golyer farm, and there, under the "Blood Seedling," they find the lifeless body of Allen Golyer, who has taken his own life.

THE AUCTION SALE OF RUN DOWN RANCH (Sept. 25).—Bill Herrick, owner of "Run Down" ranch, finds the land is worthless and arranges to sell it at public auction. Tom Hickey, the foreman, and Vicky, the rancher's daughter, who is Tom's sweetheart, assist.

Isaac Goldplate prospects on the land for oil. A demijohn of oil has been broken, and Isaac Goldplate, arriving on the day of the ranch sale, spies the oil scattered on the ground and is convinced that oil is oozing from the earth. He offers $5,000.00 for the property. His offer is accepted, but Goldplate soon discovers that he has been duped out of $5,000. He starts for town to stop payment on the check, but is stopped by Tom Hickey, who gets the check cashed and returns with the money. Herrick gives Tom and Vicky a thousand dollars each with which to start housekeeping.

THE RUNT (Special—Two Parts—Sept. 2..).—The cast: Wheeler Oakman, Edith Johnson, Frank Clark, William Machin, William Gillespie, Harry Lonsdale and Gertrude Ryan.

Tom Reynolds is defrauding the Government, and Joe Wilson of the Internal Revenue, sends word to Tom to escape before he is arrested. He sends word to Tom through the mediumship of the Runt, the homely, down-trodden little scullion of the fisher village. The Runt, in her humble way, secretly loves Tom Reynolds. Bidding his beloved Edith Bates, a fond farewell, Tom leaves the village.

Two years pass and Joe Wilson wins the love of Edith Bates, who has heard nothing from Tom, and they are engaged to be married. In the meantime, the Runt, who is abused by old man Bates, Edith's father, is taken in charge by Daddy Reynolds, who gives the poor girl a home. Together Daddy Reynolds and the Runt stand at the seashore and look across the vast expanse of water with longing in their eyes, wishing for the return of Tom.

And one day Tom returns to the fishing village. He is seen by Jack Stark, who tells Joe Wilson, "If you do not arrest Tom Reynolds, I will." Tom goes to old man Bates' home to greet Edith. She tells him that she is to marry Joe Wilson. Heartbroken, Tom returns to the seashore. He sits upon a rock, in meditation. The cowardly Stark, fearful of Tom's physical prowess, is hiding behind a distant rock, levels a revolver at Tom and fires.

At that instant, the Runt, who has followed Tom, springs into the path of the bullet and sacrifices her life for the man she loves. As life ebbs away the Runt whispers to Tom, asking him to kiss her before she crosses the Great Divide. He does so and then turns and sees Jack Stark. As Tom reaches for a stone, Stark again fires and Tom falls dying. He turns to the prostrate form of the Runt, who gave her life for him. He crawls to her side and with an arm thrown over the lifeless body of the Runt, his spirit too goes over Yonder and there, side by side, Daddy Reynolds, Joe Wilson and others of the fisher village find the lifeless bodies of Tom Reynolds and the Runt.

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HER SLIGHT MISTAKE (Sept. 28).—The cast: Tom Mix, Howard Farrell, Leo Maloney and Mrs. Chrisman.

Bill, a cowpuncher, who wants to get married, answers an ad in a matrimonial journal. After seeing the picture of the girl, he decides to call it off, but receives a letter from the old maid's lawyer to the effect that Bill can be held to the marriage. Jack, a friend of Bill's, wires back that Bill has gone crazy, but receives a reply that Muriel is on her way to nurse her future husband. Bill, at his wits' end, allows his cowboy pals to rig him up as a wild man and he goes into the hills in this condition. Muriel arrives.

In the meantime, a naturalist professor, who has been collecting bugs in the hills, comes out of the tent in his sleeping suit to find that his clothes have been burned up from the rays of a strong magnifying glass. He starts off in his sleeping suit, is seen by the old maid, who gives chase. Bill, who has been wandering around the hills, sees the fleeing professor and starts back for home. Muriel overtakes the professor and starts for town with him. When she tells him that she has $50,000.00 in her grip, he falls upon her and they embrace. They are married by a justice of the peace just as Bill's cowboy friends come upon the scene. They encounter Bill and tell him not to worry, that the old maid is already married. Bill does a joy dance until they come to the part where Muriel has $50,000.00 in her grip. This is too much for Bill; he tears off his wild man's costume and raves at losing a small fortune.

MINA.

WHEN HUSBANDS GO TO WAR (Sept. 23).—All goes well in the little country town until one of the rubes reads an advertisement of a burlesque show in the city. He and his two friends decide they want to go, but the question is how to get away from their wives. An article in the newspaper, telling of the number of Americans enlisting in the European war gives them their cue. They sneak away from the old town, leaving word behind that they have gone to enlist. The show comes up to their expectations. They enjoy every minute of it. Here the story would probably end happily if the trio did not mix up with three of the chorus after the show and start out for a high old time. The rube trio fall into the hands of the police and spend the night behind the prison bars.

In the meantime, the three wives have compared notes. One of them stumbles upon a copy of the burlesque show ad. They decide to take matters in their own hands and start out "to capture the enemy." They finally find their husbands in jail and win a victory by spanking their naughty husbands. The three hubbies surrender, agreeing with Sherman's views on war. When the next burlesque show is advertised we know of three rubes who refuse to attend.

BIOGRAPH.

THE SEYMOUR HOUSE PARTY (Sept. 27).—Cast includes Augusta Anderson, Charles Perley, W. J. Butler, Clairette Clair, Ilean Hume.

Stanton objects to his wife playing cards for money, but she disobeys him. Their host, Seymour, presents his wife with a costly necklace. The maid steals the gift and, having passed it through a window to her confederate outside, places the jewel case among Mrs. Stanton's belongings, where it is later found by her husband. At the same time Stanton finds a note from one of the guests to his wife, asking her to pay her gambling losses. He becomes convinced that his wife has stolen the necklace. Mrs. Stanton overhears the maid arranging with her confederate to dispose of the necklace, and cleverly gets ahead of her to the rendezvous. The crooks capture her and lock her into a room, where she finds the hiding place of the necklace, drops a message from the window, and gives her captors battle until the police arrive and rescue her.

HIS WIFE'S STORY (Special—Two parts—Sept. 28).—The cast: Vera Sisson, G. Raymond Nye, Jose Ruben, Charles H. Mailes.

William Courtnay, a rising young lawyer, candidate for mayor, drops into a restaurant and there sees Louise Blair, a cabaret singer. Beckoning the girl to his table, he urges her to give up the unworthy occupation. His words make a deep impression upon her, and she starts homeward in solemn mood. Outside the door of the restaurant a man confronts her, and she gives him money. This man, George Fenmore, has cast a shadow over her life, and now that he has found her again she gives up her position. A few days later she secures employment in a book store. Courtnay had given the girl his card, but she has lost it. Fenmore, picking it up, kept it; and when Courtnay opens his campaign headquarters the blackmailer applies for a clerkship.

By chance Courtnay enters the book store and meets Louise again. She consents to become his private secretary. In his private office she comes face to face with Fenmore, but he reassures her. Henry Bryson, chairman of the campaign committee, discovers him threatening the girl, interferes, and is himself blackmailed by Fenmore, who has a hold on him also. Courtnay urges Louise to marry him, and she consents. Bryson influences Courtnay to discharge Fenmore, and the latter, forcibly ejected from the offices, goes to Louise, vowing vengeance. Courtnay enters and demands an explanation of the blackmailer's presence in his home. Louise tells how, as a young girl, she eloped with Henry Bryson, and how Fenmore, his secretary, discovered that Bryson already had a wife and child. A letter from Bryson's wife, which Fenmore had stolen, afforded ample proof, and she went out of Bryson's life. As she concludes the story, Bryson enters with news of Courtnay's victory at the polls. Fenmore, triumphant, asks: "How much will you gentlemen pay to keep this out of the papers?" Bryson, in fury, attacks him, and is killed by Fenmore, who later pays the penalty of his crime.

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THE COUNTRY PARSON (Special—Three Parts—Sept. 29).—The Cast: Louise Vale, Clairette Clair, Jack Drumeir, Franklin Ritchie, Gretchen Hartman, Charles H. Mailes.

Veronique Sauviat meets Jean Tascheron, a young man from the next village, and falls in love with him. Her father, a dealer in antiques, has secretly amassed a great fortune, and proposes to give Veronique a fabulous dowry if Graslin, the richest man in the province, will marry her. Forced into a loveless marriage, she becomes dispirited, and only occasionally does she resent her husband's meanness. Jean has left home in search of employment, the good father giving him a letter of introduction to Sauviat, who, impoverished by the payment of Veronique's huge dowry, is now manager of Graslin's jet factory.

Sauviat is stricken while at work, and Jean assists him home. There he encounters his lost Veronique, whom her husband's cruelty has driven to her father's house. The old love affair is rekindled. Jean discovers the hiding place of an old miser's wealth, and resolves to steal it so that he may take Veronique away. She aids him. The miser interrupts them at work, and Jean is forced to seal his lips forever. Jean stamps out Veronique's footprints, but leaves a clear impression of his own shoes in the damp soil. He is trailed and arrested, the money being found under his pillow. Offered clemency if he will reveal his companion's identity, he chooses death. On the day of the execution Veronique's baby is born, Graslin, delighted, would embrace her; but she waves him away with a shriek—for Jean is even now dying on the guillotine.

WINNING THE WIDOW (Sept. 30).—The cast: Gretchen Hartman, Alan Hale Adila Comer.

The bachelor arrives at the summer boarding house and is assigned to a room. Shortly afterward, he hears a child crying, locates the sound in the adjoining room, and enters. The child stops crying when he soothes it, but breaks out again as soon as he puts it down; so he is forced to continue his attentions. The proceedings are interrupted by the return of the child's mother, a dashing young widow, who gives him the frozen look.

Nothing daunted, he lays siege to her heart, principally through the child, whom he endeavors to amuse. She turns him down flat, however, when he proposes. Determined to win her, he plots to kidnap her child and hold it as hostage until she names the day. He bribes a shoe clerk, whom he has met at the boarding house, to get the child for him. The clerk fulfils his part of the bargain and obtains the promised reward of $500. The bachelor takes the child to a furnished cottage which he has rented, and turns it over to the care of a hired nurse. But the nurse becomes suspicious and, fearing to be involved in the kidnapping, throws up her job.

The bachelor is forced to look after the child himself. Each day he scans the agony column of the paper, in which he has warned the widow to advertise that she will be his. On the fourth day he can stand it no longer, and is on the point of going to the widow when she comes to him—accompanied by the shoe clerk, whom she introduces as her husband. Before he can recover his breath, she thanks him sweetly for having taken care of her baby during the honeymoon, and for the five hundred dollars which came in so handy for expenses.

BRUTALITY (Oct. 1—Biograph Reissue No. 17).—The cast: Mae Marsh, Walter Miller, Lionel Barrymore, Elmer Booth.

Before their marriage the girl gets an inkling of her lover's brutal temper, but he assures her that she will never be its victim. They have been married only a few months, however, when his brutal nature assumes full sway. When his treatment becomes insufferable she attempts to leave him, but he discovers her in the act and forces her to disssemble. The next day he is given two tickets to the theater, and together they witness a great actor's impersonation of

the brutal Bill Sykes in Dickens' "Oliver Twist." The tragedy makes a deep and lasting impresion upon the husband's mind. Aghast at the thought that some day he, too, may kill the woman he loves, he promises to curb his temper, and by strict self-repression succeeds in his attempt.

HER RENUNCIATION (Oct. 2).—The cast: Claire McDowell, Hector V. Sarno, Isabel Rea, Laura LaVarnie.

Overwork at her art had undermined Miriam Drayton's health, and the doctor recommended sea air. In a fishing village she boarded with an old couple whose granddaughter, Lucy Joyce, was a cripple. The old folks consented to pose for Miriam, thinking thus to earn money for Lucy's operation, so that she might walk again. Miriam's sweetheart, Spencer, came to visit her, and was entranced by Lucy's ethereal beauty. He was the most wonderful man Lucy had ever seen, and she lost her heart to him. Miriam saw them together, and realized that her happiness was shattered. For Lucy's sake she told the girl that she and Spencer had discovered they did not love each other. Back in her studio, she completed her painting and won the grand prize with it. Revisiting Lucy, whose operation had turned out successfully, she saved the girl from drowning at the cost of her own life—the sublime sacrifice of love.

ESSANAY.

BRONCHO BILLY AND THE CARD SHARP —(Sept. 17).—The cast: G. M. Anderson, Lee Willard, Lloyd Bacon, Harry Todd, Florence Cato.

Broncho Billy, in a quarrel with Faro Dan, a card sharp, shoots him and flees. Pursued, he hides in the wagon of a man whom he meets on the prairie. The posse is misled by Broncho Billy's friend and the fugitive escapes. Several years later, Broncho is made sheriff of an adjoining county. A rancher finds a cattle thief leading away some of his stock, and holds him with a rifle while his daughter calls the sheriff. Broncho Billy arrives and learns the thief is the man who befriended him. After a mental struggle Broncho arrests him, despite threats of exposure, and then hands in his star as sheriff and goes back to the old county to give himself up. He has the surprise of his life when he meets Faro Dan, who he merely had wounded, alive, and learns he now is honest.

AFFINITIES (Special—Two parts—Sept. 25). —The cast: Richard C. Travers, Betty Scott, E. H. Calvert, Lillian Drew.

Frank Mitchell invites Alice Thomas, and Jack Thomas invites Mary Mitchell to go on an "affinity picnic," neither knowing of the other's scheme. Frank's party goes to one island in the lake; Jack's to another a mile away. Jack and Mary are left behind that night, and Jack swims to the other island for a boat. He gets one loaded with champagne intended for Frank's party. Frank and Alice discover the loss, jump into another boat and give chase, not knowing who their quarry is. Jack takes Mary aboard and dashes for the mainland, where they jump into an automobile. It was Mary's own car, but she doesn't know it. Her husband had used it. Frank takes Alice home. She is glad her husband hadn't returned. In the wee hours, Jack and Mary are arrested but Mary escapes. Her husband, trying to frame up some excuse for losing her machine is surprised when she climbs through a window. Meanwhile Alice worrying about Jack, decides to go over to Mary's—and arrives just as Mary is begging Frank's forgiveness. The police come with Jack and Frank is exposed. Jack goes to his knees before Alice and all agree matters are even.

THE CIRCULAR PATH (Special—Three parts—Sept. 20).—The cast: Henry B. Walthall, Warda Howard, Edmund F. Cobb, Canille D'Arcy.

The Rev. Darwin Kirby is in love with a woman who is fond of all the galeties of life. She refuses to marry him and finally the preacher gives up the pulpit for the love of the girl. But he has not been trained in paths of the world and fails to make good. Finally he goes West for a new start, leaving his wife behind. Lonely, she takes up with an old sweetheart and spends much of her time with him. The western venture does not prove profitable, and sick and disconsolate the former preacher returns East. He finds his wife in a cafe with the other man. Goaded to fury by jealousy he shoots his rival. Thinking he has killed him, he hides in the slums where he drops to the lowest depths of degradation. But one day he hears that the man he shot is not dead. Calling together all his will power he determines to mend his ways. He makes a man of himself and re-enters the ministry. Then he seeks the wife he still loves. She, tired and sick of the consequences of her gay life, consents to begin anew and the two start together on the right path.

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THE CALL OF THE SEA (Special—Three parts—Sept. 21).—The cast: Darwin Karr, Howard Lang, Betty Brown, Thomas Harper, Herbert Haywood, Alfred Grontell, Richardson Cotton.

Mary Horgan, daughter of a wealthy man, falls in love with a rugged fisherman and weds him against her father's wishes. He disowns her, and she, happy in her love, longs for her father's blessing. Comes a time when she is taken ill and the doctor says that only a noted surgeon of another village can save her life. He is unable to get there. Seeing her near death, the father relents, and sends his yacht, the fastest on the sea, after the surgeon. They are lost at sea in a storm, but finally reach port after many anxious hours in time to save the girl's life.

THE FABLE OF THE THROUGH TRAIN (Sept. 22).—The cast: Anna May Walthall, Anzinette Moore, Willie Belmont, Eugene Acker.

Two High School Heliotropes named Lib and Angie made a pact to be friends for ever and ever. Each kept her nightie at the other girl's house and each carried in a locket a four-leaf clover presented by one to whom she had bared her soul. Angie got Wilbur and Lib drew Otis. Wilbur was a hustler but lacked the terminal facilities to interest capital. Otis bulled his way into the strongholds of finance and copped the mazuma. After a lapse of years, Angie went to visit Lib. They had some talk, Angie mourned her lot and called Wilbur a false alarm. Lib told Angie to back up, that she ought to be thankful she had a husband's love and fine children. She said that she, wife of a successful business man, occupied a niche in the Hall of Fame right next to the sister of Jesse James. Having arrived at this cordial understanding, they chirked up and paid a lot of attention to a well-preserved bachelor who dropped in to get warm. Moral: When wealth walks in at the door, the press agent comes in through the window.

SNAKEVILLE'S HEN MEDIC (Sept. 23).—The cast: Victor Postal, Harry Todd, Margaret Joslin, Ben Turpin, Carrie Turpin, Robert McKenzie.

Sophie Pain, the lady doctor, hangs out her sign in Snakeville and naturally creates quite a stir among the male population. Mustang Pete suddenly discovers and pretends he is ill and calls on the "hen medic." Bloggie, jealous, sends him a note that his wife wants him, and himself acquires a sudden ailment. Pete, finding he was fooled, tells Bloggie's wife her husband is making love to the lady doctor, and she rushes to her office. Bloggie escapes and locks his wife, Pete, the hen medic, and Slippery Slim, who was hired as office boy, in the office. Then he climbs to the roof and covers up the chimney. Suffocated by the smoke, the locked in Bloggie's victims telephone for the constable who rushes to the scene with a rifle. He pokes it through the window and Pete extracts the shell and places it in the stove. The place is blown up and Bloggie falls into a watering trough, where the constable arrests him. The hen medic, Pete, Bloggie's wife and Slim struggle out from under the wreckage.

LUBIN.

TONY AND MARIE (Sept. 27).—The cast: Francis Joyner, Bernard Siegel, George Bliss, Jessie Terry, Mary Charleson.

Tony comes to America, leaving his wife in Italy until he has made a home for her. He works as a laborer and saves every cent possible. Tony shares a tenement room with an organ-grinder, a monkey and Rosso, another laborer. A letter from Marie tells of a baby born to them and Tony has almost enough saved to furnish a little home. One night in the dark, Rosso attempts to rob the sleeping organ-grinder. The monkey chatters and awakens his master, who fights Rosso. Tony awakes and interferes. He gets the money and a knife from Rosso, who escapes, but the organ-grinder has been stabbed and thinks Tony did it. Dying, he tells the police, and Tony is jailed. Tony had written Marie to come to America. She arrives and finds Tony after a long search, but is helpless. She and the baby live on Tony's saving for awhile. She nurses a sick man in the next room, who turns out to be Rosso. Before dying, he confesses and Tony is freed.

THE WAYVILLE SLUMBER PARTY (Sept. 28).—The cast: Billy Bowers, Mabel Paige, Harry Loraine, James Levering, Frances Ne Moyer, Raymond McKee.

Professor Sparks is a traveling hypnotist, who comes to town just at the time that Mack asks Frances, the daughter of the local police chief, to marry him. She consents and they leave for the office of the Justice of Peace. The professor gets the chief to consent to be put to sleep and while they are taking a drink the professor puts a sleeping powder in the chief's glass. The chief goes to sleep in a store window. The chief's wife gets a letter telling her that the man her daughter is in love with is an A. P. A. She rushes down to the chief and tries to awaken him, but without success.

She finally gets the fire company, and after four buckets of water the chief arouses. When his wife tells him the news he jumps up and starts for the Justice's office. Once there the crowd proceeds to beat up the newly-made husband, but in the midst of the riot a telegram is handed in and it tells the mother that her son-in-law is not an A. P. A., but that those letters are his initials.

THE LAST ROSE (Special—Two Parts—Sept. 29).—The cast: Lottie Briscoe, Arthur Johnson, Eleanor Blanchard, Rosetta Brice, Howard M. Mitchell, Frances Sanson.

Carlotta Valondi, an Italian opera singer, is the idol of her friends. Angelo, also a singer, asks her to marry him, but she shows plainly that he bores her. She rents a house in the country, next door to the rectory where lives the young minister, John Converse, and his old maid sister, Matilda. John later meets Carlotta and they become friends. And then John falls in love with the Italian singer. He brings her home to his sister's horror. Carlotta laughs at all rules and insists upon seeing John even when he is in the midst of a sermon. Knowing her husband's fondness for her favorite song, "The Last Rose of Summer," Carlotta has a record made of her voice singing it. This delights John.

Marion, an old friend of John, with Matilda, visits them for a week, and John's attentions to this girl arouses the jealousy of his wife. This amuses her husband, who humors her. The sewing circle writes to Carlotta that they will meet at the rectory that Wednesday. Her husband asks her to be nice to them as a favor to him and she agrees for his sake. On Wednesday she steals away to the woods, but suddenly remembers her promise and goes back. She dashes in, her hair all disheveled and her frock awry. John is angry and they have their first quarrel. She repents as soon as he leaves and goes to make up. She finds him in the sitting room talking to Marion and creates a scene. John sends her upstairs and tries to apologize to Marion for the insult. Her anger over, Carlotta seeks her husband and tries to make things right. He tells her he cannot forgive her. Angered at this, she decides to run away for a few days to give him a lesson.

It so happens that Angelo has written her a note, which she receives that morning, asking her to come to him when she tires of her minister husband. This she flings to the floor. But next day Matilda finds this and the worst is thought of the missing wife. Carlotta returns at the end of the week to be barred by Matilda, who tells her that John has started proceedings for divorce. Carlotta pleads with her husband, who softens, but Matilda stands at his other side, urging that it is his duty to give this woman up.

Time passes, Carlotta returns to the stage, but her heart is broken. The passing of years brings softness and understanding to John. He reads in the papers that she intends to return to Italy forever. The day before she sails she decides to go to the old rectory just once. She steals upon the quiet porch and is about to go away when her attention is arrested by the strains of her old song. John is playing it and on the desk before him lies a faded rose. Carlotta knows then that he has not forgotten and enters. He looks up, she creeps closer to him, and all bitterness and past unhappiness are forgotten.

IN ZULULAND (Sept. 28).—The cast: Mattie Edwards and John Edwards.

In Zululand lives Queen Cocoa, who loves Zebo, a good-for-nothing-nigger. Zebo knows that if he can get the Queen to marry him, a meal ticket and an easy life will be his. The Queen's two daughters are quietly displeased, so when the lovers become too engrossed in each other and the wedding is in sight, the daughters hit upon a scheme to spoil everything and thereby save their own meal ticket and the throne.

One night when the Queen expects a visit from Zebo the daughters disguise as ghosts. First one and then the other meets him on the way to visit the Queen. He becomes so frightened that he does not go near her and she becomes so alarmed that she goes to his hut to discover the reason. At the door of the hut she meets the two ghosts, who warn her as they did Zebo, that all attentions between them must cease or they will get her. The next day finds Zebo in the hands of the executioner, surrounded by the tribe, with the Queen on the throne, ordering the execution.

VOICES FROM THE PAST (Special—Three Parts—Sept. 30).—The cast: William Cohill, Lillie Leslie, Dorothy DeWolff, Joseph W. Smiley, Mrs. A. Terry, John Smiley, William H. Turner.

John Pemberton, bachelor, gives a thorough education to his ward, Elsie, aged 18, whom he secretly loves. During Elsie's final year at school in the city, John is startled to learn that she contemplates marriage with George Trent. John hurries to the city, finds Elsie in all innocence in Trent's home, and, against her protests, hurries her away. With Elsie back in her home, John is distressed to learn that she is planning an elopement with Trent. John intercepts Elsie just as she is leaving the house. He leads her to the library and leaves her alone with an envelope containing the reasons why she must not wed Trent.

As Elsie reads, she sees her mother, Alice, wooed by both John and a man named Craig, forced by her father to wed Craig because of his wealth. Later, when Elsie is pictured as a child of three, Alice is extremely unhappy with Craig, who mistreats her. Trent then enters the story. Professing friendship for Alice, he urges her to divorce herself from Craig. Meanwhile, Craig, enamored of a courtesan named Clara, prepares a note, saying that he is leaving Alice. He does not know that Alice, determined to divorce him, has written John, as an attorney, to come to her and arrange for the separation. Craig, carrying the note, enters his home to learn that John is there. The life-long hatred he has borne for John culminates in a fight in which Craig is killed by Alice in self-defense. Trent, unseen, has witnessed the tragedy through the window. John finds in Craig's pocket the note he had addressed to Alice. To all intents, it is a note left by a man contemplating suicide. Craig's death wound appears to have been self-inflicted. So John, to save Alice, places Craig's note on the table and the revolver in his hand. To all appearances Craig has committed suicide. John then takes Alice, with little Elsie, to his mansion, where she recuperates. John's love for Alice grows stronger and he asks her to marry him. She agrees. Trent, who has learned of Alice's presence in John's home, creeps into the house during John's absence and confronts Alice. He plunges her into mortal terror by telling her he knows she killed Craig and will keep quiet only upon her promise to marry him. John, returning unexpectedly, furiously attacks Trent. Trent, maddened, turns upon Alice with the declaration that he is going to expose her as a murderess. The shock is too much for Alice's constitution and she drops dead of heart failure.

The story fades back to the library, where Elsie finishes reading of how her mother died through Trent's perfidy. Elsie, repentant, seeks John. He is waiting for her, with the ring he had intended to put upon Alice's finger years before. And Elsie accepts him.

VITAGRAPH.

THE BUTTERFLY'S LESSON (Sept. 27).—The cast: Carolyn Birch, Louise Beaudet, Leo Delaney, Harry Northup.

Leila, a social butterfly, plays fast and loose with her admirers, Arnold Brayton and Count Malais, who is favored by her mother. Brooding over her treatment of him, Arnold, alone in his sailboat, is knocked overboard by the boom. He swims to a deserted island and arrives just in time to rescue Leila from the Count, who, having abducted her, intends keeping the girl there until she consents to marry him. Finding the Count has the motor handle of the only craft on the island, Arnold, after a terrific struggle, takes it from him, then springing into the boat, they sail for home, leaving the rascally Count stranded. As Arnold takes her in his arms, Leila tells him she has had her lesson and will never flirt again.

THROUGH TROUBLED WATERS (Broadway Star Features—Special—Three Parts—Sept. 28).—The cast: Alfred Vosburgh, Anne Schaefer, Myrtle Gonzalez, Claire Toner, Jack Mower.

Gordon White, a handsome young mountaineer, falls in love with Viola Lorraine, an actress, and, inspired by her, writes a play which—with Viola in the lead—makes a big hit. He marries the girl, but his absorption in play-writing causes them to drift apart, until they finally separate. By strange chance, they both take the same steamer for a Southern port, and when the boat is rammed and sunk by another steamer the two are cast away on a deserted island. There, after many hardships and a complete readjustment of their relations, Love comes into its own and the pair find happiness. Shortly after the birth of their child, a steamer sees their signal and takes them off from the island, which they leave with some regret. Back in civilization, Viola receives many flattering offers of theatrical engagements, but, after a struggle, decides in favor of home life and her husband.

RAGS AND THE GIRL (Sept. 29).—The cast: Maurice Costello, Adele De Garde, Mary Maurice, Ethel Corcoran, Florence Natol.

Tom Raine, a wealthy young broker, is set upon in a lonely wood by a tramp, knocked out and stripped of his clothes. Dressed in the tramp's rags, he reaches a hut in time to save June, a veritable wood nymph, from a beating at the hands of her cruel step-parents. He is driven from the place, but the girl saves him from being torn to pieces by the huge watch-dog, and Tom falls deeply in love with June. The pair are seen talking by the others, and the foster-father goes for Tom with a club. A fearful fight results, and but for the timely arrival of Tom's family who had seen the af-

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fair from their auto, a tragedy might have occurred. Tom explains matters, and his family taking a liking to June, she returns home with them, later marrying Tom.

THE PLAGUE SPOT (Sept. 30).—The cast: Donald Hall, Harry Northup, Richard Clarke, Billy Billings, Mildred Platz.

Old Eben Greggs, a wealthy miser, has a trusted medical advisor in Dr. John Farley, who has discovered a cure for the deadly Bubonic Plague. A crook kidnaps the old miser's only child and demands a heavy ransom. To outwit the crook, Dr. Farley pretends to secure the ransom without his employer's knowledge. While the two are at the safe, Farley carelessly drops his fountain pen point (which he had previously dipped in a phial containing a culture of Bubonic germs) onto the crook's hand. The doctor then tells the crook he is inoculated with the deadly germs, reduces him to abject fear and calls the police. Safely handcuffed, the crook is smilingly told that the germs have previously been rendered harmless by Dr. Farley's Plague Cure.

EDISON.

THE PARSON'S HORSE RACE (Sept. 29).—The cast: Raymond McKee, Julian Reed, Jessie Stevens, Jean Dumar, Fred Jones, Ford Fennimore, Will Louis, Jr.

Algernon, a tramp, makes the acquaintance of the parson, his wife, and their servant, Melinda, when the parson discovers him "treed" by the watch-dog. Calling off the dog, the parson inquires into Algy's past life, and learns that he has become a tramp after being "thrown down" by a woman. He applies to the parson for work and is asked if he knows anything about horses.

Almost immediately, Algernon commences to make good the statement that he was a racing man. Coming home from town, driving the parson, he passes the rig driven by Farmer Jones. Jones at once develops sporting blood and whips up his horse, passing the minister's buggy. But Algernon, too, has sporting blood, and standing up in the buggy, he whips up the parson's horses and soon passes the farmer. The wheels of the parson's buggy, however, catch in those of the farmer's, the latter being upset and its occupant thrown out. And thus begins the racing craze which is to lead to most of the young men of the countryside being threatened "with the law" by the anti-racing constable. The boys get together after morning service on Sunday and race their horses around the track at the fair grounds. The villagers, some of them are scandalized by this desecration of the Sabbath, and urge the constable to put a stop to it. Twice more, on Sunday, the boys race and "get away with it;" then the constable fixes up a plan. He tells the minister that he will wait until next Sunday and then be all ready to pounce upon the offenders as they start to race.

A week passes, and on the following Sunday morning the boys are all lined up at the track awaiting the arrival of Algernon, their plan being to race while the service is going on, and to be innocently waiting when church "lets out." But on this particular Sunday, Algernon has been ordered to drive the minister's party to the church, by way of the cross-cut across the fair grounds. They pass the crowd of waiting vehicles. Algy's appearance is the cue of the young men to start, and in a moment they are off. Something gets into the parson's blood, and when for a moment his horse slows down, the parson stands up and urges him on.

Algy contributes his share of encouragement, and at the finish the parson's horse wins the race. It is then that the constable makes his appearance, and starts to "pinch" the whole crowd. The proud look in the parson's eye, however, coupled with the entreaties of the crowd to "be a reg'lar feller," causes him to change his mind, and receiving the promise of the boys to race thereafter on week days only, he grasps the parson's hand and declares him a real patron of the sport of kings.

KALEM.

THE GUILT (Broadway Favorites—Special—Three Parts—Sept. 27).—The cast: Jeanette Horton, Edward Nannery, Harland Moore, Ralph Locke, Robert Vaughn.

Eleanor Gordon, who inherits her father's temper, witnesses a quarrel between her parent and Roland, who has asked for her hand. Eleanor saves the secretary from being shot. Later, the girl and her father engage in a quarrel, in the course of which the pistol in Gordon's hand is accidentally discharged. The man falls dead. As the result of the testimony of the servants who heard the squabble between Roland and Gordon, the secretary is tried for the murder. Although Roland knows the truth, he keeps silent to save the girl he loves. Eleanor selfishly allows him to be pronounced guilty. Gates, the district attorney, also loves the girl but is convinced that she is the guilty party. Eleanor sees the governor in a vain effort to save Roland from the chair. On the morning of the execution, Gates pays a visit to the warden, but owing to his presence at the capital punishment the latter has left the prison for the day. Eleanor, trailing Gates with the hope of securing his assistance, finds him at the prison. Gates bluntly informs the girl of his belief in her guilt. Eleanor, unable to conceal her secret, confesses. At this moment, Thompson, a trusty who has overheard the conversation, steps forward and declares himself to be the slayer. It develops that he was Gordon's former partner and because he found that the man had defrauded him, shot at him from outside the house at the instant Gordon's weapon was discharged. Thompson's pistol was muffled by a Maxim silencer. Roland is saved from death in the nick of time and restored to the girl for whom he was willing to die.

FOILED (Sept. 28).—The cast: Ethel Teare, H. Griffith, Bud Duncan, Dave Morris, Charles Simpson.

Aloysius isn't a very big chap, but when it comes to the manly art of defense, oh my! Reckless Reginald, who tries to steal Ally's sweetheart, Gwendolyn, discovers this fact. Reckless summons two cutthroats and bids them kidnap Gwendolyn. But again Aloysius displays his fistic powers and lays the three men low. Reginald next summons Rubdub Ab Rummy, a genii. At Reggie's request, the genii hypnotizes Gwendolyn and makes her come to the villain. All would be well but for Rubdub's fondness for cigarettes. The instant he pauses for the purpose of lighting a butt, the spell breaks and Gwendolyn runs home.

On the day of the maid's marriage to Aloysius, Reginald plays his trump card. At his request, Rubdub casts a spell over the girl and compels her to leave the house just before the ceremony takes place. This done, the genii and Reggie kidnap poor Gwendolyn and place her in a barn. Aloysius and the wedding guests discover what has happened and hasten to the scene. At the same time, Rubdub and his gentle friend get into a quarrel. Reggie attempts to strike the genii but the latter disappears. When he again materializes, Rubdub waves his hand in Reckless Reginald's direction and the next instant finds that scoundrel changed into a skeleton! Gwendolyn, who has revived, and Aloysius and the guests, see what takes place. Suddenly noticing that Rubdub is glancing balefully in their direction, they turn, and with one accord, break all speed laws in getting away

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Parts—Sept. 29).—The cast: Frank Jonasson, Marin Sais, W. H. West, Ollie Kirkby, Thomas Lingham, True Boardman.

Nursing a grievance against Mason, manager of the Grand Hotel, Randall orders Pete, a member of his gang, to kill the man. Pete obtains a position as waiter. Later, the desperado fires a shot at the manager but only wounds him slightly. By hiding the pistol in a soup tureen, the would-be slayer averts suspicion from himself. Randall then ascertains that a silver service set which is to be presented to a U. S. battleship, is on exhibition at the hotel. The man thereupon lays plans to steal it. Pete renders valuable inside assistance and the Randall crew succeed in taking part of the service when the man on watch relaxes his vigilance.

Hilton, house detective, becomes convinced that Pete has had a hand in the robbery. This suspicion is confirmed when he discovers the crooks taking the rest of the service. Attempting to interfere, Hilton is captured and kidnapped. The Randall gang take him to their den. A fight over a division of the spoils develops. Randall is knocked unconscious. His wife, who has been trailing him, appears and to prevent her cries from being heard by the police, the gang take her away with them in an auto. Hilton tries to loosen his bonds and in doing so upsets a lamp and starts a fire. The man barely escapes after stopping to rescue Randall. The fire reaches a can of gunpowder and the building is destroyed. The fleeing auto arouses the suspicion of the police. The latter take up the pursuit and the crooks are captured. The silver service is found in the machine and returned to the Grand Hotel.

GEORGE KLEINE.

HER SECRET (Two Parts—Sept. 6).—Ethel Graham is courted by Owen Marston and Victor La Rue. Ethel accepts Owen's proposal of marriage. After their wedding Ethel and Owen give a mask ball. Victor is one of the guests and he makes use of the opportunity afforded to square accounts with Owen against whom he has a feeling of hatred. Although Ethel is masked, Victor picks her out and asks her to accompany him to the conservatory, where, by agreement, they unmask. Ethel is surprised to find her companion to be Victor. He proceeds to make love to Ethel, who indignantly leaves him and goes forth into the garden, Victor following. From the conservatory door Victor sees Ethel meet a much-excited young man. He tells her he is being pursued by detectives and asks her to hide him. She consents, and takes him into her boudoir by the way of the window. Victor sees this action and returns to the dance. Ethel procures for the stranger a costume of a monk and escorts him to the dance, instructing him to leave the house when the guests unmask and to hide in the garage at the rear of the house until morning, when she will aid him further.

Victor joins Ethel later in the evening and asks her to again accompany him to the conservatory. She flatly refuses but consents when he threatens to inform Owen of what he has seen. Meantime, Owen, noticing the strange occurrence, out of curiosity, follows and sees Victor in the act of attempting to embrace his wife. He orders Victor from the house and demands an explanation from Ethel. She tells him she has done no wrong but cannot explain, for the time being at least. Owen loses some of his confidence in his wife. The following morning Ethel takes the youth from his hiding place in the garage in an automobile to a deserted house. During her absence Owen finds the hat of the strange man in the bureau drawer in her bedroom and comes to the conclusion that his wife is untrue. Ethel's father, Mr. Graham, calls to see the young couple and hears from Owen what has come between them. Upon being quizzed by the two men when she returns, Ethel maintains she is innocent, and is loath to explain. The next day Owen and her father decide to follow her and question the chauffeur where he had driven his wife and the strange man. The chauffeur gives him the information and they direct him to drive to the deserted house. Ethel arrives at the deserted house, but finds she is alone. Victor tracks Ethel in his auto to the hiding place. He follows her into the house and, finding her in the room alone, attacks her. Ethel struggles and is saved when the stranger enters and combats Victor. During the struggle Victor shoots the young man and leaves.

Victor, on leaving the house, encounters Owen Marston and Mr. Graham. Victor draws his revolver and attempts to shoot Owen, but Owen is quick to defend himself and the bullet takes the life of Victor. Owen and Ethel's father then enter the deserted house. Ethel, hearing them enter and fearing that they may be the detectives, assists the wounded young man into a clothes closet just as they enter. They find Ethel with her hair deranged and demand to know all. Ethel is unable to speak. Owen hears a noise from within the closet and directs that Mr. Graham open the door. Upon doing so the young fugitive falls out face downward on the floor. Mr. Graham turns the face up and makes an exclamation. The "other man" proves to be Ethel's brother whom Mr. Graham disowned. The young man, realizing that death is close at hand, hurriedly explains to Owen and his father the reason of Ethel's keeping her secret—merely to keep him out of the hands of the law and the hands of those who might turn him over to justice. The brother dies, and Owen and his wife are reconciled.

THE SOCIAL LAW (Two Parts—Sept. 13).—The cast includes Ethel Grandin, Glen White and Warner Richmond.

Ethel Lee, who has a love for books, lives with her father at a little fishing village on the Jersey coast. Beside her books, her only pleasure is the occasional visit of old Cap'n Judson, who brings candies and tales of the big city she's so often read and dreamed about. Bill Lee, Ethel's father, anxious to get his daughter off his hands, forces her to accept the uncouth attentions of Big Jake, a coarse fisherman. At this time, Dick Harvey, the dissolute son of a millionaire ship owner, arrives home one night more drunk than usual. His father's patience exhausted, Dick is ordered to report for work at the docks. Dick reports to none other than Cap'n Judson, and goes off with the skipper, arriving the following day at the fishing village. There the Cap'n makes his customary call on Ethel and her father. Dick and Ethel meet. While the young people are getting interested in each other, old Lee angrily interrupts them, and warns Ethel that unless she marries Big Jake at once, he will drive her from the house. Dick listens in amazement. Telling the girl that as his wife she'll have the finery and see the sights she has read about, Ethel and Dick leave for the city to be married. There, in Dick's apartment, Ethel asks him about the marriage, and Dick goes out—ostensibly to fetch a parson. Meeting his friends, they enjoy a joke and offer to act as minister and witness. The "marriage" performed, Dick's toy is speedily gowned in resplendant city finery.

Old Bill Lee finds Ethel's parting message, and asks the faithful Cap'n Judson to investigate. The skipper soon acquaints Dick's parents of the "elopement." There's a hurried meeting, a stormy scene, and Dick, professing repentance, promises to restore the girl to her father. Dick's bosom friend, Rupert, enters the apartment. Ethel recognizes the "witness" of the "wedding ceremony" and welcomes him. He comes to the point rapidly: tells the startled girl he loves her, and attempts to embrace her. When she reminds him she's his friend's wife, he tears the mask of illusion off and recites the tale of the mock marriage. This only enrages Ethel the more, and when Rupert makes another attempt to overcome her, a struggle takes place. Dick enters the scene and strikes the assailant to the ground. He recognizes "his best friend," and sees the hopeless shame on the face of his poor victim, whose devotion he has rewarded with fraud and dishoner.

Guiltily, Dick admits to the girl the whole truth, and declares that he loves her with his whole soul in spite of the deception—as he really does by now. As an answer to her look of reproach, he rushes out to find a minister—a real one, and hastens back only to find that his poor dupe has flown from her gilded cage. Ethel tries vainly to seek her father's forgiveness. The old man drives his daughter from the house. She wanders to a rocky eminence overlooking the sea. There she makes preparations to cast herself into the sea. Dick has rightly guessed that his little prize has gone back home. He follows her. A hurried glance into her cottage convinces him that she has walked down to the seashore, and he arrives there just as she plunges into the angry waters. He takes the plunge immediately after her. There's a struggle in the water, the lives of both hang on a thread; but with grim determination Dick strikes hard for the shore, where he folds the half-drowned girl in his arms. The marriage ceremony is performed that day, and Ethel's interrupted dream comes true.

A WOMAN'S MISTAKE (Two Parts—Sept. 20).—After three years of married life, Ethel Spencer bravely tries to convince herself that her husband's indifference and habitual late hours is due to business preoccupation. John Spencer has few scruples. He lies glibly, and conscience has long ceased to have any meaning for him. Ethel prepares for the theater. It's her birthday and John has promised to take her. At the club John that night, meets an old college chum, whom he hasn't seen since bachelor days, and invites him to come round one day "and meet the wife." Frank Barton, whose friendship for John was never too strong, promises indifferently, that he will call "one of these days."

Meeting another acquaintance on the way home, John is persuaded to come and have a drink at a cabaret. There, John meets its habitues, men and women. One of the women is on more than friendly terms with John, and jokes at the idea of his taking his wife to the theater. After a drink or two, John goes home.

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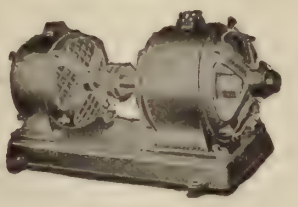

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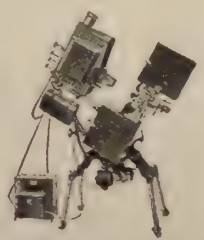

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Without preliminary excuses, and notwithstanding her reproachful pleading, John gruffly tells his wife that she can go alone to the theater if she wishes. Ethel tearfully removes her finery, and John goes back to the cabaret.

The next morning, pleading a week-end business trip to Chicago, John goes off, as Ethel receives an invitation from her old friend, Mildred Barry, pressing her to come out to Fairwood with John for the week-end. Ethel goes alone, and in a spirit of mischief Mildred introduces Ethel as Miss Spencer to all the guests. Among them is Frank Barton, and the two are unaware of each other's identity. Frank, in every sense a man's man, is much attracted to Ethel. He loves her deeply from the first introduction and resolves to propose marriage to her. They go out riding together and Frank declares himself. Ethel, bewildered by his tenderness, yields to his embrace and as suddenly repents. Her perplexed companion questions her, and catches the half-whispered reply, "I'm married—I'm Mrs. Spencer." Late that afternoon, Ethel tells Frank of their hostess' joke, and how his kindness made her forget herself. As Ethel beg's his forgiveness, a shadow crosses. John Spencer and his lady companion, of the cabaret, have been improving the shining hour at Fairwood, and John has overheard a few remarks which fell from Ethel not highly complimentary to himself.

Home once again, the husband resolves to punish his wife for her supposed treachery. Frank Barton is summoned to the house. The irate husband, meanwhile, bullying and cursing the butler, vents some of his spite upon that worthy and drives him from the house with oaths and blows. The old valet's heart bleeds for his beloved mistress, and he waits about—he knows his master's black mood will not end well. Frank arrives, and is astonished to confront John and "Miss Spencer." John, maliciously misconstruing his wife's terrified scrutiny of his friend, insults both with a vile accusation. Instantly there's a fight. Frank forces John up against the portieres, and John drops in a heap—dead. A dagger is found neatly embedded in his left side.

The police arrive and arrest Frank, who is circumstantially guilty. Frank makes no denial and allows himself to be led away, as the old butler is brought in trembling between two stalwart policemen. Terrified and unable to speak, he looks around the little group until his gaze is fastened on his beloved little mistress. He drops on his knees before her, and between his sobs they hear the words: "Forgive me—I'm sorry it happened, but he was mean to both of us!" The old servant is led away to answer justice and society. The future of the widow and her late husband's "friend" can only be happily conjectured.

THE MYSTERIOUS VISITOR (Two Parts—Sept. 27).—Ethel Adams, the only daughter of a wealthy mother, reads of the adventures of a girl who disguises herself as a man and of the exciting things which happen to her. The book greatly pleases Ethel, and while she is still thinking of it she chances to read in the paper of a clever crook who passes under the name of "The Spider," leaving a card with a spider engraved upon it behind him after each of his successful crimes. Now Ethel, who is of a somewhat mischievous disposition, begins to think what fun it would be to disguise herself as a man and commit robberies against some of her friends, making them believe that "The Spider" is the guilty one. Of course, she intends to tell them the joke after a little and restore their property to them, then laugh at their discomfiture.

While Ethel is revolving this plan in her mind, she sees coming toward her, Jack Leslie, a young society amateur detective. Jack is very much in love with Ethel, but she thinks him rather conceited and the thought of how she could trick him, shatter some of his self-satisfaction, were she to carry out her plan, decides her to carry into effect her scheme of mischief. Accordingly, when a few days later, Mrs. Adams gives a ball, Ethel has prepared everything necessary to her plan. During the evening Miss Ames, a dear friend of Ethel's and one of those whom she has selected as among her victims, goes into the garden with her lover, Mr. Harding. As they are in deep conversation, two hands steal out of the shrubbery and softly unclasp Miss Ames' handsome necklace, then disappear with the necklace in their grasp. A few moments later Miss Ames misses her necklace and at the time Harding discovers a card with the engraved spider upon it among the coils of Miss Ames' hair.

There is great excitement over the robbery and everyone believes that it has been committed by "The Spider." Jack Leslie is asked to take charge of the case. While he is in his den that same night a sharp whistle sounds from the next room and, rushing in there, he finds all his silver piled in the center of his dining-room table with a card from "The Spider" placed ironically on top. It is as if "The Spider" taunted Jack with the proof of how easily he could have stolen the silver and got safely away under Jack's very nose. Ethel is invited to Miss Ames' house for the week end. Mr. Ames, the father, advertises a reward of $1,000 for the return of the necklace. He receives word that "The Spider" will come to claim his reward at 12 o'clock. Mr. Ames summons Jack and his daughter's sweetheart, as well as a police detective, who is to wait outside the house and the three men determine to sit up in the room beside the safe in which the money is placed. Ethel waits until the house is quiet, then steals down, blows the fumes of a sleeping gas in through a key hole, and captures the reward, leaving the pearls and "The Spider's" cards in the hands of the men. Waiting in the hall to hear the consternation of the men, Ethel is caught in the hall. Jack immediately phones the police that he has captured the famous crook, but he is laughed at.

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GOLD SEAL.

THE DECEIVERS (Two Parts—Sept. 7).—The cast: Agnes Vernon, Willis Marks, J. Thomas Dillon, L. M. Wells, Oliver Adair, Charles Giblyn.

Henry Hunt, a New York attorney-at-law and personal representative of James Dorrance, a millionaire, receives a letter calling him to consult with his client. Dorrance informs Hunt that his niece is missing and asks the lawyer to find her if possible. Hunt sends out wires to his friends in various cities and finally receives word from Grayson & Forbes, Boston lawyers, that a girl suffering from amnesia has been found in Boston, her personal appearance answering the description Dorrance gives of his niece. Philip Walsh, Hunt's secretary, finds himself hard pressed for funds to supply the extravagances of his mistress, Maizie LeClaire. Walsh receives a second telegram from the Boston attorneys declaring that an error has been made, and that the girl they have under observation is not Dorrance's missing niece.

The telegram gives Walsh an idea. Rita Waverly, a pretty clerk in Hunt's office, is infatuated with Walsh and the cashier decides that she will fit in splendidly in his schemes. Rita is frightened at Walsh's suggestion and at first refuses to have anything to do with the plan, but by mingled cajolery, promises, threats aid love-making Walsh moulds her to his purpose. Next day Walsh brings Rita to the Dorrance mansion and introduces her to the eccentric old millionaire. Dorrance introduces his nephew, "Mr. Mason," to Walsh, and after Rita is escorted to her room Walsh takes his leave. That evening Rita is invited to a reception and is leaving with her maid when Dorrance puts a necklace of pearls around her neck. As she is about to enter the Dorrance limousine Walsh approaches from the shadows and calls Rita to one side and asks for money.

While Rita explains that she has no money, Walsh sees the necklace of pearls about her neck and asks for it. When she refuses he tries to take it from her by force. Walsh jumps into the car with Rita, intending to get the necklace by hook or crook, but Rita hides the pearls and asks the chauffeur to drive back to the Dorrance home. Upon reaching the big mansion Rita runs in and returns the jewels to Dorrance, who is puzzled when she breaks down and sobs piteously. Mason consults with the chauffeur and learns of Walsh's attempt to steal the necklace.

Meanwhile Walsh is getting deeper and deeper into the mire. He threatens Rita with exposure unless she obtains and gives him the combination of the safe in the Dorrance home. Rita, under threat of death, does so, and at midnight Walsh enters the Dorrance home. Rita screams, however, and Mason appears in a doorway just as Walsh is choking her.

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Walsh rushes out of the house into the arms of a patrolman.

Next morning Dorrance and Mason hold a consultation and call Hunt in. When the lawyer enters Dorrance's home he is astonished to see his former employee, Rita, there. Dorrance says nothing, but hands Hunt a telegram. The telegram reads:

"James Dorrance, Riverside Drive, New York City:

"In accordance with your instructions, we wired Hunt yesterday your niece had been found. Wired him today error has been made.

"Grayson & Forbes."

Hunt silently hands Rita the telegram. Dorrance then explains:

"Irregularities in the handling of my affairs at your office lately, Mr. Hunt, led to my arrangement with Grayson & Forbes and the engaging of Mr. Mason, who is not my nephew, but a detective. I have no kith or kin. I've never had a niece. I would like to adopt Rita if she is willing and you can arrange the necessary formalities, Mr. Hunt."

Dorrance then explains to Rita that he had known all along of Walsh's attempt to use her as his tool and of the latter's affair with Maizie LeClaire. Rita is astounded at the revelations made by the eccentric millionaire. When Dorrance offers to make Rita his adopted child she readily consents.

THE TENOR (Three parts—Sept. 21).—The cast: Hobart Henley, Carmen Phillips, Gretchen Lederer, Walter Belasco.

Antonio and Paula Sartori are left orphans by the death of their mother. Paula is adopted by a rich American woman while Antonio is adopted by the chief of a wandering band of musicians. Antonio and Marianna, the chief's daughter grow up together. Years pass. Paula has confined himself to close study of medicine and has become a well-known surgeon. His foster-mother on her death bed tells him of his brother's whereabouts. He has met Genevieve Palmer, an heiress, and, becoming infatuated with her, marries her. Antonio has become a famous singer and he and Marianna are making such a success together that they are called to America. His foster-father has died some years before and on his death bed gives to him a letter from the American woman telling of the adoption of Paula and where he can be found.

Paula has a very large practice and to keep up his energy gradually begins to use morphine. The habit grows upon him and finally he is little more than a fiend. His wife tires of him and is continually seen at the brightest cafes. One day she returns and finds him in the act of taking an injection. She sees the marks on his arm and in a rage leaves him. Later he reads in the paper of the arrival of Antonio and decides to pay his brother a visit. Antonio and Marianna arrive and are given a splendid reception. Their singing proves to be the talk of the hour and Genevieve, who has seen Antonio in several of his plays, becomes infatuated with him. They have several tete-a-tetes and Antonio's passionate nature is aroused. Marianna sees the drift of his affection and although deeply wounded, does not give any indication of the fact.

Antonio insists on taking Paula to see his sweetheart. The two brothers arrive at the house and Genevieve tenderly greets Antonio. Then she sees Paula and starts back in dismay as he is introduced. Paula denounces the woman, telling his brother that she is his wife. Overcome with rage, Paula starts for the woman, but his heart has become weakened by the drug and he falls dead. Antonio, overcome with horror, rushes from the house and back to the apartments where he and Marianna dwell. At last he has found out the kind of woman Genevieve is and in the reaction finds that Marianna has always held the true love of his heart. A reconciliation takes place between them.

NESTOR.

IT ALMOST HAPPENED (Sept. 20).—The cast: Billie Rhodes, Lee Moran, Neal Burns.

Mr. and Mrs. Gordon are off for an outing at the beach. Mrs. Gordon is jealous of her husband, who has an eye for feminine charms when he sees them. Mr. Cutter is also spending a few days at the beach and while strolling around sees two charming "chickens" who seem open to a flirtation, but they play a joke on him and run back to the hotel. He follows, as he is stopping at the same place. Mr. Gordon and wife arrive at the same hotel. Just as they start from the room Mr. Cutter comes out of his room and speaks to Mrs. Gordon, who smiles at him. Gordon calls his wife down and shoves her back into the room. Cutter goes to the desk and gets a letter from his wife, telling him that she is coming to see him.

Gordon and his wife decide to take a swim and start out. In the hall they meet two girls. One of the girls knows wife, and while they are talking Gordon makes up with the other. He and wife go to the beach and Gordon is enjoying his swim until he looks up and sees his wife talking with a lifeguard. He forgets the swim and bawls her out for flirting. Wife decides to go to the hotel, but meets the two girls, who persuade her to take a walk with them. Gordon decides he has been too hard on his wife, so gets some flowers for a peace offering, but he is unable to find her. Wife returns to the room, but has forgotten her keys, and Mr. Cutter gallantly gets them for her. Just as he is unlocking the door Gordon comes in and sees the two together. Again his jealousy flares up and they quarrel all night.

Next morning Gordon goes to the beach and his wife comes out in the hall with a kimona on. She bids him good-bye and he leaves. When she goes back the door has shut, and, as it is a spring lock, she can't open it. Mr. Cutter sees her distress and invites her in his room, until he 'phones for the keys. Hardly is she seated when a knock is heard. Cutter recognizes his wife's voice and hides Mrs. Gordon in the bathroom. He admits his wife, who finds Mrs. Gordon. She is dragged out and finally explains satisfactorily, and all three decide to take a stroll. Gordon has become tired of playing by himself and returns home. He can't find his wife, and upon inquiry an old maid tells him his wife went out with Cutter. Overcome with jealous rage, he snatches a gun and exits, shooting in every direction. Finally he locates the three on the beach and there is shooting and running on every side. Wife finally gets to hubby's side and she and Mrs. Cutter finally explain things satisfactorily. Gordon and his wife make up, each promising to curb their jealousy. The Cutters follow their example.

WHEN LIZZIE WENT TO SEA (Sept. 24).—The cast: Victoria Forde, Eddie Lyons, Lee Moran.

Eddie, the barber, is in love with Lizzie, a fruit vender, and their only cloud in their sky is Tony, who is also in love with the maiden. Lizzie, like the majority of her lovely sex, is prone to indulge in harmless flirtations and this, together with her preference for Eddie, throws Tony into a frenzy of rage. Tony goes to one of the numerous dives and plots with two of the inmates to kidnap Lizzie and bring her to a deserted wharf. The two villains accomplish their purpose but Eddie hears her scream and sets out in pursuit. Just as he is about to grab her he is knocked out and when he revives she is no where to be seen. Eddie finally locates her and they escape, closely pursued by the three rascals. Their escape cut off, Eddie takes to a launch and boards a passing steamer.

The three find out where Eddie and his love have gone and pursue them to the boat, boarding it unknown to the now happy couple. Lizzie is again captured and about to be taken off in a boat when Eddie misses her. A long chase ensues, in which Eddie is mistaken for the villain by the boat's sailors and is about to be roughly dealt with, when the captain and Lizzie arrive in time. The villains meet their just deserts and are put in irons while Eddie and his sweetheart greet the dying sunset with a kiss.

LAEMMLE.

THE CRY OF THE FIRST-BORN (Three parts—Sept. 23).—The cast: William Quinn, W. L. Rogers, R. C. Ryles, Jack Curtis, Yona Landowska, Peggy Morris, Antrim Short.

Owing to his father's illness, Cecil Crenwell is sent to inspect the family rice plantation in Hawaii. While there he falls in love with Uana, an Hawaiian girl, and wins her away from her native sweetheart, Kau. They are married and a child is born to them, which they name Naipo. Crenwell is called to England due to the illness of his father and he promises his wife to return as soon as possible. Shortly after Crenwell has left the Islands, Lieutenant Graham, of the Government Post, in whose care Crenwell has left Uana and the baby, attempts to force his attentions upon the girl. To escape his amorous advances, she leaps from a cliff and is permanently injured. Graham, in revenge, writes Crenwell that Uana and the child perished in an epidemic of fever which swept the Island. Crenwell is broken-hearted at the news but he does not return to the Islands, owing to Graham's advising him it would not be for the best.

Years roll by, and Uana faithfully awaits Crenwell's return. Crenwell, meantime, feeling his first love lost to him, and realizing the necessity of taking a wife to please the people upon the estate, marries Lillian. A child is born to them, and during the celebration of the birth, Crenwell's old friend, Captain Fenwick, returns from the Islands, and through him Crenwell learns the full story that Uana waited for many long years for his return, finally committing suicide when Graham, to complete his revenge, informs her of Crenwell's marriage in England. The boy still lives, Crenwell is informed. Being called upon to give a toast to his first born, Crenwell is forced to confess that this child is not his first-born; that there is another, born fifteen years before.

Lillian, Crenwell's wife, tells him there is nothing for them to do but to seek out the

(*Continued on page* 2240.)

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(*Continued from page 2237.*)

boy, the real first-born, and give to him his birthright. They depart; and upon arriving in the Islands, Crenwell finds Naipo, his son and first-born, has grown to hate his memory. Naipo is moved to kill his father, but at the critical moment is unable to take the revenge he has waited for. Naipo sees Crenwell's second child with Lillian, and that night, while all are asleep, he slips to the plantation house and steals Lillian's child as she lies asleep. The child is missed and a search begun. While roaming the beach, Crenwell looks up, and high on the cliff above he sees Naipo, with the baby held high above his head, about to dash it to the rocks below. In his excitement, Naipo falls, and the baby with him; but the baby is caught on a projecting bush and held safe, while Crenwell's first-born falls to his death on the rocks below. The baby is rescued.

IMP.

HIS HOME COMING (Sept. 21).—The cast: King Baggot, Marie Weirman, Ned Reardon, Miss Spence, Joe Daily, Miss Gourtney.

Mr. Move is envious of Mr. Quick's beautiful house next door, and is always begging his wife to try and rent it. The Quicks show no disposition to move out, however. In Harlem live Mr. and Mrs. Newcomer in a very crowded flat. Mr. Move goes away on business—leaving Mrs. Move at the station gate. As she starts home, much to her surprise, she sees a "To Let" sign on the Quick's house. Overjoyed, she rents it at once, and puts an ad in the paper to sublet her own house next door. Mr. Newcomer reads the ad; rents the place and moving begins all around.

Mr. Move knows nothing of this as he is away on business. Mrs. Move has written him, but, having no stamp handy, leaves the letter on the mantlepiece and forgets to mail it. The following morning we see the Quicks slowly following their moving van. Mrs. Move is in their house while the Newcomers are safely settled in Move's old house. Mr. Move, having finished his business, comes home on the midnight train, not knowing his wife has moved. Meanwhile, Mr. Newcomer starts home from the office very late. Mrs. Newcomer is about to retire as Move lands on his old porch.

Not wishing to disturb his wife, Move takes off his shoes. Mrs. Newcomer has retired, while next door peacefully sits Mrs. Move reading, quite unaware that her dear husband is in town. Mr. Move, forgetting his shoes, goes upstairs in semi-darkness and begins to undress. Mr. Newcomer arrives, sees a pair of masculine shoes and throws them away, the shoes smashing through a window at Mrs. Move's feet. Mrs. Move recognizes her husband's shoes, and rushes out on a run. In the meantime, Move awakes Mrs. Newcomber, who screams in terror. Then Newcomber throws Move out of the house and he lands in his wife's arms. Explanations ensue when Newcomer delivers the forgotten letter left on the mantlepiece by Mrs. Move.

WHEN THE CALL CAME (Two parts—Sept. 24).—The cast: Edith Roberts, Otto Kruger, John Sharkey, Conradi.

Rose and Charley Sterling are neighbors. They have settled their future long ago, and keep their intentions a secret. It is true they are not of the same faith, but what significance has creed for youth and love? One day Rose persuades Charley to come to her house and the youthful pair are making love when old Elias steps into the room. Charlie is shown the door without ceremony, and invited to stay at home in future. Rose is made to understand that it's not Charlie's fault, but—"East is East," and "Creed is Creed." Although old Elias has prevented Charley from coming to his house, he cannot prevent the music of the church opposite—where the Reverend Sterling ministers, and Charlie is chief choirmaster—from coming into his hame.

The next day Elias consults the minister about their children's little affair. The Rev. Sterling, as alarmed as Elias is of a mesalliance, bundles Charley off to college to study for the ministry. When Rose fails to hear her sweetheart's voice on the following Sunday, she learns that Charley is at college. With the lapse of years, Charles Sterling—now a son of the church—returns home—but Elias, as wise as he is pious, has a conference with Moses Blum, the marriage broker, and Rose is asked to make her choice. After turning down the first candidate, she decides to accept the second as there is no way out of it, and amid general rejoicing on Sunday evening at a betrothal ceremony, the pen is put into her hand to sign the contract. At that moment, the new young minister has stepped into the pulpit to give an inaugural address at his father's church, and the sound of Charley's voice proves too much for poor Rose. She flings the pen down and flees from the room.

Rose tries to forget the painful incident and devotes herself to acts of charity. One day she is called to the bedside of a sick neighbor and a minister is hastily summoned as the invalid shows signs of collapsing. In the absence of the district minister, his son—just ordained—is sent, and Rose again meets her old lover. Fate seems to have interfered again and they decide not to thwart it this time. In duty bound, they seek permission from their respective parents, and in each case are shown the door. As they turn to leave the minister's house, Charley receives a telegraphic "call" to a distant pastorate at a good salary. Rose sees in his pleasure her bitterness. How can he accept if she is to be Mrs. Sterling—in a close New England community? So she goes sadly back home again, where she finds her stricken father, who has already mourned for her as if she had ceased to exist.

JOKER.

HE WOULDN'T SUPPORT HIS WIFE (Sept. 25).—The cast: Wm. Franey, Gale Henry, Bob Vernon.

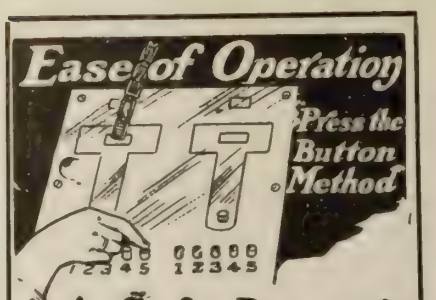
Shultz and the Chief of Police are rivals for the hand of the widow. She finally decides to marry Shultz and turns the Chief down. After the honeymoon is over, however, Shultz develops a growing laziness. One morning an item in a newspaper declares that a law has been passed, by which lazy husbands will be forced to work by the State and their wages paid to their wives. She calls up her old friend, the Chief, to see if it is really true and if she can secure his aid in dealing with her lazy husband. The Chief is only too glad to perform the task desired, and sets out with his gallant men. Shultz is arrested, and the Chief is by no means gentle in his treatment of the prisoner.

Shultz is put to work on the road gang near his home. Day by day he sees the Chief with his wife, and his anger knows no bounds. One day he sees the Chief pay his wife the wages due him and he becomes desperate. That night Shultz effects his escape closely pursued by the guards. The Chief is taking Mrs. Shultz to a Policemen's masquerade ball. Upon their arrival, the Chief discovers they will not admit him unless he, too, dons a fancy costume. Shultz is hiding in the garden. In the excitement, the Chief drops a black mask he has brought, and Shultz, finding it, plans to use it for his own purpose of disguise. The Chief runs into Shultz as he is hiding, and offers him fifty dollars for his costume, believing him to be one of the masqueraders. They have no sooner exchanged costumes, when the pursuing guards come up. The two men, being very much alike, the guards mistake the man in the convict's suit for the man they are seeking, and bundle him off to jail. Shultz finds his wife, and showing her the fifty dollars he received from the Chief, a reconciliation follows.

BISON.

A MESSAGE FOR HELP (Two parts—Sept 25).—Lieutenant Richards is in charge of the engineering corps which is running a telegraph line across the desert. Many of the Indians have never seen the poles and the wires before and are startled. Little Mona not being afraid puts her ear to one of the poles and listens to the sound traveling through it. Lieutenant Richards watches her with cynical amusement. He acosts her. She is much interested in the good-looking kind white man. Later she falls in love with him and gives him a pretty string of beads. She soon forgets her admirer Choco, and he grows suspicious and watches. A dispatch is sent to Richards from headquarters, telling him to use every precaution to avoid trouble with the restless Indians. He warns his men. Richard meets Mona near a telegraph pole and takes her in his arms and kisses her. The chief orders Mona to stay in the camp and to keep away from the pale face. She rebels.

One day an Indian tries to steal a gun and belt. A trooper fires at him and wounds him. He escapes to his tribe and the Indians seize the excuse to start a fight. Mona learns their intentions and tells her lover of the uprising. The Indians surprise the advance body of engineers and massacre them. They tie the body of one man on a horse with an arrow still in him, and set it loose. The horse reaches the cavalry camp. The captain, doubting his ability to cope with the Indians, sends a man out to climb the nearest telegraph pole and sends



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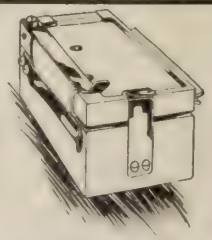

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Choco escapes and determines to kill Richards for stealing Mona from him, for he knows the lieutenant will not marry her. The time for Richard's departure arrives. Mona, with a premonition of disaster, will not leave him and he looks around for an excuse to get away from her. He gets her to sit by the telegraph pole and promises to return very soon. He puts his coat over her shoulders and his hat on her head and leaves her so. Choco steals up, sees what he believes to be the accursed white face and a quivering arrow pierces the trusting girl's breast. He runs up to gloat over his rival's suffering and is grief stricken at what he finds. Lieutenant Richards forgets all about the flirtation with the Indian maid as he clasps the "girl he left behind him" in his arms.

L-KO.

SCANDAL IN THE FAMILY (Two parts—Sept. 22).—The cast: Gertrude Selby, Hank Mann, Dick Smith, Reggie Morris.

Father, with two other old fossils, was sitting in the park for an airing. A swell dame appeared and the other two edged father out and went over and got acquainted. Just as they were getting along nicely, the lady's escort appeared. The guilty pair made a hasty exit, but the escort followed them up and slapped their faces. Father was congratulating himself that he remained out of the affair, when the escort noticed him and gave him a slap for good measure. He was knocked into a young chap who didn't like being bumped into.

He told father so, emphasizing his dislike with a smack on the jaw. Father went home and daughter insisted he meet her new sweetheart. Father was introduced, but the sweetheart was the young chap who had smacked him. Sweetheart was ordered out, but he went home and disguised as a girl to come back to the house. When father set eyes on him he thought him a girl. So did Hank, the park escort, and they both tried to elope with him. This led to disagreements. A taxi ran away, and Hank was hung up on a hot trolley wire. There was a marriage, but neither father nor Hank was the bridegroom.

AVENGED BY A FISH (Sept. 26).—The cast: Henry Bergman.

Father and daughter were at the beach, but they were uncongenial and father wandered off to get the salt air. A flirt rescued daughter from a vicious sardine in the surf and made a hit with her, so much of a hit that she agreed to wait on the sand for him while he went and got an umbrella. While he was gone, however, a life saver annoyed daughter and when the flirt returned she told him about it. He declared he would disguise as a bathing girl, lure the life guard with his beauty and then give him the beating of his life. Unfortunately father had gotten into some unpleasantness with a lady and she tore his bathing suit from him.

He later found a bathing suit, but it had "Life Saver" on it, and when daughter's admirer saw a gentleman with "Life Saver" on his shirt, he concluded same was his prey and attempted to beat him up. Things didn't work out as anyone expected, however. In fact they were so unexpected that the flirt and some officers of the law fell into the ocean where a shark was cruising. Meanwhile an innocent old lady fell off the pier, some gentlemen who couldn't swim also fell in, and there was a general confusion throughout. The life saver was the one who came out best, as he rescued daughter from the surf.

POWERS.

EVERY MAN'S MONEY (Sept. 25).—The cast: Sydney Ayres, Helen Wright, Doris Pawn, Frank McQuarrie, Hilda Sloman.

Grant Darcy is a wealthy young bachelor much given to enjoying the best in life. He and his sister, Irma, a sensible girl, live together in a fashionable town house. Laura Drexler, the ward of Mr. and Mrs. Morley, a pair of social pirates, has met Darcy several times and is very much attracted to him. Grant, too, feels an interest in the girl, but is loath to leave his club life. Irma has taken a great interest in Laura, but detests her guardians and hopes that she (Laura) and Grant will come to love each other.

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Morley is in financial straits and on every occasion urges Laura to marry in order to help him. She is torn by real love for Grant and fear that she will be thought mercenary by him. Morley becomes tired of the delay and resolves to take matters into his own hands. Grant has asked Laura to go on a drive with him and Morley bribes the chauffeur to arrange things so the pair will be left alone together.

Upon arriving in the woods, the close companionship proves too much for Grant and when he goes to pick up Laura—who has sprained her ankle—he is overcome with passion and crushes her in his arms. They decide on an immediate marriage. The chauffeur follows his instructions and breaks down at a lonely road-house. The pair find a minister and are married. When they return to the house, Grant is called to the 'phone and informed his fortune has almost been swept away. Morley arrives at this moment and begins to bluster Grant for being alone with his niece, thinking he will force him to marry Laura, but this is changed to chagrin when they notify him they have already been married.

His elation is short lived, for Grant tells him of his loss of fortune and Morley begins cursing him. He tries to drag Laura away, but Grant intercedes, knocks Morley down and, taking the girl in his arms, carries her to the auto and home. Laura is shown to her room and left sobbing. Irma is glad that the marriage has taken place and feels that the blow is the one thing needed to make a man of the boy. Grant, his first anger and disappointment abated, realizes he, too, loves the girl dearly. Because of his belief that she married him for his money he resolves to leave her. But when Laura comes to him, pleads her innocence, and he sees the love she has for him is real, he decides to make a new start.

REX.

THT FASCINATION OF THE FLEUR DE LIS (Three Parts—Sept. 26).—The cast: Cleo Madison Arthur Shirley and Lon Chaney.

The story is staged in an imaginary German principality. While working in the fields the wife is taken ill and her husband in leading her home passes the palace of the Duke of Safoulrug, on the grounds of which she sees the fleur de lis, and is so attracted by the flower that she can think of nothing but it for months after. When her baby girl is born there is a birthmark of the flower on her shoulder. The mother dies, and fifteen years later, Lisette, the baby girl, who has grown to be a charming young lady, is endowed by prenatal influence with a strong fascination for her mother's favorite flower. Passing the Duke's palace, she demands that her lover, Antoine, pluck one for her. As he is about to do so, the gardner, who ordered her mother away from the palace, demands that they move on, but Lisette manages to get a flower. This is witnessed by the young Duke, who says that she may possess it, notwithstanding the fact that it is a flower worn only by persons of royal blood. Lisette's father reprimands his daughter for taking the flower, and tells her the story of her mother.

Lisette eventually marries the Duke, and although he is deeply in love with her she cares little for him save that by her marriage she is in possession of the fleur de lis. During a reception by the King, His Majesty becomes infatuated with Lisette and while dancing with her he takes her in his arms just as the Duke enters. The King extends his hand for the Duke to kiss. He obeys and subsequently goes into the garden where he commits suicide. The announcement does not affect the Duchess, and she is later installed in the King's palace as his mistress. His Majesty is taken ill and Antoine, who has become a famous surgeon, is to operate on him. Lisette is at the bedside of the King the next morning when the doctor arrives. Antoine does not recognize her, and she, puzzled, goes to her suite where she paces up and down for hours while the doctor is working on the King. The operation is a success, and Antoine carries the glad news to Lisette, who says she does not care, and puts her arms around the doctor. He throws her aside with the remark that the fleur de lis is between them. This enrages Lisette to such an extent that she burns her birthmark out with a hot iron.

After a lapse of time Lisette is back with her father, and Antoine, feeling the power of love, also returns to the principality where, over the grave of Lisette's mother, a reconciliation is effected between Antoine and his sweetheart.

UNIVERSAL.

ANIMATED WEEKLY NO. 184 (Sept. 15).

East Defeats West—Yacht Josephine wins famous Manhasset Trophy by defeating the Valiant—Chicago, Ill. Subtitle: Josephine winning.

Governor Operates Movie Camera—Ex-Governor Slaton, Georgia's executive, films comedy—Universal City, Cal.

New Golf Champion—Robert A. Gardner, who defeats all competitors for National Amateur Title—Detroit, Mich.

A Thriling Auto Race—Speed kings fight for

supremacy on half-mile track—Newark, N. J. Subtitle: Look out! Look out! Ira Vail, the winner.

Horse Eating a Bishop—Noted prelates march in column processional when priest is made head of Salt Lake City's diocese—Los Angeles, Cal.

"Junking" an Elevator—Films catch giant edifice crashing to ground—Bellefonte, Pa. Subtitle. Up she goes again by movie magic.

Pope's Peace Messenger—America's ranking prelate, Cardinal Gibbons, visits White House as peace emissary of the Pope—Washington, D. C.

President Plays Ball—Nation's chief hurls first ball into diamond at amateur game for G. A. R. Benefit—Washington, D. C.

Atop the Continent—Magnificent Pike's Peak auto highway, 14,109 feet above sea, opened by U. S. Senator—Pike's Peak, Cal.

The Arabic's Survivors—Reclothed crew and passengers of torpedoed liner reach Queenstown—Ireland—Subtitle: Wireless men who called aid. Checking the crew. Life preservers as souvenirs.

Off to War—One of daily shiploads of Italians who leave the United States to fight for Fatherland—Brooklyn, N. Y.

Prisoners of War—Captive soldiers are marched from battle line under guard of German rifles—On the Flanders front.

Winning Tennis Championship—W. M. Johnston, youth of 20, wrests national title from M. E. McLoughlin—Forest Hills, L. I.

Alligator's Dinner Time—Novel scene on 'gator "farm" as huge beasts turkey trot in fight for food—Los Angeles, Cal. Subtitle: Shooting the chutes. Four-legged jitney.

Cartoons by the world famous caricaturist, Hy. Mayer.

BROADWAY UNIVERSAL FEATURE.

A LITTLE BROTHER OF THE RICH (Five Parts—Sept. 6).—The cast: Hobart Bosworth, Jane Novak, Edmond Brown, Hobart Henley, Maud George, Albert MacQuarrie, Carl Von Schiller, Walter Belasco, W. Clark, Jr., Jane Bernoudy, Bob Vernon.

Paul Potter, who is working his way through college, is a popular member of the Yale football team, has many wealthy friends, among them Carl Wilmerding. Paul becomes engaged to Sylvia Castle, daughter of the banker in his home town, and takes her to the annual college "prom." Paul sees the contrast that Sylvia makes with the wealthy society people. His friend Wilmerding tries to convince Paul that society offers a bright future for him and that Sylvia would be "impossible" for him if he followed such a career. Through Wilmerding he meets Muriel Evers, a butterfly of fashion and a flirtatious married woman. Muriel leads him on artfully and infatuation follows, to the neglect of Sylvia, who finally releases Paul from their engagement. Sylvia's father suffers ruin on the stock market and dies as a result, thus forcing Sylvia to go to the city to earn her own living.

Paul's intimacy with Mrs. Evers leads to a divorce from her husband and a marriage with Paul. Sylvia meanwhile goes from one position to another until she finds a desire to try her chances on the stage. She succeeds in obtaining a small part with a stock company and there makes the acquaintance and wins the friendship of Henry Leamington, a talented leading man who is handicapped by his love of liquor. With the assistance of Leamington, Sylvia finally becomes a leading woman, and through Leamington's love for her she is finally able to break the hold that liquor has upon him.

Paul discovers the unfaithfulness of his wife and one day, seeing Sylvia's name billed for a performance at one of the theaters, decides to renew their acquaintance and possibly win back her love. Sylvia finds that Paul has changed into a light in the world of fashion and welcomes his friendship. She refuses to listen to his protestations of love, remembering that he is now married. Leamington, who loves Sylvia madly, becomes jealous and urges Sylvia to drop the society man.

One day Paul's wife is killed in an auto accident and, feeling himself free, Paul calls upon Sylvia in her dressing room on the eve of her greatest effort, in which she is to play opposite Leamington, who has been carefully coaching her for weeks. Paul pleads his love and asks her to marry him. He is overheard by Leamington, and the latter, believing she is yielding to Paul's proposals, goes to his dressing room and starts to drink heavily. Sylvia feels that her heart belongs to Leamington and that his love is by far the more faithful of the two and so rejects "the little brother of the rich" for the love of her old actor friend, whom she has saved from a drunkard's grave. Leamington takes a brace when Sylvia confesses her love for him and goes out on the stage and helps Sylvia to score the triumph of her career. After the performance they are married.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 13, "War"—Two parts—Sept. 12).—At the finish of the Twelfth Episode Roleaux was trying to gain an entrance to the main room of the Apaches' den, unaware of the Apache about to spring on him or the chief, with drawn gun, not ten feet back of him. As the Apache is about to spring, the chief, not seeing his man, fires at Roleaux but instead hits his Apache man. (While the injured man is getting attention, Roleaux escapes and hides.) The gendarmes, who had been close on the heels of Roleaux and had seen the Apache shoot his man instead of Roleaux, wait their chance on the outside of the den and grab him as he comes out in search of Roleaux. The Apache puts up an awful fight, and his screams bring out several of his pals, who put up a free-for-all fight with the gendarmes, the latter getting the best of the Apaches in the end and taking the chief, Blanc, and the others they had captured, to the station house, where they are all put through the third degree about the other murder in Kitty's room. Roleaux, who comes from his hiding place when the fight starts, helps the police a great deal with his brute strength, which puts him on favorable terms with them.

Kitty, closely followed by Frederick, arrives at the Apaches' den just as they are taking them away, and, seeing Roleaux is all right, she goes with them to the station and is with him when the Apache is found guilty. In the meantime, Sachio and his man arrive from Grahoffen and go to Michael. Sachio talks to the King while his man tries again to find the King's coin. After searching for some time, he finds the duplicate made by Frederick, and, believing it to be the other half, hurries back to Sachio, and, giving him the signal, they both hurry from the palace and to their King, who matches the coins, translates them, and, knowing nothing of the misleading inscription on the one just brought to him, he starts plans for the long-planned war against Gretzhoffen.

Kitty and Roleaux return to their hotel, and, going to Kitty's room, she shows him she still has the coin they took from Frederick, and they then lay their plans to get the other half from the King of Grahoffen. Frederick follows Sachio and his man at a safe distance, but being unable to learn anything of their plans and fearing something might happen determines to enter the palace. Here he meets Sachio and his man and overhears that they have the coins. Knowing that they will start trouble if they are permitted to leave the palace, even though one of the coins is the fake one he had made for the King, he tells them he wants to show them some old armor, and leads him to the torture chambers below. Frederick's plan is to get Sachio down there and lock him in the chamber, take the coin away from him and keep him there until he has gotten the other coin from the King of Grahoffen. But instead Frederick is himself locked in. Kitty arrives at the palace to tell the King about the Apache's being found guilty of the murder, and finding him intoxicated, she roams about the place. She eventually locates Frederick, tells him that she has heard Sachio say war will be started in twelve hours, and tries to get him to follow them, but he tells her that war with Grahoffen is unavoidable and the best thing to do is to surprise them by being ready when they start.

Sachio arrives in Grahoffen, gives the fake coin to his King, and marches toward Gretzhoffen. Sachio, at the head of his army, points out the palace to his men. Intoxicated with his success, he gives the order to his men to charge. As they charge hundreds of Gretzhoffen soldiers dash toward them from the bushes and open fire on them.

THE BROKEN COIN (Episode No. 14, "On the Battle Field"—Two parts—Sept. 19).—Sachio and his army are surprised by Count Frederick and his troops and the war between Grahaffen and Gretzhoffen is on in earnest. After desperate fighting, Sachio, a clever fighter and commander, gets the best of Frederick and his men, and for a while it looks bad for the Iron Master. While the King drinks more and more wine to give him courage Kitty decides to help him if possible, and seeing the old prime minister, who is sober for a wonder, tells him of Frederick's plight and asks him to help her get more men. This the Prime Minister does, and with Kitty at their head the newly formed regiment arrives on the field of battle just as Frederick is about to give up to the enemy.

Roleaux, losing sight of Kitty and, learning that she is on the battlefield, tries to get to her and, going through the enemy's lines, is seized and taken to the palace of Grahaffen, where he is held a prisoner.

On the battlefield, Frederick sees man after man of his army mowed down by a masked battery, which he is unable to locate. Sachio sees the end looks sure that within a short time he will have Frederick's entire army mowed down. Frederick, on his horse finally locates where the battery is and of a pair of powerful field glasses, the masked battery, a cleverly hidden affair, behind trees, which are fastened on the battery itself. As he is about to give an order to charge upon it, a bomb explodes under his horse, blowing its legs off, and the horse and rider go down. This is seen by Sachio, who, thinking it is easy for him to advance, gives the order to do so. He is met, however, by Kitty and her small body of men, who check his advance.

Giving the command to one of the older men, Kitty goes to Frederick's help. Finding him only slightly wounded, they both chase Cachio and his men to the palace of Grahaffen. In the meantime, Roleaux succeeds in getting away from his guards, who are surprised by the return of their army, and, getting the coins, boards a fast yacht, bound for Gretzhoffen, just as Sachio and the King discover the loss of the coins and give chase. Sachio boards a torpedo boat, and, ordering the captain to catch the yacht ahead, quite unaware that Kitty and Count Frederick are in the dirigible just passing over their heads to the rescue of Roleaux. As they near the fort of Gretzhoffen, where the prime minister has finally placed some men, they see the yacht and, believing it belongs to the enemy, they fire upon it. Kitty and Frederick in the dirigible overhead, however, drop a rope ladder to the sinking yacht just in time to rescue Roleaux, who catches it and climbs to safety as the yacht goes down.

Mutual Film Corp.

CENTAUR FEATURES.

THE WOMAN, THE LION AND THE MAN (Two parts—Sept 23).—The cast: Mlle. Ottawa, M. Gay, Roy Watson, Capt. Bonavita, Mr. Batty, Mme. D'Orsey.

At the zoo where she is performing with wild animals Mrs. Fairfield, daughter of George Winters, recognizing Mancey, a gentleman crook, who had been the cause of her father's downfall and untimely death, and who has since disappeared. The sight of him again overcomes her with conflicting emotions and she forgets her part with the animals until she is in danger. Her husband, Fairfield, springs into the arena and saves her. Mancey writes a note to Mrs. Fairfield demanding that she meet him. The note falls into the hands of Fairfield, who, without a word, has it delivered to his wife. He determines to be at the meeting place.

Mancey demands money from her under penalty of exposing the life of her father. Fairfield, overhearing the demand, is moved to step out and interfere, but he realizes that to do so would bring public disgrace upon his wife. Mrs. Fairfield feels the sting of Mancey's words and is lost in retrospection. Mancey's mind also reverts to the past. A plan suggests itself to Mrs. Fairfield. She whispers to Mancey to come to her home—late that night. At a signal she will admit him and pay the money he asks. The words please Mancey, but they do not escape the listening ears of Fairfield. Was his wife really going to accede to the demands of Mancey?

Engrossed in thought, Fairfield returned to the arena. He came face to face with Nero, the lion his especial pet and his wife's, too. He stroked Nero's mane and then an idea came to him. Why not let the lion have a little joy out of this? He was one of the family—the woman, the lion and the man. At the appointed time Mancey lay in waiting for the signal. She expressed the wish to retire. Fairfield bid her an affectionate good-night. In her dresser lay her revolver. She brought it out and after satisfying herself that all was quiet extinguished the light. It was the signal. Mancey cautiously made his way to the window while Mrs. Fairfield noiselessly made her way towards the room where the money was kept. Mancey was safely inside—the curtains part and he sees a lion. It is a duel in the dark between man and Nero, the lion Mr. Fairfield brought to revenge his wife's torments.

In the other room, where Fairfield has been waiting, his wife encounters him. They both hear the lion's roar and the fall of bodies. Mrs. Fairfield almost collapses. Fairfield takes the revolver from her hand, helps her to a chair and rushes into the room where Mancey had met his fatal Waterloo.

CUB.

THE TREASURE BOX (Sept. 24).—The cast: George Ovey, Louis Fitzroy, Janet Sully, Goldie Colwell, Gordon MacGregor, Jefferson Osborne, Ray Lincoln.

Strolling through the park, Jerry finds a wad of money. Though he needs money badly, he claims honesty as one of his traits, and returns the wad to the rightful owner, who in an outburst of generosity, rewards the finder with a genuine quarter. Jerry is disappointed at such little appreciation, but without the quarter he could not buy the meal he so anxiously looked forward to.

In the restaurant Jerry finds the service bad, the food worse, and the rules of deportment so lax that his quarter is stolen. So when the time comes to pay the bill he has to stand for the usual rush through the door and into the street. Angered at the whole proceed-

ing, Jerry fights back and wins. But he has to run for his life, for the waiters soon get on their feet and pursue the fleeing Jerry. He takes refuge under a table in the back room of a cafe, where two blackmailers are discussing their plans. They have just dispatched a note to wealthy Colonel Biff demanding $1,000 in cash by six o'clock that evening or be blown up by an infernal machine. As Jerry's pursuers, now enforced by the police, enter the blackmailers throw the machine under Jerry's table and rush out. The crowd follows the blackmailers, leaving Jerry with the box, which, because of the ticking of the clock set to explode the machine, he believes to be filled with watches and other jewelry.

The police return and arrest Jerry, but Col. Biff, passing by, straightens things out by passing around $4 and takes Jerry to his home to be put to work to pay off the debt. Jerry meets Biff's daughter, falls in love with her, gets into a mess of trouble as a result, and ends up at the police station. It is now lacking a few minutes of six o'clock. Jerry is before the desk when the blackmailers are also brought in. They notice Jerry carries their machine and yell in terror, but before they can make themselves clear the bomb has exploded, wrecking the room and sending the occupants to all corners. When the dust clears away Jerry is seen hanging from the chandelier.

FALSTAFF.

SUPERSTITIOUS SAMMY (Sept. 13).—Sammy believed in everything—signs, omens, etc. In most instances, he could tell off hand what counted for good or bad fortune and any time he had his doubts he had a book which contained all sorts of information on the subject. Sammy spilled salt on the table and promptly threw some of it over his shoulder It may have averted the bad luck, but it cost him a cook, and it nearly cost the cook an eye. He found a four-leaf clover, an excellent sign of luck, but he lost some of his appreciation for it when a cow kicked him.

It is good fortune to find a horse shoe or a pin. Sammy found them both, but unexpected sorrow came with them. Then he proposed to the young lady he admired and she accepted him. Sammy was sure it was because he had his stocking on wrong side out and perhaps it was, or perhaps it was because he knelt on his right knee while pouring out the story of his love. Their first difficulty came over selecting the date for the marriage. Sammy objected to Thursday, remembering the old song, "Thursday always was my Jonah Day," and he shook with horror when she mentioned Friday. The ceremony was set for Saturday, but Sammy did not appear, explaining that a black cat had crossed his path and he had to turn back.

The wedding guests were sent away, but they returned on Sunday only to face another disappointment. This time Sammy forgot the ring, and every one knows that you must not go back for anything after having once left your home without being prepared for bad luck. So the wedding guests were again sent away. On Monday, the matter was finally settled. Sammy received a letter from the young lady in which she explained that it is unlucky for a bride to wait too long, so she had annexed the best man and Sammy was no longer needed. This was a sad blow to the superstitious chap, but worse luck followed when he smashed a mirror which any one can tell you means seven years' of continued ill luck.

BESSIE'S BACHELOR BOOBS (Sept. 16).—The cast: Winifred Lane, George Welch, Claude Cooper, Charlie Emerson, Lindsay Morrison.

The Royal Squashmere was a typical summer hotel. The building was ornate but composed of a most inexpensive material. The food was as bad as the private golf course which figured in the circulars, while the rooms were so crowded with assorted insects that there was hardly any space for the guests. Worst of all, as all the unfortunate men patrons remarked, there were no "chickens." The women guests were veritable antiques and spent their time in rocking chairs talking about the Civil War.

Four bachelors had remarked these conditions separately, and each was planning to move, when joy came into their lives. The first man was the proud owner of an auto. His car broke down in front of a shabby farm house, all four tires blowing out. From the farm house came a fair maiden who invited him to sit in the shade while the chauffeur was putting in new inner tubes. She talked very sweetly with him. He did not know that she had scattered tacks in the road just to force this meeting.

Two of the other men made the girl's acquaintance while golfing. A long drive by one of them hit her on the head—(at least she told them so). They took her home with many apologies; both much impressed with her. The fourth man met her while fishing, a purely premeditated meeting on her part. And while the four were gathered at the farm house, the girl's father hung out a sign, "Farm Hands Wanted." All four of the men applied and agreed to work only for their board. As time passed each of the new hands separately courted the girl, and she smiled upon them all; then the tragedy happened. One by one saw his charmer in tears. She explained to each after much urging that the cruel man who held the mortgage on the farm was about to foreclose. Each of the infatuated ones pressed money upon her, as a "gift," and she accepted only after much urging. That night when the men returned to the farm weary after their day's exertion they found the place closed. Upon the door was a note in a woman's hand reading: "Dear Farm Hands: Pop and I have left the farm to go back on the road. We star in Uncle Tom's Cabin, and thanks to your generosity this year we can play the big time. Bessie Blinn."

They looked at one another and fainted.

SIMON'S SWIMMING SOUL-MATE (Sept. 20).—The cast: Carey Hastings, Riley Chamberlin, Mr. Hastings.

Simon was a farmer boy who did not believe in eugenics, otherwise he would never have fallen in love with Susie, his school-mate. Susie's mother was a chronic mental invalid so long that she naturally died, and her father was justly regarded as the laziest man in the county. In the course of time, Simon proposed, but Susie's father said, "My daughter cannot marry while I live. Someone must do the work around the dear old farm!"

Susie was tired of the dear old farm and perfectly willing to elope, but would not do so until she had discovered some method of "making father stick about the house." They selected glue, and when applied to the easy chair, it worked most successfully. The young couple departed and father remained at home firmly attached to his easy chair. Sometimes the pathway of elopers is rough and unpleasant. This young couple tried a carriage and also a hastily borrowed motorcycle, but although they traveled in circles most of the time, they could not dodge calamity. Finally they reached a village by the sea and rushed to the office of a Justice of the Peace. Then to their horror, they found he was out fishing and a kindly neighbor pointed him out to the young couple.

Two life guards strolling on the beach were alarmed a few moments later when a young man and woman in street clothes rushed to the water and plunged in. Visions of a double suicide came upon them and they followed, determined to effect a rescue. They overtook the fugitives hanging on to the judge's boat and imploring him to marry them. The only objection the judge had raised was that there was no witnesses, but the arrival of the life guards overcame this, and the pair were united. Father arrived in a motorboat a few minutes later, but what could he do? The young couple were married. He could, and did, refuse to give his blessing, but they cared not for that and swam off, side by side on the wedding journey which began with a short ocean voyage.

CON, THE CAR CONDUCTOR (Sept. 23).—The cast: Riley Chamberlin, Burnett Parker and George Barnes.

There are times when even the most popular man working for any company will get into difficulties just like the least fortunate employe—with this difference—that when it's the popular man who finds the trouble, he also finds about everybody is willing to help him out. That's why Con, the car conductor who was not only one of the oldest, but also the most popular man working for the Hicksville Traction Company, won the enmity of the foppish son of one of the stockholders of the company by refusing to charge the young man's carfare and by being further guilty of "intolerable rudeness" by ousting the monocled one from the car for non-payment of fare, found the superintendent ready to come to his aid with the suggestion that he report for duty as usual, though ostensibly "fired" for the assuagement of the griefs of the son and his stockholder father, but that until the trouble blew over Con should disguise himself.

Con cared little for the disguise, but it was its own recompense when it gave the old conductor a chance to "get even" with the youngster with the hated monocle. It was only a few days after his adoption of a disguise that Con had the pleasure of seeing the stockholder's son board his car. He discovered that the monocle was not altogether an affectation, for the young man was near-sighted. Thinking of this, Con put a car sign directly in front of the young man's vision, with the object of attracting his attention. But it was with malice aforethought that the sign was placed directly over the head of the simpering old maid opposite who jumped to the conclusion that the man staring was ogling her. This was too good an opportunity for the old maid to lose, and, especially when the watching conductor dropped a hint into her ear that there was a policeman at the next corner, she decided to have the "masher" arrested. Then came Con's opportunity. He confidentially told the youth who was badly frightened when he learned of the scrape into which he had innocently been precipitated that he would save him.

Con arranged this by making an opportunity for the lad to make a spectacular escape by leaping from one moving car into another while Con held back the policeman and the irate woman. He let the young man know, however, that he knew who he was, and made an appointment to meet him that night at midnight in a far away graveyard. Thoroughly frightened when the conductor made his appearance at the graveyard at the appointed time, the stockholder's son became convinced that Con had not only saved his good name, but the family honor also, and insisted that his reward should come from the street car company. That was how Con got his long-looked-for raise. But there was one difficulty. He had to grow a real beard and keep on wearing it, no matter how much his fellow-employes chaffed him.

AMERICAN.

THE TERROR OF TWIN MOUNTAINS (Two Parts—Sept. 27).—The cast: E. Forest Taylor, Helene Rosson, Roy Stewart.

John has met heavy reverses through fire, and decided to go to the gold fields to try to recuperate. He leaves his young wife, and starts out in search of a fortune. Ivan, "The Terror of Twin Mountains," who makes his home in a cave in the hills, has aroused the country by his raids, and there is a reward of $5,000 offered for his capture dead or alive. John comes into town and sees the notice of reward. He asks concerning Ivan, and is told that no one dares prospect in the region of the "Terror's" lair.

Time goes on, but John is not successful in his search for gold. In his travels, he chances to find a wallet in which he finds his wife's photograph. His mind in a state of wonderment, he goes to town, where he receives a letter from his wife saying that she is to join him. John is delighted and makes ready to meet the coach on which she will arrive. Ivan plans to rob the coach. As he sits contemplating the deed, his mind travels back to the days when he loved the girl who became John's wife. Taking out his wallet, he looks at her picture, and the feeling of disappointment and hate is renewed in his heart. Suddenly he sees the coach approaching. As he jumps to his feet, the wallet slides from his knee. The coach is held up, and the passengers robbed. Among the passengers, Ivan discovers Frances, John's wife. He conceives a bestial revenge. With brute force he carries her to his cave, after sending the coach on its way. The coach arrives in town, and John discovers his wife's fate, and at once starts to her rescue. Articles she has dropped on the way to the cave serve John as a guide. A terrible fight takes place in the cave, in which Ivan is killed, and John and Frances reunited.

HEARTS IN SHADOWS (Oct. 1).—The cast: Vivian Rich, Jack Richardson, Louise Lester.

Out of employment and penniless, Nan Baird and her fatherless child, Elaine, are cast out upon the streets. Weary and dejected, the two finally wander into a park. Nan leaves the child on a bench while she goes to beg for food. Twice refused and with a heavy heart, she returns to the child who is hungry and crying. In desperation Nan makes another attempt and is again unsuccessful. At the height of her misery, Nan comes upon a woman carrying a money-laden mesh bag. Seizing the bag, which act is witnessed by Burke, the detective, Nan flees into an alley—directly into the arms of a policeman, and is arrested. In the police court Nan tells her story to the judge, explaining that it was only for the child (whom she had left in the park) that she committed the theft. She begs the Judge to let her go to the child. He finally consents to her returning to the park accompanied by the detective.

Meanwhile a kind-hearted woman comes upon Elaine, and takes the disconsolate child home. Finding the little one gone, Nan is frantic. When the detective accuses her of deceit, she attempts to escape, but is recaptured and taken to jail and thrown into a cell. Burke returns home and, to his surprise, discovers his wife comforting a ragged little girl. When he learns that his wife found the child in the park, he is convinced that the child is Nan's. The three hasten to the police court, and when Nan is brought in, the child rushes to her arms, and the evidence is conclusive. The prisoner is discharged, and given money and employment by the detective.

BEAUTY.

LOVE, MUMPS AND BUMPS (Sept. 28).—The cast: Neva Gerber, Webster Campbell, William Carroll, Lucille Ward, Rae Berger.

To avoid Percy's persistence, Edna hastens off to the mountains, taking advantage of an invitation to use the cabin of an old friend. Percy learns her destination and follows, much to the disgust of both Edna and her companion Susan. Percy develops symptoms of a mysterious nature, and fearing a protracted illness, hastens to his love to beg her to consider him. Two mountaineers hear the commotion of Susan trying to prevent Percy's entrance into the cabin. They see the condition of Percy's face and immediately quarantine the entire house-

(Continued on page 2246.)

NOTICE!

F. O. NIELSEN Announces that

JUST OUT OF COLLEGE

GEORGE ADE'S Splendid (5-reel) Comedy

will open at *THE FINE ARTS THEATRE*, CHICAGO, for *an indefinite run* at 25-50 and $1.00 prices Sept. 25.

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The cast is headed by EUGENE O'BRIEN, formerly with CHARLES FROHMAN in "THE CELEBRATED CASE"; BEN HENDRICKS, known the world over as the star in "YON YONSON," and "A YENUINE YENTLEMAN"; JACK SHERRILL, a versatile actor; CHARLOTTE LAMBERT, who played in "OFFICER 666," "STOP THIEF," and other COHAN & HARRIS productions; MARIE EDITH WELLS, WRIGHT KRAMER, AMELIA SUMMERVILLE, GLADYS SCHULTZ and KATE JEPSON, all well known in Broadway and CHARLES FROHMAN productions.

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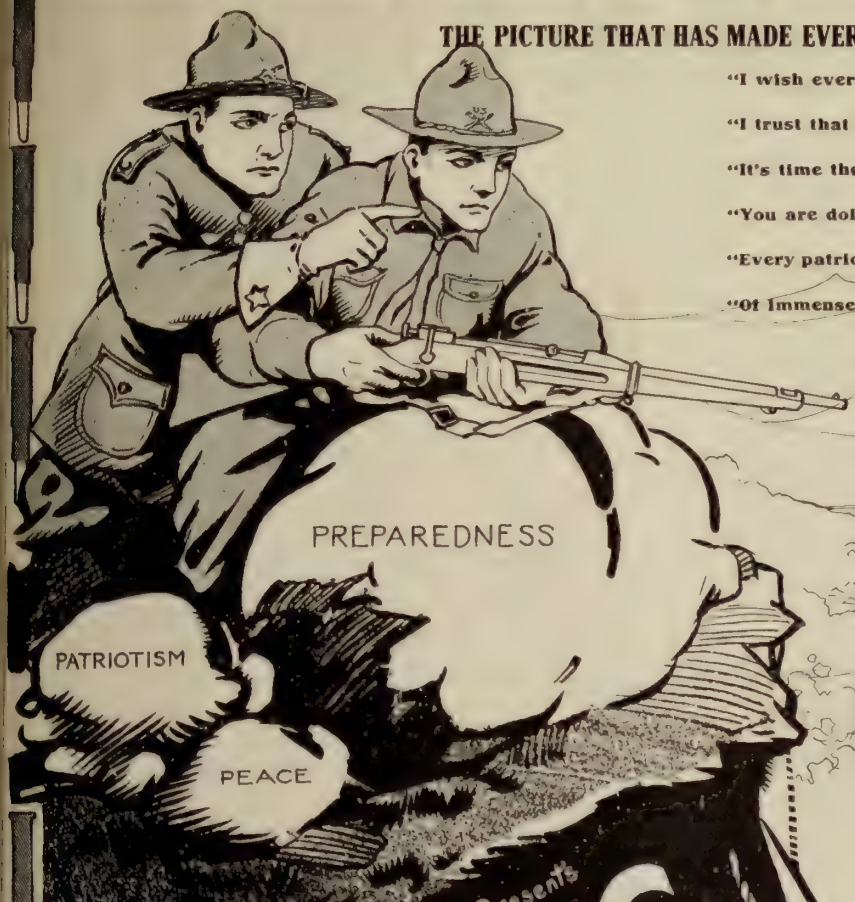

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hold. The two women try to escape but are discovered and brought back by the mountaineers. Frank Travers is taking an outing in the hills and sees the men forcing the women into the cottage. Fearing some crime, he hastens to their assistance and is also obliged to remain in quarantine.

In the absence of the town physician, the veterinary is called in and diagnoses Percy's trouble as "lumpyjaw," a dreaded disease common to cattle. The days go by and an attraction springs up between Travers and Edna. Percy, bandaged and confined to his bed (by force) is compelled to witness the love-making of these two, causing him much unhappiness. Finally the town physician returns, and when called in, pronounces the malady only mumps and measles. The quarantine is removed and the inmates permitted to return to their various homes. Edna and Frank have found the enforced association so pleasant that they decide to make the cottage their summer home.

MIXED MALES (Oct. 2).—The cast: Frank Borzage, John Sheehan, Beatrice Van, Nelle Belle Widen.

Si Jenkins and his son Hezekiah are in love, but under rather peculiar circumstances. Si is in love with the daughter, while his son is in love with the daughter's widowed mother. Neither confides his tale of love to the other. Each pair plans to elope without the knowledge of the others.

Owing to poor light, and a mistake in the selection of windows, Si steals the widow, and Hezekiah the daughter. When the ceremonies are performed, the secret comes out, much to the chagrin then ultimate pleasure of all concerned.

THANHOUSER.

HELEN'S BABIES (Two Parts—Sept. 14).—The cast: Harry Benham, Lorraine Huling, Helen Badgley, Baby Stewart.

Harry Burton was Helen's only brother. He was a steady going young business man, excellent habits and was fond of the children as a bachelor uncle could be. Still he did not yearn for the exclusive control of his nephews, and a letter from his sister caused him some discomfort. Helen explained that she and her husband were going away for a couple of weeks, and she wanted Harry to take charge of the house while they were gone. Womanlike, she put the most important news in a postscript, stating that Alice Mayton, "whom you remember," was stopping with her mother at the summer hotel near Thomas home. Harry was secretly in love with Alice, which may explain why he gladly accepted his sister's invitation. The boys welcomed uncle with delight when he arrived. They met him down the road extremely dirty and noisy, and scared his livery horse by shooting sticks at it. They then clambered into the rig and as the girl was blowing violently to relieve demands that he stop, he watch so they may see the wheels go round. A Mr. Mayton drove on from the opposite direction at the opposite the unhappy uncle shouted and was reinstated upon the lowest way to was behaving as children companion.

In the morning the boys entered their uncle's room at five o'clock and promised him he would get an early start in throwing him self. During his absence from the room they thoughtfully unpacked his trunk and put him out to get whistles and him to the banks of a stream and laughed when he hunted in trying to draw them back from the other. Early in his stay the uncle thought it was his duty to send Miss Mayton some flowers. He packed them in a cardboard box he found in the library and dispatched them with a letter to Miss Mayton. When the girl read the letter she smiled happily for it said, Please accept these as a token of my esteem. They always remind me of you with all your grace and beauty. She then opened the box and found it contained two dirty rag dolls which she recognized as the property of Helen's babies. She sent them back to the astonished Harry, whose nephews were badly because he had used the flowers to put nasty flowers in. They later found they had discovered the mistake in time to throw the flowers out.

The children played [illegible] their unhappy uncle [illegible] Helen and her husband [illegible] upon Miss Mayton intent [illegible] her. Restlessness overcame [illegible] he sat beside her on a rustic [illegible] hotel unable to say a word [illegible] phews appeared and looked [illegible] then Budge noticed their scant[illegible]

"When I love anybody," he said [illegible]

Harry looked at Alice. She [illegible] she rose and stepped away from [illegible] archly. "I think that's a very good [illegible] was the encouragement Harry needed [illegible] folded the girl in his arms.

A little later the grateful uncle asked his nephews what he wanted saying he [illegible] see that every wish was gratified. The [illegible] made good on his promises. Alice married Harry and in the years that followed they always blessed the time that the uncle had come to the country to take care of Helen's babies.

THE TWINS OF G. L. RANCH (Sept. 19).—The cast: Ernest Howard, Madeline Fairbanks, Marion Fairbanks, Leo Post, Dave Thompson.

The aged owner of G. L. Ranch lived with his only surviving relatives, his twin granddaughters. The ranchman was crippled by a severe case of rheumatism on the day that an agent of an eastern concern called. This man was authorized to purchase a considerable number of horses, providing that the prices and stock were satisfactory. Accompanied by one of the twins, he visited the corral, picked out the animals he wanted, and returned to the ranch-house ready to pay in cash. The old man accepted the offer, and the money, a considerable sum, was paid over to him in large bills. One of the girls went to the door with the buyer when he departed, and just as he rode away, she noticed two rough looking men approaching the house. This aroused her suspicions and later when she saw one of them peering in the window while her grandfather counted his money, she became convinced that some crime was contemplated. Her sister was in the other room at the time, and the girl quickly thought up a plan to save the money. She picked up her big doll, told her grandfather that the money would be more safely hidden in the dress of her doll and that she would hide it in her closet. She then left the room with the doll, going into the kitchen where her sister was. At the same instant the men outside leaped into the front room through the window. The girl locked the door behind her, took the money from the doll, hid it in her dress, handed the doll to her twin telling her to do the same with it, and then escaped through the rear door while the outlaws were busily engaged in beating down the door from the sitting room. The men did not know there were two little girls and when they saw the child cowering in the corner the doll in her arms, they thought their hunt was over, but the girl suddenly jumped to her feet, and rushed out of the house, followed by the men. It was a short chase, ending at the edge of a cliff, where the girl despairing of escape, threw the doll over the brink. One man held her, while the other went for the toy, which he recovered with difficulty. He returned to his companion in an extremely angry mood explaining that they had been tricked, and that the money was not on the doll. Then they roughly questioned the girl. A moment later a loose rock on [illegible] by the other twin and the crooks were easily captured.

THE DEAD MAN'S KEYS (Two Parts—Sept. 21).—The cast: Burt Delancy, Ernest Howard, Irma Chamberlin.

When the young clerk was placed on trial for the murder of his employer, a wealthy financier, the district attorney's office believed it had built up an absolutely unassailable case. The facts which the prosecution could prove and which the young man was unable to deny were as follows:

On the day of the crime the accused and several other employees had just returned from lunch when the annunciator rang and the young man's number appeared on the board. The accused entered the room, was there for some minutes and then reappeared a revolver in his hand. He declared that he had gone into the private room and seen no trace of his employer, found the revolver on the floor was surprised and picked it up. His attention was then attracted to a screen in one corner of the room and behind it he found the body of his employer. He then gave the alarm. Detectives reported that there were two doors to the room, one through the main office, which was filled with clerks, and the other a door to the hall. There was only one key to this latter door, and that was in the possession of the victim. The ringing of the bell would seem to indicate that Mr. Gray had summoned his employee, and there was plenty of evidence that the two men quarreled on the day of the murder and the day before. The fact that no one heard the shot was explained when it was discovered that the weapon was equipped with a Maxim silencer.

All but the young man had in his favor was the testimony of his fellow clerks as to his good character. Another person who believed in him was the girl to whom he was betrothed and [illegible] had taken place she was in court with [illegible] Burk took the stand the old locksmith [illegible] and at his request he dragged [illegible] forth to be sworn to the dead [illegible] keys. After looking at them, he took the stand and swore that on the night before the murder a man had called upon him with a wax [illegible] and the locksmith made from it [illegible] key. He added was exactly similar to the [illegible] door of the dead financier's [illegible] excitement increased when the locksmith [illegible] the [illegible] clerk as [illegible] brought before the judge the chief clerk retained his nerve, and positively denied the accusation. The old locksmith then drew from his pocket a fair sized lump of wax. The locksmith looked at the wax through his spectacles, and said, "Here is a thumbmark, and it isn't mine." Before the chief clerk was aware of his intention the locksmith grabbed his hand and pressed his right thumb down upon the wax near the other mark, after which he held it up triumphantly and called attention to the fact that the two marks were made by the same thumb.

The chief clerk confessed. He had been stealing from the firm and knew his employer would soon find him out. He returned from lunch ahead of time, entered the inner office by the private door, disposed of his employer and the evidence against himself. When he was satisfied that the young clerk returned to the outer office he summoned him by the bell and slipped out through the side door before the young man entered, leaving the revolver behind him.

A DISCIPLE OF NIETZSCHE (Three Parts—Sept. 25).—The cast: Marshall Welch, Lorraine Huling, Florence La Badie, Harris Gordon and Boyd Marshall.

One of those who has had much to do with shaping the history of the world is Friederich Nietzsche, the great German philosopher. To his mind only strong people of great ability were of any consequence, while those of mediocre ability were deserving of little consideration. "That the letting up of the weak, in the long run, is an unprofitable and useless business," said the great philosopher, "is evident upon very brief reflection. Philanthropy, considered largely is invariably a failure. Nothing is more potent, indeed, than the fact that charity merely converts the unfit who, in the course of nature, would soon die out and so cease to encumber the earth—into parasites—who live on indefinitely, a nuisance and a burden to their betters."

These sentiments found ready approval in the mind of a well known scholar, an American professor of philosophy. The professor's daughter became interested in settlement work but the scholar refused to become interested in it. When his daughter brought a factory girl, ill and weak, to his home he objected but finally was induced to permit the factory girl to remain in the house.

The daughter's protege was not a skilful seamstress, and when several handsome gowns had been ruined by her carelessness, the professor decided to interfere. He told his daughter that the factory girl was "one of the unfit." The daughter refused to let the factory girl go, but the latter's pride was stung by the professor's words and she left the house of her own accord. In the hard struggle for livelihood which followed, a member of a gang of criminals tempted her with his ill-gotten gains, but she rejected him scornfully. While engaged in her settlement work, the rich girl was seen by the gangster. The man knew she was wealthy and determined to win her. Soon after, the young settlement worker came upon two roughly-dressed men who were about to attack a cripple. She ran to the victim's assistance but the men scornfully thrust her aside then the "rescuer" arrived in the person of a burly young man who knocked the two bullies down and then assisted the cripple to his feet. The "rescuer" was the gangster, and the cripple and the two other men were members of the gang. The gangster had carried the plan out in order to make a favorable impression upon the rich girl and he succeeded admirably. Even when she learned that he was a desperate criminal and had served sentences in state's prison she did not shrink from him, for hadn't he promised to come to the settlement school and learn to be a better man?

In the meantime a new foreman came to the factory where the working girl was employed. He was an earnest, hard working young man, and a sincere attachment soon sprang up between him and the girl, which culminated in their engagement and the planning of an early marriage. At the settlement the gangster was a model pupil. Awaiting a favorable opportunity he told her of his love, then spoke of his evil life of the past, working so skillfully upon her sympathies that he won her promise to be his wife. The professor was stunned when he received the news. In his hour of sorrow he remembered a quotation of Nietzsche which seemed to mock him. "The strong must grow stronger," said Nietzsche, "and that they may do so, they must waste no strength in the vain task of trying to lift up the weak."

"She is weak," the father said to himself, "but she is my daughter, and I will not see her led astray." It was the little factory girl whom the scholar had despised who came to him in his hour of need. She told him that she had heard of her daughter's infatuation for the gangster and confirmed his suspicions regarding the man. She told the professor to call with his daughter at her home that night. That evening the professor and his daughter called at the two little tenement rooms which served the working girl as a home. The rich girl was sullen and suspicious of her father and the

ther girl, but finally agreed to wait with her ther in the next room and see for herself hether her suspicions were justified.

The working girl had pretended to the gang- ter that his attentions were pleasing to her, nd had consented to his calling upon her in the vening. He did so, and she questioned him, rawing the admission from him that he cared othing for the rich girl, and only wanted to et some of her money, as he had a wife in a earby city and could not marry. In the next oom the professor and his daughter listened, nd the little settlement worker, thoroughly disillusioned, realizes how she had been de- eived. Suddenly the hall door opened and the young foreman appeared. He saw the woman he loved apparently accepting the attentions of the gangster. A fight ensued between the two men, and the ex-convict sank to the floor. The work- ingman turned upon his sweetheart and bitterly denounced her. But the entrance of the pro- fessor and his daughter halted him, and when he heard the truth he begged his sweetheart's forgiveness. The gangster slunk out of the floor. The professor and his daughter looked at the reconciled couple.

MUTUAL

MUTUAL WEEKLY NO. 37 (Sept. 16)

Moudres, Isle of Lemmos.—A Greek volunteer corps is formed here to aid Allies. Subtitles: Camp at Moudres. French doctor giving aid to wounded Turks. Funeral of a French soldier who was assassinated by a wounded Turk, while giving him medical aid. A detachment of Turk- ish prisoners.

San Francisco, Cal.—A replica of the Platts- burg, N. Y. military training camp is opened at the Presidio for westerners. Subtitles: Crack western cavalry perform for the citizen soldiers.

Washington, D. C.—Cardinal Gibbons sees President Wilson. Subtitle: Unofficial reports intimate that he delivered a peace proposal from the Pope.

Colorado Springs, Colo. Highest road in the world is opened. Subtitle: Pikes Peak highway gives tourists most remarkable mountain view human eyes have ever witnessed. Elevation 14,- 109 feet; length of view over 200 miles.

San Francisco, Cal.—The S. S. "Mongolia" sails from this port for last time. Subtitles: The Lafollette Seaman's Law causes Pacific Mail Steamship Company to abandon Orient trade.

Boston, Mass. The historic old frigate "Portsmouth" goes up in smoke and flame at midnight.

Washington, D. C. The steps of the Capitol, after being in use for over 80 years, are re- placed with new ones of Georgia marble.

Upper Red Hook, N. Y.—Apples on trees sold at auction. In order to bring the grower and the consumer together and eliminate the middle- man, first orchard auction is held here. Sub- titles: A new state law requires careful grad- ing and accurate labelling of each barrel.

Washington, D. C.—Dr. Constantin Theodor Dumba, Austrian Envoy, whose recall President Wilson demands because of "flagrant violation of diplomatic propriety."

San Francisco, Cal.—Japanese have notable day at the Exposition. The Emperor's birth- day is celebrated with parade of beautiful floats.

Washington, D. C.—President Wilson attends ball game between clubs of the Department of Interior and Agriculture. Subtitle: Secretary Lansing stops and chats with the President.

New York City.—Mme. Olive Fremstad, Metro- politan prima donna, arrives in this city after 600 mile drive, as her own chauffeur, from northern Maine woods.

Ocean Park, Cal.—Miss Aileen Allen and her woman's life saving crew pose especially for the Mutual Weekly. Subtitle: Miss Columbia, Eskimo girl, shoots the breakers in her little skin Kayak, or native canoe.

RELIANCE.

MERELY PLAYERS (Two parts—Sept. 26). —The cast: "Billie" West, Charles West, Frank Bennett, Howard Gaye, Harry Moody, Wilbur Higby.

The "King Dramatic Troupe," presenting tragic melodrama, meets with such meager and unappreciative audiences in the course of its tour through the middle west, that manager Wilbur King finds himself in desperate per- plexity. As a last resort King conceives the idea of staging a sham hold-up and at- tempted abduction of his leading lady, Vaseline Limelight. King takes the editor of the vil- lage gazette into his confidence, and the editor, short for news, agrees to write up the thrilling scene in sensational style. The central figure of the highway kidnapping episode is to be Irving Mansfield, the tragedian of the com- pany. The editor accompanies King to the road, and the two await the dramatic scene. Miss Limelight rides in garbed in true the- atrical style and mounted on an unassuming charger. Mansfield halts her grandly at the point of his pistol and is about to carry her away when the unexpected happens. Harry Steadfast, who secretly adores the leading lady, and who has not been let in on the great pub- licity secret, happens along, and takes the abduction in dead earnest. He rushes in, res- cues the lady, and gives the poor tragedian an awful pommelling.

The editor refuses to print the story. The troupe retires in gloom. Darrow Darkwood, the villain, leaves immediately for New York. He plots to secure a booking for Miss Lime- light at the Velasco theater, thus getting her into his power. After Darkwood's departure, the editor decides to print the story as it oc- curred, featuring Steadfast's blunder. He ral- lies the manager and the melancholy troupe with the suggestion that Steadfast be played up in print as Miss Limelight's real lover and suggests that if they would get married, he could print a story which would pack the lit- tle theater. Vaseline overcomes her objec tions to Steadfast because of the desperate po- sition of the company, and marries him. Dark- wood, in New York, succeeds in booking Miss Limelight for the Velasco theater. She pro- ceeds thither with her husband in tow. Velasco assigns Steadfast a part too. To him he gives the role of a rescuer from the attentions of the villain, Darkwood. Steadfast becomes aware of Darkwood's attentions to his wife dur- ing rehearsals, and in the big scene chokes the villain so strenuously, that he nearly ex- pires. This arouses latent love in the leading lady, and with Darkwood disposed of, the two live happily ever afterwards.

THE DOLL HOUSE MYSTERY (Two parts— Sept. 19).—The cast: Charles Gorman, Georgie Stone, Carmen De Rue, Jack Hull, Margaret Marsh, Ben Lewis.

John Grant, a broker, places some very val- uable bonds in his library desk. Carmen, Grant's little daughter, sees the bonds. Think- ing them very pretty, she takes them to her doll's house, unknown to her parents. Here, she and Georgie Morley, her poor little play- mate, proceed to paper the house with the bonds. When Grant discovers the loss of the paper, he summons a detective. More bonds are placed on the table. Again little Carmen helps herself to the pretty papers and takes them to her play house. She makes Georgie a present of some of them, and he places them in his blouse and starts for home. The de- tective, leaving Grant's house at the same time, finds one of the papers, traces Georgie home. He watches outside, and sees Georgie's father, Jim Morley, an ex-convict who has been try- ing to lead a straight life, enter the door.

Georgie warns his father that the detective has found the paper which Carmen had given him. Although innocent, Morely is fearful of the police, and flees from the house with the boy in his arms. The detective follows, and there is a spectacular fight between the two men on the speeding freight. Morley succeeds in stunning the detective. Then he leaps with Georgie from the train. The detective organ- izes a posse and pursues. Morley, with Georgie, is cornered in a cabin and as he threatens to shoot, the posse commences firing.

Meanwhile, little Carmen has disclosed to her mother that the bonds are on the walls of her doll's house. Grant rushes to the police sta- tion to exonerate Morley, taking Carmen with him to tell her story. Learning at the station that the posse is after Morley, dead or alive, and that the innocent man may already have been killed, because of Carmen's playful prank, Grant leaves with the police in their high- power machine, in the hope that they may reach the cabin in time to save Morley's life. Carmen insists on being taken along. Grant and the police arrive just in time to restrain the posse from slaying the ex-convict. Morley is exonerated, and the two children, Georgie and Carmen, are happy again.

MUTUAL MASTERPICTURE.

THE HOUSE OF A THOUSAND SCANDALS (American—Four Parts—Sept. 23).—The cast: Harold Lockwood, May Allison, Josephine Ditt, William Enfe, Hal Clements, Bessie Banks and Perry Banks.

John Wright inherits his grandfather's estate and at once sets about the task of investigating the various sources of the income into which he came when the aged man died. While riding through a wooded section, Wright comes upon a girl struggling with a man. Wright dis- mounts and promptly pounds the man into sub- mission. Then he takes the girl to the squalid place she calls home. The girl whom Wright had defended is Martha, daughter of Old Farm- er Hobbs, a heartless man. At length his wife collapses under the strain, and dies. Martha accuses her father, charging that his meanness killed her mother. Then she leaves to seek a relative in the city. The man whom Wright had beaten is Ralph, a farmer, whom Hobbs ordered his daughter Martha to marry.

Arrived in the city, Martha learns that the person she seeks has gone. An aged woman in the shabby room, however, proves a real friend, and takes the girl Martha to live with her. While investigating his properties, John Wright comes upon the aged woman and Martha. The squalid tenement conditions lead Wright to es- tablish an ideal working place, known as the Wright Industrial Home. Martha and her elderly companion are established in the home, where they fit into the happy community life which the Wright Industrial Home has brought into being.

John Wright hears a lecture on the life of the ancient Greeks, by Gerta Carr. He is en- thusiastic about her doctrines and proposes that he and she join forces in the formation of a modern Grecian colony. He agrees to supply the necessary money, provided she will provide the teaching. She accepts and plans at once are formulated. In the village in which Martha lived John Wright establishes the colony in one of the spacious houses, which he inherited. All members are dressed in the flowing garb of the ancient Greeks. Among those at the colony supervised by John Wright and Gerta Carr is Martha. As she left her squalid home to join the exponents of Grecian life, she was seen by Ralph, who had gone to the city to seek her. A blow from John Wright's fist kept Ralph from molesting the girl. The arrival of the cult in the village was the cause of scandal galore. The thought of young men and women cavorting in scanty attire struck horror to the morals of the staid and gossipy townsfolk. Clev- erly Hobbs and Ralph fan the spark of outraged dignity among the villagers into a flame, until it reaches such proportions that a mob is formed In violent protest against the Greek exponents, the mob storms the home of the cult. The in- furiated villagers charge across the lawn into the house where John Wright and his colony await them.

In the mob is Ralph, who has planned a ter- rible revenge. Under his arm he carries a box of dynamite. As the house is stormed, Ralp, goes to a deserted room, where he places hi- blast and lights the fuse. He is caught in the act by John Wright. Ralps is choked and left unconscious, while Wright, warning the others, friend and foe alike, flees for his life. Barely have the members of the cult, and the villagers emerged from the palatial structure, when the dynamite explodes, wrecking everything. The explosion quells the mob's spirit. Side by side, townsfolk and the colonists explore the ruins, where they find the charred remains of Ralph, who died by the blast his own hand had set. Penitent, Hobbs kneels at the side of the boy and the others withdraw. From the ruins of the home rises a place more beautiful than the structure the blast had destroyed. The happy life of the cult is resumed. John Wright and Martha find their friendship has grown to love, and as the picture fades out the lovers can be seen walking together on the beautiful lawn with their arms encircling each other.

Pathe Exchange, Inc.

PATHE NEWS NO. 72 (Sept. 8).—New York City—Owing to the congestion of the traffic on the Ninth Avenue Elevated Railroad, an express track has been built above the level of the original one.

Washington, D. C.—Worn out by the feet of four generations of legislators and office- seekers, the steps leading to the Capitol are en- tirely relaid during the recess. Subtitles: (1) The new staircase consists of 300 pieces of Stone Mountain granite, weighing on an aver- age two tons each; (2) A novel view of the Capitol during the process of the work.

Newark, N. J.—Final heat of the Mile Cycle Championship of the World is fought out be- tween Frank L. Kramer (East Orange), Al- fonso Grenda (Australia), and Iver Lawson (Salt Lake City). Subtitles: (1) Maneuvering for position, Kramer leading; (2) The final eighth of a mile, which Kramer covered in 11 3-5 seconds; (3) Frank L. Kramer, win- ner, who is already 14 times National Cham- pion.

Cartoon—Doctor Worsen Plumber. Subtitles: (1) Doctor Worsen Plumber, while concocting a new high explosive, is disturbed in a most undignified manner; (2) Willie Rodent discov- ers an open can of syrup; (3) "By Gad, this place is overrun with rats! They're all onto the old cat. I'll have to figure out some way to clean up these pests;" (4) "I'll fool those blamed rats with a little science. I'll just graft the rabbit's ears and tail onto the cat;" (5) Next morning.

Pathe's American Fashions (By courtesy of Knitwear Mfg. Co., New York). Latest styles in sweaters. Subtitles: (1) Contrasting effects are obtained by the use of checks in collar and cuffs; (2) Silk is the only material employed in the making of this season's sweaters. These examples are worked out in green and gold; (3) Blue and white check is one of the latest effects.

Seattle, Wash.—Rammed by a steam freighter in a dense fog, the S. S. Admiral Watson is partially sunk while docking in the harbor. Subtitle: The scene from the dock side.

Rochester, N. Y.—A jump over the opposite sides of a square pen, which are only five yards apart, is the feature of the Exposition and Horse Show. Subtitle: (1) Reginald C. Van- derbilt (in dark suit and straw hat), one of the judges; (2) Governor Whitman leaves the grandstand.

Los Angeles, Cal.—California laughs at the Boston embargo in bare feet. At "Denishawn"

the shrine of the ultra-dansant cult, beautiful leaders of Society enjoy the blessings of Grecian physical culture in the Isadora Duncan style. Subtitles: (1) A bathing pool which remaindes one of classic pictures; (2) Miss Ruth St. Denis, originator of the scheme.

PATHE NEWS NO. 73 (Sept. 11).

Waterloo, Ill.—Mules in a slow race held during the Homecoming Day Celebration refuse to go as slowly as the contestants wish. Subtitles: 1. The proud winner. 2. The cameraman just succeeds in focusing the nimble chasers of the greased pig.

Washington, D. C.—Dr. Dumba, the Austro-Hungarian Ambassador, whose recall has been asked for by the United States Government for conspiring to cripple American industries, leaving the Embassy.

Washington, D. C.—At ball park. President Wilson opens baseball game organized by the citizens of the Grand Army of the Republic. Subtitles: 1. President Wilson throws the first ball of the game. 2. The President converses with Secretary Lansing.

Portland, Ore.—Gen. Goethals, of Panama Canal fame (wearing spotted tie), views the natural beauties of this city, before accepting a millionaire's offer to make Portland the leading city on the Pacific Coast. Subtitle: 1. Gen. Goethals poses for Pathe News.

Forest Hills, L. I.—After a most sensational match the twenty-year-old Californian, William M. Johnson, defeats Maurice E. McLoughlin in the final match for the National Tennis Championship. Subtitle: 1. McLoughlin congratulates Johnson on his victory.

South Boston, Mass.—Quaint and curious dances attract a large number of people to the End-of-the-Rainbow Pageant at Rainbow Park. Subtitles: 1. The Laughter Dance expresses the spirit of youth. 2. The Zulu Dance was well appreciated.

Boston, Mass.—No longer of use in these days of 30,000 ton dreadnaughts, the famous old frigate Portsmouth is burned to the water's edge and sunk off Governor's Island.

San Francisco, Cal.—Lieut. Com. Ellis perfects self scoring taget by which recruits are taught to shoot in a small fraction of the time previously required. Subtitles: 1. The target shot at is composed of canvas, which the bullet pierces, striking a metal device placed directly behind it. 2. The bullet striking the bull's-eye drives the center of the metal target backward, thus making electric contact, which makes the effect of the shot visible, directly to the recruit. 3. The attendant sets the self-recorder after each shot.

Newark, N. J.—The Essex County Mosquito Extermination Commission conduct a campaign of destruction against that irritating disease carrier. Subtitles: 1. "Thousands of mosquitoes can breed in a water barrel or even in an old can." 2. "A little gasoline poured on any stagnant water suffocates the mosquito larva." 3. Special spraying apparatus is used on the stagnant pools and marshes which cover hundreds of square miles of the state of New Jersey.

San Francisco, Cal.—During the military exercises of the troops at the Presidio, an armored "Quad" proves of great value as an aid in attacking. Subtitles: 1. When the Quad reaches cover, skirmishers deploy from the interior of the car. 2. Rough and uneven ground proves no obstacle to the armored car. 3. The car proves its merit under attacking conditions.

Toronto, Ont.—Covering hundreds of acres of ground, one of the most successful expositions ever held in Canada opens in this city.

THE PRIMA DONNA (Eclectic—Three Parts—Aug. 30).—After marrying a rich man who professes love for her, the prima donna finds he has other affairs, and leaves him to go her ways alone. And all the while, the young author, maker of the only plays worthy of her talent, lives a part crueler, more real to him than any theme yet evolved in his mind: for the action of this play is laid in his heart. He goes to her in the hospital, where her ill health has led her, to plead that she play the part of a Pierrot he has especially written for her. And then a marvelous thing happens. She feels the unmistakable urge of her spirit toward his and knows that this love is the biggest, holiest thing in her life. The doctor warns her that for her to rise means death; but what is death compared to the pleasure she feels in pleasing him? So she goes, and once again poses before the camera. This time it is a mad dance with a realistic fall at the end. So well has it all been done—fall and all—that even the emotion-calloused cameramen are touched and applaud. One tells her to rise, that the cameras are still; but she does not rise—her dance has taken her far.

COL. HEEZA LIAR AT THE BAT (Cartoon Comedy—Aug. 30).—On same reel with "An Intimate Study of Birds," Part 6, a synopsis of which was published on page 1562 of the Aug. 28 issue.

Me for the ball game this afternoon, muses the Colonel. The Colonel starts for the ball game in his new car, but the flivver gets balky and refuses to move for some time, and when it finally condescends to start, great speed is needed to reach the game in time. But more haste less speed and our friend is hurled ruthlessly out of the car on his head. Nevertheless, he picks himself up and runs on to the park. Arriving there, he finds the home pitcher going badly and in danger of being killed by the rain of hits that are flying like rifle-shots through the box.

Old Heeza then offers his services as boxman and enters the rifle pit to hurl the game of his life. He is greeted with a sneer by the opposing batsmen, but the sneers turn to snarls of hate when he starts to throw spitters, knuckle balls, fadeaways, and emery balls, and has speed to burn. He has the rival team so badly buffaloed that he fans them all. Of course, as a hitter he is equally good and in the fifteenth inning with the score a tie he knocks the ball out of the park and the leather is still going. Thus Heeza Liar enters the class of the immortals in the Baseball Hall of Fame.

MIX-UP FOR MAISIE (Phunphilms—Sept. 6).—Maisie Orpe is a dispenser of victuals in a second rate "beanery," and is the light of the lives of several of the town "swells. But Luke de Fluke, an all-round gay lad, and Shorty Magee, the local tough nut, seem to lead the field in Maisie's blue orbs. This finally causes strained diplomatic relations between the pair, and a duel to the death is arranged. Each contestant writes to the object of his attentions that if she wants to see his rival she must be on hand at dawn the next day. Then both choose the same second. The dawn of the next day sees the two rivals at the appointed place with the one second to attend to both. The duel starts as per schedule, but while they are fighting their hardest they look up and see Maisie going off with the second. This, of course, causes a cessation of hostilities and both look longingly in the direction of the loving couple. Then Luke's sword catches in the ground and he has to resort to his feet to gain the decision. This gives Shorty the chance he has been looking for and he hurls a bomb at his adversary and blows him up. Luke comes down after a while, however, and they, too, call off the contest through mutual sympathy over the loss of Maisie, who has gone with the second. But later on Shorty lands the "bird," and the way he does it and the anguish of Luke are a fitting climax to this comedy.

IN DAHOMEY (West Africa) (Globe Travel Split Reel—Sept. 6).—Why not take your patrons for a little jaunt through most interesting West Africa? Show them the primitive methods of the daily manners and customs of the natives, in striking contrast to our American way of doing things. Show them many of the most curious features of the daily existence of these people; their peculiar musical instruments, cotton spinning by hand, the gaudy wearing apparel, the weapons of warfare and their rulers.

PICTURESQUE JAVA (Globe—Split Reel—Scenic—Sept. 6). On the same reel as foregoing. Then start a "personally conducted" tour to the Island of Java, one of the most prosperous and populous of the Dutch East Indies. It is an island of volcanic origin and has many picturesque mountain and lowland regions. The tropically hot and moist climate gives a luxuriant growth to the foliage which covers the towering peaks and makes a most beautiful picture. Countless lakes covered with lily pads and blossoms add beauty to the scene and perfume to the air. Then the native houses form a decided contrast to the metropolitan houses of the foreign residents.

THE GALLOPER (Gold Rooster Plays—Five Parts—Sept. 10).—The cast: Clifton Crawford, Melville Stewart, Fania Marinoff, Rhys Alexander, Jessie Ralph, Sam Ryan and David Burton.

The story deals with a divorced war-correspondent who divides his time between dodging alimony-hunting divorced wives and various creditors. As a means of relief from his financial troubles he makes love to a brewer's widow, proposes, and is accepted. War breaks out between Turkey and Greece and he seizes the opportunity to dodge his trouble and a fiancee who does not appeal to him to go out as a war-correspondent to Greece. It happens that a young American millionaire at the same time is sailing for Africa to hunt big game. On the same steamer are two charming girls who are going to the front as Red Cross nurses. One of them turns out to be the war correspondent's last wife; the millionaire immediately falls in love with the other. Arriving in Greece, the war correspondent finds dodging his former wife too strenuous and resigns his position. The millionaire offers to take his name and act as correspondent for him. From then on there are all sorts of comical misunderstandings and situations. Scene after scene is a riot of laughter up to the very end where misunderstandings are cleared up, the millionaire is accepted by the Red Cross nurse, and the war correspondent reunited with his former wife.

THE LOST SECRET (Balboa—Two Parts—Sept.. 27).—Robert Taylor, manager of the Warren Powder Co., receives a warning in cipher to beware of foreign spies while manufacturing his new super-powerful high explosive, Lytonite. David Gerard, the company's chemist, working on the new death-dealer, moves to a lonely shack on the beach to conduct his experiments in private. But the chemist's secretary is in league with Gerloff, the foreign agent, and learns of the move. Gerard has with him his daughter, Gladys, a girl of twenty, who hates the idea of this solitude, and longs for congenial society. She gets it in the form of Gorloff, who, to get the Lytonite formula, feigns to be a shipwrecked sailor, and so works on the sympathy and into the house of the Gerards. By subtle inquiry Gorloff learns from Gladys the Lytonite formula is ready, and persuades her "for the good of humanity" to give it to him for safe keeping. But Gladys catches Gorloff spying on her father, and, suspecting him, refuses to give up the formula. Gorloff then attacks Gladys and steals some of the Lytonite cartridges, which he smuggles into his mouth, and starts away with. Gerard following. Gerard overtakes the man and there is a short struggle in which Gorloff falls, striking his chin on a rock. There is a terrific detonation—and space where once was Gorloff.

EXPLORING EPHRAIM'S EXPLOIT (Bray Cartoon—Sept. 27).—Ephriam, a darky aviator, is ploughing his way through the ether when, with the aid of his trusty spy-glass, he sees on a passing planet the figure of a dusky washerwoman bending over a tub unconscious of the fact that a vagrant goat has already eaten off enough of her clothes to make her look like a burlesque on a front row chorus queen. Eph's chuckles excite the curiosity of a cocky sparrow who sasses him from the gas bag of his dirigible. Ephraim takes a few shots at the bird, who deftly catches them, and flings them back at his astonished bean. The bird fails to pull down one of Eph's shots which hits the gas bag. In an instant Eph is traveling downward through space, his fall froken only by a dinky parasol. He lands conveniently on a spile in a lake, and, being a practical coon, immediately chucks his line in water and waits for a bite. A water snake, wriggling its crooked way up the spile is satisfied that Eph get a bite if it may only have a nip, and, uncorking the flask in our hero's back pocket, enters the birthplace of its spiritual brethren. A water bug finds his line a convenient bar for physical exercises, and does innumerable fancy dives off it into the water. A spider uses Eph's ebony dome as the starting place for a well-planned web, and is the cause of a series of startled squirmings that finally land the unlucky Ethiopian literally "into the jaws of death," represented here by the inviting open smile of an anxious alligator.

AN INTIMATE STUDY OF BIRDS (Part Eight—on the same Reel as Foregoing—Sept. 27).—It isn't often one gets the opportunity of seeing this wise old bird up close, although its "Hoo-oooooooo" is a frequent disturbance. One of the group of nocturnal birds of prey is the barn, or screech owl, which grows to a length of 15 to 18 inches. When looking at the face of the barn owl, as one does in this film, one is greatly impressed by the large, luminous eyes which

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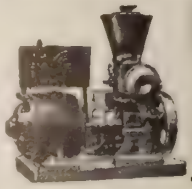

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give it such an air of wisdom. Here we also see the large, curved talons of the barn owl, with which it grasps its prey. The forest owl, also shown, is another night marauder, whose habitat is in wooded regions. Like the barn owl, the forest owl preys upon mice and rats, making it a valuable aid and friend of the farmer. The gray owl is larger than either of those shown, frequently reaching a length of 25 to 30 inches. The owl uses its beak and claws both as offensive and defensive weapons. The owls, when very young, seem to be just a bunch of downy feathers.

Associated Film Sales Corp.

THE BENT GUN (Deer—Two Parts—Released Week of Sept. 27).—Dick, a pugnacious boy, possessing the gambling fever, is expelled from school. In his anger his father also expels him from home. Dick bids his sister and sweetheart farewell, leaves for the West, and obtains employment on the I. X. L. Ranch. There Dick meets a notorious character, Black Pete, who entices him to become a cattle rustler, thereby losing their jobs. While on a drunken spree, Pete determines to seek revenge on his former employer and Dick consents to go with him.

Black Pete shoots the employer from behind an old barn and the employer, while falling, spies Dick riding away and concludes that he is the shooter. The cowboys are notified of the affair and give chase. Black Pete is shot and captured, but Dick, who is also shot in the arm, makes his escape. In falling off his horse Dick bends his gun, and in order to repair it with one arm, he ties the gun to a tree. While fixing the gun, Dick spies the posse coming, and to escape being captured, demands of his trained horse to shoot him which act he does. Dick is taken back to the ranch. In the meantime, Black Pete has confessed. Dick's father is notified and he takes his prodigal son back, and all is forgiven.

THE WAITER WHO WAITED (Federal—Two Parts—Released Week of Sept. 27).—The cast: Harry La Pearl, Gertrude Bambrick, Margaret Burke, Dick Cowan, Wil Rex and Dan Howard.

Oscar Piffle, a waiter in a "beanery," loses his job after an argument with Mr. Porpus, a customer. Oscar takes to the park to forget his sorrows, and while sitting on a bench picks up a paper, and sees that the Swelldorf Hotel is in need of a first class waiter. He runs all the way to the hotel, and is just in time to secure the job. He does not make a hit with Mr. Fish, a fellow-waiter, and they indulge in many scraps. Oscar always coming out best. While out for his daily exercise one day, saves Gertie, the village belle, from being robbed, and introduces himself as a pure food expert, and tells her that he is stopping at the Swelldorf.

Gertie invites him to call, which he does, only to find Mr. Porpus there. Both recognize each other, and Porpus starts to denounce Oscar. Gertie refuses to listen and they ignore him altogether. After Oscar leaves, Porpus continues to tell about him, but Gertie shows him his card and tells him that he is stopping at the Swelldorf. Porpus gets an idea and invites her to go to the Swelldorf for supper. When they are seated at the table, Oscar comes in to wait on them. Gertie is shocked, and turns her back on him. Oscar subtly takes the wallet of Porpus from his pocket, and then tells the head waiter that he is a crook, and never pays his bills. The head waiter presents his bill, and Porpus discovers his loss. The head waiter thinks it is a put up job, and he is kicked out of the hotel, but secures two revolvers, and comes back for revenge. The whole hotel is put in a riot by the shooting, and Mrs. Piffle also arrives with a gun. Finally Porpus runs out of bullets, and is subdued, but Mrs. Piffle arises, and, pointing her revolver at Oscar's head, leads him away. Gertie is thunderstruck, and faints in Fish's arms.

THE WOMAN HE MARRIED (Ramona—Two Parts—Released Week of Sept. 27).—The cast: Ann Kromann, C. James, Harold Smith, George Nave, Rheina Valdez, Bennison and Jack O'Brien.

A farmer's daughter runs away from home to join a male member of the fast set, and is subsequently abandoned by him. She finally obtains employment with a merchant company. Later she meets and marries a young rancher who takes her altogether on trust. Arriving at the ranch the newly-made wife finds in her husband's partner the man who abandoned her. The man and woman agree to silence and part. The husband hushes the wife's confession on her lips and takes her in his arms.

Back on the old ranch a younger sister of the girl who ran away is subjected to a similar temptation and is about to yield to the tempter and leave her father when the old man opens the hidden chapter and tells the girl of her sister's experience. The girl wisely resolves to remain at home. The story ends with her restoring her former humble lover to favor and the driving from the ranch of the man who would have betrayed her.

A BROTHER'S REDEMPTION (Santa Barbara—Two Parts—Released Week of Sept 27).—The cast: Scott Beal, Rheina Valdez and Hugh Bennison.

The story of a little girl left at a tender age to mother a baby brother and bear the brutality of a drunken father. The children escape and climb to the roof of a freight car. As the train is pulling out of the depot the pursuing father falls beneath the wheels and is killed. The youngsters arrive in a great city and the little mother takes up the burden of life for herself and brother.

In the years that follow the boy begins to follow in the footsteps of his father, the girl loyally stays by him, even to the extent of becoming a thief to save him from the result of his folly. The boy's regeneration is brought about in due course and the little mother marries the man of her choice.

KLEINE-EDISON FEATURE SERVICE.

THE WOMAN NEXT DOOR (Edison Feature Service—Five Parts—Sept. 1).—The cast: Irene Fenwick, Camille Dalberg, Della Connor, Richie Ling, Lawson Butt, Ben L. Taggart, Albert Andruss and John Nicholson.

Tom Grayson, an engineer employed in Mexico, quarrels with some Greasers. When they plot to kill him, the plan is overheard by Lake, a promoter of worthless mines who scents an opportunity to make himself solid with the engineer. Accordingly the authorities are informed, and Tom is saved and Lake thereby wins Tom's friendship and regard. Back in the New England village, Judge Grayson, his wife and their adopted daughter, Cecilia, make things as pleasant as possible for the little woman next door, who is socially ostracized by the village possips because nothing is known of her former life and associates.

When his work in Mexico is finished Tom returns home and thus meets the woman next door. Lake, hoping to obtain Tom's endorsement in a fraudulent mining venture, visits the Grayson's and one day is introduced to "Miss Ferguson." He acknowledges the introduction with a "Hello, Jenny!" The little woman at first denies her identity and then finally admits that she is Jenny Gay, the former actress whose celebrated divorce suit was dragged through the mire of the yellow journals the year before. Tom, however, refuses to lose faith in her and she tells him her unfortunate history: how, when she was starring on Broadway, Lake had been an ardent suitor and had made life miserable with his persecutions. To escape him she married Ben Whittier, a wealthy banker, but found no happiness in the union, owing to her husband's fondness for Lake and his readiness to believe Lake's lies about her. Then Jenny told him of that night in the big hotel which formed the basis of Whittier's divorce proceedings; of how she had returned about midnight and gone to her room when Lake, who was secreted in a closet, suddenly stepped out. Before she could break from his grasp the door was pushed open and Whittier, with two detectives, rushed in. After the sensational divorce, Jenny went to this quiet Connecticut town to seek peace and seclusion. At the conclusion of her narrative, they agree that the only thing to do is to wring a confession from Lake. This they plan to do.

In the meantime, Tom's father, a retired lawyer, suspects Lake. With the aid of Federal authorities he is able to do this and on the day set, two secret service men arrive. That afternoon Jenny writes a note to Lake telling him that she has changed her mind about marrying him. Tom, Mr. Grayson and the detectives are hid in Jenny's house and, at the proper moment, Tom comes out and forces from Lake a statement of the framed-up divorce. When this is published, the announcement of the coming marriage of Tom Grayson and "the woman next door" is announced.

THE MONEY MASTER (Five Parts—Sept. 8).—The cast: Frank Sheridan, Paul McAllister, Calvin Thomas, Sam Reid, Miss Anne Meredith, Miss Fania Marinoff and Bert Gudgeon.

PROLOGUE.—John J. Haggleton is the oil king of the world. In his first years while fighting bitterly for success his methods are unscrupulous. His wife suffers as a result and learns to hate his dishonesty. One day, finding written proof of a plot to burn up the oil refinery of a competitor, she leaves him, taking her baby boy and the condemning documents.

Lawrence, a competitor of Haggleton, shoots himself as a result of Haggleton's manipulations and another, Moran, ruined, falls into misery. Haggleton's wife dies in poverty, leaving her boy, Philip, in the care of a poor old man named Gentle, who brings him up under an assumed name so that the boy shall never know his father's name. Gentle keeps the documents incriminating Haggleton.

The story proper opens in Moran's home. Moran, who is now working in a miserable East Side bakery with his daughter, Jenny, a woman of the streets who has been ruined by Lawrence's son, but who has reformed, is in love with Philip Ames, who is really the son of Haggleton. He in turn is in love, not with Jenny, but with Margaret Lawrence, daughter of the man who committed suicide. She is a nurse in a hospital. Haggleton comes to visit the tenement in which the Morans live and there meets his son, who is calling on Moran. Haggleton does not reveal his identity. He discovers through Gentle the identity of his son and of the hatred his son has been taught to bear against the oil king. Haggleton is struck by the boy's speeches and when shown the horrible conditions of the people living in the tenement, he offers to help them with money, but his son refuses the money, saying that a man in order to make charity effective must not merely hand money to poor people but must understand them as well.

Haggleton, in an effort to win back his son, decides to try living as a laborer. He sends orders for his yacht to sail, spreading the rumor that he is on board for a long cruise. Then he starts life over in a tenement without a penny. Haggleton starts work as a kneader in Moran's bake-shop and after studying conditions begins to build up an electrical bake-shop, which will later become a real bread trust.

As they prosper, the home of Moran becomes happier, but Moran, inflamed by socialistic ideas, spread about by a few bakers who are thrown out of work by the electrical machinery, nurses anarchistic hatred against men such as Haggleton who ruined him. He doesn't know, however, that Jackson is Haggleton. To this argument Haggleton explains to him that his bread trust may be hurting a few bakers, but benefits the whole East Side. Haggleton learns of the engagement of Philip with Margaret Lawrence. He tries to withhold this marriage as he has much greater plans in mind for his son, and in so doing discloses his real identity. Moran, infuriated, tries to shoot Haggleton, but Philip, who has learned to love him in the past months, stands between Moran and his father and receives the shot. He is taken to the Haggleton home on Fifth avenue and nursed there by Margaret Lawrence. When his health is restored, Margaret announces her intention of leaving the house, for she thinks she can never bear to marry a son of the man who ruined her father. She is stubborn in her pride, but finally yields when Jenny comes to her and tells her that her own destroyer was none other than Margaret's brother. Margaret softens and henceforth Haggleton, Margaret and Philip devote their lives and huge fortune to the development of really useful charity.

THE FIXER (Five Parts—Sept. 15).—The cast: George Bickel, Harry Watson, Ben. L. Taggart, Ruby Hoffman, Alma Hanlon, Snitz Edwards, John Nicholson and Alfred Kepler.

When Bill Fowler decided to wed the wealthy widow, Isabel Dare, of Rye, N. Y., he gave a bachelor dinner. And the dinner degenerated into a quiet game with sugar for dice until constable Zack arrived with sleuths galore and landed them every one safe and sound in the local calaboose. So Christopher Cutting, Bill's friend, "The Fixer," put his brain to work, chloroformed Zack and hustled Bill home in time for the wedding. Meantime, Isabel's daughter, Dorothy, bid her sweetheart, Lieutenant Ned Hemmingway, U. S. A., a tearful good-bye for Ned was going away with William Fowler on a dangerous diplomatic mission to Mexico. Let it here be understood that William Fowler, diplomat, and Bill Fowler, bridegroom, were quite two different gentlemen.

But that didn't deter Bill. He stole the identity of Wm. Fowler and when Constable Zack arrived Bill told his bride that Zack was a special messenger from the President come to escort him to Mexico. Zack escorted him to the calaboose and "The Fixer," fixed it again, this time with cash, not chloroform. One lie begets another. Bill couldn't go home so soon, so "The Fixer" found a scheme. They went to Mexico and sent letters home from Laredo telling of their thrilling adventures and their diplomatic triumphs. Unfortunately, they are captured by a bandit general, Gomez, and treated ignominiously. They escape and find the real Wm. Fowler is famous. Bill wires the folks back in Rye and they send him a telegram inviting him to a reception in his honor. Unhappily for Bill, the real Wm. Fowler gets the invitation and accepts.

Meantime Isabel receives word her former husband may be alive. The former husband looks like the real diplomat. When Bill arrives and gets the ovation the diplomat is left in the cold. Bill is dressed like a major general and no one believes the real agent who is plainly dressed. Isabel, seeing the agent, believes him her former husband and drops at his feet pleading for mercy. Bill sees her and challenges the agent, who accepts. In the course of the duel, "The Fixer" saves Bill by hitting the diplomat with a brick from be-

hind. Isabel then discovers the absence of a birthmark which proves he is not her husband, and the party are faced by the problem of which is the real government agent. Lieutenant Hemmingway settles the matter by persuading the diplomat to see Bill's predicament and he departs without disproving Bill. Lieutenant Ned and Dorothy embrace; Bill and Isabel are reconciled and Cutting gets what all good fixers get—nothing!

Miscellaneous Feature Films

METRO PICTURES CORPORATION

A ROYAL FAMILY (Columbia—Aug. 16).—The cast: Ann Murdock, Lila Barclay, Mrs. Mathilde Brundage, Montagu Love, Fuller Mellish, W. J. Draper, Edwin Mordant, Niles Welch, Albert Lewis, J. D. Cowles, Charles Prince, W. Nigh.

Angela is the seventeen-year-old daughter of the King of Arcacia, a little kingdom in war-stricken Europe. The disappearance of her brother when a child, fifteen years before, was so great a shock to the Queen-mother, that she died. The death of the Dowager Queen, her grandmother, left Angela solely in the care of her father, the King. Brought up without feminine influences surrounding her and being reminded constantly by the King of her dead brother, and his ambitions for his son had he lived, Angela, in such an atmosphere, readily acquired boyish tastes in both dress and manners.

Trouble between Arcacia and the kingdom of Kurland, due to ravages by a band of Kurland soldiers, and the internal disquietude occasioned thereby in both of these countries, leads to strained relations between them. To close this breach, the Cardinal suggests a marriage between the Princess and the Crown Prince of Kurland. This proposal meets the approval of the Prince, and he rides into Arcacia as Count Bernardine, to meet her incognito. But on his way he meets Angela, out riding, whom he mistakes for a boy. He asks her to direct him to the castle and she tells him to follow her. On the way to the castle, they meet the Cardinal and he introduces them, the Prince as Count Bernardine. The Count explains the purpose of his mission and Angela orders him to return to the Prince and say she refuses his offer of marriage. Interested herself in the Count, she prevails upon him to tarry a few days. Frequent meetings between them increases Angela's interest, for she begins to show signs of falling in love.

The seriousness of the situation between the two countries and the prospects of war pictured to her by the Count and her reflections thereon when alone, prompt Angela to agree to a marriage with the Prince for peace purposes. The Count has come upon a clue to the border outrages and this clue is a lead which involves in a conspiracy many closely allied to the Kingdom of Arcacia, among them Countess Varensa. The Count makes love to the Countess for the purpose of furthering investigations. When Angela finds him with his arms around the Countess, she misconstrues his motives. In a freakish moment of anger she cuts him over the face with her whip. On his departure, Angela secretly follows the Count, and unexpectedly into an affray, in which the Count, disguised in the mask and clothes of the messenger of the raiders whom he has attacked, has a hot fight. In the general melee that follows, Angela is made prisoner by the Kurlands.

Angela is rescued and is taken temporarily to an inn, where she is concealed by the Count, still masked, with the assistance of a youth attracted to Angela by her face, which seems familiar to him. Another fight ensues and the Count picks Angela up and carries her above the heads of the mob to safety. Upon his return, he pulls away his mask and discloses to the ruffians that he is their Crown Prince. On horses, the Count escapes with Angela and the boy back to the castle, which is surrounded by a mob of Arcacians demanding that war be declared against Kurland. To the multitude Angela proclaims she will marry the Prince and thus end the trouble between the two countries. At a later meeting between the Count and Angela, she discovers both his real identity and that of the boy who helped in her rescue. The boy is none other than her own brother who disappeared fifteen years before.

WHEN A WOMAN LOVES (Rolfe—Aug. 23).—The cast: Emmy Wehlen, Arthur [illegible], Mrs. Costello, Arlotta De Felice, Frank Whitson.

Ruth, a waitress in a cheap restaurant, contributes what she can to the support of her family at home, until the mother's ill health brings the domestic situation to a crisis. Having insufficient money for their needs, Ruth is tempted to "play the horses," at which after losing, she dons male attire and entering the pool room is arrested in a raid. After a night in the station house her identity is disclosed, as also her inability to pay the fine. A wealthy young attorney, Arthur Lowe, on the scene at the time, straightens matters out. Ruth, however, has lost her position, and in seeking another, at a beautiful summer hotel, runs into her elder sister, who some time before left home for the gayer life of the city, in company with two pseudo gentlemen—card sharps, one of whom she lives with. The other, Powers, is quick to realize that Ruth's prettiness will prove a wonderful decoy for their victims.

One day Ruth, while canoeing with Powers, is upset and saved from a watery grave by Lowe, who was leaving his launch for the shore, after which, recognizing each other, their friendship increases, while Powers' hatred of Lowe grows rabid. At a card game with Lowe, Powers is caught cheating by Ruth, who exposes him, whereupon a fight starts between the two men, in which Powers, about to strike Lowe over the head with a decanter, is shot through the shoulder by Ruth. The story ends happily with Ruth, her mother and Lowe leaving for a long cruise on Lowe's yacht, and as the stern of the yacht disappears in the distance, Dan Cupid, minus one arrow, stands on the shore smiling contentedly.

HER GREAT MATCH (Aug. 30).—The cast: Gail Kane, Vernon Steel, Ned Burton, Clarissa Selwynne, Lawrence Grattan, Julia Hurley.

Prince Adolph of Syravia, while on a pleasure trip through America, meets Jo Sheldon, a charming American girl. Some time later, at a Charity Fete, they again meet and fall in love. Mrs. Sheldon, Jo's stepmother, being deeply in debt, and unable to repay her creditors, forges Jo's signature to a note for the amount of her debts and gets the money from a Mr. Bote, a friend of the family and very wealthy, whose one ambition in life is to have the title of a Baron. The condition of the note is that Jo marry the Prince and have him bestow the title upon Bote.

The Duchess Louise, worried by the love of Jo and the Prince, explains to him that he will be able to marry Jo, only by a morganatic marriage. When the Prince proposes this to Jo, she indignantly refuses. Mr. Bote, hearing of this, tells Jo that he will stop payment on the check and send her father and stepmother to prison. Jo, knowing nothing of the note, goes to her stepmother for an explanation, whereupon after being told everything, she agrees to the marriage to save her father. In the meanwhile, the Prince receives a decoy message that his father, the King, is dying. He informs Jo that he must leave immediately, and asks her to await his return. On reaching there, and finding his father in the best of health, he persuades his younger brother to reign in his place, telling him of his love, then escaping for America, to sacrifice the throne and become an American citizen.

Mrs. Sheldon cashes the check and runs off to a foreign port, while Jo leaves for the country where her father's factory is located. The King, on learning of his son's escape, sends one of his men to America, to persuade him to return and stop the marriage. The servant arriving there ahead of the Prince, secures a position in Mr. Sheldon's factory. Jo is seriously injured in an accident, caused by the King's servant, who tries to make a getaway, but is caught and severely punished. The story ends happily, with Jo's recovery and a marriage between her and the Prince.

THE SOUL OF A WOMAN (Rolfe—Five Parts—Sept. 6).—The cast: Emily Stevens, George LeGuere, Theodore Babcock, Walter Hitchcock, Fred Stone, Howard Truesdell, Henry Bergman, Effingham Pinto, Del DeLois, Florence Short, Vivian Oakland, Ralph Austin, Edwin Martin, Baby Field.

Standish, an artist, uses Mary, his wife, as the model for his painting of The Madonna. When the Connoisseur and the Parishioner come to inspect the picture the Connoisseur recognizes in the model an old paramour and tells the husband so. The husband, surprised, says the model is the wife of a dear friend of his. The Connoisseur and the Parishioner buy the picture. After their departure the husband upbraids his wife. She tells him at length of her acquaintance with the Connoisseur and how, for five years, she believed herself legally married to him. But the husband will not forgive the wife and puts her and her baby out into the street.

The wife leaves the baby on the steps of a monastery with a crucifix bearing her name in the child's hand. The wife joins the inmates of the gay cafe called "The House of Lost Souls" and becomes its reigning queen. Seventeen years later the boy is a novice in the monastery. Before becoming a monk he wants to see the world. Father Anthony gives his consent. The boy wanders into "The House of Lost Souls," of which his mother is now the proprietress.

There the boy meets Lust, Rum, Avarice, Passion and Beauty. They try their wiles in vain. Finally he succumbs to Beauty. The others put a foolscap on the boy and are dancing around him when the proprietress comes in. She stops the ribaldry and takes the boy to her room. There she sees the crucifix and knows that the boy is her son. Without disclosing her identity she tells him to go back. As her old associates rush in she breaks her associations with them. After they leave she falls fainting. Eight years later the boy is a parish priest. In a fearful storm an old drab enters the church. It is the mother. She sees above the altar the painting of The Madonna for which she posed. She recognizes her son by the crucifix he still wears. The son gives the mother absolution as the Angel of Death comes in and carries away her spirit.

THE SILENT VOICE (Quality—Six Parts—Sept. 13).—The cast: Francis X. Bushman, Marguerite Snow, Lester Cuneo, Helen Dunbar, Ann Drew, Miss C. Henry, Mr. Frank Bacon, Wm. Clifford.

Franklyn Starr, a talented and wealthy young composer of music, suffered a double misfortune in the sudden loss of his hearing and in the death of a mother deeply attached to him. Music, his great joy in life, was not taken from him and a complete change in Starr's character developed. Once generous, happy and helpful, Starr now grows sad and despondent. Deeply sensitive concerning his deafness, Starr resolved to leave the city and retire with his devoted servant, Spring, to the country and live the life of a hermit. One day, when tortured by a blacker mood, Starr rushed out of his cabin to seek the solace of the mountains. From the heights on which he stood, he was unable to hear the warning cries of the workmen who were setting off a charge of dynamite and a moment later he was hurled to the road below by a landslide caused by the blast. The attractive Marjorie Blair, a young woman of fashion happened to be riding through this mountain region at the time, and witnessing Starr's accident she rushed to his rescue. At this juncture, the inevitable took place. Starr fell in love with Marjorie, and Marjorie, won by Starr's rich personality, returned that love notwithstanding his deafness.

Shortly afterwards Starr married Marjorie and once more the happiness and serenity of former days returned to him. And this happiness would have been permanent if Starr's characterless relative, Bobbie Delorme, had not appeared on the scene, and, taking a mean advantage of a past innocent flirtation with Marjorie, tried to win her from her husband. Mistakenly believing in Marjorie's guilt, and thinking that again he has been robbed of all that makes life precious to him, Starr becomes bitter and misanthropic. In the end, however, he finds that he has been unjust to Marjorie, and this discovery, following close on the recovery of his lost hearing, fills him once more with the joy and zest of living.

THE BETTER MAN (Rolfe—Five Parts—Sept. 20).—The cast: Henry Kolker, Elsie Balfour, Orlando Daly, Renee Kelly, J. H. Goldsworthy, Mayme Kelso, Edwin Boring and Richard Lee.

John Stoddard is hired by Courtlandt Van Nest, a capitalist, to supervise the construction of a gigantic iron bridge. Stoddard encounters trouble with the men, whose minds are inflamed by Lavinsky, an agitator. The men ask for higher wages. At Van Nest's suggestion Stoddard goes to New York to attend a meeting of the Board of Directors of the company owning the bridge. At the meeting Stoddard advocates a compromise in the way of a small increase in pay, but the directors will make no concessions to the men. Stoddard meets Janet Van Nest, who, with her Aunt Sarah, is a typical product of the circle which believes in class aristocracy. Janet is engaged to Kenneth Stuyvesant, an idle, rich young fellow, a captain in the militia.

Janet and her aunt visit the militia encampment, staying at the hotel in Weyburn, N. Y., about a mile from where the bridge is being built. Stoddard shows Janet over the bridge. Janet feels that she has met a man who is a worker, who does things, and feels attracted to him, despite her aunt's words forbidding her to associate with him. Stoddard shows Janet through the poor section of the village, showing her the utter destitution of the working people. Janet writes a letter for Sevic, a rough working man, to his wife in the old country and sends her transportation. The men working on the bridge strike. Van Nest first calls in strike breakers, then the militia. As the militia are ready to fire Lavinsky prepares to hurl dynamite at them. Stoddard takes the dynamite away from him after a hand-to-hand fight. Stoddard turns the dynamite over to Kenneth, who has one of his men take it to the rear.

Stoddard and Janet go to Van Nest and say they will do anything to have justice done the men. Van Nest takes them up and stipulates that they give each other up. Reluctantly they consent. Janet goes to help the poor of the village. On her way she meets Kenneth. Kenneth is angry at her associations with the masses and, going to her home, blames her aunt for driving the girl out. Missing Janet, Van Nest goes to Stoddard and demands the return of his daughter. Stoddard says he has kept his promise and not seen Janet, but seizes on the

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opportunity to point out to Van Nest the great American procession of workers and the fact that the difference in the stations of himself and Van Nest is due to the fact that their father's path diverged earlier in the procession. Van Nest is plainly impressed. Meanwhile Edith Stoddard is busy fixing things up for Sevic's wife and children who have arrived from the old country. Van Nest meets Edith. She shows him the children and how true happiness is obtained through labor. He becomes reconciled to the idea of Janet marrying Stoddard.

The opening scenes show the relations of capital and labor starting with the cave man days, then in Biblical times, then in the feudal period and then today. The closing scenes are an allegory with Justice saying to Capital and Labor, "Why quarrel? You are each useless without the other."

PARAMOUNT.

OUT OF DARKNESS (Lasky—Sept. 9).—The cast: Charlotte Walker, Thomas Meighan, Margery Daw, Hal Clements, Tom Forman, Loyla O'Connor.

Helen Scott has been left the sole owner of the Scott Canneries by the death of her father, but being too busy with social duties Miss Scott leaves the handling of the business of the industry to her hard-fisted uncle and only calls upon him when she needs money. Harvey Brooks, manager of the Tampa branch of the canneries, is a hard-working young man with new ideas of social welfare. He has hundreds of people in his employ working under most unfavorable conditions and for starvation wages. He has pleaded with Helen Scott and her uncle to better the working conditions but has always been ignored. During the height of the social season Helen, with a party of friends, goes to Palm Beach, Fla., for the yacht races. While sailing her sloop one foggy night it is run down and sunk by a large schooner, a fruit carrier for the Scott canneries. Helen is rescued from the sea by the captain of the schooner. The heiress is stunned by a blow on the head, received at the time her sloop was struck. When she recovers she is unable to remember her name or her identiy. The schooner captain takes Helen to his home and, when she has recovered, his daughter, who works in the cannery, secures Helen a position beside her at the cutting table. Brooks, hearing of Helen's accident and loss of identity, takes an interest in her and she is attracted by his kind manner. Labor leaders are urging the cannery workers to strike and place the blame for the conditions upon young Brooks. One night Brooks is slugged and bound to a chair in his frame office building and the plant is set on fire by the excited workers. Helen, rushes through the flames to his aid and as she unbinds him she is overcome by smoke and falls unconscious by his chair. Brooks carries her to safety through the burning buildings and returns her to the schooner captain's home.

While they are both recovering from their burns a detective, employed by the uncle, locates Helen. The shock of the fire and the burns has slightly restored Helen's memory and the clever detective finally brings her to realize who she really is. Helen is in love with Brooks and he with her, believing that she is a poor factory girl. The heiress realizes that Brooks hates the real Helen Scott for her indifference to the workers. When he has recovered she meets him alone, tells him she is Helen Scott and breaks down his wall of hatred and together they go to help their coworkers.

THE CASE OF BECKY (Lasky—Sept. 13).—The cast: Blanche Sweet, Theodore Roberts, James Neill, Carlyle Blackwell.

Dorothy has been brought up to appear in public with Balzamo, a hypnotist, who claims to be her guardian. By constantly subjecting her to this hypnotic influence, he has weakened Dorothy's will-power. The dual personality which lurks in everyone becomes so strong that it insists upon manifesting itself to the world as another personage in the bodily form of Dorothy. This personage calls itself Becky and is fully cognizant of Dorothy, whom she hates, whereas Dorothy is not so truly aware of Becky—she does not remember all that Becky has said and done.

Dr. Emerson, a specialist in nervous diseases, who is much interested in hypnotism, has young assistant, Dr. John Arnold, who possesses great hypnotic power. Dr. Emerson urges the development of the power, arguing that it can be used for good as well as evil purposes. Dr. Emerson tells Dr. Arnold how his own life was wrecked years ago by a hypnotist, who induced his wife to leave him and take their little child. The wife died deserted and the doctor has never been able to find the child or the hypnotist whom he knew as Schwartz. Balzamo, as Dorothy grows older, becomes attracted to her and decides to discharge the older woman that is working with him and make Dorothy his star performer. Dorothy, when she hears this, becomes for the first time visibly Becky and runs away. She has various experiences earning her living, always getting a position through her sweetness and amiability as Dorothy and losing it through the ugliness and malice of Becky, who appears more and more often as she grows stronger.

Dorothy becomes companion to Dr. Emerson's sister and begins to fight Becky. She visits the Doctor's sanitarium and there meets Dr. Arnold, who falls in love with her. There also, Becky insists upon making her appearance. Dr. Emerson recognizes it as a case of dual personality which he is anxious to study to help Dorothy. But Becky is impossible—she will tell the Doctor nothing and hates Dorothy because Arnold is in love with her. Becky takes malicious delight in making everybody miserable. Balzamo, who has traced the girl from place to place, comes to town to get her and to give a performance. Dorothy, frightened at the sight of him, tells Dr. Emerson everything. The two doctors make up their minds that they must kill Becky to free Dorothy and then free her from Balzamo. The fight begins and after a hard struggle Arnold kills Becky and defeats Balzamo and making him confess that Dorothy is Dr. Emerson's daughter. Balzamo is sent away with his power broken. Dorothy, knowing that Becky is no longer to be feared and that Balzamo is out of her life, yields herself willingly to Arnold's love.

IVAN FILM PRODUCTIONS, INC.

A MOTHER'S CONFESSION (Five Parts).—Henry Patterson, living in Chicago with his wife, Lola, and infant boy, Harold, receives disturbing news regarding his mining interests at Denver. He goes there to investigate, and to avoid publicity, assumes the name of Henry Donovan. At Denver, he finds the mine is worthless, and faces ruin. He meets Louise Douglas, a wealthy woman, who becomes attracted to him. She makes overtures of marriage, unaware of his real identity. Henry, in a wild belief that he can save his family from poverty, marries Louise. He invents excuses to Lola, whom he still loves, for his long absence. The poor woman receives his money and affectionate letters, ignorant of his folly. In due course, Louise gives birth to a daughter, Muriel.

The months lengthen into years, Lola in her solitude, has formed a strong friendship for Fred Warren, an artist, for whom she poses. The artist, believing Lola to be a widow, presses her to marry him. Her refusals arouse his suspicion, until one day Lola receives a letter which, Warren notices, agitates her. The letter is, indeed, from her husband, a confession of his bigamous union with Louise, and promising to make early reparation. Taking advantage of Lola's absence from the room, Warren purloins the letter and learns her secret. Meanwhile, Louise has entrusted Henry with a large sum of money for investment in New York. He goes instead to his wife at Chicago. In a touching scene, past sins are confessed and forgiven, and the couple make preparations for a hasty departure. At the moment of leaving, Warren pays Lola an unexpected visit. Furiously Warren denounces Henry, calls him "Bigamist," and threatens to turn over his letter of confession to his wife Louise. Henry, demanding the letter, draws a revolver and, in the struggle, the pistol is accidentally discharged, killing the bigamist. With a plea for forgiveness as he dies, Henry hands over to Lola Louise's money. In order not to implicate her in the murder, Warren orders Lola away from the scene. She, having in mind the $50,000, heeds his advice and immediately leaves with Harold for New York, where she assumes the name of "Gibson." Warren telephones the police, giving himself up as the murderer.

Louise, notified by the Chicago police of her husband's death, comes to Chicago. Seeking revenge, she secures permission to see her husband's murderer. She enters the cell with a concealed weapon. There she learns for the first time the truth, from the written confession of her husband which the prisoner has concealed on his person. She is prostrated by grief, and her vow of vengeance becomes a promise to help the prisoner. The trial takes place. Warren, aided by Louise's counsel and her testimony, is declared "not guilty." With gratitude on the one side, and sympathy on the other, a strong bond of friendship is formed which soon gives way to love. Warren and Louise marry and come to live in New York. With the passing of years, Lola, giving way to extravagance, becomes penniless. Harold, now at Milan studying music, requests funds, and with her son's need in mind, Lola at a dance steals a necklace. Her theft detected, she is tried and sent to prison for two years.

Harold, who has made a name for himself in Milan, meets a charming student, Muriel Warren. Unaware of each other's antecedents, they form a deep attachment and finally arrange to return to America to marry. Lola's prison term expired, she comes to New York. There, sitting on a park bench, she picks up a discarded newspaper, in which she reads the wedding announcement of Harold and Muriel, to take place that afternoon. She rushes to the church, breaks through the crowd and, in a most dramatic scene, before the altar, makes her confession to the priest. Muriel now learns for the first time that her stepfather, Warren, killed her father. Her soul, embittered by the guilt of her parents, she leaves her mother's house and becomes a nun. Harold, learning that his father's misdeeds nearly caused the marriage of brother and sister, forgives his broken-hearted mother, takes her with him and makes a home for her.

WORLD FILM CORP.

EVIDENCE (Shubert—Five parts—Sept. 20).—The cast: Lillian Tucker, Edwin August, Haidee Wright, Florence Hackett.

Lord Wimbourne, a young English peer, is summoned from his club, where he is spending the evening with his friends Lushington and Captain Pollock, by the illness of his son, Bing. Lushington is anxious over the boy; Pollock is indifferent and tries to drown his memories in drink. Both men love Lady Una, Wimbourne's wife, Lushington, unselfishly, while Pollock hates her husband and seeks revenge. Wimbourne and Lady Una entertain at a ball that night. The guests of honor are Lushington, Pollock, the Duchess of Gillingham, Mrs. Ebengham and Stavely. While Lushington and Una are talking on the balcony they are joined by Pollock. Wimbourne calls his wife to say good night to parting guests. Pollock remains on the balcony. Partly intoxicated, he goes to sleep. Awakening, he arouses himself violently, but seeing Una's scarf on the rail he decides to wait till she returns for it. Una searches for her scarf, and finds Pollock, who takes her in his arms, and is holding her when her husband appears.

The next morning Wimbourne refuses explanations. Pollock receives an order to report to the war office. He regrets his actions of the previous night and goes to Wimbourne Hall to explain, but Wimbourne refuses to see him and goes to his club. Una explains all to Lushington, who tries to reconcile her husband, but he declines and again scorns Pollock, who is enraged and decides on revenge. He sends Una a note: "Your husband at the Red Lion Inn in critical condition. Come at once." He hastens to the Inn, notifies the innkeeper that a lady will arrive soon greatly agitated. He wishes her to be shown at once to his room. No names must be mentioned. Una arrives and hastens to the room indicated by the innkeeper. Pollock seizes her in his arms and prevents her escape. He destroys the note, which is the only evidence of Una's innocence.

In the meantime, Wimbourne has picked up the blotter on the desk at which Pollock wrote and seeing on it the name of his wife he hastens home, where he is told of her departure for the inn. He follows her. Arriving, he breaks into the room where Una has fainted, and finds bending over the bed, to further compromise her, the Captain, who then departs. Una goes to the home of her Duchess Mother. A divorce is granted. Pollock leaves for the war. Lushington remains the true friend of the couple, and is a frequent visitor at Wimbourne Hall and a companion for Bing, the child. Lushington arranges a meeting between Una and Bing, who does not remember his mother, and believes her to be a Princess. It takes place one night when Wimbourne is making a speech in Parliament, and Una believes she will be alone with her child. But Lushington arranges that Wimbourne shall lose several sheets from his speech and returning to secure them will find Una there, thus hoping to bring the two together again. The plan works, but Wimbourne is only angry at Una's intrusion, and informs her that he is about to wed Mrs. Ebengham.

Broken hearted, Una leaves. Lushington begs her to marry him, but she refuses. He leaves, is sent to France on business, and later he goes to India, where he meets Pollock, who has repented of his double dealing and signs a confession exonerating Una. Lushington hastens back to London, where he succeeds in reuniting Una and Wimbourne.

DRA-KO FILM CO., INC.

YORK STATE FOLKS (Five Parts—August). The cast: James Lackaye, Ray L. Royce, Edith Offutt, Amy Dennis, Percy D. Standing, Celia Clay, Kate Jackson, Harry Crosby, Will H. Philbrick, C. S. Fleming.

Simon Peter Martin is the Village President, a man who exacts obedience to all his wishes. The two clash and the fate of a young couple, Simon's son and Myron's niece, is involved.

The trouble arises over a vote of the villagers in favor of the railroad entering the town. The old organ builder meddles in politics for the first time and votes for the railroad, and thereby draws upon himself the wrath of the Village President, who is a wagon builder and fears the railroad will ruin his business. He casts his son adrift for daring to fall in love with his opponent's niece, and tries to ruin the old organ builder.

But the railroad goes through, the wagon builder relents, and all is well in the end. Simon comes in time to bless the young couple and renew his friendship with Myron. The railroad has purchased his property and made

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NORTH AMERICAN FILM CO.

THE DIAMOND FROM THE SKY (Chapter 20—Two Parts—Sept. 13).—Arthur Stanley's injuries which had befallen him while inspecting his mining property had attracted wide attention. The reports were meagre, save that his physician, Dr. Frank Durand, had, by good fortune, been with him at the time of the accident. The papers also stated that Mr. Powell's business affairs would be looked after by his cousin, Blair Stanley, of Richmond. Esther, after her first rebuff at the portal of the Powell mansion, returned again and again, but without seeing Arthur. On a last occasion, she was determined. She waited, with the watchful Quabba lingering near, until she had seen Durand and the Count de Vaux leave. She knew that Blair was at the office, and preferred to encounter Vivian Marston, whom she learned, was in charge of the sick room, alone.

Esther had no desire to bring notoriety or ruin, perhaps, upon the injured man by any premature disclosure of his real identity. But she was determined to go to any length, if necessary. Some intuitive sense of Esther's attitude must have impressed Vivian. "I will see the young lady," she told the man servant. When Esther reached Arthur's door, Vivian, masquerading in a nurse's costume, spoke as one having authority. "You cannot come in here. Mr. Powell is at death's door."

"Better he die with a true friend beside him than live with you and your associates ministering to him," Esther responded scornfully.

Arthur lay with his eyes closed. Esther bent by his bedside, paying no heed to Vivian, who passed by the foot of the bed and took a small instrument from the table, then returned to the back of the bed and laid a hand, as though to soothe him, on Arthur's unbandaged arm. At length Arthur opened his eyes and he saw Esther. He spoke a word or two, then fell into unconsciousness again. The daughter had lulled him.

Esther returned to her hotel, torn with conflicting emotions. Duty called her to Richmond, where Hagar was slowly recovering her reason; and stronger still, her deep and ardent love for Arthur held her here.

That night, a strange conclave—the stranglers of a soul—was gathered in the library of the young millionaire. There was Durand, Count de Vaux, Vivian and silent and brooding among them, Blair. They who plotted did not know that the diamond from the sky had lain unnoticed since early morn on the alighting board of one of the beehives in Rancher Jones' apiary, not twenty miles from the spot where Arthur had been injured.

Beneath a great dead tree, nearby, beside a rude campfire, were two billposters, preparing their supper. Burke, who went in search of syrup came upon the diamond. He returned to the fire, and held it in the firelight. Then he hid the treasure in his pocket, but too late to escape the eye of his companion, Jack Williams.

In the Powell library, in Los Angeles, the plotting of the stranglers of Arthur's soul was reaching a climax. Suddenly Blair sprang to his feet.

"I do not claim to be a saint," he said. "But I will have no part in the murdering of this man with drugs. When Arthur is well I will kill him, face to face!"

Vivian's face softened, she drew her arms around Blair. The two men left the room. Vivian held the rebel in her embraces and worked him to her will. But his heart was never in the dastard work the drug thugs planned and carried through.

In the wilderness, two men slept in blankets beneath a tree burning at its base. Not far away, Marmaduke Smythe, lost and footsore, crouched in slumber beneath a bush. The tree crashed down, crushing Burke; ere he was dead, Williams despoiled him of the diamond and fled.

CONTINENTAL PHOTOPLAY CORPORATION.

A CONTINENTAL GIRL (Five Parts).—The cast: May Ward, Geo. Harcourt, William Sorell, Olaf Skavlan, Wm. H. Cone, Jack Murray, E. B. Tilton, Geo. Brugger, Elys Lotus, Mabel Scott, Davis, Beresford, Harcourt.

The story is one of love and adventure in the exciting days of '76 when this country declared its independence and shook off the yoke of England. Flossie Burgett, loved by two soldiers, naturally plights her troth to the American, thereupon the Tory becomes the enemy not only of her sweetheart, but of her family. A duel fought between the two men only fans to deeper flame the animosity of Staunton, who was worsted.

The villain tries to persecute the girl. He meets his just deserts at the hands of Deerfoot, who kills him with a rifle after receiving his own death wound. The leap of the captain from a high cliff and the death in the water are filled with excitement. After the war and the United States born all ends happily and on Christmas Day with several pairs of lovers made happy.

STERLING CAMERA & FILM CO.

THE GAME OF THREE (Five Parts).—The cast: Barney Gilmore, Roy Gahris, Grace Norman, Lillian Niederaur, E. F. Roseman, John Sharkey, Violet Stuart, George Henry, Mabel Wright, Frank Stone, Roy Applegate, Richard Lysle.

Mazie King, an adventuress, through the kindly patronage of Mr. Niel, a society man, is enabled to be a guest at an anniversary reception. Taking advantage of the opportunity she lays her plans to get away with some valuable jewels. Jim O'Bryan, the tool, enters stealthily by way of a side window. He then waylays one of the house butlers and manages to change clothes with him, after which it is easy to get about unrecognized. In the guise of a butler and under the direction of Mazie Jim finally gets possession of the jewels. In making his escape from the house he is discovered by Detective O'Bryan and is wounded. Arriving at the rendezvous, where his partner in crime is waiting they undertake to divide the spoils, but an argument arises and the wounded crook is forcibly ejected, minus the spoils, from the shack.

Ill from loss of blood he manages to reach the home of Tom and Molly Ryan, where he seeks protection, and is finally hidden in a clothes closet. In the meantime the detective arrives at the home of Tom, and although they are innocent, he arrests them. The detectives then return to the river front and finally locate the shack, but Travis, another crook, and Mazie manage to escape and get away on a steam launch, they took without the owner's permission. The detective follows on a river tug, finally overtaking and capturing the pair. At the police court, Tom and Molly, the innocent, and Travis and Mazie, the guilty, are brought face to face, but no evidence is available against Travis and Mazie, when suddenly Tim O'Bryan staggers in and acknowledges his part of the robbery at the same time accusing Travis and Mazie and clearing Tom and Molly of the charge. The finale is very effective, especially when Detective O'Bryan learns it was his own son whom he had wounded and was the actual thief.

LIBERTY MOTION PICTURE CO.

AN AMERICAN GENTLEMAN (Five Parts—Sept. 15).—Helen Davis, a girl of four, is run down by a reckless driver and suffers considerable injuries. The frightened driver, thinking he has killed the girl, carries the limp form into the woods, where later it is discovered by gypsies. After nursing the child back to health, these roamers attempt to return the baby to its parents, but their mission being misinterpreted they are driven from the Davis estate.

For the next fourteen years, Helen Davis wanders well over the face of the earth with her Nomad companions, finally returning with them to the scenes of her childhood. The theft of a horse in the neighborhood brings the gypsies under the sway of an unscrupulous lawyer, who has had for a client an aged eccentric named Hathaway. The old man, having lost considerable money through a bank failure, has buried his treasure, drawing a cypher map denoting its whereabouts. This he shows to his attorney, the unscrupulous lawyer. The attorney determines to secure the buried treasure, and through the co-operation of the gypsy chiefs the Hathaway house is ransacked for the map. While this crime is being committed old man Hathaway is murdered. He leave a son, George Hathaway, who has just returned from a European trip, and who has not only determined to recover the family wealth but also avenge his father's murder.

In the execution of these dual objects he meets Helen Davis, now Corina, a gypsy beauty, and straighaway falls in love with her. The trials and tribulations incident to the recovery of the family gold chest carries George Hathaway through many thrilling adventures, but eventually ends in his securing the chest and in the leaders of the gypsies plunging dramatically to their death through a broken bridge into a gulley hundreds of feet below. Helen Davis is quickly restored to her father, who can do nothing but consent to her marriage to George Hathaway.

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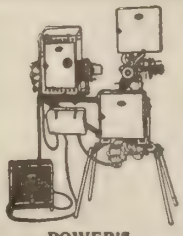
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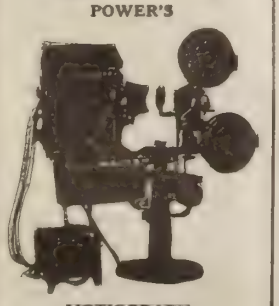
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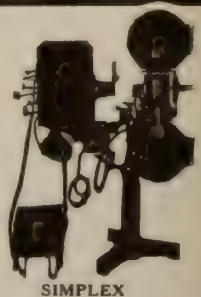
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2216, 2218.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Sept. 1—Number 182 (News).
Sept. 8—Number 183 (News).
Sept. 15—Number 184 (News).
Sept. 22—Number 185 (News).
Sept. 29—Number 185 (News).

BIG U.

Aug. 19—Ethel's Burglar (Drama).
Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).
Sept. 2—Tam o' Shanter (Three parts—Dr.).
Sept. 9—The Finest Gold (Drama).
Sept. 16—In the Heart of the Hill (Drama).
Sept. 23—No release this day.
Sept. 30—The Sheriff of Red Rock Gulch (Two parts—Western—Drama).

BISON.

Sept. 4—Coral (Four parts—Drama).
Sept. 11—In the Sunset Country (Three parts—Drama).
Sept. 18—The Surrender (Three parts—Drama).
Sept. 25—A Message for Help (Two parts—Indian—Drama).
Oct. 2—The Ghost Wagon (Three parts—Western—Drama).

BROADWAY UNIVERSAL FEATURES.

Aug. 30—Jewel (Five parts).
Sept. 6—A Little Brother of the Rich (Five parts—Drama).
Sept. 13—Business Is Business (Six parts—Drama).
Sept. 20—Under Southern Skies (Five parts—Drama).
Sept. 27—Judge Not; or "The Woman of Mona Diggins" (Six parts—Drama).

GOLD SEAL.

Aug. 31—Misjudged (Three parts—Drama).
Sept. 7—The Deceivers (Two parts—Drama).
Sept. 14—The Queen of Hearts (Three parts—Society—Drama.)
Sept. 21—The Tenor (Three parts—Drama).
Sept. 28—Her Prey (Two parts—Drama).

IMP.

Sept. 7—No Release This Date.
Sept. 10—Crime's Triangle (Two parts—Drama).
Sept. 14—No release this day.
Sept. 17—The Suburban (Four parts—Drama).
Sept. 21—His Home Coming (Comedy).
Sept. 24—When the Call Came (Two parts—Drama).
Sept. 28—Billy's College Job (Comedy).
Sept. 29—An All Around Mistake (Two parts—Comedy).
Oct. 1—The Wolf of Debt (Four parts—Dr.).

JOKER.

Aug. 26—A Case of Beans (Comedy).
Aug. 28—The Bravest of the Brave (Comedy).
Sept. 4—When Hiram Went to the City (Comedy).
Sept. 11—At the Beach Incognito (Comedy).
Sept. 18—He Couldn't Fool His Mother-in-Law (Comedy).
Sept. 25—He Couldn't Support His Wife (Com.).
Oct. 2—An Innocent Villian (Comedy).

LAEMMLE.

Sept. 2—The Eagle (Drama).
Sept. 9—Both Sides of Life (Three parts—Drama).
Sept. 12—His Last Word (Drama).
Sept. 19—No release this day.
Sept. 23—The Cry of the First Born (Three parts—Drama).
Sept. 26—No release this day.
Sept. 30—No release this week.
Oct. 3—Her Three Mothers (Three parts—Drama).

L-KO.

Sept. 1—A Game of Love (Comedy).
Sept. 5—Gertie's Joy Ride (Comedy).
Sept. 8—Silk Hose and High Pressure (Three parts—Comedy).
Sept. 12—No Release This Date.
Sept. 15—No release this day.
Sept. 19—No Flirting Allowed (Comedy).
Sept. 22—Scandal in the Family (Two parts—Comedy).
Sept. 26—Avenged by a Fish (Comedy).
Sept. 29—Married on Credit (Comedy).
Oct. 3—A Mortgage on His Daughter (Com.).

NESTOR.

Aug. 27—His Egyptian Affinity (Comedy).
Aug. 30—A Maid and a Man (Comedy).
Sept. 3—Lizzie and the Beauty Contest (Two parts—Comedy).
Sept. 6—Their Happy Honeymoon (Comedy).
Sept. 10—He Fell In A Cabaret (Comedy).
Sept. 13—Too Many Smiths (Comedy).
Sept. 17—Molly's Malady (Comedy).
Sept. 20—It Almost Happened (Comedy).
Sept. 24—When Lizzie Went to Sea (Comedy).
Sept. 27—Snatched from the Altar (Comedy).
Oct. 1—No release this day.

POWERS.

Sept. 4—No release this date.
Sept. 5—The Shot (Two parts—Drama).
Sept. 9—Going to the Dogs (Comedy).
—Frog and Toad Celebrities (Zoology).
Sept. 16—No release this day.
Sept. 18—No release this day.
Sept. 23—The Ham Actors (Vaudeville Act).
—Life of the Frog (Dilmars Educ.).
Sept. 25—Every Man's Money (Drama).
Sept. 30—Lady Baffles and Detective Duck in "The Ore Mystery" (Comedy).
Oct. 2—No release this day.

REX.

Sept. 7—Sh! Don't Wake the Baby (Comedy).
Sept. 12—Agnes Kempler's Sacrifice (Two parts—Drama).
Sept. 14—How Early Saved the Farm (Juvenile—Drama).
—Educational Subject on the same reel.
Sept. 16—The House with the Drawn Shades (Two parts—Drama).
Sept. 19—The Pines Revenge (Two parts—Northwest—Drama).
Sept. 21—No release this day.
Sept. 26—The Fascination of the Fleur De Lis (Three parts—Drama).
Sept. 28—No release this day.
Oct. 3—No release this day.

VICTOR.

Sept. 1—For Professional Reasons (Two parts—Drama).
Sept. 3—Vagabond Love (Drama).
Sept. 8—No Release This Date.
Sept. 10—The Country Circus (Comedy).
Sept. 15—Joe Martin Turns 'Em Loose (Two parts—Comedy).
Sept. 17—No release this day.
Sept. 22—Not a Lamb Shall Stray (Human Interest—Educational).
Sept. 24—No release this day.
Oct. 1—No release this day.

UNIVERSAL SPECIAL FEATURE.

Aug. 22—The Broken Coin (Episode No. 10. "Cornered"—Two parts—Drama).
Aug. 29—The Broken Coin (Episode No. 11. "The Clash of Arms—Two parts—Drama).
Sept. 5—The Broken Coin (Episode No. 12—A Cry in the Dark—Two parts—Drama).
Sept. 12—The Broken Coin (Episode No. 13—Two parts—Drama).
Sept. 19—The Broken Coin (Episode No. 14, "On the Battle Field"—Two parts—Dr.).
Sept. 26—The Broken Coin (Episode No. 15, "The Deluge"—Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-Bee, Majestic or Thanhouser, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Sept. 6—In Trust (Two parts—Drama).
Sept. 8—The Forecast (Drama).
Sept. 13—The Senor's Silver Buckle (Two parts—Drama).
Sept. 17—The Little Lady Next Door (Drama).
Sept. 20—The Barren Gain (Two parts—Dr.).
Sept. 24—It Was Like This (Drama).
Sept. 27—The Terror of the Twins (Two parts—Drama).
Oct. 2—Hearts in Shadow (Drama).

AMERICAN STAR FEATURE.

Sept. 18—The Great Question (Three parts—Drama).

BEAUTY.

Sept. 11—When His Dough Was Cake (Comedy).
Sept. 14—Incognito (Comedy).
Sept. 18—A Friend in Need (Comedy).
Sept. 21—Everybody (Drama).
Sept. 25—Cats, Cash and a Cook Book (Com.).
Sept. 28—Love, Mumps and Bumps (Comedy).
Oct. 2—Mixed Males (Comedy).

BRONCHO.

Aug. 18—The Girl from the East (Two parts—Drama).
Aug. 25—Pinto Ben (Two parts—Drama).
Sept. 15—Shorty's Ranch (Three parts—Dr.).

CENTAUR.

Sept. 16—The Rajah's Sacrifice (Two parts—Drama).
Sept. 23—The Woman, the Lion and the Man (Two parts—Drama).

CUB.

Sept. 9—Jerry and the Gunman (Comedy).
Sept. 17—The Knockout (Comedy).
Sept. 24—The Treasure Box (Comedy).

DOMINO.

Aug. 19—The Lighthousekeeper's Son (Two parts—Drama).
Aug. 26—The Living Wage (Two parts—Dr.).

ECLAIR.

Sept. 9—The Brand Blotters (Two parts—Dr.).

FALSTAFF.

Sept. 3—Biddy Brady's Birthday (Comedy).
Sept. 6—Pansy's Prison Pies (Comedy).
Sept. 10—Weary Walker's Woes (Comedy).
Sept. 13—Superstitious Sammy (Comedy).
Sept. 16—Bessie's Bachelor Boobs (Comedy).
Sept. 20—Simon's Swimming Soul Mate (Com.).
Sept. 23—Con, the Car Conductor (Comedy).

GAUMONT.

Sept. 13—See America First (Scenic).
—Keeping Up With the Jones (Cartoon—Comedy).
Sept. 17—The Vivisectionist (Two parts—Dr.).
Sept. 19—The Pool Sharks (Comedy—All Star).
Sept. 24—Busy Izzie (Two parts—Comedy).

KAY BEE.

Aug. 27—Keno Bates, Liar (Two parts—Dr.).
Sept. 22—Never Again (Comedy).

KEYSTONE.

Aug. 16—The Battle of Ambrose and Walrus (Two parts—Comedy).
Aug. 23—Only a Messenger Boy (Two parts—Drama)

(Continued on page 2260.)

REFLEX CARBONS

The QUALITY Carbons of the WORLD

Specially* constructed *Negative* with *Copper Coated Core.

IN this our first public announcement to our friends and those we know will later be our friends, we want to give a brief history and description of our carbons.

REFLEX CARBONS are made by one of the oldest carbon manufacturers in the world whose plant is located in Switzerland. After making carbons of all kinds for many years the experience of the manufacturers showed them that the best results for projection work could only be obtained with a specially constructed negative for use with direct current. After many experiments they produced this Reflex brand with a copper coated cored negative. These REFLEX CARBONS have now been sold on the European continent, in England and other parts of the world for some three years and their popularity and sale increased so much from month to month that it was not until this year that the manufacturers were able to consider entering this, the greatest single market in the world.

In taking up these carbons we have proceeded very slowly and conservatively, getting them tried out by degrees in different parts of this country under varying conditions, and getting the opinions of various operators and experts. While all the opinions were not the same, many of the less progressive operators not liking or understanding the new idea of a separate negative, the vast majority of opinions were so flattering and favorable that we went ahead, placed large orders, and now have a considerable stock on hand in New York for immediate shipment.

We have two distinct kinds of carbons under the REFLEX brand, one for A. C. and the other for D. C. The A. C. carbons are plain cored carbons of the highest quality and greatest light output. The D. C. carbons are divided into positive and negative, the positive having a plain core and the negative a copper coated core.

In order to more thoroughly convince both friends and foes, that we are telling the truth when we say that REFLEX carbons are the QUALITY CARBONS of the WORLD, we will publish each week extracts from letters received not only from operators and managers in this country, but also from those in other parts of the world who are users of REFLEX CARBONS. All these letters are absolutely authentic and we will be glad to furnish the names and addresses to anyone.

¾ x 12 plain cored $10.00 per hundred carbons
⅝ x 12 plain cored $7.50 per hundred carbons
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If your dealer cannot supply you, we will fill sample orders in lots of fifty each in all the above sizes providing cash accompanies the order in full.

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JONES & CAMMACK

Sole Distributors for the United States

12 BRIDGE ST., NEW YORK CITY

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2216, 2218.)

(*Mutual Releases continued from page 2258.*)

KOMIC.
Sept. 5—Over and Back (Comedy).
Sept. 12—The Jinx on Jenks (Comedy).

MAJESTIC.
Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).
Aug. 24—The Little Cupids (Comedy-Drama).
Aug. 29—A Child of the Surf (Two parts—Dr.).
Aug. 31—Hearts and Flowers (Drama).
Sept. 5—Her Oath of Vengeance (Two parts—Drama).
Sept. 7—For Love of Mary Ellen (Drama).
Sept. 12—His Guiding Angel (Two parts—Drama).
Sept. 14—The Little Life Guard (Drama).

MUSTANG.
Oct. 2—Man Afraid of His Wardrobe (Dr.).

MUTUAL.
Sept. 29—Love's Strategy (Comedy).

MUTUAL WEEKLY.
Sept. 16—Number 37, 1915 (News).
Sept. 23—Number 38, 1915 (News).
Sept. 30—Number 39, 1915 (News).
Oct. 7—Number 40, 1915 (News).
Oct. 14—Number 41, 1915 (News).

NOVELTY.
Sept. 20—The Lilliputian's Courtship (Com.).
Sept. 27—The Amateur Camera Man (Comedy).

RELIANCE.
Sept. 1—The Turning Point (Drama).
Sept. 3—Hidden Crime (Drama).
Sept. 4—Her Father (Two parts—Drama).
Sept. 6—The Indian Trapper's Vindication (Drama).
Sept. 8—The Family Doctor (Drama).
Sept. 11—The Strong Man (Two parts—Drama).
Sept. 15—The Dark Horse (Drama).
Sept. 19—The Doll House Mystery (Two parts—Drama).
Oct. 3 As in Days of Old (Two parts—Dr.).

RIALTO.
Sept. 8—The Unsuspected Isle (Three parts—Drama).
Sept. 22—The House With Nobody In It (Three parts—Drama).
Sept. 22—The House With Nobody in It (Three parts—Drama).

RODEO.
Aug. 9—Aunt Matilda Outwitted (Comedy).
Sept. 1—A Leap for Life (Two parts—Drama).

THANHOUSER.
Sept. 10—The Mother of Her Dreams (Drama).
Sept. 12—Out of the Sea (Drama).
Sept. 14—Helen's Babies (Two parts—Drama).
Sept. 19—The Twins of the G. L. Ranch (Dr.).
Sept. 21—The Dead Man's Keys (Two parts—Drama).
Sept. 25—A Disciple of Nietzsche (Three parts Drama).
Sept. 26—The Miracle (Drama).
Sept. 28—The Road to Fame (Two parts—Dr.).
Oct. 3—The Mystery of Eagle's Cliff Dr.).

MUTUAL MASTERPICTURE.
Sept. 9—The Wolf-Man (Reliance—Four parts—Drama).
Sept. 16—The Man from Oregon (American—Five parts—Drama) No. 38.
Sept. 23—The House of a Thousand Scandals (Four parts—Drama).
Sept. 30—The Price of Her Silence (Thanhouser—Four parts—Drama).

NORTH AMERICAN FILM CORP.
Aug. 23—The Diamond from the Sky (Chapter No. 17, "The King of Diamonds"—Two parts—Drama).
Aug. 30—The Diamond from the Sky (Chapter 18—"Two parts—Drama).
Sept. 6—The Diamond from the Sky (Chapter 19—Two parts—Drama).
Sept. 13—The Diamond from the Sky (Chapter No. 20—Two parts—Drama).

Associated Film Sales Corp.

Releases for Week of Setpember 20:
A Kentucky Girl (Navajo—Two parts—Dr.).
Devoted Son (Liberty—Two parts—Dr.).
A Cattle Queen's Romance (Ramona—Two parts—Drama).
Accusing Finger (Empire—Two parts—Dr.).
Her Atonement (Five parts—Drama).
A Water Romance (Federal—Comedy).
Happy Awakening (Alhambra—Comedy).
Borrowing Hogan (Santa Barbara—Two parts—Comedy).

Releases for week of September 27:
A Brother's Redemption (Santa Barbara—Two parts—Drama).
Dusty's Finish (Banner-Comedy).
The Woman He Married (Ramona—Two parts—Drama).
Pete Goes to War (Alhambra—Comedy).
Waiter Who Waited (Federal—Two parts—Comedy).
Beyond the Trail (Empire—Comedy).
The Bent Gun (Deer—Two parts—Drama).
Woman Who Laughs (Liberty—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Balboa, Globe Phunphilms.
Wednesday—Pathe News.
Thursday—Panama Films.
Friday—Gold Rooster Plays.
Saturday—Pathe News, Starlight.

BALBOA.
Sept. 13—Maid of the Wild (Three parts—Dr.).
Sept. 20—The Toilers of the Sea (Three parts—Drama).

GLOBE.
Sept. 6—Picturesque Java (Scenic).
—In Dahomey, West Africa (Scenic).
Sept. 13—Fishing With Cormorants (Industry).
Sept. 25—Strange Occupations (French Soudan—Industry).

GOLD ROOSTER PLAYS.
Sept. 10—The Galloper (Five parts—Drama).
Sept. 17—Via Wireless (Five parts—Drama).
Sept. 24—Simon and the Jester (Five parts—Comedy).

PANAMA FILMS.
Sept. 2—Neal of the Navy, No. 1, "The Survivors (Two parts—Drama).
Sept. 9—Neal of the Navy, No. 2, "The Yellow Packet" (Two parts—Drama).
Sept. 16—Neal of the Navy, No. 3 (The Failure" (Two parts—Drama).
Sept. 23—Neal of the Navy, No. 4 (Two parts—Drama).

PATHE.
Sept. 13—Jocko, the Lovesick Monk (Cartoon—Comedy).
—An Intimate Study of Birds. No. 7 (Educational).

PATHE NEWS.
Sept. 15—Pathe News No. 74, 1915 (News).
Sept. 18—Pathe News No. 75, 1915 (News)

PHOTOCOLOR.
Aug. 9—In Old "Ile de France" (Colored—Scenic—Split Reel).
Aug. 2—Whiffles at the Front (Two parts—Comedy).
Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).
Sept. 13—The Waterways of Bruges (Picturesque Belgium) (Scenic).

PHUNPHILMS.
Sept. 6—A Mix-Up for Maisie (Comedy).
Sept. 20—Some Baby (Comedy).

STARLIGHT.
Sept. 11—Monkey Shines (Comedy).
Sept. 18—Matrimonial Bliss (Comedy).
Sept. 25—Hot Stuff (Comedy).

VICTORY.
Aug. 21—The Monopolist (Three parts—Dr.).
Aug. 28—The Silent Chord (Three parts—Dr.).

Miscellaneous Feature Releases.

CENTRAL FILM COMPANY.
August—The Eastland Disaster (Topical).

CONTINENTAL PHOTOPLAY CORP.
Sept. 6—A Continental Girl (Five parts—Dr.).

DRA-KO FILM COMPANY, INC.
August—York State Folks (Five parts—Dr.).

FOX FILM CORPORATION.
Sept. 6—The Two Orphans (Drama).
Sept. 13—The Regeneration (Drama).
Sept. 20—The Song of Hate (Drama).
Sept. 27—The Wonderful Adventure (Drama).

FROHMAN AMUSEMENT CO.
August—Just Out of College (Comedy).
Sept.—Body and Soul (Drama).

GREAT NORTHERN FILM CO.
August—The Doctor's Secret (Drama).

IVAN FILM PRODUCTIONS, INC.
August—A Mother's Confession (Five parts—Drama).

LIBERTY MOTION PICTURE CORPORATION.
Sept. 15—An American Gentleman (Five parts—Drama).

METRO PICTURES CORPORATION.
Sept. 6—The Soul of a Woman (Rolfe—Five parts—Drama).
Sept. 13—The Silent Voice (Quality—Six parts—Drama.)
Sept. 20—The Better Man (Rolfe—Five parts—Drama).
Sept. 27—An Enemy to Society (Columbia—Five parts—Drama).

M. A. NEFF.
August—The Battle of Ballots (Six parts—Drama).

PARAMOUNT PICTURES CORPORATION.
Sept. 9—Out of Darkness (Lasky—Drama).
Sept. 13—The Case of Becky (Lasky—Belasco—Drama).
Sept. 16—Peer Gynt (Morosco—Drama).
Sept. 20—The White Pearl (Famous Players—Drama).
Sept. 20—The Explorer (Lasky—Drama).
Sept. 23—'Twas Ever Thus (Bosworth—Dr.).
Sept. 30—The Fatal Card (Famous Players—Drama).
Oct. 4—The Mummy and the Humming Bird (Famous Players—Drama).
Oct. 7—The Foundling (Famous Players—Drama).
Oct. 11—Zaza (Famous Players—Drama).

PARAMOUNT TRAVEL SERIES.
The Panama Canal of Today.
Tropical Birds and Animals.
Motoring, Cuba and Jamaica.
Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

STERLING CAMERA & FILM COMPANY.
Sept. 1—The Game of Three (Five parts—Dr.).

SUN PHOTOPLAY CO.
July—The Princess of India (Five parts—Drama).

THE PHOTOPLAY RELEASING CO.
August—Sarah Bernhardt at Home (Two parts).

UNITED PHOTO PLAYS COMPANY.
Sept. 20—The Victory of Virtue (Five parts—Drama).

WORLD COMEDY STAR FILM CORPS.
July 26—Pokes and Jabs in a Quiet Game (Wizard—Comedy).
Aug. 2—Pokes and Jabs in Mashers and Splashers (Wizard Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).
Aug. 16—Pokes and Jabs "In Clover" (Wizard—Comedy).

WORLD FILM CORPORATION.
Aug. 23—The Master Hand (Premo—Drama).
Aug. 30—The Cotton King (Brady—Drama).
Sept. 6—The Impostor (Brady—Drama).
Sept. 13—The Ivory Snuff Box (Brady—Dr.).
Sept. 20—Evidence (Shubert—Drama).
Sept. 20—Trilby (Equitable—Drama).
Sept. 27—Little Mademoiselle (Shubert—Dr.).
Sept. 27—The Master of the House (Triumph—Drama).

V-L-S-E, INC.
Aug. 23—House of a Thousand Candles (Selig Five parts—Drama).
Aug. 23—Wheels of Justice (Vitagraph—Four parts—Drama).
Aug. 30—The Ring Tailed Rhinoceros (Lubin—Four parts—Drama).
Sept. 6—Mortmain (Vitagraph—Five parts—Drama).
Sept. 13—The Man Trail (Essanay—Six parts—Drama).
Sept. 20—The Circular Staircase (Selig—Five parts—Drama).
Sept. 20—Playing Dead (Vitagraph—Five parts—Drama).
Sept. 20—Tillie's Tomato Surprise (Lubin—Five parts—Drama).
Oct. 4—Dust of Egypt (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.
Sept. 1—The Woman Next Door (Drama)
Sept. 8—The Money Master (Five parts—Dr.).
Sept. 15 The Fixer- Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2216, 2218.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Sept. 15—The Soul of Pierre (Special—Three parts—Drama).
Sept. 16—A Lasting Lesson (Drama).
Sept. 17—The Girl and Her Trust (Drama) (Biograph Reissue No. 15).
Sept. 18—Heart Trouble (Comedy—Drama).
Sept. 20—Behind the Mask (Drama).
Sept. 21—And by These Deeds (Special—Two parts—Drama).
Sept. 23—A Kentucky Episode (Drama).
Sept. 24—An Unseen Enemy (Drama) (Biograph Reissue No. 16)
Sept. 25—The Girl Who Didn't Forget (Dr.).
Sept. 27—The Seymour House Party (Drama).
Sept. 28—His Wife's Story (Special—Two parts Drama).
Sept. 29—The Country Parson (Special—Three parts—Drama).
Sept. 30—Winning the Widow (Comedy—Dr.)
Oct. 1—Brutality (Drama) (Biograph-Reissue No. 17).
Oct. 2—Her Renunciation (Drama).

EDISON.

Sept. 11—Breaking the Shackles (Drama).
Sept 15—The Silent Tongue (Comedy).
Sept. 17—Ransom's Folly (Special—Four parts—Drama).
Sept 18—The Call of the City (Drama).
Sept. 22—Cartoons in the Seminary (Comedy).
Sept. 24—Her Happiness (Special—Three parts Drama).
Sept. 25—When Conscience Sleeps (Drama).
Sept. 29—The Parson's Horse Race (Comedy).
Oct. 1—The Ploughshare (Special—Four parts—Drama).
Oct. 2—The Butler (Drama).

ESSANAY.

Sept. 16—Moustaches and Bombs (Comedy).
Sept. 17—Broncho Billy and the Card Sharp (Western-Drama)
Sept. 18—The Scapegoat (Special—Three parts—Drama)
Sept. 20—The Circular Path (Special—Three parts—Drama).
Sept. 21—The Call of the Sea (Special—Three parts—Drama).
Sept. 22—The Fable of The Through Train (Comedy).
Sept. 23—Snakeville's Hen Medic (Comedy).
Sept. 24—An Unexpected Romance (Western—Drama).
Sept. 25—Affinities (Special—Two parts—Dr.).
Sept. 27—Darling Dandy (Special—Three parts—Drama).
Sept. 28—The Convict's Threat (Special—Two parts—Drama).
Sept. 29—Dreamy Dud "At the Old Swimmin' Hole" (Cartoon-Comedy).
Sept. 30—Off for a Boat Ride (Comedy).
Oct. 1—Broncho Billy Misled (Drama).
Oct. 2—The House Divided (Special—Three parts—Drama).

GEORGE KLEINE.

Sept. 6—Her Secret (Special—Two parts—Drama).
Sept. 13—The Social Law (Special—Two parts—Drama).
Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).

KALEM.

Sept. 6—The Vanderhoff Affair (Special—"Broadway Favorites"—Four parts—Drama).
Sept. 7—Nearly a Bride (Comedy).
Sept. 8—When Thieves Fall Out (No. 8, Of the Mysteries of the Grand Hotel—Special—Two parts—Drama).
Sept. 10—The Little Singer (Alice Joyce Reissue—Drama).
Sept. 11—Nerves of Steel (Episode No. 44 of the Hazards of Helen—Drama).
Sept. 13—The Man Servant (Special—"Broadway Favorite"—Three parts—Dr.).
Sept. 14—Romance a La Carte (Burlesque—Comedy).
Sept. 15—Mysteries of the Grand Hotel (Episode No. 9, "Under Oath") (Special—Two parts—Drama)
Sept. 17—The Key to Possession (Special—Two parts—Drama).
Sept. 18—Hazards of Helen Railroad Series No. 45, "A Girl's Grit" (Drama).
Sept. 20—The Call of the Dance ("Broadway Favorites" Special—Four parts—Drama).
Sept. 21—Double-Crossing Marmaduke (Com.).
Sept. 22—The Wolf's Prey (Episode No. 10 of the "Mysteries of the Grand Hotel" Special—Two parts—Drama).
Sept. 24—A Daughter's Sacrifice (Alice Joyce Reissue—Drama).
Sept. 25—A Matter of Seconds (Episode No. 46 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 27—The Guilt (Broadway Favorites—Special Three parts—Drama).
Sept. 28—Foiled (Comedy).
Sept. 29—Mysteries of the Grand Hotel (Episode No. 11, "The Man on Watch" Special—Two parts—Drama).

LUBIN.

Sept. 7—Finn and Haddie (Comedy)
Sept. 8—The Irish In America (Special—Three parts—Drama).
Sept. 9—Romance As a Remedy (Special—Two parts—Drama).
Sept. 10—Jealousy (Drama).
Sept. 11—Queenie of the Nile (Comedy).
Sept. 13—Advertising Did It (Drama).
Sept. 14—Babe's School Days (Comedy).
—Wandering Bill (Cartoon—Comedy).
Sept. 15—Where the Road Divided (Special—Two parts—Drama)
Sept. 16—The Red Virgin (Special—Three parts—Drama)
Sept. 17—A Heart Awakened (Drama).
Sept. 18—The Golden Oyster (Comedy).
Sept. 20—The Silent Accuser (Drama).
Sept. 21—The Careless Anarchist (Comedy).
—That Brute (Comedy).
—Monty and the Missionary (Com.).
Sept. 22—A Desert Honeymoon (Special—Three parts—Drama).
Sept. 23—The Lost Rebel (Special—Two parts—Drama).
Sept. 24—The Level (Drama).
Sept. 25—Captain Kidd and Ditto (Comedy).
Sept. 27—Tony and Marie (Drama).
Sept. 28—In Zululand (Comedy).
—The Wayville Slumber Party (Com.).
Sept. 29—The Last Rose (Special—Two parts—Drama).
Sept. 30—Voices from the Past (Special—Three parts—Drama).

MINA.

Aug. 5—Waking Up Father (Comedy)
Aug. 12—Billy's Nurse (Comedy).
Aug. 19—A Case of Limburger (Comedy).
Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).

SELIG.

Sept. 14—Weary Goes A-Wooing (Comedy).
Sept. 16—The Jungle Lovers (Special—Three parts—Jungle Zoo—Drama).
Sept. 16—Hearst-Selig News Pictorial No. 74, 1915 (News).
Sept. 18—Cocksure Jones, Detective (Comedy).
Sept. 20—The Eternal Feminine (Special—Two parts—Drama).
Sept. 20—Hearst-Selig News Pictorial, No. 75, 1915 (News).
Sept. 21—The Range Girl and the Cowboy (Dr.).
Sept. 23—The Blood-Seeding (Special—Three parts—Drama).
Sept. 23—Hearst-Selig News Pictorial No. 76, 1915 (News).
Sept. 25—The Auction Sale of Run-Down Ranch (Comedy—Drama).
Sept. 27—The Runt (Special—Two parts—Dr.).
Sept. 27—Hearst-Selig News Pictorial No. 77, 1915 (News).
Sept. 28—Her Slight Mistake (Drama).
Sept. 30—The Agony of Fear (Special—Three parts—Drama).
Sept. 30—Hearst-Selig News Pictorial No. 78, 1915 (News).
Oct. 2—Mutiny in the Jungle (Jungle Zoo—Drama).

VITAGRAPH.

Sept. 10—Unlucky Louey (Comedy).
Sept. 11—One Performance Only (Special—Three parts—Drama—"Broadway Star Feature").
Sept. 13—Sonny Jim and the Amusement Company, Ltd. (Comedy).
Sept. 14—West Wind (Broadway Star Feature—Special — Three parts — Military Drama).
Sept. 15—Save the Coupons (Comedy).
Sept. 16—The Shadow of Fear (Drama).
Sept 17—The Professional Diner (Comedy).
Sept. 18—His Golden Grain (Special—Two parts—Drama).
Sept. 20—Willie Stayed Single (Comedy).
Sept. 21—Dorothy (Special—Two parts—Dr.).
Sept. 22—Getting Rid of Aunt Kate (Comedy).
Sept. 23—The Lesson of the Narrow Street (Drama).
Sept. 24—Back to the Primitive (Comedy).
Sept. 25—From Out of the Big Snows ("Broadway Star Features"—Special—Three parts—Drama)
Sept. 27—The Butterfly's Lesson (Drama).
Sept. 28—Through Troubled Waters ("Broadway Star Features"—Special—Three parts—Drama).
Sept. 29—Rags and the Girl (Drama).
Sept. 30—The Plague Spot (Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Aug. 31—Hearts Ablaze (Broadway Star Features—Three parts—Drama).
Sept. 11—One Performance Only (Special—Three Parts—Drama)
Sept. 14—West Wind (Special—Three parts—Military Drama).
Sept. 25—From Out of the Big Snows (Special—Three parts—Drama.)
Sept. 28—Through Troubled Waters (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

June 23—The Kick-Out (Special Feature—Three parts—Drama).
July 7—Hamlet (Special Feature—Three parts—Drama).
July 21—The Cup of Chance (Special Feature—Three parts—Drama)
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama)
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama)
Sept. 15—The Purple Night (Three parts—Special Feature—Drama)

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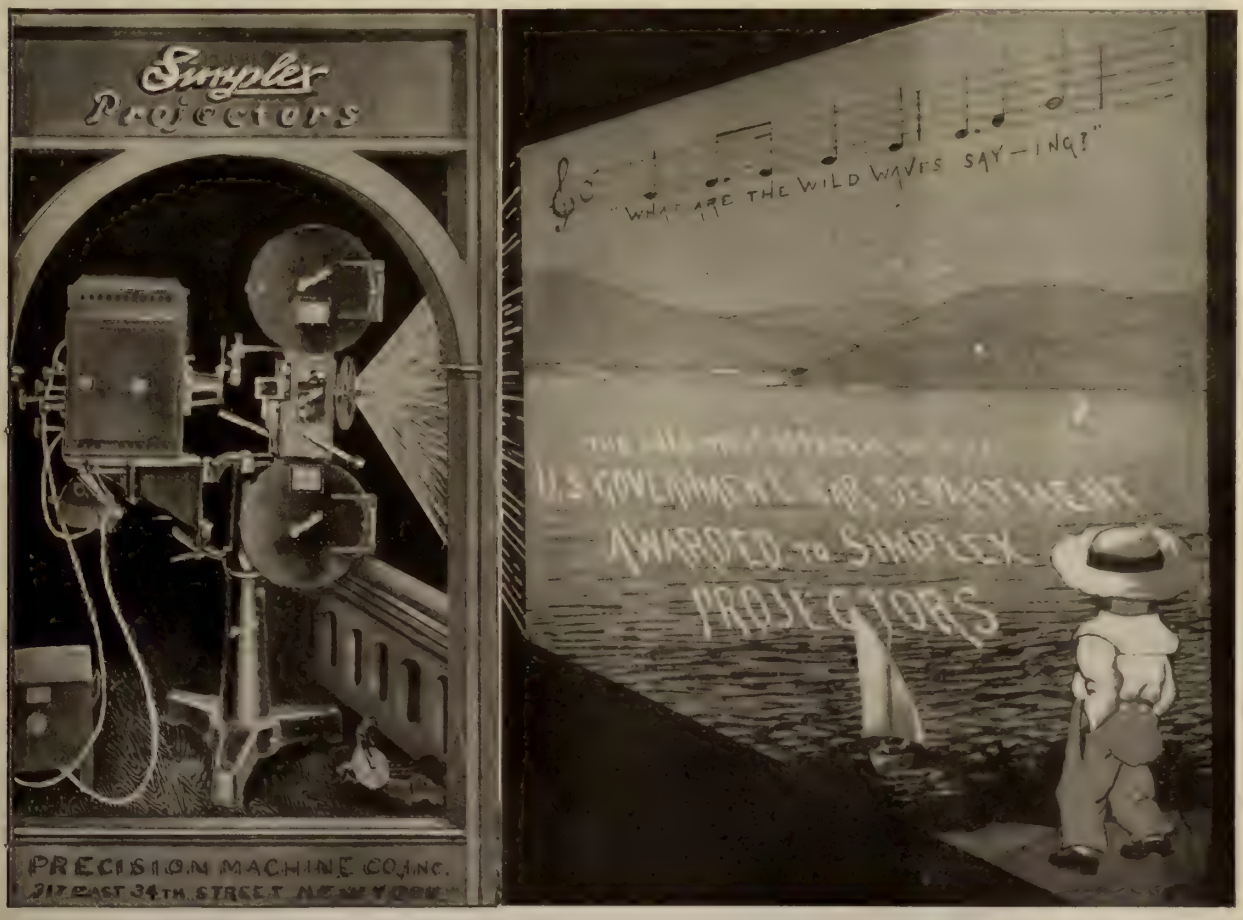
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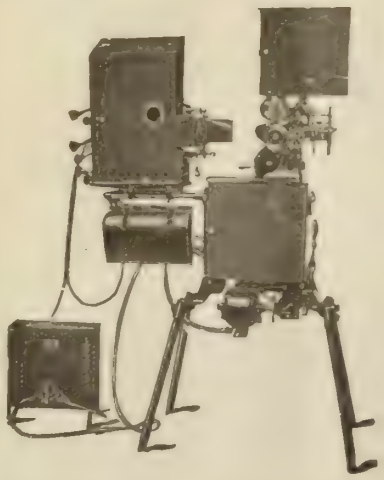

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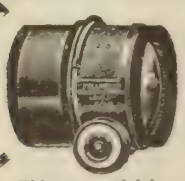

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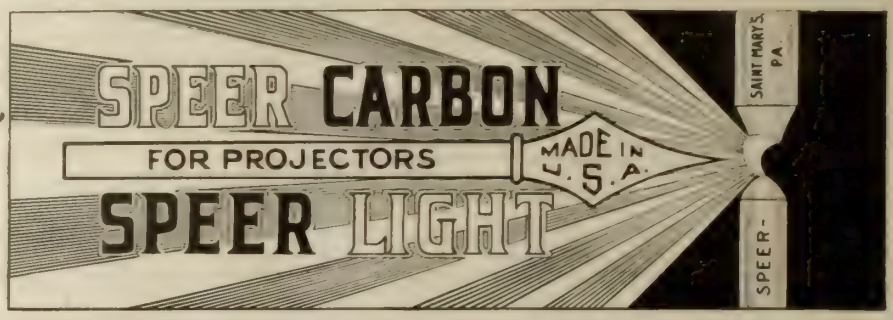

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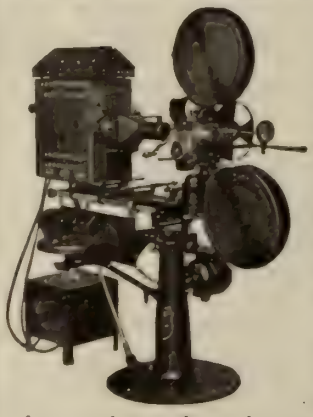

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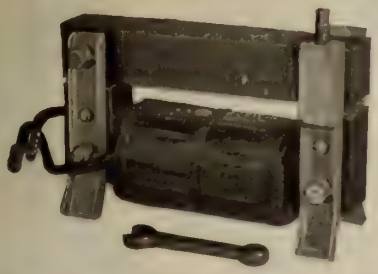

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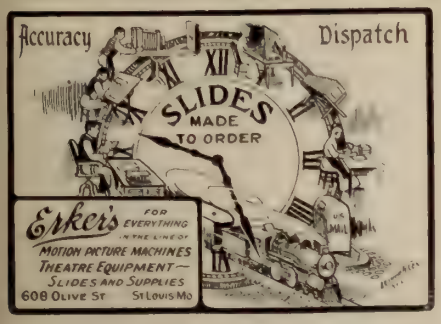

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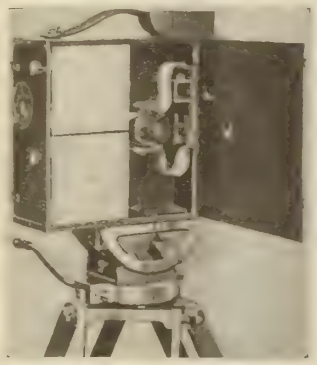

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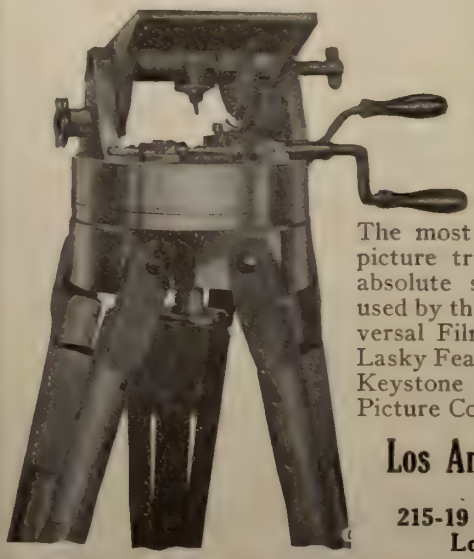

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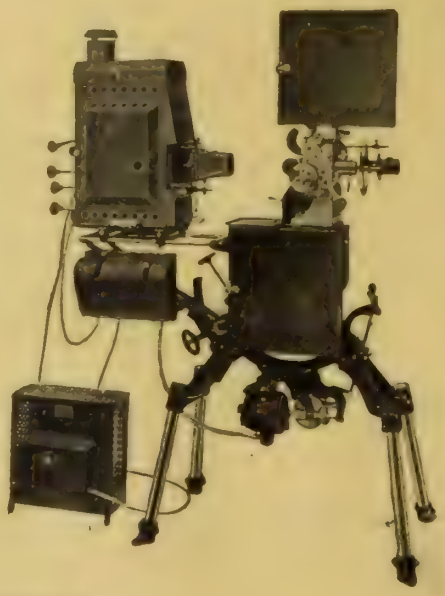

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